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QS6PWA - ANNA HUERTA

A rich and fresh perspective on the history of photography, tracing the complex links between technological innovation, social change, and artistic intervention. As a medium of documentation, social commentary, commercial marketing, artistic exploration, and self-expression over the last two centuries, photography has in many ways defined the way we view ourselves and the world around us. A Chronology of Photography traces the development of the medium from early experiments with optics by artists and scientists, through the birth of photography in 1839, with the innovations of Louis Daguerre and Henry Fox

Talbot, right up to the present-day explosion of digital media, with Instagram and the selfie dominating visual discourse. Providing a unique timeline framework and in-depth commentary, this volume takes a purely chronological approach to present a fresh social, political, and cultural perspective on the subject. Tracing the complex links between technological innovation, social change, and artistic intervention, A Chronology of Photography is an invaluable and comprehensive overview of photography's history including deeper explorations of key themes and moments.

This compelling book chronicles the most influential ideas that have shaped photography from

the invention of the daguerreotype in the early 19th century up to the digital revolution and beyond. Each idea is presented through lively text and arresting visuals, and explores when the idea first evolved and its subsequent impact on photography.

This lucid and comprehensive collection of essays by an international group of scholars constitutes a photo-historical survey of select photographers who embraced National Socialism during the Third Reich. These photographers developed and implemented physiognomic and ethnographic photography, and, through a *Selbstgleichschaltung* (a self-co-ordination with the regime), continued to practice as photographers

throughout the twelve years of the Third Reich. The volume explores, through photographic reproductions and accompanying analysis, diverse aspects of photography during the Third Reich, ranging from the influence of Modernism, the qualitative effect of propaganda photography, and the utilisation of technology such as colour film, to the photograph as ideological metaphor. With an emphasis on the idealised representation of the German body and the role of physiognomy within this representation, the book examines how select photographers created and developed a visual myth of the 'master race' and its antitheses under the auspices of the Nationalist Socialist state. Photography in the Third Reich approaches its historical source photographs as material culture, examining their production, construction and proliferation. This detailed and informative text will be a valuable resource not only to historians studying the Third Reich, but to scholars and students of film, history of art, politics, media studies, cultural studies and holocaust studies. Collaboration between the Suzhou Embroidery Research Institute and

Robert Glenn Ketchum. Photographs by Ketchum were recreated as pieces of embroidery by SERI.

The definitive history of photography book, *Seizing the Light: A Social & Aesthetic History of Photography* delivers the fascinating story of how photography as an art form came into being, and its continued development, maturity, and transformation. Covering the major events, practitioners, works, and social effects of photographic practice, Robert Hirsch provides a concise and discerning chronological account of Western photography. This fundamental starting place shows the diversity of makers, inventors, issues, and applications, exploring the artistic, critical, and social aspects of the creative process. The third edition includes up-to-date information about contemporary photographers like Cindy Sherman and Yang Yongliang, and comprehensive coverage of the digital revolution, including the rise of mobile photography, the citizen as journalist, and the role of social media. Highly illustrated with full-color images and contributions from hundreds of artists around the world, *Seizing the Light* serves as a gate-

way to the history of photography. Written in an accessible style, it is perfect for students newly engaging with the practice of photography and for experienced photographers wanting to contextualize their own work.

The fifth edition of this indispensable history of photography spans the history of the medium, from its early development to current practice, and providing a focused understanding of the cultural contexts in which photographers have lived and worked throughout, this remains an all-encompassing survey. Mary Warner Marien discusses photography from around the world and through the lenses of art, science, travel, war, fashion, the mass media and individual photographers. Professional, amateur and art photographers are all represented, with 'Portrait' boxes devoted to highlighting important individuals and 'Focus' boxes charting particular cultural debates. Mary Warner Marien is also the author of *100 Ideas that Changed Photography and Photography Visionaries*. New additions to this ground-breaking global survey of photography includes 20 new images and sections on advances in technology and

the influence of social media platforms. An essential text for anyone studying photography.

