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Photographies and Histories: Author: John Tagg:
Edition: illustrated, reprint: Publisher: Macmillan
Education UK, 1988: ISBN: 0333418247,
9780333418246: Length: 254 pages: Subjects

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between photography and power, include The Burden

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Photographies and Histories. John Tagg (1988)

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The Burden of Representation — University of
Minnesota Press

The Burden Of Representation Essays On
Photographies And Histories Author: www.infraredtraining.com.br-2020-11-13T00:00:00+00:01 Subject:
The Burden Of Representation Essays On
Photographies And Histories Keywords: the, burden,
of, representation, essays, on, photographs, and,
histories Created Date: 11/13/2020 3:07:28 AM

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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?

How do photographs gain their meaning and power? John Tagg claims that, to answer this question, we

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must look at the ways in which everything that frames photography - the discourse that surrounds it and the institutions that circulate it - determines what counts as truth.

This book addresses the function and status of the visual and verbal image as it relates to social, political, and ideological issues. The authors first articulate some of the lost connections between image and ideology, then locate their argument within the modernist/postmodernist debates. The book addresses the multiple, trans-disciplinary problems arising from the ways cultures, authors, and texts mobilize particular images in order to confront,

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conceal, work through, or resolve contradictory ideological conditions.

Photography Theory presents forty of the world's most active art historians and theorists, including Victor Burgin, Joel Snyder, Rosalind Krauss, Alan Trachtenberg, Geoffrey Batchen, Carol Squiers, Margaret Iversen and Abigail Solomon-Godeau in animated debate on the nature of photography. Photography has been around for nearly two centuries, but we are no closer to understanding what it is. For some people, a photograph is an optically accurate impression of the world, for others, it is mainly a way of remembering people and places.

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Some view it as a sign of bourgeois life, a kind of addiction of the middle class, whilst others see it as a troublesome interloper that has confused people's ideas of reality and fine art to the point that they have difficulty even defining what a photograph is. For some, the whole question of finding photography's nature is itself misguided from the beginning. This provocative second volume in the Routledge The Art Seminar series presents not one but many answers to the question what makes a photograph a photograph?

Postmodern Vernaculars examines the work of Chicana authors such as Gaspar de Alba, Anzaldúa, Cantú, Castillo, Cisneros, Mora, Pérez, and Viramontes

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in relation to theories of postmodernism. Working with a fluid concept of postmodernism, one that traces the term's evolution from the 1960s to the present, this book argues that Chicana literature is one vernacular, a regional variation of postmodernism. Drawing on the interdisciplinary scholarship that postmodernism itself has enabled - specifically recent developments in the fields of geography, ethnography, photography, history, and linguistics - *Postmodern Vernaculars* shows that Chicana literature participates in the ongoing reconstruction of postmodernism.

The face is central to contemporary politics. In Deleuze and Guattari's work on faciality we find an

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assertion that the face is a particular politics, and dismantling the face is also a politics. This book explores the politics of such diverse issues as images and faces in photographs and portraits; expressive faces; psychology and neuroscience; face recognition; face blindness; facial injury, disfigurement and face transplants through questions such as: What it might mean to dismantle the face, and what politics this might entail, in practical terms? What sort of a politics is it? Is it already taking place? Is it a politics that is to be desired, a better politics, a progressive politics? The book opens up a vast field of further research that needs to be taken forward to begin to address the politics of the face more fully, and to elaborate

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the alternative forms of personhood and politics that dismantling the face opens to view. The book will be agenda-setting for scholars located in the field of international politics in particular but cognate areas as well who want to pursue the implications of face politics for the crucial questions of subjectivity, sovereignty and personhood.

First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

A key collection of essays that looks at the specific issues related to the documentary form. Questions addressed include 'What is documentary?' and 'How

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fictional is nonfiction?'

Jane M. Gaines examines the phenomenon of images as property, focusing on the legal status of mechanically produced visual and audio images from popular culture. Bridging the fields of critical legal studies and cultural studies, she analyzes copyright, trademark, and intellectual property law, asking how the law constructs works of authorship and who owns the country's cultural heritage.

In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled, and often

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troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting, youth-driven protests, border security practices and the significance of cultural awareness in

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war, this text provides an accessible and cutting edge survey of the intersection of international politics and performance examining issues surrounding the politics of appearance, image, event and place; and discusses the development and deployment of innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the politics of making, spectating, and participating in a variety of modes as political actors and audiences—whilst also seeking to explicate the performative dynamics of creative and

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critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies.

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