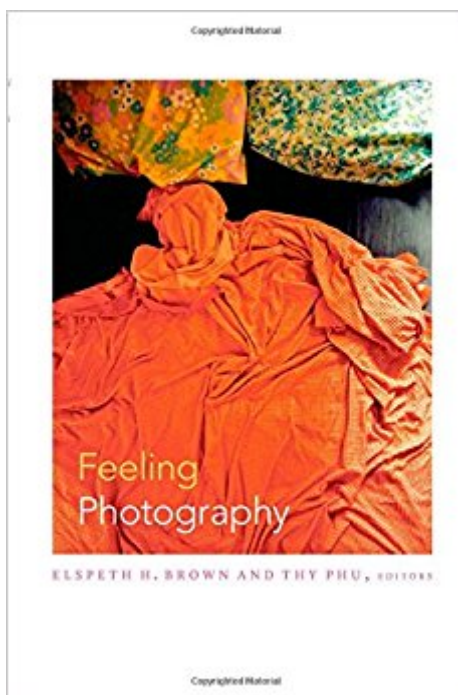


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# Feeling Photography



## Synopsis

This innovative collection demonstrates the profound effects of feeling on our experiences and understanding of photography. It includes essays on the tactile nature of photos, the relation of photography to sentiment and intimacy, and the ways that affect pervades the photographic archive. Concerns associated with the affective turn—intimacy, alterity, and ephemerality, as well as queerness, modernity, and loss—run through the essays. At the same time, the contributions are informed by developments in critical race theory, postcolonial studies, and feminist theory. As the contributors bring affect theory to bear on photography, some interpret the work of contemporary artists, such as Catherine Opie, Tammy Rae Carland, Christian Boltanski, Marcelo Brodsky, Zoe Leonard, and Rea Tajiri. Others look back, whether to the work of the American Pictorialist F. Holland Day or to the discontent masked by the smiles of black families posing for cartes de visite in a Kodak marketing campaign. With more than sixty photographs, including twenty in color, this collection changes how we see, think about, and feel photography, past and present.

Contributors: Elizabeth Abel, Elspeth H. Brown, Kimberly Juanita Brown, Lisa Cartwright, Lily Cho, Ann Cvetkovich, David L. Eng, Marianne Hirsch, Thy Phu, Christopher Pinney, Marlis Schweitzer, Dana Seitler, Tanya Sheehan, Shawn Michelle Smith, Leo Spitzer, Diana Taylor

## Book Information

Paperback: 408 pages

Publisher: Duke University Press Books (March 14, 2014)

Language: English

ISBN-10: 0822355418

ISBN-13: 978-0822355410

Product Dimensions: 0.8 x 6 x 8.8 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

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## Customer Reviews

"Feeling Photography is a major book. I don't know of any other collection quite like it. In rigorous, passionate, provocative, and cogent essays, the contributors provide a new way of

thinking about visual culture as an affective, and not just ocular, experience." (Elizabeth Freeman, author of *Time Binds: Queer Temporalities, Queer Histories*)"I found it a fascinating read. To my knowledge, the book is unique in its coverage of this perspective on photography, and I would recommend this book for anyone interested in photography and visual culture on a theoretical level. Very useful for undergraduate and graduate studies in fine arts, visual culture, gender studies, and, obviously, photography." (Sandra Cowan ARLIS/NA Reviews)"The collection offers some very useful ways of thinking about the emerging field of affect theory and its applications to the broad domain of photography. [Brown and Phu's] anthology substantially broadens the terrain beyond photojournalism and documentary—currently, the core concerns of the literature on photography and the affective turn." (Susan Best CAA Reviews 2015-04-16)"Elspeth H. Brown and Thy Phu's *Feeling Photography* is an exciting contribution to the field of photography theory.... This collection will be of interest to a very wide range of scholars in the humanities, and not just those that study photography—the book offers a range of ways to think about the function of photography as it often exists unanalyzed at the margins of a variety of social and cultural phenomena." (Rachel Alpha Johnston Hurst Reviews in Cultural Theory 2016-01-01)"This volume presents a significant contribution to photographic criticism and affect theory, adding to recent scholarship...the collection will be of interest to researchers of affect, visual culture and media, with relevance to documentary film." (Emily Bullock Media International Australia 2016-12-13)

Elspeth H. Brown is Associate Professor of History at the University of Toronto. She is the author of *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884–1929*. Thy Phu is Associate Professor of English at Western University in London, Ontario. She is the author of *Picturing Model Citizens: Civility in Asian American Visual Culture*.

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