

So Exotic So Homemade Surrealism Englishness And Documentary Photography Critical Image By Ian Walker 2007 11 01

Photography: A Critical Introduction was the first introductory textbook to examine key debates in photographic theory and place them in their social and political contexts, and is now established as one of the leading textbooks in its field. Written especially for students in higher education and for introductory college courses, this fully revised edition provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: Key debates in photographic theory and history Documentary photography and photojournalism Personal and popular photography Photography and the human body Photography and commodity culture Photography as art This revised and updated fifth edition includes: New case studies on topics such as: materialism and embodiment, the commodification of human experience, and an extended discussion of landscape as genre. 98 photographs and images, featuring work from: Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Karen Knorr, Dorothea Lange, Chrystel Lebas, Susan Meiselas, Lee Miller, Martin Parr, Ingrid Pollard, Jacob Riis, Alexander

Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. Fully updated resource information, including guides to public archives and useful websites. A full glossary of terms and a comprehensive bibliography. Contributors: Michelle Henning, Patricia Holland, Derrick Price, Anandi Ramamurthy and Liz Wells.

“Robinson believed that, if he looked at it hard enough, he could cause the surface of the city to reveal to him the molecular basis of historical events, and in this way he hoped to see into the future.” In his sequence of films, Patrick Keiller retraces the hidden story of the places where we live, the cities and landscapes of our everyday lives. Now, in this brilliant collection of essays, he offers a new perspective on how Britain works and sees itself. He discusses the background to his work and its development – from surrealism to post-2008 economic catastrophe – and expands on what the films reveal. Referencing writers including Benjamin and Lefebvre, the essays follow his career since the late 1970s, exploring themes including the surrealist perception of the city; the relationship of architecture and film; how cities change over time, and how films represent this; as well as accounts of cross-country journeys involving historical figures, unexpected ideas and an urgent portrait of post-crash Britain. Stories exploring a world of ordinary people caught between the pincers of aggressors, leading to

actions at once deplorable, perplexing, and heroic. In the fall of 1944, the Red Army encircled Budapest, surrounding tens of thousands of German and Hungarian troops, and nearly a million civilians. The ensuing months witnessed one of the most brutal sieges of World War II, with block-to-block guerilla warfare followed by widespread disease, starvation, and unspeakable atrocities. Richly grounded in this historical trauma and its extended aftermath, the stories in *Siege 13* alternate between the siege itself and a contemporary community of Hungarian émigrés who find refuge in the West. Illuminating the horror and absurdity of war with wit and subtlety, Tamas Dobozy explores a world in which right and wrong are not easily distinguished, and a gruesome past manifests itself in perplexing, often comical ways. Winner of the Rogers Writers' Trust Fiction Prize Praise for *Siege 13* "Alice Munro . . . Isaac Babel . . . Those comparisons may sound daunting, but Dobozy has mastered the technical conventions of his craft . . . This vivid rendering of Hungarian history as a nightmare from which no one quite wants to awake is Dobozy's finest achievement." —Garth Risk Hallberg, *The New York Times Book Review* "The sheer variety of Dobozy's approaches to telling stories, and his commitment not only to provoke thought but to entertain, constitute a virtuoso performance. *Siege 13* is without question one of my favorite story collections ever." —Jeff

VanderMeer, *The Washington Post* “A superb collection of short stories that revisits two of the deadliest months in Hungarian history. The book tells the stories of those who hid, those who fought, those who betrayed, those who escaped and those who died, and how the effects of the siege still linger, three-quarters of a century later. . . . *Siege 13* is one of the best books of the year.” —Mark Medley, *National Post* (Canada)

The source of any photograph is not the camera or even the scene viewed through the viewfinder—it is the mind of the photographer: this is where an image is created before it is committed to a memory card or film. In *The Photographer's Mind*, the follow-up to the international best-seller, *The Photographer's Eye*, photographer and author Michael Freeman unravels the mystery behind the creation of a photograph. The nature of photography demands that the viewer constantly be intrigued and surprised by new imagery and different interpretations, more so than in any other art form. The aim of this book is to answer what makes a photograph great, and to explore the ways that top photographers achieve this goal time and time again. As you delve deeper into this subject, *The Photographer's Mind* will provide you with invaluable knowledge on avoiding cliché, the cyclical nature of fashion, style and mannerism, light, and even how to handle the unexpected. Michael Freeman is the author of the global bestseller, *The*

Photographer's Eye. Now published in sixteen languages, The Photographer's Eye continues to speak to photographers everywhere. Reaching 100,000 copies in print in the US alone, and 300,000+ worldwide, it shows how anyone can develop the ability to see and shoot great digital photographs.

