

Photographic Experience 1839 1914 Images And Attit

Transformational Imagemaking: Handmade Photography Since 1960 Robert Hirsch.2014-01-10 This groundbreaking survey of significant work and ideas focuses on imagemakers who have pushed beyond the boundaries of photography as a window on our material world. Through interviews with more than 40 key artists, this book explores a diverse group of curious experimentalists who have propelled the medium's evolution by visualizing their subject matter as it originates from their mind's eye. Many favor the historical techniques commonly known as alternative photographic processes, but all these makers demonstrate that the real alternative is found in their mental approach and not in their use of physical methods. Within this context, photographer and photography historian Robert Hirsch outlines the varied approaches these artists have utilized to question conventional photographic practices, to convey internal realities, and to examine what constitutes photographic reality. Hirsch explores the half-century evolution of these concepts and methodologies and their popularity among contemporary imagemakers who are merging digital and analog processes to express what was thought to be photographically inexpressible. Read an interview with the author at Photo.net:

<http://photo.net/learn/photographer-interviews/robert-hirsch>

Encyclopedia of Nineteenth-Century Photography John Hannavy.2013-12-16 The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global - an important 'first' in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

Still Shakespeare and the Photography of Performance Sally Barnden.2019-12-19 Examines both theatrical and staged art photographs, demonstrating their role in fixing and unfixing Shakespearean authority.

Laws of Image Samantha Barbas.2015-09-30 Americans have long been obsessed with their images—their looks, public personas, and the impressions they make. This preoccupation has left its mark on the law. The twentieth century saw the creation of laws that protect your right to control your public image, to defend your image, and to feel good about your image and public presentation of self. These include the legal actions against invasion of privacy, libel, and intentional infliction of emotional distress. With these laws came the phenomenon of personal image litigation—individuals suing to vindicate their image rights. Laws of Image tells the story of how Americans came to use the law to protect and manage their images, feelings, and reputations. In this social, cultural, and legal history, Samantha Barbas ties the development of personal image law to the self-consciousness and image-consciousness that has become endemic in our media-saturated culture of celebrity and consumerism, where people see their identities as intertwined with their public images. The laws of image are the expression of a people who have become so publicity-conscious and self-focused that they believe they have a right to control their images—to manage and spin them like actors, politicians, and rock

stars.

Photographs Objects Histories Elizabeth Edwards, Janice Hart. 2004-06 This innovative volume explores the idea that while photographs are images, they are also objects, and this materiality is integral to their meaning and use. The case studies presented focus on photographs active in different institutional, political, religious and domestic spheres, where physical properties, the nature of their use and the cultural formations in which they function make their 'objectness' central to how we should understand them. The book's contributions are drawn from disciplines including the history of photography, visual anthropology and art history, with case studies from a range of countries such as the Netherlands, North America, Australia, Japan, Romania and Tibet. Each shows the methodological strategies they have developed in order to fully exploit the idea of the materiality of photographic images.

The Painted Photograph, 1839-1914 Heinz K. Henisch, