



Kate Palmer Albers

Uncertain Histories

Accumulation, Inaccessibility, and Doubt in Contemporary Photography

Uncertain Histories Accumulation Inaccessibility And Doubt In Contemporary Photography

Margaret Iversen



Uncertain Histories Accumulation Inaccessibility And Doubt In Contemporary Photography:

Uncertain Histories Kate Palmer Albers, 2015-07-21 The compulsion to dwell on history on how it is recorded stored saved forgotten narrated lost remembered and made public has been at the heart of artists engagement with the photographic medium since the late 1960s *Uncertain Histories* considers some of that work ranging from installations that incorporate vast numbers of personal and vernacular photographs by Christian Boltanski Dinh Q L and Gerhard Richter to confrontations with absence in the work of Joel Sternfeld and Ken Gonzales Day Projects such as these revolve around a photographic paradox that hinges equally on knowing and not knowing on definitive proof coupled with uncertainty on abundance of imagery being met squarely with its own inadequacy Photography is seen as a fundamentally ambiguous medium that can be evocative of the historical past while at the same time limited in the stories it can convey Rather than proclaiming definitively what photography is the work discussed here posits photographs as objects always held in suspension perpetually oscillating in their ability to tell history Yet this ultimately leads to a new kind of knowledge production uncertainty is not a dead end but a generative space for the viewer s engagement with the construction of history

Photography and Failure Kris Belden-Adams, 2020-08-06 Throughout photography s history failure has played an essential recurring part in the development and perceived value of this medium Exploring a range of failures individual and institutional technological and historiographical *Photography and Failure* asks what it means to fail and considers how this narrative of failure has shaped our understanding of photography From the trial and error beginnings of photochemistry to poor business decisions influenced by fickle public opinion and taste the founders and early practitioners of photography frequently faced bankruptcy and ignominy Alongside these individual failures this collection of essays examines the role of museums in rediscovering preserving and presenting photographs within institutions as well as technological limitations such as the problematic panoramic lens or the digital archival failures of Snapchat Moving beyond the physical photograph and these processes the book also investigates the limitations of photographs themselves as purveyors of truth time space documentary realism and social change whether these failures are used to effect or not Finally the book probes the historiographical failures affecting the discipline drawing on key debates such as the perceived over emphasis on European and American photography and the place of photography theory in contemporary art practice Blurring the boundaries between traditional binaries of art and non art photography amateur and professional practice and individual and corporate perspectives *Photography and Failure* presents a new approach to understanding and evaluating photographic history

Before-and-After Photography Jordan Bear, Kate Palmer Albers, 2020-09-25 The before and after trope in photography has long paired images to represent change whether affirmatively as in the results of makeovers social reforms or medical interventions or negatively in the destruction of the environment by the impacts of war or natural disasters This interdisciplinary multi authored volume examines the central but almost unspoken position of before and after photography

found in a wide range of contexts from the 19th century through to the present Packed with case studies that explore the conceptual implications of these images the book's rich language of evidence documentation and persuasion present both historical material and the work of practicing photographers who have deployed and challenged the conventions of the before and after pairing Touching on issues including sexuality race environmental change and criminality Before and After Photography examines major topics of current debate in the critique of photography in an accessible way to allow students and scholars to explore the rich conceptual issues around photography's relationship with time and imagination

Warring Visions Thy Phu, 2021-10-18 In *Warring Visions* Thy Phu explores photography from dispersed communities throughout Vietnam and the Vietnamese diaspora both during and after the Vietnam War to complicate narratives of conflict and memory While the visual history of the Vietnam War has been dominated by American documentaries and war photography Phu turns to photographs circulated by the Vietnamese themselves capturing a range of subjects occasions and perspectives Phu's concept of warring visions refers to contrasts in the use of war photos in North Vietnam which highlighted national liberation and aligned themselves with an international audience and those in South Vietnam which focused on family and everyday survival Phu also uses warring visions to enlarge the category of war photography a genre that usually consists of images illustrating the immediacy of combat and the spectacle of violence pain and wounded bodies She pushes this genre beyond such definitions by analyzing pictures of family life weddings and other quotidian scenes of life during the war Phu thus expands our understanding of how war is waged experienced and resolved