From amateur experiments in scrapbooks and stereographs to contemporary photobook collaborations between leading practitioners, poets and photographers have created an art form that continues to evolve and deserves critical exploration. Photopoetry 1845-2015, a Critical History represents the first account of this challenging and diverse body of work. Nott traces the development of photopoetic collaboration from its roots in 19th-century illustrative practices to the present day. Focusing on work from the UK and US, he examines how and why poets and photographers collaborate, and explores the currents of exchange and engagement between poems and photographs on the page. The book not only considers canonical figures, but brings to light forgotten practitioners whose work questioned and shaped the relationship between word and image. Photopoetry 1845-2015, a Critical History provides a new lens through which to explore poetry, photography, and the spaces between them. Mass-Observation and Visual Culture: Depicting Everyday Lives in Britain critically analyses the role

that visual culture played in the early development of Mass-Observation, the innovative British anthropological research group founded in 1937.

The group's production and use of painting, collage, photography, and other media illustrates not only the broad scope of Mass-Observation's efforts to document everyday life, but also, more specifically, the centrality of visual elements to its efforts at understanding national identity in the 1930s.

Although much interest has previously focused on Mass-Observation's use of written reports and opinion surveys, as well as diaries that were kept by hundreds of volunteer observers, this book is the first full-length study of the group's engagement with visual culture. Exploring the paintings of Graham Bell and William Coldstream; the photographs of Humphrey Spender; the paintings, collages, and photographs of Julian Trevelyan; and Humphrey Spender's photographs and widely recognized ?Mass-Observation film?, *Spare Time*, among other sources, *Mass-Observation and Visual Culture: Depicting Everyday Lives in Britain* positions these works as key sources of information with regard to illuminating the complex character of British identity during the Depression era.

So Exotic, So Homemade Surrealism, Englishness and Documentary Photography Manchester University Press

This book was originally published in 1999, and is

the first comprehensive study of the British surrealist movement and its achievements. Lavishly illustrated, the book provides a year-by-year narrative of the development of surrealism among artists, writers, critics and theorists in Britain. Surrealism was imported into Britain from France by pioneering little magazines. The 1936 International Surrealist Exhibition in London, put together by Herbert Read and Roland Penrose, marked the first attempt to introduce the concept to a wider public. Relations with the Soviet Union, the Spanish Civil War and World War Two fractured the nascent movement as writers and artists worked out their individual responses and struggled to earn a living in wartime. The book follows the story right through to the present day. Michael Remy draws on 20 years of studying British surrealism to provide this authoritative and biographically rich account, a major contribution to the understanding of the achievements of the artists and writers involved and their allegiance to this key twentieth-century movement.

Coal is the commodity that powered the technologies that made the modern world. It also brought about unique communities marked by a high degree of social solidarity and self-help. Mining was central to working class life, drawing rural populations into industrial labour, but it often took place in picturesque landscapes, so that its black spoil heaps

became a central symbol of the degradation of pastoral life by the demands of an extractive industry. Throughout Europe and the USA photographers have pictured the characteristic landscapes of the industry, and continue to do so as strip mining devastates huge areas of land. Not only landscape photography but also documentary, portraiture, photojournalism and art photography have been used in order to portray mines and miners. This book presents three interlinked strands of investigation. The first is the way in which the production of coal created paradigmatic communities grounded in particular landscapes. The second concerns the role of photography in exploring, delineating and critiquing mining communities. This in turn involves an examination of the aesthetic and social characteristics of a number of genres of photography. Lastly, it considers the growth and decline of these sites, the geographic shift of the industry to other places, and the re-presentation of traditional localities through the lens of the heritage industry and industrial tourism.

