

El Acto Fotografico Philippe Dubois

Mari Luz Esteban, Mila Amurrio

La ilusión de ser fotógrafo Marcela Quiroz Luna, 2007 Study of 11 photographic images by Jurado (b. Chiapas, 1927) taken using a camera without a lens.

Cartographic Expeditions and Visual Culture in the Nineteenth-Century Americas Ernesto Capello, Julia B. Rosenbaum, 2020-11-16 During the nineteenth century, gridding, graphing, and surveying proliferated as never before as nations and empires expanded into hitherto unknown territories. Though nominally geared toward justifying territorial claims and collecting scientific data, expeditions also produced vast troves of visual and artistic material. This book considers the explosion of expeditionary mapping and its links to visual culture across the Americas, arguing that acts of measurement are also aesthetic acts. Such visual interventions intersect with new technologies, with sociopolitical power and conflict, and with shifting public tastes and consumption practices. Several key questions shape this examination: What kinds of nineteenth-century visual practices and technologies of seeing do these materials engage? How does scientific knowledge get translated into the visual and disseminated to the public? What are the commonalities and distinctions in mapping strategies between North and South America? How does the constitution of expeditionary lines reorder space and the natural landscape itself? The volume represents the first transnational and hemispheric analysis of nineteenth-century cartographic aesthetics, and features the multi-disciplinary perspective of historians, geographers, and art historians.

Pliegues en la membrana del tiempo Ricardo Elizondo Elizondo, 2006 This is a document of historical interest illustrating the importance of photography as a subject for analysis. It focuses on the work of photographers in the Northeast of Mexico and its techniques between 1840 and 1870, particularly through the wanderings of Cayetano Yzquierdo and the traffic and operation of snail mail in the region at that time. A photograph, especially when it is old, awakens in who contemplates it a number of questions: what were they thinking?, how they would express themselves, what is the relevance of the people depicted in this image that has now become a historical document?

El filo fotográfico de la historia Elizabeth Collingwood-Selby, 2009 El siglo XIX, siglo en que se inventa y populariza la fotografía, es considerado también el siglo de la historia; siglo en que la historia cobra un valor sin precedentes, y, bajo dominio del historicismo, se establece como disciplina autónoma, especializada, científica. Advirtiendo que esta coincidencia no responde a una simple casualidad, El filo fotográfico de la historia se detiene en la exposición de una serie de indicios que

permiten descubrir, entre los postulados elementales del historicismo y los de los discursos predominantes de la fotografía en el siglo XIX y parte importante del XX, un vínculo estructural, una básica y tenaz —aunque también secreta o inconsciente— complicidad. Tomando las tesis de Walter Benjamin sobre la fotografía y sobre la historia como punto de partida, como orientación, como referencia y como soporte conceptual y metodológico fundamentales, este libro vuelve, al mismo tiempo, sobre una concepción de la fotografía que no alimenta sino que necesariamente interrumpe el dominio de la razón historicista. Lo que en esta disyuntiva se abre y pone en juego como problema determinante de y para la historia —considerada aquí principalmente en su relación con la fotografía— es el de lo inolvidable inmemorial. Mientras el historicismo postula una historia concebida como recuperación y articulación de lo memorable, de lo que ha sido o podría ser efectivamente recordado, el “materialismo histórico” benjaminiano piensa la historia, ante todo, bajo la exigencia de responder a la demanda de lo que ella misma está condenada a olvidar, esto es, de lo que sólo puede irrumpir en la historia como su fin.

The Study of Photography in Latin America Nathaniel Gardner, 2025-06-17 In this book Nathaniel Gardner provides an insider’s perspective to the study of photography in Latin America. He begins with a carefully structured introduction that lays out his unique methodology for the book, which features over eighty photographs and the insights from sixteen prominent Latin American photography scholars and historians, including Boris Kossoy, John Mraz, and Ana Mauad. The work reflects the advances and developments of the study of photography throughout Latin America with certain emphasis on Brazil and Mexico. The author further underlines the role of important institutions and builds context by discussing influential theories and key texts that currently guide the discipline. The Study of Photography in Latin America is critical to all who want to expand their current knowledge of the subject and engage more robustly with its experts.

