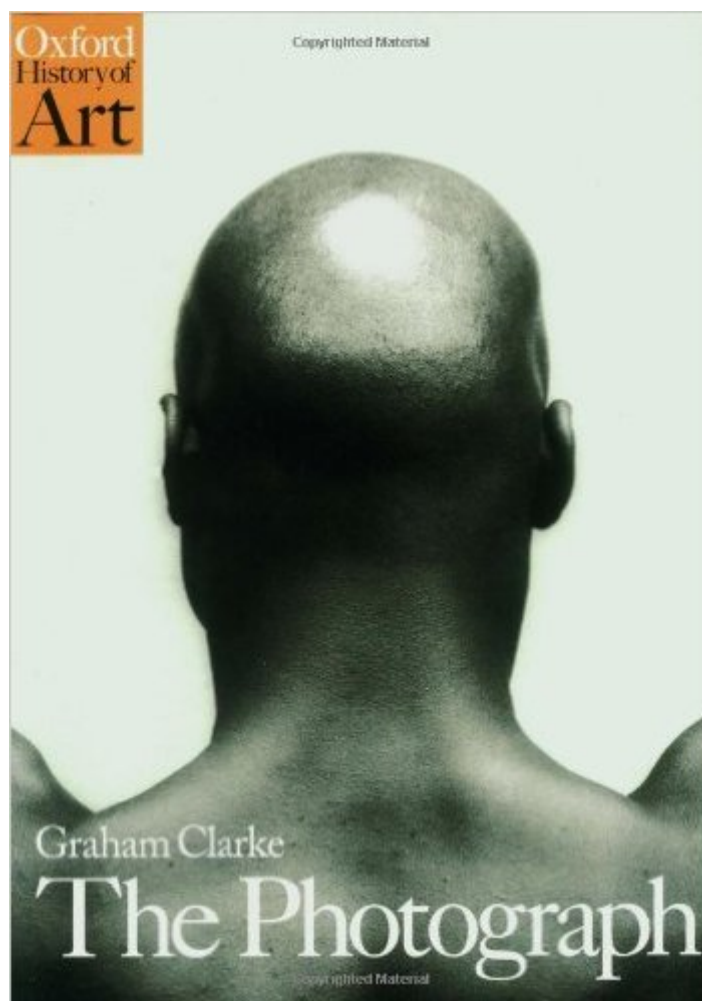


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# The Photograph (Oxford History Of Art)



## Synopsis

How do we read a photograph? In this rich and fascinating work, Graham Clarke gives a clear and incisive account of the photograph's historical development, and elucidates the insights of the most engaging thinkers on the subject, such as Roland Barthes and Susan Sontag. From the first misty "heliograph" taken by Joseph Nicéphore Niépce in 1826 to the classic compositions of Cartier-Bresson and Alfred Steiglitz and the striking postmodern strategies of Robert Mapplethorpe, Clarke provides a groundbreaking examination of photography's main subject areas--landscape, the city, portraiture, the body, and reportage--as well as a detailed analysis of exemplary images in terms of their cultural and ideological contexts. With over 130 illustrations, *The Photograph* offers a series of discussions of major themes and genres providing an up-to-date introduction to the history of photography and creating a record of the most dazzling, penetrating, and pervasive images of our time.

## Book Information

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## Customer Reviews

Most people would rather die than think - and, indeed, they do. - Bertrand Russell  
I AM aware of some of the panning going on against this book in the USA - the same sort of panning that one can see frequently happening against Sontag's *On Photography*, which is ABSOLUTELY one of the most direct and succinct meditations on the medium I have yet seen. Precisely WHY it is that Americans seem to take such an anti-intellectual approach to these things is a bit beyond me. There

seems to be, however, two distinct places from which persons unnamed approach thinking about the photograph (not totally unlike the two categories established at the start of Zen and the Art of Motorcycle Maintenance) - the 'Ansel Adams Classicists' and the 'Marxist Empiricists'. The first school considers any psychological inspection of the photograph an all-out assault on the sanctity of the soul and fertile hand of the artist-genius. To explore the production of art-objects within an intellectual, social and political framework is not just offensive - it's downright 'off the map'! Granted - there IS a culture of persons who subscribe to the Frankfurt School and October Magazine but don't understand it. And hell yeah - they give the 'art' crowd a bad name. But that's REALLY not what's going on here - please trust me. If you'd like to be a little more convinced of this please see the corresponding review on 's UK sister site. You'll find nothing but praise for this little ditty there. For me - this book was clearly written and the thoughts expressed inside extremely well organized. I found it valuable, provocative and fruitful. A deeply worthy investment for those who are open to the idea of reframing existing knowledge in a larger and more sociably responsible way.

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