Photography

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing.

Individual chapters cover:
* Key debates in photographic theory and history
* Documentary photography and photojournalism
* Personal and popular photography
* Photography and the human body
* Photography and commodity culture
* Photography as art.

This revised and updated edition includes:
* New case studies on topics such as Black Lives Matter and the racialised body, the #MeToo movement, materialism and embodiment, nation branding and an extended critical discussion of landscape as genre.
* Illustrated with over 100 colour and black and white photographs, it features work from Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Mari Katayama, Sant Khalsa, Karen Knorr, Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall.
* Fully updated resource information, including guides to public archives and useful websites, a full glossary of terms and a comprehensive bibliography, plus additional resources at routledgetextbooks.com/textbooks/9780367222758/ make this an ideal introduction to the field.

Liz Wells is Professor Emeritus in Photographic Culture, Faculty of Arts, Humanities and Business, University of Plymouth, UK.

Contributors: Carole Baker, Michelle Henning, Patricia Holland, Derrick Price, Anandi Ramamurthy and Liz Wells.

'More than 20 years after its original publication, *Photography: A Critical Introduction* remains a key go-to text for photography students. This new edition sees canonical case studies such as Dorothea Lange's *Migrant Mother* joined by new material on #MeToo and Black Lives Matter securing the book's place as an important resource for students interested in exploring photography in its social and political contexts.'

Sally Miller, *Senior Lecturer Photography, University of Brighton, UK*

'In its sixth edition, the *Critical Introduction* remains at the top of any booklist for students of photography. True to its aim, it introduces the principal concepts and debates for photography history, theory and practice, with plenty of examples and accessible analyses. Updated for a photography that has thoroughly assimilated digital technology, it provides insightful and critical overviews of the developing approaches to understanding and using photography in response to its ubiquitous availability and to changes in theoretical thinking.'

Jane Tormey, *Author of* The Routledge Companion to Photography Theory; Cities and Photography; Photographic Realism: Late Twentieth-Century Aesthetics

Photography
A Critical Introduction

Sixth edition

EDITED BY LIZ WELLS

Contents

Contributors

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Michelle Henning became Chair in Photography and Media at Liverpool University in 2019. Previously she taught at the University of West London, the University of Brighton and the University of the West of England, Bristol. She has also worked as an art director, artist and designer. She is author of *Museums Media and Cultural Theory* (2006) *and Photography: The Unfettered Image* (2018), and editor for *Museum Media* (2015). She has published numerous articles and chapters on photography since 1995. Her current research projects are on the British photographic company Ilford in the 1920s and '30s, and on changing ideas and practices in digital networked photography.

Patricia Holland is an independent scholar specialising in television, photography and popular imagery. Her interest in domestic photography and popular imagery goes back to the 1980s, when she collaborated with photographer Jo Spence to produce *Family Snaps: The Meanings of Domestic Photography* (Virago 1991). She is also the author of *Picturing Childhood* (I.B. Tauris 2006). She has contributed to several Readers on photography, television and cultural studies and is the author of *The Angry Buzz: 'This Week' and Current Affairs Television* (I.B. Tauris 2006) and *Broadcasting and the NHS in the Thatcherite 1980s: The Challenge to Public Service* (Palgrave Macmillan 2013).

Derrick Price is a freelance writer and researcher who has published widely on photography, film and literature. He worked for many years in higher education and was Associate Dean of the Faculty of Art, Media and Design at the University of the West of England for some ten years. He is an active participant in cultural projects and has been Chair of the Council of Management, Watershed Media

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Liz Wells is Emeritus Professor in Photographic Culture, Faculty of Arts, Humanities and Business, University of Plymouth, UK. Publications on landscape include *Land Matters, Landscape Photography, Culture and Identity* (2011). She edited *The Photography Reader* (2nd ed. 2019) and *The Photography Culture Reader* (2019), and is co-editor *photographies*, Routledge journals. She has contributed numerous essays on people and place to photographers' monographs and exhibition catalogues. Recent exhibitions as curator include *Seedscapes: Future-Proofing Nature* (Impressions Gallery, Bradford, Autumn 2020, and UK tour); *Layers of Visibility* (Nicosia Municipal Arts Centre, 2018); *Light Touch* (Maryland Arts Place for Baltimore Washington International Airport, Feb–June 2014); *Sense of Place, European Landscape Photography* (BOZAR, Brussels, 2012); and *Landscapes of Exploration*, recent British art from Antarctica (UK tour: Plymouth, Cambridge, Bournemouth, 2012–2015). She served as an elected member of the Board of Directors, Society for Photographic Education, 2011–2018.

