



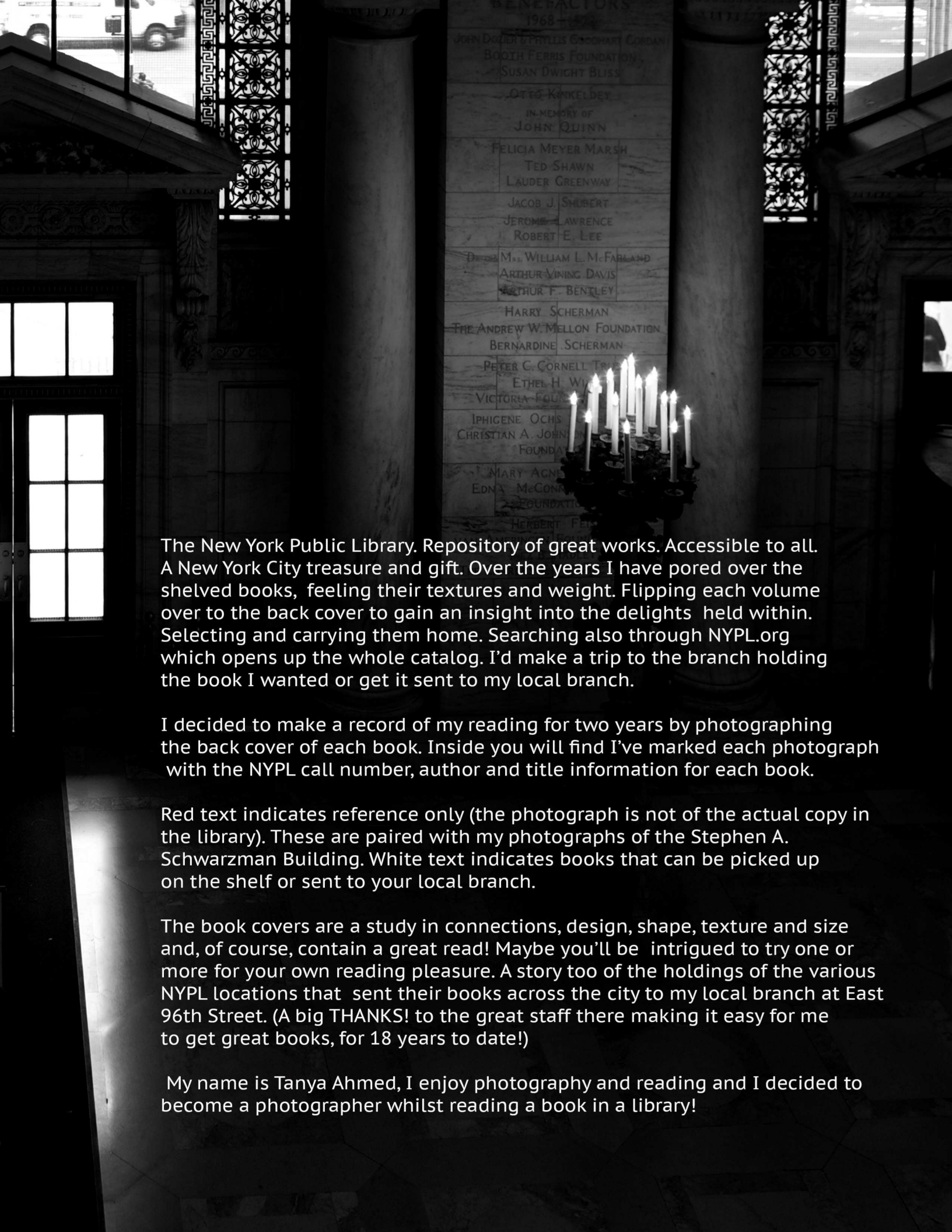
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TANYA AHMED







The New York Public Library. Repository of great works. Accessible to all. A New York City treasure and gift. Over the years I have pored over the shelved books, feeling their textures and weight. Flipping each volume over to the back cover to gain an insight into the delights held within. Selecting and carrying them home. Searching also through NYPL.org which opens up the whole catalog. I'd make a trip to the branch holding the book I wanted or get it sent to my local branch.

I decided to make a record of my reading for two years by photographing the back cover of each book. Inside you will find I've marked each photograph with the NYPL call number, author and title information for each book.

Red text indicates reference only (the photograph is not of the actual copy in the library). These are paired with my photographs of the Stephen A. Schwarzman Building. White text indicates books that can be picked up on the shelf or sent to your local branch.

The book covers are a study in connections, design, shape, texture and size and, of course, contain a great read! Maybe you'll be intrigued to try one or more for your own reading pleasure. A story too of the holdings of the various NYPL locations that sent their books across the city to my local branch at East 96th Street. (A big THANKS! to the great staff there making it easy for me to get great books, for 18 years to date!)

My name is Tanya Ahmed, I enjoy photography and reading and I decided to become a photographer whilst reading a book in a library!

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IN A CITY OF 8 MILLION  
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of blank maps were sent by  
hand. Becky Cooper walked the city from end to end, asking  
strangers to map their Manhattan and mail in the results.  
Soon, her P.O. box filled with an atlas of intimate narratives:  
past loves, childhood memories, and surprising confessions.  
■ Some well-known New Yorkers then joined the project,  
including YOKO ONO, astrophysicist NEIL DEGRASSE TYSON,  
Momofuku chef DAVID CHANG, Tony-award winner HARVEY  
FIERSTEIN, and tightrope walker PHILIPPE PETIT, as well  
as the New Yorkers behind New York—the head of the  
Public Library's map division, a former police lieutenant  
who responded to the call on 9/11, and many more. ■ With  
a foreword by the *New Yorker's* ADAM GOPNIK, *Mapping  
Manhattan* is a collection of 75 extraordinary maps created  
by New Yorkers both anonymous and notable. These parallel  
worlds inscribed on the same outline reveal the lives we  
lead next to and on top of one another. Together, they form a  
vibrantly illustrated tribute to Manhattan, celebrating a city  
whose essence cannot be captured by a single story or by the  
simple grid of its streets.



Includes a blank  
map to fill in  
and mail back  
for inclusion on  
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**BECKY COOPER** is an award-winning writer and cartographer. Born  
and raised in Queens, she recently graduated from Harvard University  
with a degree in comparative literature. She is the creator of the website  
[mapyourmemories.com](http://mapyourmemories.com).

*New Yorker* staff writer **ADAM GOPNIK** is a three-time National  
Magazine Award winner and the author of multiple national bestsellers,  
including *Paris to the Moon*.

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art/new media

"*Walking and Mapping* is a veritable trove of generative ideas systematically unearthed as a 'subjective science' for inspired modes of engagement with the ground of everyday life. From Oulipian Pataphysics and Lettrist drift to Stalkers traversing the periphery of Rome, and from artists tracing Mexican and Moroccan border and immigration routes to microscopic landscapes and Intifada checkpoints, O'Rourke's book is a landmark contribution to authentic countercultural thinking." —Kristine Stiles, France Family Professor of Art, Art History & Visual Studies, Duke University

"Karen O'Rourke clearly has wide knowledge of the field and has provided a valuable and informative book. *Walking and Mapping* brings together, in an intelligent fashion, the state of the art in walking artistic practice. I am sure that for many readers it will be an engaging volume that will spark lots of new ideas." —Martin Dodge, Geography Department, The University of Manchester, and coauthor of *Code/Space: Software and Everyday Life*

"In *Walking and Mapping*, Karen O'Rourke links the 'territories' of art and cartography. Other works have addressed this as a series of conference-delivered chapters, but *Walking and Mapping* provides a detailed investigation of the topic—from the artist's perspective." —William Cartwright, School of Mathematical and Geospatial Sciences, RMIT University

Jacket art: Jeremy Wood, *My Ghost*, 2009. GPS drawing. In the drawing, travel itself becomes "a geodetic pencil or a cartographic crayon."

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NEW YORK TIMES BOOK REVIEW



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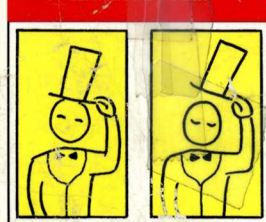
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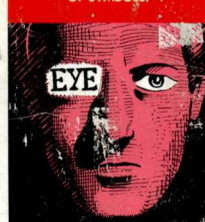
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praise for *Stories of Art*:



"Eminently readable and at times outright fun, *Stories of Art* is a terrific and transparent meditation on what's at stake in the histories of art we all so glibly recite. Instead of writing yet another survey, James Elkins provides the little counternarrative that rubs up against the monumental survey volumes with a kind of graceful annoyance. This is the little buzzing bee that worries the elephant."—Michael Ann Holly, *Clark Art Institute*

"A much needed, thoughtful, and intelligent reflection on the disciplinary status and cultural function of the history of art. *Stories of Art* is an invaluable aid in articulating the hidden agenda that informs art history as it is currently constituted, and an indispensable addition to our increasingly self-aware art historical enterprise."—Keith Moxey, author of *The Practice of Persuasion: Paradox and Power in Art History*

Cultures have their own stories—about themselves, about other cultures—and to hear them all is one way to hear the multiple stories that art tells. But each of us also has our own story of art, a kind of private art history made up of the pieces we have seen, and loved or hated, the effects they have had on us, and the connections that might be drawn among them.

As James Elkins elegantly demonstrates, there can never be one story of art. His *Stories of Art* is an antidote to the behemoth art history textbooks from which we were all taught.



**James Elkins** is Professor of Art History at the School of the Art Institute of Chicago. He is the author of several books, including *Pictures and Tears*, *How to Use Your Eyes*, and *What Painting Is*, all published by Routledge.

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Front cover art: Detail, *The Lady of Auxerre*. Archaic Greek sculpture, c. 620 BCE. Louvre, Paris. Photo: John Bigelow Taylor/Art Resource, NY.

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Long, Richard, 1997, A Walk across England.... New York, Thames and Hudson

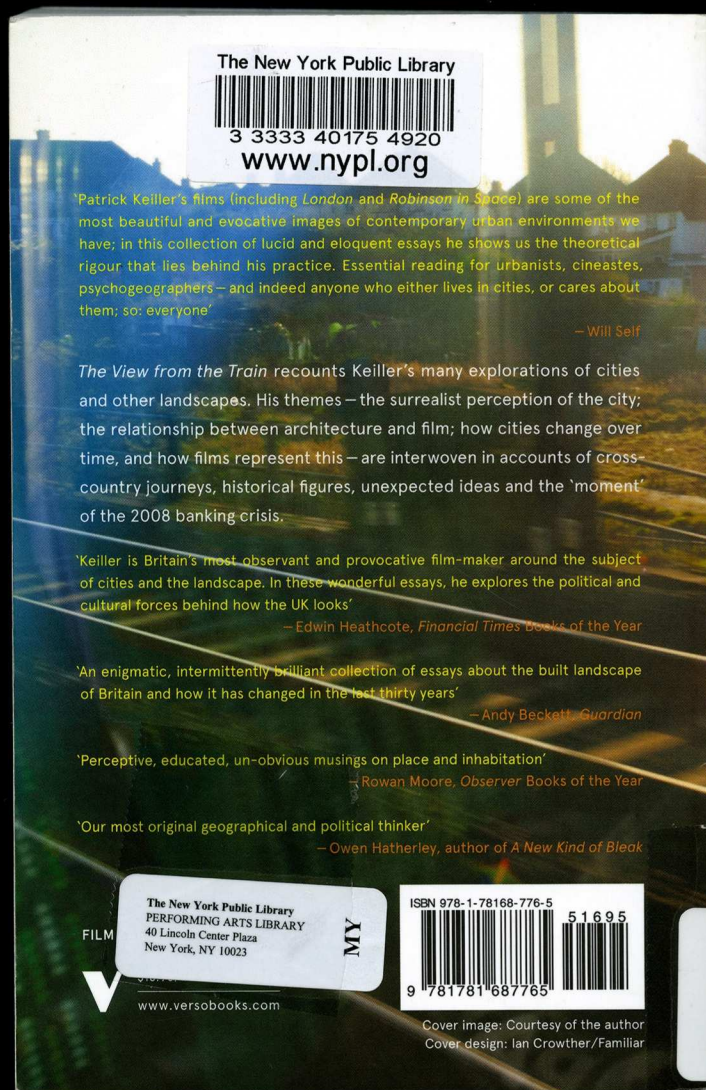


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'Patrick Keiller's films (including *London* and *Robinson in Suede*) are some of the most beautiful and evocative images of contemporary urban environments we have; in this collection of lucid and eloquent essays he shows us the theoretical rigour that lies behind his practice. Essential reading for urbanists, cineastes, psychogeographers – and indeed anyone who either lives in cities, or cares about them; so: everyone'

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Kerr, Joe, 2003, London From Punk to Blair, Reaktion, London



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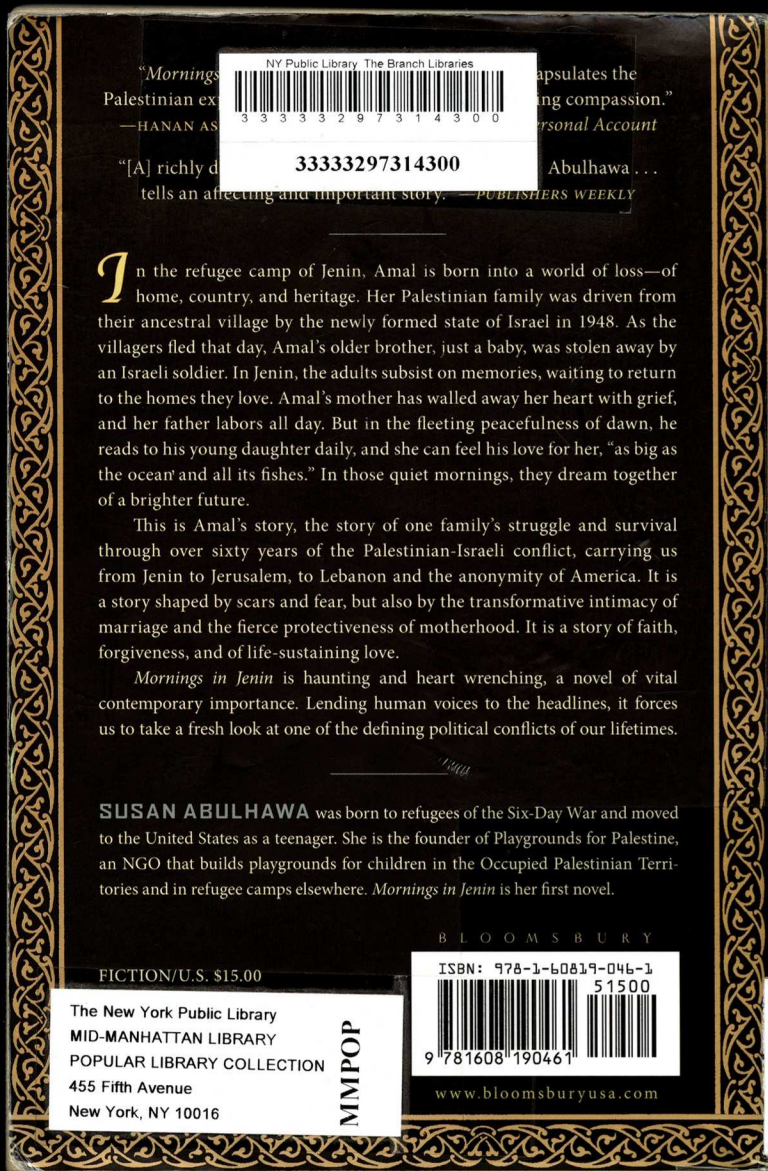
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Following the success of *Doing Visual Ethnography*, this revised and updated second edition explores the use and potential of photography, video and hypermedia in ethnographic and social research.

**Sarah Pink** argues that visual research methods should be rooted in a critical understanding of local and academic visual cultures. This seminal book demonstrates that many of the new challenges that confront social researchers can be met by understanding the reflexivity and experience through which visual and ethnographic materials are produced and interpreted.

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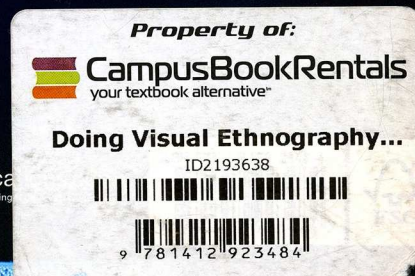
- Updated illustrations, terminology and literature to bring the book up-to-date
- Annotated further reading lists
- Rewritten chapter on digital technology bringing the text in line with the latest developments in technology and methodological thinking

Drawing from her own experiences of using photography, video and hypermedia in research, as well as the work of others, Pink follows the research process from project design, planning and implementing and practising fieldwork to analysis and representation.

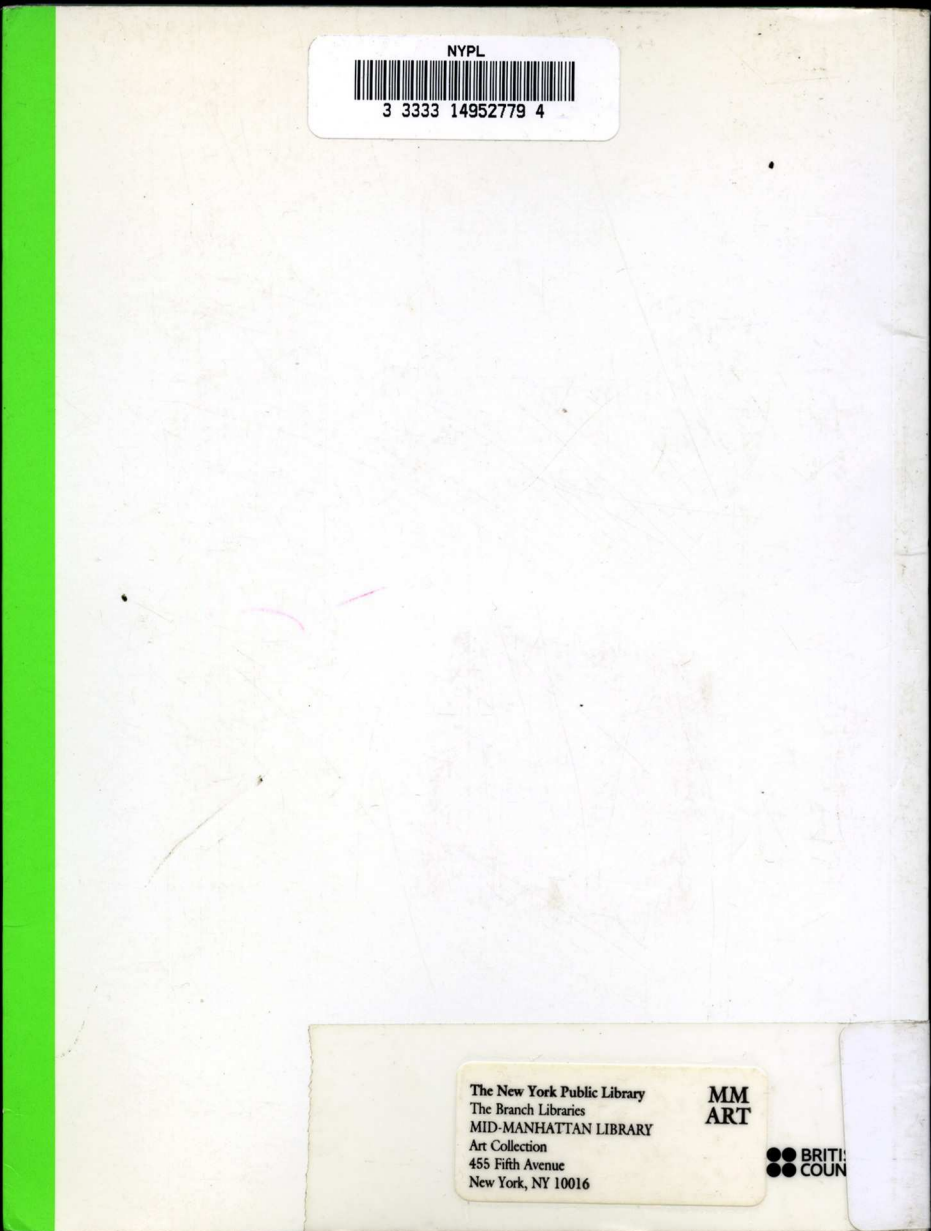
*Doing Visual Ethnography, Second Edition* is an excellent resource for any student or researcher interested in qualitative research.

**Sarah Pink** is a Senior Lecturer in Sociology in Loughborough University's Department of Social Sciences.

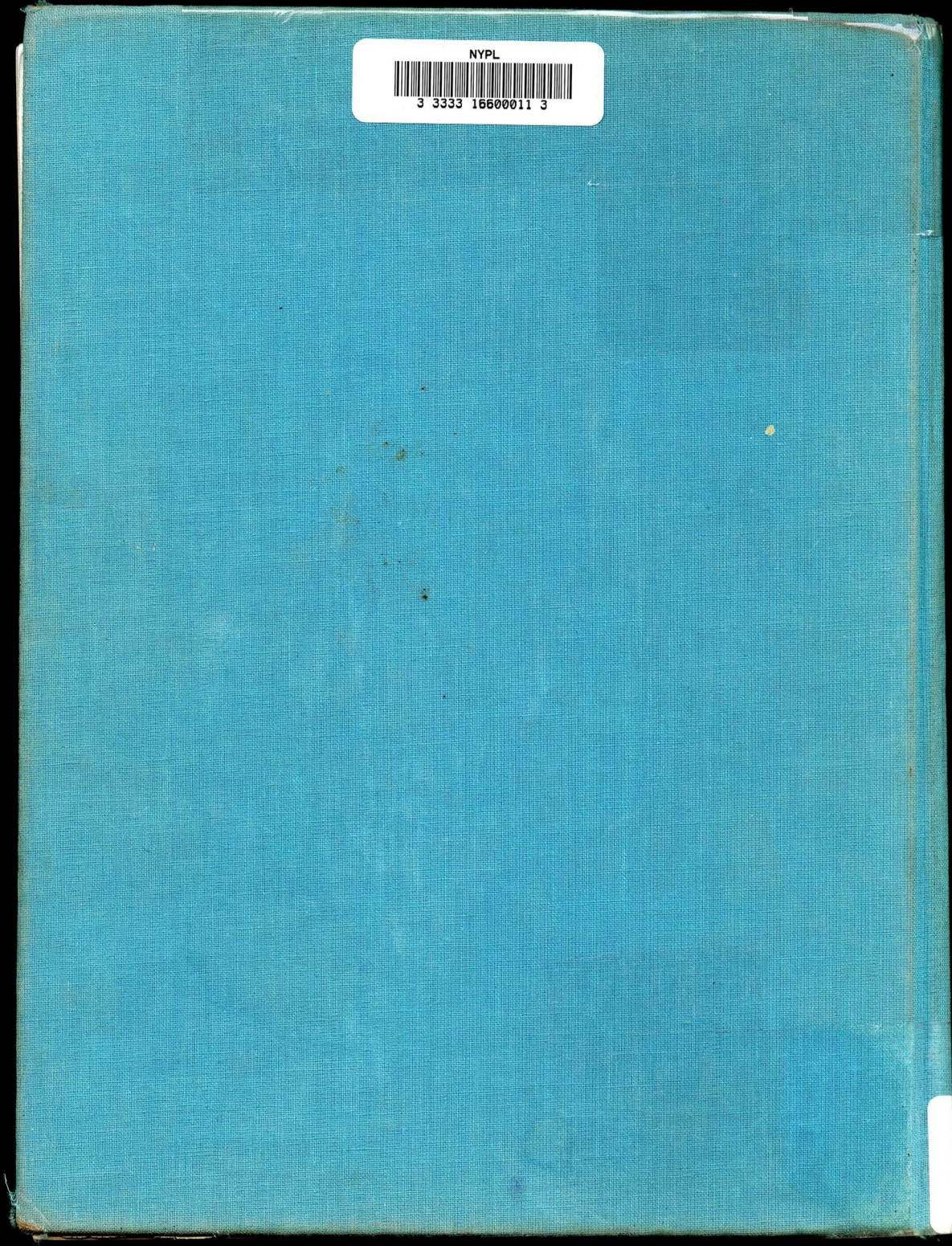
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700.941 R Bush, Kate, 2002, Reality Check. Recent Developments in British Phtoography & Video, London, British Council











709.2 L Long, Richard, 1991, Walking in Circles, New York, G Braziller



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*The Art of Wandering* is a hybrid, the writer a hybrid, the city a hybrid. From the streets of Ancient Greece to the streets of twenty-first century London, Paris and New York, this figure has evolved through the centuries, the philosopher and the Romantic giving way to the experimentalist and radical.

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'It would be a fitting tribute to Coverley's unfussy and informative book if it encouraged people in other cities to try psychogeography'

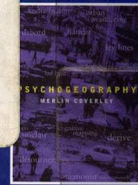
– *Scotland on Sunday*

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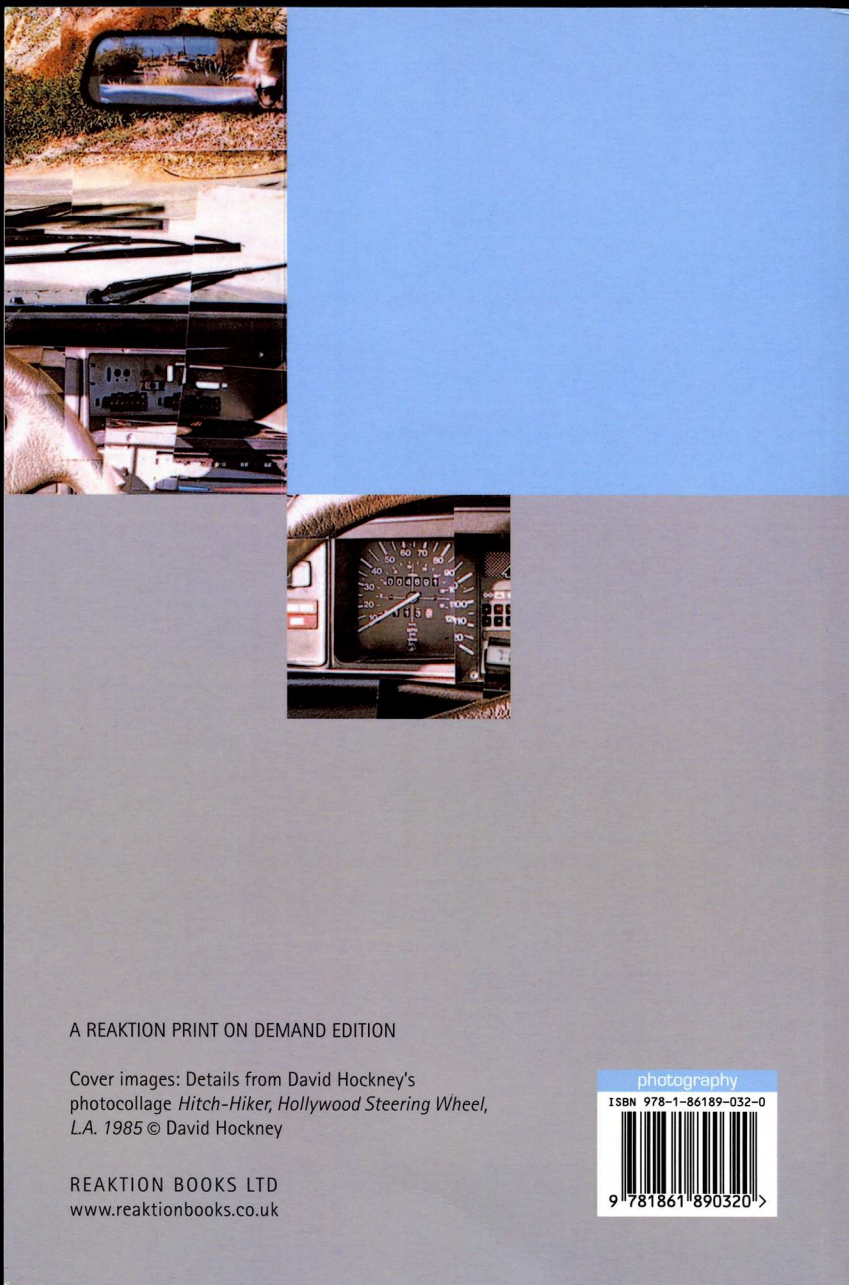
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Scott, Clive, 1943, *The Spoken Image*, Photography and Language, London, Reaktion Books



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Higgins, Jackie, 2014, *Why it Does Not Have to be in Focus*, Modern Photography Explained, NY, Prestel



In an age when anyone with a camera can call him- or herself a photographer, an apparent lack of technique might be mistaken for a lack of artistic sophistication. In this delightful follow-up to *Why Your Five-Year-Old Could Not Have Done That*, Jackie Higgins identifies superb examples to counter that assumption. From portraits and documentary images to abstractions and landscapes, the author selects 100 works that are emblematic of innovation in modern photography, revealing the frequently complex processes involved in their composition. In so doing, she offers a provocative reminder of *Why It Does Not Have to Be in Focus* to be a great photograph.

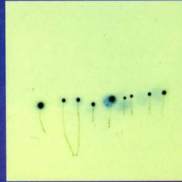
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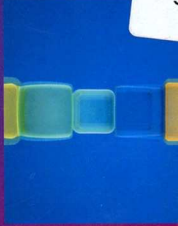
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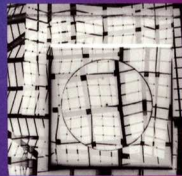
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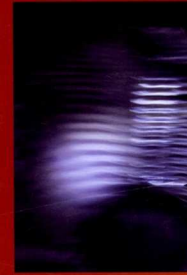
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**TIME** Contemporary art has explored such diverse registers of temporality as wasting and waiting, regression and repetition, déjà vu and seriality, idleness and unrealized potential, non-consummation and counter-productivity, the belated and the premature, the disjointed and the out of synch - all of which go against sequential time and index slips in chronological experience. While theorists have proposed radical perspectives such as the 'anachronistic' or 'heterochronic' reading of history, artists have opened up the field of time to the extent that the very notion of the contemporary is brought into question.

*Time* is one of a series documenting major themes and ideas in contemporary art

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—*Publishers Weekly*, starred review

"It's like having your own spy in the art world. Thornton parachutes the reader into the fascinating nitty-gritty of how it all works."

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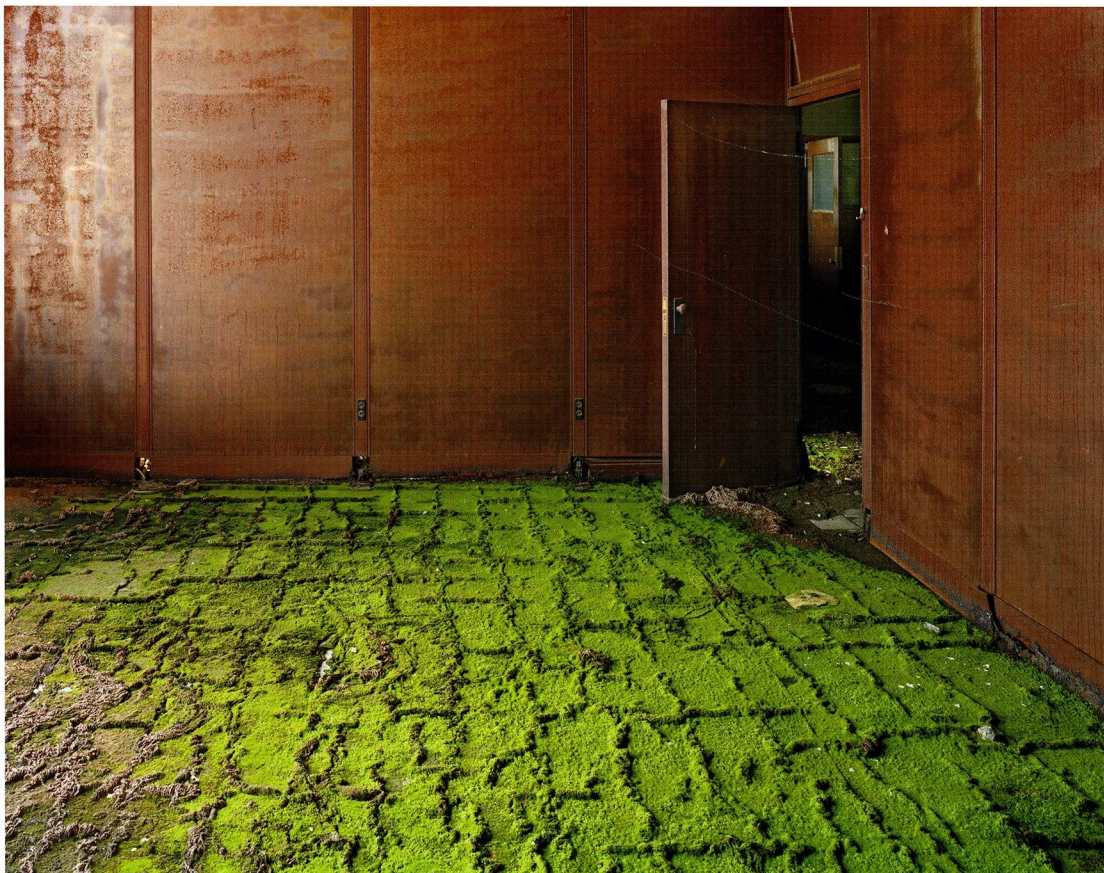
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 JM Cava, *Arcade*

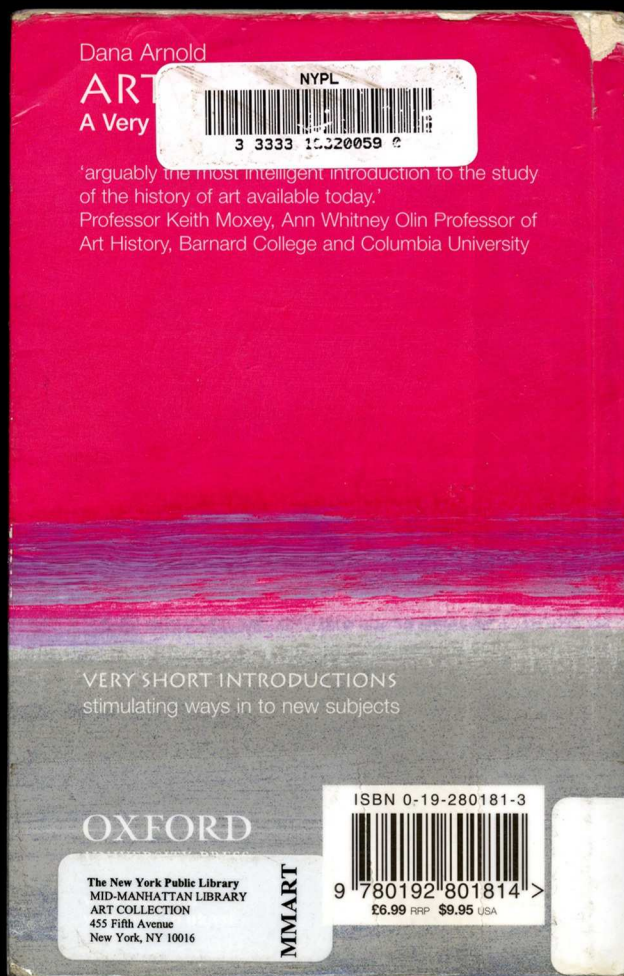
"*The Art-Architecture Complex* is a persistently insightful, elliptical account of an ambiguous symbiosis." Owen Hatherley, *Building Design*

Hal Foster, author of the acclaimed *Design and Crime*, argues that a fusion of architecture and art is a defining feature of contemporary culture. He identifies a "global style" of architecture—as practiced by Norman Foster, Richard Rogers and Renzo Piano—analogue to the international style of Le Corbusier, Gropius and Mies.

