

IMMEDIATE FAMILY BY SALLY MANN

IMMEDIATE FAMILY BY SALLY MANN IS A COMPELLING PHOTOGRAPHIC SERIES THAT HAS GARNERED CRITICAL ACCLAIM AND WIDESPREAD FASCINATION SINCE ITS INCEPTION. CRAFTED BY THE RENOWNED AMERICAN PHOTOGRAPHER SALLY MANN, THE SERIES OFFERS AN INTIMATE GLIMPSE INTO HER FAMILY LIFE, CAPTURING RAW, HONEST, AND OFTEN PROVOCATIVE IMAGES OF HER CHILDREN AND IMMEDIATE FAMILY MEMBERS. THIS BODY OF WORK STANDS AS A TESTAMENT TO MANN'S MASTERY OF BLENDING PERSONAL NARRATIVE WITH FINE ART PHOTOGRAPHY, CHALLENGING VIEWERS TO RECONSIDER NOTIONS OF CHILDHOOD, INNOCENCE, AND THE BOUNDARIES OF FAMILY DOCUMENTATION.

OVERVIEW OF "IMMEDIATE FAMILY" BY SALLY MANN

"IMMEDIATE FAMILY" WAS FIRST EXHIBITED IN 1992 AND QUICKLY BECAME ONE OF THE MOST INFLUENTIAL PHOTOGRAPHIC PROJECTS OF ITS TIME. COMPRISING OVER 100 BLACK-AND-WHITE PHOTOGRAPHS, THE SERIES DEPICTS MANN'S THREE CHILDREN—EMMETT, VIRGINIA, AND GARRETT—PRIMARILY DURING THEIR CHILDHOOD AND ADOLESCENCE. THE IMAGES ARE CHARACTERIZED BY THEIR CANDIDNESS, EMOTIONAL DEPTH, AND OCCASIONALLY UNSETTLING INTIMACY, WHICH SPARKED BOTH ADMIRATION AND CONTROVERSY UPON THEIR RELEASE.

KEY FEATURES OF THE SERIES:

- PERSONAL NARRATIVE: THE PHOTOGRAPHS SERVE AS A VISUAL DIARY OF MANN'S FAMILY LIFE, CAPTURING EVERYDAY MOMENTS, MILESTONES, AND THE PASSAGE OF TIME.
 - AESTHETIC STYLE: DOMINATED BY STARK BLACK-AND-WHITE IMAGERY, MANN'S USE OF NATURAL LIGHTING AND CANDID COMPOSITIONS EMPHASIZES AUTHENTICITY AND EMOTIONAL RESONANCE.
 - THEMES EXPLORED: CHILDHOOD INNOCENCE, MORTALITY, FAMILY BONDS, AGING, AND THE TRANSITION FROM INNOCENCE TO EXPERIENCE.
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HISTORICAL CONTEXT AND CREATION OF "IMMEDIATE FAMILY"

SALLY MANN BEGAN WORKING ON "IMMEDIATE FAMILY" IN THE LATE 1980S AND EARLY 1990S. AT THIS TIME, SHE WAS ALREADY AN ESTABLISHED ARTIST KNOWN FOR HER EVOCATIVE LANDSCAPES AND PORTRAITURE. HER DECISION TO FOCUS ON HER OWN FAMILY WAS BOTH PERSONAL AND ARTISTIC, SEEKING TO EXPLORE THE COMPLEX LAYERS OF FAMILIAL LOVE AND VULNERABILITY.

INSPIRATION AND MOTIVATION:

- MANN'S DESIRE TO DOCUMENT HER CHILDREN'S LIVES AUTHENTICALLY.
- AN INTEREST IN EXPLORING CHILDHOOD AS A UNIVERSAL HUMAN EXPERIENCE.
- HER PHILOSOPHICAL REFLECTIONS ON MORTALITY AND THE FLEETING NATURE OF CHILDHOOD.

CONTROVERSIES AND RECEPTION:

WHILE MANY PRAISED THE SERIES FOR ITS HONESTY AND ARTISTIC MERIT, "IMMEDIATE FAMILY" ALSO FACED CRITICISM. SOME VIEWERS AND CRITICS FOUND CERTAIN IMAGES PROVOCATIVE OR UNSETTLING, PARTICULARLY THOSE DEPICTING NUDITY OR RAW EMOTIONAL STATES.

