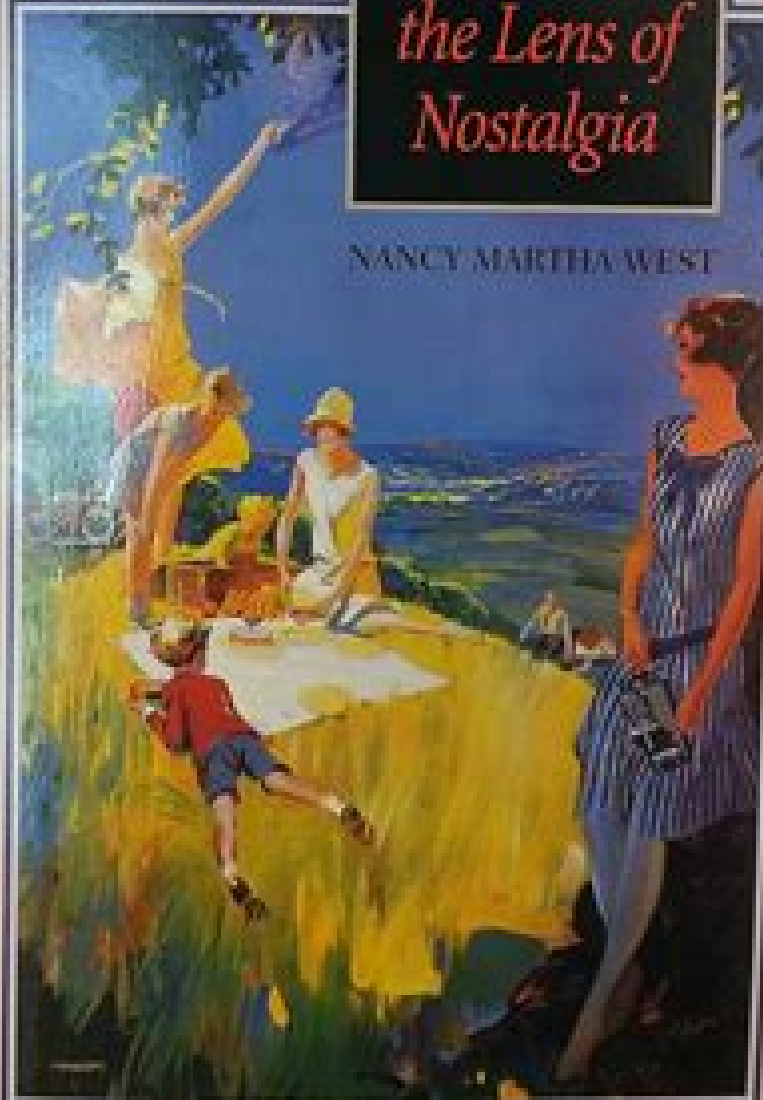


*Kodak and
the Lens of
Nostalgia*

NANCY MARTHA WEST



Kodak And The Lens Of Nostalgia Cultural Frames Framing Culture

**David J. Cole, Eve Browning, Fred
Schroeder**



Kodak And The Lens Of Nostalgia Cultural Frames Framing Culture:

Kodak and the Lens of Nostalgia Nancy Martha West, 2000 The advertising campaigns launched by Kodak in the early years of snapshot photography stand at the center of a shift in American domestic life that goes deeper than technological innovations in cameras and film Before the advent of Kodak advertising in 1888 writes Nancy Martha West Americans were much more willing to allow sorrow into the space of the domestic photograph as evidenced by the popularity of postmortem photography in the mid nineteenth century Through the taking of snapshots Kodak taught Americans to see their experiences as objects of nostalgia to arrange their lives in such a way that painful or unpleasant aspects were systematically erased West looks at a wide assortment of Kodak s most popular inventions and marketing strategies including the Kodak Girl the momentous invention of the Brownie camera in 1900 the Story Campaign during World War I and even the Vanity Kodak Ensemble a camera introduced in 1926 that came fully equipped with lipstick At the beginning of its campaign Kodak advertising primarily sold the fun of taking pictures Ads from this period celebrate the sheer pleasure of snapshot photography the delight of handling a diminutive camera of not worrying about developing and printing of capturing subjects in candid moments But after 1900 a crucial shift began to take place in the company s marketing strategy The preservation of domestic memories became Kodak s most important mission With the introduction of the Brownie camera at the turn of the century the importance of home began to replace leisure activity as the subject of ads and at the end of World War I Americans seemed desperately to need photographs to confirm familial unity By 1932 Kodak had become so intoxicated with the power of its own marketing that it came up with the most bizarre idea of all the Death Campaign Initiated but never published this campaign based on pictures of dead loved ones brought Kodak advertising full circle Having launched one of the most successful campaigns in advertising history the company did not seem to notice that selling a painful subject might be more difficult than selling momentary pleasure or nostalgia Enhanced with over 50 reproductions of the ads themselves 16 of them in color *Kodak and the Lens of Nostalgia* vividly illustrates the fundamental changes in American culture and the function of memory in the formative years of the twentieth century

American Culture in the 1910s Mark Whalan, 2010-03-31 This book provides a fresh account of the major cultural and intellectual trends of the United State in the 1910s a decade characterised by war the flowering of modernism the birth of Hollywood and Progressive interpretations of culture and society Chapters on fiction and poetry art and photography film and vaudeville and music theatre and dance explore these developments linking detailed commentary with focused case studies of influential texts and events These range from Tarzan of the Apes to The Birth of a Nation from the radical modernism of Gertrude Stein and the Provincetown Players to the earliest jazz recordings A final chapter explores the huge impact of the First World War on cultural understandings of nationalism citizenship and propaganda Key Features three case studies per chapter featuring key texts genres writers and artists Detailed chronology of 1910s American Culture Bibliographies for each chapter Fifteen black and

white illustrations Pictorial Photography and the American West, 1900-1950 Rachel Sailor, 2022-10-04 This book is an investigation of the widely overlooked photographic style of pictorialism in the American West between 1900 and 1950 and argues that western pictorialist photographers were regionalists that had their roots in the formidable photographic heritage of the nineteenth century West Driven by a wealth of textual and visual primary sources the book addresses the West's relationship with the eastern centers of art in the early century the diversity of practitioners such as women Japanese Americans Indigenous Americans western rural workers etc and the style's final demise as it related to the modernism of Group F 64 Couched in the rhetoric of regionalism it is a refreshing and innovative approach to an overlooked wealth of American cultural production

African Americans and the Culture of Pain Debra Walker King, 2008 In this compelling new study Debra Walker King considers fragments of experience recorded in oral histories and newspapers as well as those produced in twentieth century novels films and television that reveal how the black body in pain functions as a rhetorical device and as political strategy King's primary hypothesis is that in the United States black experience of the body in pain is as much a construction of social ethical and economic politics as it is a physiological phenomenon As an essential element defining black experience in America pain plays many roles It is used to promote racial stereotypes increase the sale of movies and other pop culture products and encourage advocacy for various social causes Pain is employed as a tool of resistance against racism but it also functions as a sign of racism's insidious ability to exert power over and maintain control of those it claims regardless of race With these dichotomous uses of pain in mind King considers and questions the effects of the manipulation of an unspoken but long standing belief that pain suffering and the hope for freedom and communal subsistence will merge to uplift those who are oppressed especially during periods of social and political upheaval This belief has become a ritualized philosophy fueling the multiple constructions of black bodies in pain a belief that has even come to function as an identity and community stabilizer In her attempt to interpret the constant manipulation and abuse of this philosophy King explores the redemptive and visionary power of pain as perceived historically in black culture the aesthetic value of black pain as presented in a variety of cultural artifacts and the socioeconomic politics of suffering surrounding the experiences and representations of blacks in the United States The book introduces the term Blackpain defining it as a tool of national mythmaking and as a source of cultural and symbolic capital that normalizes individual suffering until the individual the real person disappears Ultimately the book investigates America's love hate relationship with black bodies in pain