Examining imagery of urban space in Britain, France and West Germany up to the early 1960s, this book reveals how photography shaped individual architectural projects and national rebuilding efforts alike. Exploring the impact of urban photography at a pivotal moment in contemporary European architecture and culture, this book addresses case studies spanning the destruction of the war to the modernizing reconfiguration of city spaces, including ruin photobooks about bombed cities, architectural photography of housing projects and imagery of urban life from popular photomagazines, as well as internationally renowned projects like UNESCO's Paris Headquarters, Coventry Cathedral and Berlin's Gedächtniskirche. This book reveals that the ways of seeing shaped in the postwar years by urban photography were a vital aspect of not only discourses on the postwar city but also debates central to popular culture, from commemoration and modernization to democratization and Europeanization. This book will be a fascinating read for

researchers in the fields of photography and visual studies, architectural and urban history, and cultural memory and contemporary European history.

Paying close attention to the setting in which photographs are made and used, the contributors consider how meanings in photographs, from historical inquiry to quests for identity, may be shifted, challenged and renewed over time and for different purposes.

The broadest survey yet .lively, thought-provoking, and richly researched. Naomi Wolf, author of *Vagina: A New Biography*

In this highly illustrated survey, art historian and critic James Hall brilliantly maps the history of self-portraiture, from the earliest myths of Narcissus to the prolific self-image-making of contemporary artists. This intelligent and vivid account shows how artists' depictions of themselves have been part of a continuing tradition that reaches back for centuries. It reveals the importance of the medieval 'mirror craze'; the explosion of the genre during the Renaissance; the confessional self-portraits of Titian and Michelangelo; the role of biography for serial self-portraitists such as Cour-

bet and van Gogh; themes of sex and genius in works by Munch, Bonnard and Modersohn-Becker; and the latest developments of the genre in the era of globalization. 'There is never a dull passage in this book: the detail is crisply imparted; the content richly arcane at times, but more usually profoundly human; the ideas come freshly coined.' - The Guardian

In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through photographs or occupies the position of a photograph's addressee, is or can become a member of the citizenry of photography. The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian noncitizens of

Israel and women in Western societies. Azoulay's leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? The *Civil Contract of Photography* is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented.

The Japanese passion for photography is almost a cliché, but how did it begin? Although Japanese art photography has been widely studied this book is the first to demonstrate how photography became an everyday activity. Japan's enthusiasm for photography emerged alongside a retail and consumer revolution that marketed products and activities that fit into a modern, tasteful, middle-class lifestyle. Kerry Ross examines the magazines and merchandise promoted to ordinary Japanese people in the early twentieth century that allowed Japanese consumers to participate in that lifestyle, and gave them a powerful tool to define its contours. Each chapter discusses a different facet of this phenomenon, from

the revolution in retail camera shops, to the blizzard of socially constructive how-to manuals, and to the vocabulary of popular aesthetics that developed from enthusiasts sharing photos. Ross looks at the quotidian activities that went into the entire picture-making process, activities not typically understood as photographic in nature, such as shopping for a camera, reading photography magazines, and even preserving one's pictures in albums. These very activities, promoted and sponsored by the industry, embedded the camera in everyday life as both a consumer object and a technology for understanding modernity, making it the irresistible enterprise that Eastman encountered in his first visit to Japan in 1920 when he remarked that the Japanese people were "almost as addicted to the Kodak habit as ourselves."

Instigated by Bruno Demoulin, the book 'A cultural history of Wallonia' explores the subject of the Walloon cultural identity. It discusses the numerous forms the Walloon consciousness takes on an artistic, musical and other levels and will be of interest to both the expert in the field and the interest-

ed layman. The richly illustrated book provides the reader with a complete historical and themed survey of culture in Wallonia. In the first historical part, Wallonia's history is explored in depth by specialized historians and art historians who cover the great periods from prehistory to the present day. The second part takes a themed approach to Walloon culture and consists of fascinating essays about language, literature, publications, music, the performing arts, plastic arts, photography and many other aspects which illustrate the diversity of this region's cultural heritage.