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: •

Key debates in photographic theory and history •
Documentary photography and photojournalism •
Personal and popular photography • Photography
and the human body • Photography and commodity
culture • Photography as art. This revised and
updated edition includes new case studies on topics
such as: Black Lives Matter and the racialised body;
the #MeToo movement; materialism and
embodiment; nation branding; and an extended
critical discussion of landscape as genre. Illustrated
with over 100 colour and black and white
photographs, it features work from Bill Brandt, Susan
Derges, Rineke Dijkstra, Fran Herbello, Hannah
Höch, Mari Katayama, Sant Khalsa, Karen Knorr,
Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid
Pollard, Jacob Riis, Alexander Rodchenko, Andres
Serrano, Cindy Sherman and Jeff Wall. A fully
updated resource information, including guides to
public archives and useful websites, full glossary of
terms and a comprehensive bibliography, plus
additional resources at
routledgegettextbooks.com/textbooks/9780367222758/
make this an ideal introduction to the field.

In lively, mordantly witty prose, Negroponte decodes
the mysteries--and debunks the hype--surrounding
bandwidth, multimedia, virtual reality, and the
Internet, and explains why such touted innovations
as the fax and the CD-ROM are likely to go the way
of the BetaMax. "Succinct and readable. . . . If you

suffer from digital anxiety . . . here is a book that lays it all out for you."--Newsday.

For the first time, a comprehensive exploration of Dora Maar's enigmatic photography reveals her as an extraordinary and influential artist in her own right. Dora Maar (born Henriette Th  odora Markovitch, 1907–1997) was active at the height of Surrealism in France. She was recognized as a key member of the movement and maintained professional relationships with many of its prominent figures, such as Andr   Breton, Brassai, Henri Cartier-Bresson, and Man Ray. However, her standing as the one-time muse and mistress of Pablo Picasso—his famous “Weeping Woman”—has long eclipsed her creative output and minimized her influence. Richly illustrated with 240 key works showcasing Maar's inimitable acumen as a photographer, this book examines the full arc of her career for the very first time. Subjects include her innovative commercial and fashion photography, her approach to the nude and eroticism, engagement with political groups, interest in socially concerned photography, affiliation with the Surrealist movement, and hitherto unknown work from her reclusive late career, providing a dynamic and multifaceted examination of an important artist. How did women Surrealists such as Leonora Carrington and Claude Cahun take up the question of female identity in terms of their own aesthetic and

intellectual practice? What was the response of women analysts such as Joan Riviere to Freud's psychoanalytic construction of femininity? These are among the questions that Natalya Lusty brings to her sophisticated and theoretically informed investigation into the appropriation of 'the feminine' by the Surrealist movement. Combining biographical and textual methods of analysis with historically specific discussions of related cultural sites such as women's magazines, fashion, debutante culture, sexology, modernist lesbian subculture, pornography, and female criminality, the book examines the ambiguities and blind spots that haunt the work of more central figures such as André Breton, Georges Bataille, Jacques Lacan, Walter Benjamin, and the Surrealist photographer Hans Bellmer. Lusty's examination of a series of psychoanalytic Surrealist themes, including narcissism, fantasy, masquerade, perversion, and 'the double', illuminates a modernist preoccupation with the crisis of subjectivity and representation and its ongoing relevance to more recent work by Cindy Sherman and Judith Butler. Her book is an important contribution to modernist studies that will appeal to scholars and students working across a diverse range of fields, including literary studies, gender studies, visual culture, cultural studies, and cultural history.

Bringing together a diverse group of scholars representing the fields of cultural and literary studies,

cultural politics and history, creative writing and photography, this collection examines the different ways in which human beings respond to, debate and interact with landscape. How do we feel, sense, know, cherish, memorise, imagine, dream, desire or even fear landscape? What are the specific qualities of experience that we can locate in the spaces in and through which we live? While the essays most often begin with the broadly literary - the memoir, the travelogue, the novel, poetry - the contributors approach the topic in diverse and innovative ways.

The collection is divided into five sections:

'Peripheral Cultures', dealing with dislocation and imagined landscapes'; 'Memory and Mobility', concerning the road as the scene of trauma and movement; 'Suburbs and Estates', contrasting American and English spaces; 'Literature and Place', foregrounding the fluidity of the fictional and the real and the human and nonhuman; and finally, 'Sensescapes', tracing the sensory response to landscape. Taken together, the essays interrogate important issues about how we live now and might live in the future.

In *Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets*, Linda A. Kinnahan explores the making of Mina Loy's late modernist poetics in relation to photography's ascendance, by the mid-twentieth century, as a distinctively modern force shaping representation and perception. As

photography develops over the course of the century as an art form, social tool, and cultural force, Loy's relationship to a range of photographic cultures emerging in the first half of the twentieth century suggests how we might understand not only the intriguing work of this poet, but also the shaping impact of photography and new technologies of vision upon modernist poetics. Framing Loy's encounters with photography through intersections of portraiture, Surrealism, fashion, documentary, and photojournalism, Kinnahan draws correspondences between Loy's late poetry and visual discourses of the body, urban poverty, and war, discerning how a visual rhetoric of gender often underlies these mappings and connections. In her final chapter, Kinnahan examines two contemporary poets who directly engage the camera's modern impact – Kathleen Fraser and Caroline Bergvall – to explore the questions posed in their work about the particular relation of the camera, the photographic image, and the construction of gender in the late twentieth century.

The photograph found a home in the book before it won for itself a place on the gallery wall. Only a few years after the birth of photography, the publication of Henry Fox Talbot's "The Pencil of Nature" heralded a new genre in the history of the book, one in which the photograph was the primary vehicle of expression and communication, or stood in equal if

sometimes conflicted partnership with the written word. In this book, practicing photographers and writers across several fields of scholarship share a range of fresh approaches to reading the photobook, developing new ways of understanding how meaning is shaped by an image's interaction with its text and context and engaging with the visual, tactile and interactive experience of the photobook in all its dimensions. Through close studies of individual works, the photobook from fetishised objet d'art to cheaply-printed booklet is explored and its unique creative and cultural contributions celebrated.

This new general introduction emphasises the importance of the short story to an understanding of modern fiction. In twenty succinct chapters, the study paints a complete portrait of the short story - its history, culture, aesthetics and economics. European innovators such as Chekhov, Flaubert and Kafka are compared to Irish, New Zealand and British practitioners such as Joyce, Mansfield and Carter as well as writers in the American tradition, from Hawthorne and Poe to Barthelme and Carver. Fresh attention is paid to experimental, postcolonial and popular fiction alongside developments in Anglo-American, Hispanic and European literature. Critical approaches to the short story are debated and reassessed, while discussion of the short story is related to contemporary critical theory. In what promises to be essential reading for students and academics, the study sets out to prove that the short story remains vital to the emerging culture of the twenty-first century.

Examining imagery of urban space in Britain, France and West Germany up to the early 1960s, this book reveals how photography shaped individual architectural projects and

national rebuilding efforts alike. Exploring the impact of urban photography at a pivotal moment in contemporary European architecture and culture, this book addresses case studies spanning the destruction of the war to the modernizing reconfiguration of city spaces, including ruin photobooks about bombed cities, architectural photography of housing projects and imagery of urban life from popular photomagazines, as well as internationally renowned projects like UNESCO's Paris Headquarters, Coventry Cathedral and Berlin's Gedächtniskirche. This book reveals that the ways of seeing shaped in the postwar years by urban photography were a vital aspect of not only discourses on the postwar city but also debates central to popular culture, from commemoration and modernization to democratization and Europeanization. This book will be a fascinating read for researchers in the fields of photography and visual studies, architectural and urban history, and cultural memory and contemporary European history.

Despite the censorship of dissident material during the decade between the Manchurian Incident of 1931 and the outbreak of the Pacific War in 1941, a number of photographers across Japan produced a versatile body of Surrealist work. In a pioneering study of their practice, Jelena Stojkovic draws on primary sources and extensive archival research and maps out art historical and critical contexts relevant to the apprehension of this rich photographic output, most of which is previously unseen outside of its country of origin. The volume is an essential resource in the fields of Surrealism and Japanese history of art, for researchers and students of historical avant-gardes and photography, as well as for readers interested in visual culture.

This book offers the first detailed analysis of how the Surrealists utilized the tactics of documentary and how Surrealist ideas in turn influenced the development of

documentary photography. The last two decades have seen the re-emergence of Surrealist photography, but with an emphasis on work made in the studio or the darkroom. This, however, is a study of what Louis Aragon called 'surrealist realism': the exploration of a real-life surreality encountered on the streets of the city. This book throws new light on Surrealism, emphasizing its connections with the everyday life of the city.