A European Memory? Małgorzata Pakier, Bo Stråth, 2012 An examination of the role of history and memory is vital in order to better understand why the grand design of a United Europe with a common foreign policy and market yet enough diversity to allow for cultural and social differences was overwhelmingly turned down by its citizens The authors argue that this rejection of the European constitution was to a certain extent a challenge to the current historical grounding used for further integration and further demonstrates the lack of understanding by European bureaucrats of the historical complexity and

divisiveness of Europe's past. A critical European history is therefore urgently needed to confront and re-imagine Europe not as a harmonious continent but as the outcome of violent and bloody conflicts both within Europe as well as with its Others. As the authors show, these dark shadows of Europe's past must be integrated and the fact that memories of Europe are contested must be accepted if any new attempts at a United Europe are to be successful.

Against the Unspeakable Naomi Mandel, 2006. In *Against the Unspeakable*, Naomi Mandel offers a paradigm of reading that will enable the crucial work on comparative atrocities and the representation of suffering to move beyond the impasse of unspeakability. Discussing a variety of texts such as Toni Morrison's *Beloved*, Steven Spielberg's *Schindler's List* and William Styron's *Confessions of Nat Turner*, Mandel asks: What does the evocation of the limits of language enable writers, authors and critics to do?

Visions of the Maid Robin Blaetz, 2001. Representations of Joan of Arc have been used in the United States for the past two hundred years, appearing in advertising, cartoons, popular song, art, criticism and propaganda. The presence of the fifteenth-century French heroine in the cinema is particularly intriguing in relation to the role of women during wartime. Robin Blaetz argues that a mythic Joan of Arc was used during the First World War to cast a medieval glow over an unpopular war, but that she only appeared after the Second World War to encourage women to abandon their wartime jobs and return to the home. In *Visions of the Maid*, Blaetz examines three pivotal films: Cecil B. DeMille's 1916 *Joan the Woman*, Victor Fleming's 1948 *Joan of Arc* and Otto Preminger's 1957 *Saint Joan*, as well as addressing a broad array of popular culture references and every other film about the heroine made or distributed in the United States. Blaetz is particularly concerned with issues of gender and the ways in which Joan of Arc's androgyny, virginity and sacrificial victimhood were evoked in relation to the evolving roles of women during war throughout the twentieth century.

Writing War in the Twentieth Century Margot Norris, 2000. The twentieth century will be remembered for great innovation in two particular areas: art and culture, and technological advancement. Much of its prodigious technical inventiveness, however, was pressed into service in the conduct of warfare. Why, asks Margot Norris, did violence and suffering on such an immense scale fail to arouse artistic and cultural expressions powerful enough to prevent the recurrence of these horrors? Why was art not more successful through its use of dramatic, emotionally charged material, its ability to stir imagination and arouse empathy and outrage in producing an alternative to the military logic that legitimates war? Military argument in the twentieth century has been fortified by the authority of the rationalism that we attribute to science. Norris argues: Warfare is therefore legitimized by powerful discourses that art's own arsenal of styles and genres has limited power to counter. Art's difficulty in representing the violent death of entire generations or populations has been particularly acute. Choosing works that have become representative of their historically violent moment, Norris explores not only their aesthetic strategies and perspectives but also the nature of the power they wield and the ethical engagements they enable or impede. She begins by mapping the altered ethical terrain of modern technological warfare with its increasing targeting of civilian populations for destruction. She then proceeds historically with

chapters on the trench poetry and modernist poetry of World War I Hemingway's *A Farewell to Arms* and Erich Maria Remarque's *All Quiet on the Western Front* both the book and the film of Schindler's List the conflicting historical stories of the Manhattan Project a comparison of American and Japanese accounts of Hiroshima Francis Ford Coppola's film *Apocalypse Now* and the effects of press censorship in the Persian Gulf War By looking at the whole span of the century's writing on war Norris provides a fascinating critique of art's ethical power and limitations along with its participation in as well as protest against the suffering that human beings have brought upon themselves

