

Le Mois De La Photo A Montreal Drone The Automated Image

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Media Archaeology and Intermedial Performance - Nele Wynants 2018-12-30

This book develops media archaeological approaches to theatre and intermediality. As an

age-old art form, theatre has always embraced 'new' media. To create theatrical effects and optical illusions, theatre makers were ready to integrate state-of-the-art technics and technologies, and by doing so they playfully explored and popularized scientific knowledge on mechanics, optics and sound for live audiences. This book highlights this obvious but often overlooked relation between media developments and the history of intermedial theater. By considering the interplay between present intermedial performances and their archaeological traces, the authors assembled here revisit old and often forgotten media approaches and theatre technologies. This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present. Rather than treating archaeological remains as representative tokens of a fragmented past that need to be preserved, the authors stress the return of the past in the present, but in a

different, performative guise. *Encyclopedia of Twentieth-Century Photography, 3-Volume Set* - Lynne Warren 2005-11-15
The *Encyclopedia of Twentieth-Century Photography* explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This *Encyclopedia* presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included. *The Unmaking of Home in Contemporary Art* -

Claudette Lauzon 2017-01-01

Building on the scholarship of key art historians and theorists such as Judith Butler and Mieke Bal, Claudette Lauzon embarks upon a transnational analysis of contemporary artists who challenge the assumption that 'home' is a stable site of belonging.

Faking Death - Penny Cousineau-Levine 2004

In *Faking Death* Penny Cousineau-Levine examines the work of over 120 Canadian photographers, revealing important aspects of Canadian identity and imagination. Contrasting Canadian photography with American and European traditions, she shows that Canadian photographers are often preoccupied with a place that is elsewhere, a doubling and duality that also occurs in Canadian literature, film, and political life. Subverting the documentary tradition and other stylistic idioms for their own distinctive ends, Canadian photographers exhibit an ambivalent preoccupation with death and dying, bondage, and entrapment. Cousineau-

Levine argues that this is characteristically a 'faked' death that expresses a collective Canadian wish for a symbolic passage to national maturity. *Faking Death* includes 16 colour reproductions and 150 duotones by artists such as Raymonde April, Jeff Wall, Lynne Cohen, Charles Gagnon, Evergon, Michel Lambeth, Thaddeus Holownia, Geoffrey James, Genevieve Cadieux, Shelley Niro, Diana Thorneycroft, Jin-me Yoon, Ian Wallace, and Ken Lum. By bringing together this many Canadian works *Faking Death* provides a compelling visual introduction to one of Canada's most vibrant contemporary art scenes.

Nonhuman Photography - Joanna Zylinka
2017-11-03

A new philosophy of photography that goes beyond humanist concepts to consider imaging practices from which the human is absent, as both subject and agent. Today, in the age of CCTV, drones, medical body scans, and satellite images, photography is increasingly decoupled from human agency and human vision. In

Nonhuman Photography, Joanna Zylinzka offers a new philosophy of photography, going beyond the human-centric view to consider imaging practices from which the human is absent. Zylinzka argues further that even those images produced by humans, whether artists or amateurs, entail a nonhuman, mechanical element—that is, they involve the execution of technical and cultural algorithms that shape our image-making devices as well as our viewing practices. At the same time, she notes, photography is increasingly mobilized to document the precariousness of the human habitat and tasked with helping us imagine a better tomorrow. With its conjoined human-nonhuman agency and vision, Zylinzka claims, photography functions as both a form of control and a life-shaping force. Zylinzka explores the potential of photography for developing new modes of seeing and imagining, and presents images from her own photographic project, Active Perceptual Systems. She also examines

the challenges posed by digitization to established notions of art, culture, and the media. In connecting biological extinction and technical obsolescence, and discussing the parallels between photography and fossilization, she proposes to understand photography as a light-induced process of fossilization across media and across time scales.

