

GHOST

in the shell



Photography
and the Human Soul,
1850-2000

Ghost In The Shell Photography And The Human Soul 1850 2000 Essays On Camera Protraiture

**Filipa Lowndes Vicente, Afonso Dias
Ramos**



Ghost In The Shell Photography And The Human Soul 1850 2000 Essays On Camera Portraiture:

Ghost in the Shell, Photography and the Human Soul, 1850-2000 Robert A. Sobieszek, 1999 Ghost in the Shell Robert A. Sobieszek, Los Angeles County Museum of Art, 1999 Tracing the modern photographic portrait over the past 150 years the book reveals the many ways the photographic arts have investigated represented interpreted and subverted the human face and consequently the human spirit

Holocaust Cinema in the Twenty-First Century Gerd Bayer, Oleksandr Kobrynsky, 2015-12-01 In the first fifteen years of the twenty first century a large number of films were produced in Europe Israel the United States and elsewhere addressing the historical reality and the legacy of the Holocaust Contemporary Holocaust cinema exists at the intersection of national cultural traditions aesthetic conventions and the inner logic of popular forms of entertainment It also reacts to developments in both fiction and documentary films following the innovations of a postmodern aesthetic With the number of witnesses to the atrocities of Nazi Germany dwindling medialized representations of the Holocaust take on greater cultural significance At the same time visual responses to the task of keeping memories alive have to readjust their value systems and reconsider their artistic choices Both established directors and a new generation of filmmakers have tackled the ethically difficult task of finding a visual language to represent the past that is also relatable to viewers Both geographical and spatial principles of Holocaust memory are frequently addressed in original ways Another development concentrates on perpetrator figures adding questions related to guilt and memory Covering such diverse topics this volume brings together scholars from cultural studies literary studies and film studies Their analyses of twenty first century Holocaust films venture across national and linguistic boundaries and make visible various formal and intertextual relationships within the substantial body of Holocaust cinema

Photography in Portuguese Colonial Africa, 1860-1975 Filipa Lowndes Vicente, Afonso Dias Ramos, 2023-08-31 This edited collection presents the first critical and historical overview of photography in Portuguese colonial Africa to an English speaking audience Photography in Portuguese Colonial Africa 1860 1975 brings together sixteen scholars from interdisciplinary fields as varied as history anthropology art history visual culture and museum studies to consider some of the key aspects in the visual representation of the longest lasting European colonial empire in the African continent The chapters span over two centuries and cover five formerly colonial territories Angola Cabo Verde Guinea Bissau Mozambique and S o Tom and Pr ncipe deploying a range of methodologies to explore the multiple meanings and the contested uses of the photographic image across the realms of politics science culture and war This book responds to a marked surge of international interest in the relationship between photography and colonialism which has hitherto largely overlooked the Portuguese imperial context by delivering the most recent scholarly findings to a broad readership

The Darkroom Anne Marsh, 2003 Anne Marsh s treatise on the art of photography traces its theoretical underpinning from the early debates between the rationalists and the fantasists through psychoanalytical interpretations to the theatre of desire She investigates the role of photography in ghostly performances the

masking of desire and high camp aesthetics through to performance art and the role of the photographer as a gender terrorist as in the work of Del LaGrace Volcano The study concludes with notable examples of postmodern photography as they have occurred in the Australian context This ground breaking work by a leading Monash University academic will interest all students of photography and followers of recent trends in art and art theory **Picturing the Self** Gen Doy,2004-09-24 Ideas of selfhood from Descartes theory of I think therefore I am to postmodern notions of the fragmented and de centred self have been crucial to the visual arts Gen Doy explores this relationship from Holbein s Ambassadors and the early modern period up to and beyond Marc Quinn s Self Blood Head Arguing that the importance of subjectivity for art goes far beyond self portraits she explores such topics as self expression the self work and consumption self presentation photography and the theatre of the self the marginalized beggars and asylum seekers and the real me A wide range of artists including Tracey Emin Jeff Wall Eugene Palmer and Karen Knorr are discussed as well as historical material from earlier periods **The Humanities in Transition from Postmodernism into the Digital Age** Nigel A. Raab,2020-05-31 The Humanities in Transition explores how the basic components of the digital age will have an impact on the most trusted theories of humanists Over the past two generations humanists have come to take basic postmodern theories for granted whether on language knowledge or time Yet Michel Foucault Jacques Derrida and similar philosophers developed their ideas when the impact of this digital world could barely be imagined The digital world built on algorithms and massive amounts of data operates on radically different principles This volume analyzes these differences demonstrating where an aging postmodernism cannot keep pace with today s technologies The book first introduces the major influence postmodern had on global thought before turning to algorithms digital space digital time data visuals and the concept to digital forgeries By taking a closer look at these themes it establishes a platform to create more robust humanist theories for the third millennium This book will appeal to graduate students and established scholars in the Digital Humanities who are looking for diverse and energetic theoretical approaches that can truly come to terms with the digital world **Proust Writing Photography** Aine Larkin,2017-07-05 The importance of vision and visual arts such as painting theatre and sculpture in Marcel Proust s *A la recherche du temps perdu* has long been affirmed another significant system of visual representation in the novel is photography Proust appropriated photography as a practice with its own distinctive characteristics which could inform his writing about the processes of perception and memory Through close textual analysis of scenes where photography is experienced or observed as a practice and scenes where photography is written into the body of the text Aine Larkin offers an invigorating new study that sheds genuinely new light on the presence of photographic motifs in Proust s novel and the subtlety of Proust s engagement with this modern imaging system in his work **Searching for Sebald** Lise Patt,Christel Dillbohner,2007 W G Sebald s books are sui generis hybrids of fiction travelogue autobiography and historical expos in which a narrator both Sebald and not Sebald comments on the quick blossoming of natural wonders and the long