More than any art, today's global style conveys both the dreams and delusions of modernity. Foster demonstrates that a study of the "art-architecture complex" provides invaluable insight into broader social and economic trajectories in urgent need of analysis.

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After Hope Edelman published an article about the death of her mother, she was deluged with letters. Here are excerpts from just a few:

*"I couldn't believe my eyes when I read your article. My mother, age 49, died when I was 15 and that nameless, elusive, and simply terrible feeling of hopelessness has been with me ever since. Losing my mother has affected my life drastically. You said in your article what I have felt all these years and wasn't supposed to. I look forward to your book with great anticipation and need. Bless you."*

—San Antonio, Texas

*"I read your article and I was shocked by your insight and related so profoundly with what you wrote—I cried. At 50 years of age, I have spent my whole life since my mother's death when I was 14 searching, feeling out of place. Good luck with your book. I'll be looking for it."*

—St. Paul, Minnesota

*"My mother died when I was an infant and that was the most important event of my life. At age 74 I am still noticing ways in which it influences my behavior."*

—Warren, Vermont

*"After seven years of searching for something to help me comprehend what's been going on inside of me I felt as though I'd found a piece of that missing puzzle. I look forward to completing that puzzle with your book."*

—Milwaukee, Wisconsin

*"As you approach the age your mother was at the time of her death, you are acutely aware of your own mortality. Through the happy times and difficult times I am always painfully aware of not having her to share things with; and the awful fact of never knowing her as an adult, only as a child. I am looking forward to your book."*

—Woodside, New York



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IN THIS INCISIVE BOOK, which social representation and modes of... and groups, and describes the tactics available... for reclaiming autonomy from the all-pervasive forces of commerce, politics, and culture. In understanding the public meaning of ingeniously defended private meanings, de Certeau draws brilliantly on an immense theoretical literature—analytic philosophy, linguistics, sociology, semiology, and anthropology—to speak of an apposite use of imaginative literature. His work thus joins the most demanding and abstruse of scholarly analyses to the humblest concerns of men and women who are simply trying to survive while retaining a fundamental sense of themselves.

"*The Practice of Everyday Life*...offers ample evidence why we should pay heed to de Certeau and why more of us have not done so. The work all but defies definition. History, sociology, economics, literature and literary criticism, philosophy, and anthropology all come within de Certeau's ken.... In studies of culture *The Practice of Everyday Life* marks a turning point away from the producer (writer, scientist, city planner) and the product (book, discourse, city street) to the consumer (reader, pedestrian).... In sum, de Certeau acts very much like his own ordinary hero, manipulating, elaborating, and inventing on the scientific authority that he both denies and requires." PRISCILLA P. CLARK, *Journal of Modern History*

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"Former Jesuit, erudite historian, ethnologist, and member of the Freudian school of Paris, Michel de Certeau died at the beginning of 1986. *The Practice of Everyday Life*... is concerned with a theme central to ongoing research in cultural anthropology, social history, and cultural studies: the theme of resistance. De Certeau develops a theoretical framework for analyzing how the 'weak' make use of the 'strong' and create for themselves a sphere of autonomous action and self-determination within the constraints that are imposed on them." MICHÈLE LAMONT, *American Journal of Sociology*

"De Certeau's book is to be praised for setting out some of the practical procedures, in which we are all implicated, that are used to invent what appears to us as our reality, and for finding at least some ways in which the totalitarian... systems of sense-making can be subverted." JOHN SHOTTER, N

The late MICHEL DE CERTEAU was Directeur d'Études at the École des Hautes Études en Sciences Sociales in Paris and Visiting Professor of French at the University of California, San Diego.

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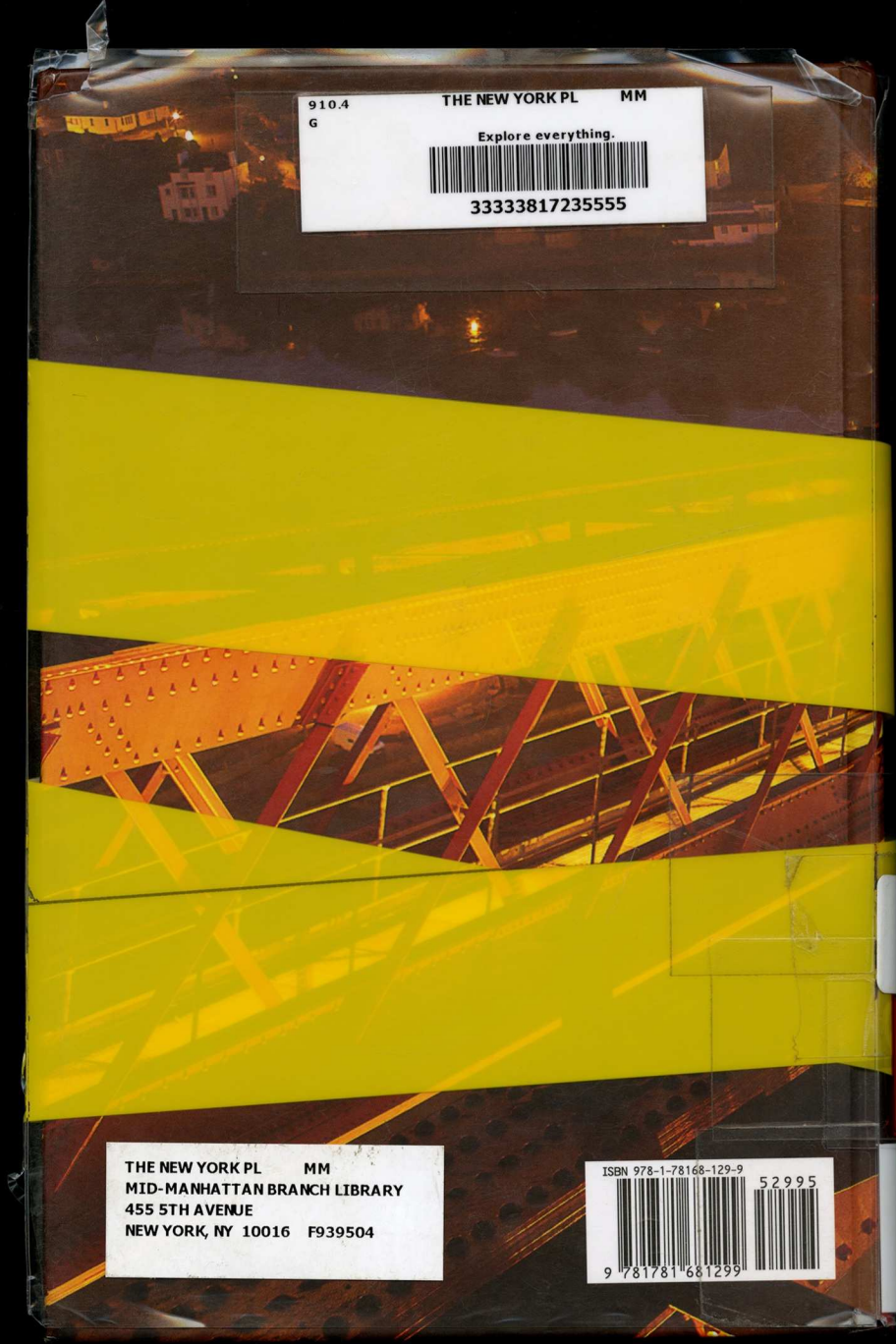
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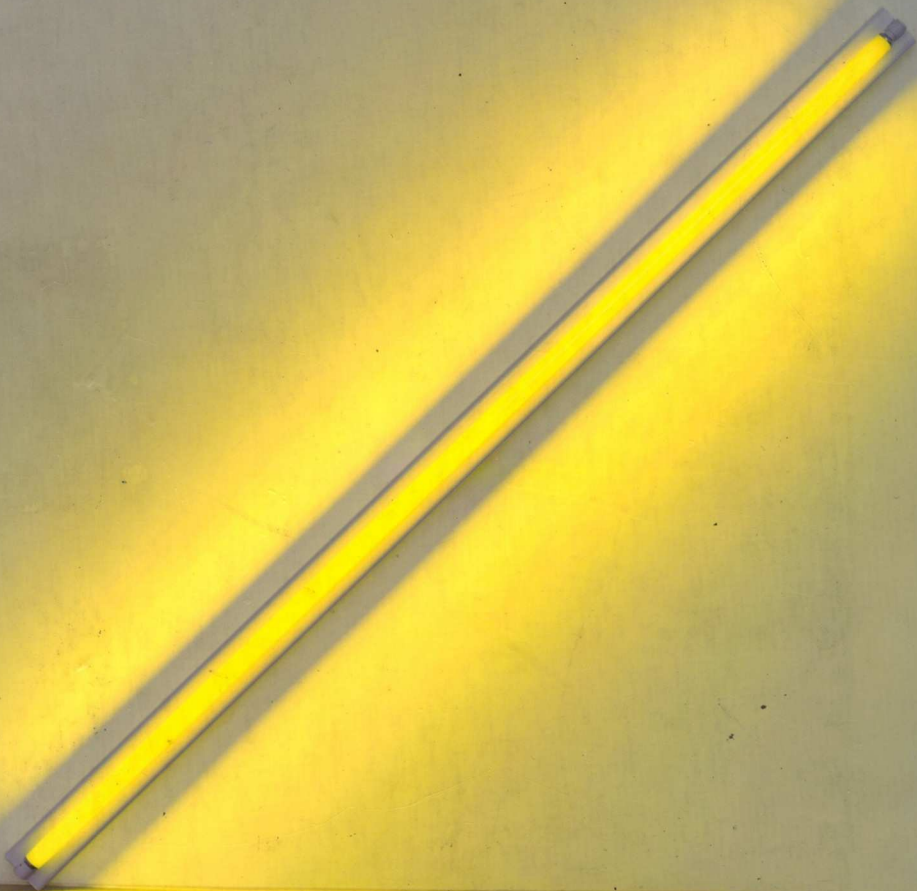
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Govan, Michael, 2004, Dan Flavin A Retrospective, New Haven, Yale University Press



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Photography does more than represent the world. It acts in the world, connecting people to form relationships and shaping relationships to create communities. *Touching Photographs* explores photography's ability to "touch" us through a series of essays that shed new light on photography's role in the world. Margaret Olin investigates the publication of photographs in mass media and literature, the hanging of exhibitions, the posting of photocopied photographs of lost loved ones in public spaces, and the intense photographic activity of tourists at their destinations. She moves from intimate relationships between viewers and photographs to interactions around larger communities, analyzing how photography affects the way people handle cataclysmic events. Along the way, she shows us James VanDerZee's Harlem funeral portraits, dusts off Roland Barthes's family album, takes us into Walker Evans and James Agee's photo-text *Let Us Now Praise Famous Men*, and logs on to online photo collections. This book is an insightful contribution to the theory of photography, visual studies, and art history.

"This is essential reading for anyone interested in the newest thinking about photography. Beautifully argued, it reconceives our understanding of the photograph as an index of presence, seeing it instead as an event and a social practice that provokes relationship and community. Looking is tactile, embodied, interested, and often mistaken, but in Olin's engrossing close readings, mistakes become revealing symptoms of the enduring power of images."

MARIANNE HIRSCH, Columbia University

"This book is a series of memorably profound excursions into the defining techniques of modernity. Olin is a simultaneously sympathetic and sharp reader of images and contexts, giving *Touching Photographs* considerable literary merit. This is a wonderful book."

CHRISTOPHER PINNEY, University College, London

"By focusing our attention on the metaphor of touch, Olin reminds us of photography's many layers of manifestation: as an indexical trace of the world it depicts, as a physical object that circulates in this world, and as a pictorial inducer of emotions and sentiments. Touched, touchable, and touching, the photograph is here submitted to Olin's 'tactile looking,' allowing her to range widely, from her own personal snapshots to the work of masters, and even to encompass the searing experience of 9/11, in which photography played such a central role. Whether one chooses to 'bask' in her chosen photographs, as Olin suggests, or simply to learn from her erudition, this book will bring you in closer touch with what makes photography such a complex and fascinating cultural phenomenon."

GEOFFREY BATCHEN, Victoria University of Wellington

MARGARET OLIN is a senior research scholar in the Divinity School, with joint appointments in the Departments of History of Art and Religious Studies and in the Program in Judaic Studies at Yale University.

