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 (12⅛ × 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 reGenerations (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
Stuart Alexander
Séverine Allmann
Dag Alveng
Berénice Angremy
Art Gallery of New South Wales, Sydney
Alexandra Athanassiadou
Irene Attinger
Quentin Bajac
Gordon Baldwin
Els Barents
Martin Barnes
Gabriel Bauret
Vladimir Birus
Anne Biroile-Lemagny
Christophe Blaser
Bibliothèque Nationale de France, Paris
Claudia Bohn-Spector
Michaela Bosakova
Christophe Brandt
Susanna Brown
François Brunet
Gail Buckland
Xavier Canonne
Anne Cartier-Bresson
Centro de la Imagen, Mexico City
Clement Cheroux
François Cheval
Chung-Ang University, Seoul
CMAC
A. D. Coleman
Cathie Coleman
Margoy Conzemius
Corcoran Gallery of Art, Washington, D.C.
Charlotte Cotton
Emmanuel Cattrepe
Nassim Daghian
Claudio de Polo
Michael Diers
Nathalie Dietschy
Régis Durand
Okwui Enwezor
William Ewing
Angela M. Ferreira
Marc Feustel
Finnish Museum of Photography, Helsinki
Joan Fontcuberta
Fotografía Forum, Frankfurt
Fotoética de Veracruz
Michel Frizot
Fundación Foto Colectania, Barcelona
Gwenola Furic
Martin Gasser
Thierry Gervais
Frits Gietersberg
Marta Gili
Jean-Louis Godedbrod
Vicki Goldberg
Andy Grundberg
André Gunthert
Sophie Hackett
Hassellblad Foundation
Patricia Hayes
Manfred Heiting
Helsinki City Art Museum
Sylvie Henguelly
Pascal Hoel
Hanne Holm-Johnsen
Andréa Hołzherr
Graham Howe
Hungarian House of Photography at Mai Mano House, Budapest
Instituto de Artes Gráficas de Oaxaca
Vangelis Ioakimidis
Minna Jodice
Christian Joschke
Joanne Junga Yang
Jean Kempf
Susan Kismaric
Kijnosato Museum of Photographic Arts
Mika Kobayashi
Fani Konstantinou
Marloes Krijnen
Zuzana Lapitkova
Latvian Museum of Photography, Riga
Lech Lechowicz
Jiyoun Lee
Anne-Françoise Lesuisse
Ludwig Museum of Contemporary Art, Budapest
Olivier Lugon
Lumière Brothers Center for Photography, Moscow
Lesley Martin
Alessandra Mauro
David Mellor
Pedro Meyer
Michael Stevenson
Gallery, Cape Town
Moderna Museet, Stockholm
Herbert Molderings
Gilles Mora
Musée Carnavalet, Paris
Musée Suisse de l’Aperture Photographe, Vevey
Museo de Storia della Fotografia Fratelli Alinari, Florence
Museum Folkwang, Essen
Museum für Photographie Braunschweig
Museum für Fotokunst, Odense
Carole Naggar
Mariko Takeuchi
Ann Thomas
Anne Wilkes Tucker
Nathan Lyons
Dominic van Tiende
Peter Pönder
Chris Phillips
Ulrich Pohlmann
Michel Poivert
Marta Ponsa
Philip Prodger
Jorge Ribaltà
Fred Ritchin
Pamela Glasson Roberts
Brett Rogers
Jeff Rosenheim
Oliva Maria Rubio
Giuliana Scimé
Mark Sealy
Thomas Seelig
Laura Serani
Win van Sinderen
Carole Squiers
Urs Stahel
Charlie Stainback
State Historical Museum, Moscow
Stedelijk Museum, Amsterdam
Radu Stern
Michael Graham Stewart
Olga Sviłowa
Mariko Takeuchi
Ann Thomas
Anne Wilkes Tucker
Roberta Valortà
Ruud Visschedijk
Michèle Waleric
Brian Wallis
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Roberta Valortà
Ruud Visschedijk
Michèle Waleric
Brian Wallis
Marta Weiss
Steve Yates
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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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Hélène Arrigoni is an independent curator and writer based in France.