Manufacturing Otherness Sergio Botta, 2014-01-14 The discovery of the New World offered European civilisation the chance to generate a process of circulation of its own cultural values – the “spiritual conquest” – that has no comparable precedents. The missionary orders played an important role during this “Westernisation of the world,” not only as key players in the spread of Christian values, but also as mediators between different worlds. Indeed, missionary practices imposed the dominating culture’s values and institutions on the vanquished peoples. At the same time, they also promoted the circulation of new knowledge and the negotiation between different cultures during the age of a global integration of space. This book looks at the vast field of study concerning the history of missions from a specific viewpoint. Firstly, it focuses on “local” processes, singling out specific case studies to be used for a general reflection. On the other hand, it refocuses the attention on the Indigenous cultures – which the missionaries helped to bring to light in the field of Western history – showing how they succeeded in entering the areas of negotiation created by missionaries, and in producing their own cultural subjectivity.

The Iconography of Photography in Medallion Art Jorge L. Crespo Armáiz, 2015-08-06 In this work the author provides a

general overview of a varied number of antique medals designed as awards to honor photography or photographic achievements. Includes an extensive essay that analyses the iconographic design of these types of medals, which reflected the cultural mentalities of XIX century societies toward the presumed objectivity and truth behind the photographic image.

Re-Imagining Comparative Education Peter Ninnes, Sonia Mehta, 2004-06-09 This book provides clear and concise discussions of key elements of contemporary social theories and their application to the field of comparative education.

(In)Hospitable Encounters in Chicanx and Latinx Literature, Culture, and Thought Maria Antònia Oliver-Rotger, Pere Gifra-Adroher, 2024-10-17 This volume addresses the notion of (in)hospitality in the culture, literature, and thought of Chicanx and Latinx in the United States. It underscores those “stranger others” against whom nativist fear and state violence are directed: undocumented migrants, refugees, and asylum seekers. Critical analyses focus on the topics of immigration and state violence, hospitality in written and visual narratives, and the role of hospitality in the translation of academic and literary works. All essays explore the conditional character of hospitality towards Chicanx and Latinx and its attending myths and discourses. Dwelling on the predicament that individuals and groups face as strangers, unwelcome guests, and unwilling hosts, the essays also explore the ways in which Chicanx and Latinx writers, artists, and filmmakers may or may not challenge the guest-host relationship. The ethical concern that runs through the volume considers material history and the institutional, disciplinary regulation of the uncertainty of hospitality acts as factors determining the narratives about foreign others.

Em torno da imagem e da memória Elcio Loureiro Cornelsen, Elisa Amorim Vieira, Gonzalo Leiva Quijada, 2016-03-13 Os diversos ensaios que compõem o presente volume, 'Em torno da imagem e da memória', organizado por Elcio Cornelsen, Elisa Amorim e Gonzalo Leiva Quijada, transitam entre diversas expressões artísticas como a pintura, o cinema, a literatura, o desenho, a colagem e, sobretudo, a fotografia, seja enquanto retrato, registro documental, ou enquanto refotografia, fotopintura, fotografia pós-morte e pictorialismo. Assim, nos textos que procuram estabelecer relações entre imagem e memória na arte contemporânea, o que se observa predominantemente é o caráter híbrido da imagem apresentada pelos artistas, o seu caráter intermediático, que se configura na fronteira entre as diversas linguagens. Já nos ensaios que se voltam para as imagens de eventos traumáticos, ou que se voltam para a busca do que resta do passado no presente, evidencia-se o caráter de resistência da arte: resistência contra o horror, contra o trauma, contra a ausência e, sobretudo, resistência à política do esquecimento. Assim, este livro apresenta ao leitor o olhar múltiplo e instigante de diversos pesquisadores, artistas e escritores, em diálogo com alguns dos pensadores e filósofos indispensáveis para que se reflita o presente e para que se possa vislumbrar os rastros do passado que sobrevivem e insistem nos tempos atuais.

