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# Understanding A Photograph John Berger Marco Bohr

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The Ongoing Moment

Steps Towards a Small Theory of the Visible

Looking at Photographs

A Painter of Our Time

How to See the World

Between the Eyes

PhotoWork

Portraits

Criticizing Photographs

Selected Essays and Reviews

John Berger on Art

Forty Photographers on Practice and Process

The Minor White Years, 1952-1976

Observations on the Mysteries of Photography

On Photography

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Essays on Photography and the Creative Life

Letting Go of the Camera

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Understanding a Photograph

Basic Critical Theory for Photographers  
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Essays on Photography and Politics  
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A Story in Letters  
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## SLADE CHASE

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The Ongoing Moment Aperture  
Berger reveals the ties between love and absence, the ways poetry endows language with the assurance of prayer, and the tensions between the forward movement of sexuality and the steady backward tug of time. He recreates the mysterious forces at work in a Rembrandt painting, transcribes the sensorial experience of viewing lilacs at dusk, and

explores the meaning of home to early man and to the hundreds of thousands of displaced people in our cities today. And *Our Faces, My Heart, Brief as Photos* is a seamless fusion of the political and personal.

*Steps Towards a Small Theory of the Visible* MIT Press

A collection of photographs is complemented by notes and excerpts from the journals and correspondence of the late photographer

*Looking at Photographs* Leetes Island Books

A major new book from one of the world's

leading writers and art critics John Berger, one of the world's most celebrated art writers, takes us through centuries of drawing and painting, revealing his lifelong fascination with a diverse cast of artists. In *Portraits*, Berger grounds the artists in their historical milieu in revolutionary ways, whether enlarging on the prehistoric paintings of the Chauvet caves or Cy Twombly's linguistic and pictorial play. In penetrating and singular prose, Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry Moore, Jackson Pollock to Picasso.

Throughout, Berger maintains the essential connection between politics, art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture, from one of the contemporary world's most incisive critical voices.

*A Painter of Our Time* Routledge

A major new work from the world's leading writer on art Landscapes, the companion volume to John Berger's highly acclaimed Portraits, explores what art tells us about ourselves. "Berger's work is an invitation to reimagine; to see in different ways," writes Tom Overton in the introduction to this volume. As a master storyteller and thinker John Berger challenges readers to rethink their every assumption about the role of creativity in our lives. In this brilliant collection of diverse pieces—essays, short stories, poems, translations—which spans a lifetime's engagement with art, John Berger reveals how he came to his own unique way of seeing. He pays homage to the writers and thinkers who influenced him, such as Walter Benjamin, Rosa Luxemburg and Bertolt Brecht. His expansive perspective takes in artistic movements and individual

artists—from the Renaissance to the present—while never neglecting the social and political context of their creation. Berger pushes at the limits of art writing, demonstrating beautifully how his artist's eye makes him a storyteller in these essays, rather than a critic. With "landscape" as an animating, liberating metaphor rather than a rigid definition, this collection surveys the aesthetic landscapes that have informed, challenged and nourished John Berger's understanding of the world.

Landscapes—alongside Portraits—completes a tour through the history of art that will be an intellectual benchmark for many years to come.

[How to See the World](#) W W Norton & Company Incorporated

The second edition of *Why Art Photography?* is an updated, expanded introduction to the ideas behind today's striking photographic images. Lively, accessible discussions of key issues such as ambiguity, objectivity, fiction, authenticity, and photography's expanding field are supplemented with new material around timely topics such as globalization, selfie culture, and photographers' use of

advanced digital technologies, including CGI and virtual reality. The new edition includes: an expanded introduction extended chapters featuring emerging trends a larger selection of images, including new color images an improved and expanded bibliography. This new edition is essential for students looking to enrich their understanding of photography as a complex and multi-faceted art form.

*Between the Eyes* Taylor & Francis

John Berger's writings on photography are some of the most original of the 20th century. This selection contains many groundbreaking essays and previously uncollected pieces written for exhibitions and catalogues in which Berger probes the work of photographers such as Henri Cartier-Bresson and W. Eugene Smith - and the lives of those photographed.

