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Photography: The Key Concepts

Second Edition

DAVID BATE

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

First published 2016 Bloomsbury Academic

Published 2020 by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
605 Third Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

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British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Bate, David, 1956-

Photography : the key concepts / by David Bate.— Second edition.

pages cm— (The key concepts, ISSN 1747-6550)

Includes bibliographical references and index.

ISBN 978-0-85785-493-3 (pbk.) — ISBN 978-0-85785-492-6 (hardback)

1. Photography. I. Title. TR146.B337 2016

770—dc23

2015031557

Typeset by Fakenham Prepress Solutions, Fakenham, Norfolk NR21 8NN

ISBN 13: 978-0-8578-5492-6 (hbk)

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Acknowledgments

Thanks to Paula Gortázar for her picture research work and to Davida Forbes for her care, efficiency, and patience as editor at Bloomsbury.



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Preface

The first edition of this book was published in 2009. It has been translated into several different languages and adopted as a standard textbook: a reference for the study of photography at many different levels. So why make a new edition of the book? There are three main reasons. First, most obviously new is the greater number of visual images in this edition, the advantage of which is surely as obvious: as references for students of photography. The photographs included do not form any kind of canon, but are indicative of different ways of treating the topics and themes referred to in the text.

Secondly, the practical requirements of the series that the first edition was published in meant an inevitable squeezing of the topic. This new edition has two additional chapters, alongside minor revisions to the existing ones, where improvements could be made. One of the new chapters is on Snapshots and Institutions, including the public/private domains that are in transition, the other is on The Scopic Drive and the more general situation of looking and photography in our “visual culture.” These essays were written specifically for this edition and have in mind some of the issues indicated below.

The third reason is probably far more complex. In the interval between the first edition of this book, photography has undergone a vivid set of changes. Some may even say it is no longer “photography,” and that the technical revolution of computing and the massive range of new cultural uses of the Internet have changed it beyond all recognition. Some would thus say we should call our age “post-photography” or even be talking about “post-digital” photography. Yet the word “photography” and the range of practices it gives rise to seem curiously resistant to such nominal changes. Despite the many and often wild claims about the demise of “indexical” reference and endless philosophical critique of the ontological status of the photographic image, “photography” is nevertheless still here. So although many technological changes have provoked debates about photographic truth and the relation to what we still call “reality,” it has become ever more clear that the way people conceive of these new issues is often part of the problem, rather than any solution to the questions that are raised.

New media critics have been keen to throw out the photographic image with darkroom chemicals, which are substituted with data screen files, algorithms and bytes. Paper prints are replaced with data screen images, yet

the transition to digital images has turned out to be not so much a revolution as a sliding evolution. As photography has entered into the more comfortable realms of art, the brave new world of "digital photography" turns out to be a remarkable reinvention of the wheel. The radical changes, it seems to me, are more in the modes and relations of distribution and dissemination of images than in the specific forms of photographic images themselves. While it is true that fantasy is more prevalent in the construction of images, it is the new relations between the Internet and existing social institutions—whose legal, ethical, judicial, and political status is still being worked through—that the real transformations are beginning to occur.

In the democratic use of the Internet, different types of images that were formerly regarded as insignificant or minor practices (e.g., in war photography the private "trophy" pictures made by soldiers are more public, and the vast domains of amateur and professional photographic pornography—these have all existed since the early practical days of photography) have found a new social visibility, not yet repressed or restricted to "personal use" as they were in earlier periods. Out in the open on the Internet, these practices skew the old ways we see and value many public and private institutions, which shakes up the established relations of appearance between them and us. These changes are profound, they actually affect our whole perception of society. The once more clearly demarcated institutional fields of photographic discourse, like news, advertising, entertainment, and politics all appear, sometimes indiscernibly, mixed and juggled alongside each other on webpages in different, sometimes bizarre, and perhaps even in exciting new ways. Is the medical advice given on a webpage to be distinguished from the pharmaceutical advertisements that accompany it ("advertorials")? How do we distinguish product advice from independent fact? Who is speaking there, it is often worthwhile to ask?

But what of the photographic image itself? Certainly in art, advertising, fashion, and news photography there are new and innovative practices, but how far these are all new *because of* their digital foundation, rather than because of what they enable in the wider appearance of human imagination remains to be seen. I say this, not because the old "film-based negative" seems now to have a certainty that the data file does not, nor because, data screen images are less permanent than paper prints, but because beneath the glossy appearance of all these new shiny images, the same critical questions about the photographic image still apply. Indeed, we should also note, for example, that after all, whether paper or LCD, these are still all just variant types of screen, which any visual image requires for its formation. Computerized and decentralized, the photographic image nevertheless retains a kind of social charm. The "still photograph" features as yet a highly central form across the nexus of social media and interactive life.

This new edition has given an opportunity to add material relating to these new issues, but in a way that does not simply dismiss the important debates and questions about practices, nor exchange them for some new myth of creativity as data art. The contemporary challenge is to find a way to talk about the new incarnations of photographic forms that often still exist inside the old ones, and which have not gone away. We should have learned by now that discontinuities *and* continuities are in fact typical of the whole history of photographic, if not all human, culture, and indeed all technology. About 330 bc Aristotle proposed in his *The Art of Rhetoric* three genres of speech. Today, perhaps, it seems we have many more genres of speech, alongside the domain of everyday chatter and talk. Perhaps we do now have to include photography and photographic images here, as fully entered into this domain too, as visual talk. These new-old forms demand critical understanding and analysis of their operations. It is a goal that remains within the ambition of this book. That is, to outline genres of photographic “speech” that are fixed *and* mutable. The experience of this contradiction is felt nowhere more so than when browsing the internet. Finally, I must add that I hope all these new changes do not detract from the simple usefulness of the first edition.

David Bate, London.



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Introduction

A camera usually comes with a handbook with instructions on how to use it. With digital cameras these are incorporated into its computer as preconfigured “scene” mode settings. These preset modes, for landscape, portrait, night scenes, food, party, pets, babies, and a whole list of other types of holiday scenes, all make assumptions about what we want to photograph. Some cameras recognize faces even before you have asked them to. Scene modes prefigure technical setting on the cameras for different modes of use and often include tips on how to take better pictures with them. What these examples give us is not only rules for how to take better photographs in certain situations but also an introduction to typical photographic conventions. While many may never use these settings, a more inquisitive user may ask why these typical conventions are so common as to be embedded into the very computing of the camera. Moreover, why are they so often repeated within the historical and contemporary practices of photography?

While this book is in no way an instruction manual, it does aim to provide an introduction to the activity of photography. It is a guide to key concepts in photography. It seeks to introduce the operating conventions of a number of photographic practices, not necessarily so as to make better photographs but to understand their operations within a more critical framework. Thus it aims to provide an introduction for those wishing to study photography and who are interested in it as a practice and in its critical effects. Since photography is employed in so many different aspects of life, across a whole range of cultural and social uses, the scope of such a study is extremely large.

There are many ways in which photography might be introduced. A study of photography could be conducted, for example, investigating the key institutions that use it: advertising, journalism and news, amateur, tourism, fashion, art and documentary, police and military, or uses on the World Wide Web

(www). The sociological anatomy of these institutions and their practices might reveal the systems by which photographs are produced, the arteries of power and decision-making, or even the creative and work space that photographers are supposed to occupy. Such a project is probably urgently needed, but not for my purposes here. It would tell us about the functions of those institutions and only *their* uses of photography. However, this does not mean it is easy to escape the question of institutional uses (nor should we), because the issue re-emerges when considering specific genres of practice.

The issue is that the same types of category of photograph (e.g., portraits or still-life) are found across many different institutions of photography even if their uses are different. For example, the police use a specific set of "portrait" techniques in the police mugshot. This picture may then be shown in a newspaper or in some cases on billboards, thus appearing across at least three different institutional settings: the police, newspapers, or the sphere of website feeds, each with their own particular conditions of spectatorship, discourse, meaning, and cultural values. Other types of photograph have even more busy careers, constantly moving from one site to another, now almost inevitably expanded by their circulation on the Internet. These discursive lives of pictures have always existed, ever since they were moveable. Photographs specifically have rarely existed in just one time, place, and location. Photographs are, as almost everyone knows, part of everyday life for people all over the world. If I wish to travel, a digital photograph of my face is still required in my passport to indicate my identity, and without which it would be hard to go anywhere. I am also highly likely to have already seen photographic images of my destination before I go there. I may have checked out hotels and their locations on Google Street View for example. Indeed, tourism is a massive, billion-dollar global industry that uses multiple genres of photography to advertise its holiday products, using landscape conventions to sell locations, portraits to represent the types of people who live there (or other tourists you might hope to meet there), while still-life photographs try to show the local culture you can consume: local foods and drink, tax-free goods, souvenirs, etc. Once you arrive, postcards, maps and the Internet will provide you with even further images of the place you are in, often similar to the ones you saw before you went there.

Camera companies make assumptions about what a good picture is, based on the widely held popular views and established conventions of photography: portraits, landscapes, close-ups or still-life, event pictures such as sports or holidays. The endurance of all these types of picture, their very repetition, is astounding. It is this repetition that gives both the category of photography and these locations and figures their fixed representative image. This book stands back slightly from this repetition to look at the characteristics that define such "genres" of photography, so that we may see why

these types of image have such value and traffic across so many different institutional practices. In this way I have elected to choose categories for chapters that lend themselves to a diversity of applications.

The first chapter addresses the field of photographic theory in its basic interrogation of how photographic meanings are constructed. The general dichotomy of realism/anti-realism referred to in it still circles in "digital" debates on photography, albeit that now realism is often replaced by the term "indexical," and often reduced to a simplistic question of indexical (photographic) truth or falsity. As the chapter sets out to argue, meanings are circumstantial, and whether we believe a photograph or not is often informed by factors, external to the image, alongside the iconic characteristics of what is inside the image.

In the second chapter the "snapshot" as a field of photographic practice is considered in relation to its broad and common social uses and functions: the family, personal photography, and related practices. This new chapter also aims to show the changes and mutation of this practice, by way of their popular usage on the Internet and the different ways they are embedded in the "practice of every-day life."

The following two chapters consider the key concepts of documentary, portraiture, landscape, still-life, and art. The final chapters on globalism, the scopic drive, and history all set out in their different ways to address the more general questions about photography that any student of the practices of photography might want to investigate. Historical chronology, for instance, as a dominant approach towards the photographic medium, has often fallen short in accounting for the differences between various types of photograph. The tendency to write a history of photography as though it is just art ignores the massive amount of other uses and applications of photography to which the field of art is not only discontinuous but is often openly antagonistic. Contemporary art photography also often draws on aspects of these other practices to renew itself (e.g., from documentary, amateur, fashion, military uses) to critique them or exploit their optical enjoyments for other purposes.

The history of photography as a "medium" is far wider than these particular modes of social practice and usage. Furthermore, the relation between history and photography is anyway twofold. On the one hand photographs have made their own impact on history, by providing images of objects, places, spaces, faces, and events that have existed in the past; although not to be taken simply at face value, such images provide a new type of historical artifact as visual archives. On the other hand, those same photographs have affected how we think of the past, because the cultural "past" has never before been so visually recorded and represented. The issue of how or what history is when we consider the impact of photography itself is, not least in its effect on human memory, a real challenge to conceptions of history, given the vast number of repositories of photographs.

Now the category of genre probably requires some sort of explanation, if not introduction, since its use as a key concept for the conception of photography is probably something still of a novelty.

Genre

It is surprising that *genre* (a French word for branch, kind or species) has not been taken up in photography as it has in literature or in film studies.¹ The idea that there are genre categories within cinema or literature is quite normal. These categories operate as much at the level of consumption in shops or on the Internet where cinema and novels are sold as they do in theory and academic fields of study: horror, romance, science fiction, westerns, war, thrillers, crime fiction, comedy, historical drama, etc.

In film theory, genre was introduced to do two things. First, it was to displace the then rife subjective and personal opinion type of criticism for a more systematic model of thinking. This project aimed to establish an understanding of the functions and effects of specific types of movie, to understand how they work, and thus to construct a theory of that specific genre. Second, these genre studies aimed to address “the question of the social and cultural function that genres perform.”² This meant that the conventions identified at work in organising a genre were not only formal, about their particular form, but also formed the basis of social meanings in practices which have, and produce, real social and cultural effects, too. The advantage of this thinking was that it showed that genres were not only a basis for grouping specific types of work into a category, but also that the different categories would reveal the way they also operate to generate fields of “expectation and hypothesis” for spectators.³ In other words, a genre helps to organize and structure particular types of meaning. Understanding these also enables us to discuss, interpret, or analyze them in terms of what they do to us. How does this work for photography?

Let’s consider the value of genre theory by way of the simple example of a movie poster image (itself a somewhat neglected genre in academic study). Any film image poster has the function to not only introduce the film (its title, stars, etc.) but also to establish in the mind of the viewing public what kind of film it is. Posters indicate the film’s characteristics in the visual presentation of them, not only the “pictures” but also the colours, typography, and general mood of the poster. Thrillers, comedies, detective stories, love stories, musicals, etc. all have different visual characteristics, which are communicated visually via the poster. In each case, particular features and combinations of elements (lighting, form, design, figures, gestures, props,

graphics, layout, etc.) are used as the *mise-en-scène* of the film poster to help the spectator understand what type of film genre it is. The poster functions as advertising: to communicate what the film is, whom it is for and also the type of experience to be gained from seeing it. If all this explanation sounds rather laborious, it is because we tend to “read” such things so automatically and instantly (without thinking) that it is almost painful to think about it. Yet, in the same way that the film poster image creates an expectation of the film, so a genre in photography—portraiture, landscape, still-life, documentary, etc.—create expectations for the meanings and experience to be derived from that type of picture. Each genre, whether as film, novel or type of photograph, creates an expectation for particular types of understanding. Genre, then, as a means of study is a way we can examine and discuss the elements and functions of a type of practice. This work of identifying the features and characteristics is theoretical in one sense and critical in being able to understand how it works. This means we can know how to operate the genre, instead of its operating on us. We may move and vary these categories, according to their social usage, the changes innovations bring within them. Different genres have different functions, so each chapter in this book deals with a particular genre, considering the mutations it has received in the hands of photography and the aims that it sets out to achieve.

In a way, this book shows that, for the purposes of study, the term “photography” is really an abstraction of what are smaller, specific—but still general—tendencies that constitute its field of practice across public and private spheres in many cultures. The new histories of photography, for instance in African and Asia cultures, are beginning to reveal stories about genres of photographic practice similar to those used in the West—portraiture, landscape, etc.—albeit with different cultural uses, settings, and local coding. Portraiture, for example, in all its forms, reveals a discourse on identity, irrespective of whether its image discourse involves: personal features (physical appearance, sexuality, sub-culture; fashion), cultural (family, national, religious, ethnic); social (class, ethnicity); institutional practices (occupation, work clothes, and uniforms); a combination of all of these. This book shows how the internal look and arrangement within certain types of photograph helps to organize specific types of response to those types of pictures.

Genres, however, are not fixed: they are mutable sets of conventions, whose processes and forms evolve and develop or transmute into different hybrids. In cinema, horror and comedy are often combined. Sub-genres mutate into new genres: in painting, for instance, landscape pictures emerged as a genre in their own right, quite literally, from the background of Renaissance portraits. Documentary is almost certainly a specific invention of photography, which brought new rules and conventions of picture-making. These are now so familiar that we probably do not notice them, unless specifically

engaged with a self-conscious study of them. Conversely, narrative fiction almost certainly influenced the type of genre scene that emerged in pictorial art photography during the mid-nineteenth century. Modern art, too, has mutated in the way it looks at what artist-photographers are interested in as subject matter because of the invention of photography and vice versa. These are not purely formal issues either, because genres involve types of expectation of meaning that link form *as* content or meaning into affects too.

Many of the genres used by photographers already existed in other forms, formulated in painting or literature before photography appeared. Landscape, portraiture, still-life, domestic scenes, and “history painting” were all already identified within the old European art academies as modes of practice, discourses, or genres for painters to work in. I say this not to disinherit photography from its own history (the use and reinvention of these genres), but to make clear why I freely refer back to painting and other forms. It seems important, to me, to not cut photography off from these other cultural forms that have informed or do still inform it, either through their relation in history or within contemporary culture. We do not live in a world only of photographs; at least, in everyday life, there is language in its linguistic sense, which massively informs the contemporary media environment, which in turn combines into composite meanings different images, texts, forms, and sounds. The computer environment intersects video, cinema, photographs, and sound, enabling a very different type of visual image environment. To call these an “environment” is indeed to indicate how pervasive all this is.

Historically, many modern visual genres emerged in the eighteenth-century academies through painting, and were ranked in strict hierarchy. In France, for example, history painting (depiction of historical events) was regarded as the highest, followed by landscape, portraiture, still-life, and flower painting—the lowest rank then often delegated to women painters. Certainly, portraiture and landscape are pervasive across popular uses of photographic activity today in one way or another, as are pictures of pets; while still-life, food and object-based photography inform both professional and amateur interests.

None of this is to take away originality involved in specific photographs; nor is it intended to. Indeed, originality or invention must be what creates change within (or even across) a genre. Of course, there are genres other than those discussed here, although they would require another type of discussion (one different from the purposes of this book). “Family photography,” for instance, which employs both snapshot and formally arranged portrait styles, veers across documentary and portraiture, often borrowing conventions from both. A photograph of a wedding cake in a family album borrows elements of the still-life genre. The new chapter, here, on the snapshot introduces some of these themes relating to the institution of the family and its photographs, but is more concerned with the uses of the snapshot in relation to

changes in the category of everyday life. Surveillance photography used by members of the police and military security services might be considered as a special sub-genre of documentary, albeit in increasingly automated forms. These automated forms of video “staring” have found their way also into for example, police dramas, which would merit study for their ambivalent use as a visual source of social control. Conversely, the various practices of mobile phone camera use, like “happy slapping” linked with youth and other groups in discontent, demand separate, more fully developed social and psychological study; The amazing impact of the aesthetic codes of paparazzi photography, not only on Federico Fellini’s famous 1960 film *La Dolce Vita* but in fashion, art, and documentary photography too. All these deserve proper full social and historical study. However, this is not a handbook for detectives, family researchers or star-struck fans of celebrities.

As photography has become more fully absorbed into the art institutions and art market, this has transformed the old twentieth-century categories of modern fine art photography into “contemporary art photography.” Formalist ideas in art have been invaded by a clear turn towards working in genres, pictorial scenes, abstraction. Occasionally, some will work across them, but many established artists and photographers now commonly create a seriality: portraits, abstractions, landscapes, or tableau scenes, all referring to distinctive types of space, “event,” and gesture. For all these reasons, genre offers a framework within which to consider and study the function of photography across its different social uses.

Genre is a useful category for the study of photography, because a genre is never possessed or only used by one particular institution. Genres are promiscuous. Yet the theoretical importance of genres is that they enable photographers, spectators, and institutions to share expectations and meanings. If there is recognition of these conditions of communication, there is also an expectation of knowledge to be derived from them. Put in this way, visual genres in photography function to organize photographic values, just as metadata does, as well as the thinking of photographers who produce these images, and the viewers who see them. Of course, whether any photograph within a genre will gratify the expectations of that photographer or viewer is another matter. At this point, I simply wish to conclude with two points relating to the methods involved in the book.

Approaches

The chapter explicitly on theory considers semiotics as a method for the analysis of the structure of photographs. In recent years this method has

been most often replaced by what preceded it: "personal opinion." Whether someone likes a photograph or not is of course important, and raises its own question as to what that means, the type of pleasure it invokes, pain, desire, and so on. In media studies, such "media effects" of images are mostly studied by asking audiences what they feel after watching a television program or media event. Such *vox pop* data give a perspective on the types of audience, that are variable according to the terms of the audience study: gender, age, class, geographic culture, political affiliation, ethical and cultural values, and so on. Personal opinion about an image is rarely of use unless it is worked through, studied, and related to the critical understanding of visual experience. In photography criticism, such effects are understood primarily as a matter of personal and emotive response, which tell us something about the affect of the image, but little or nothing about the effects of photography. Contemporary photography criticism, for instance, perhaps because photographs exist in different types of space, most often gravitates towards the industry of art criticism rather than media studies. The development of semiotics in the late twentieth century aimed to provide a more coherent approach to the study of photographs, and to address the specificity of its spaces of communication.

Yet, if semiotics failed to address the issue of effect, of "feelings" as a psychological experience of photography, the second method proposed was that of psychoanalysis. Again, in recent photography criticism, this method has been exchanged for amnesia of both semiotics and psychoanalysis. This is surprising, given that such amnesia has not occurred in either art criticism or art history. The much used art history book *Art Since 1900*, a standard text for U.S.A.-based art students, begins with a chapter introducing psychoanalysis as a key method for the study of art.⁴ While it should be made it clear that psychoanalysis is not the only method at issue here, and should not be read without criticism either, it is important to note that semiotics, psychoanalysis, sociology, philosophy, and critical history are common to many related disciplines of photography, which take their subject seriously. In other words, an engagement with these methods in their own right is crucial for the development of thinking the critical implications of different types of photography, including those in this book. Perhaps the excitement of the newness of the field will be exchanged for a little more rigor in its future methods. We will see.

Photography theory is most often situated between art history, film theory, and communication studies. More positively, this book positions photography at the center. It is from this place, with photography at the center, that the book aims to "fray" out the genres of photography into a composite field. With these overlapping modes and methods in mind, the book sets out across the genres of photography to consider ways of thinking and critically

understanding the types of picture that we all see, and might even want to make ourselves. The methods toward understanding them and their criticism are allowed to emerge within the chapters where they are most relevant, although they may often also apply elsewhere.

Finally, as said at the opening, this book is an introduction. It is to be read alongside other books: monographs, photo-books, histories of photography, theory, and criticism, and other texts relevant to the particular field of study being investigated or practiced. That is to say, it should be read as part of a network of other texts about photography, including the images that people find themselves passionate about. I invite the reader to take up and consider what is said here in the spirit of a conversation, one that can be developed in the future.

Chapter Summary

- Genres give stability to the image-world of representation.
- Institutions rely on genres to achieve communication.
- Genre is not just a type of picture, it is also a set of processes that involves the producer and consumer in conventional systems of meaning production.
- Recognition of a genre is already an act of communication.
- Genres are mutable, dynamic, and polyvalent.

Annotated Guide for Further Reading

Barthes, Roland, *Image-Music-Text*, Fontana, 1982.

This book is a luminous collection of Barthes' earlier writing on photography, film, music, and semiotic theory. Edited and translated by Stephen Heath, it has some of the most widely read theory essays on photography. Although difficult in places, it shows Barthes working through a series of different theoretical models for thinking about types of photographic images, with each essay taking a different starting point and set of problems. News, publicity images, music photographs and film stills are all subject to theoretical discussion and critique.

Barthes, Roland, *Camera Lucida*, Fontana, 1984.

Widely read as a personal account of photography, Barthes' famous essay is actually based on the use of phenomenology: the philosophy that uses the material of subjective experience to examine and construct "theoretical" problems. In terms of a contribution to photography theory and criticism (it is certainly not a history), this book can be read as contrasting the look of the spectator with what in the psychoanalysis of Jacques Lacan is called "the gaze." For Jacques Lacan, the *gaze* is an imaginary look from someone or something in the picture directed *at the viewer*. What Barthes calls the *punctum*, something in the picture that "punctures" the subject in a way that the original photographer could not have predicted, is very close to Lacan's conception of the gaze. A good complementary essay here is "The Third Meaning," whose categories of *obvious* and *obtuse* precede *stadium* and *punctum* in *Camera Lucida*.

Belsey, Catherine, *A Very Short Introduction to Poststructuralism*, Oxford University Press, 2002.

This is a good introduction to the thinking and impact of structuralism and poststructuralist arguments on the analysis of culture through the use of images and the way we live in or "inhabit" language. It is a nice companion to Roland Barthes' book of essays on popular culture, *Mythologies*.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, Penguin, 2008.

Benjamin's essay on the social-cultural impact of new media—photography and cinema as they were in the 1930s—is a classic “must read” for all photography students. Packed with observations about the impact of the camera on acting, art and aura, it has been a veritable goldmine for those working on the new dynamics of visual representation.

Bolton, Richard, ed., *The Contest of Meaning: Critical Histories of Photography*, MIT Press, 1992.

This old collection of critical essays deals with the twentieth-century avant-garde and modern “turns” in different European traditions and in USA photography, from the 1920s through to the 1980s when the book was first published. The essays are especially valuable for those students working on the critical history of photography.

Burgin, Victor, ed., *Thinking Photography*, Macmillan, 1982.

This collection of essays remains valuable for two reasons. First, it establishes a clear theoretical project, linking critical discussions on a range of types of photography, from art and publicity images to documentary and Soviet avant-garde debates. Secondly, the book is important now as a historical text, vibrant with the intellectual debates of the late 1970s and early 1980s. The contributions by Victor Burgin and Allan Sekula, both influential artists *and* theorists, can be read alongside their own visual practices circulating at that time. It is also worth noting that this book came out two years after Alan Trachtenberg's *Classic Essays on Photography* (see below) and, in some ways, can be read as a response to what is absent from Trachtenberg's book.

Cotton, Charlotte, *The Photograph as Contemporary Art*, Thames & Hudson, 2004.

A useful survey, focusing on what is rightfully called “contemporary” (distinguished from modernist) art photography at the turn of the twenty-first century. The chapters show the art world moving gradually towards a more “global” perspective of art.

Godfrey, Tony, *Conceptual Art*, Phaidon, 1998.

Chapters include one on uses of photography by conceptual artists in what is a clear and general introduction to (rather than a critical evaluation of) conceptual art.

Marien, Mary Warner, *Photography: A Cultural History*, Lawrence King, 2006.

This tome is a good very general introduction to a general chronological history of photography. It is most useful for its introductory description of the earlier developments of photography, during the nineteenth and early twentieth centuries.

Newhall, Beaumont, *The History of Photography*, New York: MoMA, 1980 [1964].

Still a good read, this book introduces historical photographs as situated within a modernist paradigm of thought. The book is bursting with the idea that photography *is* an art and charges through what is now a well-established canon of museum-collected photography.

Rancière Jacques, *The Emancipated Spectator*, Verso, 2009.

Some of Rancière's recent philosophical work has been orientated towards a discussion of the visual arts, especially photography, cinema, and painting. His writings have generated interest from critical art theory, and have thus revived a much needed discourse on the situation of the visual arts in contemporary culture. What is striking about Rancière's philosophical arguments is that they are often made through reference to specific artworks (photographs, movies, installations) then linking these works up to more general discussions and philosophical problems. However, Rancière tends to assume a familiarity with both the artworks and critical theory, so that reading his work without knowledge of say, Roland Barthes' work on photography, makes the argument a bit opaque.

Sontag, Susan, *On Photography*, Penguin, 1977.

This is a classic old introduction to photography *criticism*. Widely read as a set text for photography students, Susan Sontag's book attacks questions of the aesthetic, social, and ethical issues of photography, and has provided many students and teachers alike with a critical view of photography. It is clearly a product of its time and place: New York and the photographic modernism of the 1970s. Any contemporary reader would do well to refer to the images of the photographers she discusses to see why she makes her arguments the way she does, since many of the photographers referred to were already then in the collection of the Museum of Modern Art, New York. (See also Beaumont Newhall, *The History of Photography*, 1980.)

Sontag, Susan, *Regarding the Pain of Others*, Picador, 2003.

Like Barthes' last book, Sontag's final book on photography meditates on the issue of death and photography, but deals more centrally with its social

representation and the ethical dimensions of war photography. That we remember events through photographs is no longer in dispute, she argues, it is a matter of the consequences of what pictures these are and for whom they serve the present.

Soutter, Lucy, *Why Art Photography?* Routledge, 2013.

As the title of this book suggests, it explores contemporary art photography and asks a number of questions about its function and purpose. Aiming to positively convince the skeptical viewer and reader, the book explores different contemporary issues and strategies addressed by art photography. Making a range of useful distinctions and categories available for those struggling to understand art photography, this is a very accessible introduction to recent critical debates.

Trachtenberg, Alan, ed., *Classic Essays on Photography*, Leete's Island, 1980.

This is an excellent collection of many key historical writings on photography from the U.S.A. and Europe up until 1980. In four parts, the first section gives a useful introduction to the early nineteenth-century discussions about photography after its immediate invention, followed by the second section on late-nineteenth century aesthetic debates. The last two sections deal mostly with the key early twentieth-century essays on photography by photographers and theorists alike, indeed photographers often *are* the theorists. The book came out two years before Victor Burgin's edited collection, *Thinking Photography* (above), which in many ways is the key critical successor to the arguments found in *Classic Essays on Photography*.

Williams, Raymond, *Culture*, Fontana, 1981.

Raymond Williams (1921–88), a British literary historian, made a massive contribution to what was called “culturalist” theory: the analysis of culture as a historical process. This book, somewhat dry, nevertheless gives a very clear description of the different relations between “producers” (e.g., artists, photographers, etc.) and institutions, in terms of artistic goals, distribution of work, power relations, and aims.

Notes

Introduction

- 1 One attempt to use genre has been in relation to commercial stock photography, which is quite clearly linked to general linguistic archive tags, "happy couple," "romance," etc. See Paul Frosh, *The Image Factory* (Oxford: Berg, 2003).
- 2 Steve Neale, "Questions of Genre," *Screen* 31 (1), Spring, 1990): 45.
- 3 Neale, "Questions of Genre," *Screen* 46.
- 4 Hal Foster, *et al*, *Art Since 1900: Modernism, Antimodernism* (London: Thames & Hudson, 2004).

Chapter One

- 1 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations* (London: Fontana, 1973), 229.
- 2 John Berger, *Ways of Seeing* (London: Penguin, 1990).
- 3 Barbara Rosenblum, *Photographer at Work, A Sociology of Photographic Styles* (New York: Holmes & Meir, 1978).
- 4 Roland Barthes, *The Responsibility of Forms* (University of California Press, 1991).
- 5 Victor Burgin, ed., *Thinking Photography* (Macmillan, 1982).
- 6 Louis Althusser, "Ideology and Ideological State Apparatuses," *Lenin and Philosophy and Other Essays* (London: New Left Books, 1971).
- 7 Other key figures aside from Roland Barthes include: Claude Levi-Strauss (anthropology), Jacques Lacan (re-reading of Freud's psychoanalysis via semiotics), Jacques Derrida (for deconstruction) and Julia Kristeva (for her psycho-social linguistics and work on art, women, and literature). A good introductory account of this history of theory is given in Catherine Belesy, *Poststructuralism: A Very Short History* (Oxford University Press, 2002).
- 8 Roland Barthes, *Mythologies* (London: Paladin, 1980).
- 9 Roland Barthes, *Roland Barthes by Roland Barthes* (Berkeley: University of California Press, 1994).
- 10 Roland Barthes, *Camera Lucida*, (London: Fontana, 1984).

- 11 Roland Barthes, *Elements of Semiology* (New York: Hill & Wang, 1968).
- 12 Ferdinand de Saussure, *Course in General Linguistics* (New York: Collins, 1981), 65.
- 13 Umberto Eco, "Critique of the Image," *Thinking Photography*, Victor Burgin, ed. (London: Macmillan, 1982), 35.
- 14 See Jean-Louis Schefer, "Split: Colour/Blur" in *The Enigmatic Body: Essays on the Arts* (Cambridge University Press, 1995).
- 15 Aristotle, *The Art of Rhetoric* (London: Penguin, 1991).
- 16 Victor Burgin, *Thinking Photography*, 41.
- 17 Umberto Eco, *Thinking Photography*, 37.
- 18 André Bazin, "The Ontology of the Photographic Image," *Classic Essays on Photography*, Alan Trachtenberg ed., (New Haven: Leete's Island, 1980), 237.
- 19 André Bazin, "The Ontology of the Photographic Image," 238.
- 20 See Eco and Burgin, *Thinking Photography*.
- 21 See André Bazin, "The Ontology of the Photographic Image."
- 22 Roland Barthes, *The Neutral* (New York: Columbia University Press, 2005), 22.
- 23 A useful reference here is John Berger's essay on photographs: "Why Look at Animals?," *About Looking* (London: Readers & Writers, 1980).
- 24 See Roland Barthes, "The Third Meaning," *Image-Music-Text*.