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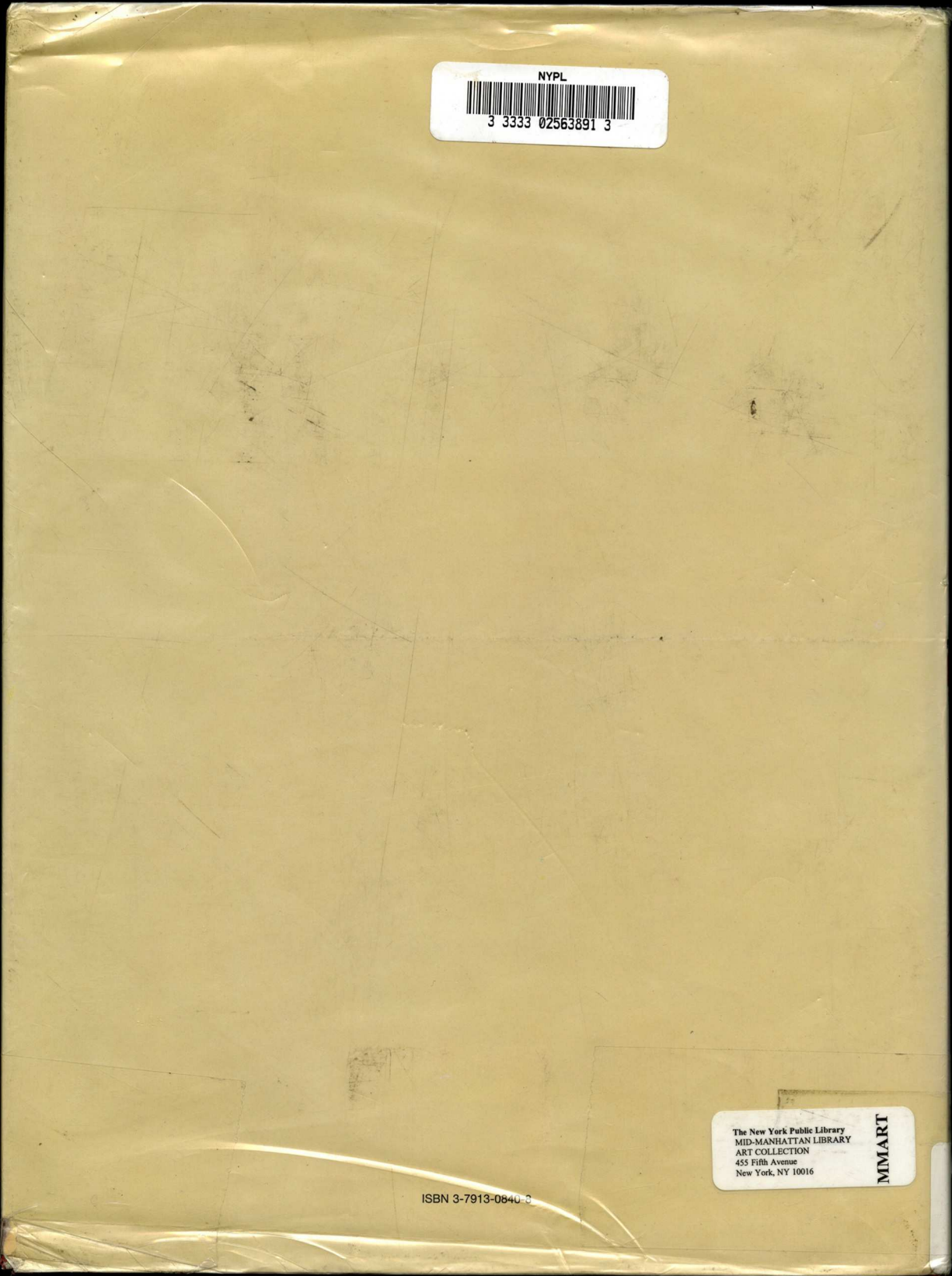
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709.24 Twombly

Twombly, Cy, 1988, Cy Twombly: Paintings, works on paper, sculpture, Munich, Prestel-Verlag



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Derrida, Jacques, 1996, *Archive Fever* A Freudian Impression, Chicago, University of Chicago Press



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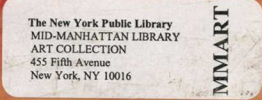
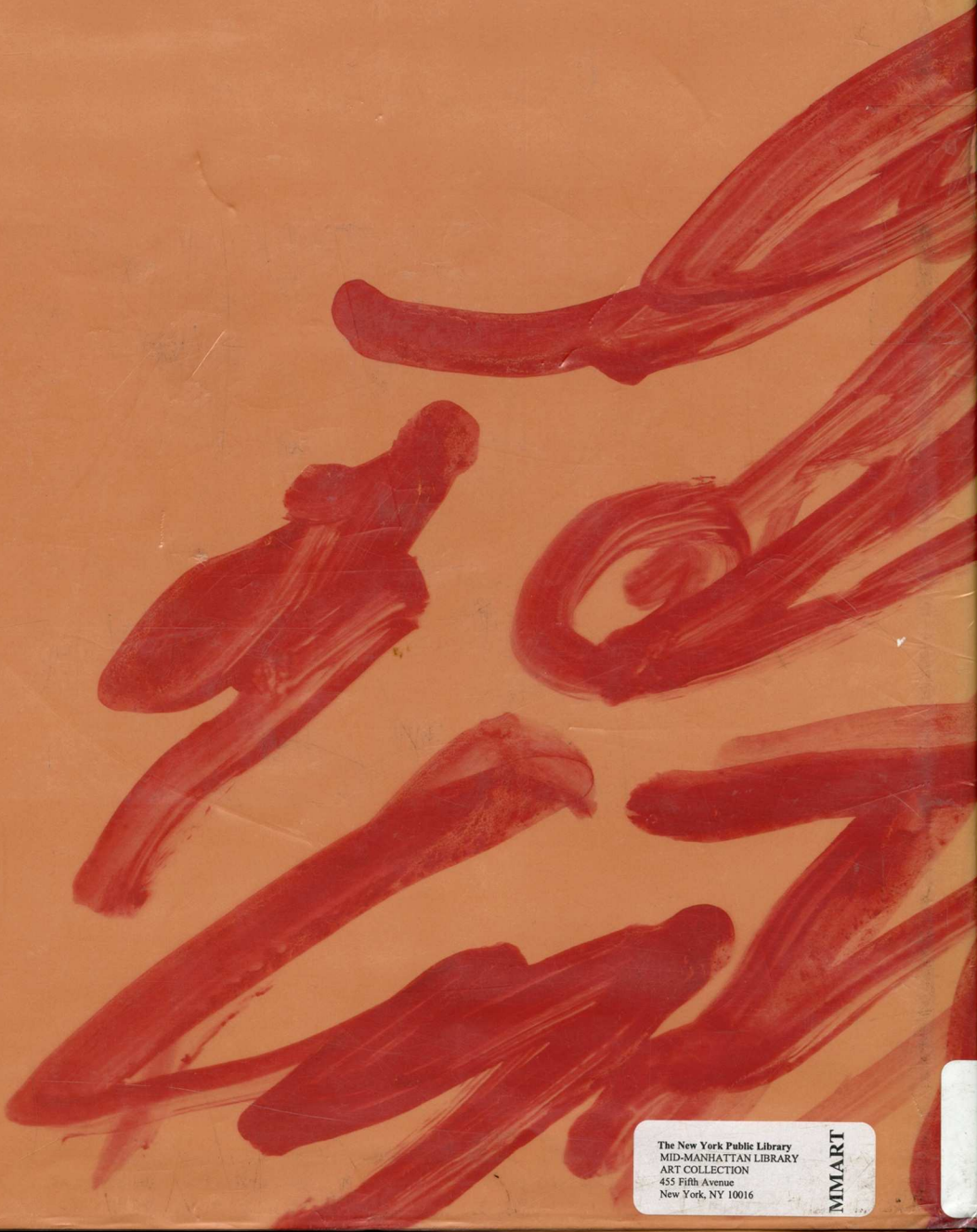


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JFE 02-8523

Simpson, David, 2002, *Situatedness*, Durham, Duke University Press, 2002

Cultural theory / Philosophy

"The philosophical nature of the concept of the situation has too often been neglected or overlooked altogether. Simpson has shown remarkable astuteness in identifying 'situatedness' in our current discourse, in naming it and revealing its functions. This is a splendid and unique contribution to our awakening from the Zeitgeist and its unconscious presuppositions."—**Fredric Jameson**, author of *Postmodernism, or, The Cultural Logic of Late Capitalism*

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"Let me tell you where I'm coming from . . ."—so begins many a discussion in contemporary U.S. culture. Pressed by an almost compulsive desire to situate ourselves within a definite matrix of reference points (for example, "as a parent of two children" or "as an engineer" or "as a college graduate") in both scholarly inquiry and everyday parlance, we seem to reject adamantly the idea of a universal human subject. Yet what does this rhetoric of self-affiliation tell us? What is its history? David Simpson's *Situatedness* casts a critical eye on this currently popular form of identification, suggesting that, far from being a simple turn of phrase, it demarcates a whole structure of thinking.

Simpson traces the rhetorical syndrome through its truly interdisciplinary genealogy. Discussing its roles within the fields of legal theory, social science, fiction, philosophy, and ethics, he argues that the discourse of situatedness consists of a volatile fusion of modesty and aggressiveness. It oscillates, in other words, between accepting complete causal predetermination and advocating personal agency and responsibility. Simpson's study neither fully rejects nor endorses the present-day language of self-specification. Rather it calls attention to the limitations and opportunities of situatedness—a notion whose ideological slippage it ultimately sees as allowing late-capitalist liberal democracies to function.

David Simpson is G. B. Needham Fellow and Professor of English at the University of California, Davis. His previous books include *The Politics of American English* and *The Academic Postmodern and the Rule of Literature*.

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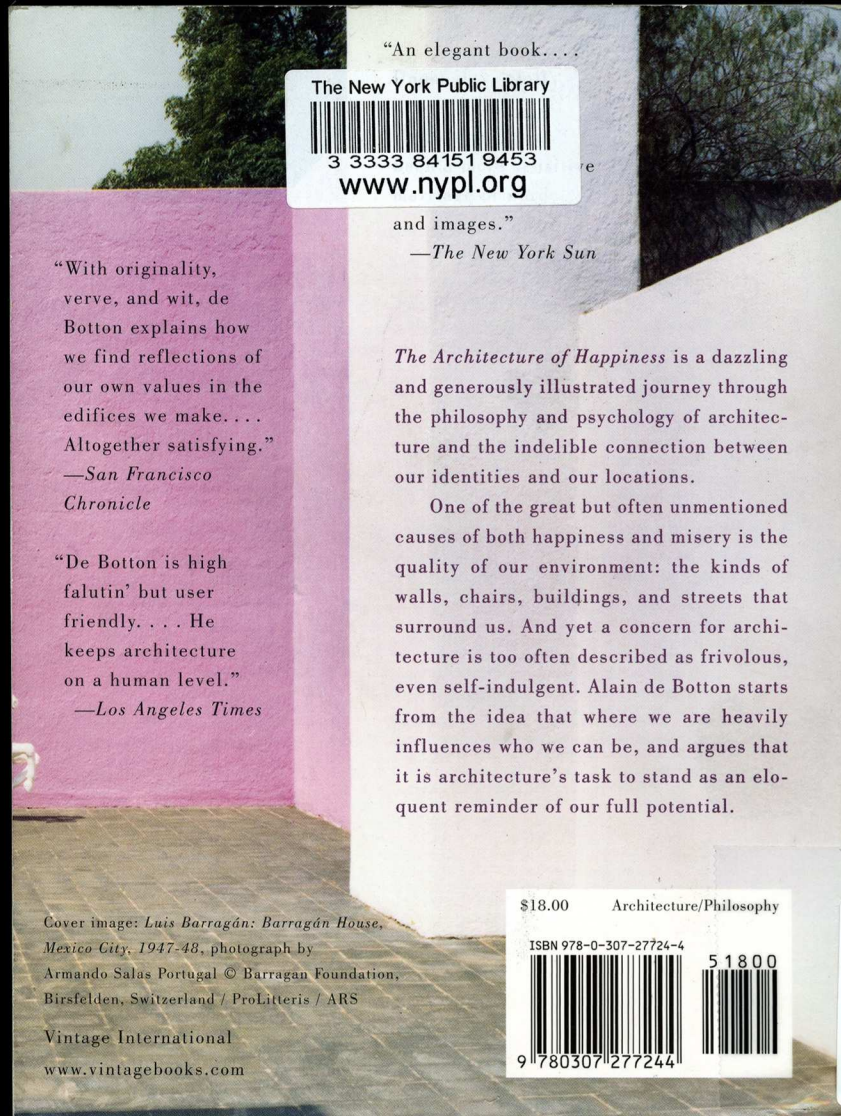
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**WILLIAM ZINSSER** is a writer, editor and teacher. He began his career with the *New York Herald Tribune* and has been a longtime contributor to leading magazines. His 17 books include *Writing to Learn*; *Mitchell & Ruff*; *Spring Training*; *American Places*; *Easy to Remember: The Great American Songwriters and Their Songs*; and most recently *Writing About Your Life*. During the 1970s he taught writing at Yale, where he was master of Branford College. He now teaches at the New School, in New York, his hometown, and at the Columbia University Graduate School of Journalism.

