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Writing the Image After Roland Barthes

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absorptive depth, a space that draws us in almost automatically, and where we find reflections of our own ...
Meisler once regularly crossed with ...

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Roland Barthes died in 1980 ... Through his ruminations on the photograph in Camera Lucida, Barthes ruptures the “ filter of culture. ” Specifically, he breaches the limits of

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semiology—the science of ...

"Examining the themes of presence and absence, the relationship between photography and theatre, history and death, these 'reflections on photography' begin as an investigation into the nature of photographs. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind."--Alibris.

A graceful, contemplative volume, Camera Lucida was first published in 1979. Commenting on artists such as Avedon, Clifford, Mapplethorpe, and Nadar, Roland Barthes presents

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photography as being outside the codes of language or culture, acting on the body as much as on the mind, and rendering death and loss more acutely than any other medium. This groundbreaking approach established Camera Lucida as one of the most important books of theory on the subject, along with Susan Sontag's On Photography.

An essential guide to an essential book, this first anthology on Camera Lucida offers critical perspectives on Barthes's influential text. Roland Barthes's 1980 book Camera Lucida is perhaps the most influential book ever published on photography. The terms *studium* and *punctum*, coined by

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Barthes for two different ways of responding to photographs, are part of the standard lexicon for discussions of photography; Barthes's understanding of photographic time and the relationship he forges between photography and death have been invoked countless times in photographic discourse; and the current interest in vernacular photographs and the ubiquity of subjective, even novelistic, ways of writing about photography both owe something to Barthes. Photography Degree Zero, the first anthology of writings on Camera Lucida, goes beyond the usual critical orthodoxies to offer a range of perspectives on Barthes's important book. Photography Degree Zero (the title links Barthes's first book, Writing Degree Zero, to his last, Camera Lucida) includes essays written soon after Barthes's book

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appeared as well as more recent rereadings of it, some previously unpublished. The contributors' approaches range from psychoanalytical (in an essay drawing on the work of Lacan) to Buddhist (in an essay that compares the photographic flash to the mystic's light of revelation); they include a history of Barthes's writings on photography and an account of Camera Lucida and its reception; two views of the book through the lens of race; and a provocative essay by Michael Fried and two responses to it. The variety of perspectives included in Photography Degree Zero, and the focus on Camera Lucida in the context of photography rather than literature or philosophy, serve to reopen a vital conversation on Barthes's influential work.

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Examining themes of presence and absence, these reflections on photography begin as an investigation into the nature of photographs - their content, their pull on the viewer, their intimacy. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind. He was grieving for his mother at the time of writing. Strikingly personal, yet one of the most important early academic works on photography, Camera Lucida remains essential reading for anyone interested in the power of images. A special Vintage Design Edition, with wrap-around cover and stunning photography throughout the text. 'Effortlessly, as if in passing, his reflections on photography raise questions and doubts which will permanently affect the vision of the reader' Guardian

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"For students interested in historiography, Michelet is one of the earliest truly successful literary readings of an historical text. . . . For all of us who are interested in this field it is a classic."--Lionel Gossman, author of *Between History and Literature*

Of all his works it is the most accessible in language and the most revealing about the author. And effortlessly, as if in passing, his reflections on photography raise questions and doubts which will permanently affect the vision of the reader.- Back cover.

For many people, photography serves as a form of

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meditation; a way to separate themselves from their stressful lives. In this book, Torsten Andreas Hoffmann explores an approach to artistic photography based on Japanese Zen-Philosophy. Meditation and photography have much in common: both are based in the present moment, both require complete focus, and both are most successful when the mind is free from distracting thoughts. Hoffman shows how meditation can lead to the source of inspiration. Hoffman's impressive images of landscapes, cities, people, and nature, as well as his smart image analysis and suggestions about the artistic process, will help you understand this approach to photography without abandoning the principles of design necessary to achieve great images. Photographing busy scenes, especially,

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requires an inner calm that enables you to have intuition for the right moment and compose a well-balanced image amidst the chaos. The goal of this book is to develop your photographic expression. It provides enrichment for photographers who believe that only technical mastery produces great images and shows how important it is to engage with your own awareness to act creatively.

In an exploration of one book and three films, themes including loss, regret, violence, and history are discussed in terms of the feeling of the colors black and blue.

A major discovery: The lost diary of a great mind—and an intimate, deeply moving study of grief The day after his

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mother's death in October 1977, the influential philosopher Roland Barthes began a diary of mourning. Taking notes on index cards as was his habit, he reflected on a new solitude, on the ebb and flow of sadness, and on modern society's dismissal of grief. These 330 cards, published here for the first time, prove a skeleton key to the themes he tackled throughout his work. Behind the unflagging mind, "the most consistently intelligent, important, and useful literary critic to have emerged anywhere" (Susan Sontag), lay a deeply sensitive man who cherished his mother with a devotion unknown even to his closest friends.

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