

# Picturing Ourselves Photography And Autobiography

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**The Routledge Companion to Fashion Studies** - Eugenia Paulicelli  
2021-09-19

This collection of original essays interrogates disciplinary boundaries in fashion, gathering fashion studies research across disciplines and from around the globe. Fashion and clothing are part of material and visual culture, cultural memory, and heritage; they contribute to shaping the way people see themselves, interact, and consume. For each of the volume's eight parts, scholars from across the world and a variety of disciplines offer analytical tools for further research. Never neglecting the interconnectedness of disciplines and domains, these original contributions survey specific topics and critically discuss the leading views in their areas. They include discursive and reflective pieces, as well as discussions of original empirical work, and contributors include established leaders in the field, rising stars, and new voices, including practioner and industry voices. This is a comprehensive overview of the field, ideal not only for undergraduate and postgraduate fashion studies students, but also for researchers and students in communication studies, the humanities, gender and critical race studies, social sciences, and fashion design and business.

**Photographic Ekphrasis in Cuban-American Fiction** - Louisa Söllner

2018-09-24

Photographic Ekphrasis in Cuban-American Fiction introduces the concept of photographic ekphrasis as a reading tool for Cuban-American autobiographies and novels and argues that a focus on photographs provides fresh insights into these texts.

**"Biography, Identity and the Modern Interior "** - Penny Sparke  
2017-07-05

Through a series of case studies from the mid-eighteenth century to the start of the twenty-first, this collection of essays considers the historical insights that ethno/auto/biographical investigations into the lives of individuals, groups and interiors can offer design and architectural historians. Established scholars and emerging researchers shed light on the methodological issues that arise from the use of these sources to explore the history of the interior as a site in which everyday life is experienced and performed, and the ways in which contemporary architects and interior designers draw on personal and collective histories in their practice. Historians and theorists working within a range of disciplinary contexts and historiographical traditions are turning to biography as means of exploring and accounting for social, cultural and material change - and this volume reflects that turn,

representing the fields of architectural and design history, social history, literary history, creative writing and design practice. Topics include masters and servants in eighteenth-century English kitchens; the lost interiors of Oscar Wilde's 'House Beautiful'; Elsa Schiaparelli's Surrealist spaces; Jean Genet, outlaws, and the interiors of marginality; and architect Lina Bo Bardi's 'Glass House', São Paulo, Brazil.

Phototextualities - Alex Hughes 2003

Hughes and Noble bring together a collection of studies exploring how photography has intersected with history and the human story from its invention in the 19th century to the computer age.

Interfaces - Sidonie Smith 2002

Charts the ways that woman artists have represented themselves and their life stories

*Encyclopedia of Twentieth-Century Photography, 3-Volume Set* - Lynne Warren 2005-11-15

The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

*Kafka and Photography* - Carolin Duttlinger 2007-12-06

Franz Kafka was fascinated by photography, a medium which for him came to encapsulate both the attractions and the pitfalls of modern life. In the first detailed study of photography in Kafka's work, which includes more than 20 illustrations, Carolin Duttlinger gives close readings of the most important prose works, as well as the letters and diaries.

**Self-Projection** - Linda Haverty Rugg 2014

Linda Haverty Rugg explores how nondocumentary narrative art films create alternative forms of collaborative self-representation and selfhood. Lively and accessible, *Self-Projection* sheds new light on the films of iconic directors and on art cinema in general, ultimately showing how film can transform not only the autobiographical act, but what it means to have a self.

*Snapshots of the Soul* - Molly Thomasy Blasing 2021-07-15

*Snapshots of the Soul* considers how photography has shaped Russian poetry from the early twentieth century to the present day. Drawing on theories of the lyric and the elegy, the social history of technology, and little-known archival materials, Molly Thomasy Blasing offers close readings of poems by Boris Pasternak, Marina Tsvetaeva, Joseph Brodsky, and Bella Akhmadulina, as well as by the late and post-Soviet poets Andrei Sen-Sen'kov, Arkadii Dragomoshchenko, and Kirill Medvedev, to understand their fascination with the visual language, representational power, and metaphorical possibilities offered by the camera and the photographic image. Within the context of long-standing anxieties about the threat that visual media pose to literary culture, Blasing finds that these poets were attracted to the affinities and tensions that exist between the lyric or elegy and the snapshot.