Most talk of and writing on art is about its relationship to creation and creativity. This of course takes various forms, but ultimately the creative act in the making of art works is a key issue. What happens when we put together art and destruction? This has been referenced in some major areas, such as that of art and iconoclasm and auto-destructive art movements. Less evident are accounts of more intimate, smaller scale 'destructive' interventions into the world of the made or exhibited art object, or more singular and particularised approaches to the representation of mass destruction. This volume addresses these lacunae by bringing together some distinct and very different areas for enquiry which, nevertheless, share a theme of destruction and share an emphasis upon the history of twentieth and twenty-first century art making. Scholars and makers have come together to produce accounts of artists whose making is driven by the breaking of, or breaking down of, matter and medium as part of the creative materialisation of the idea, such as Richard Wentworth, Bouke de Vries, Cornelia Parker, to name some of those artists represented here, and, indeed in one case, how our very attempts to write about such practices are challenged by this making process. Other perspectives have engaged in critical study of various destructive interventions in galleries. Some of these, whether as actual staged actions in real time, or filmic representations of precarious objects, are understood as artistic acts in and of themselves. At the

same time, an account included in this volume of certain contemporary iconoclasts, defacing or otherwise effecting destructive attempts upon canonised exhibited artworks, reflects upon these destructive interventionists as self-styled artists claiming to add to the significance of works via acts of destruction. Yet other chapters provide a fresh outlook upon distinctive and unusual approaches to the representation of destruction, in terms of the larger scale and landscape of artistic responses to mass destruction in times of war. This book will be of interest to readers keen to encounter the range of nuance, complexity and ambiguity applicable to the bringing together of art and destruction.

Lee Miller (1907-1977) was an American-born Surrealist and war photographer who, through her role as a model for Vogue magazine, became the apprentice of Man Ray in Paris, and later one of the few women war correspondents to cover the Second World War from the frontline. Her comprehensive understanding of art enabled her to photograph vivid representations of Europe at war – the changing gender roles of women in war work, the destruction caused by enemy fire during the London Blitz, and the horrors of the concentration camps – that embraced and adapted the principles and methods of Surrealism. This book examines how Miller's war photographs can be interpreted as 'surreal documentary' combining a surrealist sensibility with a need to inform. Each chapter contains a close analysis of specific photographs in a generally chronological study with a thematic focus, using comparisons with other photographers, documentary artists, and Surrealists, such as Margaret Bourke-White, Dorothea Lange, Walker Evans, George Rodger, Cecil Beaton, Bill Brandt, Henry Moore, Humphrey Jennings and Man Ray. In addition, Miller's photographs are explored through André Breton's theory of 'convulsive beauty' – his credence that any subject, no matter how horrible, may be interpreted as art

– and his notion of the ‘marvellous’.

This book offers the first in-depth analysis of the relationship between art and design, which led to the creation of 'pop'. Challenging accepted boundaries and definitions, the authors seek out various commonalities and points of connection between these two exciting areas. Confronting the all-pervasive 'high art / low culture' divide, Pop Art and Design brings a fresh understanding of visual culture during the vibrant 1950s and 60s. This was an era when commercial art became graphic design, illustration was superseded by photography and high fashion became street fashion, all against the backdrop of a rapidly-evolving economic and political landscape, a glamorous youth scene and an effervescent popular culture. The book's central argument is that pop art relied on and drew inspiration from pop design, and vice versa. Massey and Seago assert that this relationship was articulated through the artwork, design, publications and exhibitions of a network of key practitioners. Pop Art and Design provides a case study in the broader inter-relationship between art and design, and constitutes the first interdisciplinary publication on the subject.

