





psychoanalysis and ageing is framed by a reading of Violette Leduc's autobiographical trilogy, in which she suggests that psychoanalysis, to its detriment, simply cannot allow ageing to signify. This claim is tested in a critical survey of recent theoretical and clinical work by psychoanalysts interested in ageing in France, the UK and the US. Lastly, Hervé Guibert's recently republished photo-novel about his elderly great-aunts, *Suzanne et Louise*, is examined as a work of intergenerational empathy and is found, in addition, to be an important statement of his photographic aesthetic. Navigating between the extremes of fury ('age rage') and serene acceptance ('going gently'), this study aims throughout to examine the role which ageing plays in formal, as well as thematic, terms in writing the life of the subject.

*Museums and Photography* combines a strong theoretical approach with international case studies to investigate the display of death in various types of museums—history, anthropology, art, ethnographic, and science museums – and to understand the changing role of photography in museums. Contributors explore the politics and poetics of displaying death, and more specifically, the role of photography in representing and interpreting this difficult topic. Working with nearly 20 researchers from different cultural backgrounds and disciplines, the editors critically engage the recent debate on the changing role of museums, exhibition meaning-making, and the nature of photography. They offer new ways for understanding representational practices in relation to contemporary visual culture. This book will appeal to researchers and museum professionals, inspiring new thinking about death and the role of photography in making sense of it.

A polemical analysis of the politics and economics of today's vernacular photographic cultures. In *Photography After Capitalism*, Benedict Burbridge makes the case for a radically expanded conception of photography, encompassing the types of labor too often obscured by black-boxed technologies, slick platform interfaces, and the compulsion to display lives to others. His lively and polemical analysis of today's vernacular photographic cultures shines new light on the hidden work of smartphone assembly teams, digital content moderators, Street View car drivers, Google "Scan-Ops," low-paid gallery interns, homeless participant photographers, and the photo-sharing masses. Bringing together cultural criticism, social history, and political philosophy, Burbridge examines how representations of our photographic lives—in advertising, journalism, scholarship and, particularly, contemporary art—shape a sense of what photography is and the social relations that comprise it. More precisely, he focuses on how different critical and creative strategies—from the appropriation of social media imagery to performative traversals of the network, from documentaries about secretive manual labor to science fiction fantasies of future sabotage—affect our understanding of photography's interactions with political and economic systems. Drawing insight and inspiration from recent analyses of digital labour, community economies and post-capitalism, Burbridge harnesses the ubiquity of photography to cognitively map contemporary capitalism in search of its weak spots and levers, sites of resistance, and opportunities to build better worlds.

*Deep into the Labyrinths in the Novels* by Louise Welsh is the first book to focus on the novels of Louise Welsh, one of the most acclaimed and interesting narrative voices in contemporary Scottish Literature. It explores the use of the image of the labyrinth as one of the sites for horror in classic Gothic literature and its rewriting into a contemporary gothic labyrinth in 21st century Scotland – and, by extension, in the European context – that co-exists with various other queer and intertextual labyrinths that complement and complicate it. This book analyses how Louise Welsh's novels present different labyrinths that characters traverse and get lost in, and, by the same process, with which readers also become engaged. In both cases, characters and readers discover that the labyrinthine understanding of reality becomes more real than any other official version of reality. Each chapter of the book explores particular examples of these labyrinths, even though they are not linear: they tend to intermingle and intertwine.

Warsaw- and London-based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant-garde. Yet, from the turn of the century to the end of the 1920s, Poland's literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant-garde. In this comprehensive and accessible study, Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant-garde movements—Symbolism, Expressionism, Futurism, and Constructivism—and to reveal their impact on later practices in art cinema.