Killing for Show - Julian Stallabrass
2020-10-30

See firsthand how war photography is used to sway public opinion. In the autumn of 2014, the Royal Air Force released blurry video of a missile blowing up a pick-up truck which may have had a weapon attached to its flatbed. This was a lethal form of gesture politics: to send a £9-million bomber from Cyprus to Iraq and back, burning £35,000 an hour in fuel, to launch a smart missile costing £100,000 to destroy a truck or, rather, to create a video that shows it being destroyed. Some lives are ended—it is impossible to tell whose—so that the government

can pretend that it taking effective action by creating a high-budget snuff movie. This is killing for show. Since the Vietnam War the way we see conflict—through film, photographs, and pixels—has had a powerful impact on the political fortunes of the campaign, and the way that war has been conducted. In this fully illustrated and passionately argued account of war imagery, Julian Stallabrass tells the story of post-war conflict, how it was recorded and remembered through its iconic photography. The relationship between war and photograph is constantly in transition, forming new perspectives, provoking new challenges: what is allowed to be seen? Does an image have the power to change political opinion? How are images used to wage war? Stallabrass shows how photographs have become a vital weapon in the modern war: as propaganda—from close-quarters fighting to the drone's electronic vision—as well as a witness to the barbarity of events such as the My Lai massacre, the violent

suppression of insurgent Fallujah or the atrocities in Abu Ghraib. Through these accounts Stallabrass maps a comprehensive theoretical re-evaluation of the relationship between war, politics and visual culture. Killing for Show offers: 190 photographs encompassing photojournalism, artists' images, photographs by soldiers and amateurs and drones A comprehensive comparison of the role of photography in the Vietnam and Iraq Wars An explanation of the waning power of iconic images in collective memory An analysis of the failure of military PR and the public display of killing A focus on what can and cannot be seen, photographed and published An exploration of the power and limits of amateur photography Arguments about how violent images act on democracy This full-color book is an essential volume in the history of warfare and photography
Depicting Canada's Children - Loren Lerner
2011-04-07

Depicting Canada's Children is a critical analysis of the visual representation of Canadian children from the seventeenth century to the present. Recognizing the importance of methodological diversity, these essays discuss understandings of children and childhood derived from depictions across a wide range of media and contexts. But rather than simply examine images in formal settings, the authors take into account the components of the images and the role of image-making in everyday life. The contributors provide a close study of the evolution of the figure of the child and shed light on the defining role children have played in the history of Canada and our assumptions about them. Rather than offer comprehensive historical coverage, this collection is a catalyst for further study through case studies that endorse innovative scholarship. This book will be of interest to scholars in art history, Canadian history, visual culture, Canadian studies, and the history of children.

What Photographs Do - Elizabeth Edwards
2022-11-21

What are photographs 'doing' in museums? Why are some photographs valued and others not? Why are some photographic practices visible and not others? What value systems and hierarchies do they reflect? What Photographs Do explores how museums are defined through their photographic practices. It focuses not on formal collections of photographs as accessioned objects, be they 'fine art' or 'archival', but on what might be termed 'non-collections': the huge number of photographs that are integral to the workings of museums yet 'invisible', existing outside the structures of 'the collection'. These photographs, however, raise complex and ambiguous questions about the ways in which such accumulations of photographs create the values, hierarchies, histories and knowledge-systems, through multiple, folded and overlapping layers that might be described as the museum's ecosystem. These photographic

dynamics are studied through the prism of the Victoria and Albert Museum, London, an institution with over 150 years' engagement with photography's multifaceted uses and existences in the museum. The book differs from more usual approaches to museum studies in that it presents not only formal essays but short 'auto-ethnographic' interventions from museum practitioners, from studio photographers and image managers to conservators and non-photographic curators, who address the significance of both historical and contemporary practices of photography in their work. As such this book offers an extensive and unique range of accounts of what photographs 'do' in museums, expanding the critical discourse of both photography and museums.

The Rough Guide to Montréal - Arabella Bowen 2004

Montreal and Quebec City are like outposts of European culture in the heart of Canada just hours from the US, distinctively Canadian but

with a palpable French spirit. The Rough Guide to Montreal takes you through everything in great detail, providing informative and entertaining accounts of what the city has to offer in terms of attractions, restaurants, accomodation and its vibrant nightlife. There is extensive coverage of Quebec City, as well as the snow-capped peaks of the Laurentian Mountains and Eastern Townships, all accessible day-trips from Montreal. In each chapter there are detailed maps and plans covering every neighbourhood. The contexts section includes a useful French language section and glossary.