Add a gurgling moan with the sound of dragging feet and a smell of decay and what do you get? Better not find out. The zombie has roamed with dead-eyed menace from its beginnings in obscure folklore and superstition to global status today, the star of films such as *28 Days Later*, *World War Z*, and the outrageously successful comic book, TV series, and video game—*The Walking Dead*. In this brain-gripping history, Roger Luckhurst traces the permutations of the zombie through our culture and imaginations, examining the undead's abili-

ty to remain defiantly alive. Luckhurst follows a trail that leads from the nineteenth-century Caribbean, through American pulp fiction of the 1920s, to the middle of the twentieth century, when zombies swarmed comic books and movie screens. From there he follows the zombie around the world, tracing the vectors of its infectious global spread from France to Australia, Brazil to Japan. Stitching together materials from anthropology, folklore, travel writings, colonial histories, popular literature and cinema, medical history, and cultural theory, *Zombies* is the definitive short introduction to these restless pulp monsters.

In 1945, civilians of the cities and towns of postwar Europe faced the daunting task of urban reconstruction and recovery. Through a broad range of case studies, from publicly-circulating aerial photography to press coverage of the opening of UNESCO headquarters, this book explores the impact of urban photography at a critical moment in European architectural history. Tracing how images trafficked between conceptual, media and material spaces in France, Britain and Germany, the book re-

veals how photography shaped the architecture of each country, reflecting each nation's attitudes to the past and vision of its future. Fascinating reading for historians of visual and urban culture, this is the first volume to analyse how official publications and the illustrated popular press pictured and promoted pivotal ideas and perspectives on the city, nationhood and Western Europe.

An encyclopaedic, eye-catching tribute to one of the world's most popular foods - the humble hamburger Celebrate the classic hamburger with this unprecedented collection of essays, photographs, and ephemera - a colourful look at the burger's origins and impact, assembled by a true burgerphile whose passion has taken him around the globe. Perfect for home cooks and pop-culture addicts alike, the book is chock-full of original research, exclusive interviews with culinary icons, never-before-seen archival photographs from brands such as McDonald's and White Castle, and twelve delicious recipes.

The Sahara is the quintessence of isolation, epitomizing both remoteness and severity of envi-

ronment unlike any other place on the face of the earth. Replete with myths and fictions, it is a wild land, dotted with oases and camel trains trudging through sand dunes that roll like the waves on a sea, as far as the distant horizon. But this is just part of the picture. The largest desert in the world, the Sahara ranges from the river Nile running through Egypt and Sudan in the east, to the Atlantic coast from Morocco to Mauritania in the west; stretching from the Atlas Mountains and the shores of the Mediterranean in the north, to the fluid Sahelian fringe that delineates the desert in the south. Invaders and traders have come and gone for millennia, but the Sahara is also the place that some people call home. While larger than the United States, this vast area contains only three million people. Africans and Arabs, Berber and Bedu, Tuareg and Tebu. Eamonn Gearon explores the history, culture and terrain of a place whose name is familiar to all, but known to few.

Susie Linfield addresses the issue of whether photographs depicting past scenes of violence & cruelty are voyeuristic, arguing that if we do not look & un-

derstand that we are seeing at people, rather than depersonalised acts of inhumanity, our hopes of curbing political violence today are probably limited.

"(Meikle) traces the course of plastics from 19th-century celluloid and the first wholly synthetic bakelite, in 1907, through the proliferation of compounds (vinyls, acrylics, nylon, etc.) and recent ecological concerns".--PUBLISHERS WEEKLY. Winner of the 1996 Dexter Prize from the Society for the History of Technology and a 1996 CHOICE Outstanding Academic Book. 70 illustrations.