Editor's preface

This is the sixth edition of a publication first discussed in 1993, almost three decades ago. This book aimed to remedy the absence of a good, coherent introduction to issues in photography theory, and resulted from the frustrations of teaching without the benefit of a succinct introductory textbook. In the 1980s there were a number of published histories of photography which defined the field according to various agendas, although almost invariably with an emphasis upon great photographers, historically and now. Fewer publications critically engaged with debates about the nature of photographic seeing. Most were collections of essays pitched at a level that assumed familiarity with contemporary cultural issues and debates which students new to this field of enquiry may not yet have had.

The genesis of this book was complex. The first edition resulted initially from a meeting between myself and Rebecca Barden, then Media Editor at Routledge, in which she solicited suggestions for publications which would support the current curriculum. Responding subsequently to her invitation to put forward a developed book proposal, two factors were immediately clear: first, that the attempt to be relatively comprehensive could best be tackled through a collective approach. Thus, a team of writer-researchers was assembled right from the start of the project. Second, it quickly became apparent that the project was, in effect, impossible. Photography is ubiquitous. As a result, there are no clear boundaries. It follows that there cannot be precise agreement as to what a 'comprehensive' introduction and overview should encompass, prioritise or exclude. After much consideration, we focused on issues and areas of practice that, given our experience as lecturers in a number of different UK university institutions, we knew feature frequently. That we worked to a large extent in relation to an established curriculum did not mean that the project has been either straightforward or easy. On the contrary, the intention to introduce and explore issues reasonably fully, taking account of what critics have had to say on various aspects of photographic practices, involved investigating and drawing upon a wide and diverse range of resources.

The overall response to the first edition was positive. Comments included some useful suggestions, many of which we incorporated within the second, revised edition which, in response to feedback, included a new chapter on the body in photography. This chapter, taken as a whole, stands as an example of the range of debates that may become engaged when the content or subject matter of images is taken as a starting point. In this respect it contrasts in

particular with Chapters 2 and 6, in which the focus is on a specific genre, or an arena, of practice. The third edition was updated and included colour plates. It was translated and published in Greek in 2008. The fourth edition was further amended and incorporated colour illustrations throughout. A Chinese translation was published in 2012, swiftly followed by a Korean version.

More radically, in the fifth edition we dropped the final chapter. When we first planned the book there were key debates raging as to the import, impact and likely future developments for the digital in photography. These debates questioned some of what had previously been taken for granted in photographic documentation. Previous editions had included a final chapter, titled 'Photography in the age of electronic imaging', intended as a reference to Walter Benjamin's famous article on 'The Work of Art in an Era of Mechanical Reproduction' and, indeed, to debates of the early twentieth century on the social implications of the mass reproduction and circulation of photographic imagery. At the time of our first edition, there were discussions as to the implications of a shift from analogue to digital imaging – for reference, two of the diagrams that illustrated this discussion follow the Glossary in this edition. Now this is past history, the digital is completely integrated within photographic procedures in terms of making and (online) contexts of circulation and, more particularly, is no longer a matter of theoretical challenge or debate. The transcendence of questioning the import of the advent of the digital, along with the realisation that there are many questions to be asked about the social implications of visual media within virtual (global) space, led us to decide to integrate all discussion of the digital within the other chapters.

As editor, further researching this book over the 25 years since the first edition has led to further questions, as well as to engaging discoveries. The tension between looking, thinking, investigation and discovery is one of the pleasures of academic research. Repeatedly revising the book has offered opportunities to revisit and further clarify various points as well as to reflect on recent critical developments in historical research and theoretical engagements. Given the number of publications on photography that have appeared in the last two decades, although we have expanded discussion of further reference, it is no longer possible to cite every relevant book, journal article or website. There is much more out there for you to explore!

This book aims to be relevant, and of interest, to students of photography, graphics, fine art, art and design history, journalism, media studies, communication and cultural studies. We hope that it proves both useful and enjoyable.

Acknowledgements

Illustration acknowledgements

We are indebted to the people and archives below for permission to reproduce the photographs in this book.