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Hélène Pocry is an art historian who has contributed to books including _The Bitter Years_ and _The Hague Museum of Photography_.


Anne-Kaisa Rastenberger is Chief Curator at the Finnish Museum of Photography, Helsinki.

Caroline Roche is currently working on a PhD on the photographer Minor White at the University of Paris I.

Anaelle Rod is an archivist at the Fondation Henri Cartier-Bresson in Paris.

Holly Roussell is Assistant Curator of Photography at the Musée de l’Elysée, Lausanne.

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Manon Saudan holds a master’s in art history and museum studies from the Universities of Lausanne and Neuchâtel.

Johanna Schär teaches at the University of Lausanne, where she is completing a PhD in photography.

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Wim van Sinderen is a founding member and senior curator of the Gemeentemuseum in The Hague.

Edward Stokes is an Australian photographer and writer, and the founder of _Modern_Museum in Stockholm.

Hélène Vaudreuil is an independent curator at University of the Arts, Berlin. She is currently completing her PhD thesis on the work of Thomas Demand.

Johanna Ufisz is a Polish art historian who studied at the University of Warsaw.

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Emily Wagner holds a master’s in photographic preservation and collections management from Ryerson University, Toronto, and George Eastman House, Rochester, NY. She works at the Chicago Albumen Works as a photography conservation technician.

Anne-Marie Walsh teaches art history at Queen’s University, Belfast.


Alana West is working on a PhD in art history at the University of Toronto.

Rachel Verhun holds a master’s in photographic preservation and collections management from Ryerson University, Toronto. She is currently the Images Archivist at The Canadian Press.

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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
Bélégou, Jean-Claude (b. ~1950) Korean photographer. His work has consistently dealt with themes of nature and the antithetic of nature and the urban. He worked as war photojournalist during the World War II and later color images are meant to capture something spiritually driven work he is now known for. His many well-known images, particularly of subjects at the Bauhaus were included in the 1975 exhibition, 'New Topographics: Documents of Land and Architecture', and became instrumental in advancing his art revolving around the antithetic of nature and the urban.

Baldessari, John (1931–2022) American photographer. He made reportage in over 30 countries. He was represented by Wostok Press Agency Paris. He photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

Balogh, Balázs (1906–1993) Hungarian photographer. In the 1930s, Berggren had a part in the First Hungarian Art Photo Exhibition in Budapest. In 1930s, he took part in the First Hungarian Art Photo Exhibition in Budapest. In 1937, Capa went to New York, leaving Alliance and moved to Europe and continues to live and work in Paris today as a corporate and stock photography photographer. Berssenbrugge’s oeuvre is a significant representative of socially orientated photography at the University of the Arts, Cologne. Their large-sized black-and-white photo album Arcok (2003), Berko, Ferenc (b. 1961) German photographer. He made reportage in over 30 countries. He was represented by Wostok Press Agency Paris. He photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

Berko, Ferenc (b. 1961) German photographer. He made reportage in over 30 countries. He was represented by Wostok Press Agency Paris. He photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

Bialobrzeski, Peter (b. 1938) German photographer. He made reportage in over 30 countries. He was represented by Wostok Press Agency Paris. He photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

Bier, Lothar (1906–1981) German photographer. He made reportage in over 30 countries. He was represented by Wostok Press Agency Paris. He photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

Blauer, John (1926–2017) American photographer. He made reportage in over 30 countries. He was represented by Wostok Press Agency Paris. He photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

Blume, Anna (b. 1920) Austrian photographer. In 1923, she studied art in Paris and photography in Paris in 2003, Is known for his dynamic humanist, sociopolitical, black and white photographs. By the mid-1940s, Capa had produced images that were strikingly different from his earlier work and that have become associated with the international modernism of the post-war period. His work was often characterized by a sense of urgency and a desire to capture the essence of a moment. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'. In 1955 he photographed in China, Mexico, Cuba, Japan and India in the late 1950s and 1960s, and for the saying: 'If your pictures aren't good enough, you're not close enough'.

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