

# Picturing Ourselves Photography And Autobiography

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## ROBINSON KAISER

*Portrait of Myself* University of Chicago Press

This book explores hybrid memoirs, combining text and images, authored by photographers. It contextualizes this sub-category of life writing from a historical perspective within the overall context of life writing, before taking a structural and cognitive approach to the text/image relationship. While autobiographers use photographs primarily for their illustrative or referential function, photographers have a much more complex interaction with pictures in their autobiographical accounts. This book explores how the visual aspect of a memoir may drastically alter the reader's response to the work, but also how, in other cases, the visual parts seem disconnected from the text or underused.

*Self-projection* Routledge

Photography as an everyday practice is once again changing dramatically. At this moment of transition from analogue to digital, *Digital Snaps* aims to develop a new media ecology that can accommodate these changes to photography 'as we know it'. Expert contributors representing varied disciplines demonstrate how and to what extent the traditional social practices, technologies and images of analogue photography are being transformed with the movement to digital photography. They zoom in on typical, vernacular, everyday practices: the development of the family photo album from a physical object in the living room to a digital practice on the Internet; the use of mobile phones in everyday life; photo communities on the Internet; photo booth photography; studio photography; and fine arts' appropriation of amateur photography. They explore how this media convergence transforms the media ecology - the networks, objects, performances, meanings and circulations - of vernacular photography, as we research it through ordinary people's use of such new cameras and interactive Internet spaces as part of their everyday lives.

*Handbook of Autobiography / Autofiction* UNM Press

How are photographs understood as narratives? In this book twenty-two original critical essays tackle this overarching question in a series of case studies moving chronologically across the history of photography from the 1840s to the twenty-first century. The contributors explore the intersections of photography with history, memory, autobiography, time, death, mapping, the discourse of Orientalism, digital technology, and representations of race and gender. The essays range in focus from the role of photographic images in the memorialization of the Holocaust, the Argentine "Dirty War," and Japanese American internment camps through Man Ray's classic image "Noire et blanche" and Nan Goldin's "The Ballad of Sexual Dependency" to the function of family albums in nineteenth-century England and America.

*Rewriting Texts Remaking Images* Cornell University Press

The photograph found a home in the book before it won for itself a place on the gallery wall. Only a few years after the birth of photography, the publication of Henry Fox Talbot's "The Pencil of Nature" heralded a new genre in the history of the book, one in which the photograph was the primary vehicle of expression and communication, or stood in equal if sometimes conflicted partnership with the written word. In this book, practicing photographers and writers across several fields of scholarship share a range of fresh approaches to reading the photobook, developing new ways of understanding how meaning is shaped by an image's interaction with its text and context and engaging with the visual, tactile and interactive experience of the photobook in all its dimensions. Through close studies of individual works, the photobook from fetishised objet d'art to cheaply-printed booklet is explored and its unique creative and cultural contributions celebrated.

*Reading Autobiography Now* Univ. Press of Mississippi

Through a series of case studies from the mid-eighteenth century to the start of the twenty-first, this

collection of essays considers the historical insights that ethno/auto/biographical investigations into the lives of individuals, groups and interiors can offer design and architectural historians.

Established scholars and emerging researchers shed light on the methodological issues that arise from the use of these sources to explore the history of the interior as a site in which everyday life is experienced and performed, and the ways in which contemporary architects and interior designers draw on personal and collective histories in their practice. Historians and theorists working within a range of disciplinary contexts and historiographical traditions are turning to biography as means of exploring and accounting for social, cultural and material change - and this volume reflects that turn, representing the fields of architectural and design history, social history, literary history, creative writing and design practice. Topics include masters and servants in eighteenth-century English kitchens; the lost interiors of Oscar Wilde's 'House Beautiful'; Elsa Schiaparelli's Surrealist spaces; Jean Genet, outlaws, and the interiors of marginality; and architect Lina Bo Bardi's 'Glass House', S?Paulo, Brazil.

*Self-Projection* Springer

An award-winning psychologist and professional photographer join forces in writing this unique creative guide to exploring and understanding your life: who you are, what you value, and what you wish to achieve. *A Creative Guide to Exploring Your Life* brims with imaginative exercises and examples that use the power of photography, art, and writing as tools for self-discovery. It provides clear and accessible guidance on how to explore different parts of your identity: take a photograph of yourself in a role you don't typically play, draw a visual timeline of your life and consider its key turning points; explore your sense of place in history by writing about a major historical event that has changed your life. Exercises are accompanied by searching questions for self-reflection, and are complemented by examples of each exercise to provoke ideas and inspiration. Featuring additional guidance for teachers, counselors, and other professionals running the exercises in group settings, this book offers a dynamic and enjoyable way for you to explore different aspects of your life.