DISCLAIMER

Herbert Bayer, *Lonely Metropolitan*, 1932

Introduction

LIZ WELLS

Introduction

THE PURPOSE OF THIS BOOK

This book introduces and offers an overview of conceptual issues relating to photography and to ways of thinking about photographs. It considers the photograph as an artefact used in a range of different ways and circumstances, and photography as a set of practices that take place in particular contexts. Thus it is essentially about engaging with photographic images rather than about their making. The principal purpose is to introduce key debates, and to indicate sources and resources so students (and other readers) can further develop lines of enquiry relevant to them. The book primarily examines debates and developments in Britain, other parts of Europe and in North America. The perspective is informed by the British base of the team of writers, particularly showing the influence of cultural studies within British academia in the 1990s when the book was first planned. Our writing thus reflects a specific point of departure and context for debates. There is no chronological history. Rather, we discuss past attitudes and understandings, technological limitations and developments and socio-political contexts through focus on issues pertinent to contemporary practices. In other words, we consider how ideas about photography have developed in relation to the specific focus, or field of practice that forms the theme of each chapter. We cannot render theory easy, but we can contribute to clarifying key issues by pointing to ways in which debates have been framed.

Why study theory? As will become clear, theory informs practice. Essentially there are two choices. You can disregard theoretical debates, taking no account of ways in which images become meaningful, thereby

limiting critical understanding and, if you are a photographer, restricting the depth of understanding supporting your own work. The alternative is to engage consciously with questions of photographic meaning and materiality in order to develop critical perceptions which can be brought to bear upon photographic practices, historically and now, or upon your own photography.

HOW TO USE THIS BOOK

This book introduces a range of debates pertaining to specific fields of photographic practice. We identify key reading and other resources, in order to illuminate critical debates about photography itself, and to place such debates in relation to broader theoretical and critical discussions. Our aim is to mediate such discussions, indicating key intellectual influences within the debates and alerting you to core reading and other resources. In some instances, our recommendations are highly directive. Thus, we summarise and appraise different critical positions, and point to books and articles in which these positions have been outlined. In most cases the literature which we discuss offers clear priorities and quite explicit points of view in relation to photographic cultures. One part of our task is to draw attention to implicit, underlying assumptions that inform the theoretical stances adopted.

Since the purpose of the book is to introduce issues and ideas that may not yet be familiar, design elements have been incorporated to help. Some chapters include specific case studies that are separated from the main flow of text. This is so that they can be seen in relation to the main argument, but also considered relatively autonomously. Likewise, photographs are sometimes used to illustrate points of discussion. In Chapters 2, 3 and 6, images may also be viewed in terms of historical lines of development. In order to facilitate visual connections we have limited the range of topics or genres in each chapter. Thus, for instance, Chapter 2, on documentary practices, concentrates primarily upon street photography. Comparison of images of similar content should help you to see some of the ways in which forms and styles of documentary and photojournalism have changed over time. It should be added that, in order to keep the size (and price) of the book reasonably manageable, we have used fewer photographs than is really desirable in a book about photography. You will need to use other visual sources, books and archives, alongside this book, in order to pursue visual analysis in proper detail.

There is a margin for notes throughout the book. Key references to core reading, and also to archive sources, appear in the margin so you can follow up the issues and ideas which have been introduced. References are repeated in a consolidated bibliography at the end. The margins are also used for technical definitions and for mini-biographies of key theorists. Terms which may be new to you are printed in bold on their first occurrence in each chapter,

and there is a glossary at the end of the book. We also list principal magazines and journals published in English, and some key archives.

The book is in six chapters, each of which may be read separately, although there are points of connection between them. We have indicated some of these links between chapters, but it is up to you to think them through in detail and to make sense of them in relation to your own specific interests. A summary of the principal content of each chapter follows at the end of this introduction. This will help you to map your route through the book.

Over the course of the 25 years of this textbook photography has changed in various respects, with a number of issues slipping off the agenda or reformulated to take into account new socio-political concerns and circumstances, and, indeed, the responses of new generations of photographers, historians and theorists to ways in which previous academic generations framed debates and prioritised particular questions. Shifts have been particularly manifest in ways of thinking about the import and impact of electronic imaging and of virtual space. How photography has changed and the implications of various developments remain a matter of research and debate, as does the impact of digitalisation on the whole field of media and communications (Lister et al. 2013). Earlier editions included a chapter specifically detailing and addressing developments in electronic imaging as they impacted on photography. However, over the course of the six editions of this publication, digital technology has become thoroughly assimilated to photography in all areas of practice. At the same time, virtual space has become a primary public interface for institutions and individuals, as was clearly demonstrated in 2020 during the Covid-19 pandemic. Given the integration of the digital across all aspects of photographic practices, since edition 5, such separate address has no longer seemed pertinent or, indeed, possible.