*Snapshots of the Soul* reveals that at the core of each poet's approach to "writing the photograph" is the urge to demonstrate the superior ability of poetic language to capture and convey human experience.

Contradictory Woolf - Derek Ryan 2012

*Contradictory Woolf* is a collection of essays selected from approximately 200 papers presented at the 21st Annual International Conference on Virginia Woolf, hosted by the University of Glasgow. The theme of contradiction in Woolf's writing, including her use of the word "but", is widely explored in relation to auto/biography, art, philosophy, cognitive science, sexuality, animality, class, mathematics, translation, annotation, poetry, and war. Among the essays collected in this volume are the five keynote addresses - by Judith Allen, Suzanne Bellamy, Marina Warner, Patricia Waugh, and Michael Whitworth - as well as a preface by Jane Goldman and an introduction by the editors.

The Divided States - Laura J. Beard 2023-01-10

What is an “American” identity? The tension between populism and pluralism, between homogeneity and heterogeneity, has marked the United States since its inception. In *The Divided States*, leading scholars and critics argue that the US is, and has always been, a site where multiple national identities intersect in productive and challenging ways. Scrutinizing conflicting nationalisms and national identities, the authors ask, Whose stories get told and whose do not? Who or what promotes the idea of a unified national identity in the United States? How is the notion of a unified national identity disrupted? What myths and stories bind the US together? How representative are these stories? What are the counternarratives? And, if the idea of national homogeneity is a fallacy, what does tie us together as a nation? Working across auto/biography studies, American studies, and human geography—all of which deal with the current interest in competing narratives, “alternative facts,” and accountability—the essays engage in and contribute to critical conversations in classrooms, scholarship, and the public sphere. The authors draw from a variety of fields, including anthropology; class analysis; critical race theory; diasporic, refugee, and immigration studies; disability studies; gender studies; graphic and comix studies; Indigenous studies; linguistics; literary studies; sociology; and visual culture. And the genres under scrutiny include diary, epistolary communication, digital narratives, graphic narratives, literary narratives, medical narratives, memoir, oral history, and testimony. This fresh and theoretically engaged volume will be relevant to anyone interested in the multiplicity of voices that make up the US national narrative.

Writing, Authorship and Photography in British Literary Culture, 1880 - 1920 - Emily Ennis 2022-03-24

At the turn of the 20th century, printing and photographic technologies evolved rapidly, leading to the birth of mass media and the rise of the amateur photographer. Demonstrating how this development happened symbiotically with great changes in the shape of British literature, *Writing, Authorship and Photography in British Literary Culture, 1880-1920* explores this co-evolution, showing that as both writing and

photography became tools of mass dissemination, literary writers were forced to re-evaluate their professional and personal identities. Focusing on four key authors—Thomas Hardy, Bram Stoker, Joseph Conrad and Virginia Woolf—each of which had their own private and professional connections to photographs, this book offers valuable historical contexts for contemporary cultural developments and anxieties. At first establishing the authors' response to developing technologies through their non-fiction, personal correspondences and working drafts, Ennis moves on to examine how their perceptions of photography extend into their major works of fiction: *A Laodicean*, *Dracula*, *The Secret Agent*, *The Inheritors* and *The Voyage Out*. Reflecting on the first 'graphic revolution' in a world where text and image are now reproduced digitally and circulated en masse and online, Ennis redirects our attention to when image and text appeared alongside each other for the first time and the crises this sparked for authors: how they would respond to increasingly photographic depictions of everyday life, and in turn, how their writing adapted to a distinctly visual mass media.

**Benjamin, Barthes and the Singularity of Photography** - Kathrin Yacavone 2012-02-02

'Benjamin, Barthes and the Singularity of Photography' presents two figures of the twentieth century in a comparative light. Pursuing aspects of Benjamin's and Barthes's engagement with photography, it provides interpretations of texts, argues that despite the different historical, philosophical and cultural contexts of their work, Benjamin and Barthes engage with similar issues and problems that photography poses, including the relationship between the photograph and its beholder as a confrontation between self and other, and the dynamic relation between time, subjectivity, memory and loss. Each writer emphasizes the singular event of the photograph's apprehension and its ethical and existential aspects rooted in the power and poignancy of photographic images. The book mapping the relationship between photographic history and theory, cultural criticism and autobiography.

