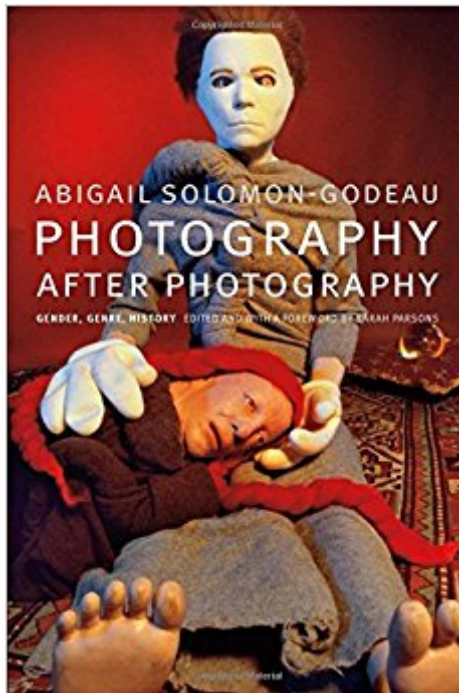




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Photography After Photography: Gender, Genre, History



Synopsis

Presenting two decades of work by Abigail Solomon-Godeau, *Photography after Photography* is an inquiry into the circuits of power that shape photographic practice, criticism, and historiography. As the boundaries that separate photography from other forms of artistic production are increasingly fluid, Solomon-Godeau, a pioneering feminist and politically engaged critic, argues that the relationships between photography, culture, gender, and power demand renewed attention. In her analyses of the photographic production of Cindy Sherman, Robert Mapplethorpe, Susan Meiselas, Francesca Woodman, and others, Solomon-Godeau refigures the disciplinary object of photography by considering these practices through an examination of the determinations of genre and gender as these shape the relations between photographers, their images, and their viewers. Among her subjects are the 2006 Abu Ghraib prison photographs and the Cold War-era exhibition *The Family of Man*, insofar as these illustrate photography's embeddedness in social relations, viewing relations, and ideological formations.

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Customer Reviews

"Abigail Solomon-Godeau is one of the best, if not the best, critical historians of photography in the country as well as one of the most sophisticated and theoretically astute feminist art historians writing today." (Linda Nochlin, author of *Women, Art, and Power and Other Essays*) "Abigail Solomon-Godeau is one of photography's most astute long-standing contemporary commentators. In *Photography after Photography*, she continues the crucial work of examining the

situations and stakes of representation. Essays written over the last two decades take up case studies as diverse as Cindy Sherman and Abu Ghraib; Solomon-Godeau reminds us that no image can truly be seen without a consideration of the power structures that shape it. Feminism informs every word of this powerful examination of culture, rigorously specific in its examples, yet expansive in its reach." (Johanna Burton, editor of MIT's 2006 October Files, Cindy Sherman)

Abigail Solomon-Godeau is Professor Emerita of the Department of History of Art and Architecture at the University of California, Santa Barbara, and the author of several books, including *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*; *Male Trouble: A Crisis in Representation*; *Rosemary Laing*; *Chair & canons: Photographie, discours, féminisme*; and coauthor of *Birgit Järgensen*. Sarah Parsons is Associate Professor of Art History at York University.

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