Discussion cannot be fully comprehensive. Photographic practices are diverse, and it is not possible to focus upon every possible issue and field of activity that might be of interest, historically and now. Furthermore, since the book is reliant on the existence of other source material to which it acts as a guide, it is largely restricted to issues and debates which have been already documented and discussed. Some areas of practice have not had the full focus they might be deemed to deserve. For example, there are many collections of fashion photographs, and there have been numerous articles and books written in recent years on questions of gender, representation, fashion, style and popular culture. But, aside from a couple of recent publications, there remains relatively little *critical* writing on fashion photography. This is an omission which we could not rectify here. Thus, fashion photography forms one section of the more general chapter on commodity culture rather than attracting a chapter to itself. Likewise, a number of more technical practices within medical and scientific imaging fall beyond the scope of this book as, until recently, these areas of photography did not attract the

specific philosophic and analytic focus that is now emerging; current interest in the history of uses of photography within science and in contemporary photographic practices within interdisciplinary environmental research means that we are currently enjoying an increase in critical writing in this arena.

In some respects the chapters seem quite different from one another. There are a number of reasons for this, of which the first – and most obvious – is that each is written by a different author, and writers have their own individual style. The specific tasks allotted to each chapter, and the material included, also lead to different approaches. The chapter on photography in relation to commodity culture concentrates on the contemporary. The chapter on the body in photography takes image content as the starting point for discussion. Three chapters, in appraising the specific fields of documentary and photojournalism, photography as art and personal photography, are more obviously historical in their approach. Each takes it as axiomatic that exploration of the history of debates and practices is a means to better understanding how we have arrived at present ways of thinking and operating.

Finally, of course, writing is not interest-free. You should not take the discussion in any of the chapters as representing everything that could be said on its subject. Aside from the limitations of length, authors have their own priorities. Each chapter is written from a considered viewpoint, and each of the authors has studied their subject in depth over many years. As a result of their expertise, and their broader political and social affiliations, they have arrived at particular conclusions. These contribute to determining which issues and examples they have selected for central focus and, indeed, the way they have structured the exposition and argument in their chapter. Whilst each offers you the opportunity to consider key issues and debates, you should not view them as either comprehensive or somehow objectively 'true'. Rather, you should see the book as a guide to what is at stake within particular debates, bearing in mind that the writer, too, has something at stake. You should also remember that this is essentially only an introduction to issues and ideas.

CHAPTER BY CHAPTER

● In Chapter 1 we introduce key issues relating to photography and, most particularly, identify some of the positions elaborated by established theorists. The chapter focuses initially on a number of debates which have characterised theoretical and critical discussions of the photograph and of photographic practices starting with the interrelation between aesthetics and technologies. We then summarise and discuss historical accounts of photography. Finally we consider sites of practice, institutions and the audience for photography. Central to the chapter is a case study of ways in which one single image, Dorothea Lange's *Migrant Mother*, has been discussed. It acts

as a model of how particular attitudes and assumptions can be illuminated through considering a specific example. The chapter is designed as a foundation for discussions, many of which will be picked up again for more detailed examination later in the book.

● Chapter 2 focuses upon the documentary role of the camera, especially in relation to recording everyday life. There is also discussion of war photography, street photography and the impact of the digital on documentary and photojournalism. Claims have been made for the authenticity or 'truth' of photography used within social surveys or viewed as evidence. The chapter considers disputes that have arisen in relation to such claims in the nineteenth century, in the early twentieth century – especially in the 1920s and 1930s when the term 'documentary' was coined – and in relation to contemporary practices in documentary and reportage.

The chapter is concerned throughout with the multiple discourses through which the nature of photography and its social project has been constructed and understood. By concentrating on particular periods it offers a critical history of documentary which problematises and clarifies the relationship of a specific form of representation to other debates and movements.