*American Autobiography* - Rachael McLennan 2012-11-26

The first student guide to *American Autobiography*

Light in the Dark Room - Jay Prosser 2005

A young boy, thin and ill, feeds his small brother in a ritualized act of desperation, half-stifling him. The boy will be treated, his father will get a job, and the family will be moved from their shack in the slums of Rio de Janeiro to a suburban house, courtesy of the American viewers of Gordon Parks's photographs in Life magazine. It all turned

American Photography - Miles Orvell 2003

Presents an overview of the history of American photography, covering how American photographers view the world, the nature of photographic exploitation, experimental techniques, and the works of prominent photographers.

**Picturing Ourselves** - Linda Haverty Rugg 2007-12-01

Photography has transformed the way we picture ourselves. Although photographs seem to "prove" our existence at a given point in time, they also demonstrate the impossibility of framing our multiple and fragmented selves. As Linda Haverty Rugg convincingly shows, photography's double take on self-image mirrors the concerns of autobiographers, who see the self as simultaneously divided (in observing/being) and unified by the autobiographical act. Rugg tracks photography's impact on the formation of self-image through the study of four literary autobiographers concerned with the transformative power of photography. Obsessed with self-image, Mark Twain and August Strindberg both attempted (unsuccessfully) to integrate photographs into their autobiographies. While Twain encouraged photographers, he was wary of fakery and kept a fierce watch on the distribution of his photographic image. Strindberg, believing that photographs had occult power, preferred to photograph himself. Because of their experiences under National Socialism, Walter Benjamin and Christa Wolf feared the dangerously objectifying power of photographs and omitted them from their autobiographical writings. Yet Benjamin used them in his photographic conception of history, which had its testing ground in his often-ignored Berliner Kindheit um 1900. And Christa Wolf's narrator in Patterns of Childhood attempts to reclaim her childhood from the Nazis by reconstructing mental images of lost family photographs. Confronted

with multiple and conflicting images of themselves, all four of these writers are torn between the knowledge that texts, photographs, and indeed selves are haunted by undecidability and the desire for the returned glance of a single self.

**Borderlines** - Gunnthórunn Gudmundsdóttir 2016-08-09

Borderlines. Autobiography and Fiction in Postmodern Life Writing locates and investigates the borderlines between autobiography and fiction in various kinds of life-writing dating from the last thirty years. This volume offers a valuable comparative approach to texts by French, English, American, and German authors to illustrate the different forms of experimentation with the borders between genres and literary modes. Gudmundsdóttir tackles important contemporary concerns such as autobiography's relationship to postmodernism by investigating themes such as memory and crossing cultural divides, the use of photographs in autobiography and the role of narrative in life-writing. This work is of interest to students and scholars of comparative literature, postmodernism and contemporary life-writing.

**German Life Writing in the Twentieth Century** - Birgit Dahlke 2010  
Combines an overview of academic approaches to "life writing" with case studies from crucial periods of twentieth-century German history.

**An International Annotated Bibliography of Strindberg Studies 1870-2005: Autobiographies, novels, poetry, letters, historical works, natural history and science, linguistics, painting and the other arts, politics, psychopathology, biography, miscellaneous, dissertations** - Michael Robinson 2008

This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known. These include his prose fiction and poetry, his work as an historian and natural historian, and his relationship to the other arts, most notably his painting. It is concerned with both lasting works of literary and dramatic criticism, as well as reviews of his books and plays in the theatre, and some more ephemeral material, all of this in several languages. Organised generically and by subject and individual work, the

bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods. It is thus very much a study in reception as well as a bibliographical record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in subsequent years, and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts. Volume 1, General Studies (978-0-947623-81-4) and Volume 2, The Plays (978-0-947623-82-1) are also now available. Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia, Norwich.

**Picturing Ourselves** - Linda Haverty Rugg 1997-12-08

Photography has transformed the way we picture ourselves. Here Linda Haverty Rugg tracks photography's impact on the formation of self-image through the study of four literary autobiographers concerned with the transformative power of photography (among them, Mark Twain and August Strindberg). 40 halftones. 5 line drawings. Copyright © Libri GmbH. All rights reserved.