La fotografía Rouillé, André, 2017-04-19 Más allá de la historia, la verdadera apuesta de este libro es poner -la fotografía al derecho-: pensarla como una técnica en continuo proceso de transformación, fluida y plural, inherentemente vinculada a la

praxis económica y social. Lejos de concebir a la fotografía instrumentalmente como una herramienta para representar personas, cosas y acciones, Rouillé la entiende como una técnica productiva y reproductiva que opera dialécticamente en el seno de la cultura capitalista.

Poética de la ausencia Isabel Cadenas Cañón, 2019-03-14 ¿Cómo hablar sobre el pasado cuando ese mismo gesto está siendo cooptado y desactivado por el poder? Este ensayo sigue un hilo rojo en la cultura visual contemporánea para descubrir ciertas obras que subvierten las reglas impuestas por la llamada cultura de la Transición para referirse al pasado. En ellas se cifra la Poética de la ausencia: son obras subjetivas, inconclusas, abiertas e híbridas, entre la fotografía y el cine documental, que utilizan técnicas radicales de montaje y de reapropiación para desestabilizar la idea de que el pasado se puede recuperar de manera inofensiva. Al cuestionar la concepción del presente como un espacio liso y aproblemático, estas obras abren grietas, como quería Walter Benjamin, en la homogeneidad de la historia. Y en la de la propia escritura de este ensayo.

Viewing Photography in Post-Dictatorship Latin America David Rojinsky, 2022-11-30 This book examines the archival aesthetic of mourning and memory developed by Latin American artists and photographers between 1997-2016. Particular attention is paid to how photographs of the assassinated or disappeared political dissident of the 1970s and 1980s, as found in family albums and in official archives, were not only re-imagined as conduits for private mourning, but also became allegories of social trauma and the struggle against socio-political amnesia. Memorials, art installations, photo-essays, street projections, and documentary films are all considered as media for the reframing of these archival images from the era of the Cold War dictatorships in Argentina, Chile, Guatemala, and Uruguay. While the turn of the millennium was supposedly marked by “the end of history” and, with the advent of digital technologies, by “the end of photography,” these works served to interrupt and hence, belie the dominant narrative on both counts. Indeed, the book's overarching contention is that the viewer's affective identification with distant suffering when engaging these artworks is equally interrupted: instead, the viewer is invited to apprehend memorial images as emblems of national and international histories of ideological struggle.

Memoria cero Eunice Miranda Tapia, 2008

Género, familia y mentalidades en América Latina Pilar Gonzalbo, 1997 Over sekseverschillen, familierelaties en mentaliteit in Latijns-Amerika in de 19e en 20e eeuw.

Feminist Challenges in the Social Sciences Mari Luz Esteban, Mila Amurrio, 2010 Collection of articles on academic feminism, gender relations and history in the Basque Country--Provided by publisher.

Terrae Incognitae: Mapping the Unknown Carla Lois, 2024-12-23 The blank spots on a map and the legends that speak of terrae incognitae are among the most seductive sirens of the cartographic imagination. They hint at the existence of unknown lands, yet tell us nothing about what they are or what they might be like. Do such lands even exist? How many

types of terrae incognitae are there? What does it mean, and what has it meant, to mark a land as unknown? Why do so many maps of the last five centuries insist on reserving a place for unknown geographies? This book navigates the cartographic unknown, exploring its contribution to the history of knowledge and geographical culture.

