

MICHAEL FRIED

WHY PHOTOGRAPHY MATTERS AS ART
AS NEVER BEFORE



Why Photography Matters As Art As Never Before

Mathew Abbott



Why Photography Matters As Art As Never Before:

Why Photography Matters as Art as Never Before Michael Fried, 2008 From the late 1970s onward serious art photography began to be made at large scale and for the wall Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting Fried further demonstrates that certain philosophically deep problems associated with notions of theatricality literalness and objecthood and touching on the role of original intention in artistic production first discussed in his contro versial essay *Art and Objecthood* 1967 have come to the fore once again in recent photography This means that the photo graphic ghetto no longer exists instead photography is at the cutting edge of contemporary art as never before Among the photographers and video makers whose work receives serious attention in this powerfully argued book are Jeff Wall Hiroshi Sugimoto Cindy Sherman Thomas Struth Thomas Ruff Andreas Gursky Luc Delahaye Rineke Dijkstra Patrick Faigenbaum Roland Fischer Thomas Demand Candida H fer Beat Streuli Philip Lorca diCorcia Douglas Gordon and Philippe Parreno James Welling and Bernd and Hilla Becher Future discussions of the new art photography will have no choice but to take a stand for or against Fried s conclusions

Why Photography Matters Jerry L. Thompson, 2015-11-20 A lucid and wide ranging meditation on why photography is unique among the picture making arts Photography matters writes Jerry Thompson because of how it works not only as an artistic medium but also as a way of knowing With this provocative observation Thompson begins a wide ranging and lucid meditation on why photography is unique among the picture making arts He constructs an argument that moves with natural logic from Thomas Pynchon and why we read him for his vision and not his command of miscellaneous facts to Jonathan Swift to Plato to Emily Dickinson who wrote Tell all the Truth but tell it slant to detailed readings of photographs by Eug ne Atget Garry Winogrand Marcia Due Walker Evans and Robert Frank Forcefully and persuasively he argues for photography as a medium whose business is not constructing fantasies pleasing to the eye or imagination but describing the world in the toughest and deepest way

Why Art Photography? Lucy Soutter, 2018-01-17 The second edition of *Why Art Photography* is an updated expanded introduction to the ideas behind today s striking photographic images Lively accessible discussions of key issues such as ambiguity objectivity fiction authenticity and photography s expanding field are supplemented with new material around timely topics such as globalization selfie culture and photographers use of advanced digital technologies including CGI and virtual reality The new edition includes an expanded introduction extended chapters featuring emerging trends a larger selection of images including new color images an improved and expanded bibliography This new edition is essential for students looking to enrich their understanding of photography as a complex and multi faceted art form

Thinking through the Body Richard Shusterman, 2012-09-17 This book provides a richly rewarding vision of the burgeoning interdisciplinary field of somaesthetics Composed of fourteen wide ranging but finely integrated essays by Richard Shusterman the originator of the

field Thinking through the Body explains the philosophical foundations of somaesthetics and applies its insights to central issues in ethics education cultural politics consciousness studies sexuality and the arts Integrating Western philosophy cognitive science and somatic methodologies with classical Asian theories of body mind and action these essays probe the nature of somatic existence and the role of body consciousness in knowledge memory and behavior Deploying somaesthetic perspectives to analyze key aesthetic concepts such as style and the sublime he offers detailed studies of embodiment in drama dance architecture and photography The volume also includes somaesthetic exercises for the classroom and explores the ars erotica as an art of living

Photography's Materialities Geoff Bender, Rasmus R. Simonsen, 2021-05-17 There is little dispute that photography is a material practice and that the photograph itself is ineluctably material And yet matter material and materiality have proven to be remarkably elusive terms of inquiry frequently producing studies that are disparate in scope sharing seemingly little common ground Although the wide methodological range of materialist study can be dizzying it is this book's contention that that multiplicity is also the field's greatest asset keeping materialist inquiry enduringly vibrant provided that varying methods are in close enough proximity to converse Photography's Materialities orchestrates one such conversation Juxtaposing the insights of theorists like Lacan Benjamin and Latour beside close studies of crime spirit and composite photography among others this collection aims for a productive synergy one capacious enough to span transatlantic spaces over the long nineteenth century Contributors Kris Belden Adams University of Mississippi Maura Coughlin Bryant University David LaRocca independent scholar Jacob W Lewis University of Rochester Mary Marchand Goucher College Zachary Tavlin Art Institute of Chicago Christa Holm Vogelius University of Copenhagen