*Gendered Bodies* introduces readers to women's visual art in contemporary China by examining how the visual process of gendering reshapes understandings of historiography, sexuality, pain, and space. When artists take the body as the subject of female experience and the medium of aesthetic experiment, they reveal a wealth of noncanonical approaches to art. The insertion of women's narratives into Chinese art history rewrites a historiography that has denied legitimacy to the woman artist. The gendering of sexuality reveals that the female body incites pleasure in women themselves, reversing the dynamic from woman as desired object to woman as desiring subject. The gendering of pain demonstrates that for those haunted by the sociopolitical past, the body can articulate traumatic memories and psychological torment. The gendering of space transforms the female body into an emblem of landscape devastation, remaps ruin aesthetics, and extends the politics of gender identity into cyberspace and virtual reality. The work presents a critical review of women's art in contemporary China in relation to art traditions, classical and contemporary. Inscripting the female body into art generates not only visual experimentation, but also interaction between local art/cultural production and global perception. While artists may seek inspiration and exhibition space abroad, they often reject the (Western) label "feminist artist." An extensive analysis of artworks and artists—both well- and little-known—provides readers with discursively persuasive and visually provocative evidence. *Gendered Bodies* follows an interdisciplinary approach that general readers as well as scholars will find inspired and inspiring.

In 2001, Renée Cox's *Yo Mama's Last Supper* was exhibited at the Brooklyn Museum. Cox's photographic recreation of Leonardo da Vinci's painting features an almost all black cast and the artist, nude, standing in for Jesus. The intense controversy that erupted testifies to the enduring power of images of black bodies to unsettle and disturb viewers. Over the course of the twentieth century, as black visibility rose across a variety of media, scholars in art history and media studies began to analyze how audiences view black subjects, while performance and theater studies scholars examined black self-presentation. *Troubling Vision* bridges the gap between these divergent approaches, arguing that grasping the cultural meaning of blackness relies on understanding both performance and vision. Taking into account this fixation on black visibility, Nicole R. Fleetwood explores how blackness is always a troubling presence in the field of vision and the black body is persistently seen as a problem. Fleetwood examines a wide range of materials from visual and media art, documentary photography, theater and performance, fashion advertising, and celebrity culture. Based on her trenchant analysis of this work, Fleetwood investigates the various ways black cultural producers disrupt dominant notions of black identity and the black body.

Contributor Martin Padgett's essay: *Native Americans, the Photobook and the Southwest: Ansel Adams' and Mary Austin's Taos Pueblo* was awarded the 2010 Arthur Miller Essay Prize. This book offers a

collection of essays on the interface between literature and photography, as exemplified in important North American texts.

"Based on research in 13 North American archives (including the Penn Museum's Shotridge Collection), examination of hundreds of photographs, and extensive oral-history interviews with both Tlingit and non-Natives, Sharon Bohn Gmelch presents valuable insights on the reactions of Native subjects to being photographed and their own early use of photography. Today, these now historical images are being reclaimed from public archives by the Tlingit, contributing to a new sense of empowerment and pride in their rich heritage." "This is the first book to explore the photographic imagery of the Tlingit during a critical period of change, from the 1860s through the 1920s. It also provides the first full treatment of the Tlingit photography of Elbridge W. Merrill, a neglected figure in the history of ethnographic photography." "The author has included 129 rare photographic images, a map, bibliography, and index."--BOOK JACKET.

Rethinking Photography is an accessible and illuminating critical introduction to the practice and interpretation of photography today. Peter Smith and Carolyn Lefley closely link critical approaches to photographic practices and present a detailed study of differing historical and contemporary perspectives on social and artistic functions of the medium, including photography as art, documentary forms, advertising and personal narratives. Richly illustrated full colour images throughout connect key concepts to real world examples. It also includes: Accessible book chapters on key topics including early photography, photography and industrial society, the rise of photography theory, critical engagement with anti-realist trends in the theory and practice of photography, photography and language, photography education, and photography and the creative economy Specific case studies on photographic practices include snapshot and portable box cameras, digital and mobile phone cultures, and computer-generated imagery Critical summaries of current photography theoretical studies in the field, displaying how critical theory has been mapped on to working practices of photographers and students In-depth profiles of selected key photographers and theorists and studies of their professional practices Assessment of photography as a key area of contemporary aesthetic debate Focused and critical study of the world of working photographers beyond the horizons of the academy. Rethinking Photography provides readers with an engaging mix of photographic case studies and an accessible exploration of essential theory. It is the perfect guide for students of Photography, Fine Art, Art History, and Graphic Design as well as practitioners from any background wishing to understand the place of photography in global societies today.