No Marketing Blurbs

For millennia corals were a marine enigma confounding classification and occupying a space between the animal and vegetable kingdoms. Ultimately their animal and symbiotic natures were recognized, and they remain the focus of intense fascination and research. The danger to seafarers posed by unseen underwater coral reefs led to their association with death and interment that has figured in literature, poetry, music and film. The bright redness of precious Mediterranean coral was associated with blood, including

coral's gory origin in European and Indian mythology, and its place in religion. Corals have long been prized as jewellery and ornament, and were a feature of many *Kunstkammer* collections during the Renaissance. Seen as "rainforests of the sea", coral reefs have become greenly emblematic of fragile marine biodiversity, warning of human-driven global climate change. This book uniquely treats the many manifestations of corals in biology and geology; how diverse corals came to figure in art, expeditionary accounts, medicine, folklore, geopolitics, and international trade; and corals as builders of islands and protectors of coastlines, and as building materials themselves. Exceptionally illustrated with a wide range of natural history images, underwater photographs and fine art, this book provides a unique resource for all interested in ocean environments and the cultures that have flourished there.

For one or two semester courses in the History of Photography. Mary Warner Marien has constructed a richer and more kaleidoscopic account of the history of photography than has previously been available. Her comprehensive

survey shows compellingly how photography has sharpened, if not altered forever, our perception of the world. The book was written to introduce students to photography. It does not require that students possess any technical know-how and can be taught without referring to techniques in photography. Incorporating the latest research and international uses of photography, the text surveys the history of photography in such a way that students can gauge the medium's long-term multifold developments and see the historical and intellectual contexts in which photographers lived and worked. It also provides a unique focus on contemporary photo-based work and electronic media.

The second half of the 19th century was a time of extensive political upheaval in central east Europe that saw the negotiation of conflicting territorial claims in the region by the Russian, Austrian and Prussian empires. The post-WW1 settlement gave rise to the formation of the independent nation states of Poland, Lithuania, Ukraine, Latvia and Belarus. Less well known is that this same period was also an era of keen photographic activity. During

this time of empire-, state- and nation-building, cultural heritage was a potent vehicle and a provider of collective memory and identity. This innovative account analyses the relationship between politics, history, cultural heritage and photography in central east Europe between 1859 and 1945. To understand the work photographs 'do' in the construction of cultural heritage, the author analyses a wide range of little-known photographic archives created by contemporary professional and amateur photographers. Their work was extensively exploited in contemporary debates, appearing in albums, books, journals, exhibitions, museum exhibits, postcards and newspapers aimed at both scientific and popular and national and international publics. An extensive analysis of how photographic practices and outcomes were applied, borrowed, copied, appropriated and transmitted shows how photography was used to exert or subvert power, on the one hand, and as a tool in constructing and negotiating group identities on the other. By weaving photography and its patterns of making, dissemination and archival survival through major his-

torical narratives, this volume reveals the centrality of photography and visual discourse at pivotal moments of modern history. Boxing is one of the oldest and most exciting of sports: its bruising and bloody confrontations have permeated Western culture since 3000 BC. During that period, there has hardly been a time in which young men, and sometimes women, did not raise their gloved or naked fists to one other. Throughout this history, potters, sculptors, painters, poets, novelists, cartoonists, song-writers, photographers and film-makers have been there to record and make sense of it all. In her encyclopaedic investigation, Kasia Boddy sheds new light on an elemental sports and struggle for dominance whose weapons are nothing more than fists. Boddy examines the shifting social, political and cultural resonances of this most visceral of sports, and shows how from Daniel Mendoza to Mike Tyson, boxers have embodied and enacted our anxieties about race, ethnicity, gender and sexuality. Looking afresh at everything from neoclassical sculpture to hip-hop lyrics, Boxing explores the way in which the history of boxing has

intersected with the history of mass media, from cinema to radio to pay-per-view. The book also offers an intriguing new perspective on the work of such diverse figures as Henry Fielding, Spike Lee, Charlie Chaplin, Philip Roth, James Joyce, Mae West, Bertolt Brecht, and Charles Dickens. An all-encompassing study, Boxing ultimately reveals to us just how and why boxing has mattered so much to so many.