Chapter Two

- 1 *Oxford English Dictionary* (Oxford: Clarendon Press, 2001), 837.
- 2 Colin Ford, ed., *The Story of Popular Photography* (London: Century Hutchinson, 1989), 62.
- 3 Jacques Derrida, *Copy, Archive, Signature: A Conversation on Photography* (California: Stanford University Press, 2010), 14.
- 4 The exception usually cited here would be Polaroid film, but even here the analogue image is seen after the event, processed a few minutes later and not *in* the live 'instant' as with digital camera screen images.
- 5 See Pierre Bourdieu, *Photography: A Middle-brow Art*, (Cambridge: Polity Press, 1990).
- 6 Bourdieu, *Photography*, 19.
- 7 Bourdieu, *Photography*, 19.
- 8 See the critiques of family snapshots offered in *Family Snaps: The Meaning of Domestic Photography*, eds Jo Spence and Patricia Holland (London: Virago, 1991).
- 9 Obviously such a broad brush argument leaves many gaps. There is the question of serious amateurs, who use photography as an art to create beauty or to systematically and obsessively record their own hobbies and individual passions, whether it is gardening, knitting, trains or travel photography, etc.

- 10 These shifts are evident in the critical literature on photography too. For example Patricia Holland's book co-edited with Jo Spence and published in 1991, was called *Family Snaps: The Meaning of Domestic Photography*. In a more recent essay she writes of 'personal photographs and popular photography', see Liz Wells, ed., *Photography: A Critical Introduction* (Oxford: Routledge, 2009).
- 11 Different institutions for expression of intimate thoughts include religious confession and, in very different ways, diary writing, various types of psychotherapy and psychoanalysis. Discussion of these and their various differences would require another framework, which is beyond the scope of this chapter. The uses of photography in diaristic practices and forms of therapy have also developed in different ways, varying according to the aims and theory of the particular practices.
- 12 A notable exception to this neglect is the playful book by Roland Barthes, *Roland Barthes by Roland Barthes*, which has a witty reflection on the photographs of his 'self' at the outset of the book.
- 13 Raymond Williams coined the phrase 'structure of feeling' in the late 1970s to describe the way that social forms, like art or language, become vehicles for the expression of personal experience. The social form, in a sense, mediates between the personal feeling and social modes of expression and articulation of those feeling. New structures of feeling must find their way through these existing social forms, perhaps also transforming (or 'translating') the forms in the process, converting them into new practices. See Raymond Williams, *Marxism and Literature* (Oxford University Press, 1978), 128–35.
- 14 Philippe Ariès & Georges Duby, eds, *A History of Private Life Vol 5* (London: Harvard University Press, 1991), 3.
- 15 See Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (London: Fontana, 1988), 232.
- 16 Alexander Rodchenko, 'The Paths of Modern Photography', *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*, Christopher Phillips, (New York: Metropolitan Museum of Modern Art, 1989), 257.
- 17 Rodchenko, 'The Paths of Modern Photography', 257.
- 18 See Rodchenko 'Against the Synthetic Portrait, For the Snapshot, 1928', in John E. Bowlt, ed., *Russian Art of the Avant-Garde: Theory and Criticism* (London: Thames & Hudson, 1988), 252.
- 19 The idea of the phrase-image is proposed with Jacques Rancière's use of 'parataxis' and 'sentence-image' in mind. See Jacques Rancière, 'Sentence, Image, History', *The Future of the Image* (London: Verso, 2007).
- 20 Rancière, *The Future of the Image*, 56.
- 21 Michel de Certeau, *The Practice of Everyday Life* (London: University of California Press, 1988), 29.
- 22 See Sigmund Freud, "On the Introduction of Narcissism", *The Penguin Freud Reader*, Adam Phillips, ed., (London: Penguin, 2006).
- 23 Joan Riviere, 'Womanliness as a Masquerade', *Formations of Fantasy*, eds., V. Burgin, J. Donald, C. Kaplan (London: Methuen, 1986), 38.

Chapter Three

- 1 Raymond Williams, "The Growth of the Popular Press," *The Long Revolution* (London: Hogarth, 1992).
- 2 For a critical discussion of *Life* magazine, for example, see Carol Squiers, "Looking at *Life*" in *Illuminations: Women Writing on Photography from the 1850s to the Present* (London: IB Tauris, 1996).
- 3 The "realism" of such images and their social effect is clearly one of the central issues that has dominated many of the critical discussions on documentary photography. It would be easy to bring Thomson's pictures into such a discussion: the question of their social function and purpose.
- 4 See Harold Evans, *Pictures on a Page: Photojournalism, Graphics and Editing* (London: Pimlico Press, 1997).
- 5 For a general introduction to auteur photography books see the excellent compendium volumes by Martin Parr and Gerry Badger, *The Photobook: A History, Vols 1, 2, 3* (London: Phaidon, 2004, 2006, 2014).
- 6 Eric Hobsbawm, *Age of Extremes: The Short Twentieth Century* (London: Penguin, 1994), 191.
- 7 For a succinct discussion of the avant-garde Soviet debates on photography, see "Photography, Phantasy, Function" [1980] in Victor Burgin, *Situational Aesthetics*, Leuven University Press, 2009).
- 8 Hobsbawm, *Age of Extremes*, 192.
- 9 Hobsbawm, *Age of Extremes*, 191.
- 10 Roland Barthes and others have critiqued humanist documentary for its 'inhumanism': see Martha Rosler, *Decoys and Disruptions* (London: MIT, 2004), 178–9; Peter Hamilton's short introduction to humanist photography in *Representation*, Stuart Hall, ed., (Open University Press, 1999).
- 11 See the literature on the national and international worker photography movements in *Photography/Politics: One*, eds, T. Dennett and J. Spence (London: Photography Workshop, 1980).
- 12 The classic work on this field of state-sponsored photography is John Tagg's *The Burden of Representation* (Basingstoke: Macmillan, 1988).
- 13 See John Tagg's extensive critique of these ideas in *The Disciplinary Frame: Photographic Truths and the Capture of Meaning* (London: University of Minnesota, 2009).
- 14 Jacob A Riis, *How the Other Half Lives* (Harmondsworth: Penguin, 1997).
- 15 See Lewis Hine's essay "Social Documentary," *Classic Essays on Photography*, A Trachtenberg, ed., (Newhaven: Leete's Island, 1980).
- 16 John Thomson, *Street Life in London*, with text by Adolphe Smith (London: Dover Publications, 1997 [1877]).
- 17 Walter Benjamin, "A Short History of Photography" [1931] *Classic Essays on Photography*, A Trachtenberg, ed., (Newhaven: Leete's Island, 1980), 210–11.
- 18 Otto Steinert, *Subjective Photography, Volumes 1 and 2* [*Subjektive fotografie*] (Munich: Bruder Auer, 1955).

- 19 Hobsbawm, *Age of Extremes: The Short Twentieth Century*, 192.
- 20 Peter Wollen, "Fire and Ice," *The Photography Reader*, Liz Wells, ed., (London: Routledge, 2003), 77–8.
- 21 Walker Evans, "The Reappearance of Photography" in *Classic Essays on Photography*, A Trachtenberg, ed., (Newhaven: Leete's Island, 1980).
- 22 John Grierson, *The Documentary Film Movement: An Anthology*, Ian Aitken, ed., (Edinburgh University Press, 1998).
- 23 The concept of *peripeteia* is discussed as the "pregnant moment" in Roland Barthes, "Diderot, Brecht, Eisenstein," *Image-Music-Text*, and by Victor Burgin in "Diderot, Barthes, *Vertigo*" in *The End of Art Theory* (London: Macmillan, 1986).
- 24 Henri Cartier-Bresson, *Images à la sauvette* [1953], extracts of the essay are reprinted in *The Cinematic Image*, David Company, ed., (London: Whitechapel/MIT, 2007), 43.
- 25 Grierson, *The Documentary Film Movement*, 76.
- 26 For a discussion of Cartier-Bresson's work see Ian Walker, *City Gorged with Dreams* (Manchester University Press, 2002), 174–5.
- 27 See Marja Warehime, *Brassaï, Image of Culture and the Surrealist Observer* (London: Louisiana State University Press, 1996).
- 28 See Alan Trachtenberg, "Signifying the Real: Documentary Photography in the 1930s" in Alejandro Andreus, et al., eds, *The Social and the Real: Political Art of the 1930s in the Western Hemisphere* (Pennsylvania State University Press, 2004).
- 29 Sigmund Freud, *Three Essays on Sexuality*, Pelican Freud Volume 7 (Harmondsworth: Penguin, 1983).
- 30 Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis* (London: Penguin, 1979), 115.
- 31 Laura Mulvey's 1975 classic essay "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures* (London: Macmillan, 1989).