Embodying Relation - Allison Moore 2020-06-26
In Embodying Relation Allison Moore examines the tensions between the local and the global in the art photography movement in Bamako, Mali, which blossomed in the 1990s after Malian photographers Seydou Keïta and Malick Sidibé became internationally famous and the Bamako Photography Biennale was founded. Moore traces the trajectory of Malian photography from

the 1880s—when photography first arrived as an apparatus of French colonialism—to the first African studio practitioners of the 1930s and the establishment in 1994 of the Bamako Biennale, Africa's most important continent-wide photographic exhibition. In her detailed discussion of Bamako's artistic aesthetics and institutions, Moore examines the post-fame careers of Keïta and Sidibé, the biennale's structure, the rise of women photographers, cultural preservation through photography, and how Mali's shift to democracy in the early 1990s enabled Bamako's art scene to flourish. Moore shows how Malian photographers' focus on cultural exchange, affective connections with different publics, and merging of traditional cultural precepts with modern notions of art embody Caribbean philosopher and poet Édouard Glissant's notion of "relation" in ways that spark new artistic forms, practices, and communities.

Prison Area, Independence Valley - Rob

Kroes 2015

A major voice in transnational American studies addresses politics and culture in post-9/11 America

Data Practices - Evelyn Ruppert 2021-11-02
How EU data practices establish and assign people to categories, and how this matters in enacting--"making up"--Europe as a population and people. What is "Europe" and who are "Europeans"? Data Practices approaches this contemporary political and theoretical question by treating it as a practical problem of counting. Only through the myriad data practices that make up methods such as censuses can EU member states know their national populations, and this in turn is utilized by the EU to understand the population of Europe. But this volume approaches data practices not simply as reflecting populations but as performative in two senses: they simultaneously enact--that is, "make up"--a European population and, by so doing--intentionally or otherwise--also contribute to

making up a European people. The book develops a conception of data practices to analyze and interpret findings from collaborative ethnographic multisite fieldwork conducted by an interdisciplinary team of social science researchers as part of a five-year project, *Peopling Europe: How Data Make a People*. The book focuses on data practices that involve establishing and assigning people to categories and how this matters in enacting Europe as a population and people. Five core chapters explore key categories of people--usual residents, refugees, homeless people, migrants, and ethnic minorities--and how they come into being through specific data practices such as defining, estimating, recalibrating and inferring. Two additional chapters address two key subject positions that data practices produce and require: the data subject and the statistician subject.

Majestic and Mundane, Mois de la Photo Special Edition -

Lucidity - Anne-Marie Ninacs 2011

This illustrated book introduces the 25 artists whose works are exhibited in this international biennale of contemporary photography, alongside previously unpublished essays by art historians, theorists, and philosophers, who shed light on the relationships between lens-based art and lucidity.

The Cultural Work of Photography in

Canada - Carol Payne 2011-08-31

The Cultural Work of Photography in Canada is an in-depth study on the use of photographic imagery in Canada from the late nineteenth century to the present. This volume of fourteen essays provides a thought-provoking discussion of the role photography has played in representing Canadian identities. In essays that draw on a diversity of photographic forms, from the snapshot and advertising image to works of photographic art, contributors present a variety of critical approaches to photography studies, examining themes ranging from photography's

part in the formation of the geographic imaginary to Aboriginal self-identity and notions of citizenship. The volume explores the work of photographs as tools of self and collective expression while rejecting any claim to a definitive, singular telling of photography's history. Reflecting the rich interdisciplinarity of contemporary photography studies, *The Cultural Work of Photography in Canada* is essential reading for anyone interested in Canadian visual culture. Contributors include Sarah Bassnett (University of Western Ontario), Lynne Bell (University of Saskatchewan), Jill Delaney (Library and Archives Canada), Robert Evans (Carleton University), Sherry Farrell Racette (University of Manitoba), Blake Fitzpatrick (Ryerson University), Vincent Lavoie (Université du Québec à Montréal), John O'Brian (University of British Columbia), James Opp (Carleton University), Joan M. Schwartz (Queen's University), Sarah Stacy (Library and Archives Canada), Jeffrey Thomas (Ottawa), and Carol

Williams (Trent University/University of Lethbridge).