Photography: History and Theory Jae Emerling, 2013-03-01 Photography History and Theory introduces students to both the history of photography and critical theory From its inception in the nineteenth century photography has instigated a series of theoretical debates In this new text Jae Emerling therefore argues that the most insightful way to approach the histories of photography is to address simultaneously the key events of photographic history alongside the theoretical discourse that accompanied them While the nineteenth century is discussed the central focus of the text is on modern and contemporary photographic theory Particular attention is paid to key thinkers such as Baudelaire Barthes and Sontag In addition the centrality of photography to contemporary art practice is addressed through the theoretical work of Allan Sekula John Tagg Rosalind Krauss and Vil m Flusser The text also includes readings of many canonical photographers and exhibitions including Atget Brassai August Sander Walker Evans The Family of Man Diane Arbus Lee Friedlander Cindy Sherman Bernd and Hilla Becher Sebastiao Salgado Jeff Wall and others In addition Emerling provides close readings of key passages from some major theoretical texts These glosses come between the chapters and serve as a conceptual line that connects them Glosses include Roland Barthes The Rhetoric of the Image 1964 Susan Sontag Regarding the Pain of Others 2002 Michel Foucault on the archive 1969 Walter Benjamin Little History of Photography 1931 Vil m Flusser Towards a

Philosophy of Photography 1983 A substantial glossary of critical terms and names as well as an extensive bibliography make this the ideal book for courses on the history and theory of photography **Photography Theory in Historical**

Perspective Hilde Van Gelder, Helen Westgeest, 2011-04-25 Photography Theory in Historical Perspective Case Studies from Contemporary Art aims to contribute to the understanding of the multifaceted and complex character of the photographic medium by dealing with various case studies selected from photographic practices in contemporary art discussed in the context of views and theories of photography from its inception uses case studies to explain photographic practices in contemporary art and place them in the context of theory presents current debates on theory of photography through comparisons to research of other visual media applicable to vernacular and documentary photography as well as art photography Photography Stephen Bull, 2009-12-16

Photography explores the photograph in the twenty first century and its importance as a media form Stephen Bull considers our media saturated society and the place of photography in everyday life introducing the theories used to analyse photographs and exploring the impact of digital technology The text is split into short accessible chapters on the broad themes central to the study and analysis of photography and key issues are explained and applied to visual examples in each chapter Topics covered include the identity of photography the meanings of photographs photography for sale snapshots the photograph as document photography as art photographs in fashion photography and celebrity Photography is an up to date clear and comprehensive introduction to debates about photography now and is particularly useful to media photography and visual culture students **Theatricality and the Arts** Richard

Rushton, Andrew Quick, 2024-04-30 Theatricality and the Arts presents a series of investigations of the notion of theatricality Primarily theatricality concerns that which pertains to theatre but the term has always carried with it the potentially pejorative associations of exaggeration and fakery The essays here question and contest such associations The book is divided into four sections which together provide a comprehensive interrogation of theatricality The four sections begin with multimedia where theatricality is examined in relation to mixed modes of media internet art painting performance and digital display A second section takes a philosophical approach to questions of theatricality A third section looks at art broadly speaking but also at the historical contexts of art photography and other media literature film music A final section features reflections on theatre and cinema often in conjunction Considered as a whole the collection contributes to debates on theatricality in various fields while also enabling a cross examination of approaches to the topic **Abbas Kiarostami and**

