



Photography and cinema

Campany, D. 2008. *Photography and Cinema*. London, UK Reaktion Press.

TITLE

Photography and cinema

AUTHORS

[Campany, D.](#)

ABSTRACT

Book length study of the effects of cinema on the understanding and making of photographs.

KEYWORDS

Photography, cinema, narrative, sequence, stillness, movement, freeze frame, speed, slowness, art

YEAR

2008

PUBLISHER

Reaktion Press

PUBLICATION DATES

PUBLISHED

2008

PLACE OF PUBLICATION

London, UK

SERIES

Exposures

ISBN

9781861893512

Related outputs

The Singular Picture

Campany, D. 2018. The Singular Picture. in: Jeff Wall - Appearance Germany Edition Cantz. pp. 122-139

So Present, so Invisible - Conversations on Photography

Campany, D. 2018. *So Present, so Invisible - Conversations on Photography*. London and Rome Contrasto.

Beneath the Street: Helen Levitt's Subway Photographs

Beneath the Street: Helen Levitt's Subway Photographs

Campany, D. 2017. Beneath the Street: Helen Levitt's Subway Photographs. in: Manhattan Transit: The Subway Photographs of Helen Levitt Cologne, Germany Konig.

Afterword

Campany, D. 2017. Afterword. in: Tod Papageorge: Dr. Blankman's New York (1966-1967) Gottingen, Germany Steidl.

Colour, East and West

Campany, D. 2017. Colour, East and West . in: Harry Gruyaert: East/West London, Paris Thames & Hudson.

Under, Outside and Between: the Elusive Art of Ed Van Der Elsken

Campany, D. 2017. Under, Outside and Between: the Elusive Art of Ed Van Der Elsken. in: Ed Van Der Elsken: Camera in Love Munich - London - New York Prestel.

Of Time and Place

Campany, D. 2017. Of Time and Place. in: Fred Harzog: modern Color Berlin, Germany Hatje Cantz.

Oeuvrer Pour les Magazines et "oeuvres" Pour les Magazines: Walker Evans, la Presse Populaire et L'Art Conceptuel

Campany, D. 2017. Oeuvrer Pour les Magazines et "oeuvres" Pour les Magazines: Walker Evans, la Presse Populaire et L'Art Conceptuel. in: Walker Evans Paris, France Editions du Centre Georges Pompidou.

A Special Collection

Campany, D. 2017. A Special Collection. in: Goodman Davis, D. (ed.) Photography RX: Pharmacy in Photography Since 1866 Rome Damiani Editore.

Now is Then is Now

Campany, D. 2017. Now is Then is Now. in: You Are Looking at Something That Never Occurred London, England Zabłudowicz Collection.

Image Ventriloquism and the Visual Primer

Campany, D. 2017. Image Ventriloquism and the Visual Primer. in: Thomas Ruff London Whitechapel Gallery.

Stephen Shore A-Z

Campany, D. and Bajac, Q. 2017. Stephen Shore A-Z. in: Stephen Shore New York, New York, USA Museum of Modern Art, New York.

The Still Point of the Turning World: Between Film and Photography

Campany, D. and Naudts, J. 2017. *The Still Point of the Turning World: Between Film and Photography*. Antwerp Kehrer Verlag.

A Question of Finish: thoughts on the work of Jeff Cowen

Campany, D. 2016. A Question of Finish: thoughts on the work of Jeff Cowen. in: Jeff Cowen: Photoworks Cologne, Germany Konig.

The Given Image

Campany, D. 2016. The Given Image. in: Trosch, J. and Bosshard, M. (ed.) John Stezaker: Unassisted Readymade Zurich, Switzerland JRP/Ringier.

Doomed to See

Campany, D. 2016. Doomed to See. in: Blank Cologne, Germany Hatje Cantz.

'Fiona Tan's Ascent'

Campany, D. 2016. 'Fiona Tan's Ascent'. in: Mori, Y. (ed.) Fiona Tan: Ascent Japan / Netherlands Izu Photo Museum / De Pont Museum.