DESPITE THE CONTROVERSY, THE SERIES CEMENTED MANN'S REPUTATION AS A FEARLESS ARTIST DEDICATED TO UNVARNISHED REPRESENTATIONS OF HER LIFE AND FAMILY.

MAJOR THEMES IN "IMMEDIATE FAMILY"

SALLY MANN'S "IMMEDIATE FAMILY" EXPLORES SEVERAL INTERCONNECTED THEMES THAT RESONATE DEEPLY WITH VIEWERS AND CRITICS ALIKE:

CHILDHOOD AND INNOCENCE

MANY IMAGES DEPICT HER CHILDREN IN PLAYFUL, VULNERABLE, OR CONTEMPLATIVE MOMENTS, EMPHASIZING THE FRAGILE AND TRANSIENT NATURE OF CHILDHOOD. MANN CAPTURES HER CHILDREN IN CANDID SITUATIONS, OFTEN UNPOSED, WHICH HIGHLIGHTS THEIR AUTHENTIC PERSONALITIES.

MORTALITY AND TRANSIENCE

SOME PHOTOGRAPHS SUBTLY INCORPORATE THEMES OF MORTALITY, AGING, AND THE PASSAGE OF TIME. MANN'S USE OF BLACK-AND-WHITE FILM ACCENTUATES THE EPHEMERAL QUALITY OF CHILDHOOD AND LIFE ITSELF.

FAMILY BONDS AND INTIMACY

THE SERIES PORTRAYS THE INTIMATE BONDS BETWEEN FAMILY MEMBERS, EMPHASIZING LOVE, TRUST, AND CONNECTION. MANN'S APPROACH BLURS THE LINE BETWEEN DOCUMENTARY AND FINE ART, INVITING VIEWERS INTO PRIVATE MOMENTS.

GENDER AND IDENTITY

IMAGES DEPICT HER CHILDREN EXPLORING THEIR IDENTITIES, SOMETIMES CHALLENGING TRADITIONAL GENDER NORMS. THIS ADDS A LAYER OF COMPLEXITY AND SOCIAL COMMENTARY TO THE SERIES.

NOTABLE PHOTOGRAPHS FROM "IMMEDIATE FAMILY"

SOME IMAGES FROM THE SERIES HAVE BECOME ICONIC, EXEMPLIFYING MANN'S ARTISTIC APPROACH AND THEMATIC DEPTH.

1. **THE NUDE SELF-PORTRAIT OF VIRGINIA** – AN IMAGE OF MANN'S DAUGHTER VIRGINIA IN THE BATHTUB, NUDE, STARING DIRECTLY AT THE CAMERA. THIS PHOTOGRAPH CHALLENGED SOCIETAL NORMS REGARDING CHILDHOOD NUDITY AND SPARKED DEBATE BUT ALSO EXEMPLIFIED VULNERABILITY AND HONESTY.
2. **THE CHILD AND THE MASK** – A PHOTOGRAPH CAPTURING HER SON GARRETT WEARING A MASK, SYMBOLIZING THEMES OF IDENTITY AND INNOCENCE.
3. **PLAYFUL MOMENTS** – CANDID IMAGES OF CHILDREN PLAYING, LAUGHING, AND EXPLORING, EMPHASIZING CHILDHOOD JOY AND SPONTANEITY.
4. **PASSING OF TIME** – PORTRAITS SHOWING HER CHILDREN AGING OVER THE COURSE OF THE SERIES, HIGHLIGHTING THE INEVITABLE MARCH OF TIME.

TECHNICAL ASPECTS OF SALLY MANN'S PHOTOGRAPHY IN "IMMEDIATE FAMILY"

SALLY MANN'S TECHNICAL CHOICES SIGNIFICANTLY CONTRIBUTE TO THE EMOTIONAL IMPACT OF HER IMAGES.

USE OF BLACK-AND-WHITE PHOTOGRAPHY

- EMPHASIZES MOOD AND TIMELESSNESS.
- FOCUSES ATTENTION ON COMPOSITION, LIGHT, AND EMOTION RATHER THAN COLOR.
- EVOKES A SENSE OF NOSTALGIA AND UNIVERSALITY.