Michel Campeau - Michel Campeau 2004

Performing Memory in Art and Popular Culture - Liedeke Plate 2013

This volume pursues a new line of research in cultural memory studies by understanding memory as a performative act in art and popular culture. Here authors combine a methodological focus on memory as performance with a theoretical focus on art and popular culture as practices of remembrance. The essays in the book thus analyze what is at stake in the complex processes of remembering and forgetting, of recollecting and disremembering, of amnesia and anamnesis, that make up cultural memory.

Forget Photography - Andrew Dewdney
2021-10-19

Why we must forget photography and reject the frame of reality it prescribes and delineates. The

central paradox this book explores is that at the moment of photography's replacement by the algorithm and data flow, photographic cultures proliferate as never before. The afterlife of photography, residual as it may technically be, maintains a powerful cultural and representational hold on reality, which is important to understand in relationship to the new conditions. Forgetting photography is a strategy to reveal the redundant historicity of the photographic constellation and the cultural immobility of its epicenter. It attempts to liberate the image from these historic shackles, forged by art history and photographic theory. More important, perhaps, forgetting photography also entails rejecting the frame of reality it prescribes and delineates, and in doing so opens up other relationships between bodies, times, events, materials, memory, representation and the image. Forgetting photography attempts to develop a systematic method for revealing the limits and prescriptions of thinking with

photography, which no amount of revisionism of post-photographic theory can get beyond. The world urgently needs to unthink photography and go beyond it in order to understand the present constitution of the image as well as the reality or world it shows. Forgetting photography will require a different way of organizing knowledge about the visual in culture that involves crossing different knowledges of visual culture, technologies, and mediums. It will also involve thinking differently about routine and creative labor and its knowledge practices within the institutions and organization of visual reproduction.

Popular Photography - 1995-09

Thinking Through the Body - Richard Shusterman 2012-09-17

A richly rewarding vision of the burgeoning interdisciplinary field of somaesthetics, with fourteen essays by the originator of the field.

Photography in India - Aileen Blaney

2020-09-23

Photography's prominence in the representation and experience of India in contemporary and historical times has not guaranteed it a position of sustained attention in research and scholarship. For a technology as all pervasive as photography, and a country as colossal as India, this scenario is somewhat of an anomaly.

Photography in India explores elements of the past, present and future of photography in the context of India through speculation and reflection on photography as an artistic, documentary and everyday practice. The perspectives of writers, theorists, curators and artists are selectively brought to bear upon known as well as previously unseen photographic archives, together with changes in photographic practice that have been synchronous with contemporary India's rapid urban and rural transformation and the technological shift from chemistry and light to programming and algorithms. Essential reading

for anyone interested in Indian photography, this book binds insights into a history of photography with its contemporary development, consolidating wide-ranging thinking on the topic and setting the agenda for future research.

Sightlines - Walter Jule 1997-09

This collection of words and images, developed in conjunction with the Sightlines symposium, opens up a rare view of contemporary printmaking around the world. Includes more than 250 colour images, representing more than 120 artists, and texts by international contributors.

Image and Inscription - Gallery 44 2005

Image and Inscription features the work of many of Canada's distinguished authors, critics, curators, and artists who are recognized for their contribution to the discourse and practice of photography... it presents the diversity and the changeable milieu of photographic practice and evokes an unanticipated moment in Canadian photography. It also represents an

important step in expanding the contemporary authorship on photography in Canada." - adapted from the Introduction by Robert Bean
Photogenic Montreal - Martha Langford
2021-12-15

