Bibliography Adorno, Theodor W., and Benjamin, Walter. (1999) The Complete Correspondence 1928 - 1940. Edited by Henri Lonitz. Translated from German by Nicholas Walker. Cambridge, UK: Polity Press. Agamben, Giorgio. (1998) Homo Sacer: Sovereign Power and Bare Life. Translated from Italian by Daniel Heller-Roazen. Stanford, California: Stanford University Press. Alloula, Malek. (1981) The Colonial Harem. Manchester: Manchester University Press. Andre, Carl.(1972) A Note on Bernhard and Hilla Becher.” Artforum, December issue. Anonymous. (1839) Principle of the Daguerreotype.” Athenaeum: Journal of English and Foreign Literature, Science, and the Fine Arts, no. 617 (August): 636–37. —. (1839b) New Discovery — Engraving and Burnet’s Cartoons” Blackwoods Edinburgh Magazine. 45 (March) 382-391. —. (1841) Photographic Likeness.” Bristol Gazette, 12 August. —. (1848) Daguerreotype Portraits.” Spirit of the Times: a Chronicle of the Turf, Agriculture, Field Sports, Literature and the Stage, 18 (5). New York, 25 March, 50. N8480002, Gary W. Ewer, ed., The Daguerreotype: an Archive of Source Texts, Graphics, and Ephemera, http://www.daguerreotypearchive.org —. (1853) Photography in the United States.” New York Tribune, 22 April, 1. —. (1858) A Frenchman’s ‘Coup d’Oeil’ of American Art.” The Crayon, January,10-13. —. (1869) New Uses of Aniline.” The Illustrated Photographer, 8 October. —. (1922) Coal Tar Colours.” In New International Encyclopaedia, New York: Dodd, Mead and Company, 505-508. Anton, Saul. (2015) Lee Friedlander: The Little Screens. London: Afterall. Apel, Dora. (2012) War Culture and the Contest of Images, New Brunswick: Rutgers University Press. Arnold, Rebecca. (2002) Looking American: Louise Dahl-Wolfe’s Fashion Photographs of the 1930s and 1940s.” Fashion Theory 6 (1) , 45-60. Athanassoglou-Kallmyer, Nina M. (2003) Cezanne and Provence: The Painter in his Culture. Chicago: University of Chicago Press. Balázs, Béla. (1970) Theory of the Film: Character and Growth of a New Art. Translated by Edith Bone. New York: Dover. Bann, Stephen. (2011) The Photographic Album as Cultural Accumulator.” In Art and the Early Photographic Album, by Stephen Bann. Washington: National Gallery of Art, Washington / Yale University Press. Barger, M. Susan, and White, William B. (1991). The Daguerreotype: Nineteenth-Century Technology and Modern Science. Baltimore and London: John Hopkins University Press. Barkan, Ilyse D. (1985) Industry invites regulation: the passage of the Pure Food and Drug Act of 1906.” American journal of public health 75 (1), 18-26. Barrada, Yto. (2004) Artist Project / Life Full of Holes.” Cabinet Magazine, Winter. Barthes, Roland. (1973a) Ornamental Cookery.” In Mythologies, by Roland Barthes. Translated from French by Annette Lavers. London: Paladin. —. (1973b) Myth Today.” In Mythologies, by Roland Barthes. Translated from French by Annette Lavers. London: Paladin. —. (1974) S/Z.” New York: Hill and Wang. —.(1981) Camera Lucida. New York: Hill and Wang. —. (1989) The Rustle of Language. Berkeley and Los Angeles: University of California Press. Batchen, Geoffrey. (1993) The Naming of Photography: a Mass of Metaphor.” History of Photography 17, no. 1 (Spring): 22-32. —. (1997) Burning With Desire: The Conception of Photography. Cambridge, Massachusetts: MIT Press. —. (2006) Electricity Made Visible.” In Wendy Hui Kyong Chun and Thomas Keenan, eds. New Media Old Media: A History and Theory Reader, London and New York: Routledge, 27-44. —. (2017) Apparitions: The Placeless Image”, keynote paper at Photo Archives VI: The Place of Photography conference, Christ Church, University of Oxford, April 20-21. —. (2018) Afterword: Media History and History of Photography in Parallel Lines”. In Nicoletta Leonardi and Simone Natale, eds. Photography and Other Media in the Nineteenth Century: Towards an Integrated History, Pennsylvania: The Pennsylvania State University Press, forthcoming. Bazin, André. (1960) The Ontology of the Photographic Image.” Film Quarterly 13 (4) (Summer), 4-9. Beegan, Gerry. (2008) The Mass Image: a social history of photomechanical reproduction in Victorian London. London: Palgrave Macmillan. Beiser, Frederick C. (2004) The Romantic Imperative: The Concept of Early German Romanticism. Cambridge, Massachussetts: Harvard University Press. Belknap, Geoffrey. (2018) Photographs in Text: The Reproduction of Photographs in Nineteenth Century Scientific Communication”. In Nicole Leonardi and Simone Natale, eds. Photography and Other Media in the Nineteenth Century: Towards an Integrated History, by. Pennsylvania: The Pennsylvania State University Press, forthcoming. Belting, Hans. (2011) An Anthropology of Images: Picture, Medium, Body. Princeton: Princeton University Press. Benjamin, Walter. (1992) The Work of Art in the Age of Mechanical Reproduction.” In Illuminations. Translated from German by Harry Zohn. 211-244. London: Fontana Press. —. (1996) One-Way Street.” In Walter Benjamin: Selected Writings, Volume 4 1938-1940, edited by Marcus Bullock and Michael W. Jennings. Cambridge, Massachusetts: Harvard University Press, 444-488. —. (1999) The Arcades Project. Edited by Rolf Tiedemann. Translated from German by Howard Eiland and Kevin McLaughlin. Cambridge, Massachussets: Harvard Belknap. —. (2002) The Artwork in the Age of Its Technological Reproducibility (2nd Version).” In Howard Eiland and Michael W. Jennings, eds. Walter Benjamin: Selected Writings , Volume 3: 1935-1938. Translated from German by Edmund Jephcott, Howard Eiland and et