NATURAL LIGHTING

- MANN OFTEN USED AVAILABLE LIGHT, CAPTURING MOMENTS IN NATURAL SETTINGS.
- CREATES AUTHENTIC, UNPOSED IMAGES THAT FEEL SPONTANEOUS.

COMPOSITION AND PERSPECTIVE

- CLOSE-UP PORTRAITS TO EVOKE INTIMACY.
- UNCONVENTIONAL ANGLES TO CHALLENGE VIEWERS' PERCEPTIONS.
- CANDID FRAMING THAT CAPTURES RAW EMOTION.

IMPACT AND LEGACY OF "IMMEDIATE FAMILY"

"IMMEDIATE FAMILY" HAS LEFT AN INDELIBLE MARK ON BOTH THE ART WORLD AND POPULAR CULTURE.

INFLUENCE ON PHOTOGRAPHY AND ART

- PIONEERED A NEW GENRE OF PERSONAL FAMILY DOCUMENTARY PHOTOGRAPHY.
- INSPIRED SUBSEQUENT GENERATIONS OF PHOTOGRAPHERS TO EXPLORE PERSONAL THEMES.
- ELEVATED THE STATUS OF FAMILY PHOTOGRAPHY AS FINE ART.

CRITICAL RECEPTION AND AWARDS

- THE SERIES WAS EXHIBITED GLOBALLY, INCLUDING AT MAJOR MUSEUMS AND GALLERIES.
- IT RECEIVED NUMEROUS AWARDS AND CRITICAL ACCLAIM FOR ITS ARTISTRY AND HONESTY.

CONTROVERSY AND ETHICAL DISCUSSIONS

- RAISED QUESTIONS ABOUT THE ETHICS OF DEPICTING CHILDREN IN NUDITY.
- SPARKED DEBATES ABOUT PRIVACY, INNOCENCE, AND ARTISTIC FREEDOM.

CONCLUSION: THE SIGNIFICANCE OF "IMMEDIATE FAMILY" IN ART AND CULTURE

"IMMEDIATE FAMILY BY SALLY MANN" STANDS AS A POWERFUL EXPLORATION OF THE INTIMATE AND COMPLEX WORLD OF FAMILY LIFE. ITS RAW HONESTY, TECHNICAL MASTERY, AND THEMATIC DEPTH CONTINUE TO RESONATE, INVITING VIEWERS TO REFLECT ON THE UNIVERSAL EXPERIENCES OF CHILDHOOD, LOVE, MORTALITY, AND THE PASSAGE OF TIME.

THE SERIES CHALLENGES SOCIETAL NORMS ABOUT CHILDHOOD AND FAMILY PHOTOGRAPHY, ASSERTING THAT THE MOST AUTHENTIC IMAGES OFTEN LIE IN VULNERABILITY AND HONESTY. SALLY MANN'S WORK HAS NOT ONLY INFLUENCED CONTEMPORARY PHOTOGRAPHY BUT ALSO OPENED CONVERSATIONS ABOUT THE BOUNDARIES OF PERSONAL AND ARTISTIC EXPRESSION.

FOR THOSE SEEKING TO UNDERSTAND THE INTERSECTION OF PERSONAL NARRATIVE AND FINE ART, "IMMEDIATE FAMILY" REMAINS A SEMINAL WORK THAT EXEMPLIFIES HOW PHOTOGRAPHY CAN SERVE AS A PROFOUND MEANS OF STORYTELLING AND EMOTIONAL CONNECTION. ITS ENDURING LEGACY UNDERSCORES THE IMPORTANCE OF AUTHENTICITY IN ART AND THE POWER OF IMAGES TO REVEAL THE DEEPEST TRUTHS ABOUT HUMAN EXPERIENCE.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE CENTRAL THEME OF SALLY MANN'S 'IMMEDIATE FAMILY' SERIES?

THE SERIES EXPLORES THEMES OF CHILDHOOD INNOCENCE, FAMILY BONDS, AND THE PASSAGE OF TIME THROUGH INTIMATE BLACK-AND-WHITE PHOTOGRAPHS OF MANN'S OWN CHILDREN.

HOW DID SALLY MANN'S 'IMMEDIATE FAMILY' IMPACT THE PHOTOGRAPHY WORLD?