The agency of photographs is a recurrent concern within the context of the city. Whether found in architectural records, social documentary, photojournalism, or artistic practice, photographic objects are embedded in urban contestation, aesthetically charged by artists, reinserted into social histories, and mobilized to imagine a future city. *Photogenic Montreal* takes a question initially posed by heritage debates - what does photography preserve? - and creates a rich conversation about the agency of the human actors before and behind the camera, and of the medium itself. The interplay of archives and activism structures the book. Photographs that appear to be sealed off in newspapers, storage rooms, or archives accrue new meaning when they cross

the threshold back into social spaces and circulate anew. It is through the reactivation of archival photographs that submerged traces of urban experience are discovered, and alternate histories of Montreal can be recounted. Multiple forms of activism and artistic expression complement this archival work. Beginning in the 1960s, community-minded and heritage groups responded to the tensions arising from urban reconstruction, gentrification, and the erasure of neighbourhoods; this activism also left its photographic traces. Attentive to the still-changing face of the city's architecture, neighbourhoods, and street life, *Photogenic Montreal* participates in debates about who the city belongs to, who speaks on its behalf, and how to picture its past and present.

Photoscapes - Frédéric Pousin 2019-07-08
Landscape architecture and photography are closely interrelated, since the former is a constantly evolving thing that can be captured in stills, even eternalized, by photography. What

role does photography play in landscape design? How does photography create a new context for landscape? The book investigates such questions in nine essays by North-American and French scientists, using landscape designs that were created from the 1950s to today.

Photography and Its Publics - Melissa Miles
2020-08-05

Photography is a ubiquitous part of the public sphere. Yet we rarely stop to think about the important role that photography plays in helping to define what and who constitute the public. *Photography and Its Publics* brings together leading experts and emerging thinkers to consider the special role of photography in shaping how the public is addressed, seen and represented. This book responds to a growing body of recent scholarship and flourishing interest in photography's connections to the law, society, culture, politics, social change, the media and visual ethics. *Photography and Its Publics* presents the public sphere as a vibrant

setting where these realms are produced, contested and entwined. Public spheres involve yet exceed the limits of families, interest groups, identities and communities. They are dynamic realms of visibility, discussion, reflection and possible conflict among strangers of different race, age, gender, social and economic status. Through studies of photography in South America, North America, Europe and Australasia, the contributors consider how photography has changed the way we understand and locate the public sphere. As they address key themes including the referential and imaginative qualities of photography, the transnational circulation of photographs, online publics, social change, violence, conflict and the ethics of spectatorship, the authors provide new insight into photography's vital role in defining public life.

Scissors, Paper, Stone - Martha Langford
2007-06-27

Finalist: Raymond Klibansky Book Prize

Humanities and Social Sciences Federation of Canada (2008) Making a connection between photography and memory is almost automatic. Should it be? In *Scissors, Paper, Stone* Martha Langford explores the nature of memory and art. She challenges the conventional emphasis on the camera as a tool of perception by arguing that photographic works are products of the mind - picturing memory is, first and foremost, the expression of a mental process. Langford organizes the book around the conceit of the child's game scissors, paper, stone, using it to ground her discussion of the tensions between remembering and forgetting, the intersection of memory and imagination, and the relationship between memory and history. *Scissors, Paper, Stone* explores the great variety of photographic art produced by Canadian artists as expressions of memory. Their work, including images by Carl Beam, Carole Condé and Karl Beveridge, Donigan Cumming, Stan Denniston, Robert Houle, Robert Minden, Michael Snow, Diana

Thorneycroft, Jeff Wall, and Jin-me Yoon, is presented as part of a rich interdisciplinary study of contemporary photography and how it has shaped modern memory.

Maintenant - Vincent Lavoie 2003

Photography in Latin America - Gisela Cánepa Koch 2016-05-31

Historical photographs taken in Latin America have now become key sites for memory politics, ethnographic imagination, and the negotiation of identity. This volume opens up a set of questions relating to the contemporaneous agency of images as well as their current appropriation via new technologies. Case studies of pictures taken in Mexico, Colombia, Peru and Brazil analyze these processes by tracing how the images have been resignified over time and space. The contributions examine photographs that have been recently rediscovered by such diverse actors as European museums, human rights organizations, anthropologists, shamans, local

historians, and communities of internet users.