al., Cambridge, Massachusetts: Harvard University Press. —. (2002b) Berlin Childhood Around 1900.” In Howard Eiland and Michael W. Jennings, eds. Walter Benjamin: Selected Writings , Volume 3: 1935-1938. Translated from German by Edmud Jephcott, Howard Eiland and et al., Cambridge, Massachusetts: Harvard University Press. —. (2003a) On Some Motifs in Baudelaire.” In Howard Eiland and Michael W. Jennings, eds. Walter Benjamin: Selected Writings, Volume 4 1938-1940. Cambridge, Massachusetts: Harvard University Press.. —. (2003b) The Origin of German Tragic Drama. London: Verso. —. (2015) A Small History of Photography.” In On Photography, by Walter Benjamin, edited by Esther Leslie. London: Reaktion Books. Berger, John, and Mohr, Jean. (1982) Another Way of Telling. London: Writers and Readers. Bernard, Andreas. (2014) Lifted: A Cultural History of the Elevator. New York: New York University Press. Boddy, William. (1990) Alternative television in the United States.” Screen 31 (1), 91-101. Bogardus, Abraham. (1884) Thirty-seven Years Behind a Camera,”Photographic Times and American Photographer (New York) 14 (158) (February), 73–78. Gary W. Ewer, ed., The Daguerreotype: an Archive of Source Texts, Graphics, and Ephemera, http://www.daguerreotypearchive.org Bourdieu, Pierre.(1984) Distinction. Cambridge Mass.: Harvard University Press. Botar, Oliver A. I. (2014) Sensing the Future: Moholy-Nagy, Media and the Arts. Zurich: Lars Muller Publishers. Boyd, Rayward W. (2014) Information Revolutions, the Information Society, and the Future of the History of Information Science.” Library Trends 62 (3). Bremzen, Anya von. (2013) Mastering the Art of Soviet Cooking: A Memoir of Food and Longing, New York: Crown. Brevern, Jan von. (2018) Two or Three Things Photography Did to Painting”. In Nicole Leonardi and Simone Natale, eds. Photography and Other Media in the Nineteenth Century: Towards an Integrated History, Pennsylvania: The Pennsylvania State University Press, forthcoming. —. (2013) Resemblance After Photography.” Representations 123 (1) (Summer), 1-22. Brewster, David. (1832) Letters on Natural Magic. London: John Murray and Thomas Tegg. British Journal of Photography. (2013) On the Frontline.” British Journal of Photography, 1 May. www.bjp-online.com/2013/05/on-the-frontline/ Brozan, Nadine. (1993) Chronicle” New York Times, March 8, http://www.nytimes.com/1993/03/08/nyregion/chronicle-892693.html Buchloh, Benjamin H. D. (1991) From Detail to Fragment: Décollage Affichiste.” October 56 (Spring), 98-110 . Buck-Morss, Susan. (1989) The Dialectics of Seeing: Walter Benjamin and the Arcades Project. Cambridge, Massachusetts: MIT Press. Burke, Christopher. (2007) Active Literature: Jan Tschichold and New Typography. London: Hyphen Press. Burton, Robert. (2012) Early Photography of Japan.” Harvard College Library Website, http://hcl.harvard.edu/collections/epj/index.cfm (accessed January 2, 2017). Bush, Vannevar. (1945) As We May Think.” The Atlantic, July. Canales, Jimena. (2009) A Tenth of a Second: A History. Chicago: The University of Chicago Press. Canetti, Elias. (2011) The Torch in My Ear. London: Granta Books. Carroll, Victoria. (2015) Science and Eccentricity: Collecting, Writing and Performing Science for Early Nineteenth-Century Audiences. London: Routledge. Cartier-Bresson, Henri. (1998) The Mind's Eye: Writing on Photography and Photographers. New York: Aperture, 1998. Cartwright, Nancy; Cat, Jodi; Fleck, Lola and Uebel, Thomas E. (1996) Between Science and Politics: The Philosophy of Otto Neurath. Cambridge: Cambridge University Press. Chéroux, Clément et al. (2004) The Perfect Medium: Photography and the Occult. London: Yale University Press. Clifford, James. (1988) Histories of the Tribal and the Modern.” In The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art. Cambridge, Massachusetts: Harvard University Press, 189-215. Cohen, Brianne, and Streitberger, Alexander, eds. (2016) The Photofilmic: Entangled Images in Contemporary Art and Visual Culture. Leuven: Leuven University Press. Coombes, Annie E. (1994) Reinventing Africa: Museums, Material Culture and . New Haven and London: Yale University Press. Cox, Dennis. (1987) The Contribution of Microphotography and Reprints to the Development of Libraries.” (Journal of Documentation) 43 (4), 334 - 349. Crary, Jonathan. (1990) Techniques of the Observer: on Vision and Modernity in the Nineteenth Century. MIT Press. —. (1999) Suspensions of Perception: Attention, Spectacle and Modern Culture. MIT Press. Crogan, Patrick, and Kinsley, Samuel. (2012) Paying attention: Toward a critique of the attention economy.” Culture Machine, 13, 1-29. https://www.culturemachine.net/index.php/cm/article/view/463 (Accessed 2 June 2017). Culver, Stuart. (1988 ) The Wizard of Oz and the Art of Decorating Dry Goods Windows.” Representations 21 (Winter). Daguerre, Louis Jacques Mandé. (1959) Daguerréotype.. Translated by Beaumont Newhall. In Beaumont Newhall, An Announcement by Daguerre,” Image: Journal of Photography of the George Eastman House 8 (1) (March), 32–36. Originally published circa 1838-9. —. (1839) An Historical and Descriptive Account of the Various Processes of the Daguerréotype and the Diorama. London: McLean and Nutt. Dahms, Hans Joachim.