Walker Evans: Anonymous and Ingognito

Campany, D. 2016. Walker Evans: Anonymous and Ingognito. in: Zander, T. (ed.) Walker Evans: Labor Anonymous Cologne, Germany Konig.

Light and Dark Chambers

Campany, D. 2016. Light and Dark Chambers. in: Intimate Distance New York Aperture Foundation, Inc..

Adventures in the Lea Valley

Campany, D. and Braden, P. 2016. *Adventures in the Lea Valley*. London Hoxton Mini Press.

Walker Evans

Campany, D. 2016. *Walker Evans*. New York, New York, USA Aperture Foundation, Inc..

Photography as Rehearsal / Rehearsal as Photography

Campany, D. 2015. Photography as Rehearsal / Rehearsal as Photography. in: Teichmann, E. and Stewart, C. (ed.) Staging Rehearsal London Black Dog Publishing.

Between the Snapshot and Staged Photography

Campany, D. 2015. Between the Snapshot and Staged Photography. in: Bajac, Q. and Marcoci, R. (ed.) Photography at MoMA: 1960 to Now New York Museum of Modern Art, New York.

A Handful of Dust

Campany, D. 2015. *A Handful of Dust*. London MACK.

Photography, Encore

Campany, D. 2014. Photography, Encore. in: Time Present : Photography from the Deutsche Bank Collection Frankfurt am Main, Germany Deutsche Bank AG.

Angel of History in the Age of the Internet

Campany, D. 2014. Angel of History in the Age of the Internet. in: Krempel, L. (ed.) Stan Douglas: Mise en Scene Munich- New York - London Prestel.

Architecture as photography: document, publicity, commentary, art

Campany, D. 2014. Architecture as photography: document, publicity, commentary, art. in: Constructing Worlds: Photography and Architecture in the Modern Age Munich, London, New York Prestel.

Walker Evans: the magazine work

Campany, D. 2014. *Walker Evans: the magazine work*. Gottingen, Germany Steidl Verlag.

The Open Road: Photography and the American Road Trip

Campany, D. 2014. *The Open Road: Photography and the American Road Trip*. New York, USA Aperture Foundation, Inc..

Walker Evans: the magazine work

Campany, D. 2014. *Walker Evans: the magazine work*. Steidl.

Victor Burgin A Sense of Place

Maziere, M. and Campany, D. 2013. *Victor Burgin A Sense of Place*. Ambika P3

Gasoline

Campany, D. 2013. *Gasoline*. London MACK.

Walker Evans' Pages

Campany, D. 2012. Walker Evans' Pages. in: diBello, P., Wilson, C. and Zamir, S. (ed.) The photobook: from Talbot to Ruscha and beyond I.B. Tauris.

Jeff Wall: picture for women

Campany, D. 2011. *Jeff Wall: picture for women*. London Afterall Books.

The scene of photography and the future of its illusion

Campany, D. 2010. The scene of photography and the future of its illusion. *Photoworks*.14, pp. 4-11.

Drink the wine, discard the bottle, drink something else

Campany, D. 2010. Drink the wine, discard the bottle, drink something else. *Philosophy of Photography*. 1 (1), pp. 18-21. doi:10.1386/pop.1.1.18/7

The 'sinister' photograph: Manuel Alvarez Bravo's Parabola optica, 1931

Campany, D. 2010. *The 'sinister' photograph: Manuel Alvarez Bravo's Parabola optica, 1931*. The Tosca Photography Fund Thames & Hudson.

Two reflections and a meditation

Campany, D. 2010. Two reflections and a meditation. in: John Stezaker: film still collages Ridinghouse/Karsten Schubert.

Page after page

Campany, D. 2010. Page after page. *C International Photo Magazine*.10.

Moving with the times: Eadweard Muybridge

Campany, D. 2010. Moving with the times: Eadweard Muybridge. *Tate etc.*. 20.

Jeff Wall speaks with David Campany

Campany, D. 2010. Jeff Wall speaks with David Campany. in: Conversations with photographers Madrid La Fabrica.

Clare Strand: the spot marks the X

Campany, D. 2010. Clare Strand: the spot marks the X. *Aperture*. 200.

Anonymes

Campany, D. 2010. *Anonymes*. Paris Le Bal.