The Post-Photographic Condition - Joan Fontcuberta 2015-09

For its 14th edition, Le Mois de la Photo à Montréal has produced a major reference book, edited by Joan Fontcuberta and illustrated with the works of the 29 artists exhibited in this international biennial of the contemporary image. Leading experts in the field critically investigate the post-photographic condition, exploring communication and transmission of data in cyberspace, the boundaries of virtual reality, as well as the Internet as a new public space in which the proliferation of images reflect and shape the world. This publication challenges us to re-examine what photography is today. Published alongside the exhibition, with 29 artists presented in 15 venues across Montreal (10 September - 11 October 2015).

Aesthetic Experience and Somaesthetics - Richard Shusterman 2018-02-12

This essay collection explores the crucial

connections between aesthetic experience and the interdisciplinary field of somaesthetics. After examining philosophical accounts of embodiment and aesthetic experience, the essays apply somaesthetic theory to the diverse fine arts and the art of living.

Image & Imagination - Langford 2005

A richly illustrated exploration of the imagination in photography featuring the work of over sixty international artists.

In Search of Expo 67 - Monika Kin Gagnon 2022-03-30

Though Expo 67 looms large in our collective memory, it is often remembered nostalgically as a remote historical event. The conditions that made Expo an exceptional cultural moment are often forgotten: remarkable creative freedom was granted to artists, architects, filmmakers, and designers to experiment with technology and new forms, resulting in an incredible diversity of cultural production. Originating with the Musée d'art contemporain's 2017 exhibition,

In Search of Expo 67 brings together original work from nineteen artists and new critical essays to explore the connections between archives and memory. Organized thematically, artists' words and works are put into dialogue with archival imagery that reconstructs key aspects of the original event. Works by Marie-Claire Blais and Pascal Grandmaison as well as Cheryl Sim explore the physicality of the artificially constructed Expo islands while texts and images rethink and remember key locales such as the Canada and Indians of Canada Pavilions. Expo influenced ideas about Indigenous Canadians at home and abroad at the advent of a new political and cultural conceptualization of Indigeneity: Duane Linklater's art reimagines Norval Morrisseau's seminal Expo mural Earth Mother and Her Children, while Krista Belle Stewart reconstructs a single frame of a short NFB documentary about Indigenous life in vinyl over a "classic colonial grid" of sixteen window panes. Artworks

employ contemporary digital media and tools to explore key elements and experiences of particular pavilions. Janine Marchessault provides a history of film at Expo and its archival difficulties. The book also documents six original multi-screen large-format films from Expo 67. Contemporary work in film by Jacqueline Hoang Nguy?n, Geronimo Inutiq, and Philip Hoffman and Eva Kolcze interrogates the official memory and narratives of Expo 67. The result is a critical rethinking and creative reimagining of Expo that shows how vital it remains over fifty years after it occurred, and the role of both research and creation in questioning and sustaining cultural memory. Brilliantly illustrated with original artworks and archival documents and images, In Search of Expo 67 revitalizes this utopian moment in Montreal's history as a site of unexpected tensions and immense creativity.

Picturing the Family - Silke Arnold-de Simine
2020-08-04

Whether pasted into an album, framed or shared

on social media, the family photograph simultaneously offers a private and public insight into the identity and past of its subject. Long considered a model for understanding individual identity, the idea of the family has increasingly formed the basis for exploring collective pasts and cultural memory. Picturing the Family investigates how visual representations of the family reveal both personal and shared histories, evaluating the testimonial and social value of photography and film. Combining academic and creative, practice-based approaches, this collection of essays introduces a dialogue between scholars and artists working at the intersection between family, memory and visual media. Many of the authors are both researchers and practitioners, whose chapters engage with their own work and that of others, informed by critical frameworks. From the act of revisiting old, personal photographs to the sale of family albums through internet auction, the twelve chapters

each present a different collection of photographs or artwork as case studies for understanding how these visual representations of the family perform memory and identity. Building on extensive research into family photographs and memory, the book considers the implications of new cultural forms for how the family is perceived and how we relate to the past. While focusing on the forms of visual representation, above all photographs, the authors also reflect on the contextualization and 'remediation' of photography in albums, films, museums and online.

Dateline Israel - Susan Tumarkin Goodman
2007-01-01

The contributors to this book explore the role of art and artists in contemporary Israel; discuss the roots of Israeli photography and video and their international context; and examine the aesthetic and political underpinnings of lens-based art made in Israel today.

