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Humanities, University of Plymouth.
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Photography: A Critical Introduction by

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Liz Wells

About The Author. Liz Wells , curator and writer, is Professor in Photographic Culture, Faculty of Arts and Humanities, University of Plymouth, UK. She edited *Photography: A Critical Introduction* (2015, 5th ed.) and co-

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color and black and white, Liz Wells is concerned with the ways in which photographers engage with issues about land, its representation and idealization. She demonstrates how the visual interpretation of land as landscape reflects and reinforces contemporary political, social, and

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environmental attitudes. She also asks what is at stake in landscape photography now through placing critical appraisal of key examples of work by photographers working in, for example, the USA, in Europe, Scandinavia and Baltic areas, within broader art historical and political

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concerns. This illuminating book will interest readers in photography and media, geography, art history, and travel, as well as those concerned with environmental issues.

The Photography Cultures Reader:
Representation, Agency and Identity

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engages with contemporary debates surrounding photographic cultures and practices from a variety of perspectives, providing insight and analysis for students and practitioners. With over 100 images included, the diverse essays in this collection explore key topics, such as: conflict

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and reportage; politics of race and gender; the family album; fashion, tourism and surveillance; art and archives; social media and the networked image. The collection brings together essays by leading experts, scholars and photographers, including Geoffrey Batchen, Elizabeth

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Cyprus is now a divided country, where histories of political and cultural conflicts, as well as competing identities, are still contested. Cyprus provides the ideal case study for this innovative exploration, extensively illustrated, of how the practice of photography in relation to its political,

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cultural and economic contexts both contributes and responds to the formation of identity. Contributors from Cyprus, Greece, the UK and the USA, representing diverse disciplines, draw from photography theory, art history, anthropology and sociology to explore how the island and its people have

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been represented photographically. They reveal how the different gazes- colonial, political, gendered, and within art photography- contribute to the creation of individual and national identities and, by extension, to the creation and re-creation of imagery of Cyprus as place. While Photography

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and Cyprus focuses on one geographical and cultural territory, the questions this book asks and the themes and arguments it follows apply also to other places characterized by their colonial heritage. The intriguing example of Cyprus thus serves as a fitting test-ground for current debates

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everyday life; from news and advertisements, to data collection and surveillance, to the shaping of personal and social identity, we are constantly surrounded by the photographic image. Outlining an overview of photographic genres, David Bate explores how these varied

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practices can be coded and interpreted using key theoretical models. Building upon the genres included in the first edition □ documentary, portraiture, landscape, still life, art and global photography □ this second edition includes two new chapters on snapshots and the act of

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looking. The revised and expanded chapters are supported by over three times as many photographs as in the first edition, examining contemporary practices in more detail and equipping students with the analytical skills they need, both in their academic studies and in their own practical work. An

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indispensable guide to the field, *Photography: The Key Concepts* is core reading for all courses that consider the place of photography in society, within photographic practice, visual culture, art, media and cultural studies.

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The definitive history of photography book, *Seizing the Light: A Social & Aesthetic History of Photography* delivers the fascinating story of how photography as an art form came into being, and its continued development, maturity, and transformation. Covering the major events, practitioners, works,

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and social effects of photographic practice, Robert Hirsch provides a concise and discerning chronological account of Western photography. This fundamental starting place shows the diversity of makers, inventors, issues, and applications, exploring the artistic, critical, and social aspects of the

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creative process. The third edition includes up-to-date information about contemporary photographers like Cindy Sherman and Yang Yongliang, and comprehensive coverage of the digital revolution, including the rise of mobile photography, the citizen as journalist, and the role of social media.

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Highly illustrated with full-color images and contributions from hundreds of artists around the world, *Seizing the Light* serves as a gateway to the history of photography. Written in an accessible style, it is perfect for students newly engaging with the practice of photography and for

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experienced photographers wanting to contextualize their own work.

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