This book tells, for the first time, the story of the Situationist International's influence and afterlives in Britain, where its radical ideas have been rapturously welcomed and fiercely resisted. The Situationist International presented itself as the culmination of the twentieth century avant-garde tradition — as the true successor of Dada and Surrealism. Its grand ambition was not unfounded. Though it dissolved in 1972, generations of artists and writers, theorists and provocateurs, punks and psychogeographers have continued its effort to confront and contest the ‘society of the spectacle.’ This book constructs a long cultural history, beginning in the interwar period with the arrival of Surrealism to Britain, moving through the countercultures of the 1950s and 1960s, and finally

surveying the directions in which Situationist theory and practice are being taken today. It combines agile historicism with close readings of a vast range of archival and newly excavated materials, including newspaper reports, underground pamphlets, Psychogeographical films, and experimental novels. It brings to light an overlooked but ferociously productive period of British avant-garde practice, and demonstrates how this subterranean activity helps us to understand postwar culture, late modernism, and the complex internationalization of the avant-garde. As popular and academic interest in the Situationists grows, this book offers an important contribution to the international history of the avant-garde and Surrealism. It will prove a valuable resource for researchers and students of English and Comparative Literature, Modernism and the Avant-Gardes, Twentieth Century and Contemporary History, Cultural Studies, Art History, and Political Aesthetics.

An analysis of the invasion of our personal lives by logopromoting, powerful corporations combines muckraking journalism with contemporary memoir to discuss current consumer culture

This book uses the contradictions, fractures and coincidences of a twentieth-century rural landscape to explore new methods of writing place beyond 'new nature writing'. In doing so it opens up new ways of reading modernist artists and writers such as Vanessa Bell, Mary Butts and Paul Nash.

From sixteenth-century cabinets of wonders to contemporary animal art, *The Breathless Zoo: Taxidermy and the Cultures of Longing* examines the cultural and poetic history of preserving animals in lively postures. But why would anyone want to preserve an animal, and

what is this animal-thing now? Rachel Poliquin suggests that taxidermy is entwined with the enduring human longing to find meaning with and within the natural world. Her study draws out the longings at the heart of taxidermy—the longing for wonder, beauty, spectacle, order, narrative, allegory, and remembrance. In so doing, *The Breathless Zoo* explores the animal spectacles desired by particular communities, human assumptions of superiority, the yearnings for hidden truths within animal form, and the loneliness and longing that haunt our strange human existence, being both within and apart from nature.

Taking cues from works by Andy Warhol, Frida Kahlo, and Matisse, pastry chef Caitlin Freeman, of Miette bakery and Blue Bottle Coffee fame, creates a collection of uniquely delicious dessert recipes (with step-by-step assembly guides) that give readers all they need to make their own edible masterpieces. From a fudge pop based on an Ellsworth Kelly sculpture to a pristinely segmented cake fashioned after Mondrian's well-known composition, this collection of uniquely delicious recipes for cookies, parfait, gelées, ice pops, ice cream, cakes, and inventive drinks has everything you need to astound friends, family, and guests with your own edible masterpieces. Taking cues from modern art's most revered artists, these twenty-seven showstopping desserts exhibit the charm and sophistication of works by Andy Warhol, Cindy Sherman, Henri Matisse, Jeff Koons, Roy Lichtenstein, Richard Avedon, Wayne Thiebaud, and more. Featuring an image of the original artwork alongside a museum curator's perspective on

the original piece and detailed, easy-to-follow directions (with step-by-step assembly guides adapted for home bakers), Modern Art Desserts will inspire a kitchen gallery of stunning treats.

Tracing continuities in digital and documentary practices, this book is a study of interactive documentary from the perspective of documentary culture. Exploring the dizzying array of new documentary forms that have emerged in the past ten years, the book is grounded in the analysis of multiple recent examples of digital documentary work, drawing out the key issues that the work raises. These issues provide a starting point for theoretical reflection, with each chapter developing concepts and frameworks to facilitate thinking with and through interactive documentary. The book explores questions of polyvocality, participation, and political voice, as well as the sociality and performativity of digital documentary practice. By thinking deeply and critically about interactive documentary practice, the book charts the many and various ways in which interactive documentaries claim the real – contingently, partially, or, in some cases, collectively. Each chapter draws on a range of examples – from digital games to data visualisations, database documentaries to virtual reality – demonstrating how we might engage with these ‘unstable’ digital texts. The book will be particularly valuable for students and researchers keen to make connections between documentary and digital media scholarship.