Text and Image in Modern European Culture is a collection of essays that are transnational and interdisciplinary in scope. Employing a range of innovative comparative approaches to reassess and undermine traditional boundaries between art forms and national cultures, the contributors shed new light on the relations between literature and the visual arts in Europe after 1850. Following tenets of comparative cultural studies, work presented in this volume explores international creative dialogues between writers and visual artists, ekphrasis in literature, literature and design (fashion, architecture), hybrid texts (visual poetry, surrealist pocket museums, poetic photo-texts), and text and image relations under the impact of modern technologies (avant-garde experiments, digital poetry). The discussion encompasses pivotal fin de siècle, modernist, and postmodernist works and movements in Britain, France, Germany, Italy, Poland, Russia, and Spain. A selected bibliography of work published in the field is also included. The volume will appeal to scholars of comparative literature, art history, and visual studies, and it includes contributions appropriate for supplementary reading in senior undergraduate and graduate seminars.

Historically, phenomenology began in Edmund Husserl's theory of mathematics and logic, went on to focus for him on transcendental philosophy and for others on metaphysics, philosophical anthropology, and theory of interpretation. The continuing focus has thus been on knowledge and being. But if one began without those interests and with an understanding of the phenomenological style of approach, one might well see that art and aesthetics make up the most natural field to be approached phenomenologically. Contributions to this field have continually been made in the phenomenological tradition from very early on, but, so to speak, along the side. (The situation has been similar with phenomenological ethics. ) A great deal of thought about art and aesthetics has nevertheless accumulated during a century and a handbook like the present one is long overdue. The project of this handbook began in conversations over dinner in Sepp's apartment in Baden-Baden at one evening of the hot European summer in the year 2003. As things worked out, he knew more about whom to ask and how much space to allocate to each entry and Embree knew more about how to conduct the inviting, preliminary editing, and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair. That process took longer than anticipated and there were additional unfortunate delays due to factors beyond the editors's control.

Following on from its hugely successful first edition, The Photography Reader: History and Theory provides deeper insight into the critical discussions around photography - its production, its uses and its effects. Presenting both the historical ideas and the continuing theoretical debates within photography and photographic study, this second edition contains essays by photographers including Edward Weston and László Moholy-Nagy, and key thinkers such as Walter Benjamin, Roland Barthes and Susan Sontag. Along with its companion text - The Photography Cultures Reader: Representation, Agency and Identity - this is the most comprehensive introduction to photography and photographic criticism. This new edition features: - Over 50 additional photographs - New essays from photographers and academics - Revised introductions, setting ideas and debates in their historical and theoretical context - Sections on Art photography, Documentary and Photomedia. Includes essays by: Jan Baetens, Roland Barthes, Geoffrey Batchen, David Bate, André Bazin, Walter Benjamin, Lynn Berger, Matthew Biro, Osip Brik, Victor Burgin, Hubert Damisch, Edmundo Desnoes, Umberto Eco, Elizabeth Edwards, Steve Edwards, Andy Grundberg, Lisa Henderson, Estelle Jussim, Sarah Kember, Siegfried Kracauer, Rosalind Krauss, Martin Lister, Lev Manovich, Christian Metz, W. J. T. Mitchell, Tina Modotti, László Moholy-Nagy, Wright Morris, Darren Newbury, Daniel Palmer, Marjorie Perloff, Fred Ritchin, Martha Rosler, Steven Skopik, Abigail Solomon-Godeau, Susan Sontag, Lucy Soutter, John Szarkowski, John Tagg, Hilde Van Gelder, Ian Walker, Liz Wells, Edward Weston, Peter Wollen.

Photography: A Critical Introduction was the first introductory textbook to 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 students in further and higher education and for introductory college courses, this fully revised edition provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: Key debates in photographic theory and history Documentary photography and photojournalism Personal and popular photography 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: materialism and embodiment, the commodification of human experience, and an extended discussion of landscape as genre. 98 photographs and images, featuring work from: Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Karen Knorr, Dorothea Lange, Chrystel Lebas, Susan Meiselas, Lee Miller, Martin Parr, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. Fully updated resource information, including guides to public archives and useful websites. A full glossary of terms and a comprehensive bibliography. Contributors: Michelle Henning, Patricia Holland, Derrick Price, Anandi Ramamurthy and Liz Wells.

Essays and photos that reveal and reflect on everyday life in socialist Yugoslavia, from tourism to television. Research about socialism and communism tends to focus on official aspects of