Ultimate Field Guide to Photography - National

Geographic Society (U.S.) 2009

Offers detailed instruction in photographic skills, including selecting a digital camera, using point-and-shoot and other film cameras, making better prints, scanning and archiving, digital editing, and conceiving projects.

The Oxford Handbook of Canadian Cinema -

Janine Marchessault 2019-03-20

The chapters in *The Oxford Handbook of Canadian Cinema* present a rich, diverse overview of Canadian cinema. Responding to the latest developments in Canadian film studies, this volume takes into account the variety of artistic voices, media technologies, and places which have marked cinema in Canada throughout its history. Drawing on a range of established and emerging scholars from a range of disciplines, this volume will be useful to teachers, scholars, and to a general readership interested in cinema in Canada. Moving beyond the director-focused approach of much previous scholarship, this book is concerned with

communities, institutions, and audiences for Canadian cinema at both national and international levels. The choice of subjects covered ranges from popular, genre cinema to the most experimental of artistic interventions. Canadian cinema is seen in its interaction with other forms of art-making and media production in Canada and at the international level.

Particular attention has been paid to the work of Indigenous filmmakers, members of diasporic communities and feminist and LGBTQ artists. The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed.

A Cold War Tourist and His Camera - Martha Langford 2011-01-27

Martha Langford and John Langford examine their father's apparently innocuous photographic experience, revealing the complexity of both the images and their creator. An intelligent and personal look at the ways that the historical and the private are represented and remembered, A

Cold War Tourist and His Camera stages the family slide show as you've never seen it before.

Now - Vincent Lavoie 2003-01-01

While the crisis that took place in photojournalism during the 1960's brought about a significant shift in the practices, discourses and institutional structures of press photography, it also affected the practices of artists, specifically with regard to work devoted to revitalizing the depiction of events. The art world attempted to revitalize the historical genre by undertaking its critical rereading, in the spirit of restoring a tradition diminished by the mass media. The problem may be expressed in these terms: How can history be depicted, bearing in mind that the media (mainly photojournalism and the electronic press) have claimed a monopoly of the genre unto themselves? At issue is the sizeable problem of mass media omnipotence as an obligatory referential universe for historiographical artistic practices. Today, it seems impossible to depict

the event in any way other than by accentuating or eschewing the formal attributes, rhetorical artifices, and ideological precepts of the mass media. These approaches to addressing historical moments have been examined in this article both because they epitomize contemporary historical writing and, for the most part, they constitute critical responses to stereotyped depictions of events. Above all, they represent a paradigm shift: the mass media's prerogatives for depicting historical moments has shifted towards the field of art.

Contemporary depictions of catastrophe - crimes, sensationalist news items, terrorist attacks, humanitarian disasters, genocides - (common themes in many of the artistic projects represented in the 8th edition of the *Mois de la Photo a Montreal*) have been especially striking in this respect. For of all contemporary events, catastrophes are the most likely to be spontaneously propelled to the top of the news - roster and the most susceptible to the various

inflections of contemporary art photography.

Narratives Unfolding - Martha Langford

2017-07-18

Somewhere between global and local, the nation still lingers as a concept. National art histories continue to be written - some for the first time - while innovative methods and practices redraw the boundaries of these imagined communities. *Narratives Unfolding* considers the mobility of ideas, transnationalism, and entangled histories in essays that define new ways to see national art in ever-changing nations. Examining works that were designed to reclaim or rethink issues of territory and dispossession, home and exile, contributors to this volume demonstrate that the writing of national art histories is a vital project

for intergenerational exchange of knowledge and its visual formations. Essays showcase revealing moments of modern and contemporary art history in Canada, Egypt, Iceland, India, Ireland, Israel/Palestine, Romania, Scotland, Turkey, and the United Arab Emirates, paying particular attention to the agency of institutions such as archives, art galleries, milestone exhibitions, and artist retreats. Old and emergent art cities, including Cairo, Dubai, New York, and Vancouver, are also examined in light of avant-gardism, cosmopolitanism, and migration. *Narratives Unfolding* is both a survey of current art historical approaches and their connection to the source: art-making and art experience happening somewhere.