Chapter Four

- 1 On the issue of identity see Stuart Hall, "Introduction: Who needs Identity?," *Questions of Cultural Identity* (London: Sage, 1996).
- 2 John Tagg, *The Burden of Representation* (Basingstoke: Macmillan, 1988).
- 3 Tagg, *The Burden of Representation*, 37.
- 4 Aaron Scharf, *Art and Photography* (Harmondsworth: Penguin, 1979), 39–76.
- 5 Roland Barthes theorized this affect as an "obtuse" meaning in his essay "The Third Meaning," distinguishing it from the obvious elements of a photographic meaning. He revived this couple with latin names, as *punctum* and *studium* in his last book: *Camera Lucida*.

- 6 See Jacques Lacan, "Of the gaze," *The Four Fundamental Concepts of Psycho-Analysis* (London: Penguin, 1979).
- 7 See John Tagg, *The Burden of Representation*; Suren Lalvani, *Photography, Vision and the Production of Modern Bodies* (New York: State University of New York, 1996); Robert Sobieszek, *Ghost in the Shell: Photography and the Human Soul, 1850–2000* (London: MIT, 2000).
- 8 These idea were developed by Nazi ideology too, to justify the systematic removal of "degenerates" from society. See Allan Sekula's rich discussion of Francis Galton and the eugenic ideas in "The Body and the Archive," *The Contest of Meaning*, R. Bolton, ed., (London: MIT, 1996).
- 9 John Tagg, *The Burden of Representation* (Macmillan, 1988), 34–59.
- 10 See, for example: Willam A Ewing, *Face: The New Photographic Portrait* (London: Thames & Hudson, 2006).
- 11 See Roland Barthes, "The Third Meaning," *Image–Music–Text* (Fontana, 1980).
- 12 Michael Powell's film, *Peeping Tom* (1960), although not a horror film as such, is an interesting example here. The story is based on a cine-photographer character who murders women while filming them as they watch their own death. He uses a mirror on the tripod leg that he kills them with. See Parveen Adams analysis of the film, "Father, can't you see I'm filming," in her book *The Emptiness of the Image* (London: Routledge, 1996).
- 13 Laura Mulvey, "Close-up and Commodities," *Fetishism and Curiosity* (London: BFI, 1996).
- 14 See Roland Barthes classic short essay, "The Face of Garbo," *Mythologies* (London: Paladin, 1980) and Mulvey's text (above).
- 15 Roland Barthes: "the bourgeoisie is defined as *the social class that does not want to be named*." In Roland Barthes *Mythologies*, 138. See also John Fiske "The Jeaning of America" in *Understanding Popular Culture* (London: Unwin Hyman, 1989), 2–3.
- 16 The classic structuralist study is Roland Barthes *The Fashion System*, New York: Hill & Wang, 1983); also John Flugel, *The Psychology of Clothes* (London: Hogarth Press, 1930) is an amazing treasure of analysis of the functions and fashions of clothes and body decoration.
- 17 One might try to link fashion to the patriarchal logic of a woman's life, the successive instants of her social function: innocent youth, seduction, adornment, pregnancy, motherhood, carer, and cared for ... In short the cycles of women's fashion for eroticizing parts of the female body are not random but highly specific to social demands upon her social "function." The same might be said of men, albeit in a more limited repertoire of stages.
- 18 Interestingly, for a psychoanalyst like Jacques Lacan, the deceit is that there is something to hide, that there really is just emptiness behind the image, and that is really what we cannot stand—emptiness. Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, 112.
- 19 Charles Baudelaire, "The Modern Public and Photography," *Classic Essays on Photography*, Alan Trachtenberg, ed., (Newhaven: Leete's Island, 1980), 88–7.

- 20 See Sigmund Freud, "Beyond the Pleasure Principle" (Section V), *The Penguin Freud Reader* (London: Penguin, 2006).
- 21 See the early essay by Erwin Panofsky on cinema: "style and Medium in the Motion Pictures," *Three Essays on Style* (London: MIT, 1997).
- 22 "Fantasy" here is defined as the hallucination of a satisfaction. See J. Laplanche and J.-P. Pontalis, "Phantasy" in *The Language of Psychoanalysis* (London: Karnak Books, 1988).
- 23 Jacqueline Rose, "The Imaginary," *Sexuality in the Field of Vision* (London: Verso, 1986), especially 176–7.
- 24 Jacques Lacan, "The Mirror Stage as Formative of the *I* Function," *Ecrits* (London: Norton, 2006).
- 25 Ernst Gombrich, "Portrait Painting and Portrait Photography," *Apropos* (no 3, 1945), 5; see also Joshua Reynolds, "Discourse XIV" in *Discourses on Art* (London: Yale University Press, 1997).
- 26 Ernst Gombrich, "Harmony Attained," *The Story of Art* (London: Phaidon, 1999), 228.
- 27 See Darian Leader, *Stealing the Mona Lisa* (Washington, DC: Shoemaker & Hoard, 2002).

Chapter Five

- 1 Félix Guattari, *The Three Ecologies* (London: Continuum, 2008).
- 2 Mario Praz, *Romantic Agony* (London: Fontana, 1966), 37–40.
- 3 The discovery of a first-century text by Longinus, *On the Sublime* was published in 1674 and provided a key reference in the revival of the sublime in late seventeenth and early eighteenth centuries in Europe.
- 4 Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* [1757] (London: RKP, 1967).
- 5 For a contemporary postcolonial reading of Turner's sublime, see Paul Gilroy, *The Black Atlantic* (London: Verso, 1993).
- 6 Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, 39.
- 7 In psychoanalysis, this type of drive is discussed in terms of a "death instinct," but Jacques Lacan relates it to "aggressiveness," and gives as examples the scenes in Hieronymus Bosch's paintings. See for instance Jacques Lacan, "Aggressiveness in Psychoanalysis," *Ecrits: the complete edition*, translated by Barry Fink (New York: W. W. Norton, 2006), 105.
- 8 For cities and photography. See Jane Tormey, *Cities and Photography* (London: Routledge, 2013), Clive Scott, *Street Photography* (London: IB Tauris, 2007).
- 9 Ruskin cited in Aaron Scharf, *Art and Photography* (Harmondsworth: Penguin, 1979), 100.

- 10 Ansel Adams, "The New Photography," *Modern Photography, 1934–1935*, Geoffrey J. Holme, ed., (London: The Studio, 1935), 39.
- 11 For a recent review of this show and themes see Greg Foster-Rice and John Rohrbach, eds, *Reframing the New Topographics* (Chicago: University of Chicago Press, 2010).
- 12 See for example Joel Snyder, *One/Many: Western American Survey Photographs by Bell and O'Sullivan* (Chicago: University of Chicago Press, 2006). See also Liz Wells, "A North American Place: Land and Settlement," *Land Matters: Landscape Photography, Culture and Identity* (London: IB Tauris, 2011).
- 13 Useful contextual material here is on "Orientalism" as the "myth" of the East, made in the West during this period. See, for example, Linda Nochlin, "The Imaginary Orient," *The Politics of Vision* (London: Thames & Hudson, 1991).
- 14 Frith cited in Julia van Haften, *Egypt and the Holy Land in Historic Photographs* (New York: Dover Books, 1989), xvi.
- 15 Walter Benjamin, "The Author as Producer," *Thinking Photography*, V. Burgin, ed., (Basingstoke: Macmillan, 1982).
- 16 See V. Burgin, "Looking at Photographs," *Thinking Photography*.
- 17 I draw here on Adam Phillips, "On Composure," *On Kissing, Tickling and Being Bored* (London: Faber & Faber, 1993).
- 18 The classic work on this notion is Perry Anderson's, *Imagined Communities* (London: Verso, 1989).