IT WAS GROUNDBREAKING FOR ITS RAW, HONEST PORTRAYAL OF FAMILY LIFE, CHALLENGING TRADITIONAL NOTIONS OF PRIVACY AND CHILDHOOD, AND IS CONSIDERED A SEMINAL WORK IN PERSONAL DOCUMENTARY PHOTOGRAPHY.

WHAT CONTROVERSIES SURROUNDED THE PUBLICATION OF 'IMMEDIATE FAMILY'?

SOME CRITICS AND VIEWERS EXPRESSED CONCERN OVER THE NUDITY AND PERCEIVED VULNERABILITY OF THE CHILDREN, SPARKING DEBATES ABOUT ETHICS IN PHOTOGRAPHING MINORS AND THE BOUNDARIES OF ARTISTIC EXPRESSION.

IN WHAT WAYS DOES 'IMMEDIATE FAMILY' REFLECT SALLY MANN'S ARTISTIC STYLE?

THE SERIES EXEMPLIFIES MANN'S SIGNATURE USE OF BLACK-AND-WHITE PHOTOGRAPHY, NATURAL LIGHTING, AND A FOCUS ON INTIMATE, UNPOSED MOMENTS THAT EVOKE EMOTION AND AUTHENTICITY.

HOW HAS 'IMMEDIATE FAMILY' INFLUENCED CONTEMPORARY PHOTOGRAPHY AND FAMILY PORTRAITURE?

IT HAS INSPIRED PHOTOGRAPHERS TO EXPLORE PERSONAL AND AUTOBIOGRAPHICAL THEMES MORE OPENLY, EMPHASIZING

ADDITIONAL RESOURCES

IMMEDIATE FAMILY BY SALLY MANN: AN INTIMATE EXPLORATION OF CHILDHOOD, MEMORY, AND THE AMERICAN SOUTH

INTRODUCTION

SALLY MANN'S IMMEDIATE FAMILY STANDS AS ONE OF THE MOST PROVOCATIVE AND DEEPLY PERSONAL PHOTOGRAPHIC PROJECTS OF THE LATE 20TH CENTURY. PUBLISHED IN 1992, THIS COLLECTION OF BLACK-AND-WHITE PHOTOGRAPHS CAPTURES THE RAW, UNFILTERED ESSENCE OF HER CHILDREN — VIRGINIA, EMMETT, AND JESSIE — AS THEY TRANSITION FROM CHILDHOOD TO ADOLESCENCE. THE SERIES IS CELEBRATED FOR ITS HONESTY, INTIMACY, AND UNFLINCHING PORTRAYAL OF FAMILY LIFE, CHALLENGING TRADITIONAL NOTIONS OF CHILDHOOD INNOCENCE AND CONFRONTING THEMES OF SEXUALITY, MORTALITY, AND THE PASSAGE OF TIME.

BACKGROUND AND CONTEXT

SALLY MANN: THE ARTIST AND HER VISION

- BIOGRAPHICAL OVERVIEW: BORN IN 1951 IN VIRGINIA, SALLY MANN EMERGED AS A PROMINENT AMERICAN PHOTOGRAPHER KNOWN FOR HER EVOCATIVE BLACK-AND-WHITE IMAGES THAT EXPLORE THEMES OF FAMILY, MEMORY, MORTALITY, AND THE SOUTHERN LANDSCAPE.
- ARTISTIC STYLE: MANN'S WORK OFTEN COMBINES TECHNICAL MASTERY WITH A RAW EMOTIONAL HONESTY, EMPHASIZING THE EPHEMERAL QUALITIES OF CHILDHOOD AND THE NATURAL ENVIRONMENT.
- PHILOSOPHY: HER APPROACH IS ROOTED IN CAPTURING AUTHENTIC MOMENTS, EMPHASIZING THE BEAUTY AND COMPLEXITY OF EVERYDAY LIFE.

THE GENESIS OF IMMEDIATE FAMILY

- THE PROJECT WAS INITIATED IN THE LATE 1980S WHEN MANN SOUGHT TO DOCUMENT HER CHILDREN'S LIVES CANDIDLY.
- THE PHOTOGRAPHS WERE TAKEN OVER SEVERAL YEARS, PRIMARILY IN VIRGINIA, WHERE MANN'S FAMILY RESIDED.
- THE SERIES WAS PUBLISHED AS A BOOK IN 1992, ACCOMPANIED BY A LIMITED EXHIBITION THAT SPARKED WIDESPREAD DEBATE AND ADMIRATION.