(2001) Neue Sachlichkeit in der Architektur und Philosophie der 20er Jahre.” ARCH+. Zeitschrift für Architektur und Städtebau, 156, May, 82-87. Damisch, Hubert. (1978) Five Notes for a Phenomenology of the Photographic Image.” October. Daston, Lorraine and Galison, Peter. (2007) Objectivity. New York: Zone Books. Darzins, John. (1957) Malraux and the Destruction of Aesthetics.” Yale French Studies 18 : 107-113. Delaware, Francois, and Guineau, Elizabeth. (2000) Color: The Story of Dyes and Pigments . London: Thames and Hudson. Demos, T.J. (2013) The Migrant Image: The Art and Politics of Documentary During Global Crisis. Durham, North Carolina: Duke University Press. Denton, Margaret. (2002) Francis Wey and the Discourse of Photography as Art in France in the Early 1850s: `Rien n’est beau que le vrai; mais il faut le choisir’.” Art History 25 : 622-648. Didi-Huberman, Georges. (2013) L’Album de l’art à l’époque du Musée imaginaire”. Paris : Hazan / Musée du Louvre. —. (2015) The Album of Images According to Andre Malraux.” Journal of Visual Culture 3 (1): 3-20. Disdéri, André Adolphe Eugène. (1863) In The Universal Text-Book of Photography, Leeds. Doane, Mary Ann. (2008) Indexicality and the Concept of Medium Specificity.” In Robin Earle Kelsey and Blake Stimson, eds. The Meaning of Photography. Williamstown MA.: Sterling and Francine Clark Art Institute, 3-15. D’Souza, Aruna. (1997) ‘I Think Your Work Looks a Lot Like Dubuffet’: Dubuffet and America, 1946-1962.” Oxford Art Journal, 20 (2) 61-73. Duttlinger, Carolin. (2008) Imaginary encounters: Walter Benjamin and the aura of photography.” Poetics Today, 29, 79-101. Dyer, Richard. (1997) White: Essays on Race and Culture. Abingdon: Routledge. Eames, Ray Kaiser. (1980) Interview with Ruth Bowman.” Smithsonian Archives of American Art. http://www.aaa.si.edu/oralhist/eames80.htm (accessed March 30, 2017). Eberlein, Kurt Karl. (1989) On the Question: Original or Facsimile Reproduction?” In Christopher Phillips, ed. Photography in the Modern Era: European Documents and Critical Writings, 1913-1940. New York: Aperture, 145-150. Originally published in 1929. Edwards, Elizabeth. (2002) Material Beings: Objecthood and Ethnographic Photographs.” Visual Studies 17, no. 1 : 67-75. Edwards, Steve. (2006) The Making of English Photography. Pennsylvania: The Pennsylvania State University Press. Elcott, Noam M. (2016) The Phantasmagoric Dispositif: An Assembly of Bodies and Images in Real Time and Space.” Grey Room 62 (Winter): 42-71. Ellenbogen, Josh. (2010) Educated Eyes and Impressed Images.” Art History 33 (3) (June), 490-511. Emerling, Jae. (2012) Photography History and Theory. London: Routledge. Enwezor, Okwui. (2008) Documentary / Verite: Bio-politics, Human Rights, and the Figure of ‘Truth’ in Contemporary Art.” In Maria Lind and Hito Steyerl, eds. The Green Room: Reconsidering the Documentary and Contemporary Art, New York: Sternberg Press, 62-102. Ernst, Wolfgang. (2005) Let There Be Irony: Cultural history and Media Archaeology in Parallel Lines.” Art History 28 (5), 582-603. —. (2011) Media Archaeography. Method and Machine Versus History and Narrative of Media.” In Erkki Huhtamo and Jussi Parikka, eds. Media Archaeology: Approaches, Applications, and Implications, Berkeley: University of California Press. Fanon, Franz. (1965) A Dying Colonialism. Translated by Hakkon Chevalier. New York: Grove Press. Farago, Claire and Preziosi, Donald. (2004) Grasping the World: The Idea of the Museum, London: Ashgate. Fiske, John. (1987) Television Culture. London: Methuen. Flint, Kate. (2000) The Victorians and the Visual Imagination. Cambridge: Cambridge University Press. Flusser, Vilém. (2011) Into the Universe of Technical Images. Minneapolis: University of Minnesota Press. Forbes, Meghan. (2016) ‘What I could Lose’: the Fate of Lucia Moholy.” Michigan Quarterly Review, Winter, 24-42 Foucault, Michel. (1999) Photogenic Painting.” In Gilles Deleuze and Michel Foucault, Gérard Fromanger: Photogenic Painting. London: Black Dog, 81–108. Originally published in 1975. Frangne, Pierre-Henry. (2010) The Dehiscent Image: Théophile Gautier and the Mountain Photographs of the Brothers Bisson” Études photographiques no. 25 May.http://etudesphotographiques.revues.org/3451 (accessed 31 May 2017) Freud, Sigmund. (1991) Beyond the Pleasure Principle.” In On Metapsychology: The Theory of Psychoanalysis Vol. 11 of The Penguin Freud Library, by Sigmund Freud. Harmondsworth: Penguin. Originally published in 1920. Freund, Gisèle. (1980) Photography and Society . Boston, Massachusetts: David R. Godine. Freund, Gisèle. (1936) La Photographie en France au dix-neuvième siècle, Paris: A. Monnier. Friedberg, Ann. (2006) The Virtual Window: From Alberti to Microsoft. Cambridge, Mass. and London, England: MIT Press. Friedman, Lester D. (2006) Fires Were Started: British Cinema and Thatcherism. New York: Wallflower Press. Friesen, Norm. (2013) Wandering Star; the Image of the Constellation in Benjamin, Giedion and McLuhan.” June. Available Online at http://learningspaces.org/wordpress/wp-content/uploads/2013/06/Wandering-Star-BenjaminGiedionMcLuhan21.pdf (accessed February 2017). Frosh, Paul.(2012) The Showing of Sharedness: Monstration, Media and Social Life.” Divinatio 35, 123 -138. —. (2015) The Gestural Image: The Selfie, Photography Theory, and Kinesthetic Sociability.” International Journal of Communication 9 , 1607–1628. Fulhame, Elizabeth. (1794) An Essay on Combustion with A View to a New Art of Dying and Painting. London: J. Cooper. Fyfe, Gordon. (2004) Reproductions, Cultural Capital and Museums: Aspects of the Culture of Copies”. In Museum and Society, : 47-67. Gallop, Jane. (2003) Living With His Camera. Durham, North Carolina: Duke University Press. Garuba, Harry.