China everyday

Campany, D. 2010. China everyday. in: Braden, P. (ed.) China between Dewi Lewis.

William Klein's Tokyo

Campany, D. 2009. William Klein's Tokyo. *Photoworks*.13, pp. 14-17.

Chris Killip

Campany, D. 2009. Chris Killip. *Photoworks*.12, p. 46.

Yesterday's everyday and the depiction of work

Campany, D. 2009. Yesterday's everyday and the depiction of work. in: Mah, S. (ed.) La cotidiano / the everyday Madrid La Fabrica. pp. 22-25

Rinko Kawauchi

Campany, D. 2009. Rinko Kawauchi. *OjodePez*. 16, pp. 90-91.

Quotations for an essay about editing

Campany, D. 2009. Quotations for an essay about editing. *Source Magazine*. 60.

Motion pictures

Campany, D. 2009. Motion pictures. in: Mark Lewis: cold morning Canadian Pavilion, Venice Biennale. pp. 17-21

Interview with David Campany

Campany, D. 2009. Interview with David Campany. in: EXTRA no.3, Summer 2009 Antwerp Fotomuseum. pp. 22-25

In the light of the lumieres

Campany, D. 2009. In the light of the Lumieres. in: Kierulf, I. (ed.) Seminarene pa Fotogalleriet 2005-2008 Oslo Photogalleriet. pp. 99-114

Historia de arte conceptualo un hogar para 'Homes for America'

Campany, D. 2009. Historia de arte conceptualo un hogar para 'Homes for America'. *Papel Alpha: cuadernos de fotografia*. 7, pp. 3-24.

Eugene Atget's intelligent documents

Campany, D. 2009. Eugene Atget's intelligent documents. in: Eugene Atget: photographe de Paris Errata Editions.

And yes, it's over, now the powerful have found me (or, LA through a high altitude daydream)

Campany, D. 2009. And yes, it's over, now the powerful have found me (or, LA through a high altitude daydream). *PA Magazine*. 2.

That obscure object of photography

Campany, D. 2008. That obscure object of photography. *Photoworks*. 10, pp. 4-7.

Polaroid: an obituary

Campany, D. 2008. Polaroid: an obituary. *Icon*. 59, pp. 36-37.

Motion pictures: the films of Mark Lewis

Campany, D. 2008. Motion pictures: the films of Mark Lewis. *Frieze*. 112, pp. 124-129.

The one, the many, the one

Campany, D. 2008. The one, the many, the one. *PA Magazine*. 1, pp. 4-5.

The fashion shoot in cinema

Campany, D. 2008. The fashion shoot in cinema. *Aperture*. 190.

A conversation with Edgar Martins

Campany, D. 2008. A conversation with Edgar Martins. in: Edgar Martins: Topologies New York Aperture. pp. 115-122

The aesthetics of the pixel: Thomas Ruff's JPEGs

Campany, D. 2008. The aesthetics of the pixel: Thomas Ruff's JPEGs. *IANN Magazine*. 2, pp. 32-47.

Strangely simple and simply strange: the photobook for children

Campany, D. 2008. Strangely simple and simply strange: the photobook for children. *Source Magazine*. 54, pp. 20-25.

Re-viewing Rear Window

Campany, D. 2008. Re-viewing Rear Window. *Aperture*. 192, pp. 52-55.

From ecstasy to agony: cinema and the fashion shoot

Campany, D. 2008. From ecstasy to agony: cinema and the fashion shoot. *Aperture*. 190, pp. 40-45.

Brian Alfred is a person

Campany, D. 2008. Brian Alfred is a person. in: Brian Alfred: Millions now living will never die!!! London Haunch of Venison. pp. 4-8

The painting of modern life

Campany, D. 2008. The painting of modern life. *Frieze*. 112.

Polly Braden's solo city

Campany, D. 2007. Polly Braden's solo city. *Photoworks*. 9, pp. 38-43.

Conversation with Paul Graham

Campany, D. 2007. Conversation with Paul Graham. *Art World*. 1, pp. 128-129.

