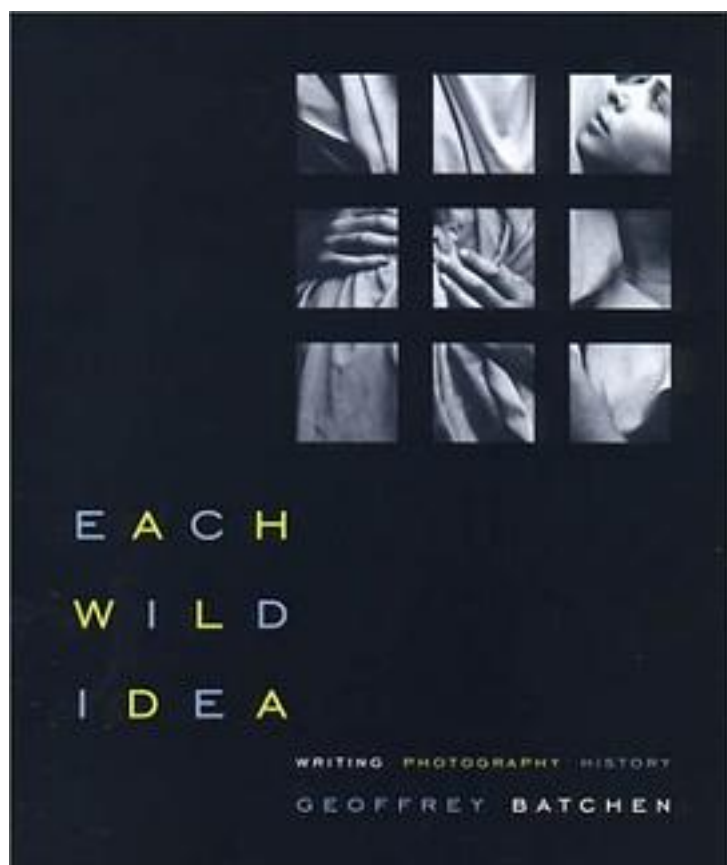


Each Wild Idea



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著者:Geoffrey Batchen

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Essays on photography and the medium's history and evolving identity.

In *Each Wild Idea*, Geoffrey Batchen explores a wide range of photographic subjects, from the timing of the medium's invention to the various implications of cyberculture. Along the way, he reflects on contemporary art photography, the role of the vernacular

in photography's history, and the Australianness of Australian photography. The essays all focus on a consideration of specific photographs—from a humble combination of baby photos and bronzed booties to a masterwork by Alfred Stieglitz. Although Batchen views each photograph within the context of broader social and political forces, he also engages its own distinctive formal attributes. In short, he sees photography as something that is simultaneously material and cultural. In an effort to evoke the lived experience of history, he frequently relies on sheer description as the mode of analysis, insisting that we look right at—rather than beyond—the photograph being discussed. A constant theme throughout the book is the question of photography's past, present, and future identity.

作者介绍:

Geoffrey Batchen is Professor of the History of Photography and Contemporary Art at the City University of New York Graduate Center. He is the author of *Burning with Desire: The Conceptions of Photography* (1999) and *Each Wild Idea: Writing, Photography, History* (2002), both published by the MIT Press.

目录:

[Each Wild Idea_ 下载链接1](#)

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摄影

艺术史书单

摄影理论

评论

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书评

摄影术为什么在它所出现的时间点上出现？这是乔弗里·巴钦（Geoffrey Batchen）在《每一个疯狂的念头》（Each Wild Idea）的第一篇文论中抛出的问题。为什么是1839年，而不是更早或者更晚？在翻译这本书之前，我从未意识到这是一个问题。这个问题，与书中其他的问题一样，吸引...

本文首发于台湾《Wonderfoto》「視·角」專欄 文/林智斌
在閱讀攝影時，人們常常要接觸一個簡單而複雜的命題——攝影是什麼？
在克萊門特·格林伯格（Clement Greenberg）發表《現代主義繪畫》之後，各種門類的藝術都開始了另一輪自我審視的進程，一時間，為呼應這位藝術大師...

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