

## Readings on Documentary Photography

### *Starter List*

**Books:** 25

**Chapters:** 10 (2)

**Articles:** 11 (2.2)

Adams, R. (1994). *Why People Photograph: Selected Essays and Reviews*. New York: Aperture.

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Barry, A. M. (1997). *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication*. Albany: State University of New York Press. Pg. 137-154.

Barthes, R. (1981). *Camera Lucida: Reflections on Photography*. New York: Hill and Wang.

Bazin, A., & Gray, H. (1960). The Ontology of the Photographic Image. *Film Quarterly*, 13(4). Pg. 4-9.

Becker, H. (1974). Photography and Sociology. *Studies in the Anthropology of Visual Communication*, 3(26).

Becker, H. (2004). Photography as Evidence, Photographs as Exposition. In *Picturing the Social Landscape: Visual Methods and the Sociological Imagination*. Routledge.

Belsey, A. (1992) Chapter 6: Privacy, Publicity and Politics. In *Ethical Issues in Journalism and the Media*. Eds Andrew Belsey & Ruth Routledge.

Benjamin, W. (1982) The Author as Producer. In Victor Burgin [ed] *Thinking Photography*. XX: MacMillan.

Berger, J. (1972). *Ways of Seeing*. London: British Broadcasting Corp.

Berger, J. (1992). *About Looking*. New York: Vintage.

Bourdieu, P. (1990) *Photography: A Middlebrow Art*. Stanford: Stanford University Press.

Burgin, V., Benjamin, W., Eco, U., Sekula, A., Tagg, J., & Watney, S. (1982). *Thinking Photography*. London: Macmillan Education.

Burgin, V. (2001) *The Currency of the Photograph*. In Alvarado, M., Buscombe, E., & Collins, R. (Eds.) *Representation and Photography: A Screen education reader*. New York: Palgrave.

Clarke, G. (1997). Chapter 8: *The Photograph*. Oxford: Oxford University Press.

Coles, R. (2007) *The Tradition: Fact and Fiction*. In Hesford, W. S., & Brueggemann, B. J. (2007). *Rhetorical Visions: Reading and Writing in a Visual Culture*. Upper Saddle River: Pearson & Prentice Hall. Pg. 505-529.

Cruz, E. G., & Meyer, E. T. (2012). Creation and Control in the Photographic Process: iPhones and the Emerging Fifth Moment of Photography. *Photographies*, 5(2). Pg. 203-221.

Dubow, J. (2004). "Outside of Place and Other than Optical: Walter Benjamin and the Geography of Critical Thought." *Journal of Visual Culture*, 3(3). Pg. 259-274.

Flusser, V. (2000). *Towards a Philosophy of Photography*. London: Reaktion.

Friday, J. (2002) Chapter 1: *Aesthetics and Photography*. Aldershot; Burlington: Ashgate.

Friday, J. (2002) Chapter 2: *Aesthetics and Photography*. Aldershot; Burlington: Ashgate.

Fyfe, G., & Law, J. (1988). *Picturing Power. Visual Depiction and Social Relations*. London: Routledge.

Giblett, R. J., & Tolonen, J. P. (2012). *Photography and Landscape*. Bristol: Intellect.

Goffman, E. (1959). *The Presentation of Self in Everyday Life*. Harmondsworth: Penguin.

Hammond, J. (2004) *Photography and Ambivalence*. *Visual Studies* 19(2). Pg. 135-145.

Harper, D. (1982). *Good Company: A Tramp Life*. Chicago: University of Chicago Press.

Kaplan, L. (2005) *American Exposures: Photography and Community in the Twentieth Century*. Minneapolis: University of Minnesota Press.

Latour, B. (1986). *Visualization and Cognition: Thinking with Eyes and Hands*. In *Knowledge and Society Studies The Sociology of Culture Past and Present*. 6 Pg. 1-40.

Lister, M. (2007). *A Sack in the Sand Photography in the Age of Information*. *Convergence: The International Journal of Research into New Media Technologies*, 13(3).

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Lynch, M. (1991). Pictures of Nothing? Visual Construal's in Social Theory. *Sociological Theory* 1(9). Pg. 1-21.

McQuire, S. (2013). Photography's Afterlife: Documentary Images and the Operational Archive. *Journal of Material Culture*, 18(3). Pg. 223-241.

Mitchell, W. J. T. (2002). Showing Seeing: A Critique of Visual Culture. *Journal of Visual Culture*, 1(2). Pg. 165-181.

Mitchell, W. J. T. (2005). *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press.

Newhall, B. (1982). *The History of Photography: From 1839 to the Present* (5th ed.). The Museum of Modern Art: Boston.

Peterson, N. (2003) The Changing Photographic Contract: Aborigines and Image Ethics. In Pinney, C., & Peterson, N. (eds). *Photography's Other Histories*. Durham: Duke University Press. Pg. 119-145.

Rothstein, A. (1986) *Documentary Photography*. Boston: Focal Press.

Schwartz, J. (2007). "Photographic Reflections: Nature, Landscape, & Environment." *Environmental History*, 12(4): 966-993.

Sliwinski, S. (2004) A Painful Labour: Responsibility and Photography. *Visual Studies*, 19(2): 150-161.

Sliwinski, S (2011). *Human Rights in Camera*. Chicago: University of Chicago Press.

Sontag, S. (2002). *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux.

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Tagg, J. (1978) "The Currency of the Photograph" In Alvarado, M., Buscombe, E., & Collins, R. (Eds.) *Representation and Photography: a Screen Education Reader*. New York: Palgrave. Pg. 87-118.

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Wells, L. (2011). *Land Matters: Landscape Photography, Culture and Identity*. London: I.B. Tauris.

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