(2003) Explorations in Animist Materialism: Notes on Reading/Writing African Literature, Culture, and Society.” Public Culture 15 (2), 261-285. Gaucheraud, H. (1975) The Daguerotype”, , reproduced in Scharf, Aaron. Pioneers of Photography. New York: Harry N. Abrams, 41. Originally published in the Literary Gazette, London 1839. Geertz, Clifford. (2002) The Last Humanist.” The New York Review of Books, 26 September. Gelderloos, Carl. (2014) Simply Reproducing Reality— Brecht, Benjamin, and Renger-Patzsch on Photography.” German Studies Review 37 (3), 549-573. Gibson, Jerome J. (1979) The Ecological Approach to Visual Perception. Boston: Houghton Mifflin. Giedion, Siegfried. (1948) Mechanization take Command: A Contribution to Anonymous History. Oxford: Oxford University Press. Gill, Stephen, and Mark Haworth-Booth. (2005) Invisible. London: Nobody Books. Goldhaber, Michael H. (1997) The Attention Economy and the Net.” First Monday. Available online at http://firstmonday.org/article/view/519/440 (Accessed 31 May 2017) Gombrich, Ernst. (1954) Andre Malraux and the Crisis of Expressionism.” The Burlington Magazine 96 (621) (December), 374-378. Grasskamp, Walter. (2016) The Book on the Floor: André Malraux and the Imaginary Museum. Los Angeles: Getty. Green, David. (2006) Marking Time: Photography, Film and Temporalities of the Image.” In David Green and Joanna Lowry, eds. Stillness and Time: Photography and the Moving Image, Brighton: Photoforum / Photoworks, 9-21. Green-Lewis, Jennifer. (1996) Framing the Victorians: Photography and the culture of Realism. Ithaca, NY: Cornell University Press. Greenough, Sarah. (2016) Beaumont Newhall: Understanding Photography by Photographing.” In Michele M. Penhall ed. Stories From the Camera: Reflections on the Photograph, New Mexico: University of New Mexico Press, 27-36.. Grey, Sarah. (2015) A Social History of Jell-O Salad: The Rise and Fall of an American Icon.” Serious Eats,. August. http://www.seriouseats.com/2015/08/history-of-jell-o-salad.html (accessed January 20, 2017). Griffiths, Alison. (2002) Wondrous Difference: Cinema, Anthropology and Turn-of the-Century Visual Culture. New York: Columbia University Press. Gronow, Jukka and Zhuravlev, Sergey. (2011) The Book of Tasty and Healthy Food: the Establishment of Soviet Haute Cuisine”. In Jeremy Strong, ed. Educated Tastes: Food, Drink and Connoisseur Culture. University of Nebraska Press, pages Groom, Edward. (1855) The Art of Transparent Painting on Glass. London: Windsor and Newton. Gumenden, Gerd. (2008) A Foreign Affair: Billy Wilder's American Films. New York: Berghahn, 2008. Gutmann, John. (1981-2) Interview by Louise Katzman. John Gutmann Interview for California Oral History Project” in archives at Center for Creative Photography. Gutmann, John (1981) Interview for American Photographer magazine by Nancy Stevens. John Gutmann Archive, Center for Creative Photography, AG173:14/2 Ha, Marie-Paule. (1997) The Cultural Other in Malraux's Asian novels.” French Review 71 (1) (October), 33-43. Hacking, Juliet. (2017) Photography According to the Newhalls: The Old World and the New”. Paper given at College Art Association Conference (CAA 2017) New York, 18 February. Hake, Sabine. (1987) Girls and Crisis — the Other Side of Diversion”. New German Critique, 40 (Winter), 147 - 164. Hamber, Anthony. (1995) The Use of Photography by Nineteenth-Century Art Historians.” In Helene E. Roberts, ed. Art History through the Camera’s Lens , London: Routledge, 89–121. Hanhardt, John G., and Villaseñor, Maria Christina. (1995) Video/Media Culture of the Late Twentieth Century .” Art Journal 54 (4 )(Winter), 20-25 . Hansen, Mark B.N. (2011) From Fixed to Fluid.” In Releasing the Image: From Literature to New Media, edited by Jacques Khalip and Robert Mitchell. Stanford, California: Stanford University Press. Harding, Colin. (2011) Introduction.” In The Pencil of Nature, by William Henry Fox Talbot. Chicago: University of Chicago Press. Henisch, Heinz K. and Henisch, Bridget A. (1994) The Photographic Experience 1839-1914: Images and Attitudes, Pennsylvania: the Pennsylvania State University Press. Henning, Michelle. (2006) Museums, Media and Cultural Theory. Open University Press. —. (2015) With and Without Walls: Photographic Reproduction and the Art Museum.” In Michelle Henning, ed. Museum Media, Vol. 3 of the International Handbooks of Museum Studies. General editors Sharon Macdonald and Helen Rees-Leahy, Oxford: Wiley-Blackwell, 577–602. —. (2017) The Floating Face: Garbo, Photography and Death Masks,” Photographies, 10:2, 157-178. Hight, Eleanor M. (1985) Moholy-Nagy: Photography and Film in Weimar Germany. Wellesley, MA: Wellesley College Museum.. Hofmann, Hans. (1948) Sculpture.” In Bartlett H. Hayes Jr. and Sara T. Weeks, eds. The Search for the Real and other essays. Andover, Mass.: Addison Gallery of American Art. Holmes, Oliver Wendall. Doings of the Sunbeam.” The Atlantic Monthly, July 1863. —. (2013) The Stereoscope and the Stereograph.” In Hershberger, Andrew E. (ed) Photographic Theory: An Historical Anthology, London: Wiley-Blackwell, 2013. Originally published in 1859. Horner, Jennifer R. (2000) Betty Crocker's picture cookbook: a gendered ritual response to social crises of the postwar era.” Journal of Communication Inquiry 24 (3), 332-345. Horner, William George. (1832) Natural Magic: A familiar exposition of a forgotten fact in optics. Bath: George Wood. Irmas, Deborah and Kasten, Barbara, dir. (1993) High Heels and Ground Glass: Pioneering Women Photographers. (video) Filmmakers Library. Iverson, Margaret. (2012) Analogue: On Zoe Leonard and Tacita Dean.” Critical Inquiry,: 796-818. James, William. (1950) Principles of Psychology Vol 1. New York: Dover Publications inc. (orig. 1890). Jameson, Fredric. (1991) Postmodernism, or the Cultural Logic of Late Capitalism. Durham, N.C.: Duke University Press. Keller, Ulrich. (2001) Visual Difference: Picture Atlases from Winckelmann to Warburg and the Rise of Art History.” Visual Resources: An International Journal of Documentation, 17 (2) (2001), 179-199. Kemp, Wolfgang.(1990) Images of Decay: Photography in the Picturesque Tradition .” October 54 (Autumn): 102-133. Kennel, Sarah. (2005) Fantasies of the street: Emigré photography in interwar Paris.” History of Photography 29 (3) 287-300. Kern, Stephen. (1983) The Culture of Time and Space 1880- 1918. Cambridge, Massachussetts: Harvard University Press. King, Thomas A. (1994) Performing ‘Akimbo’.” In Meyer, Moe (ed) The Politics and Poetics of Camp London: Routledge, 23-50. Kingslake, Rudolf. (1989) A History of the Photographic Lens. New York: Academic Press. Kittler, Friedrich. (1992) Discourse Networks 1800/1900. Stanford: Stanford University Press. Klein, Alec. (1999) Company Grinds Cow Remains, But Keeps Costs Close to the Bone.” Wall Street Journal, 18 January 1999. Knorr, Katherine. (2011) The Elegance of Gisèle Freund.” New York Times, 19 October. http://www.nytimes.com/2011/10/20/arts/the-elegance-of-gisele-freund.html (Accessed 3 June 2017). Kracauer, Siegfried. (1998) The Salaried Masses: Duty and Distraction in Weimar Germany. Translated by Quentin Hoare. London: Verso. —. (2014) Photography.” In The Past’s Threshold: Essays on Photography. Chicago: University of Chicago Press, 2014, 27-46 Krauss, Rosalind. (1981) The Photographic Conditions of Surrealism.” October 19, 3-34. Kynaston, David. (2015) The City of London Vol. 3: Illusions of Gold 1914-1945, New York: Random House, 2015. Latour, Bruno. (1993) We Have Never Been Modern. Translated by Catherine Porter. Cambridge, Massachussetts: Harvard University Press, 1993. Lavédrine, Bertrand, and Gandolfo, Jean-Paul. (2013) The Lumiere Autochrome: History, Technology and Preservation. Los Angeles: The Getty Conservation Institute. Leggat, Robert. (1997) History of Photography. http://www.mpritchard.com/photohistory/history/claudet.htm (accessed Dec 16, 2016). Leslie, Esther. (2005) Synthetic Worlds: Nature, Art and the Chemical Industry, London: Reaktion Books. —. (2015) Introduction.” In On Photography, by Walter Benjamin, edited by Esther Leslie, translated by Esther Leslie. London: Reaktion Books. Letellier. (1839) Fixation of Images.” Railway Magazine and Annals of Science, February 1839, Ewer Archive P8390013, Gary W. Ewer, ed., The Daguerreotype: an Archive of Source Texts, Graphics, and Ephemera, http://www.daguerreotypearchive.org Lister, Martin, (2013) The Photographic Image in Digital Culture (second edition). London: Routledge. —. (2016) Is the Camera an Extension of the Photographer?” in Edgar Gómez Cruz and Asko Lehmuskallio (eds). Digital Photography and Everyday Life: Empirical Studies on Material Visual Culture.London: Routledge. Loran, Erle. (2006) Cezanne’s Composition: Analysis of His Form with Diagrams and Photographs of his Motifs. Berkeley: University of California Press. (orig.1943) Lugon, Olivier. (2015) Photography and Scale: Projection, Exhibition, Collection, Art History.” Art History 38 (2) (April), 386-403. Lythberg, Billie. (2016) 21st Century South Sea Savagery: Rosanna Raymond's SaVAge K'Lub at APT8.” Broadsheet Journal 45 (1) (March), 14-17. Madesani, Angela. (2012) Life as Witness: Notes on the Photographic Works of Lucia Moholy Between Still Life and Portraiture.” In Angela Madesani and Nicoletta Ossanna Cavadini, eds. Lucia Moholy (1894-1989) tra fotografia e vita/ between Photography and Life. Chiasso: Centro Culturale Chiasso / Silvana Editoriale, 17-29. Maggi, Angelo. (2012) ‘A Hundred Years of Photography’: A Critical Rereading of an Innovative Contribution.” In Angela Madesani and Nicoletta Ossanna Cavadini, eds. Lucia Moholy (1894-1989) tra fotografia e vita/ between Photography and Life. Chiasso: Centro Culturale Chiasso / Silvana Editoriale, 41-47. Magnin, André. (2000) JD 'Okhai Ojeikere Photographs. New York: Scalo/ Fondation Cartier. Maillet, Arnaud. (2004) The Claude Glass: use and meaning of the black mirror in Western art. New York: Zone Books. Maimon, Vered. (2011) On the Singularity of Early Photography: William Henry Fox Talbot’s Botanical Images.” Art History 34, 958-997. Mak, Bonnie. (2014) Archaeology of a Digitization.” Journal of the American Society for Information Science and Technology, 65 (8), 1515–1526. Malraux, André. (1947) Psychologie de l’art. Paris: A. Skira. —. (1952) Le musée imaginaire de la sculpture mondiale. Paris: Editions Gallimard. —. (1967) Museum Without Walls. London: Secker and Warburg. Manovich, Lev. (2002) The Language of New Media. Cambridge, Massachusetts: MIT Press. Marling, Karel Ann. (1994) As Seen on TV: The Visual Culture of Everyday Life in the 1950s. Cambridge, Massachussetts: Harvard University Press. Marshall, Rev. Frederick. (1855) Photography: the importance of its application in preserving pictorial records of the national monuments of history and art. London: Hering and Remington. Martin, Pauline. (2010) ‘Le Flou of the Painter Cannot Be le Flou of the Photographer’ An Ambivalent Notion in Mid-Nineteenth Century .” Etudes Photographiques, no. 25 (May). https://etudesphotographiques.revues.org/3450 (Accessed 2 June 2017). Marx, Karl. (1968) Theses on