THEMATIC ANALYSIS

CHILDHOOD AND INNOCENCE

- PORTRAYAL OF YOUTH: MANN'S IMAGES DEFY CONVENTIONAL PORTRAYALS OF CHILDHOOD AS SOLELY INNOCENT AND PROTECTED. INSTEAD, THEY REVEAL VULNERABILITY, CURIOSITY, AND EVEN SENSUALITY.
- MOMENTS OF PLAY AND REST: PHOTOGRAPHS DEPICT CHILDREN AT PLAY, RESTING, OR ENGAGED IN SIMPLE ACTIVITIES, EMPHASIZING NATURALNESS.
- CHALLENGING NORMS: THE SERIES CONFRONTS SOCIETAL TABOOS BY PRESENTING CHILDREN IN STATES THAT SOME VIEWERS MIGHT FIND PROVOCATIVE, SUCH AS NUDE OR SEMI-NUDE IMAGES.

SEXUALITY AND THE BODY

- UNFILTERED REPRESENTATION: MANN DOES NOT SHY AWAY FROM DEPICTING HER CHILDREN'S BODIES, CAPTURING THEM IN INTIMATE, UNPOSED MOMENTS.
- THEMES OF SEXUALITY: THE IMAGES EVOKE DISCUSSIONS ABOUT CHILDHOOD SEXUALITY, INNOCENCE, AND THE BOUNDARY BETWEEN NATURALNESS AND SOCIETAL PROPRIETY.
- CONTROVERSY: THE EXPLICITNESS OF SOME PHOTOGRAPHS SPARKED DEBATES ABOUT EXPLOITATION VERSUS ARTISTIC

EXPRESSION, ESPECIALLY GIVEN THE TENDER AGE OF THE SUBJECTS.

MORTALITY AND TRANSIENCE

- IMAGERY OF DECAY AND DEATH: SOME PHOTOGRAPHS SUBTLY HINT AT MORTALITY, WITH IMAGES OF DECAYING LEAVES, SHADOWS, OR THE NATURAL AGING PROCESS.
- EPHEMERAL CHILDHOOD: THE SERIES EMPHASIZES THE FLEETING NATURE OF CHILDHOOD, REMINDING VIEWERS OF THE INEVITABLE PASSAGE OF TIME.
- MEMORY AND NOSTALGIA: MANN'S WORK FUNCTIONS AS A MEDITATION ON MEMORY, CAPTURING MOMENTS THAT BECOME POIGNANT AS CHILDREN GROW.

THE AMERICAN SOUTH AND SETTING

- RURAL VIRGINIA: THE SERIES IS DEEPLY ROOTED IN THE SOUTHERN LANDSCAPE, WITH IMAGES OF FIELDS, FORESTS, AND OLD STRUCTURES.
- CULTURAL CONTEXT: THE SETTING CONTRIBUTES TO AN UNDERSTANDING OF THE FAMILIAL AND REGIONAL IDENTITY, ADDING LAYERS OF MEANING RELATED TO HISTORY, TRADITION, AND ENVIRONMENT.

ARTISTIC TECHNIQUES AND STYLE

PHOTOGRAPHIC APPROACH

- BLACK-AND-WHITE: THE USE OF MONOCHROME EMPHASIZES TEXTURES, CONTRASTS, AND EMOTIONAL DEPTH, STRIPPING AWAY DISTRACTIONS.
- LARGE-FORMAT CAMERA: MANN OFTEN EMPLOYS LARGE-FORMAT CAMERAS, RESULTING IN HIGH-RESOLUTION IMAGES WITH METICULOUS DETAIL.
- NATURAL LIGHTING: SHE FAVORS NATURAL LIGHT, CAPTURING SCENES WITH SOFT SHADOWS AND SUBTLE TONAL VARIATIONS.