*The Photographer as Autobiographer* - Arnaud Schmitt 2022-10-12

This book explores hybrid memoirs, combining text and images, authored by photographers. It contextualizes this sub-category of life writing from a historical perspective within the overall context of life writing, before taking a structural and cognitive approach to the text/image relationship. While autobiographers use photographs primarily for their illustrative or referential function, photographers have a much more complex interaction with pictures in their autobiographical accounts. This book explores how the visual aspect of a memoir may drastically alter the reader's response to the work, but also how, in other cases, the visual parts seem disconnected from the text or underused.

*Istanbul, Open City* - Ipek Türeli 2017-07-28

Urban theory traditionally links modernity to the city, to the historical emergence of certain forms of subjectivity and the rise of important developments in culture, arts and architecture. This is often in response

to technological, economic and societal transformations in the nineteenth- and early twentieth-centuries in select Euro-American metropolises. In contrast, non-Western cities in the modern period are often considered through the lens of Westernization and development. How do we account for urban modernity in "other" cities? This book seeks to highlight cultural creativity by examining the diverse and shifting ways Istanbulites have defined themselves while they debate, imagine, build and consume their city. It focuses on a series of exhibitionary sites, from print press/photography, cinema/films, exhibitions of architectural heritage, theme parks and museums, and explores the links between these popular depictions through shared practices of representation. In doing so it argues that understanding how the future is imagined through images and interpretations of the past can broaden current theoretical thinking about Istanbul and other cities. In line with postcolonial calls for a comparative urbanism that decouples understanding of the modern from its privileged association with Western cities, this book offers a new perspective on the lens of urban modernity. It will appeal to urban geographers and historians, cultural studies scholars, art historians and anthropologists as well as planners, architects and artists.

**Picturing Identity** - Hertha D. Sweet Wong 2018-05-02

In this book, Hertha D. Sweet Wong examines the intersection of writing and visual art in the autobiographical work of twentieth- and twenty-first-century American writers and artists who employ a mix of written and visual forms of self-narration. Combining approaches from autobiography studies and visual studies, Wong argues that, in grappling with the breakdown of stable definitions of identity and unmediated representation, these writers-artists experiment with hybrid autobiography in image and text to break free of inherited visual-verbal regimes and revise painful histories. These works provide an interart focus for examining the possibilities of self-representation and self-narration, the boundaries of life writing, and the relationship between image and text. Wong considers eight writers-artists, including comic-book author Art Spiegelman; Faith Ringgold, known for her story quilts;

and celebrated Indigenous writer Leslie Marmon Silko. Wong shows how her subjects formulate webs of intersubjectivity shaped by historical trauma, geography, race, and gender as they envision new possibilities of selfhood and fresh modes of self-narration in word and image.

**Digital Snaps** - Jonas Larsen 2020-08-12

Photography as an everyday practice is once again changing dramatically. At this moment of transition from analogue to digital, Digital Snaps aims to develop a new media ecology that can accommodate these changes to photography 'as we know it'. Expert contributors representing varied disciplines demonstrate how and to what extent the traditional social practices, technologies and images of analogue photography are being transformed with the movement to digital photography. They zoom in on typical, vernacular, everyday practices: the development of the family photo album from a physical object in the living room to a digital practice on the Internet; the use of mobile phones in everyday life; photo communities on the Internet; photo booth photography; studio photography; and fine arts' appropriation of amateur photography. They explore how this media convergence transforms the media ecology - the networks, objects, performances, meanings and circulations - of vernacular photography, as we research it through ordinary people's use of such new cameras and interactive Internet spaces as part of their everyday lives.

**The Photobook** - Patrizia Di Bello 2020-08-07

The photograph found a home in the book before it won for itself a place on the gallery wall. Only a few years after the birth of photography, the publication of Henry Fox Talbot's "The Pencil of Nature" heralded a new genre in the history of the book, one in which the photograph was the primary vehicle of expression and communication, or stood in equal if sometimes conflicted partnership with the written word. In this book, practicing photographers and writers across several fields of scholarship share a range of fresh approaches to reading the photobook, developing new ways of understanding how meaning is shaped by an image's interaction with its text and context and engaging with the visual, tactile and interactive experience of the photobook in all its dimensions.

Through close studies of individual works, the photobook from fetishised objet d'art to cheaply-printed booklet is explored and its unique creative and cultural contributions celebrated.