Rituais da percepção Adalberto Müller,Alex Martoni,2019-01-04 Este livro é uma síntese das atividades desenvolvidas durante o I Colóquio Sentidos e Tecnologias: Rituais da Percepção, realizado na Universidade Federal Fluminense (UFF) em julho de 2017, com o apoio do CNPq e do Programa de Pós-Graduação em Estudos de Literatura da UFF. Ao longo de quatro dias, reunimos um grupo interdisciplinar de pesquisadores das áreas de Letras, Filosofia, Comunicação, Artes e Antropologia para discutir sobre as implicações estéticas e políticas dos modos contemporâneos de agenciamento da percepção e construção de subjetividades.

Fotografías durante el conflicto armado en Colombia Manuel Silva Rodriguez,2023-09-01 Desde el comienzo una premisa animó la investigación de la que es resultado este libro: si bien durante el conflicto en las capas urbanas hemos visto predominantemente fotografías hechas por fotoperiodistas —sobre todo a partir de los años más intensos, luego de la década de 1980—, mientras la confrontación se prolongó otras personas implicadas directamente en la contienda también hicieron fotos. Hay otras miradas que por mucho tiempo permanecieron ocultas y que apenas, recientemente, empezamos a conocer. Existen fotografías producidas durante la guerra que aún no hemos visto y quién sabe si algún día las veremos. Una de las propuestas que se explotan a partir del archivo conformado durante la investigación es que la práctica fotográfica y, evidentemente, las fotografías instituyen un campo visual, un espacio común.

La formación artística: creadores-historiadores-espectadores Begoña Alonso Ruiz,Javier Gómez Martínez,Julio J. Polo Sánchez,Luis Sazatornil Ruiz,Fernando Villaseñor Sebastián,Adrián Fernández Almoguera,Alberto Castán Chocarro,Alberto Fernández González,Alberto Luque,Alberto Martín Chillón,Alberto Soto Cortés,Alejandro Jaquero Esparcia,Alfredo J. Morales Martínez,Alicia Cámara Muñoz,Ana Asión Suñer,Ana Pérez Varela,Anaïs Laia Serrano García,Àngel Monlleó i Galcerà,Àngel Peña Martín,Antonio Holguera Cabrera,Antonio Urquizar Herrera,Azucena Hernández Pérez,Bárbara Barreiro León,Beatriz Cordero Martín,Belén Calderón Roca,Belén Ibáñez Abella,Berta Gilabert Hidalgo,Carlos Nogales Márquez,Carmina Dovale Carrión,Catalina Cantarellas Camps,Cristina Eugenia Íscar Gamero,Cristina Igual Castelló,Cristina Rodríguez Samaniego,David Chao Castro,Diana Lucía Gómez Chacón,Diana Olivares Martínez,Elena Martín Martínez de Simón,Elena Sepulveda Iturzaeta,Esperanza de los Reyes Aguilar,Esther Parpal Cabanes,Esther Rodríguez Ortiz,Esther Solé i Martí,Eva Calvo,Eva Díez Patón,F. Javier Panera Cuevas,Fátima Bethencourt Pérez,Fátima López Pérez,Fernando González Moreno,Fernando Marías,Francisco de Asís García García,Francisco Javier Domínguez Burrieza,Gemma Avinyó Fontanet,Gerardo Boto Varela,Gerardo Rebanal Martínez,Gloria Espinosa Spínola,Gretel Piquer Viniegra,Guadalupe Romero Sánchez,Ignacio J. López Hernández,Inmaculada Rodríguez Moya,Irene González Hernando,Irene Valle Corpas,Isabel García

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Arte, las fuentes, la historiografía y la literatura artística y, por último, el dedicado a proyectos, tesis y grupos de I+D+i) presentan una visión actualizada de algunas de las tendencias de la investigación en Historia del Arte.

Unveiling the Magic of Words: A Overview of "**El Acto Fotografico Philippe Dubois** "

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**El Acto Fotografico Philippe Dubois** ," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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