Chapter Six

- 1 Norman Bryson, *Looking at the Overlooked* (London Reaktion, 1990).
- 2 Martin Heidegger, "The Origin of the Work of Art," *Basic Writings, 1927–1964* David Farrell Krell, ed., (London: Routledge, 1994).
- 3 See Frederic Jameson, "Postmodernism and the Cultural Logic of Capitalism," *New Left Review* (46, 1984), 59; Jacques Derrida, *The Truth in Painting* (London: University of Chicago, 1987).
- 4 Lucia Moholy, *A Hundred Years of Photography*, (Harmondsworth: Penguin, 1939), 165.
- 5 Lucia Moholy, *A Hundred Years of Photography*, 165.
- 6 Lucia Moholy, *A Hundred Years of Photography*, 165.
- 7 See Laura Mulvey's discussion of this "Close-ups and Commodities," *Fetishism and Curiosity* (London: BFI, 1998).
- 8 See, for example, Araki, *Tokyo Still Life* (Birmingham, Ikon Gallery, 2001).
- 9 Walter Benjamin, "A Short History of Photography" [1931] *One Way Street and Other Writings* (London: Verso, 1992).
- 10 Roland Barthes, *Mythologies* (London: Paladin, 1980).
- 11 Jean Baudrillard, *The System of Objects* (London: Verso, 1996), 164.

- 12 Naomi Klein's *No Logo* (London: Flamingo, 2000) returned readers to this form of criticism, which developed since the 1960s rise of advertising. Classic texts include Roland Barthes, *Mythologies*; Daniel Boorstin's *The Image* (Harmondsworth, 1960); and Judith Williamson's *Decoding Advertisements*, (London: Marion Boyars, 1976). More recent criticism has shifted focus from specific mechanisms of advertising to the general integration of products into capitalist systems off "choice" into forms of everyday life anxiety. For example, Renata Salecl's book *Choice* (London: Profile Books, 2010) deals with this aspect directly.
- 13 Raymond Williams, "Advertising: the Magic System," *Problems in Materialism and Culture*, (London: Verso 1980), 184.
- 14 See John Taylor, "The Alphabetic Universe," S. Pugh, ed., *Reading Landscape* (Manchester University Press, 1990).
- 15 Roland Barthes, "Rhetoric of the Image," *Image–Music–Text* (London: Fontana, 1986).
- 16 For a discussion of Irving Penn's interesting still-life photography, see Rosalind Krauss, "A Note on the Simulacral," *The Critical Image*, Carol Squiers, ed., (Seattle: Bay Press, 1999).
- 17 Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago: University of Chicago, 1983).
- 18 See Hanneke Grootenboer, *The Rhetoric of Perspective: realism and Illusionism in Seventeenth-Century-Dutch Still-Life Painting* (Chicago: Chicago University Press, 2005), 64.
- 19 See Charles Sterling, *Still Life Painting, from Antiquity to the Present Time* (New York: Universe Books, 1959).
- 20 Charles Sterling, *Still Life Painting, from Antiquity to the Present Time* (New York: Universe Books, 1959).
- 21 Jacques Lacan: "desire is a metonymy, however funny people may find the idea." Jacques Lacan, "Agency of the letter in the Unconscious." *Écrits* (London: Tavistock, 1982), 175.
- 22 Slavoj Zizek, "Afterword" in Ernesto Laclau, *New Reflections on the Revolution of Our Time* (London: Verso, 1990), 254.
- 23 See Jean Laplanche and Jean-Bertrand Pontalis, *The Language of Psychoanalysis* (London: Karnak Books, 1988), 273–6.
- 24 Victor Burgin, *Thinking Photography* (Macmillan, 1982), 190.

Chapter Seven

- 1 The terms "sayable and visible" are used by Jacques Rancière, see his *The Future of the Image* (London: Verso, 2004), 7.
- 2 See Raymond Williams, "Art," *Keywords* (London: Fontana, 1988), 40–1.
- 3 Clement Greenberg, *Art and Culture* (Boston: Beacon Press, 1961).
- 4 Raymond Williams, *Culture* (London: Fontana, 1981), 37.

- 5 See Thierry du Duve, *Kant After Duchamp* (London: MIT, 1996), 89–120.
- 6 Raymond Williams, *Culture* (London: Fontana, 1981), 128–9.
- 7 Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations* (London: Penguin, 1992).
- 8 Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (Manchester: University of Manchester Press, 1986), 74.
- 9 Recent work on art and aesthetics has suggested we are no longer in the “modern,” but the “contemporary.” See, for example, Giorgio Agamben’s “What is the Contemporary?” in *What is an Apparatus?* (Stanford University Press, 2009), or Peter Osborne, “The fiction of the contemporary,” *Anywhere or Not at All* (London: Verso, 2013).
- 10 The term “narrative” is used in relation to the legitimating “grand narratives” referred to by Lyotard in *The Postmodern Condition*, 31–2.
- 11 Keith Arnatt, “Sausages and Food,” reprinted in *I’m a Real Photographer* (London: The Photographer’s Gallery).
- 12 Rosalind E. Krauss, *A Voyage on the North Sea: Art in the Age of The Post-Medium Condition* (London: Thames & Hudson, 1999), 56.
- 13 See Michael Fried, *Absorption and Theatricality: Painting and the Beholder in the Age of Diderot* (Chicago: University of Chicago, 1986).
- 14 Michael Fried, *Why Photography Matters as Art as Never Before* (London: Yale University Press, 2008).
- 15 See for example the essay by Jacques Rancière, “The Intolerable Image” in *The Emancipated Spectator* (London: Verso, 2009). See also the response to his argument by Victor Burgin in “19: 2007,” *Parallel Texts: Interviews and Interventions about Art* (London: Reaktion, 2011), especially 142–7.
- 16 Jeff Wall, *Catalogue Raisonné, 1978–2004* (Steidl, 2004).
- 17 See for example, Susan Bright, *Art Photography Now* (Thames & Hudson, 2011), David Company, *Art and Photography* (Phaidon, 2003), Charlotte Cotton, *The Photograph as Contemporary Art* (Thames & Hudson, 2004), Okwui Enwezor, *Snap Judgments: New Positions in Contemporary African Photography* (Steidl, 2006), Aaron Scharf, *Art and Photography* (Penguin, 1968), Lucy Soutter, *Why Art Photography?* (Routledge 2013).
- 18 See, for example, Tony Godfrey, *Conceptual Art* (Phaidon, 1998) and *When Attitudes Become Form: 1965–1972* (Cambridge Kettle’s Yard, 1984).
- 19 See Peter Wollen, “Global Conceptualism and North American Conceptual Art,” *Paris Manhattan: Writings on Art* (London: Verso, 2004), 29–31.
- 20 Wollen, *Paris Manhattan: Writings on Art*, 30.
- 21 See *Global Feminisms: New Directions in Contemporary Art*, M. Reilly and L. Nochlin, eds, (Merrell, 2007) and for the historical debates *Framing Feminism: Art and the Women’s Movement, 1970–1985*, P. Parker and G. Pollock, eds, (Pandora, 1987) and Laura Mulvey, *Visual and Other Pleasures* (Macmillan, 1984).
- 22 There is now a comprehensive body of literature on this work, see for example, Sarah Greenough, ed., *Looking in: Robert Frank’s The Americans* (Washington: National Gallery of Art, 2009).

- 23 Jack Kerouac, "Introduction," Robert Frank, *The Americans* [1958] Steidl (2008).
- 24 See Hal Foster, ed., *Postmodern Culture* (Pluto, 1985).
- 25 Abigail Solomon-Godeau, *Photography at the Dock: Essays on Photographic History, Institutions and Practices* (Minneapolis: University of Minnesota Press, 1988).
- 26 Jean-François Lyotard, *The Postmodern Condition*, 73.
- 27 Jacques Rancière, *Aesthetics and its Discontents* (Cambridge: Polity, 2004), 60, 44.

