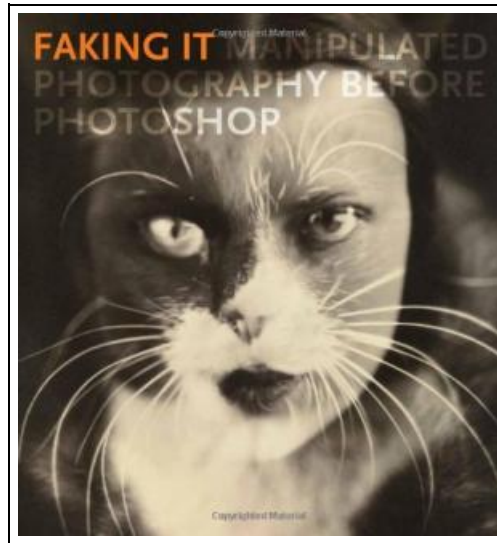


Faking it: Manipulated Photography Before Photoshop



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Reviews

It is simple in read easier to understand. I am quite late in start reading this one, but better then never. Its been designed in an exceptionally easy way in fact it is just following i finished reading through this publication where basically transformed me, alter the way i really believe.

(Ms. Christy Ondricka DDS)

FAKING IT: MANIPULATED PHOTOGRAPHY BEFORE PHOTOSHOP

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Yale University Press. Hardback. Book Condition: new. BRAND NEW, Faking it: Manipulated Photography Before Photoshop, Mia Fineman, Photographic manipulation is a familiar phenomenon in the digital era. What will come as a revelation to readers of this captivating, wide-ranging book is that nearly every type of manipulation we associate with Adobe's now-ubiquitous Photoshop software was also part of photography's predigital repertoire, from slimming waistlines and smoothing away wrinkles to adding people to (or removing them from) pictures, not to mention fabricating events that never took place. Indeed, the desire and determination to modify the camera image are as old as photography itself-only the methods have changed. By tracing the history of manipulated photography from the earliest days of the medium to the release of Photoshop 1.0 in 1990, Mia Fineman offers a corrective to the dominant narrative of photography's development, in which champions of photographic "purity," such as Paul Strand, Edward Weston, and Henri Cartier-Bresson, get all the glory, while devotees of manipulation, including Henry Peach Robinson, Edward Steichen, and John Heartfield, are treated as conspicuous anomalies. Among the techniques discussed on these pages-abundantly illustrated with works from an international array of public and private collections-are multiple exposure, combination printing, photomontage, composite portraiture, over-painting, hand coloring, and retouching. The resulting images are as diverse in style and motivation as they are in technique. Taking her argument beyond fine art into the realms of politics, journalism, fashion, entertainment, and advertising, Fineman demonstrates that the old adage "the camera does not lie" is one of photography's great fictions.

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