*Picturing the Self* Routledge

This collection explores the cultural fascination with social media forms of self-portraiture, "selfies," with a specific interest in online self-imaging strategies in a Western context. This book examines the selfie as a social and technological phenomenon but also engages with digital self-portraiture as representation: as work that is committed to rigorous object-based analysis. The scholars in this volume consider the topic of online self-portraiture—both its social function as a technology-driven form of visual communication, as well as its thematic, intellectual, historical, and aesthetic intersections with the history of art and visual culture. This book will be of interest to scholars of photography, art history, and media studies.

*The Photographer as Autobiographer* Routledge

Photography has transformed the way we picture ourselves. Although photographs seem to "prove" our existence at a given point in time, they also demonstrate the impossibility of framing our multiple and fragmented selves. As Linda Haverty Rugg convincingly shows, photography's double take on self-image mirrors the concerns of autobiographers, who see the self as simultaneously divided (in observing/being) and unified by the autobiographical act. Rugg tracks photography's impact on the formation of self-image through the study of four literary autobiographers concerned with the transformative power of photography. Obsessed with self-image, Mark Twain and August Strindberg both attempted (unsuccessfully) to integrate photographs into their autobiographies. While Twain encouraged photographers, he was wary of fakery and kept a fierce watch on the distribution of his photographic image. Strindberg, believing that photographs had occult power, preferred to photograph himself. Because of their experiences under National Socialism, Walter Benjamin and Christa Wolf feared the dangerously objectifying power of photographs and omitted them from their autobiographical writings. Yet Benjamin used them in his photographic conception

of history, which had its testing ground in his often-ignored Berliner Kindheit um 1900. And Christa Wolf's narrator in *Patterns of Childhood* attempts to reclaim her childhood from the Nazis by reconstructing mental images of lost family photographs. Confronted with multiple and conflicting images of themselves, all four of these writers are torn between the knowledge that texts, photographs, and indeed selves are haunted by undecidability and the desire for the returned glance of a single self.

**Digital Snaps** Manchester University Press

*Borderlines. Autobiography and Fiction in Postmodern Life Writing* locates and investigates the borderlines between autobiography and fiction in various kinds of life-writing dating from the last thirty years. This volume offers a valuable comparative approach to texts by French, English, American, and German authors to illustrate the different forms of experimentation with the borders between genres and literary modes. Gudmundsdóttir tackles important contemporary concerns such as autobiography's relationship to postmodernism by investigating themes such as memory and crossing cultural divides, the use of photographs in autobiography and the role of narrative in life-writing. This work is of interest to students and scholars of comparative literature, postmodernism and contemporary life-writing.

*Light Writing & Life Writing* BRILL

On the surface, the use of photography in autobiography appears to have a straightforward purpose: to illustrate and corroborate the text. But in the wake of poststructuralism, the role of photography in autobiography is far from simple or one-dimensional

**Phototextualities** UNC Press Books

This is the story of the internationally acclaimed American woman Margaret Bourke-White, who for over thirty years made photographic history: as the first photographer to see the artistic and storytelling possibilities in American industry, as the first to write social criticism with a lens, and as the most distinguished and venturesome foreign correspondent-with-a-camera to report wars, politics and social and political revolution on three continents. In this poignant autobiography, Bourke-White details her fight against Parkinson's disease, and recounts tales of her struggles to master her art and craft, of photographing Stalin, Gandhi and many other notables, of being torpedoed off North Africa while reporting World War II, of flying combat missions, of photographing the dread murder camps of Nazi Germany, of touring Tobacco Road to produce the book *You Have Seen Their Faces* with Erskine Caldwell (whom she later married), of adventures—and wonderful picture-taking—in the mines of South Africa, in the frozen North, in war-torn Korea. Illustrated throughout with over 70 of Margaret Bourke-White's fine photographs, this is the great life story of a great American, greatly yet modestly told.

**Autobiographical Comics** Routledge

In 1957, a decade before Roland Barthes announced the death of the author, François Truffaut called for a new era in which films would "resemble the person who made" them and be "even more personal" than an autobiographical novel. More than five decades on, it seems that Barthes has won the argument when it comes to most film critics. The cinematic author, we are told, has been dead for a long time. Yet Linda Haverty Rugg contends not only that the art cinema auteur never died, but that the films of some of the most important auteurs are intensely, if complexly, related to the lives and self-images of their directors. *Self-Projection* explores how nondocumentary narrative art films create alternative forms of collaborative self-representation and selfhood. The book examines the work of celebrated directors who plant autobiographical traces in their films, including Truffaut, Bergman, Fellini, Tarkovsky, Herzog, Allen, Almodóvar, and von Trier. It is not simply that these directors, and many others like them, make autobiographical references or occasionally appear in their films, but that they tie their films to their life stories and communicate that link to their audiences. Projecting a new kind of selfhood, these directors encourage identifications between themselves and their work even as they disavow such connections. And because of the collaborative and technological nature of filmmaking, the director's self-projection involves actors, audience, and the machines and institution of the cinema as well. Lively and accessible, *Self-Projection* sheds new light on the films of these iconic directors and on art cinema in general, ultimately showing how film can transform not only the autobiographical act but what it means to have a self.