Chapter Eight

- 1 William Henry Fox Talbot's negative/positive (Calotype) system emerged two years later in 1841.
- 2 Aaron Scharf, *Art and Photography* (Harmondsworth: Penguin, 1979), 80.
- 3 Ann M Shumard, *A Durable Memento: Portraits by Augustus Washington: African American Daguerreotypist* (Washington, DC: National Portrait Gallery, Smithsonian, 1999).
- 4 See George Sullivan, *Black Artists in Photography, 1840–1940* (New York: Cobblehill Books, 1996), 39.
- 5 Eric Hobsbawm, *The Age of Capital, 1848–1875* (London: Weidenfeld & Nicholson, 1975), 152.
- 6 See Kinoshita Maoyuki, "The Early Years of Japanese Photography," *History of Japanese Photography*, Anne Wilkes Tucker, Dana Friis-Hansen, Kaneko Ryuichi, eds (London: Yale University Press, 2003), 22.
- 7 "Trade follows films" Jean Luc Godard quoted in Colin McCabe, ed., *Jean-Luc Godard: Son + Image, 1974–1991* (New York: Museum of Modern Art, 1992), 131.
- 8 Christopher Pinney, *Camera Indica: The Social life of Indian Photographs* (London: Reaktion, 1997), 17.
- 9 G. Thomas, *History of Photography: India, 1840–1980* (Hyderabad: Andhra Pradesh State Akedemi of Photography, 1981), 8.
- 10 On the use of photography in the First World War see John Taylor, "Photography as a Weapon at the Front," *War Photography: Realism in the British Press* (Manchester University Press, 1991).
- 11 Eric Hobsbawm, *Age of Extremes: The Short Twentieth Century, 1914–1991* (London: Penguin, 1994).
- 12 Edward Steichen, *The Family of Man* (New York: Museum of Modern Art 1991, [1955]), 3. See also Eric J. Sandeen, *Picturing an Exhibition: The Family of Man and 1950s America* (Albuquerque: University of New Mexico Press, 1995), 95.
- 13 Steichen, *The Family of Man*, 3.
- 14 Roland Barthes, "The Great Family of Man," *Mythologies* (Paladin, 1972), 100.

- 15 Barthes essay is in a long history of anti-humanist criticism. See also Louis Althusser, "Marxism and Humanism," *For Marx* (London: Verso, 1986). For early surrealist attitudes to "humanist colonialism" see David Bate, "The Truth of the Colonies," *Photography and Surrealism* (London: IB Tauris, 2004).
- 16 Barthes, "The Great Family of Man," *Mythologies*, 100.
- 17 See: Christopher Phillips, "The Judgement Seat of Photography," *The Contest of Meaning*, R. Bolton, ed., (MIT 1986), Allan Sekula "Traffic in Photographs," *Against the Grain* (NSCAD, 1986), Blake Stimpson, *Photographic Being and The Family of Man*, *The Pivot of the World: Photography and its Nation* (London: MIT, 2006).
- 18 J. Sandeen, *Picturing an Exhibition: The Family of Man and 1950s America* (Albuquerque: University of New Mexico Press, 1995), 155.
- 19 The offending photograph is printed in *The Family of Man* catalog, 153.
- 20 Tim Burners-Lee, *Weaving the Web* (New York: Harper-Collins, 2000).
- 21 See "Web for All," www.w3.org
- 22 See for example Fred Ritchin, *After Photography* (New York: Norton, 2009).
- 23 Marshall McLuhan named the absorption of old forms into the contents of new technologies as "remediation." See Marshall McLuhan, *Understanding Media: The Extensions of Man* (London: Ark, 1997).
- 24 These manipulations usually turn out to have more to do with those who use the systems than the systems themselves.
- 25 Paul Frosh, *The Image Factory* (Oxford: Berg, 2003).
- 26 Frosh, *The Image Factory*, 74.
- 27 Arun Appadurai, "Disjuncture and Difference," *The Anthropology of Globalization: A Reader*, Xavier Inda and Renato Rosaldo, eds, (Oxford: Blackwell, 2008), 60.
- 28 Slavoj Žižek gives the example of the Danish newspaper cartoon of the Prophet Mohammed, which appeared on the web as though it was *in* Muslim countries and thus was regarded with the same values as local culture. The web collapses the geographical distance between cultures into the same one space "on the web." See Slavoj Žižek, *Violence* (London: Profile Books, 2008), 50.
- 29 Sigmund Freud, "Creative Writers and Day-Dreaming" [1908], *Art and Literature*, Pelican Freud Library Volume 14 (London: Penguin, 1985), 134.
- 30 Victor Burgin gives excellent examples of the role played by publicity photographic images in modern distraction. See his *The Remembered Film* (London: Reaktion, 2004), especially 7–14.

Chapter Nine

- 1 Jean Laplanche, *Life and Death in Psychoanalysis* (London: John Hopkins University Press, 1990), 21.
- 2 Karl Abraham, *Selected Papers of Karl Abraham* (London: Hogarth, 1942), 201.

- 3 The literature that discusses these films includes: Parveen Adams, "Father, can't you see I'm filming?" *The Emptiness of the Image: Psychoanalysis and Sexual Difference* (London: Routledge, 1996); Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures* (Macmillan, 1988); and Slavoj Žižek, *Everything you Wanted to Ask Lacan, But were Afraid to Ask Hitchcock* (Verso, 1992).
- 4 John Berger, *Ways of Seeing* (London: Penguin/BBC, 1972), 47.
- 5 See for example Rosalind Coward, *Female Desire: Women's Sexuality Today* (London: Paladin, 1984).
- 6 For a summary account of the "Oedipus Complex" see J-B Pontalis & Jean Laplanche, *The Language of Psycho-Analysis* (London: Karnac Books, 1988), 282–7.
- 7 Laura Mulvey, *Visual and Other Pleasures*, 19.
- 8 Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures* (Macmillan, 1988).
- 9 Jacques Lacan: "The mirror-stage as Formative of the I Function as Revealed in Psychoanalytic Experience," *Écrits* (London: Norton, 2006) and *The Four Fundamentals of Psycho-analysis* (London: Penguin, 1979).
- 10 See the discussion by Laura Mulvey, "Close-ups and Commodities," *Fetishism and Curiosity* (London: BFI, 1996), 40–1.
- 11 Christian Metz, *Psychoanalysis and Cinema: The Imaginary Signifier* (London: Macmillan, 1982).
- 12 See Jacqueline Rose's essay, "The Imaginary," which engages critically with apparatus theory in the light of Jacques Lacan's arguments. Jacqueline Rose, *Sexuality in the Field of Vision* (London: Verso: 1986).
- 13 Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures* (London: Macmillan, 1988); Jacqueline Rose, *Sexuality in the Field of Vision* (London: Verso: 1986); Juliet Mitchell, *Psychoanalysis and Feminism* (London: Penguin, 1980).
- 14 Victor Burgin, "Perverse Space" and "Newton's Gravity," *In/Different Spaces* (Berkeley: University of California, 1996).
- 15 Otto Fenichel, "The Scopophilic Instinct and Identification," *The Collected Papers of Otto Fenichel, Volume I*, Hannah Fenichel and David Rapport, eds, (London: Routledge and Kegan Paul, 1954), 374.
- 16 Fenichel, *The Collected Papers of Otto Fenichel*, Volume One, 376.
- 17 See J-B Pontalis & Jean Laplanche, *The Language of Psycho-Analysis* (London: Karnac Books, 1988), 287–9.
- 18 Sigmund Freud, *Standard Edition of the Complete Works of Sigmund Freud, Volume VII* (London: Vintage, 2001), 156–8, 192.
- 19 Sigmund Freud, *Standard Edition of the Complete Works of Sigmund Freud, Volume VII: A Case of Hysteria, Three Essays on Sexuality and Other Works* (London: Vintage, 2001), 157.
- 20 Fenichel, *The Collected Papers of Otto Fenichel, Volume I*, 379.
- 21 Fenichel, *The Collected Papers of Otto Fenichel, Volume I*, 379.

- 22 The old argument or defense that “I am just looking” is clearly critiqued in Victor Burgin’s, “Looking at Photographs,” *Thinking Photography* (London: Macmillan, 1982).
- 23 Jacques Lacan, “The Mouth and the Eye,” *Anxiety, Seminar X* (Cambridge: Polity, 2014), 241.
- 24 Jacques Lacan, *Anxiety, Seminar X* (Cambridge: Polity, 2014), 229.
- 25 See Jacques Lacan, “The Mouth and the Eye” *Anxiety, Seminar X*, 242.

Chapter Ten

- 1 Sigmund Freud, “Civilization and its Discontents” [1930], *Civilization, Society and Religion*, Pelican Freud: Volume 12 (Harmondsworth: Penguin, 1989), 279.
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