COMPOSITION AND FRAMING

- INTIMATE FRAMING: MANY IMAGES ARE CLOSE-UP OR CROPPED TIGHTLY, FOSTERING A SENSE OF INTIMACY.
- USE OF SHADOWS AND LIGHT: MANN EXPERTLY MANIPULATES LIGHT TO HIGHLIGHT TEXTURES, CREATE MOOD, AND EVOKE EMOTION.
- UNPOSED MOMENTS: THE PHOTOGRAPHS OFTEN APPEAR SPONTANEOUS, CAPTURING GENUINE EXPRESSIONS AND INTERACTIONS.

CONTROVERSIES AND CRITICISMS

ETHICAL AND MORAL CONCERNS

- CHILD EXPLOITATION ALLEGATIONS: SOME CRITICS ARGUE THAT DEPICTING CHILDREN NUDE OR IN VULNERABLE STATES CAN BE EXPLOITATIVE OR INAPPROPRIATE.
- ARTIST'S INTENT:

Immediate Family By Sally Mann

immediate family by sally mann: Sally Mann Sally Mann, 2014-04-28 Taken against the Arcadian backdrop of her woodland summer home in Virginia, Sally Mann's extraordinary, intimate photographs of her children : Emmett, Jessie, and Virginia reveal truths that embody the individuality of her immediate family and ultimately take on a universal quality. Mann states that her work is about everybody's memories, as well as their fears, a theme echoed by Reynolds Price in his

eloquent, poignantly reflective essay accompanying the photographs in *Immediate Family*. With sublime dignity, acute wit, and feral grace, Mann's pictures explore the eternal struggle between the child's simultaneous dependence and quest for autonomy, the holding on, and the breaking away. This is the stuff of which Greek dramas are made : impatience, terror, self-discovery, self-doubt, pain, vulnerability, role-playing, and a sense of immortality, all of which converge in Sally Mann's astonishing photographs. A traveling exhibition of *Immediate Family*, organized by Aperture, opened at the Institut of Contemporary Art in Philadelphia in the fall of 1992. All of the photographs in *Immediate Family* were taken with an 8-by-10-inch view camera.

immediate family by sally mann: *Immediate Family* Sally Mann, Reynolds Price, 1992
Mann's subjects are her small children (a boy, a girl and a new baby), often shot when they're sick or hurt or just naked. Nosebleeds, cuts, hives, chicken pox, swollen eyes, vomiting--the usual trials of childhood--can be alarmingly beautiful, thrillingly sensual moments in Mann's portrait album. Her ambivalence about motherhood--her delight and despair--pushes Mann to delve deeper into the steaming mess of family life than most of us are willing to go. What she comes up with is astonishing. --Vince Aletti, *The Village Voice*

immediate family by sally mann: *Modern Art Museum of Fort Worth 110* Modern Art Museum of Fort Worth, Michael Auping, 2002 Together they present a broad range of styles and media, from oil, acrylic, and mixed-media paintings and drawings to photography, sculpture, installation art, and video and digital imagery..

immediate family by sally mann: *Hybridity in Life Writing* Arnaud Schmitt, 2024-04-28 This book offers new perspectives on text/image hybridity in the context of life writing. Each chapter explores the very topical issue of how writers and artists combine two media in order to enhance the autobiographical narrative and experience of the reader. It questions the position of images in relation to text, both on the page and in terms of the power balance between media. It also shows how hybridity operates beyond a semantic and cultural balance of power, as the combination of text and images are able to produce content that would not have been possible separately. Including a range of life writing and different visual media, from paintings and photography to graphic memoirs and social media, this edited collection investigates the point at which an image, whether fixed or moving, enters the autobiographical act and confronts the verbal form.

immediate family by sally mann: *Criticizing Photographs* Terry Barrett, 2020-11-29
Emphasizing the understanding of images and their influences on how they affect our attitudes, beliefs, and actions, this fully updated sixth edition offers consequential ways of looking at images from the perspectives of photographers, critics, theoreticians, historians, curators, and editors. It invites informed conversations about meanings and implications of images, providing multiple and sometimes conflicting answers to questions such as: What are photographs? Should they be called art? Are they ethical? What are their implications for self, society, and the world? From showing how critics verbalize what they see in images and how they persuade us to see similarly, to dealing with what different photographs might mean, the book posits that some interpretations are better than others and explains how to deliberate among competing interpretations. It looks at how the worth of photographs is judged aesthetically and socially, offering samples and practical considerations for both studio critiques for artists and professional criticism for public audiences. This book is a clear and accessible guide for students of art history, photography and criticism, as well as anyone interested in carefully looking at and talking about photographs and their effects on the world in which we live.