**Reading Autobiography** - Sidonie Smith 2010-07-02

With the memoir boom, life storytelling has become ubiquitous and emerged as a distinct field of study. Reading Autobiography, originally published in 2001, was the first comprehensive critical introduction to life writing in all its forms. Widely adopted for undergraduate and graduate-level courses, it is an essential guide for students and scholars reading and interpreting autobiographical texts and methods across the humanities, social sciences, and visual and performing arts. Thoroughly updated, the second edition of Reading Autobiography is the most complete assessment of life narrative in its myriad forms. It lays out a sophisticated, theoretical approach to life writing and the components of autobiographical acts, including memory, experience, identity, embodiment, space, and agency. Sidonie Smith and Julia Watson explore these components, review the history of life writing and the foundations of autobiographical subjectivity, and provide a toolkit for working with twenty-three key concepts. Their survey of innovative forms of life writing, such as autographics and installation self-portraiture, charts recent shifts in autobiographical practice. Especially useful for courses are the appendices: a glossary covering dozens of distinct genres of life writing, proposals for group and classroom projects, and an extensive bibliography.

Photobiography - Akane Kawakami 2017-12-02

"Why do photographs interest writers, especially autobiographical writers? Ever since their invention, photographs have featured - as metaphors, as absent inspirations, and latterly as actual objects - in written texts. In autobiographical texts, their presence has raised particularly acute questions about the rivalry between these two media, their relationship to the 'real', and the nature of the constructed self. In this timely study, based on the most recent developments in the fields of photography theory, self-writing and photo-biography, Akane Kawakami offers an intriguing narrative which runs from texts containing

metaphorical photographs through ekphrastic works to phototexts. Her choice of Marcel Proust, Herve Guibert, Annie Ernaux and Gerard Mace provides unusual readings of works seldom considered in this context, and teases out surprising similarities between unexpected conjunctions. Akane Kawakami is a Senior Lecturer in French and francophone literature at Birkbeck University of London."

*Mediating American Autobiography* - Sean Ross Meehan 2008-01-01

"Examines works by Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, and Walt Whitman to explore how the emergence of photography in the mid-nineteenth century transformed their ideas, how photography mediated their conceptions of self-representation, and how their appropriation of photographic thinking created a new kind of autobiography"--Provided by publisher.

**Photography and Ontology** - Donna West Brett 2018-08-13

This edited collection explores the complex ways in which photography is used and interpreted: as a record of evidence, as a form of communication, as a means of social and political provocation, as a mode of surveillance, as a narrative of the self, and as an art form. What makes photographic images unsettling and how do the re-uses and interpretations of photographic images unsettle the self-evident reality of the visual field? Taking up these themes, this book examines the role of photography as a revelatory medium underscored by its complex association with history, memory, experience and identity.

**Refocusing Chaplin** - Lawrence Howe 2013-10-03

This is a collection of scholarly essays that focuses on particular phases of Chaplin's career through various critical lenses, in order to highlight the understated, and often overlooked, complexity of Chaplin's filmmaking, and to provide insight into both the extensive range and the limits of the critical leverage of a broad array of interpretive theories.

*Self-Projection* - Linda Haverty Rugg 2014-03-01

In 1957, a decade before Roland Barthes announced the death of the author, François Truffaut called for a new era in which films would "resemble the person who made" them and be "even more personal" than an autobiographical novel. More than five decades on, it seems that

Barthes has won the argument when it comes to most film critics. The cinematic author, we are told, has been dead for a long time. Yet Linda Haverty Rugg contends not only that the art cinema auteur never died, but that the films of some of the most important auteurs are intensely, if complexly, related to the lives and self-images of their directors. *Self-Projection* explores how nondocumentary narrative art films create alternative forms of collaborative self-representation and selfhood. The book examines the work of celebrated directors who plant autobiographical traces in their films, including Truffaut, Bergman, Fellini, Tarkovsky, Herzog, Allen, Almodóvar, and von Trier. It is not simply that these directors, and many others like them, make autobiographical references or occasionally appear in their films, but that they tie their films to their life stories and communicate that link to their audiences. Projecting a new kind of selfhood, these directors encourage identifications between themselves and their work even as they disavow such connections. And because of the collaborative and technological nature of filmmaking, the director's self-projection involves actors, audience, and the machines and institution of the cinema as well. Lively and accessible, *Self-Projection* sheds new light on the films of these iconic directors and on art cinema in general, ultimately showing how film can transform not only the autobiographical act but what it means to have a self.

