

# After Photography Fred Ritchin

Between Film, Video, and the Digital Jihoon Kim 2016-07-14

Encompassing experimental film and video, essay film, gallery-based installation art, and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media, while also using it to explore various theoretical issues, such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema, archive, memory, apparatus, and the concept of medium as such. Grounding its study in interdisciplinary framework of film studies, media studies, and contemporary art criticism, *Between Film, Video, and the Digital* offers a fresh insight on the post-media conditions of film and video under the pervasive influences of digital

technologies, as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in-depth readings of recent works by more than thirty artists and filmmakers, including Jim Campbell, Bill Viola, Sam Taylor-Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz, among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time-based media, and how this juncture of similarities and differences signals a new regime of the art of the moving image.

**In Our Own Image** Fred Ritchin 2010 Twenty years ago,

before the era of digital cameras, cell phones, Photoshop, and the World Wide Web, Fred Ritchin presciently outlined many of the ways in which the digital age would transform society. His groundbreaking book, *In Our Own Image*, the first to address the coming revolution in photography, asked pointed and sometimes chilling questions that are increasingly relevant today, including whether democracy can survive the erosion of media accelerated by facile use of digital means. By the time a second edition was published in 1999, many of Ritchin's predictions had come true: computer embellishment of imagery had become a staple in the media and, given the widespread use of graphic software, had significantly diminished photography's special role as a credible witness: *Newsday* had published the first future news photograph of two feuding ice skaters as they would meet the next day, and on its cover, *Time* magazine darkened and

blurred an image of the celebrity O. J. Simpson in order to lift a common police mug shot to the level of art, with no sacrifice to truth. *Aperture* is pleased to reissue this seminal text, which has continued to shape the debate about digital imaging since its initial publication. This twentieth anniversary edition features a preface by the author that contextualizes the book for a contemporary audience.

*The Digital Eye* Sylvia Wolf  
2010 Exploring one of the most exciting and transformative developments in the history of photography, this book focuses on the masters of contemporary digital art photography. The rise of digital photography is perhaps the most manifest legacy of the digital revolution in art.

Through the use of sophisticated software and scanners, artists are able to enhance photographs, saturate them with colour, and create mesmerizing effects. Focusing exclusively on digital photography and its enormous

varieties of technique and style being practiced today, Sylvia Wolf explores a genre that challenges our notions of the art and the role of the artist. This lavishly illustrated book takes readers from the earliest experiments in digital photography to the latest innovations. Wolf candidly discusses issues of global panoply of artists, including Andreas Gursky, Chris Jordan, Loretta Lux, and Lucas Samaras, demonstrates just how diverse and complex the field has become. Today as digital photography is being used by artists to portray unbridled consumption and warn of ecological disaster; as artists employ Photoshop, Google and their own programming skills to create software-cum-art objects; and as seasoned photographers turn from film to their laptops; this volume offers a riveting snapshot of a medium that is changing the way we look at pictures. AUTHOR: Sylvia Wolf is Director of the Henry Art Gallery at the University of Washington in Seattle. She was

formerly an adjunct curator at the Whitney Museum of Art and Photography Curator at the Art Institute of Chicago. ILLUSTRATIONS 150 photos \* *Radical Philosophy* 1972 The Study of Photography in Latin America Nathaniel Gardner 2025-06-17 In this book Nathaniel Gardner provides an insider's perspective to the study of photography in Latin America. He begins with a carefully structured introduction that lays out his unique methodology for the book, which features over eighty photographs and the insights from sixteen prominent Latin American photography scholars and historians, including Boris Kossoy, John Mraz, and Ana Mauad. The work reflects the advances and developments of the study of photography throughout Latin America with certain emphasis on Brazil and Mexico. The author further underlines the role of important institutions and builds context by discussing influential theories and key texts that currently guide the

discipline. The Study of Photography in Latin America is critical to all who want to expand their current knowledge of the subject and engage more robustly with its experts.

*The Synthetic Eye* Fred Ritchin  
2025-03-25 A revelatory glimpse into the future of photography, one where the very nature of how images are created is fundamentally transformed by artificial intelligence. An invaluable roadmap in a new world. The revolution caused by artificial intelligence in terms of what a photograph can and cannot do is profound. This book looks at photography's strengths, what it has meant for individuals and for society, its massive transformations caused by a variety of factors in the digital age, and the newer possibilities for image making. These include old and new media, with an emphasis on synthetic imaging as both a positive and terrifying development. In 1840, a year after photography's invention, the painter Paul Delaroche

exclaimed, "From now on, painting is dead." Photography was quicker and cheaper as a representational medium and more realistic, its invention also liberated painters to become much more adventurous, embracing approaches that included impressionism, cubism, minimalism, and abstract expressionism. So too photographers are being challenged today. Many have responded with new strategies, but more innovation is needed. Can photographers be as radically expansive and revolutionary as painters were? Can they preserve or even expand the photograph's role in society as a credible witness? Can the photographic image morph into forms previously unimagined? *The Synthetic Eye* is about this transformative revolution. How can synthetic imagery be utilized to amplify our understanding of ourselves and our worlds? Can an alternative photography deepen and expand the medium's previous reach? What are the pitfalls?

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How will our senses of the real, the possible, and the actual be affected?

**Photography After**

**Photography** Hubertus von Amelunxen 1996 A projekt of Siemens Kulturprogramm in collaboration with Aktionsforum Praterinsel, Munchen ...