Film-Philosophy Mathew Abbott, 2016-10-27 A deflationary anti theoretical film philosophy through the cinema of Abbas Kiarostami Mathew Abbott presents a powerful new film philosophy through the cinema of Iranian director Abbas Kiarostami Mathew Abbott argues that Kiarostami's films carry out cinematic thinking they do not just illustrate pre existing philosophical ideas but do real philosophical work Crossing the divide between analytic and continental philosophy he draws on Ludwig Wittgenstein Stanley Cavell John McDowell Alice Crary NoA Carroll Giorgio Agamben and Martin Heidegger

bringing out the thinking at work in Kiarostami's most recent films *Taste of Cherry* *The Wind Will Carry Us* *ABC Africa* *Ten Five* *Shirin* *Certified Copy* and *Like Someone in Love* *The Beauty of a Social Problem* Walter Benn Michaels, 2015-07-13 Bertolt Brecht once worried that how we feel about the victims of a social problem can get in the way of the beauty and attraction of the problem itself In this book Walter Benn Michaels explores the same dilemma through a study of several contemporary artist photographers whose work speaks to questions of political economy Michaels focuses on the work of several artists mostly born in the 1970s and thus raised in a world where artistic ambition has been identified with a critique of autonomous form and of meaning as a function of intention Michaels shows that these artists engage but also push beyond this critique of autonomy and intentionality producing works that embody a new commitment to form and meaning The explanation for this commitment he argues is these artists' consciousness of making art in an economy riven by structural conflict especially an unprecedented rise in inequality For them he argues the relationship of the art work to the world to its subject and to its beholder functions as an emblem of the relation between classes rather than identities or subject positions This book will join the short shelf of essential writings about the medium of photography *Holocaust Graphic Narratives* Victoria Aarons, 2019-12-19 In *Holocaust Graphic Narratives* Victoria Aarons demonstrates the range and fluidity of this richly figured genre Employing memory as her controlling trope Aarons analyzes the work of the graphic novelists and illustrators making clear how they extend the traumatic narrative of the Holocaust into the present and in doing so give voice to survival in the wake of unrecoverable loss In recreating moments of traumatic rupture dislocation and disequilibrium these graphic narratives contribute to the evolving field of Holocaust representation and establish a new canon of visual memory The intergenerational dialogue established by Aarons' reading of these narratives speaks to the ongoing obligation to bear witness to the Holocaust Examined together these intergenerational works bridge the erosions created by time and distance As a genre of witnessing these graphic stories in retracing the traumatic tracks of memory inscribe the weight of history on generations that follow **Michael Fried and Philosophy** Mathew Abbott, 2018-01-29 This volume brings philosophers art historians intellectual historians and literary scholars together to argue for the philosophical significance of Michael Fried's art history and criticism It demonstrates that Fried's work on modernism artistic intention the ontology of art theatricality and anti-theatricality can throw new light on problems in and beyond philosophical aesthetics Featuring an essay by Fried and articles from world leading scholars this collection engages with philosophical themes from Fried's texts and clarifies the relevance to his work of philosophers such as Ludwig Wittgenstein Stanley Cavell Morris Weitz Elizabeth Anscombe Arthur Danto George Dickie Immanuel Kant Friedrich Schiller G W F Hegel Arthur Schopenhauer Friedrich Nietzsche Denis Diderot Maurice Merleau-Ponty Roland Barthes Jacques Rancière and Søren Kierkegaard As it makes a case for the importance of Fried for philosophy this volume contributes to current debates in analytic and continental aesthetics philosophy of action philosophy of history political philosophy modernism studies literary studies and art theory **Nonhuman Photography**

Joanna Zylińska, 2024-07-02 A new philosophy of photography that goes beyond humanist concepts to consider imaging practices from which the human is absent as both subject and agent Today in the age of CCTV drones medical body scans and satellite images photography is increasingly decoupled from human agency and human vision In *Nonhuman Photography* Joanna Zylińska offers a new philosophy of photography going beyond the human centric view to consider imaging practices from which the human is absent Zylińska argues further that even those images produced by humans whether artists or amateurs entail a nonhuman mechanical element that is they involve the execution of technical and cultural algorithms that shape our image making devices as well as our viewing practices At the same time she notes photography is increasingly mobilized to document the precariousness of the human habitat and tasked with helping us imagine a better tomorrow With its conjoined human nonhuman agency and vision Zylińska claims photography functions as both a form of control and a life shaping force Zylińska explores the potential of photography for developing new modes of seeing and imagining and presents images from her own photographic project *Active Perceptual Systems* She also examines the challenges posed by digitization to established notions of art culture and the media In connecting biological extinction and technical obsolescence and discussing the parallels between photography and fossilization she proposes to understand photography as a light induced process of fossilization across media and across time scales