deaths that come of human atrocities All his narratives are punctuated with images murky photographs architectural plans engravings paintings newspaper clippings inserted into the prose without captions and often without obvious connection to the words that surround them This important volume includes a rare 1993 interview called But the written word is not a true document A Conversation with W G Sebald about Photography and Literature in which Sebald talks exclusively about his use of photographs It contains some of Sebald s most illuminating and poetic remarks about the topic yet In it he discusses Barthes the photograph s appeal the childhood image of Kafka family photographs and even images he never used in his writings In addition Searching for Sebald positions Sebald within an art historical tradition that begins with the Surrealists continues through Joseph Beuys and blossoms in the recent work of Christian Boltanski and Gerhard Richter and tracks his continuing inspiration to artists such as Tacita Dean and Helen Mirra An international roster of artists and scholars unpacks the intricacies of his unique method Seventeen theoretical essays approach Sebald through the multiple filters of art history Krauss film studies Kluge cultural theory Benjamin psychoanalysis Freud and especially photographic history and theory Barthes Kracauer and 17 modern and contemporary art projects are read through a Sebaldian filter If Sebald s artistic output acts as a touchstone for new critical theory being written on post medium photographic practices Searching for Sebald suggests a model for new investigations in the burgeoning field of visual studies *Diane Arbus's 1960s* Frederick Gross,2012 Monografie over het werk van de Amerikaanse fotografe 1923 1971 en hoe zich dit verhoudt tot andere kunstzinnige en maatschappelijke ontwikkelingen in de zestiger jaren van de twintigste eeuw The Disabled Body in Contemporary Art Ann Millett-Gallant,2010-09-10 This volume analyzes the representation of disabled and disfigured bodies in contemporary art and its various contexts from art history to photography to medical displays to the nineteenth and twentieth century freak show Digital Image Systems Claus Gunti,2020-01-07 In Digital Image Systems Claus Gunti examines the antagonizing reactions to digital technologies in photography While Thomas Ruff Andreas Gursky and J rg Sasse have gradually adopted digital imaging tools in the early 1990s other photographers from the Düsseldorf School have remained faithful to film based technologies By evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems and thus offers new perspectives for understanding the digital revolution **Feeling Photography** Elspeth H. Brown,Thy Phu,2014-09-09 This innovative collection demonstrates the profound effects of feeling on our experiences and understanding of photography It includes essays on the tactile nature of photos the relation of photography to sentiment and intimacy and the ways that affect pervades the photographic archive Concerns associated with the affective turn intimacy alterity and ephemerality as well as queerness modernity and loss run through the essays At the same time the contributions are informed by developments in critical race theory postcolonial studies and feminist theory As the contributors bring affect theory to bear on photography some interpret the work of

contemporary artists such as Catherine Opie Tammy Rae Carland Christian Boltanski Marcelo Brodsky Zoe Leonard and Rea Tajiri Others look back whether to the work of the American Pictorialist F Holland Day or to the discontent masked by the smiles of black families posing for cartes de visite in a Kodak marketing campaign With more than sixty photographs including twenty in color this collection changes how we see think about and feel photography past and present Contributors Elizabeth Abel Elspeth H Brown Kimberly Juanita Brown Lisa Cartwright Lily Cho Ann Cvetkovich David L Eng Marianne Hirsch Thy Phu Christopher Pinney Marlis Schweitzer Dana Seitler Tanya Sheehan Shawn Michelle Smith Leo Spitzer Diana Taylor

