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*Reading Magnum A
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A triumphant tale of a
young woman and her

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difficult childhood, The Glass Castle is a remarkable memoir of resilience, redemption, and a revelatory look into a family at once deeply dysfunctional and

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wonderfully vibrant.

Jeannette Walls was the second of four children raised by anti-institutional parents in a household of extremes.

The Routledge Companion

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to Photography and
Visual Culture is a
seminal reference source
for the ever-changing
field of photography.
Comprising an impressive
range of essays and

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interviews by experts
and scholars from across
the globe, this book
examines the medium's
history, its central
issues and emerging
trends, and its much-

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discussed future. The collected essays and interviews explore the current debates surrounding the photograph as object, art, document,

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propaganda, truth,
selling tool, and
universal language; the
perception of
photography archives as
burdens, rather than
treasures; the continual

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technological
development reshaping
the field; photography
as a tool of
representation and
control, and more. One
of the most

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comprehensive volumes of
its kind, this companion
is essential reading for
photographers and
historians alike.

Aesthetics and the
Revolutionary City

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engages in alternative ways of reading foreign visual representations of Havana through analysis of advertising images, documentary films, and photographic

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texts. It explores key narratives relating to the projection of different Havana imaginaries and focuses on a range of themes including: pre-

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revolutionary Cuba; the dream of revolution; and the metaphor of the city "frozen-in-time." The book also synthesizes contemporary debates regarding the notion of

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Havana as a real and
imagined city space and
fleshes out its
theoretical insights
with a series of stand-
alone, important case
studies linked to the

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representation of the Cuban capital in the Western imaginary. The interpretations in the book bring into focus a range of critical historical moments in

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Cuban history (including
the Cuban Revolution and
the "Special Period")
and consider the ways in
which they have been
projected in
advertising, documentary

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film and photography
outside the island.

Since its founding in
1947, the legendary
Magnum Photos agency has
been telling its own
story about

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photographers who were witnesses to history and artists on the hunt for decisive moments. Based on unprecedented archival research, The Decisive Network

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unravels Magnum's mythologies to offer a new history of what it meant to shoot, edit, and sell news images after World War II.

Nadya Bair shows that

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between the 1940s and 1960s, Magnum expanded the human-interest story to global dimensions while bringing the aesthetic of news pictures into new

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markets. Working with a vast range of editorial and corporate clients, Magnum made photojournalism integral to postwar visual culture. But its

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photographers could not have done this alone. By unpacking the collaborative nature of photojournalism, this book shows how picture editors, sales agents,

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spouses, and publishers helped Magnum photographers succeed in their assignments and achieve fame. Bair concludes in the late 1960s and early 1970s,

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when changing market conditions led Magnum to consolidate its brand. In that moment, Magnum's photojournalists became artists and their assignments oeuvres.

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Bridging art history,
media studies, cultural
history, and the history
of communication, The
Decisive Network
transforms our
understanding of the

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photographic profession
and the global
circulation of images in
the predigital world.

The Book of Knowledge of
Ingenious Mechanical
Devices

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Metamagical Themas

The Routledge Research

Companion to Media

Geography

Bending the Frame

How Science Was Done

Before and After Global

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English

Hotel Afrique

**The Magnum Photos
archive—a collection of
more than 200,000
photographs by some of the
twentieth and early twenty-**

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**first centuries' greatest
image makers—is the most
comprehensive
accumulation of prints
made by the distinguished
photo cooperative.
Consistently and with**

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**striking artistry, Magnum's
photographers have done
more than simply document
the far reaches of the globe;
they have helped shape
generations' understanding
of the world around them.**

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**While many of its
photographs have been
widely published, until now
no one has examined the
Magnum archive itself. In
Reading Magnum, experts
from several fields**

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**investigate this visual
archive, now residing at the
Harry Ransom Center at the
University of Texas at
Austin, to discover how a
select, influential group of
visual authors has used the**

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camera for an ambitious project of cultural interpretation and social commentary. The chapters in Reading Magnum are devoted to themes generated by a close

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reading of the archive—war and conflict, portraiture, geography, cultural life, social relations, and globalization. These themes are further developed by evocative portfolios of

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images, which suggest something of the depth and range of the photo agency, and by tracing the trajectory of several iconic images from annotated press print to distribution

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**to eventual publication.
Volume editor Steven
Hoelscher provides an
overview of the Magnum
enterprise, and Alison
Nordström offers an
appreciation of the**

