

The Thames & Hudson Dictionary of Photography

is a landmark publication that encompasses the history, art and science of photography in a single volume. At a time when information is instantly accessible on the internet but is often of doubtful reliability or provenance, this ambitious project both reasserts the veracity, reliability and accuracy of scholarly research in reference publishing and celebrates the pleasure and immersive experience offered by refined, elegant book design.

Compiled under the editorial guidance of Nathalie Herschdorfer and in consultation with an international panel of 150 experts, *The Thames & Hudson Dictionary of Photography* is based on entirely fresh scholarship by seventy-nine researchers from sixteen countries. The culmination of nearly ten years of development and research, this is the new, relevant and truly definitive reference to photography.

Key features

- ▶ Over 1,200 concise yet fully detailed entries on all aspects of the subject, including photographers, images, agencies, genres, movements, exhibitions, publications, collectors, techniques and processes.
- ▶ A comprehensive reference to over 180 years of photographic history. Truly authoritative and based on fresh scholarship.
- ▶ Illustrated throughout with over 300 images showing key works, artist portraits, exhibitions, installations, publications and technical diagrams.
- ▶ A book that offers an immersive experience, combining a clear presentation with the very best in modern yet timeless typographic design.

Specification

- ▶ Casebound with jacket
- ▶ 30.7 × 20.2 cm
(12¹/₈ × 8 in.)
- ▶ 448 pages
- ▶ c. 300 illustrations,
c. 60 in colour

Over a decade in the making

The Thames & Hudson Dictionary of Photography represents over a decade of careful consideration, development and scholarship. Planning first began in the late 1990s, when the internet and the dramatic changes it would bring to publishing and other media were hypothetical, and in the realm of those who predicted our technological future.

The emergence of online resources as immediate, if often unreliable, reference tools led to a lengthy period of reflection on how a printed dictionary could be positioned as not only reliable, but also authoritative, profound and highly desirable in the Wikipedia age.

Our challenge was to present such a key reference work for photography in a way that would be truly relevant for a contemporary readership, and to exploit digital technology's potential for creating networks of knowledge and experience over great distances. This expertise we would use to define the dictionary's content.

An international panel of experts and a democratic, balanced selection of entries

By 2010, an international team of 150 consultants had been convened by Nathalie Herschdorfer, each of them renowned experts in their respective fields. Ranging from directors of globally renowned cultural institutions to curators, conservators, critics, gallerists, picture editors and practising photographers, each consultant was asked to review the dictionary's content to ensure that the list of entries – of which there are over 1,200 in total – was as balanced in terms of historical and geographical spread and photographic genre as possible.

Fresh scholarship and clarity of writing

Following the consultation and peer-review process and the finalizing of the list of entries, a team of seventy-nine researchers and writers, under the close supervision of Nathalie Herschdorfer, began to undertake new, in-depth research for each entry. As a result of their knowledge, skill and endeavours, the individual entries are clear, concise and of the highest quality. *The Thames & Hudson Dictionary of Photography* thus presents an unparalleled, comprehensive overview of the history, art and technology of one of the cornerstones of visual culture.

A visually rich resource with a fresh, modern yet classic design

A book should be more than just a vehicle for information. While, at heart, *The Thames & Hudson Dictionary of Photography* is a definitive reference volume, it is also a celebration of the pleasure of the book as an object and immersive experience.

Containing over 300 illustrations – many more than previous reference works on photography – showing major works, exhibitions and publications, and diagrams of technical processes, this is a book to savour visually and to linger over as much as a compendium of clear and easily accessible information.

Thames & Hudson's attention to design and production values is renowned. With its ambitious scale and high-quality specification, *The Thames & Hudson Dictionary of Photography* will therefore be both a covetable, collectible volume for all those with a passion for photography and a vital reference for curators, conservators, researchers and students.



Nathalie Herschdorfer is a curator, writer and art historian specializing in the history of photography. She is currently Director of the Museum of Fine Arts, Le Locle, Switzerland. In her capacity as curator, she is the director of the Alt. +1000 photography festival in Switzerland and has produced internationally touring exhibitions for the Foundation for the Exhibition of Photography, including *Coming into Fashion: A Century of Photography at Condé Nast*. Previously, she was a curator at the Musée de l'Élysée in Lausanne, where she worked for twelve years on major exhibitions including *Face: The Death of the Portrait*, and retrospectives of Edward Steichen, Leonard Freed, Ray K. Metzker and Valérie Belin.

Nathalie's previous books published by Thames & Hudson include *Coming into Fashion* (2012) and *Afterwards: Contemporary Photography Confronting the Past* (2011). She was the editor of *Le Corbusier and the Power of Photography* (2012) and the co-author, with William A. Ewing, of *reGeneration* (2005) and *reGeneration2* (2010).

The international panel of consultants

To reach a democratic and global view of photography that is balanced in terms of chronology, culture, theme and genre, Nathalie Herschdorfer consulted 150 professional experts and institutions throughout the dictionary's planning stages. Each consultant was chosen for his or her expertise within the full scope of photographic history, practice, technology, conservation, curatorship, criticism and collection.

Vince Aletti	William Ewing	Mika Kobayashi	Simon Njami
Stuart Alexander	Angela M. Ferreira	Fani Konstantinou	Colette Olof
Séverine Allimann	Marc Feustel	Marloes Krijnen	Erin O'Toole
Dag Alveng	Finnish Museum	Zuzana Lapitkova	Engin Ozendes
Bérénice Angremy	of Photography,	Latvian Museum of	Pascale Pahud
Art Gallery of New	Helsinki	Photography, Riga	Martin Parr
South Wales, Sydney	Joan Fontcuberta	Lech Lechowicz	Nissan N. Perez
Alexandra Athanassiadou	Fotografie Forum	Jiyoon Lee	Timothy Persons
Irene Attinger	Frankfurt	Anne-Françoise Lesuisse	Peter Pfrunder
Quentin Bajac	Fototeca de Veracruz	Ludwig Museum of	Chris Phillips
Gordon Baldwin	Michel Frizot	Contemporary Art,	Ulrich Pohlmann
Els Barents	Fundació Foto	Budapest	Michel Poivert
Martin Barnes	Colectania, Barcelona	Olivier Lugon	Marta Ponsa
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Xavier Canonne	Manfred Heiting	Herbert Molderings	Carol Squiers
Anne Cartier-Bresson	Helsinki City Art	Gilles Mora	Urs Stahel
Centro de la Imagen,	Museum	Musée Carnavalet, Paris	Charlie Stainback
Mexico City	Sylvie Henguely	Musée Suisse	State Historical Museum,
Clément Chéroux	Pascal Hoël	de l'Appareil	Moscow
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Washington, D.C.	Gráficas de Oaxaca	Photographie	Roberta Valtorta
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Emmanuel d'Autreppe	Mimmo Jodice	Museet for Fotokunst,	Michèle Walerich
Nassim Daghighian	Christian Joschke	Odense	Brian Wallis
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Michael Diers	Jean Kempf	National Gallery of	Steve Yates
Nathalie Dietschy	Susan Kismaric	Australia, Canberra	
Régis Durand	Kiyosato Museum of	National Gallery of	
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Seventy-nine researchers and writers from sixteen countries have produced fresh scholarship for *The Thames & Hudson Dictionary of Photography* – a truly international undertaking.

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The book

The Thames & Hudson Dictionary of Photography will be published by Thames & Hudson in autumn 2014. It is a new, relevant and truly accessible illustrated reference to the history, art and science of photography.

The Thames & Hudson Dictionary of Photography
A truly comprehensive reference to the art, history, and science of photography worldwide. More than 1,200 entries. Over 300 illustrations. New scholarship and research throughout. 10 years in the making.
Edited by Nathalie Herschdorfer

Thames & Hudson



Abbott, Berenice (b. Berenice Abbott) (1898–1992) American documentary, portrait and scientific photographer. Abbott studied journalism at Ohio State University before moving to New York City in 1928, first with the intent of becoming a writer, then a sculptor. She took part in the Greenwich Village arts scene of Marcel Duchamp and Man Ray ▶ 304–305. Abbott moved to Europe in 1931 to study sculpture in Paris and Berlin. As Man Ray's Paris studio darkroom assistant (1933–36), she learned portrait photography and became involved with the Surrealists. Abbott opened her own studio in Paris in 1936, photographing writers, including Jean Cocteau and James Joyce, publishing in *Vogue* and *Vu* and showing in exhibitions, such as *Abbott: Portraits Photographiques* (1948), the *Salon de l'Étudiant* (1948) and *Film and Foto* (Stuttgart, 1948). Abbott and her contemporaries fought against Pictorialism, supporting instead a modernist aesthetic and drawing inspiration from historical pioneers Eugène Atget and Nadar. Abbott acquired Atget's estate in 1928, endorsing his work alongside her own; she co-managed it with dealer Julien Levy from 1930 until it was sold to MoMA, New York in 1968. After moving back to New York

in 1939, Abbott exhibited at the Julien Levy Gallery and published in *Fortune* and *Life*; she received a large Federal Art Project grant in 1935 for *Changing New York*, producing 305 photographs between 1935–39. Abbott was the photography editor of *Science Illustrated* (1944–45) and the founder of House of Photography (1947), a company that sought to invent new photographic equipment. The Massachusetts Institute of Technology hired her as a scientific photographer in 1958 for pedagogical purposes in the context of the Cold War.