A new theory of the readymade via a new reading of Picabia and a new writing of Dada. The artist Francis

Picabia—notorious dandy, bon vivant, painter, poet, filmmaker, and polemicist—has emerged as the Dadaist with postmodern appeal, and one of the most enigmatic forces behind the enigma that was Dada. In this first book in English to focus on Picabia's work in Paris during the Dada years, art historian and critic George Baker reimagines Dada through Picabia's eyes. Such reimagining involves a new account of the readymade—Marcel Duchamp's anti-art invention, which opened fine art to mass culture and the commodity. But in Picabia's hands, Baker argues, the Dada readymade aimed to reinvent art rather than destroy it. Picabia's readymade opened art not just to the commodity, but to the larger world from which the commodity stems: the fluid sea of capital and money that transforms all objects and experiences in its wake. The book thus tells the story of a set of newly transformed artistic practices, claiming them for art history—and naming them—for the first time: Dada Drawing, Dada Painting, Dada Photography, Dada Abstraction, Dada Cinema, Dada Montage. Along the way, Baker describes a series of nearly forgotten objects and events, from the almost lunatic range of the Paris Dada “manifestations” to Picabia's polemical writings; from a lost work by Picabia in the form of a hole (called, suggestively, *The Young Girl*) to his “painting” *Cacodylic Eye*, covered in autographs by luminaries ranging from Ezra Pound to Fatty Arbuckle. Baker ends with readymades in prose: a vast interweaving of citations and quotations that converge to create a heated conversation among Picabia, André Breton, Tristan Tzara, James Joyce,

Friedrich Nietzsche, Jacques Derrida, Gilles Deleuze, and others. Art history has never looked like this before. But then again, Dada has never looked like art history. Students and lecturers in photography, art history, Englishness and documentary studies

This book situates the film-maker Patrick Keiller alongside the writers W.G. Sebald and Iain Sinclair as the three leading voices in 'English psychogeography', offering new insights to key works including *London*, *The Rings of Saturn*, and *Lights Out for the Territory*. Excavating social and political contexts while also providing plentiful close analysis, it examines the cultivation of a distinctive 'affective' mode or sensibility especially attuned to the cultural anxieties of the twentieth century's closing decades. *Landscape and Subjectivity* explores motifs including essayism, the reconciliation of creativity with market forces, and the foregrounding of an often agonised or melancholic. It asks whether the work can, collectively, be seen to constitute a 'critical theory of contemporary space' and suggests that Keiller, Sebald, and Sinclair's contributions represent a highly significant moment in English culture's engagement with landscape, environment, and itself. The book's analyses are fuelled by archival and topographical research and are responsive to various interdisciplinary contexts, including the tradition of the 'English Journey', the set of ideas associated with the 'spatial turn', critical theory, the so-called 'heritage debate', and more recent theorisation of the 'anthropocene'.

Surrealism and Photography in Czechoslovakia: On the

Needles of Days sheds much-needed light on the location of the greatest concentration of Surrealist photography and examines the culture and tradition within which it has taken root and flourished. The volume explores a rich and important artistic output, very little of which has been seen outside of its land of origin. Based on extensive research at museums in Prague and Brno and many conversations with participants in and historians of the movement, Krzysztof Fijalkowski, Michael Richardson and Ian Walker analyse how this photographic work has developed cohesively and rigorously, from the beginnings of Czech Surrealism in 1934, to the intriguing researches of the present-day Czech and Slovak Surrealist group by way of mysterious veiled responses to the repressive contexts with which they were faced from the 1950s to the 1980s. The main chapters, ordered chronologically, are intersected with shorter texts examining specific works. The reader will find in this volume images that present challenges to our understanding of how photographic work has been used within surrealism, pinpointing individual pictures whose dynamic charge may induce instants of compelling interrogation and disruption.

A reproduction of a 1938 photobook Roland Penrose made for Lee Miller as they traveled the world at the outset of World War II. In 1938, as Europe prepared for war, Roland Penrose and Lee Miller made a journey together through the Balkans. Penrose was a painter, author, and curator. Miller, previously a model, was a brilliant photographer. As they traveled, Penrose created pictures and took notes, and on their return produced a