This new edition of a best-selling textbook is designed for students, scholars, and anyone interested in 20th century fashion history. Accessibly written and well illustrated, the book outlines the social and cultural history of fashion thematically, and contains a wide range of global case studies on key designers, styles, movements and events. The new edition has been revised and expanded: there are new sections on eco-fashion, fashion and the museum, major changes in the fashion market in the 21st century (including the impact of new media and retailing networks), new technologies, fashion weeks, the rise of asian fashion centers and more. There are twice as many illustra-

tions. In its second edition, *A Cultural History of Fashion in the 20th and 21st Centuries* is the ideal introductory text for all students of fashion.

Between 1839 and the end of the nineteenth century, millions of nude photographs of the female form—artistic, pornographic, and everything in-between—were produced in France, the birthplace of photography. Drawing upon government records, legal decisions, newspaper accounts, and contemporary literature, Raisa Rexer recounts the history of these illicit and ubiquitous images and elucidates their immense cultural and artistic reach. Rexer focuses in particular on the ways that nude photographic imagery influenced some of the greatest authors of the period, including Charles Baudelaire, the Goncourt brothers, and Émile Zola, and sets their work against historical records and nonfiction print sources to tell the story of evolving perceptions of nude photography. In the period immediately after photography's invention, nude photographs were vitally connected to the questions of art and artistry, particularly with regard to photography's aspirations to high cultur-

al status. By the end of the century, however, as production and sales expanded internationally and as photographs of nudes flooded the streets and shops, proliferation of these pictures was increasingly viewed as one of a host of social problems plaguing France. Illustrated with nearly ninety period images, *The Fallen Veil* offers the first full treatment of the photographic nude in the nineteenth century and considers how this history continues to influence many of the same questions we ask today about art, pornography, and the relation between the two.

Photography Visionaries is an inspiring guide to 75 of the most influential photographers from c.1900 to the present. Entertainingly written by an expert on photography, it provides a fascinating insight into the lives and careers of men and women working in a medium which perhaps more than any other in the visual arts has been deeply affected by technological change. The entries are arranged chronologically, instilling in the reader an understanding of what marks each photographer as a visionary. Each entry is less about providing a full biography of the person and more

about creating a sense of excitement regarding their work and the lasting impact that it has had on photography. With the aid of an arresting selection of photographs, some well-known and others less so, this book offers a unique and engaging perspective on the development of photography through some of its most inventive practitioners.

Providing a thorough and comprehensive introduction to the study of photography, this second edition of *Photography: The Key Concepts* has been expanded and updated to cover more fully contemporary changes to photography. Photography is a part of everyday life; from news and advertisements, to data collection and surveillance, to the shaping of personal and social identity, we are constantly surrounded by the photographic image. Outlining an overview of photographic genres, David Bate explores how these varied practices can be coded and interpreted using key theoretical models. Building upon the genres included in the first edition - documentary, portraiture, landscape, still life, art and global photography - this second edition includes two new chapters on snapshots

and the act of looking. The revised and expanded chapters are supported by over three times as many photographs as in the first edition, examining contemporary practices in more detail and equipping students with the analytical skills they need, both in their academic studies and in their own practical work. An indispensable guide to the field, *Photography: The Key Concepts* is core reading for all courses that consider the place of photography in society, within photographic practice, visual culture, art, media and cultural studies.

Camera Lucida, Roland Barthes's personal, wide-ranging, and contemplative volume--and the last book he published--finds the author applying his influential perceptiveness and associative insight to the subject of photography. Commenting on artists such as Avedon, Clifford, Mapplethorpe, and Nadar, Barthes presents photography as being outside the codes of language or culture, acting on the body as much as on the mind, and rendering death and loss more acutely than any other medium. This groundbreaking approach established *Camera Lucida*

as one of the most important books of theory on the subject, along with Susan Sontag's *On Photography*.