Aberhart, Laurence (b. 1948) New Zealander photographer. Aberhart is renowned for his black and white images that evoke the past. His subject matter – invariably taken with a 35 × 88 mm view camera and presented as contact prints – has typically consisted of Masonic lodges, old Maori churches, cemeteries, war memorials, and historic structures. A major retrospective of his work was published as *Aberhart* in 2007.

Adams, Ansel (1902–1984) American photographer and environmentalist, whose grand landscape photographs of the American West like *Clearing*

Winter Storm (1940), *Moon and Half Dome* (1960) have become iconic. A long time member of the Sierra Club ▶ 269–270, his photographs have become emblematic of the idea of wilderness in the United States of America as to be almost inseparable. As a young man he had spent a great deal of time hiking in the wilderness of California making photographs but in 1927 he decided to pursue photography as a vocation and a career with the publication of his first portfolio, *Parmelian Prints of the High Sierras* (1927). His association with Edward Weston ▶ 259–260, Weston and others drew him from a Pictorialist style into a more modernist approach that used crisp focus and a wide depth of field to portray his subjects. This philosophy culminated in the founding of the Group f/64 with Weston, Imogen Cunningham and Willard Van Dyke. Adams along with Fred Archer, developed a scientific methodology for the production of black and white prints called *The Zone System*. A fastidious and prolific print-maker, Adams frequently compared photography to music with the negative as the score and the print, the performance. He continued to make prints of his most popular images such as *Rose and Driftwood* (1932), *Moonrise, Hernandez, New Mexico* (1941) and *Aspens, Northern New Mexico* (1939) throughout his life. His image *The Tetons and the Snake River* (1942) was included on the Voyager space craft's Golden Record as one of the 116 images representing humankind.

Adams, Eddie (1913–2004) American photographer. Eddie Adams was a Pulitzer Prize-winning who documented 13 years over the course of his career. Adams began covering war first as an anti-war combat photographer during the Korean War. Adams did three tours of Vietnam with the Associated Press; while there, he took his iconic photograph of General Nguyễn Ngọc Loan executing a Vietcong prisoner in Saigon, 1968.

Adams, Robert (b. 1937) American photographer noted for his photographs of the American West. Self-taught in photography, he holds a BA from the University of Redlands, California, and a PhD in English from the University of Southern California. His first serious work, *New West* (1968–70) documents the emerging suburban development and tract housing on the outskirts of Colorado. Adams initially came to notoriety through his inclusion in the 1975 exhibition 'New Topographics: Documents of a Man-Altered Landscape'. His career spans over four decades and focuses on the American West as his subject, particularly California, Oregon, and his home state Colorado. Working in black and white, Adams creates photographs for exhibition and has worked extensively in the book format, with over twenty titles to his credit, including critical essays on photography.

Almeida, Helena (b. 1934) Portuguese artist. Almeida studied fine art in Lisbon and became inspired by the Neo-concrete movement in Brazil. Her performative photographs use sculpture, painting, and drawing to challenge the limits of two-dimensional space by exploring contradictions between the flattening

Almeida, Helena

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Alving, Dag

properties of paint with the illusionary depth of a photograph, the distance between the art object and the spectator, and the relationship between body and space. Almeida represented Portugal at the Bienal de São Paulo (1979); Venice Biennale (1982 and 2003); and the Sydney Biennale in 2004.