**Photography 4.0: A Teaching Guide for the 21st**

**Century** Michelle Bogue 2014-08-11 An invaluable resource for photography educators, this volume is a survey of photographic education in the first decade of the 21st Century. Drawing upon her 25 years of teaching experience and her professional network, Michelle Bogue spoke with 47 photo educators from all over the world to compile this diverse set of interviews. The themes of these conversations explore: Why students should study photography The value of a formal photography degree Teaching philosophies Whether video and multimedia should be an essential part of a photographic curricula The

challenges of teaching photography today Changes in photographic education overall The second half of the book shares 70 photography assignments of varying level of difficulty from these educators, some paired with examples of how students completed them. This book will inspire and invigorate any photography educator's curriculum.

Camerawork 2000

**Unframed** Rahaab Allana 2022-12-20 Unframed presents some of the complex dimensions of South Asia-oriented lens-based media, specifically tracing the evolution of photography in the subcontinent from the nineteenth century to the present. Through intersecting trajectories, thirty-one texts, arranged in five distinct yet interdependent sections, examine the general history/particular meta-histories of the medium in our region, reflecting the depth of image practices in India, Pakistan, Sri Lanka, Bangladesh, Nepal and Myanmar. Drawing upon the

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broader arc of South Asian visual cultures, this collection/reader analyzes emergent themes, testimonies and socio-cultural shifts through key discussions around the invention, application and consequent proliferation of lens-based work. Seminal analyses revised for this volume, as well as new commissioned essays and a set of interviews with practitioners/curators collectively explore the subtle entanglements of memory and space; notions of selfhood; the blurring of geographic taxonomies; the edicts of the gaze; the rupture of identity; varied dimensions of mirroring/othering; and the unstable politics of etching moments in time. Unframed thereby turns a critical eye upon lyrical and evidentiary frameworks, challenging the obduracy of our narrative positions and the conditioned habits of viewing that reinforce our intractable claims to know 'who' and 'where' we are. These pages offer fresh insights into how our analogue,

digital and other hybrid technologies compel us to confront any monolithic history of photography by working through the multiplicity of facts and the singularity of truth. Contributors Anoli Perera, Aparna Kumar, Ashmina Ranjit, Aveek Sen, Bakirathi Mani, Christopher Pinney, David Odo, Dechen Roder, Omar Khan, Premjish Achari, Rahul Roy, Raqs Media Collective, Sabeena Gadihoke, Sabih Ahmed, Sai Htin Linn Htet, Geeta Kapur, Gopesa Paquette, Hammad Nasar, Ismeth Raheem, Mrinalini Venkateswaran, Nancy Adajania, NayanTara Gurung Kakshapati, Nathalie Johnston, Saloni Mathur, Savitri Sawhney, Shahidul Alam, Sudhir Mahadevan, Sukanya Baskar, Tanzim Wahab, Yu Yu Myint Than

**Architecture on the web. A critical approach to communication** Paolo Schianchi 2014

**Photography After Capitalism** Ben Burbridge 2020-12-15 A polemical analysis of the politics and

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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.

SpecLab Johanna Drucker  
2009-06 Nearly a decade ago, Johanna Drucker cofounded the University of Virginia's SpecLab, a digital humanities laboratory dedicated to risky projects with serious aims. In SpecLab she explores the implications of these radical efforts to use critical practices

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and aesthetic principles against the authority of technology based on analytic models of knowledge. Inspired by the imaginative frontiers of graphic arts and experimental literature and the technical possibilities of computation and information management, the projects Drucker engages range from Subjective Meteorology to Artists' Books Online to the as yet unrealized 'Patacritical Demon, an interactive tool for exposing the structures that underlie our interpretations of text. Illuminating the kind of future such experiments could enable, SpecLab functions as more than a set of case studies at the intersection of computers and humanistic inquiry. It also exemplifies Drucker's contention that humanists must play a role in designing models of knowledge for the digital age—models that will determine how our culture will function in years to come.

**Picturing Atrocity** Geoffrey Batchen 2012 This title taps into the widespread interest in, and concern about,

photographs of atrocity. The book contains a broad range of atrocity photographs from throughout history and around the world, as well as essays by well-known artists and photographers.

*The Art of Artificial Intelligence* Alice Barale 2024-10-22 What is artificial intelligence to us today? This book tackles this question from a somewhat unique perspective, that of art. The starting hypothesis is that art can provide an example of how we can engage with artificial intelligence without being subjugated by it. *The Art of Artificial Intelligence: Philosophical Keywords* guides the reader through a theoretical journey that begins, each time, with a particular work of art: visual artworks, but also literary texts and theatrical performances. Each chapter is anchored by a philosophical keyword: "work," "author," "time," "memory," "human." What meanings do these words take on in light of these new practices? The book is aimed at a broad audience, including anyone who feels the

need to reflect on these new questions. It will also be an essential resource for students and university faculty in various disciplines, from philosophy to media studies, from art history to visual culture.

**The Nation** 2009

**After Photography** Fred Ritchin 2009 Ritchin--one of the most influential commentators on photography--offers a fascinating look at the perils and possibilities of photography in a digital age. 50 color illustrations.

**Photo Fakery** Dino A. Brugioni

1999 The history and techniques of photographic deception and manipulation  
The British National

Bibliography Arthur James Wells 2009

Bending the Frame Fred Ritchin 2013 The older paradigm for photojournalists was to simply record events, with 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, the purpose and effectiveness of media, in particular of visual journalism, has been called into question. *Bending the Frame: Photojournalism, Documentary, and Citizenship*, by author and critic Fred Ritchin, addresses the new and emerging potentials for visual media to impact society. Ritchin examines the historical and contemporary uses of photography and related media to inspire social change. From the unintended consequences of citizen journalism and leaked images such as 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 provide a much-needed critical approach to the issues involved in such efforts. Also encompassing online efforts, uses of video, and a

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diverse range of books and exhibitions, *Bending the Frame* aims for as wide-ranging and far-reaching a discussion as possible, asking the critical question: how can images promote new thinking and make a difference in the world?

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