**Benjamin, Barthes and the Singularity of Photography** Oxford University Press, USA

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles, autobiographical writing has maintained, even enhanced, its popularity and importance. By conceiving autobiography in a wide sense that includes memoirs, diaries, self-portraits and autofiction as well as media transformations of the genre, this three-volume handbook offers a comprehensive survey of theoretical approaches, systematic aspects, and historical developments in an international and interdisciplinary perspective. While autobiography is usually considered to be a European tradition, special emphasis is placed on the modes of self-representation in non-Western cultures and on inter- and transcultural perspectives of the genre. The individual contributions are closely interconnected by a system of cross-references. The handbook addresses scholars of cultural and literary studies, students as well as non-academic readers.

*"Biography, Identity and the Modern Interior"* Springer Nature

This book explores 21st-century uses of the second- and third-person perspective in Anglophone autobiographical narratives by canonical male writers. Through detailed readings of contemporary autobiographical works by Paul Auster, Julian Barnes, J.M. Coetzee, and Salman Rushdie, the study demonstrates the multiple aesthetic, rhetorical, and un/ethical implications of the choice of narrative perspective as well as the uncommon step of articulating the self from a perspective which is not I. Drawing on (rhetorical) narratology and autobiography theory, the book engages with questions and tensions of subjectivity and relationality, the interplay of distance and proximity resulting from the narrative perspective, and its effects on the relationship between autobiographer, text, and reader. In addition, the book traces relevant guiding principles that the authors use to navigate their self-narratives in relation to others, such as questions of embodiment, visibility, grief, ethics, and politics. Situating the narratives in their socio-political and cultural context, the book uncovers to what extent these autobiographical narratives reflect the authors' position between self-withdrawal and self-promotion as well as their response to questions of male agency, self-stylisation, and celebrity status.

**A Creative Guide to Exploring Your Life** Routledge

Widely recognized in his character of the Tramp, Charlie Chaplin transcended the role of actor to become screenwriter, director, composer, producer, and finally studio head. The subject of numerous biographical studies, Chaplin has been examined as both myth and man, but these treatments fail to adequately address the often-overlooked complexity of his filmmaking. *Refocusing Chaplin: A Screen Icon through Critical Lenses* features essays that examine the actor and director

through various theoretical perspectives—including Marxism, feminism, gender studies, deconstruction, psychoanalytic criticism, new historicism, performance studies, and cultural criticism. Complementing this range of intellectual inquiry is the wide reach of films discussed, from *The Circus* (1928), *The Gold Rush* (1925), and *City Lights* (1931) to *Modern Times* (1936), *The Great Dictator* (1940), *Monsieur Verdoux* (1947), and *Limelight* (1952). Shorter films, such as "The Pawnshop" (1916), "The Rink" (1916), and "A Dog's Life" (1918) are also examined. These essays analyze the tensions between the carefully constructed worlds of Chaplin's films and their cultural contexts. The varied approaches and range of materials in this volume not only comprehensively assess the screen icon but also foster a conversation that exemplifies the best of intellectual exchange. *Refocusing Chaplin* provides a unique view into the work of one of cinema's most important and influential artists.

**Luminous presence** U of Minnesota Press

*Luminous presence: Derek Jarman's life-writing* is the first book to analyse the prolific writing of queer icon Derek Jarman. Although he is well known for his avant-garde filmmaking, his garden, and his AIDS activism, he is also the author of over a dozen books, many of which are autobiographical. Much of Jarman's exploration of post-war queer identity and imaginative response to HIV/AIDS can be found in his books, such as the lyrical AIDS diaries *Modern Nature* and *Smiling in Slow Motion*. This book fully explores, for the first time, the remarkable range and depth of Jarman's writing. Spanning his career, Alexandra Parsons argues that Jarman's self-reflexive response to the HIV/AIDS crisis was critical in changing the cultural terms of queer representation from the 1980s onwards. *Luminous presence* is of great interest to students, scholars and readers of queer histories in literature, art and film.