Alving, Dag (1903–) Norwegian photographer. Alving studied photography at Trent Polytechnic in Nottingham (1926–27). He belongs, together with Tom Sandberg ▶ 704 and Per Berntsen, to the "English generation" in Norwegian photography, that is, Norwegian photographers that were trained in the United Kingdom. Alving's show *Ygger* (Walls, 1979) at Fotogalleriet in Oslo was an early example of conceptual photography in Norway. The artist photographed the walls in the gallery and the photographs were mounted so that the pictures perfectly covered up their subjects. The exhibition occasioned several hostile reviews in Norwegian newspapers. His book *Arylam* (1987) is of black and white photographs from a mental institution where Alving worked as a night watch. The series is quiet but powerful gaze into the rooms and objects of a psychiatric institution. In *Verftet i Solheimstien* (1991), together with the social anthropologist Hanne Müller and the author Kjartan Fløgstad, Alving documented worker life and process of change on the largest shipyards in Bergen. In 1994 he was curator for the exhibition and book *Verden i (The World in)* in connection with the Winter Olympic Games in Lillehammer. His book *Summerlight* (2001) chronicles the Norwegian summer through lyrical black and white photographs of the seashore in Southern Norway and outdoor family scenes. The book was accompanied with a text of the American photographer Robert Adams ▶ 304–305, an artist that Alving shares resemblance with. Alving is represented in Metropolitan Museum of Art and Museum of Modern Art (MoMA), New York; Stedelijk Museum, Amsterdam; Bibliothèque nationale, Paris; Museum Folkwang, Essen; The Hasselblad Center, Göteborg; Sprengel Museum, Hannover, and in numerous private collections.

Amateur (photographer) An amateur photographer is any person who practices photography for pleasure and not for commercial means.

19th century amateurs were typically serious photographers dedicated to the advancement and further expansion of the medium. By the mid-19th century photographic societies and camera clubs with publishes journals began to be organized throughout the world. The role of amateurs within these societies and journals was significant in inventing and promoting improvements to the medium. Early photographic processes were technically complicated and rather expensive. Therefore, many 19th century amateurs were men of financial means though there were some significant women photographers. George Eastman's invention of roll film and the Kodak Brownie ▶ 269–270 revolutionized photography and changed the meaning of amateur photographer. With the slogan "You Push the Button, We Do the Rest" the Brownie camera was purchased loaded with a 100-exposure roll of film, required no technical knowledge, and the whole camera was sent back to Kodak where the film was processed, the camera re-loaded and returned to the owner. The simplicity of the Brownie democratized photography adding significantly to the ranks of amateur photographers. Kodak advertisements particularly targeted women, who where seen as the largest potential market for Kodak products. In response to this new class of amateur photographers emerged the Pictorialist movement whose members formed societies and clubs and published journals pushing for the advancement and acceptance of photography as a fine art. Also considered amateur photographers, the Pictorialists were more akin to the amateurs of the 19th century; many members of the Pictorialist societies were upper class individuals working improve the medium.

Andriess, Emmy (1914–1993) Dutch photographer. Andriess is best known for her harrowing, illicit documentary photographs of the "Hunger Winter" of 1944 ▶ 304–305. Her image of a small, emaciated boy clutching an empty saucer has become an icon of the suffering inflicted by the Nazi occupation of the Netherlands. After the war, Andriess became a successful portrait, commercial, fashion and travel photographer. As such, she was one of the first all-round professional photographers in the

Anthropometry



Berenice Abbott, *Blossom Restaurant*, 1933 Boreway, 1935

Netherlands. In 1956, following her early death, a retrospective of her work was published under the title *Andriess*. Her negatives archive is now in the care of Leiden University Library.

Annan, Thomas (1829–1887) Scottish photographer. Apprenticed as a lithographic writer and engraver (1842) at the *Edinburgh Herald* newspaper and later took a position with Joseph Swan's lithographic establishment. Annan set up his business in 1853 and after gaining the patent rights to the photogalvanic process, established his photographic studio in 1857. Annan was commissioned in 1866 by the Glasgow City Improvement Trust to photograph and document the narrow passageways and slums of the old part of Glasgow before it was to be renewed into

a modern metropolis, resulting in the landmark series of photographs *Old Glasgow and Streets of Glasgow* (1868–77).

Anthropometry Method to measure the human individual, which correlates physical features with racial or psychological traits. Anthropometry is used for identification or to describe physical variations. It is common in positivist contexts since the 18th century, such as phrenology, physiognomy or craniometry. Anthropometry is controversially perceived due to its use in colonial and national socialist approaches. Since the invention of photography the anthropometrical measurements were ▶ 304–305 documented by photographs – because of their assumed connection to reality.

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Over 1,200 clear, accessible and authoritative entries

- ▶ 905 entries on Artists and Photographers from 46 countries
- ▶ 162 entries on Technical Terms, including Materials and Processes
- ▶ 68 entries on Genres, Styles, Schools and Movements
- ▶ 29 entries on Groups, Collectives and Organizations
- ▶ 24 entries on Critics, Writers, Historians and Collectors
- ▶ 16 entries on Exhibitions and Publications

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