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Magnum archive as a material record of information about the making and disseminating of photographs that is being lost as images on paper are replaced by

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images on screen. As a whole, the book's unique reading of the Magnum archive reveals patterns of intention, aesthetic vision, and political perspective that become legible only by

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**viewing both the physical
objects and the recorded
images that constitute this
remarkable collection.**

**Photography: A Critical
Introduction was the first
introductory textbook to**

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**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**

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**students in higher
education and for
introductory college
courses, this fully revised
edition provides a coherent
introduction to the nature
of photographic seeing.**

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**Individual chapters cover:
Key debates in
photographic theory and
history Documentary
photography and
photojournalism Personal
and popular photography**

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**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:**

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**materialism and
embodiment, the
commodification of human
experience, and an
extended discussion of
landscape as genre. 98
photographs and images,**

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Susan Meiselas, Lee Miller,**

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Serrano, Cindy Sherman
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including guides to public**

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**archives and useful
websites. A full glossary of
terms and a comprehensive
bibliography. Contributors:
Michelle Henning, Patricia
Holland, Derrick Price,
Anandi Ramamurthy and**

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Liz Wells.

This Companion provides an authoritative source for scholars and students of the nascent field of media geography. While it has deep roots in the wider

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discipline, the consolidation of media geography has started only in the past decade, with the creation of media geography's first dedicated journal, Aether, as well as the publication of

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the sub-discipline's first textbook. However, at present there is no other work which provides a comprehensive overview and grounding. By indicating the sub-

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**discipline's evolution and
hinting at its future, this
volume not only serves to
encapsulate what
geographers have learned
about media but also will
help to set the agenda for**

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**expanding this type of
interdisciplinary
exploration. The
contributors-leading
scholars in this field,
including Stuart Aitken,
Deborah Dixon, Derek**

**McCormack, Barney Warf,
and Matthew Zook-not only
review the existing
literature within the remit
of their chapters, but also
articulate arguments about
where the future might take**

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**media geography
scholarship. The volume is
not simply a collection of
individual offerings, but has
afforded an opportunity to
exchange ideas about media
geography, with**

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contributors making connections between chapters and developing common themes.

The older paradigm for photojournalists was to simply record events, with

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the hope and frequently the expectation that people and their governments would be moved to respond to the injustices pictured; as witnessed by the impact of certain images during the

Civil Rights movement and the Vietnam War. Given evolving media and political climates, however, including the billions of images now available online from all kinds of sources,

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the purpose and effectiveness of media, in particular of visual journalism, has been called into question. Bending the Frame: Photojournalism, Documentary, and

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Citizenship, by author and critic Fred Ritchin, addresses the new and emerging potentials for visual media to impact society. Ritchin examines the historical and

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**contemporary uses of
photography and related
media to inspire social
change. From the
unintended consequences
of citizen journalism and
leaked images such as**

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**those from Abu Ghraib, to
the new strategies by visual
journalists and the targeted
human rights projects by
documentary
photographers, the
intention of this book is to**

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**provide a much-needed
critical approach to the
issues involved in such
efforts. Also encompassing
online efforts, uses of video,
and a diverse range of
books and exhibitions,**

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**Bending the Frame aims for
as wide-ranging and
farreaching a discussion as
possible, asking the critical
question: how can images
promote new thinking and
make a difference in the**

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world?

**Aesthetics and the
Revolutionary City
Hunt for the Skinwalker
Real and Imagined Havana**

Photography and Civic

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**Spectatorship
Science Confronts the
Unexplained at a Remote
Ranch in Utah**

*This Companion provides an
authoritative source for scholars and
students of the nascent field of media*

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geography. By indicating the sub-discipline's evolution and hinting at its future, this volume not only serves to encapsulate what geographers have learned about media but also will help to set the agenda for expanding this type of interdisciplinary exploration.

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The contributors - leading scholars in this field - not only review the existing literature, but also articulate arguments about where the future might take media geography scholarship.