● Chapter 3 focuses upon the popular and the personal, developing an historical overview of leisure and domestic uses of photography as a medium of everyday immediate communication as well as one through which individual lives and fantasies have been recorded. Particular attention is paid to the family album, which both documents social histories and stands as a talisman of personal experience. The chapter also considers the strategies by which a mass market for photography was constructed, in particular by Kodak, and explores the contemporary use of mobile phones and digital imagery for personal photography. Finally, the chapter comments upon recent research on the family photograph, considering what is concealed, as much as what is revealed, in family relationships, gender and sexuality.

In keeping with the style of this book, this chapter signals key texts and further reading. In contrast to other parts of the book, this chapter draws upon original research and materials that, being personal, are little known.

● Chapter 4 focuses upon the body photographed, discussing the extent to which the body image came under scrutiny especially at the end of the twentieth century. Here a history of attitudes to photography and the body is traced, noting ways in which the photograph has been taken to embody social difference. Taking as its starting point the proposal that there is a crisis of confidence in the body consequent upon new technological developments, along with a crisis of representation of the body, the chapter explores questions of desire, pornography, the grotesque and images of the dead, in relation to different modes of representing the body familiar from media imagery as well as within art history.

This chapter includes three additional sections, entitled 'new dimensions', that bring contemporary issues into focus. Carole Baker offers diverse responses to the lively provocations of Michelle Henning's rich text on photography and the body. Each response coincides with an area of contemporary socio-political and cultural tumult, and of intensity in relation to the body, where words, images and actions matter. First, she considers the racialised body constructed from visual systems of colonialism, second, the female body and its intersections with visual technologies, and third, the traumatised body made visible through cultural production. They are intended to inspire, encourage or provoke readers to grapple with and challenge contemporary ideas and debates.

● Chapter 5 continues the focus upon everyday uses of photography through considering commodity culture, spectacle and advertising. Photography is a cultural tool which is itself a commodity as well as a key expressive medium used to promote commercial interests. These links are examined through a series of case studies on global brand identity, on tourism, fashion and the exotic and on nation-branding, the example of India; sample analyses of single images are also included. Within commodity culture, that which is specific to photography interacts extensively with broader political and cultural issues. Thus we note references both to commercial photography and, more generally, to questions of the politics of representation, paying particular attention to gender and ethnicity. The chapter employs semiotics within the context of socio-economic analysis to point to ways in which photography is implicated in the concealing of international social and economic relations.

● Chapter 6 considers photographic practices in relation to art and art institutions, discussing claims made for the status of photography as a fine art practice, historically and now. The chapter is organised chronologically in three sections: the nineteenth century, modern art movements, postmodernism and contemporary practices. This historical division is intended not as a sort of chart of progress so much as a method of identifying different moments and shifting terms of reference relating to photography as an art practice. Attention is paid to forms of work and to themes which feature frequently in contemporary practice, including questions of gender, ethnicity and identity. Illustrations particularly relate to land, landscape and environment. This chapter is principally concerned to trace shifts in the parameters of debate as to the status of the photograph as art, to map historical changes in the situation of art photography within the museum and gallery and to comment on photography as contemporary art practice, with particular reference to photography as a means of environmental investigation.

Your first encounter with an image representing the concerns of the book will have been the front cover. Your second, the frontispiece. Both offer a reminder that photographic meaning and the contexts through which we make sense of images are fluid, subject to cultural shifts and changes. The

front cover operates within a marketing context, with each edition branded through a new image that represents some aspect of the concerns of the publication. As a point of principle, we have always selected images by non-mainstream photographers as a way of suggesting that there are alternative histories, practices and contexts within the field. For this edition, the cover image is from a series *Igbo Women* by Adaeze Ihebom who is an Italian-Nigerian artist born in Rome. Through staged self-portraits she explores the situation and identity of women from Igboland, South-Eastern Nigeria, from pre-colonial and British colonial eras through to the twenty-first century, thereby offering perceptions from a particular post-colonial and gendered perspective.

By contrast, the frontispiece has remained consistent since the third edition, evoking not only modern photographics in Berlin in the 1930s but also an increasingly turbulent period within European history that must have caused wariness, isolation and confusion. At the same time, the image itself, with its eyes engaging our gaze, suggests the action of looking that is fundamental to photographic seeing. I had considered substituting it this edition, thinking that the reference might have run its course. However, in 2020 with cities locked down during the Covid-19 pandemic, watching and waiting – not to mention hands that should be sanitised – take on new significance; the photomontage, along with the notion of 'Lonely Metropolitan', acquired unexpected yet potent relevance. I decided to keep it.

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