Authenticity is everywhere: political leaders invoke the idea to gain our support, advertisers use it to sell their products. But is authenticity a dangerous hoax? What is, and is not, authentic has been hotly debated ever since the concept was invented. Many academics have sought to "unmask" authenticity claims as deceptive. This book takes a different approach. In chapters covering historical and contemporary examples, the authors explore why authenticity, real or imagined, exercises such a powerful hold on our imaginations. The chapters trace how invocations of authenticity borrow from one another, across arenas such as philosophy and theology, encounters with nature, leisure, and mass consumption, political and corporate leadership, left-wing and right-wing ideologies. This cultural history of authenticity is of interest to academic and lay readers alike, who are interested in the significance and history of a concept that shapes how we understand ourselves and the world we live in.

Drawing on the work of Barthes, Eco, Foucault, Baudrillard, Burgin and Tagg, and on the historians of mentalities, *War and Photography* presents a theoretical approach to the understanding of press photography in its historical and contemporary context. Brothers applies her argument with special reference to French and British newspaper images of the Spanish Civil War, a selection of which is presented in the book. Rejecting analyses based upon the content of the images alone, she argues that photographic meaning is largely predetermined by its institutional and cultural context. Acting as witnesses despite themselves, photographs convey a wealth of information not about any objective reality, but about the collective attitudes and beliefs particular to the culture in which they operate.

During the 1930s, the world of photography was unsettled, exciting, and boisterous. John Raeburn's *A Staggering Revolution* recreates the energy of the era by surveying photography's rich variety of innovation, exploring the aesthetic and cultural achievements of its leading figures, and mapping the paths their pictures

blazed public's imagination. While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration (FSA), no previous book has considered it alongside so many of the decade's other important photographic projects. *A Staggering Revolution* includes individual chapters on Edward Steichen's celebrity portraiture; Berenice Abbott's Changing New York project; the Photo League's ethnography of Harlem; and Edward Weston's western landscapes, made under the auspices of the first Guggenheim Fellowship awarded to a photographer. It also examines Margaret Bourke-White's industrial and documentary pictures, the collective undertakings by California's Group f.64, and the fashion magazine specialists, as well as the activities of the FSA and the Photo League.

Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art, science, social science, travel, war, fashion, the mass media and individual practitioners.-Back Cover.

Auth: Reuters correspondent, Theoretical ap-

proach.

"In this rich survey Susan Owens explores the wide range of roles that ghosts have played in Britain's cultural life, looking at how they reflect our changing attitudes, our hopes and fears. Featuring a dazzling range of artists, including William Blake, Dante Gabriel Rossetti, John Everett Millais, Paul Nash, and Jeremy Deller, alongside writers such as William Shakespeare, Daniel Defoe, Mary Shelley, Emily Brontë, Charles Dickens, Thomas Hardy, Hilary Mantel and Sarah Waters." -- Back cover.

A Cultural History of Underdevelopment explores the changing place of Latin America in U.S. culture from the mid-nineteenth century to the recent U.S.-Cuba détente. In doing so, it uncovers the complex ways in which Americans have imagined the global geography of poverty and progress, as the hemispheric imperialism of the nineteenth century yielded to the Cold War discourse of "underdevelopment." John Patrick Leary examines representations of uneven development in Latin America across a variety of genres and media, from canonical fiction and poetry to cinema, photography, jour-

nalism, popular song, travel narratives, and development theory. For the United States, Latin America has figured variously as good neighbor and insurgent threat, as its possible future and a remnant of its past. By illuminating the conventional ways in which Americans have imagined their place in the hemisphere, the author shows how the popular image of the United States as a modern, exceptional nation has been produced by a century of encounters that travelers, writers, radicals, filmmakers, and others have had with Latin America. Drawing on authors such as James Weldon Johnson, Willa Cather, and Ernest Hemingway, Leary argues that Latin America has figured in U.S. culture not just as an exotic "other" but as the familiar reflection of the United States' own regional, racial, class, and political inequalities.