This innovative volume explores the

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idea that while photographs are images, they are also objects, and this materiality is integral to their meaning and use. The case studies presented focus on photographs active in different institutional, political, religious and domestic spheres, where

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physical properties, the nature of their use and the cultural formations in which they function make their 'objectness' central to how we should understand them. The book's contributions are drawn from disciplines including the history of

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photography, visual anthropology and art history, with case studies from a range of countries such as the Netherlands, North America, Australia, Japan, Romania and Tibet. Each shows the methodological strategies they have developed in order

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to fully exploit the idea of the materiality of photographic images. No one asks for the childhood they get, and no child ever deserved to go to Chartwell Manor. For Glenn Head, his two years spent at the now-defunct Mendham, NJ, boarding school — run

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by a serial sexual and emotional abuser of young boys in the early 1970s — left emotional scars in ways that he continues to process. This graphic memoir — a book almost 50 years in the making — tells the story of that experience, and then delves

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with even greater detail into the reverberations of that experience in adulthood, including addiction and other self-destructive behavior. Head tells his story with unsparing honesty, depicting himself as a deeply flawed human struggling to make sense of the

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childhood he was given.

In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent

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history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through

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photographs or occupies the position of a photograph's addressee, is or can become a member of the citizenry of photography. The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian

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noncitizens of Israel and women in Western societies. Azoulay's leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? The

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Civil Contract of Photography is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented. Magnum Photos and the Postwar Image Market

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*A Visual Archive of the Modern
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A Handbook for Students

Elantris

Getting the Picture

*Tenth Anniversary Author's Definitive
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Research Ethics for Human Geography is a lively and engaging introduction to key ethical issues in geographical research by leading figures in the discipline. It addresses the wide range of ethical issues

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involved in collecting, analysing and writing up research across the social sciences, and explores and explains the more specific ethical issues associated with different forms of geographical inquiry. Each

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chapter comprises detailed summaries and definitions, real-life case studies, student check-lists and annotated recommendations for reading, making the book a valuable toolkit for students undertaking all

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forms of geographical research, from local and overseas fieldwork, through to dissertation research, methods-training, and further research.

Even as the media environment has changed

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dramatically in recent years, one thing at least remains true: photographs are everywhere. From professional news photos to smartphone selfies, images have become part of the fabric of modern life. And

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that may be the problem.
Even as photography bears
witness, it provokes
anxieties about fraudulent
representation; even as it
evokes compassion, it
prompts anxieties about
excessive exposure. Parents

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and pundits alike worry about the unprecedented media saturation that transforms society into an image world. And yet a great news photo can still stop us in our tracks, and the ever-expanding photographic

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archive documents an era of continuous change. By confronting these conflicted reactions to photography, Robert Hariman and John Louis Lucaites make the case for a fundamental shift in understanding photography

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and public culture. In place of suspicions about the medium's capacity for distraction, deception, and manipulation, they suggest how it can provide resources for democratic communication and thoughtful reflection

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about contemporary social problems. The key to living well in the image world is to unlock photography from viewing habits that inhibit robust civic spectatorship. Through insightful interpretations of dozens of

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news images, The Public Image reveals how the artistry of the still image can inform, challenge, and guide reflection regarding endemic violence, environmental degradation, income inequity, and other

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chronic problems that will define the twenty-first century. By shifting from conventional suspicions to a renewed encounter with the image, we are challenged to see more deeply on behalf of a richer life for all, and

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to acknowledge our obligations as spectators who are, crucially, also citizens.

This book has been an opportunity for Erwitt to revisit the photographs he made in his early career and

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to uncover meaning upon second glance which was not apparent when the image was originally taken. The master of visual one-liners--bold statement images replete with humour, irony and acknowledged absurdity--the

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photographs selected for this book are quieter, more subtle and suggest Erwitt's increasing confidence in his own eye. By selecting these photographs he has begun to both examine and challenge how his younger self saw the

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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

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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

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photographic theory and
history • Documentary
photography and
photojournalism • Personal
and popular photography •
Photography and the human
body • Photography and
commodity culture •

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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

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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,

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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,

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including guides to public
archives and useful
websites, full glossary of
terms and a comprehensive
bibliography, plus
additional resources at routledgetextbooks.com/textbooks/9780367222758/ make this an

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ideal introduction to the
field.