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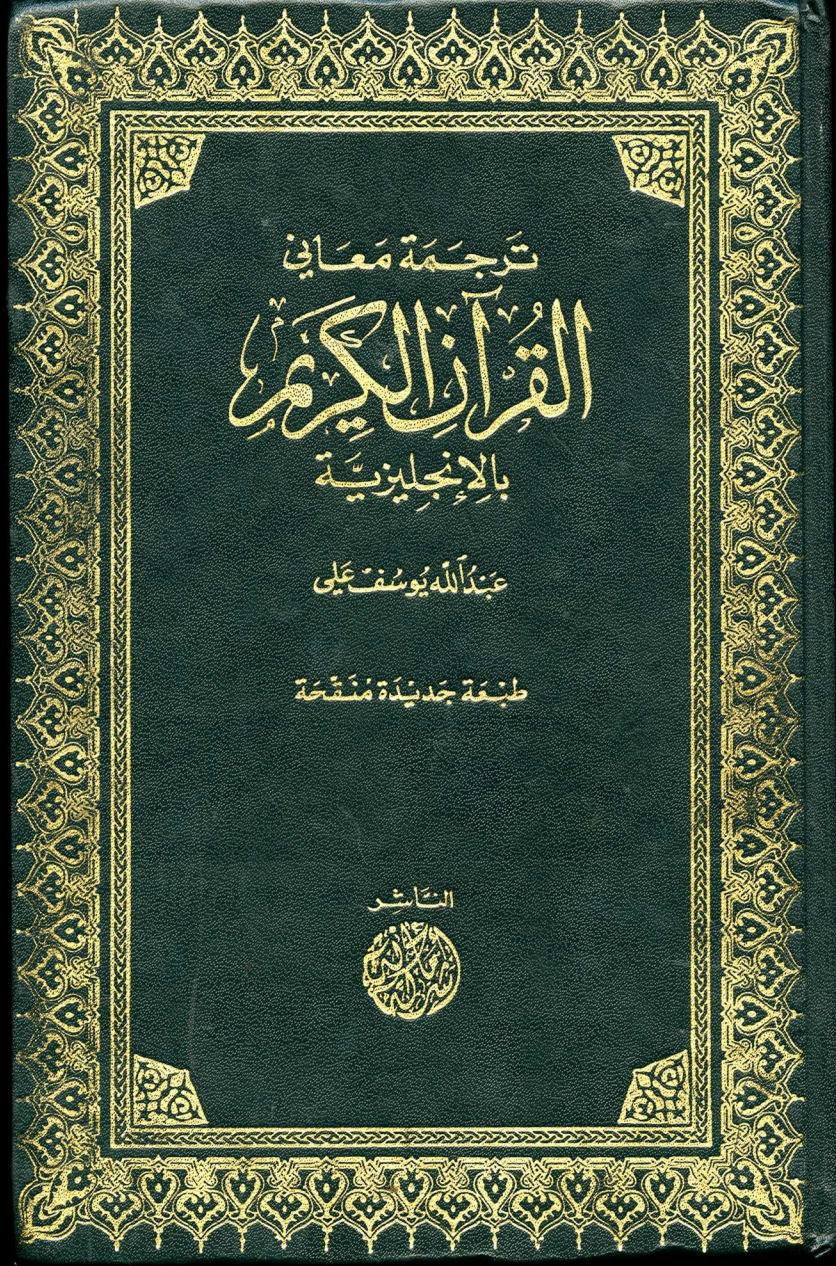
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Guibert, Herve, 2014, Ghost Image, Chicago, University of Chacago Press

PHOTOGRAPHY

*Ghost Image* is made of meditations, memories, fantasies, and dreams—and not a single image. A brief, literary rumination on photography written in response to Roland Barthes's *Camera Lucida*, these deeply personal reflections on remembrance, narcissism, seduction, deception, death, and the phantom images that have been missed go far beyond Barthes's canonical text. Both a memoir and an exploration of the artistic process, *Ghost Image* not only reveals Hervé Guibert's particular experience as a gay artist captivated by the transience and physicality of his media and his life, but also how he composed his photographs and how—in writing—he sought to escape and correct the inherent limits of his technique, to preserve those images lost to his technical failings as a photographer. With strains of Jean Genet, Guibert's *Ghost Image* is a beautifully written, melancholic ode to existence and art forms both fleeting and powerful—a unique memoir at the nexus of family, memory, desire, and photography.

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**Hervé Guibert** (1955–91) was born and worked in Paris. A noted photographer, he also contributed articles on culture to *Le Monde* and wrote works of fiction and books on photography.

**Robert Bononno** is a freelance translator who lives in New York.

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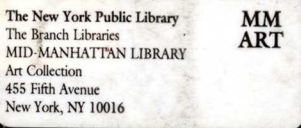
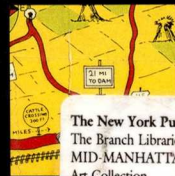
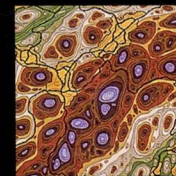
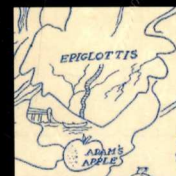
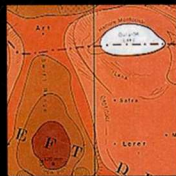
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ART / PHOTOGRAPHY / CULTURAL STUDIES

Recent discussions about the culture of images have focused on issues of identity—sexual, racial, national—and the boundaries that define subjectivity. Victor Burgin understands images less in traditional terms of the specific institutions that produce them, such as cinema, photography, advertising, and television, and more as hybrid mental constructs composed of fragments derived from the heterogeneous sources that together constitute the “media.” Through deft analyses of a photograph by Helmut Newton, Parisian cityscapes, the space of the department store, a film by Ousmane Sembène, and the writings of Henri Lefebvre, André Breton, and Roland Barthes, Burgin develops an incisive theory of our culture of images and spectacle.

The field of media representations is a constantly shifting assemblage of pictures from magazines, films, videos, and television. This environment—in its rapid and random alternations of ideal, mundane, and violent images and in its spatial and temporal condensations and displacements—increasingly resembles the interior space of subjective fantasy turned inside out. *In/Different Spaces* explores the construction of identities in the psychical space between perception and consciousness, drawing upon psychoanalytic theories to describe the constitution and maintenance of “self” and “us”—in imaginary spatial and temporal relations to “other” and “them”—through the all-important relay of the image.

**VICTOR BURGIN** is Professor in the Board of Studies in History of Consciousness at the University of California, Santa Cruz. His books include *Some Cities* (California, 1996), *The End of Art Theory: Criticism and Postmodernity* (1986), *Between* (1986), and the collection *Thinking Photography* (1982). His photographic and video works have been exhibited worldwide and are represented in such public collections as the Museum of Modern Art, New York, the Tate Gallery and the Victoria and Albert Museum, London, and the Centre Georges Pompidou, Paris.

“Burgin explores those modalities of psychoanalytic identification—abjection, paranoia, psychosis—that have a particular relevance for social and cultural processes that lead to violence, exclusion, discrimination, racism, and the claims (proven and unproven) towards a new globalism. What is distinctive and laudable is a convincing attempt to ‘translate’ psychoanalysis to address some of the most pressing and urgent social problems that we face.”

**HOMI K. BHABHA**, author of *The Location of Culture*

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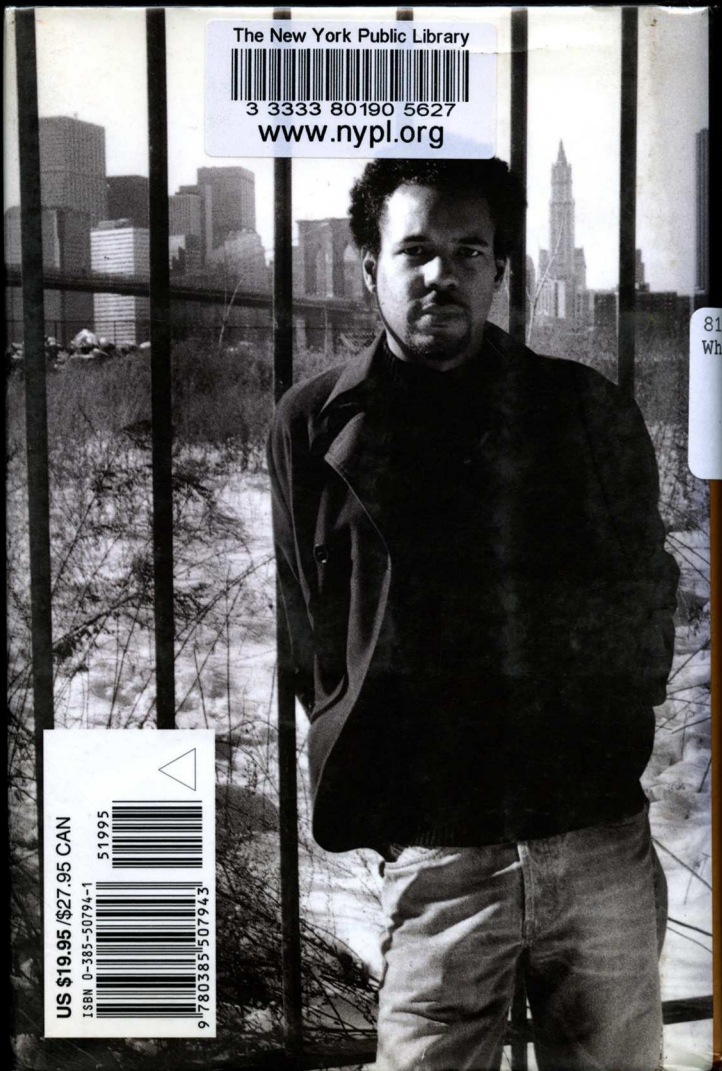