*Encyclopedia of Life Writing* - Margaretta Jolly 2013-12-04

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

*Photo Poetics* - Shengqing Wu 2020-12-08

Chinese poetry has a long history of interaction with the visual arts. Classical aesthetic thought held that painting, calligraphy, and poetry were cross-fertilizing and mutually enriching. What happened when the Chinese poetic tradition encountered photography, a transformative technology and presumably realistic medium that reshaped seeing and representing the world? Shengqing Wu explores how the new medium of photography was transformed by Chinese aesthetic culture. She details the complex negotiations between poetry and photography in the late

Qing and early Republican eras, examining the ways traditional textual forms collaborated with the new visual culture. Drawing on extensive archival research into illustrated magazines, poetry collections, and vintage photographs, *Photo Poetics* analyzes a wide range of practices and genres, including self-representation in portrait photography; gifts of inscribed photographs; mass-media circulation of images of beautiful women; and photography of ghosts, immortals, and imagined landscapes. Wu argues that the Chinese lyrical tradition provided rich resources for artistic creativity, self-expression, and embodied experience in the face of an increasingly technological and image-oriented society. An interdisciplinary study spanning literary studies, visual culture, and media history, *Photo Poetics* is an original account of media culture in early twentieth-century China and the formation of Chinese literary and visual modernities.

**Rewriting Texts Remaking Images** - Leslie Anne Boldt-Irons 2010

The twenty-four essays in *Rewriting Texts Remaking Images: Interdisciplinary Perspectives* examine the complex relationships between original creative works and subsequent versions of these originals, from both theoretical and pragmatic perspectives. The process involves the rereading, reinterpretation, and rediscovery of literary texts, paintings, photographs, and films, as well as the consideration of issues pertaining to adaptation, intertextuality, transcoding, ekphrasis, parody, translation, and revision. The interdisciplinary analyses consider works from classical antiquity to the present day, in a number of literatures, and include such topics as the reuse and resemantization of photographs and iconic images.

**Handbook of Autobiography / Autofiction** - Martina Wagner-Egelhaaf 2019-01-29

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary

history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles, autobiographical writing has maintained, even enhanced, its popularity and importance. By conceiving autobiography in a wide sense that includes memoirs, diaries, self-portraits and autofiction as well as media transformations of the genre, this three-volume handbook offers a comprehensive survey of theoretical approaches, systematic aspects, and historical developments in an international and interdisciplinary perspective. While autobiography is usually considered to be a European tradition, special emphasis is placed on the modes of self-representation in non-Western cultures and on inter- and transcultural perspectives of the genre. The individual contributions are closely interconnected by a system of cross-references. The handbook addresses scholars of cultural and literary studies, students as well as non-academic readers.

*Experimental Self-Portraits in Early French Photography* - Jillian Lerner 2020-11-16

This book explores a range of experimental self-portraits made in France between 1840 and 1870, including remarkable images by Hippolyte Bayard, Nadar, Duchenne de Boulogne, and Countess de Castiglione. Adapting photography for different social purposes, each of these pioneers showcased their own body as a living artifact and iconic attraction. Jillian Lerner considers performative portraits that exhibit uncanny transformations of identity and embodiment. She highlights the tactical importance of photographic demonstrations, promotions, conversations, and the mongrel forms of montage, painted photographs, and captioned specimens. The author shows how photographic practices are mobilized in diverse cultural contexts and enmeshed with the histories of art, science, publicity, urban spectacle, and private life in nineteenth-century France. Tracing calculated and creative approaches to a new medium, this research also contributes to an archaeology of the present. It furnishes a prehistory of the "selfie" and offers historical perspectives on the forces that reshape human perception and social experience. This interdisciplinary study will appeal to readers interested

in the history of photography, art, visual culture, and media studies.