Feuerbach.” In Selected Works of Marx and Engels, London: Lawrence and Wishart (orig. 1845), 28-30. Marx, Karl, and Engels, Friedrich. (1968) Manifesto of the Communist Party.” In Selected Works of Marx and Engels, London: Lawrence and Wishart, (orig. 1848) 35-63. Marx, Karl, and Engels, Friedrich. (1970) The German Ideology Part One. London: Lawrence and Wishart, 1970 (orig. 1846). Maynard, Patrick. (2012) Arts, Agents, Artifacts: Photography's Automatisms .” Critical Inquiry, 38 (4), Summer, 727-745 . McClintock, Anne. (1995) Imperial Leather: Race, Gender and Sexuality in the Colonial Context. London: Routledge. Mensel, Robert. (1991) ‘Kodakers Lying in Wait’: Amateur Photography and the Right of Privacy in New York, 1885 - 1915.” American Quarterly 43 (1) (March). Merrill, Paul W. (1920) Progress in Photography Resulting from the War.” Publications of the Astronomical Society of the Pacific 32 (185) (February), 16-26. Mikuriya, Junko Theresa. (2010) Intimations of Photography”, Goldsmiths, University of London, PhD dissertation. —. (2016) A History of Light: The Idea of Photography, London: Bloomsbury. Milanowski, Stephen R. (1982) Factors Influencing the Neglect of Colour Photography 1860 - 1970. Massachusetts Institute of Technology, PhD dissertation. Moholy, Lucia. (1945) A Few Remarks on Documentary Reproduction in General and Microfilm in Particular.” Journal of Documentation 1 (1), 31-40. —. (1939) A Hundred Years of Photography. London: Pelican Books. —. (2012) Moholy-Nagy: Marginal Notes, Documentary Absurdities.” In Angela Madesani and Nicoletta Ossanna Cavadini, eds. Lucia Moholy (1894-1989) tra fotografia e vita/ between Photography and Life. Chiasso: Centro Culturale Chiasso / Silvana Editoriale, 165-179. —. (1946) The ASLIB microfilm service: the story of its wartime activities.” Journal of Documentation 2 (3), 147–73. Moholy-Nagy, László. (2002) Production-Reproduction.”In Timothy O. Benson and Éva Forgács, eds. Between Worlds: A Sourcebook of Central European Avant-Gardes 1910–1930, by. Boston, Mass.: MIT Press / Los Angeles County Museum of Art. (Originally published 1922). —. (1969) Painting, Photography, Film. London: Lund Humphries. —. Unprecedented Photography (1927).” In Bauhaus: Art as Life, London: Barbican Gallery, 2012, 250-251. Moravec, Hans P. (2000) Robot: Mere Machine to Transcendent Mind. Oxford : Oxford University Press.. Morris, Linda, ed. (1974) Bernd und Hilla Becher, An Arts Council Exhibition. London. Morse, Samuel. (1839) New York Observer, 20 April. Morus, Iwan Rhys. (2000) The Nervous System of Britain': Space, Time and the Electric Telegraph in the Victorian Age”. The British Journal for the History of Science, 33 (4), (December), 455-475. Muddiman, Dave. (2005) A new history of ASLIB, 1924-1950.” Journal of Documentation 61 (3), 402-28. Mulvey, Laura. (1989) Visual Pleasure and Narrative Cinema.” In Visual and Other Pleasures. London: Macmillan. Nadar, Felix. (1978) My Life As A Photographer.” October 5 (Summer): 6-28. Originally published 1854. Nakamura, Jeanne and Mihaly Czikszentmihalyi. (2009) The Concept of Flow”. In Snyder, C. R., & Lopez, S. J. eds. Oxford Handbook of Positive Psychology. Oxford: Oxford University Press, 89-105. Nancy, Jean-Luc. (2005) The Ground of the Image. New York: Fordham University Press. Nardelli, Matilde. (2012) End(ur)ing Photography.” Photographies 5 (2), 159-177. Natale, Simone. (2012) Photography and Communication Media in the Nineteenth Century.” History of Photography 36 (4) (November),451-456. —. (2018) A Mirror with Wings: Photography and the New Era of Communications”. In Nicole Leonardi and Simone Natale eds. Photography and Other Media in the Nineteenth Century: Towards an Integrated History, Pennsylvania: The Pennsylvania State University Press.(forthcoming) Navab, Aphrodite Désirée. (2001) Re-Picturing Photography: A Language in the Making” The Journal of Aesthetic Education, 35 (1) (Spring), 69-84 Neurath, Marie, and Kinross, Robin. (2008) The Transformer: Principles of Making Isotype Charts. London: Hyphen Press. Neurath, Otto. (1939) Modern Man in the Making,. New York: Alfred A. Knopf.. —. (1973) Personal Life and Class Struggle.” In Empiricism and Sociology. Dordrecht / Boston: D. Reidel publishing company. Newhall, Beaumont. (1938) Photography: A Short Critical History. New York: The Museum of Modern Art. —. (1941) Review of Lucia Moholy, A Hundred Years of Photography.” The Art Bulletin, 23 (3) (September), 246-7. —. (1942) Photography as a Branch of Art History.” College Art Journal 1 (4) (May),86-90. —. (1972) The History of Photography: From 1939 to the Present Day. London: Secker and Warburg. —. (1993) Focus: Memoirs of a Life in Photography. New York: Little Brown and Company. Nickel, Douglas R. (2002) Talbot’s Natural magic.” History of Photography 26 (2),132-140. Novalis. (1997) Philosophical Writings. Edited by Margaret Mahony Stoljar. Albany, New York: State University of New York Press. Olson, Michael J. (2015) The Camera Obscura and the Nature of the Soul: On a Tension between the Mechanics of Sensation and the Metaphysics of the Soul.” Intellectual History Review, 25 (23), 279-291. Ophir, Ella Zohar. (2007) Romantic Reverence and Modernist Representation: Vision, Power, and the Shattered Form: Of Let Us ‘Now Praise Famous Men’.” Twentieth Century Literature 53 (2) (Summer): 125-152. Oswald, Kathleen, and Packer, Jeremy. (2012) Flow and Mobile Media: Broadcast Fixity to Digital Fluidity.” In Jeremy Packer and Stephen B. Crofts, eds. Communication Matters: materialist