Image Technologies in Canadian Literature Carmen Concilio, Richard J. Lane, 2009 The eight essays in *Image Technologies in Canadian Literature* reveal the ongoing importance of film and photography in the production of Canadian literary narratives Covering modern to cutting edge postmodern and postcolonial authors the role of image texts and technologies is thoroughly investigated in relation to translation performance history memory point of view picture poetics and dialectical images authors covered include Michael Ondaatje Daphne Marlatt Ann Marie MacDonald Robert Kroetsch Joseph Dandurand and Stan Douglas The resulting engagement with some of the key theorists of film and photography such as Walter Benjamin Roland Barthes and Susan Sontag leads to a lively contribution to the study of hybrid forms of Canadian literature and its key theoretical image texts

Cinematic Interfaces Seung-hoon Jeong, 2013-07-11 In this book Seung hoon Jeong introduces the cinematic interface as a contact surface that mediates between image and subject proposing that this mediation be understood not simply as transparent and efficient but rather as asymmetrical ambivalent immanent and multidirectional Jeong enlists the new media term interface to bring to film theory a synthetic notion of interfaciality as underlying the multifaceted nature of both the image and subjectivity Drawing on a range of films Jeong examines cinematic interfaces seen on screen and the spectator's experience of them including the direct appearance of a camera filmstrip screen the character's bodily contact with such a medium interface the object's surface and the subject's face as quasi interface and the image itself Each of these case studies serves as a platform for remapping and revamping major concepts in film studies such as suture embodiment illusion signification and indexicality Looking to such theories as the ontology of the image and the phenomenology of the body this original theorization of the cinematic interface not only offers a conceptual framework for rethinking and re-linking film and media studies but also suggests a general theory of the interface

Cézanne's Other Susan Sidlauskas, 2009 In the voluminous scholarship that's been written on Paul Cezanne little has been said about the twenty four portraits in oil that Cezanne made of his wife Hortense Fiquet Cezanne over an extended twenty year period In *Cezanne's Other: The Portraits of Hortense* Susan Sidlauskas breaks new ground focusing on these paintings as a group and looking particularly at the differences that render many of them unrecognizable as the same person She argues that Cezanne sidestepped the conventional goals of portraiture he avoids representing a consistent identifiable physiognomy or conventional feminine postures and does not portray the subject's inner life making lack of fixedness itself

his subject which leads him ultimately to a radical reformulation of modern portraiture Sidlauskas also upends the notion of Mme Cezanne as the irrelevant and absent spouse Instead she reveals Hortense Fiquet Cezanne as a presence so crucial to the artist that she became the essential other to his ever evolving self Coupling historical texts from philosophy psychology and physiology with more recent writings from women s and gender studies cognitive psychology and visual culture Sidlauskas demonstrates that Mme Cezanne offered intimacy at arm s length for the painter who has been dubbed the lone wolf of Aix Book Jacket

Experimental Self-Portraits in Early French Photography Jillian Lerner,2020-11-16 This book explores a range of experimental self portraits made in France between 1840 and 1870 including remarkable images by Hippolyte Bayard Nadar Duchenne de Boulogne and Countess de Castiglione Adapting photography for different social purposes each of these pioneers showcased their own body as a living artifact and iconic attraction Jillian Lerner considers performative portraits that exhibit uncanny transformations of identity and embodiment She highlights the tactical importance of photographic demonstrations promotions conversations and the mongrel forms of montage painted photographs and captioned specimens The author shows how photographic practices are mobilized in diverse cultural contexts and enmeshed with the histories of art science publicity urban spectacle and private life in nineteenth century France Tracing calculated and creative approaches to a new medium this research also contributes to an archaeology of the present It furnishes a prehistory of the selfie and offers historical perspectives on the forces that reshape human perception and social experience This interdisciplinary study will appeal to readers interested in the history of photography art visual culture and media studies

The Daguerreian Annual ,2001

Der phantasierte Tod Isabel Richter,2011-03-07 Eine Geschichte des Todes zu schreiben scheint unmöglich denn es gibt keine Zeugnisse von Sterbenden oder Toten Aber es gibt Vorstellungen vom Lebensende die zum Beispiel in Tagebüchern festgehalten wurden berliefern sind außerdem Symbole und Inszenierungen so im 19 Jahrhundert der Trauerschmuck Armbänder oder Ketten geflochten aus dem Haar von Toten Totenmasken und die Post mortem Fotografie Bilder von frisch Verstorbenen Anhand dieser Quellen schreibt Isabel Richter eine Kulturgeschichte des Todes Sie vermittelt uns den kulturellen Umgang mit Trauer und dem Wissen um die Endlichkeit des Lebens mit der wir uns trotz aller medizinischen Fortschritte stets werden arrangieren müssen

Figuring Gender Elizabeth Otto,2003

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