The modern world is faced with a terrifying new 'disease', that of 'obesity'. As people get fatter, we have come to see excess weight as unhealthy, morally repugnant and socially damaging. Fat it seems has long been a national problem and each age, culture and tradition have all defined a point beyond

which excess weight is unacceptable, ugly or corrupting. This fascinating new book by Sander Gilman looks at the interweaving of fact and fiction about obesity, tracing public concern from the mid-nineteenth century to the modern day. He looks critically at the source of our anxieties, covering issues such as childhood obesity, the production of food, media coverage of the subject and the emergence of obesity in modern China. Written as a cultural history, the book is particularly concerned with the cultural meanings that have been attached to obesity over time and to explore the implications of these meanings for wider society. The history of these debates is the history of fat in culture, from nineteenth-century opera to our global dieting obsession. *Fat, A Cultural History of Obesity* is a vivid and absorbing cultural guide to one of the most important topics in modern society. An entertaining and informative voyage through cultural fantasies of the North, from sea monsters and a mountain-sized magnet to racist mythmaking. Scholars and laymen alike have long projected their fantasies onto the great expanse of the glob-

al North, whether it be as a frozen no-man's-land, an icy realm of marauding Vikings, or an unspoiled cradle of prehistoric human life. Bernd Brunner reconstructs the encounters of adventurers, colonists, and indigenous communities that led to the creation of a northern "cabinet of wonders" and imbued Scandinavia, Iceland, and the Arctic with a perennial mystique. Like the mythological sagas that inspired everyone from Wagner to Tolkien, *Extreme North* explores both the dramatic vistas of the Scandinavian fjords and the murky depths of a Western psyche obsessed with Nordic whiteness. In concise but thoroughly researched chapters, Brunner highlights the cultural and political fictions at play from the first "discoveries" of northern landscapes and stories, to the eugenicist elevation of the "Nordic" phenotype (which in turn influenced America's limits on immigration), to the idealization of Scandinavian social democracy as a post-racial utopia. Brunner traces how crackpot Nazi philosophies that tied the "Aryan race" to the upper latitudes have influenced modern pseudoscientific fantasies of racial and cultural superiority the world

over. The North, Brunner argues, was as much invented as discovered. Full of glittering details embedded in vivid storytelling, *Extreme North* is a fascinating romp through both actual encounters and popular imaginings, and a disturbing reminder of the power of fantasy to shape the world we live in.

After America's most pompous barhound left the Cheer's gang in Boston, he returned to Seattle and found himself surrounded by an equally colorful cast of friends and family alike. For eleven seasons, radio psychiatrist Frasier Crane contended with his blue-collar ex-cop father Martin, English caretaker Daphne, coworker Roz, and his younger brother Niles. Looking at the world through Frasier's aristocratic, witty lens, the show explored themes of love, loss, friendship, and what it might mean to live a full life. Both fans and critics loved Frasier, and the show's 37 primetime Emmy wins are the most ever for a comedy series. In *Frasier: A Cultural History*, Joseph J. Darowski and Kate Darowski offer an engaging analysis of the long-running, award-winning show, offering insights into both the onscreen sto-

ries as well as the efforts behind the scenes to shape this modern classic. This volume examines the series as a whole, but also focuses on the show's key characters, including Eddie, the canine. Close looks at set design, class issues, and gender roles are also provided, along

with opinionated reviews of all 264 episodes, highlighting the peaks and dips in quality across more than a decade of television. Despite the show's focus on an elitist intellectual—and his equally snooty brother—Frasier often embraced farce on a level previously unseen in

American sitcoms, a mix of comedic elements that endeared it to viewers around the world. *Frasier: A Cultural History* will appeal to the show's many fans as well as to scholars of media, television, and popular culture.

Essays by photographers, critics, and philosophers.