approaches to media, mobility and networks, London: Routledge, 276-287. Pachnicke, Peter and Honnef, Klaus. (1991) John Heartfield. New York: Harry N. Abrams Ltd. Patten, Marguerite, ed. (1960) Cookery in Colour: A Picture Encyclopedia for Every Occasion, designed by Eric Hughes, London: Paul Hamlyn. Peale, Rembrandt. Portraiture .” The Crayon , 1857: 44-45. Peirce, Charles Sanders. (1933) Collected Papers of Charles Sanders Peirce, Volumes III and IV. Edited by Charles Hartshorne and Paul Weiss. Cambridge, Massachusetts: Belknap, Harvard University Press. Perry, Weena. (2010) Robert Frank and Two Babies: ‘The Americans’ at the Met.” Afterimage 37 (5) (March / April). Peters, John Durham. (1999) Speaking into the Air: A History of the Idea of Communication . Chicago: University of Chicago Press. Pierotti, Federico. (2013) Coloring the Figures. Women’s Labor in the Early Italian Film Industry.” In Monica Dall’Asta, Victoria Duckett and Lucia Tralli, eds. Researching Women in Silent Cinema: New Findings and Perspectives. Bologna: Universita di Bologna. Pinney, Christopher. (2008) The Coming of Photography to India. London: British Library. Plant, Sadie. (1997) Zeros and Ones: Digital Women and the New Technoculture. London: Fourth Estate. Poivert, Michel. (2009) Degenerate Photography?” Études photographiques, 23 (May). Poole, Deborah. (1997) Vision, Race and Modernity: A Visual Economy of the Andean Image World. Princeton: Princeton University Press. Pyne, Kathleen (2011) Embodied Intelligence in the Stieglitz Circle”. In Barbara Buhler Lynes and Jonathan Weinberg, eds. Shared Intelligence: American Painting and the Photograph Berkeley / Santa Fe : University of California Press / Georgia O’Keeffe Museum, 58-79. Roberts, Jennifer L. (2012) Post-telegraphic Pictures: Asher B. Durand and the Nonconducting Image.” Grey Room 48, 12-35. Robertson, Frances. (2012) Print Culture: From Steam Press to Ebook. London: Routledge. Roh, Franz, and Tschichold, Jan. (1929) Foto-Auge / Oeil et Photo/ Photo-Eye: 76 Photos of the period. Stuttgart: Akademischer verlag Dr. Fritz Wedekind, & co. Ronalds, Sir. Francis. (1823) Descriptions of an Electrical Telegraph and of Some Other Electrical Apparatus, London: R. Hunter. Roosevelt, Theodore. (1906) Roosevelt's message to Congress on June 4th 1906.” 4 (accessed January 20, 2017). Rosen, Charles, and Zerner, Henri. (1984) Romanticism and Realism: The Mythology of Nineteenth Century Art. London: Faber and Faber. Rosler, Martha. (1981) In, Around and Afterthoughts: On Documentary Photography.” In 3 Works by Martha Rosler, Halifax: Press of the Nova Scotia College of Art and Design. Rubinstein, Daniel, and Katrina Sluis. (2013) Notes on the Margins of Metadata: Concerning the Undecidability of the Digital Image.” Photographies 6 (1), 151-158. Rubinstein, Daniel, and Sluis, Katrina (2013) The Digital Image in Photographic Culture: Algorithmic Photography and the Crisis of Representation.” In Martin Lister, ed. The Photographic Image in Digital Culture. London: Routledge, 22-40. Sachsse, Rolf. (1995) Lucia Moholy: Bauhaus Fotografin,. Gegenwart Museum / Bauhaus Archiv. Said, Edward W. (1985) Orientalism, London: Peregrine Books. Sarsby, Jacqueline.(1998) Exmoor Village Revisited: Mass-Observation's 'Anthropology of Ourselves', the 'Feel Good Factor' in Wartime Colour Photography and the Photograph as Art or Social Document.” Rural History 9 (1), 99-115. Schäffner, Wolfgang. (2011) The Telephonic Revolution of the Digital Image.” Grey Room 43,144-155. Schmölders, Claudia. (2009) Hitler’s Face: the Biography of an Image. Philadelphia: University of Pennysylvania Press. Schuldenfrei, Robin. (2013) Images in Exile: Lucia Moholy's Bauhaus Negatives and the Construction of the Bauhaus Legacy.” History of Photography 37 (2), 182-203. Schwartz, Hillel. (1996) The Culture of the Copy. New York: Zone Books. Schwarz, Heinrich. (1932) David Octavius Hill: Master of Photography. London: George G. Harrap. Schweitzer, Hugo. (1906) The Jubilee of the Coal Tar Color Industry; The Influence of Sir William Henry Perkin’s Discovery upon our Science.” Science, 19 October 1906. Scott, Sir Walter. (1830) Demonology and Witchcraft. Vol. Harpers Family Library XI. New York, J & J Harper. Sekula, Allan. (1981) The Traffic in Photographs.” Art Journal 41 (1) (Spring), 15-25. —. (1983) Photography Between Labour and Capital.” In Benjamin H.D. Buchloh and Robert Wilkie, eds. Mining Photographs and Other Pictures 1948-1968: Photographs by Leslie Shedden. Halifax, Nova Scotia: Press of the Nova Scotia College of Art and Design. —. (1986) The Body and the Archive.” October 39 (Winter): 3-64. Shukin, Nicole. (2009) Animal Capital; Rendering Life in Biopolitical Times. University of Minnesota Press. Simmel, Georg. (1997) Money in Modern Culture.” In David Frisby and Mike Featherstone, eds. Simmel on Culture, London: Sage, 243-55 (orig. 1896) —. (2004) Philosophy of Money , London: Routledge (orig. 1900). Simon, Herbert A. (1971) Designing Organizations for an information-rich world.” In Martin Greenberger (ed.) Computers,Communication, and the Public Interest, Baltimore, MD: The Johns Hopkins Press, 40–41. Singh, Iona. (2012) Color, Facture, Art and Design. Alresford, Hants: Zero Books. Skaife, Thomas. (1860) Instantaneous Photography. London: Henry S. Richardson. Slater, Don. (1995) Photography and Modern Vision: The spectacle of ‘natural magic’.” In Chris Jenks, ed. Visual Culture. London: Routledge, 218-237. Smith, Lindsay. (2002) ‘There is a Garden in her Face’: Madame Yevonde's