Or the Great Work

The Decisive Network

Research Ethics for Human
Geography

The Civil Contract of
Photography

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The Routledge Companion to
Photography and Visual
Culture

Tunnel

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photographic portfolio.
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ONE OF AMAZON'S BEST ART &
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AN NPR AND PITCHFORK BEST
MUSIC BOOK OF 2018 PICK
ONE OF TIME'S 25 BEST
PHOTOBOOKS OF 2018 NEW

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YORK TIMES, ASSOCIATED
PRESS, WALLSTREET JOURNAL,
ROLLING STONE, AND CHICAGO
SUN HOLIDAY GIFT GUIDE
PICK The perfect gift for
music and photography
fans, an inside look at

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the work of hip-hop
photographers told through
their most intimate
diaries—their contact
sheets. Featuring rare
outtakes from over 100
photoshoots alongside

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interviews and essays from industry legends, Contact High: A Visual History of Hip-Hop takes readers on a chronological journey from old-school to alternative hip-hop and from analog to

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digital photography. The ultimate companion for music and photography enthusiasts, Contact High is the definitive history of hip-hop's early days, celebrating the artists

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that shaped the iconic
album covers, t-shirts and
posters beloved by hip-hop
fans today. With essays
from BILL ADLER, RHEA L.
COMBS, FAB 5 FREDDY,
MICHAEL GONZALES, YOUNG

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GURU, DJ PREMIER, and RZA
Arriving in the kingdom of
Arelon to enter a marriage
of state, princess Sarene
discovers that her
intended has died and that
she is considered his

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widow, leaving her a lone
force against the imperial
ambitions of a religious
fanatic.

The Visual Culture of the
News

A Story with

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Interpolations and
Bifurcations
Fifty Years at the Front
Line of History
Band IV: Reformation und
Medien. Zu den
intermedialen Wirkungen

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der Reformation

Lolita

A Critical Introduction

"Part novel and part
autobiography, The Great Fire of
London originates in the author's
determination to come to terms

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with the sudden death of his young wife Alix, whose absence haunts every page. Paralyzed by grief, and having failed to complete the novel he had wanted to write, Jacques Roubaud begins a book about

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that very failure. He submerges his love and his sorrow in meditations that range from despair to playfulness, taking slow and painful steps toward surviving his great loss."--BOOK JACKET.

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Reading Magnum A Visual
Archive of the Modern
World University of Texas Press
An illustrated biography of one of
the 20th century's greatest
photographers, this book looks at
the life and work of Inge Morath.

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The late playwright Arthur Miller, speaking of his wife Inge Morath, said "She made poetry out of people and their places over half a century." Morath's curiosity, compassion, and bravery show vividly in this biography featuring

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stunning images from every stage of her career. Biographer Linda Gordon presents Morath traveling across the globe, often as a woman alone, quietly but firmly defying the conventions for what was appropriate for women

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at the time. Her photographs show her cosmopolitanism, which arose from her love of literature, her fluency in many languages, and her revulsion against Hitler's Germany, where she spent her teenage years.

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Her respect for all the world's cultures, from Spain to Iran to China, made her a kind of visual ethnographer. One of the first women to join the Magnum collective, Morath was a superb portraitist, particularly drawn to

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artists, such as painter Saul Steinberg, sculptor Louise Bourgeois, and writer Boris Pasternak. She worked mainly in black-and-white but also used color film exquisitely, even early in her career. Through Magnum

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assignments to document film sets she met Arthur Miller and their subsequent marriage lasted for forty years. Despite a variety of subject matter, Morath's work is unified by an intimacy and comfort with the world's many

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cultures. Truly a citizen of the world, her images are simultaneously universal and personal.

"Since its founding in 1947, the legendary Magnum Photos agency has been telling its own

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story: Its photographers were concerned witnesses to history and artists on the hunt for decisive moments; their pictures were humanist documents of the postwar world. Based in unprecedented archival

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research, The Decisive Network peels back layers of the Magnum mythology to offer a new history of what it meant to shoot, edit, and sell news images after World War II. Between the 1940s and 1960s, Magnum expanded the

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human-interest story - about the everyday life of ordinary people - to global dimensions while bringing the aesthetic of news pictures into new markets. Its best-known work started as humanitarian aid promotion,

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travel campaigns, corporate publicity, and advertising. Working with this range of clients, Magnum made photojournalism integral to visual culture. Yet Magnum's photographers could not have

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done this alone. This book unpacks the collaborative nature of photojournalism as it transpired on a daily basis, focusing on how picture editors, sales agents, spouses, and publishers helped Magnum

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photographers succeed in their assignments and achieve fame. The Decisive Network concludes in the late 1960s and early 1970s, when, amidst the decline of magazine publishing and the rise of an art market for

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photography, Magnum turned to photo books and exhibitions to manage its growing picture archives and consolidate its brand. In that moment, Magnum's photojournalists became artists and their

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assignments turned into oeuvres. Such ideas were necessary publicity, and they also managed to shape discussions about photography for decades. Bridging art history, media studies, cultural history, and the