*PhotoWork* Penguin Classics

Winner of the National Book Critics' Circle Award for Criticism. One of the most highly regarded books of its kind, "On Photography" first appeared in 1977 and is described by its author as "a progress of essays about the meaning and career of photographs." It begins with the famous "In Plato's Cave" essay, then offers five

other prose meditations on this topic, and concludes with a fascinating and far-reaching " Brief Anthology of Quotations."

Portraits Reaktion Books

No Marketing Blurb

*Criticizing Photographs* Aperture

John Berger's writings on photography are some of the most original of the twentieth century. This selection contains many groundbreaking essays and previously uncollected pieces written for exhibitions and catalogues in which Berger probes the work of photographers such as Henri Cartier-Bresson and W. Eugene Smith - and the lives of those photographed - with fierce engagement, intensity and tenderness. The selection is made and introduced by Geoff Dyer, author of the award-winning *The Ongoing Moment*. How do we see the world around us? This is one of a number of pivotal works by creative thinkers whose writings on art, design and the media have changed our vision for ever. *Understanding a Photograph* John Berger Edited and introduced by Geoff Dyer

**Selected Essays and Reviews** Vintage

Each of the book's essays is in itself a "Parisian view." The fragmented, layered

quality of the text allows the author to avoid making a linear narrative out of a subject that is enriched by multiple perspectives. Yet all of the essays revolve around a central theme: the creation of modern urban space, in both two and three dimensions, and the impact of this space on the lives of those who walked the streets of Paris of the nineteenth century.

*John Berger on Art* Verso Trade

From John Berger, the Booker Prize-winning author of *G., A Painter of Our Time* is at once a gripping intellectual and moral detective story and a book whose aesthetic insights make it a companion piece to Berger's great works of art criticism. The year is 1956. Soviet tanks are rolling into Budapest. In London, an expatriate Hungarian painter named Janos Lavin has disappeared following a triumphant one-man show at a fashionable gallery. Where has he gone? Why has he gone? The only clues may lie in the diary, written in Hungarian, that Lavin has left behind in his studio. With uncanny understanding, John Berger has written one of the most convincing portraits of a painter in modern literature, a revelation of art and exile.

Vintage International

Walter Benjamin's 1931 essay "A Short History of Photography" is a landmark in the understanding and criticism of the medium, offering surprising new takes on such photographic pioneers as David Octavius Hill and Nicéphore Niépce and their aesthetic and technical achievements. *On Photography* presents a new translation of that essay along with a number of other writings by Benjamin, some of them presented in English for the first time. Translator and editor Esther Leslie sets Benjamin's work in context with prefaces to each piece and contributes a substantial introduction that considers Benjamin's engagement with photography in all its forms, including early commercial studio photography, the uses of photography in science, and much more. Forty Photographers on Practice and Process Routledge

A lavishly illustrated history of photography in essays by the author of *Otherwise Known as the Human Condition* *See/Saw* shows how photographs frame and change our perspective on the world. Taking in photographers from early in the last century to the present day—including

artists such as Eugène Atget, Vivian Maier, Roy DeCarava, and Alex Webb—the celebrated writer Geoff Dyer offers a series of moving, witty, prescient, surprising, and intimate encounters with images. Dyer has been writing about photography for thirty years, and this tour de force of visual scrutiny and stylistic flair gathers his lively, engaged criticism over the course of a decade. A rich addition to Dyer's *The Ongoing Moment*, and heir to Roland Barthes's *Camera Lucida*, Susan Sontag's *On Photography*, and John Berger's *Understanding a Photograph*, *See/Saw* shows how a photograph can simultaneously record and invent the world, revealing a brilliant seer at work. It is a paean to art and art writing by one of the liveliest critics of our day.

### **The Minor White Years, 1952-1976**

George Weidenfeld & Nicholson  
*Basic Critical Theory for Photographers* generates discussion, thought and practical assignments around key debates in photography. Ashley la Grange avoids the trap of an elitist and purely academic approach to critical theory, taking a dual theoretical and practical approach when considering the issues. Key critical theory

texts (such as Sontag's 'On Photography' and Barthes' 'Camera Lucida') are clarified and shortened. La Grange avoids editorilising, letting the arguments develop as the writers had intended; it is the assignments which call into question each writer's approach and promote debate. This is the ideal book if you want to understand key debates in photography and have a ready-made structure within which to discuss and explore these fascinating issues. It is accessible to students, from high school to university level, but will also be of interest to the general reader and to those photographers whose training and work is concerned with the practical aspects of photography. Also includes invaluable glossary of terms and a substantial index that incorporates the classic texts, helping you to navigate your way through these un-indexed works. The book also contains useful information on photo-mechanical processes, explaining how a photograph can appear very differently, and as a result be interpreted in a range of ways, in a variety of books.