Photographic Colour .” Women: A Cultural Review, 13 (2), 121-139 . Snelling, Henry Hunt. (1858) Sunlight Sketches” or the Photographic Textbook: A Practical Treatise on Photography. New York: H.H. Snelling. Snyder, Joel. (2002) Enabling Confusion. ” History of Photography, 26 (2), Summer. Sontag, Susan. (1977) On Photography. London: Penguin Books. Spigel, Lynn. (1988) Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948-1955”. Camera Obscura, 6 (1 16): 9-46. Steen, Kathryn. (2014) The American Synthetic Organic Chemicals Industry: War and Politics, 1910-1930. UNC Press Books. Stein, Sally A. (1991) The Rhetoric of the Colorful and the Colorless: American Photography and Material Culture Between the Wars. UMI Dissertation Services. Stevenson, Sara. (1989) David Octavius Hill and Robert Adamson.” In Mike Weaver, ed. British Photography in the Nineteenth Century; the Fine Art Tradition, by. Oxford: Oxford University Press. Steyerl, Hito. (2009) In Defense of the Poor Image.” e-flux journal, 10 November. http://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/ Summers, David. (1989) ‘Form,’ Nineteenth-Century Metaphysics, and the Problem of Art Historical Description.” Critical Inquiry 15 (2) (Winter), 372-406. Swanson, Gillian. (2007) Drunk with Glitter: Space, Consumption and Sexual Instability in Modern Urban Culture, London: Routledge. Tagg, John. (1988) The Burden of Representation. London: Macmillan. Tagore, Rabindranath Sir. (1921) Glimpses of Bengal: Selected from the Letters of Sir Rabindranath Tagore 1885 to 1895. London: Macmillan and Co. Ltd. Talbot, William Henry Fox. (1830) Legendary Tales in Verse and Prose collected by H. Fox Talbot esq. London: James Ridgway. —. The Pencil of Nature. (1844) London: Longman, Brown, Green and Longman’s. Tarabukin, Nikolai. (2000) The Art of the Day.” October 93 (Summer): 57-77. Terranova, Tiziana. (2012) Attention, economy and the brain.” Culture Machine 13 (1), 1-19. Thibault, Ghislain. (2015) Streaming: A Media Hydrography of Televisual Flows.” View 4, no. 7. Thorngate, Warren. (1990) The Economy of Attention and the Development of Psychology.” Canadian Psychology / Psychologie Canadienne 31, no. 1 : 262-271. Thornhill, John, (2017) The Big Data Scramble in Markets Still Relies on People”, Financial Times, March 7. Timby, Kin. (2005) Colour photography and stereoscopy: Parallel histories.” History of Photography 29 (2), 183-196. Tissandier, Gaston. (1874) Les Merveilles de La Photographie. Paris: Librairie Hachette. Trachtenberg, Alan. (1992) Likeness as Identity; Reflections on the Daguerrean Mystique.” In Graham Clarke, ed. The Portrait in Photography. London: Reaktion Books. Tresch, John. (2012) The Romantic Machine: Utopian Science and Technology after Napoleon. Chicago: The University of Chicago Press. Vale´ry, Paul. (1970) The Centenary of Photography.” In Occasions, by Paul Vale´ry, translated by Roger Shattuck and Frederick Brown. Princeton: Princeton University Press. Valiäho, Pasi. (2014) Biopolitical Screens: Image, Power and the Neoliberal Brain. Cambridge, Mass.: MIT Press. Vogel, Hermann Wilhelm. (1875) The Chemistry of Light and Photography. The International Scientific Series Vol. XIV, New York: D. Appleton and Company. Wahl, William H. (1879) Wasted Forces.” The Popular Science Monthly, July, 290-302. Wall, Alfred H. (1861) A Manual of Artistic Colouring as Applied to Photographs: A Practical Guide to Artists and Photographer. London: Thomas Piper. Ward, Koral. (2012) Augenblick: The Concept of the 'decisive Moment ' in 19th-and 20th-century Western Philosophy. Farnham, Surrey: Ashgate. Warner, Marina. (2006) Phantasmagoria: Spirit Visions, Metaphors, and Media. Oxford: Oxford University Press. Watkins, Evan. (1994) Throwaways: Work Culture and Consumer Education. Stanford, California: Stanford University Press. Waxman, Allen M. (1987) An Image Flow paradigm.” In Martin A. Fischler and Oscar Firschein, eds. Readings in Computer Vision: Issues, Problems, Principles, and Paradigms, Los Altos, California: Morgan Kaufmann. Weinberg, Jonathon. (2001) Ambition and Love in Modern American Art, New Haven: Yale University Press. Weissberg, Liliane. (1997) Circulating Images: Notes on the Photographic Exchange.” In Jean-Michel Rabaté, ed. Writing the Image After Roland Barthes, Philadelphia: University of Pennysylvania Press, 109-131. Westerbeck, Colin, and Meyerowitz, Joel (1994). Bystanders: A History of Street Photography. London: Thames and Hudson. Wey, Francis. (1851) Théorie du portrait II,.” La Lumière, 13 (May). White, Mimi. (2002) Flows and Other Close encounters with Television.” In Lisa Parks and Shanti Kumar, eds. Planet TV: A Global Television Studies Reader, New York: New York University Press. 94-110. Williams, Raymond. (2003) Television: Technology and Cultural Form, London: Routledge. (orig. 1974) Winter, Andrew. (1846) Pencil of Nature.” People’s Journal , 21 November : 288–89. Winthrop-Young, Geoffrey. (2011) Kittler and the Media. London: Polity. Wolf, Herta. (2008) The Tears of Photography.” Grey Room 29 (Winter): 66-89. Wölfflin, Heinrich. (2013) Principles of Art History: The Problem of the Development of Style in Later Art. New York: Dover Publications (orig. 1929). Worringer, Wilhelm. (1957) Form in Gothic. Edited by Herbert Read. London: A. Tiranti, (orig. 1907) Young, James Harvey. (1989) Pure Food: Securing the Federal Food and Drugs Act of 1906. Princeton University Press. Zhang, Dora. (2012) A Lens for an Eye: Proust and Photography.” Representations 118.(1) (Spring), 103-125