immediate family by sally mann: *Family Frames* Marianne Hirsch, 1997 On role of family in photography

immediate family by sally mann: *Ill Effects* Martin Barker, Julian Petley, 2013-08-21 *Ill Effects* is a radical re-examination of the whole 'media effects' debate. It questions not only whether the media is capable of directly influencing people's views and actions, but also whether the idea of 'effects' is the most useful way of conceptualising the relationship between the media and audiences. *Ill Effects* looks at the reasons why the media are routinely blamed for horrific events such as the

murders of James Bulger and Suzanne Capper and the Hungerford massacre, as well as for perceived trends such as the alleged 'death of the family' and the rise of 'yob culture'. The authors' concern goes beyond individual cases: they discuss the development and current state of play of research into media effects, the remarkable power of 'common-sense' notions of media effects and the way in which the effects issue has become embroiled in debates about freedom of expression and censorship. They suggest how audiences really respond to media texts, and argue that there is an urgent need for informed and interdisciplinary approaches to the study of the media. Martin Barker, University of the West of England, UK Julian Petley, Brunel University, UK Pat Holland, David Buckingham, The Anneberg School for Communication, UK David Mi

immediate family by sally mann: Women Photographers and Feminist Aesthetics Claire Raymond, 2017-04-21 *Women Photographers and Feminist Aesthetics* makes the case for a feminist aesthetics in photography by analysing key works of twenty-two women photographers, including cis- and trans-woman photographers. Claire Raymond provides close readings of key photographs spanning the history of photography, from nineteenth-century Europe to twenty-first century Africa and Asia. She offers original interpretations of well-known photographers such as Diane Arbus, Sally Mann, and Carrie Mae Weems, analysing their work in relation to gender, class, and race. The book also pays close attention to the way in which indigenous North Americans have been represented through photography and the ways in which contemporary Native American women photographers respond to this history. Developing the argument that through aesthetic force emerges the truly political, the book moves beyond polarization of the aesthetic and the cultural. Instead, photographic works are read for their subversive political and cultural force, as it emerges through the aesthetics of the image. This book is ideal for students of Photography, Art History, Art and Visual Culture, and Gender.

immediate family by sally mann: SAGE Biographical Research John Goodwin, 2012-06-25 Biographical research may take a range of forms and may vary in its application and approach but has the unified and coherent aim to give 'voice' to individuals. The central concern of this collection is to assemble articles (from sociology, social psychology, education, health, criminology, social gerontology, epidemiology, management and organizational research) that illustrate the full range of debates, methods and techniques that can be combined under the heading 'biographical research'. Volume One: *Biographical Research: Starting Points, Debates and Approaches* explores the different biographical methods currently used while locating these within the history of social science methods. Volume Two: *Biographical Interviews, Oral Histories and Life Narratives* focuses on the more established, interview-based, biographical research methods and considers the analytical strategies used for interview-based biographical research. Volume Three: *Forms of Life Writing: Letters, Diaries and Auto/Biography* considers the value of 'data' contained within letters, diaries and auto/biography and illustrates how this data has been analyzed to reveal biographies and their social context. Volume Four: *Other Documents of Life: Photographs, Cyber Documents and Ephemera* focuses on the 'other' human documents and objects, like photographs, cyber-documents (emails, blogs, social networking sites, webpages) and other ephemera (such as official documents) that are used extensively in biographical research.

immediate family by sally mann: Not Just Any Dress Sandra Weber, Claudia Mitchell, 2004 If dresses could talk, what stories might they tell? This compelling collection of short stories, essays, and poems features dress as the structural grounding for autobiographical accounts from women's lives in Western society. Often personal in nature, these «dress stories» point unflinchingly to matters of social and cultural import. Some of the dresses described inhabit the popular imagination: the little girl dress, the communion dress, the school uniform, the prom dress, the wedding dress, the little black dress, and the burial dress. Beyond the semiotic, tactile, and visual aspects of the dresses themselves, the narratives delve into what dresses reveal about fundamental aspects of human experience: identity, embodiment, relationship, and mortality. Bought or made, then worn, forgotten, remembered, re-constructed, and re-interpreted, each dress offers a new glimpse into how we construct meaning in our daily lives, and how dresses serve to reinforce or resist social structures

and cultural expectations.