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history of communication, this book transforms our understanding of the photographic profession and the global circulation of images in the pre-digital world"--

The Magnum Opus

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The Glass Castle

America 101

Elliott Erwitt: Home Around the
World

Chartwell Manor

Photography: A Critical
Introduction

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Awe and

exhilaration--along with
heartbreak and mordant
wit--abound in Lolita,
Nabokov's most famous and
controversial novel, which
tells the story of the

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aging Humbert Humbert's
obsessive, devouring, and
doomed passion for the
nymphet Dolores Haze.
Lolita is also the story
of a hypercivilized
European colliding with

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the cheerful barbarism of postwar America. Most of all, it is a meditation on love--love as outrage and hallucination, madness and transformation.

Photographs of

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contemporary Veles are intertwined with fragments from an archaeological discovery also called 'the Book of Veles' -- a cryptic collection of 40 'ancient' wooden boards

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discovered in Russia in 1919, written in a proto-Slavic language. It was claimed to be a history of the Slavic people and the god Veles himself--the pre-Christian Slavic god of

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mischief, chaos and
deception

International Encyclopedia
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Edition embraces diversity
by design and captures the
ways in which humans share

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places and view
differences based on
gender, race, nationality,
location and other
factors—in other words,
the things that make
people and places

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different. Questions of, for example, politics, economics, race relations and migration are introduced and discussed through a geographical lens. This updated edition

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scientific expertise to
the chilling true story of
unexplained phenomena on
Utah's Skinwalker Ranch --
and challenges us with a
new vision of reality. For
more than fifty years, the

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bizarre events at a remote Utah ranch have ranged from the perplexing to the wholly terrifying.

Vanishing and mutilated cattle. Unidentified Flying Objects. The

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appearance of huge,
otherworldly creatures.
Invisible objects emitting
magnetic fields with the
power to spark a cattle
stampede. Flying orbs of
light with dazzling

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maneuverability and lethal consequences. For one family, life on the Skinwalker Ranch had become a life under siege by an unknown enemy or enemies. Nothing else

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could explain the horrors that surrounded them -- perhaps science could. Leading a first-class team of research scientists on a disturbing odyssey into the unknown, Colm Kelleher

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spent hundreds of days and nights on the Skinwalker property and experienced firsthand many of its haunting mysteries. With investigative reporter George Knapp -- the only

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journalist allowed to witness and document the team's work -- Kelleher chronicles in superb detail the spectacular happenings the team observed personally, and

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the theories of modern physics behind the phenomena. Far from the coldly detached findings one might expect, their conclusions are utterly hair-raising in their

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implications. Opening a door to the unseen world around us, Hunt for the Skinwalker is a clarion call to expand our vision far beyond what we know.

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Of Mind And Pattern

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very early photographs,
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offer a comprehensive historical treatment of Er Witt's body of work and position in the field. Hofstadter's collection of quirky essays is unified by its primary concern: to

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perceive and think.

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science today. No matter
which languages you know,
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conducted in a number of
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that spoke in many often
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photographers - among them
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Bresson and George Rodger
- came together,
established and nurtured a
co-operative photographic
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against all the odds to become the most famous in the world. At a secondary level, it is the richly anecdotal story of the photographers themselves, their adventures around

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Grace has traveled globally and to every region of America on assignment for major news organizations as well as for his own personal projects since the early 1970s. In 'America 101', Grace draws 101 pictures from his rich personal archive of the

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United States to assemble a visual crash course on what defines and represents us as Americans. Organized here into thematic chapters, Grace's book subjectively and insightfully plumbs America's cultural DNA. Fusing the style and the physical

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proximity of a photojournalist with the conceptual distance and healthy skepticism of an artist, his pictures speak to a set of themes that resonate deeply with the American experience over the past half century, revealing the simultaneously familiar and

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curious rituals of American life. As High Museum of Art Curator of Photography, Brett Abbott states in his cogent introductory essay accompanying the book, "Grace's study represents the yin and yang of America.

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and Innocence in Hitler's
Germany," finds himself writing a
novel about his own life instead of
the introduction to his magnum
opus. The Tunnel meditates on
history, hatred, unhappiness, and,
above all, language.