**Autobiographies of Others** - Lucia Boldrini 2012-08-21

In this volume, Boldrini examines "heterobiography"—the first-person fictional account of a historic life. Boldrini shows that this mode is widely employed to reflect critically on the historical and philosophical understanding of the human; on individual identity; and on the power relationships that define the subject. In such texts, the grammatical first person becomes the site of an encounter, a stage where the relationships between historical, fictional and authorial subjectivities are played out and explored in the 'double I' of author and narrating historical character, of fictional narrator and historical person. Boldrini considers the ethical implications of assuming another's first-person voice, and the fraught issue of authorial responsibility. Constructions of the body are examined in relation to the material evidence of the subject's existence. Texts studied include Malouf's *An Imaginary Life*, Carey's *True History of the Kelly Gang*, Ondaatje's *The Collected Works of Billy the Kid*, Adair's *The Death of the Author*, Banti's *Artemisia*, Vázquez Montalbán's *Autobiografía del general Franco*. Also discussed, among others: Yourcenar's *Memoirs of Hadrian*, Tabucchi's *The Last Three Days of Fernando Pessoa*, Giménez-Bartlett's *Una habitación ajena (A Room of Someone Else's)*.

Luminous presence - Alexandra Parsons 2021-11-02

*Luminous presence*: Derek Jarman's life-writing is the first book to analyse the prolific writing of queer icon Derek Jarman. Although he is well known for his avant-garde filmmaking, his garden, and his AIDS activism, he is also the author of over a dozen books, many of which are autobiographical. Much of Jarman's exploration of post-war queer identity and imaginative response to HIV/AIDS can be found in his books, such as the lyrical AIDS diaries *Modern Nature* and *Smiling in Slow Motion*. This book fully explores, for the first time, the remarkable range and depth of Jarman's writing. Spanning his career, Alexandra Parsons argues that Jarman's self-reflexive response to the HIV/AIDS crisis was critical in changing the cultural terms of queer representation from the 1980s onwards. *Luminous presence* is of great interest to students,

scholars and readers of queer histories in literature, art and film.

*Southern Cultures: The Photography Issue* - Harry L. Watson 2011-06-01

*The Cruel Radiance of the Obvious*, *The 2011 Photography Issue* Tom Rankin, Guest Editor Our second Photography issue features full-color photographs by William Eggleston, William Christenberry, and much more. CONTENTS Front Porch by Harry L. Watson "It requires very special talent to make great photographs, and those who have it are among our finest artists." *The Cruel Radiance of the Obvious* by Tom Rankin "Photography in its finest and most decisive moments is about those tired or ignored or unseen parts of our lives, the mundane and worn paths that sit before us so firmly that we cease to notice. It is, we might say, about rebuilding our sight in the face of blindness, of recovering our collective vision." *American Studies* by Michael Carlebach "Many years ago I concluded that for me truth and beauty, and perhaps wit and wisdom as well, are more likely to reside in what is ordinary and seemingly insignificant. This is, perhaps, a sideways look at America and American culture, but it is one that can produce moments that describe us all, but without makeup and bereft of a spokesperson." *Mapping The Democratic Forest The Postsouthern Spaces of William Eggleston* by Ben Child "When the color photographs of William Eggleston first appeared at the Museum of Modern Art in 1976, the boldness of Eggleston's palette and his disregard for the conventions of black-and-white photography were shocking; nearly all the major critics were scornful, and Ansel Adams wrote a scathing letter of protest." *Stereo Propaganda* by Lynn Marshall-Linnemeier "In this examination, magic and myth-two of my favorite vehicles-act as buffers to the dominant power structure. It brings together two bodies of collectibles, one personal and one commercial, with the intent of shifting stereotypes about race and southern culture." Interview "Those little color snapshots": William Christenberry interviewed by William R. Ferris "Santa Claus had brought me and my sister a small Brownie camera in the late 1940s, and I just loaded it with color film and went out to that Alabama landscape and began to photograph what caught my eye." *Heroes of Hell Hole Swamp Photographs of South Carolina Midwives* by Hansel Mieth and W. Eugene

Smith by Dolores Flamiano "Mieth and Smith shared a belief that photography could bring social change. They viewed Pat Clark and Maude Callen as heroic healers whose stories would inspire racial understanding. Both photographers shot powerful images of the most visceral human experiences: birth, death, sexuality, and disease." Women Working by Susan Harbage Page "'Rough. It is rough being a female."

Not Forgotten The Day Is Past and Gone Family Photographs from Eastern North Carolina By Scott Matthews "It is in fact hard to get the camera to tell the truth; yet it can be made to, in many ways and on many levels. Some of the best photographs we are ever likely to see are innocent domestic snapshots." All eight articles from this issue of Southern Cultures are also available individually as stand-alone ebooks.