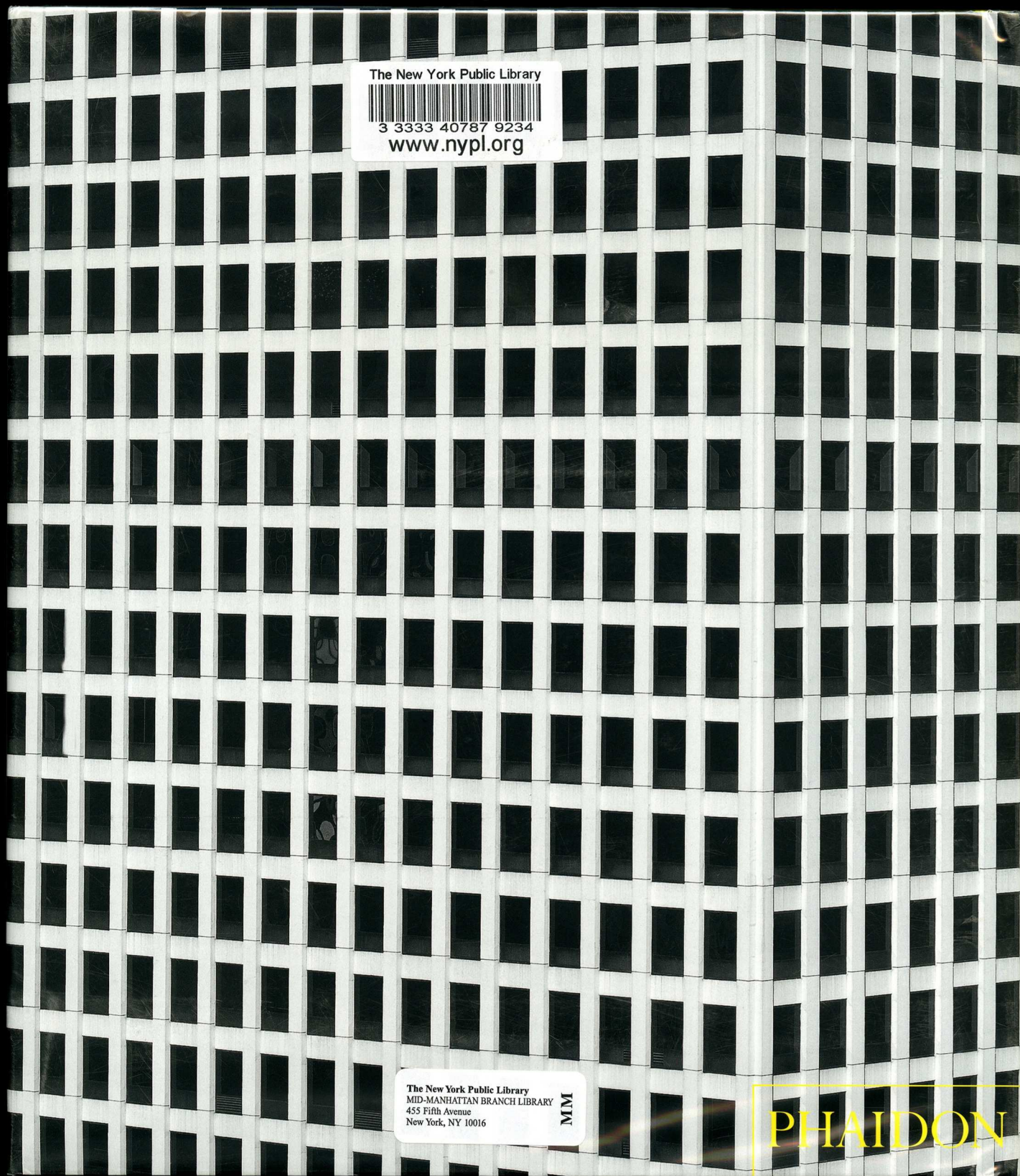




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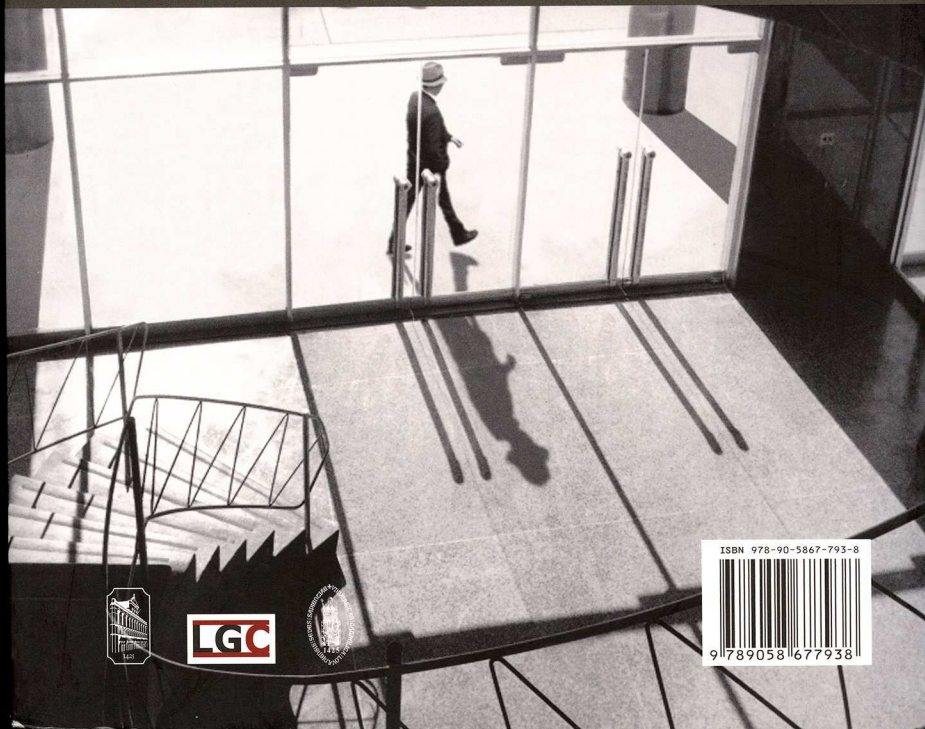
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DESPITE OUR STEREOTYPICAL IDEAS ON photographic images as snapshots (slices of time), photography is fundamentally a time-based medium. The relationships between photography and time are manifold: time can be directly represented within the image, it can be its theme and philosophical horizon, but it can also represent the global framework in which photographic practices develop and change through time. It is the ambition of this book to bring together the various aspects of time in photography as well as photography in time, and to illustrate them in a series of case studies that focus on seminal authors (e.g. Fox Talbot, Victor Burgin, Robert Morris) and genres (e.g. spirit photography, montage photobooks and tableau photography). The selected examples range from the very first photographic pictures to the most recent cross-medial uses of photography in and outside art. Written by international specialists for a non-specialist audience and displaying extraordinary breadth and erudition, this book reshapes our vision of photography in order to include many crucial yet overlooked aspects of time, culture and art.

JAN BAETENS is Professor of Cultural Studies at Katholieke Universiteit Leuven and editor of *Image and Narrative*.  
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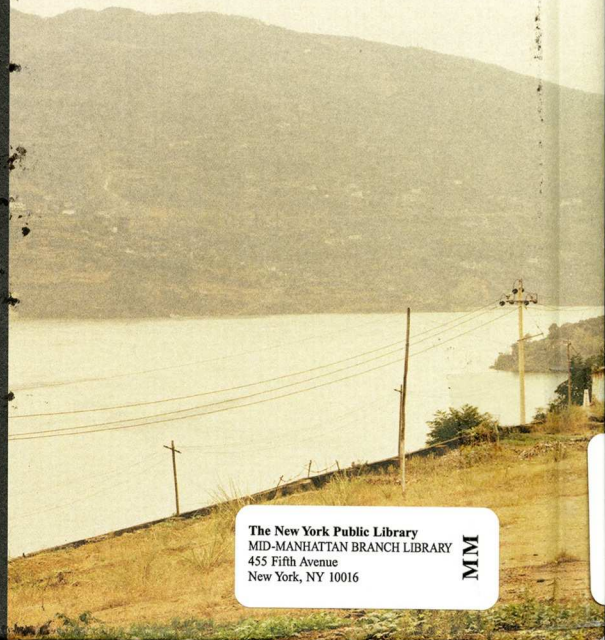


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720.9 N Norberg-Schulz, Christian, 1975, *Meaning in Western Architecture*, New York, Praeger

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tourism. He asks the unanswerable question: Which is preferable?"

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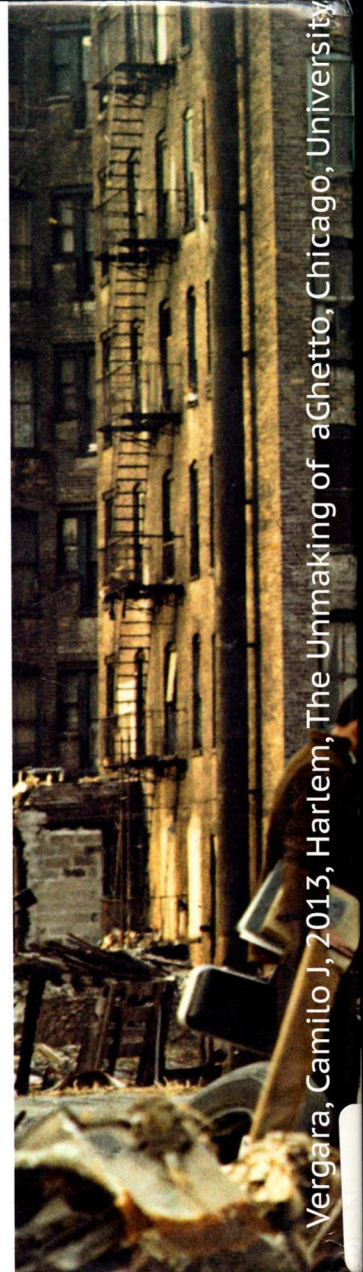
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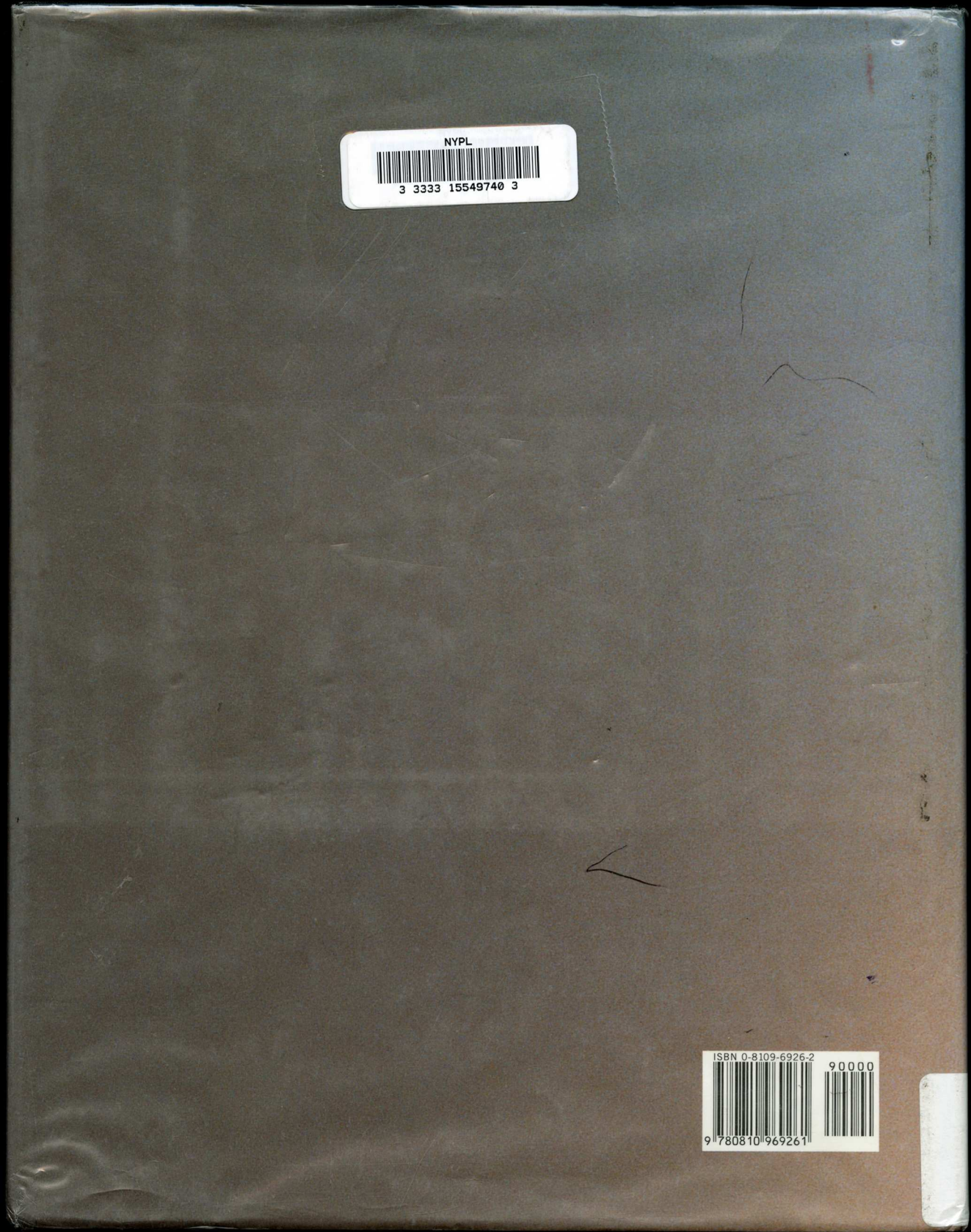
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709.2 Flavin Ragheb,Fiona, 1999, Dan Flavin:The Architecture of Light, New York, Solomon R. Guggenheim Foundation





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"Jane Tormey's book brings into dialogue key critical thinkers on the city and photography, engaging as it does so with the work of a wide range of international photographers, and offering close analysis of an extensive range of images from the nineteenth century to the present. Her innovative exploration of how the urban world has been represented, understood and grasped - however fleetingly - in and through the photographic image is rich in insights for all of those interested in the endlessly productive encounter between the two."