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photography for the discerning dog lover with images selected from the renowned Magnum Photos archive. Magnum Dogs brings together a brilliantly diverse and entertaining selection of images that showcase man's best friend, through the visual wit

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and skill of Magnum's photographers. This collection features some 180 photographs of dogs from across the world—and highlights the depth of their relationships with humans. The book is organized into five thematic

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chapters—"Streetwise," "Best in Show," "It's a Dog's Life," "At the Beach," and "Behind the Scenes." These encounters include immaculately coiffed showdogs captured in wryly observed photography from the likes of Martin Parr and Harry Gruyaert as

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well as privileged, intimate glimpses of Hollywood stars alongside their trusted, four-legged confidants, as seen through the lenses of Eve Arnold and Dennis Stock. Since the Magnum photo agency was founded eight decades ago, dogs

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have found their way into the collection's most captivating images. Whether depicting pampered pooches lounging in Parisian apartments or beloved family dogs, these photos convey affection, humor, and insight into the universal human bond with

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the sheets, bearing witness to the creative methods, strategies and editing processes used by many of the acknowledged greats of photography. Whether George Rodgers photographs of the Blitz in 1940, Philippe Halsmans

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memorably surreal image of a leaping Salvador Dalí, Burt Glinn capturing the end of segregation in 1950s Arkansas, David Hurn photographing the Beatles in 1964, Joseph Koudelkas extraordinary images of the invasion of Prague,

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Susan Meiselas in Nicaragua in the 1970s, Raymond Depardon at the fall of the Berlin Wall, Larry Towell in El Salvador, Bruce Gilden photographing classic New York scenes or Jim Goldberg creating his remarkable, experimental artworks,

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the contact sheets and images in this book constitute an extraordinary record of great images being captured and edited.

Powerful and often controversial, news pictures promise to make the world at once immediate and

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knowable. Yet while many great writers and thinkers have evaluated photographs of atrocity and crisis, few have sought to set these images in a broader context by defining the rich and diverse history of news pictures in their many forms. For the

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first time, this volume defines what counts as a news picture, how pictures are selected and distributed, where they are seen and how we critique and value them. Presenting the best new thinking on this fascinating topic, this book

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considers the news picture over time, from the dawn of the illustrated press in the nineteenth century, through photojournalism's heyday and the rise of broadcast news and newsreels in the twentieth century and into today's digital

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platforms. It examines the many kinds of images: sport, fashion, society, celebrity, war, catastrophe and exoticism; and many mediums, including photography, painting, wood engraving, film and video. Packed with the best research and

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full colour-illustrations throughout, this book will appeal to students and readers interested in how news and history are key sources of our rich visual culture.

Der Band versammelt die Beiträge zu den intermedialen Wirkungen der

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Reformation und bietet
wegweisende Studien aus den
Bereichen der historischen und
systematischen Theologie, der
Geschichtswissenschaft, der Kunst-,
Literatur- und Musikgeschichte
sowie der Medienwissenschaft. Ihr

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gemeinsames Ziel ist es, die reformatorischen Bewegungen des 16. Jahrhunderts als mediale Ereignisse zu würdigen. Hierbei wurde eine Vielzahl von Medien genutzt – Printmedien, Bildmedien, Musik, Gesang, Predigten etc. –,

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insbesondere in auf wechselseitige
Verstärkung angelegten
Kombinationen (Bild und Text,
Musik und Text usw.). Besonderes
Interesse gilt darüber hinaus den
medialen Wirkungen der
Reformation vom ausgehenden 16.

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bis in das 18. Jahrhundert. Erörtert
werden zudem (post)moderne
Transformationen bzw.
Konkretionen protestantischen
Medienverständnisses anhand der
Reise- und Pressefotografie sowie
der Medienpräsenz der Kirchen.

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[Reformation Today. Volume IV:
Reformation and the Media. On the
Intermedial Impacts of the
Reformation] The volume contains
contributions to the topic of the
intermedial impacts of the
Reformation, providing pioneering

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studies from the fields of historical and systematic theology, historiography, history of art, literature and music, and media studies. It is the common objective of these disciplines to acknowledge the Reformation movements as

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media events. At the time of the Reformation, a wide variety of media has been used – print media, picture media, music, singing, sermons, etc. – especially in combinations intended for mutual reinforcement (image and text,

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music and text, etc.). Furthermore, a special focus is laid on the medial impact of the Reformation from the late 16th up to the 18th century. In addition, (post)modern transformations or realisations of a Protestant understanding of media

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are discussed in view of travel and
press photography and the churches'
media presence.

The elite hotels of Africa -
ultimately sites of tension, where
cultures collide and conflict.

A Visual History of Hip-Hop

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