Chick Lit and Postfeminism

Stephanie Harzewski, 2011-02-09 Originally a euphemism for Princeton University's Female Literary Tradition course in the 1980s chick lit mutated from a movement in American women's avant garde fiction in the 1990s to become by the turn of the century a humorous subset of women's literature journalism and advice manuals Stephanie Harzewski examines such best sellers as Bridget Jones's *Diary* *The Devil Wears Prada* and *Sex and the City* as urban appropriations of and departures from the narrative traditions of the novel of manners the popular romance and the bildungsroman Further Harzewski uses chick lit as a lens through which to view gender relations in U S and British society in the 1990s Chick Lit and Postfeminism is the first sustained historicization of this major pop cultural phenomenon and Harzewski successfully demonstrates how chick lit and the critical study of it yield social observations on upheavals in Anglo American marriage and education patterns heterosexual rituals feminism and postmodern values

Male Armor

Jon Robert Adams, 2012-10-05 There is no shortage of iconic masculine imagery of the soldier in American film and literature one only has to think of George C Scott as Patton in front of a giant American flag Sylvester Stallone as Rambo or Burt Lancaster rolling around in the surf in *From Here to Eternity* In *Male Armor* Jon Robert Adams examines the ways in which novels plays and films about America's late twentieth century wars reflect altering perceptions of masculinity in the culture at large He highlights the gap between the cultural conception of masculinity and the individual experience of it and exposes the myth of war as an experience that verifies manhood Drawing on a wide range of work from the war novels of Ernest Hemingway Norman Mailer James Jones and Joseph Heller to David Rabe's play *Streamers* and Anthony Swofford's *Jarhead* Adams examines the evolving image of the soldier from World War I to Operation Desert Storm In discussing these changing perceptions of masculinity he reveals how works about war in the late twentieth century attempt to eradicate inconsistencies among American civilian conceptions of war the military's expectations of the soldier and the soldier's experience of combat Adams argues that these inconsistencies are largely responsible not only for continuing support of the war enterprise but also for the soldiers difficulty in reintegration to civilian society upon their return He intends *Male Armor* to provide a corrective to the public's continued investment in the war enterprise as a guarantor both of masculinity and by extension of the nation

American

Iconographic Stephanie L. Hawkins, 2010-06-03 In an era before affordable travel National Geographic not only served as the first glimpse of countless other worlds for its readers but it helped them confront sweeping historical change There was a

time when its cover with the unmistakable yellow frame seemed to be on every coffee table in every waiting room In American Iconographic Stephanie L Hawkins traces National Geographic s rise to cultural prominence from its first publication of nude photographs in 1896 to the 1950s when the magazine s trademark visual and textual motifs found their way into cartoon caricature popular novels and film trading on the romance of the magazine s distinctive visual fare National Geographic transformed local color into global culture through its production and circulation of readily identifiable cultural icons The adventurer photographer the exotic woman of color and the intrepid explorer were part of the magazine s institutional aesthetic a visual and textual repertoire that drew upon popular nineteenth century literary and cultural traditions This aesthetic encouraged readers to identify themselves as members not only in an elite society but paradoxically as both Americans and global citizens More than a window on the world National Geographic presented a window on American cultural attitudes and drew forth a variety of complex responses to social and historical changes brought about by immigration the Great Depression and world war Drawing on the National Geographic Society s archive of readers letters and its founders correspondence Hawkins reveals how the magazine s participation in the culture industry was not so straightforward as scholars have assumed Letters from the magazine s earliest readers offer an important intervention in this narrative of passive spectatorship revealing how readers resisted and revised National Geographic s authority Its photographs and articles celebrated American self reliance and imperialist expansion abroad but its readers were highly aware of these representational strategies and alert to inconsistencies between the magazine s editorial vision and its photographs and text Hawkins also illustrates how the magazine actually encouraged readers to question Western values and identify with those beyond the nation s borders Chapters devoted to the magazine s practice of photographing its photographers on assignment and to its genre of husband wife adventurers reveal a more enlightened National Geographic invested in a cosmopolitan vision of a global human family A fascinating narrative of how a cultural institution can influence and embody public attitudes this book is the definitive account of an iconic magazine s unique place in the American imagination