Photography and Doubt Sabine T. Kriebel, Andrés Mario Zervigón, 2016-11-25 Recent decades have seen photography's privileged relationship to the real come under question Spurred by the postmodern critique of photography in the 1980s and the rise of digital technologies soon thereafter scholars have been asking who and what built this understanding of the medium in the first place *Photography and Doubt* reflects on this interest in photography's referential power by discussing it in rigorously historical terms How was the understanding of photographic realism cultivated in the first place What do cases of staged and manipulated photography reveal about that realism's hold on audiences across the medium's history Have doubts about photography's testimonial power stimulated as much knowledge as its realism Edited by Sabine T Kriebel and Andrés Mario Zervigón *Photography and Doubt* is the first multi authored collection specifically designed to explore these questions Its 13 original essays illustrated with 73 color images explore cases when the link between the photographic image and its referent was placed under stress and when photography was as attuned to its myth making capabilities as to its claims to authenticity *Photography and Doubt* will serve as a valuable resource for students and scholars in art history visual and media studies philosophy and the history of science and technology

The Surface of Things Prita Meier, 2024-10-15 The first history of photography from Africa's Swahili coast revealing the images complicated relationships to colonialism and global influence

Jeff Wall and the Concept of the Picture Naomi Merritt, 2020-12-30 This book grapples with fundamental questions about the evolving nature of pictorial representation and the role photography has played in this ongoing process These issues are explored through a close analysis of key themes that underpin the photography practice of Canadian artist Jeff Wall and through examining important

works that have defined his oeuvre Wall's strategic revival of the picture has had a resounding influence on the development of contemporary art photography by expanding the conceptual and technical frameworks of the medium and introducing a self-reflexive criticality Naomi Merritt brings a new and original contribution to the scholarship on one of the most significant figures to have shaped the course of contemporary art photography since the 1970s and shines a light on the multilayered connections between photography and art This book will be of interest to scholars in the history of photography art and visual culture and contemporary art history

Philosophy by Other Means Robert B. Pippin, 2021-05-11 Throughout his career Robert B Pippin has examined the relationship between philosophy and the arts With his writings on film literature and visual modernism he has shown that there are aesthetic objects that cannot be properly understood unless we acknowledge and reflect on the philosophical concerns that are integral to their meaning His latest book *Philosophy by Other Means* extends this trajectory offering a collection of essays that present profound considerations of philosophical issues in aesthetics alongside close readings of novels by Henry James Marcel Proust and J M Coetzee The arts hold a range of values and ambitions offering beauty playfulness and craftsmanship while deepening our mythologies and enriching the human experience Some works take on philosophical ambitions contributing to philosophy in ways that transcend the discipline's traditional analytic and discursive forms Pippin's claim is twofold criticism properly understood often requires a form of philosophical reflection and philosophy is impoverished if it is not informed by critical attention to aesthetic objects In the first part of the book he examines how philosophers like Kant Hegel and Adorno have considered the relationship between art and philosophy The second part of the book offers an exploration of how individual artworks might be considered forms of philosophical reflection Pippin demonstrates the importance of practicing philosophical criticism and shows how the arts can provide key insights that are out of reach for philosophy at least as traditionally understood

Are Photographs Truthful? Whence Veracity? Michael Shapner, 2018-10-09 For decades people have made certain assumptions about photographs the primary one being that they are truthful in depicting reality While this is true in many cases it is not always so This book traces the rise of photography's perceived veracity It shows why a combination of pre-knowledge of early developments in imagery a persistent marketing campaign espousing the accuracy of photographs and a perception by users that what they got from their photographs was an accurate depiction acted to create the belief in the photograph's veracity The book uses philosophy physiology psychology and photography to tell this story and concludes by describing a system of identification that could be used to separate images that are not always what they seem The turbulence caused to photography with the introduction of digital imaging is described and is the impetus for the beginning of the discussion about where photography sits today amongst other images

Archive and Memory in German Literature and Visual Culture Dora Osborne, 2015 Explores the changing relationship between memory and the archive in German language literature and culture since 1945

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