immediate family by sally mann: For Moral Ambiguity Michael J. Shapiro, 2001

immediate family by sally mann: Documents of Life 2 Ken Plummer, Kenneth Plummer, 2001-03-20 This study champions the use of life stories and other personal documents in social research. It considers recent developments in the humanist approach to social research, looking at writing and narrative, memory, and the auto/biographical society.

immediate family by sally mann: The Photography Handbook Terence Wright, 2016-01-08 The new edition of The Photography Handbook builds on previous editions' illuminating overview of the history, theory and practice of the creation and consumption of photographic images, and engages with the practical and theoretical implications of the explosion of new platforms for making, viewing and distributing images. New materials in this edition includes new chapters on 'Photo-elicitation' and 'Photography and Technological Change', exploration and analysis of 'selfie' culture, and extensive discussion of the work and practices by a new generation photographic artists. The Photography Handbook, Third edition also features: exploration and discussion of key photographic terms, including composition, framing, visualisation, formalism and realism analysis of the ethics of photojournalism, and ethical issues specific to digital photography practice today case studies illustrating different photographic production practices and specific related issues, including an assignment for the Guardian, the Libyan People's Bureau siege, and the work of war photographers a foregrounding of digital photographic practices, and exploration of areas including photographic manipulation, digital photojournalism, citizen journalists and copyright on the internet end of chapter summaries of key points, and an extensive glossary of essential photography terms. The Photography Handbook, Third edition is an invaluable resource for students, scholars and practitioners of photography, and all those seeking to understand its place in today's society.

immediate family by sally mann: Domestic Imaginaries Bex Harper, Hollie Price, 2017-11-24 This book examines representations of home in literary and visual cultures in the 20th and 21st centuries. The collection brings together scholars working on literature, film, and photography with the aim of showcasing new research in a burgeoning field focusing on representations of domesticity. The chapters span a diverse range of contexts from across the world and use a variety of approaches to exploring representations of home including studies of space, material culture, sexuality, gender, multiculturalism, diaspora, memory and archival practice. They include explorations of the Finnish Suburban home on film, home and the diasporic imagination in Chinese Canadian women's writing and the archiving practices and photographs used to document the homes of two gay writers from Australia and New Zealand. By bringing together this range of approaches and subjects, the book explores domestic imaginaries as part of a multi-faceted, mutable and amorphous conception of home in a modern, world context. This collection therefore seeks to further studies of home by investigating how the page, screen and photograph have constructed domestic imaginaries - experiencing, critiquing, reconfiguring and archiving home - in a global age.

immediate family by sally mann: Alternate Processes in Photography Brian Arnold, 2017 A practitioner's perspective on the history and practice of photographic processes, emphasizing handmade, often historical, photographic techniques and providing detailed information for both beginning and advanced photographers.

immediate family by sally mann: Reimag(in)ing the Victorians in Contemporary Art Isobel Elstob, 2023-11-20 From contemporary deployments of taxidermy, magic lanterns and microscopy to the visualization of forgotten lives, marginalized narratives and colonial histories, this book explores how the work of artists including Mat Collishaw, Yinka Shonibare, Tessa Farmer, Mark Dion, Dorothy Cross and Ingrid Pollard reimag(in)es the Victorians in the 'present'. Examining how recent paintings, sculptures, photographs, installations and films revisit and re-present nineteenth-century technologies, practices and events, the book's rich interdisciplinary approach applies literary, media and linguistic theories to its analysis of visual art, alongside in-depth discussions of the Victorian inventions, concepts and narratives that they invoke. The book's emphasis on how - and why - we represent the historical past makes its contribution particularly timely. And by drawing attention to

the importance of historiography to the work of these artists, it also unravels the complicated history of History itself. This book will speak to diverse audiences including those interested in art history, visual culture, Victorian and neo-Victorian studies, as well as literature, histories of science and media, postcolonialism, museology, gender studies, postmodernism and the history of ideas.

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