charming handmade photobook for Miller--a surrealist love poem, drawn from his own memories and records. This special facsimile edition of the book Penrose wrote for Miller has an important place in the history of Surrealist literature, and it provides a fascinating glimpse into the lives of two artists and their journey of discovery in a world that would soon be transformed forever. The study of photography has never been more important. A look at today's digital world reveals that a greater number of photographs are being taken each day than at any other moment in history. Countless photographs are disseminated instantly online and more and more photographic images are earning prominent positions—and garnering record prices—in the rarefied realm of top art galleries. Reflecting this dramatic increase in all things photographic, *A Companion to Photography* presents a comprehensive collection of original essays that explore a variety of key areas of current debate around the state of photography in the twenty-first century. Essays are grouped and organized in themed sections—including photographic interpretation, markets, popular photography, documents, and fine art—and provide comprehensive coverage of the subject. Representing a diversity of approaches, essays are written by both established and emerging photographers and scholars, as well as various experts in their respective areas. *A Companion to Photography* offers scholars and professional photographers alike an essential and up-to-date resource that brings the study of contemporary photography into clear focus. The first monograph to analyze the Surrealist gesture of

photographic appropriation, this study examines "found" photographs in three French Surrealist reviews published in the 1920s and 1930s: *La R?lution surr?iste*, edited by Andr?reton; *Documents*, edited by Georges Bataille; and *Minotaure*, edited by Breton and others. The book asks general questions about the production and deployment of meaning through photographs, but addresses more specifically the construction of a Surrealist practice of photography through the gesture of borrowing and re-contextualization and reveals something crucial both about Surrealist strategies and about the way photographs operate. The book is structured around four case studies, including scientific photographs of an hysteric in Charcot's clinic at the Salp?i? hospital, positioned as poetry rather than pathology; and one of the first crime-scene photographs, depicting Jack the Ripper's last victim, radically transformed into a work of art. Linda Steer traces the trajectory of the found photographs, from their first location to their location in a Surrealist periodical. Her study shows that the act of removal and re-framing highlights the instability and mutability of photographic meaning an instability and mutability that has consequences for our understanding both of photography and of Surrealism in the 1920s and 1930s.

With increasingly accessible camera technology, crowdsourced public media projects abound like never before. Such projects often seek to secure a snapshot of a single day in order to establish communities and create visual time capsules for the future. *Mass Photography: Collective Histories of Everyday Life* assesses the

potential of these popular moment-in-time projects by examining their current day prevalence and their historical predecessors. Through archival research and interviews with organisers and participants, it examines, for the first time, the vast photographic collections resulting from such projects, analysing their structures and systems, their aims and objectives, and their claims and promises. The central case study is the 55,000 photographs submitted to One Day for Life in 1987, which aimed, in its own time, to be 'the biggest photographic event the world had ever seen'. Amid the variety of human experiences, the comic occupies a distinctive place. It is simultaneously ubiquitous, relative, and fragile. In this book, Peter L. Berger reflects on the nature of the comic and its relationship to other human experiences. Berger contends that the comic is an integral aspect of human life, yet one that must be approached and analyzed circumspectly and circuitously. Beginning with an exploration of the anatomy of the comic, Berger addresses humor in philosophy, physiology, psychology, and the social sciences before turning to a discussion of different types of comedy and finally suggesting a theology of the comic in terms of its relationship to folly, redemption, and transcendence. Along the way, the reader is treated to a variety of jokes on a variety of topics, with particular emphasis on humor and its relationship to religion. Originally published in 1997, the second edition includes a new preface reflecting on Berger's work in the intervening years, particularly on the relationship between humor and modernity.

Mary Butts was an important figure in inter-war modernist circles and one who reviewed and associated with some of the major literary figures of the era, from T.S. Eliot to Gertrude Stein. Despite her importance and the varied nature of her writing, she has been a neglected figure in modernist scholarship. Providing a new analysis of the interwar literary period, *Mary Butts and British Neo-Romanticism* revisits her work - vividly experimental writings spanning memoir, poetry, polemic and fiction - through the lens of mid-20th-century British neo-Romanticism. The book argues that behind Butts's eco-feminist writings lies an intricate political and philosophical commentary.

Exploration des liens entre le mouvement surréaliste, la photographie et le cinéma, à travers des clichés de Man Ray, Bellmer, Cahun, Ubac, Boiffard, Tabard, etc. L'ouvrage montre les essais sur les différents usages de la photographie par les surréalistes réunis autour de Breton, de Bataille, etc. Publié à l'occasion d'une exposition présentée à Paris, Winterthour et Madrid.

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