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**Jane Tormey** lectures in Critical and Historical Studies in the School of Arts at Loughborough University, UK. Her research explores the exchange of ideas between art practice and other disciplines and the ways in which conceptual and aesthetic traditions can be disturbed by and through photographic/filmic practices.

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The pocket in question is a small pocket of resistance. A pocket is formed when two or more people come together in agreement. The resistance is against the inhumanity of the new world economic order. The people coming together are the reader, me and those the essays are about — Rembrandt, Palaeolithic cave painters, a Romanian peasant, ancient Egyptians, an expert in the loneliness of certain hotel bedrooms, dogs at dusk, a man in a radio station. And unexpectedly, our exchanges strengthen each of us in our conviction that what is happening to the world today is wrong, and that what is often said about it is a lie. I've never written a book with a greater sense of urgency.

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Andrew E. Hershberger is Associate Professor of Contemporary Art History and Chair of Art History at Bowling Green State University, Ohio. He has published numerous journal articles in *History of Photography*, *Art Journal*, *Early Popular Visual Culture*, *Analecta Husserliana*, *Journal on Excellence in College Teaching*, *Academe*, and *Arts of Asia*.

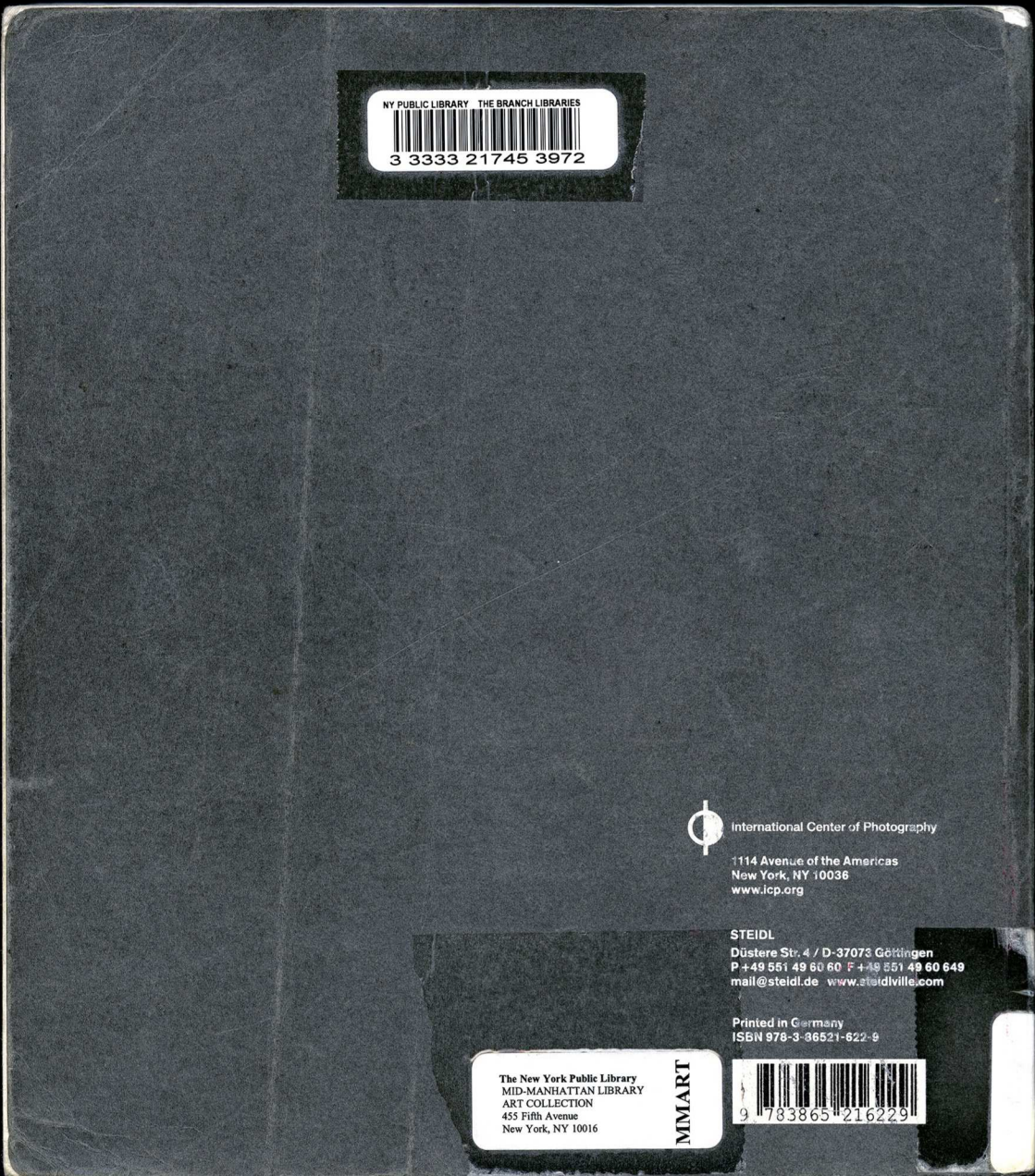
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The photographer Richard Benson is a MacArthur Foundation Fellow and former Dean of the Yale School of Art. A legendary printer and teacher, he revolutionized the standards of reproducing photographs in ink through such noted publications as *The Work of Arget*, *The Face of Lincoln*, *Photographs from the Collection of the Gilman Paper Company*, and more than a dozen books by Lee Friedlander. Benson is the author, as a photographer, of *Lay This Laurel* (with text by Lincoln Kirstein) and, as a writer, of *A Maritime Album* (with photographs selected by John Szarkowski). His photographic work is in many public collections including those of The Museum of Modern Art and The Metropolitan Museum of Art, in New York.



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Spieker, Sven, 2008, *The Big Archive. Art from Bureaucracy*, Cambridge, Mass., MIT Press

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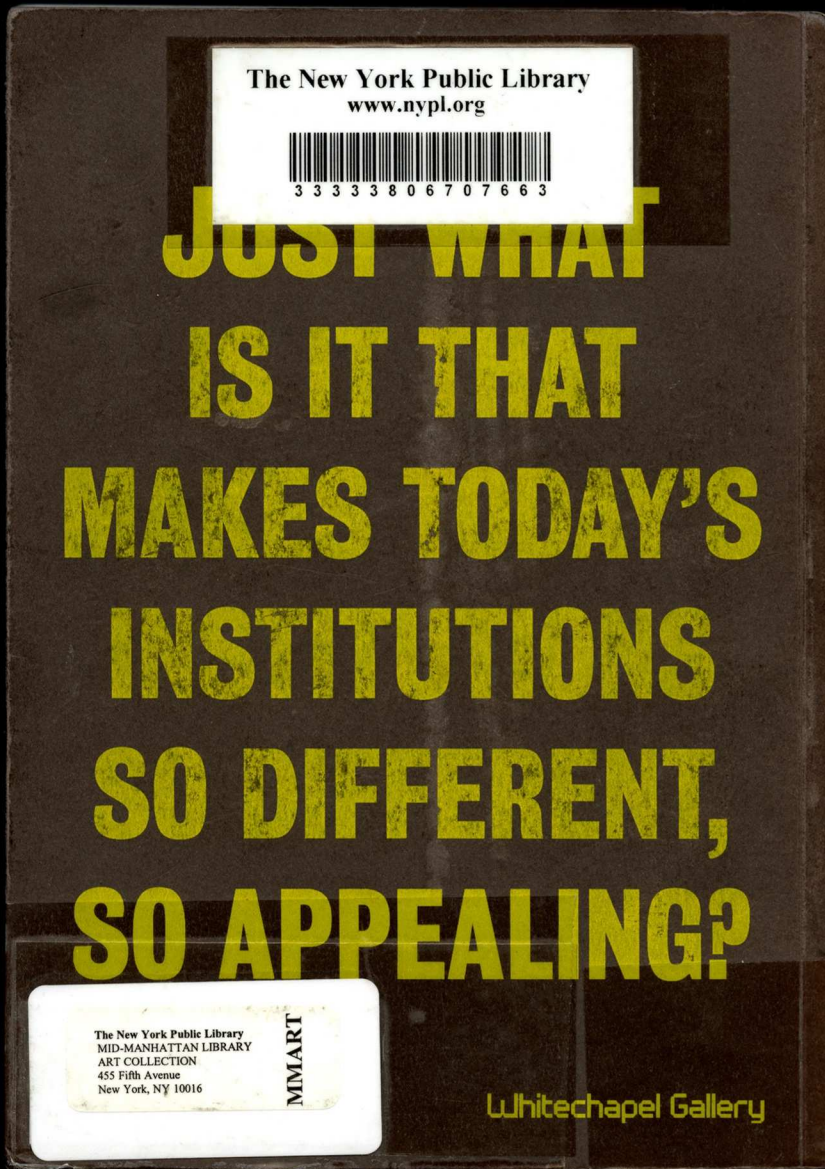
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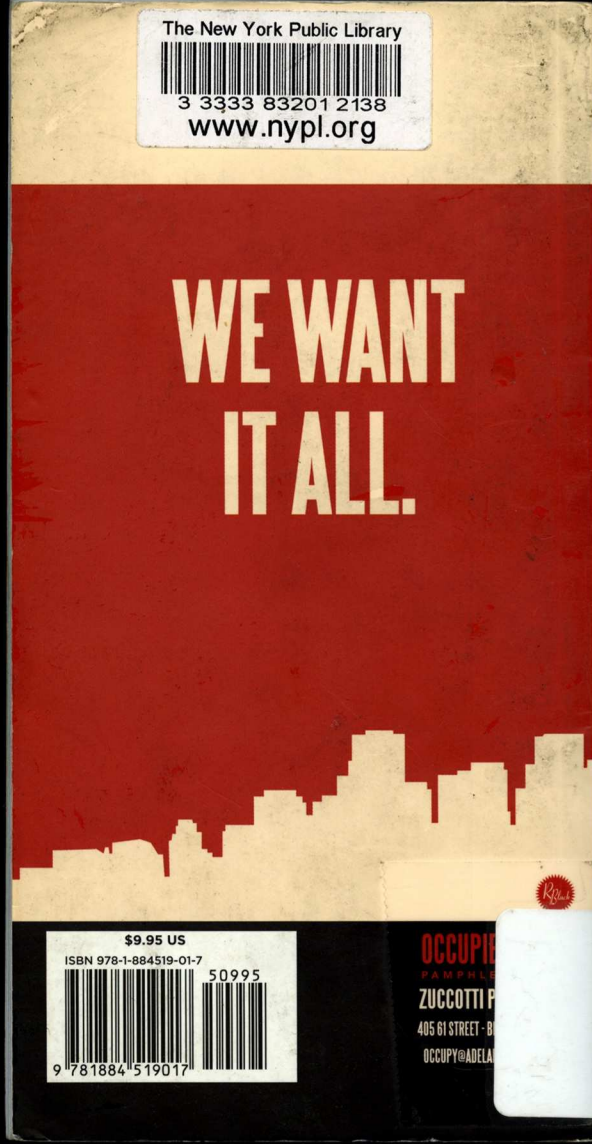
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