

French Primitive Photography



Aperture

French Primitive Photography Aperture

Sophie Junge, Erin Hyde Nolan



French Primitive Photography Aperture:

French Primitive Photography, 1979 *French Primitive Photography* Alfred Stieglitz Center, 1970 **French primitive photography** André Jammes, Robert Sobieszek, 1969 **French Primitive Photography** Alfred Stieglitz Center, 1970 **FRENCH PRIMITIVE PHOTOGRAPHY.** André Jammes, Robert A. Sobieszek, 1970 **French Primitive Photography. Introd. by Minor White. Commentaries by Andre Jammes and Robert Sobieszek** Philadelphia Museum of Art, Andre Jammes, Minor White, 1970 Seizing the Light Robert Hirsch, 2017-04-07 The definitive history of photography book *Seizing the Light A Social Aesthetic History of Photography* delivers the fascinating story of how photography as an art form came into being and its continued development maturity and transformation Covering the major events practitioners works and social effects of photographic practice Robert Hirsch provides a concise and discerning chronological account of Western photography This fundamental starting place shows the diversity of makers inventors issues and applications exploring the artistic critical and social aspects of the creative process The third edition includes up to date information about contemporary photographers like Cindy Sherman and Yang Yongliang and comprehensive coverage of the digital revolution including the rise of mobile photography the citizen as journalist and the role of social media Highly illustrated with full color images and contributions from hundreds of artists around the world *Seizing the Light* serves as a gateway to the history of photography Written in an accessible style it is perfect for students newly engaging with the practice of photography and for experienced photographers wanting to contextualize their own work **The Gargoyles of Notre-Dame** Michael Camille, 2024-05-31 Most of the seven million people who visit the cathedral of Notre Dame in Paris each year probably do not realize that the legendary gargoyles adorning this medieval masterpiece were not constructed until the nineteenth century The first comprehensive history of these world famous monsters *The Gargoyles of Notre Dame* argues that they transformed the iconic thirteenth century cathedral into a modern monument Michael Camille begins his long awaited study by recounting architect Eugène Viollet le Duc's ambitious restoration of the structure from 1843 to 1864 when the gargoyles were designed sculpted by the little known Victor Pyanet and installed These gargoyles Camille contends were not mere avatars of the Middle Ages but rather fresh creations symbolizing an imagined past whose modernity lay precisely in their nostalgia He goes on to map the critical reception and many layered afterlives of these chimeras notably in the works of such artists and writers as Charles Merimee Victor Hugo and photographer Henri Le Secq Tracing their eventual evolution into icons of high kitsch Camille ultimately locates the gargoyles place in the twentieth century imagination exploring interpretations by everyone from Winslow Homer to the Walt Disney Company Lavishly illustrated with more than three hundred images of its monumental yet whimsical subjects *The Gargoyles of Notre Dame* is a must read for historians of art and architecture and anyone whose imagination has been sparked by the lovable monsters gazing out over Paris from one of the world's most renowned vantage points *Mid 19th Century French Photography* Richard Hough, 1979 *Gustave Le*

Gray, 1820-1884 Sylvie Aubenas, Gustave Le Gray, 2002 He occasionally made photographs until his death in poverty there in 1884 leaving behind some of the most dazzling photographic images of his era *Seeing and Believing* Ellen T.

Armour, 2023-07-04 Social media platforms are often denounced as bubbles or echo chambers In this view what we see tends to reinforce what we already believe and what we already believe shapes what we see Yet social movements such as Black Lives Matter rely heavily on the widespread dissemination of digital photographs and videos through social media In at least some cases visual images can challenge normative and normalized ways of grasping the world and prompt their viewers to see differently and even bring people together *Seeing and Believing* marshals religious resources to recast the significance of digital images in the struggle for social justice Ellen T Armour examines what distinguishes digital photography from its analogue predecessor and places the circulation of digital images in the broader context of virtual visual cultures She explores the challenges and opportunities that visually saturated social media landscapes present for users and organizers Despite the power of digital platforms and algorithms possibilities for disruption and resistance emerge from how people engage with these systems Armour offers ways of seeing drawn from Christianity and found in other religious traditions to help us break with entrenched habits and rethink how we engage with the images that grab our attention Developing theological perspectives on the power and peril of photography and technology *Seeing and Believing* provides suggestions for navigating the new media landscape that can spark what Armour calls photographic insurrection **Disappearing Witness**

Gretchen Garner, 2003-07-25 In documenting this transformation in American photography *Disappearing Witness* forcefully rethinks the history of photography itself *French Primitive Photography* André Jammes, Robert Sobieszek, 1969

Culture and Record University of New Mexico. Art Museum, Kevin A. Donovan, Elvehjem Museum of Art, 1984

Creative Camera, 1976 *Survey Practices and Landscape Photography Across the Globe* Sophie Junge, Erin Hyde Nolan, 2022-12-05 This edited volume considers the many ways in which landscape seen and unseen is fundamental to placemaking colonial settlement and identity formation Collectively the book's authors map a constellation of interlocking photographic histories and survey practices decentering Europe as the origin of camera based surveillance The volume charts a conversation across continents connecting Europe Africa the Arab World Asia and the Americas It does not segregate places histories and traditions but rather puts them in dialogue with one another establishing solidarity across ever shifting national linguistic racial religious and ethnic Refusing the neat organization of survey photographs into national or imperial narratives these essays celebrate the messy cross cultural reverberations of landscape over the past 170 years Considering the visual social and historical networks in which these images circulate this anthology connects the many entangled and political histories of photography in order to reframe survey practices and the multidimensionality of landscape as an international phenomenon This book will be of interest to scholars in art history history of photography and landscape history **Photographing Papua** Max Quanchi, 2009-03-26 Photographing Papua is a study of photography in

the public domain in the late nineteenth and early twentieth centuries It argues that southeastern New Guinea known as British New Guinea and then as Papua when it became an Australian colony was created as a geographical place through visual representation in illustrated magazines and newspapers lavishly illustrated travelogues and mission hagiography serial encyclopedia lantern slides and postcards Readers knew Papua because many thousands of black and white photographs of Papuans villages and material culture rapidly swamped the reading public once the process of halftone newsprint reproduction became possible In an innovative and breakthrough fashion Photographing Papua switches attention from a few well known prints in museums and archives in some cases repeatedly reproduced but mostly rarely seen outside of scientific and scholarly circles It deals instead with thousands of photographs often used in ways not intended when the photograph was taken but which editors and publishers and subsequent photographers gradually made conform to an iconographic imperative a sort of abbreviated visual gallery of natives and a quick access pathway to the actual and imagined lives of Papuans in the last Unknown as New Guinea was titled It is a study of representation colonialism cross cultural encounters and the early world of illustrated media and photo journalism **Seizing the Light: A Social History of Photography** Robert Hirsch,2009 Contains images and commentary by hundreds of international artists *Photographic Optics ... Translated from the French* D. van Monckhoven,1867 *Parisian Views* Shelley Rice,1999 Each of the book s essays is in itself a Parisian view The fragmented layered quality of the text allows the author to avoid making a linear narrative out of a subject that is enriched by multiple perspectives Yet all of the essays revolve around a central theme the creation of modern urban space in both two and three dimensions and the impact of this space on the lives of those who walked the streets of Paris of the nineteenth century

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