Global Photography Erina Duganne, Heather Diack, Terri Weissman, 2020-06-08 This innovative text recounts the history of photography through a series of thematically structured chapters Designed and written for students studying photography and its history each chapter approaches its subject by introducing a range of international contemporary photographers and then contextualizing their work in historical terms The book offers students an accessible route to gain an understanding of the key genres theories and debates that are fundamental to the study of this rich and complex medium Individual chapters cover major topics including Description and Abstraction Truth and Fiction The Body Landscape War Politics of Representation Form Appropriation Museums The Archive The Cinematic Fashion Photography Boxed focus studies throughout the text offer short interviews curatorial statements and reflections by photographers critics and leading scholars that link photography's history with its practice Short chapter summaries research questions and further reading lists help to reinforce learning and promote discussion Whether coming to the subject from an applied photography or art history background students will benefit from this book's engaging example led approach to the subject gaining a sophisticated understanding of international photography in historical terms

The Night Albums Kate Palmer Albers, 2021-11-09 We live in an era of abundant photography Is it then counterintuitive to study photographs that disappear or are difficult to discern Kate Palmer Albers argues that it is precisely this current cultural moment that allows us to recognize what has always been a basic and

foundational yet unseen condition of photography its ephemerality Through a series of case studies spanning the history of photography *The Night Albums* takes up the provocations of artists who collectively redefine how we experience visibility From the protracted hesitations of photography's origins to conceptual and performative art that has emerged since the 1960s to the waves of technological experimentation flourishing today Albers foregrounds artists who offer fleeting hidden conditional and future modes of visibility By unveiling how ephemerality shapes the photographic experience she ultimately proposes an expanded framework for the medium

Before-and-after Photography Jordan Bear, Kate Palmer Albers, 2017 This interdisciplinary collection of essays examines the relationship between photography time and evidence across a broad range of historical contemporary geographical and cultural settings

Photography and Doubt Sabine T. Kriebel, Andrés Mario Zervigón, 2016-11-25 Recent decades have seen photography's privileged relationship to the real come under question Spurred by the postmodern critique of photography in the 1980s and the rise of digital technologies soon thereafter scholars have been asking who and what built this understanding of the medium in the first place *Photography and Doubt* reflects on this interest in photography's referential power by discussing it in rigorously historical terms How was the understanding of photographic realism cultivated in the first place What do cases of staged and manipulated photography reveal about that realism's hold on audiences across the medium's history Have doubts about photography's testimonial power stimulated as much knowledge as its realism Edited by Sabine T. Kriebel and Andrés Mario Zervigón *Photography and Doubt* is the first multi-authored collection specifically designed to explore these questions Its 13 original essays illustrated with 73 color images explore cases when the link between the photographic image and its referent was placed under stress and when photography was as attuned to its myth-making capabilities as to its claims to authenticity *Photography and Doubt* will serve as a valuable resource for students and scholars in art history visual and media studies philosophy and the history of science and technology

Photography, Trace, and Trauma Margaret Iversen, 2017-02-27 Photography is often associated with the psychic effects of trauma the automatic nature of the process wide open camera lens and light sensitive film record chance details unnoticed by the photographer similar to what happens when a traumatic event bypasses consciousness and lodges deeply in the unconscious mind *Photography Trace and Trauma* takes a groundbreaking look at photographic art and works in other media that explore this important analogy Examining photography and film molds rubbings and more Margaret Iversen considers how these artistic processes can be understood as presenting or simulating a residue trace or index of a traumatic event These approaches which involve close physical contact or the short-circuiting of artistic agency are favored by artists who wish to convey the disorienting effect and elusive character of trauma Informing the work of a number of contemporary artists including Tacita Dean Jasper Johns Mary Kelly Gabriel Orozco and Gerhard Richter the concept of the trace is shown to be vital for any account of the aesthetics of trauma it has left an indelible mark on the history of photography and art as a whole

Not-quite/not-right Marina Gržinić, 2006

First Doubt Joshua Chuang, 2008

Many photographers have been intrigued with the baffling distortions both subtle and disquieting that can occur when the camera captures the real world Not always intentional some images dazzle with impossible juxtapositions or disorienting spatial orders while others confound the viewer's belief in the documentary promise of photography Drawn from the highly respected collection of Allan Chasanoff the photographs in this intriguing volume confront viewers with the challenge of doubt and confusion in so called straight pictures Featured are perceptually provocative images by Manuel Alvarez Bravo Clarence John Laughlin Imogen Cunningham and Lee Friedlander among others The book's essays raise awareness of the interpretive nature of the lens and the interpolative nature of the medium Distributed for the Yale University Art Gallery Exhibition Schedule Yale University Art Gallery October 7 2008 January 4 2009 *Photography, History, Difference* Tanya Sheehan, 2014-12-02 Over the past decade historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium while shedding light on non Western vernacular and other photographic practices outside the Euro American canon *Photography History Difference* brings together an international group of scholars to reflect on contemporary efforts to take a different approach to photography and its histories What are the benefits and challenges of writing a consolidated global history of photography How do they compare with those of producing more circumscribed regional or thematic histories In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race class gender and sexuality Do studies of other photographies ultimately necessitate the adoption of nontraditional methodologies or are there contexts in which such differentiation can be intellectually unproductive and politically suspect The contributors to the volume explore these and other questions through historical case studies interpretive surveys of recent historiography criticism and museum practices and creative proposals to rethink the connections between photography history and difference A thought provoking collection of essays that represents new ways of thinking about photography and its histories It will appeal to a broad readership among those interested in art history visual culture media studies and social history **First Doubt** Joshua Chuang, 2008