**Snapshots of the Soul** Scarecrow Press

The twenty-four essays in *Rewriting Texts Remaking Images: Interdisciplinary Perspectives* examine the complex relationships between original creative works and subsequent versions of these originals, from both theoretical and pragmatic perspectives. The process involves the rereading, reinterpretation, and rediscovery of literary texts, paintings, photographs, and films, as well as the consideration of issues pertaining to adaptation, intertextuality, transcodification, ekphrasis, parody, translation, and revision. The interdisciplinary analyses consider works from classical antiquity to the present day, in a number of literatures, and include such topics as the reuse and resemantization of photographs and iconic images.

**The Routledge Companion to Fashion Studies** Pickle Partners Publishing

The emergence of photography in the mid-nineteenth century transformed ideas about how the self and nature could be pictured. Although the autobiographical potential of photography seems self-evident today, Sean Meehan takes us back to the birth of the medium when some of America's preeminent authors began to think about photography's implications for the representation of identity and the nature of autobiographical writing. Both photography and autobiography involve a tension between disclosing and concealing their means of production: a chemical process for one, the writing process for the other. Meehan examines how four major authors—Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, and Walt Whitman—were well aware of this tension and explored it in their work. By examining the implications of early photography in their writings, he shows how each engaged the new visual medium, how photography mediated their conceptions of self-representation, and how their appropriation of photographic thinking created a new kind of autobiography. Examining the metonymic nature of photography, Meehan explores how the new medium influenced conceptions of visual and verbal representation. He intertwines these four writers' reflections on photography in Emerson's *Representative Men*, Thoreau's journals, Douglass's narratives of slavery, and Whitman's *Specimen Days* with theories of photography as expounded by its inventors and observers, from Louis Daguerre and William Talbot in Europe to Oliver Wendell Holmes and Marcus Root in America. As the first book to focus on the emergence of this new visual medium during the American Renaissance, *Mediating American Autobiography* shows us what photography means for American literature in general and for the genre most closely linked to it in particular. Because the engagement of these writers with photography has been neglected in previous scholarship, Meehan's work provocatively bridges the study of two media and illuminates an important aspect of American thought and culture at the dawn of the technological era.

*Hybridity in Life Writing* Routledge

*Cosmopolitan Twain* takes seriously Mark Twain's life as a citizen of urban landscapes: from the streets of New York City to the palaces of Vienna to the suburban utopia of Hartford. Traditional readings of Mark Twain orient his life and work by distinctly rural markers such as the Mississippi River, the Wild West, and small-town America; yet, as this collection shows, Twain's sensibilities were equally formed in the urban centers of the world. These essays represent Twain both as a product of urban frontiers and as a prophet of American modernity, situating him squarely within the context of an evolving international and cosmopolitan community. As Twain traveled and lived in these locales, he acquired languages, costumes, poses, and politics that made him one of the first truly cosmopolitan world citizens. Beginning with New York City—where Twain spent more of his life than in Hannibal—we learn that his early experiences there fed his fascination with racial identity and economic privilege. While in St. Louis and New Orleans, Twain developed a strategic detachment that became a part of his cosmopolitan persona. His contact with bohemian writers in San Francisco excited his ambitions to become more than a humorist, while sojourns in Buffalo and Hartford marked Twain's uneasy accommodation to domesticity and cultural prominence. London finally liberated him from his narrowly constructed national identity, while Vienna allowed him to fully achieve his transnational voice. The volume ends by presenting Elmira, New York, as a complement, and something of a counterpart, to Twain's cosmopolitan life, creating a domestic retreat from the pace and complexity of an increasingly urban, modern America. In response to each of these cities, Twain generated writings that marked America's movement into the twentieth century and toward the darker realities that made possible this cosmopolitan state. *Cosmopolitan Twain* presents Twain's eventual descent into skepticism and despair not as a departure from his early values but rather as a dark awakening into the new terms of American identity, history, and moral authority. This collection reveals a writer who is decidedly less static than the iconic portrait that dominates popular culture. It offers a corrective to the familiar image of Twain as the nostalgic voice of America's rural past, presenting Twain as a citizen of modernity and a visionary of a global and cosmopolitan future.

*The Pragmatics of Literary Testimony* Walter de Gruyter GmbH & Co KG

Ideas of selfhood, from Descartes' theory of "I think therefore I am" to postmodern notions of the fragmented and de-centred self, have been crucial to the visual arts. Gen Doy explores this relationship, from Holbein's "Ambassadors" and the early modern period up to and beyond Marc Quinn's "Self" (Blood Head). Arguing that the importance of subjectivity for art goes far beyond self-portraits, she explores such topics as self-expression; the self, work and consumption; self-presentation; photography and the theatre of the self; the marginalized - beggars and asylum seekers - and "the real me". A wide range of artists, including Tracey Emin, Jeff Wall, Eugène Palmer and Karen Knorr, are discussed, as well as historical material from earlier periods.