

Contents

	Notes on contributors	x
	Editor's preface	xi
	Acknowledgements	xiii
	Illustration acknowledgements	xiv
	Introduction	1
1	Thinking about photography: debates, historically and now	9
	DERRICK PRICE AND LIZ WELLS	
	Introduction 11	
	Aesthetics and technologies 12	
	The impact of new technologies 12	
	Art or technology? 13	
	The photograph as document 17	
	Photography and the modern 18	
	The postmodern 21	
	Contemporary debates 24	
	What is theory? 24	
	Photography theory 25	
	Critical reflections on realism 26	
	Reading the image 29	
	Photography reconsidered 33	
	Theory, criticism, practice 35	
	Case study: Image analysis: the example of Migrant Mother 37	

	Histories of photography 48	
	Which founding father? 49	
	The photograph as image 50	
	History in focus 52	
	Photography and social history 55	
	Social history and photography 55	
	The photograph as testament 56	
	Categorical photography 58	
	Institutions and contexts 60	
	The museum 61	
	The archive 62	
2	Surveyors and surveyed: photography out and about	65
	DERRICK PRICE	
	Introduction 67	
	Documentary and photojournalism: issues and definitions 69	
	Documentary photography 69	
	Photojournalism 70	
	Documentary and authenticity 71	
	The real and the digital 73	
	Surveys and social facts 75	
	Victorian surveys and investigations 75	
	Photographing workers 79	
	Photography within colonialism 82	
	Photography and war 86	
	The construction of documentary 89	
	Picturing ourselves 90	
	The Farm Security Administration (FSA) 94	
	Discussion: <i>Drum</i> 97	
	Documentary: New cultures, new spaces 99	
	Theory and the critique of documentary 103	
	Cultural politics and everyday life 106	
	Documentary and photojournalism in the global age 109	
3	'Sweet it is to scan . . .': personal photographs and popular photography	113
	PATRICIA HOLLAND	
	Introduction 115	
	In and beyond the charmed circle of home 120	
	The public and the private in personal photography 120	
	Beyond the domestic 123	
	Fiction and fantasy 125	

Portraits and albums 126
 Informality and intimacy 132
 The working classes picture themselves 133
 Kodak and the mass market 138
 The supersnap in Kodaland 144
Paths unholy and deeds without a name? 148
 Twenty-first-century contemplations 148
 Post-family and post-photography? 157
Acknowledgements 158

4 The subject as object: photography and the human body 159

MICHELLE HENNING

Introduction 161

The photographic body in crisis 161

Embodying social difference 164

Objects of desire 168

Objectification and images of women 168

Fetishism, voyeurism and pleasure 170

Class and representations of the body 172

The anti-pornography campaigns 174

Photography and homoerotic desire 176

Case study: *La Cicciolina* 177

Technological bodies 180

The camera as mechanical eye 180

Interventions and scientific images 183

The body as machine 185

Digital imaging and the malleable body 187

Photography, birth and death 189

Summary 192

5 Spectacles and illusions: photography and commodity culture 193

ANANDI RAMAMURTHY

Introduction: the society of the spectacle 195

Photographic portraiture and commodity culture 196

Photojournalism, glamour and the paparazzi 198

Commercial photography, image banks and corporate media 201

Commodity spectacles in advertising photography 204

The grammar of the ad 208

Case study: *The commodification of human relations and experience – ‘Omega and Cindy: time together’* 208

The photographic message 210

	The transfer of meaning	211
	The creation of meaning through context and photographic styles	212
	Hegemony in photographic representation	214
	Photomontage: concealing social relations	215
	Concealing labour relations	216
	Gendered representations	218
	Fashion photography	220
	<i>Case study: Tourism, fashion and 'the Other'</i>	223
	The context of the image	235
	Image worlds	236
	<i>Case study: Benetton, Toscanini and the limits of advertising</i>	239
6	On and beyond the white walls: photography as art	245
	LIZ WELLS	
	Introduction	247
	The status of the photograph as art	248
	Early debates and practices	251
	The complex relations between photography and art	251
	Realism and systems of representation	252
	Photography extending art	253
	Photography claiming a place in the gallery	256
	The modern era	259
	Modernism and Modern Art	259
	Modern photography	262
	Photo-eye: new ways of seeing	264
	<i>Case study: Art, design, politics: Soviet Constructivism</i>	265
	American formalism	267
	<i>Case study: Art movements and intellectual currencies: Surrealism</i>	269
	Late twentieth-century perspectives	273
	Conceptual art and the photographic	273
	Photography and the postmodern	276
	New constructions	278
	Women's photography	280
	Questions of identity	282
	Identity and the multi-cultural	283
	Photography within the institution	284
	Appraising the contemporary	285
	Curators and collectors	287
	Internationalism: festivals and publishing	288
	The gallery as context	289
	<i>Case study: Landscape as genre</i>	290

7	Photography in the age of electronic imaging	295
	MARTIN LISTER	
	Introduction 297	
	<i>Box A: Digital encoding</i> 299	
	<i>Box B: Digital simulation</i> 300	
	<i>Box C: Digitising photographs: the initial implications</i> 301	
	<i>Box D: Analogue and digital</i> 303	
	A 'post-photographic' era? 304	
	A new way of seeing and the end of the 'Cartesian dream'? 305	
	Walter Benjamin and the precedent of the age of mechanical reproduction 308	
	The end of photography as we know it? 310	
	Digitisation and the commodification of images 313	
	Post-photography, postmodernity and language 316	
	Technological change and cultural continuity 317	
	Photography's promiscuity: its historical interface with other technologies, sign systems and images 318	
	Case study: War and surveillance 322	
	Case study: Popular entertainment 326	
	Photodigital: taking stock 327	
	Remembering photography's nature 328	
	Our belief in photography's realism 329	
	The force of the indexical image 331	
	The reception of digital images 332	
	Does digital photography exist? 333	
	Photo-realism versus post-human vision 334	
	Glossary	337
	Photography archives	344
	Bibliography	350
	Index	369