The Burden of Representation John Tagg, 1993 Photographs are used as documents evidence and records every day in courtrooms hospitals and police work on passports permits and licenses But how did such usages come to be established and accepted and when What kinds of photographs were seen as purely instrumental and able to function in this way What sorts of agencies and institutions had the power to give them this status And more generally what conception of photographic representation did this involve and what were its consequences *Negative/Positive* Geoffrey Batchen, 2020-12-21 As its title suggests *Negative Positive* begins with the negative a foundational element of analog photography that is nonetheless usually ignored and uses this to tell a representative rather than comprehensive history of the medium The fact that a photograph is split between negative and positive manifestations means that its identity is always simultaneously divided and multiplied The interaction of these two components was often spread out over time and space and could involve more than

one person giving photography the capacity to produce multiple copies of a given image and for that image to have many different looks sizes and makers This book traces these complications for canonical images by such figures as William Henry Fox Talbot Kusakabe Kimbei Dorothea Lange Man Ray Seydou Ke ta Richard Avedon and Andreas Gursky But it also considers a number of related issues crucial to any understanding of photography from the business practices of professional photographers to the repetition of pose and setting that is so central to certain familiar photographic genres Ranging from the daguerreotype to the digital image the end result is a kind of little history of photography partial and episodic but no less significant a rendition of the photographic experience for being so This book represents a summation of Batchen s work to date making it be essential reading for students and scholars of photography and for all those interested in the history of the medium

Photography's Other Histories Christopher Pinney,Nicolas Peterson,2003-04-24 A collection seeking to rethink photography as a globally disseminated and locally appropriated medium rather than as one advanced almost exclusively through Western technology and singular photographers

The Photographic Illusion Duane Michals,Ronald H. Bailey,1975

Fragmentation of the Photographic Image in the Digital Age Daniel Rubinstein,2019-10-08 Fragmentation of the Photographic Image in the Digital Age challenges orthodoxies of photographic theory and practice Beyond understanding the image as a static representation of reality it shows photography as a linchpin of dynamic developments in augmented intelligence neuroscience critical theory and cybernetic cultures Through essays by leading philosophers political theorists software artists media researchers curators and experimental programmers photography emerges not as a mimetic or a recording device but simultaneously as a new type of critical discipline and a new art form that stands at the crossroads of visual art contemporary philosophy and digital technologies

Shadow and Substance Kathleen Collins,1990 This volume features about fifty photo historians from fifteen countries offering substantial and previously unpublished essays in honor of Dr Heinz K Henisch the founding editor of the international quarterly History of Photography The recognized authorities in the field including Estelle Jussim Ulrich Keller Naomi Rosenblum Mart Haworth Booth and others are represented here and cover a wide range of topics from the earliest daguerreotypes to contemporary photography with essays on nineteenth century practitioners photojournalism and twentieth century aesthetics This meaty collection of fifty six essays is one no serious library scholar or student of photography should be without

Photography and Resistance Claire Raymond,2022-06-18 This book argues that photography with its inherent connection to the embodied material world and its ease of transmissibility operates as an implicitly political medium It makes the case that the right to see is fundamental to the right to be Limning the paradoxical links between photography as a medium and the conditions of political social and epistemological disappearance the book interprets works by African American Indigenous American Latinx and Asian American photographers as acts of political activism in the contemporary idiom Placing photographic praxis at the crux of 21st century crises of political equity and sociality the book uncovers the discursive visual movements through which

photography enacts reappearances bringing to visibility erased and elided histories in the Americas Artists discussed in depth include Shelley Niro Carrie Mae Weems Paula Luttringer LaToya Ruby Frazier Matika Wilbur Martine Gutierrez Ana Mendieta An My L and Rebecca Belmore The book makes visible the American land as a site of contestation and as yet not fully recognized battlefield

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