[Observations on the Mysteries of Photography](#) Viking

Published on the occasion of Aperture magazine's sixtieth anniversary, this is the first anthology of Aperture magazine ever published. This long-awaited volume will provide a selection of the best critical writing from the first twenty-five years of the magazine, the period spanning the tenure of cofounder and editor Minor White. Aperture was established in 1952 by a group of photographers, including Ansel Adams, Dorothea Lange, Barbara Morgan, and historian-curators Beaumont and Nancy Newhall. Their intention was to provide a forum in which photographers can talk straight to each other, discuss the problems that face photography as a profession, share their experiences, comment on what goes on, describe the new potentials. With its far-ranging interests in spirituality in diverse forms, and an adventurous commitment to a broad international range, Aperture has had a profound impact on the course of fine-art photography. The texts and visuals in this anthology will be selected by Peter C. Bunnell, Whites protégé and an early member of the Aperture staff, who went on to become a major force in photography as an influential writer,

curator, and professor. Essay contributors include Andreas Feininger, Henry Holmes Smith, Nathan Lyons, Frederick Sommer, Harry Callahan, Nancy Newhall, John Szarkowski, and other characters essential to the foundation of photography as an art form. Several issues will be reproduced in facsimile, and the book will be enlivened by other distinctive elements, including a selection of exceptional covers, and a selection of the colophons (short statements or quotes) that appeared at the front of each issue.

On Photography University of Chicago Press

A collection of poetic writings on photography and its practitioners considers such topics as the imagery of dreams, the statements and revelations of key photographers, and the media activities surrounding September 11.

**Landscapes** Understanding a Photograph Spanning more than forty years of work, this collection of essays, gathered from the author's previous collections--including *Toward Reality*, *The Look of Things*, and *The Sense of Sight*, among others--reflects on such topics as Jackson Pollock, museums, mass demonstrations,

ideologies, philosophy, and more. Reprint. 10,000 first printing.

Ways of Telling Vintage

In recent decades, we have witnessed an explosion in the number of visual images we encounter, as our lives have become increasingly saturated with screens. From Google Images to Instagram, video games to installation art, this transformation is confusing, liberating and worrying all at once, since observing the new visuality of culture is not the same as understanding it. Nicholas Mirzoeff is a leading figure in the field of visual culture, which aims to make sense of this extraordinary explosion of visual experiences. As Mirzoeff reminds us, this is not the first visual revolution; the 19th century saw the invention of film, photography and x-rays, and the development of maps, microscopes and telescopes made the 17th century an era of visual discovery. But the sheer quantity of images produced on the internet today has no parallels. In the first book to define visual culture for the general reader, Mirzoeff draws on art history, theory and everyday experience to provide an engaging and accessible overview of how visual materials shape and define our

lives.

**Essays on Photography and the Creative Life** Vintage

This brief text is designed to help both beginning and advanced students of photography better develop and articulate thoughtful criticism. Organized around the major activities of criticism (describing, interpreting, evaluating, and theorizing), *Criticizing Photographs* provides a clear framework and vocabulary for students' critical skill development.

*Letting Go of the Camera* Lenswork Pub

As a novelist, art critic, and cultural historian, Booker Prize-winning author John Berger is a writer of dazzling eloquence and arresting insight whose work amounts to a subtle, powerful critique of the canons of our civilization. In *About Looking* he explores our role as observers to reveal new layers of meaning in what we see. How do the animals we look at in zoos remind us of a relationship between man and beast all but lost in the twentieth century? What is it about looking at war photographs that doubles their already potent violence? How do the nudes of Rodin betray the threats to his authority and potency posed by clay and flesh? And

how does solitude inform the art of  
Giacometti? In asking these and other

questions, Berger quietly -- but

fundamentally -- alters the vision of  
anyone who reads his work.

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