Conversation with Brett Rogers, director of the Photographers' Gallery, London

Campany, D. 2007. Conversation with Brett Rogers, director of the Photographers' Gallery, London. *Foam: international photography magazine*. 11, pp. 22-26.

John Stezaker's precise enigmas

Campany, D. 2007. John Stezaker's precise enigmas. *Photoworks*. 8, pp. 12-19.

'A theoretical diagram in an empty classroom': Jeff Wall's picture for women

Campany, D. 2007. 'A theoretical diagram in an empty classroom': Jeff Wall's picture for women. *Oxford Art Journal*. 30 (1), pp. 7-25. doi:10.1093/oxartj/kcl033

Seung Woo Back's double vision

Campany, D. 2007. Seung Woo Back's double vision. in: Seung Woo Back: real world Tokyo, Japan Foil Co. Ltd.. pp. 60-75

Photography and cinematic surface

Campany, D. 2007. Photography and cinematic surface. *Aperture*. 188, pp. 40-49.

Posing, acting and photography

Campany, D. 2006. Posing, acting and photography. in: Green, D. and Lowry, J. (ed.) *Stillness and time: photography and the moving image* Brighton, UK Photoworks / Photoforum. pp. 97-112

Glass camouflage: photography, objects and objectivity

Campany, D. 2005. Glass camouflage: photography, objects and objectivity. in: Seelig, T. and Stahel, U. (ed.) *The ecstasy of things: from functional objects to fetish in twentieth century photography* Gottingen, Germany Steidl.

Los Lugares de Victor Burgin (o los placeres de Vertigo a 9000 metros) / Locating Victor Burgin or Vertigo at 30000 ft

Burgin, V. and Campany, D. 2004. Los Lugares de Victor Burgin (o los placeres de Vertigo a 9000 metros) / Locating Victor Burgin or Vertigo at 30000 ft. in: *Ensayos* Gustavo Gili. pp. 7-15

Safety in numbness: some remarks on problems of 'late photography'

Campany, D. 2003. Safety in numbness: some remarks on problems of 'late photography'. in: Green, D. (ed.) *Where is the photograph?* Maidstone, Kent Photoworks. pp. 88-94

Almost the same thing: some thoughts on the collector-photographer

Campany, D. 2003. Almost the same thing: some thoughts on the collector-photographer. in: Dexter, E. and Weski, T. (ed.) *Cruel and tender: the real in the twentieth-century photograph* London, UK Tate Publishing. pp. 33-37

PERMALINK - <https://westminsterresearch.westminster.ac.uk/item/914qy/photography-and-cinema>

Share this



Tweet



Email

UNIVERSITY OF WESTMINSTER

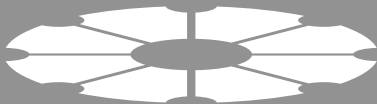
309 Regent Street
London W1B 2HW

Switchboard: +44 (0)20 7911 5000

[View full contact details](#)

[View maps and directions](#)

POWERED BY



Haplo

University of Westminster is a charity and a company limited by guarantee. Reg no. 977818 England

[Accessibility](#)

[Cookies](#)

[Terms of use](#)

Cultural Memory (especially in Relation to Cinema And/or Photography), Cinema/cultural Experience and Psychoanalytic Theory, Film History; Photography and Cultural Memory, Photography and Cinema. The Image, Alone: Photography, Painting and the Tableau Aesthetic in Post-Cinema. *Cinéma&cie international film studies journal* vol. XV, no. 25, fall 2015. In recent art cinema there are several experiments that conceive entire movies based on the aesthetic of the tableau. Contact EXO Photography and Cinema in Huntington on [WeddingWire](#). Browse [Photography prices](#), photos and 109 reviews, with a rating of 4.9 out of 5. EXO Photography and Cinema. 140 New York Avenue, Huntington, NY 11743 [Map](#) · [Phone number](#). [Hired?](#) [Photography and Cinema](#). 6.8K likes. [Affordable Quality Photography/Video Accessories](#). See more of [Photography and Cinema](#) on [Facebook](#). [Log In](#). or. [Create New Account](#). See more of [Photography and Cinema](#) on [Facebook](#). [Log In](#). [Forgot account?](#)