Composing Cultures Eric Aronoff, 2013-10-18 The term culture has become ubiquitous in both academic and popular conversations but its usefulness is a point of dispute Taking the current shift from cultural studies to aesthetics as the latest form of this discussion Eric Aronoff contends that in American modernism the concepts of culture and of aesthetics have always been inseparable The modernist concept of culture he argues arose out of an interdisciplinary dialogue about value meaning and form among social critics artists anthropologists and literary critics including figures as diverse as Van Wyck Brooks Edward Sapir Willa Cather Lewis Mumford John Crowe Ransom Raymond Weaver and Allen Tate These figures proposed new ways to conceive of culture that intertwined theories of aesthetic and literary value with theories of national racial and regional identity Through close readings Aronoff shows that disciplines and approaches that are often thought of as opposed cultural anthropology and aesthetics American literary history and literary criticism and multiculturalism and

regionalism are in fact engaged in common debate and proceed from shared arguments about culture and form

Encyclopedia of Modern Everyday Inventions David J. Cole, Eve Browning, Fred Schroeder, 2003-04-30 Looks at the history of a variety of modern inventions including the television cameras toasters vacuum cleaners and electric razors

Digitale Medien und die Produktion von Wissenschaft Thomas Kurtz, Dorothee M. Meister, Uwe Sander, 2024-03-01 Der Band greift Fragen nach Transformationen des Forschungs und Wissenschaftsproduktionsprozesses durch Digitalisierung in den Geistes und Sozialwissenschaften auf Es geht neben anderen um die Frage wie sich die Produktion von Wissenschaft mit der Einführung des Computers des Internets von Softwareentwicklungen Algorithmen bis hin zu Künstlicher Intelligenz verändert hat wobei nicht nur allgemein das Ziel der Publikation wissenschaftlicher Erkenntnisse zu berücksichtigen ist Vielmehr geht es um all die Prozesse und Reflexionen die zu diesem Produktionsprozess hinführen

Wanted Rachel Hall, 2009 Assembling a rich archive of images and texts from the eighteenth century to the present Rachel Hall offers a history of the wanted poster examining its uses patterns of circulation and formal development as an iconic print genre Her narrative covers a wide range of images execution broadsides runaway slave notices private detective posters FBI posters artists approximations and the depiction of key figures in the war on terror Hall's cultural analysis has profound implications for our understanding of contemporary American fantasies of vulnerability projection of enemies around the world and adoption of security measures in domestic and foreign policy Wanted will appeal not only to students and scholars in literary studies cultural studies and art history but also to readers more generally interested in society's outlaws and in the test of wills between law enforcement and criminal evasion [American Book Publishing Record](#), 2000

[Subject Guide to Books in Print](#), 1991 *The Cinema Dreams Its Rivals* Paul Young, Hollywood's reaction to its media rivals throughout the history of cinema in America [Asians Wear Clothes on the Internet](#) Minh-Ha T. Pham, 2015-11-13 In the first ever book devoted to a critical investigation of the personal style blogosphere Minh Ha T Pham examines the phenomenal rise of elite Asian bloggers who have made a career of posting photographs of themselves wearing clothes on the Internet Pham understands their online activities as taste work practices that generate myriad forms of capital for superbloggers and the brands they feature A multifaceted and detailed analysis *Asians Wear Clothes on the Internet* addresses questions concerning the status and meaning of Asian taste in the early twenty first century the kinds of cultural and economic work Asian tastes do and the fashion public and industry's appetite for certain kinds of racialized eliteness Situating blogging within the historical context of gendered and racialized fashion work while being attentive to the broader cultural technological and economic shifts in global consumer capitalism *Asians Wear Clothes on the Internet* has profound implications for understanding the changing and enduring dynamics of race gender and class in shaping some of the most popular work practices and spaces of the digital fashion media economy [The Art of the American Snapshot, 1888-1978](#) Sarah Greenough, Diane Waggoner, Sarah Kennel, Matthew S. Witkovsky, 2007 *The Art of the American Snapshot* examines the

evolution of this most common form of photography The book shows that among the countless snapshots taken by American amateurs some works through intention or accident continue to resonate long after their intimate context and original meaning have been lost

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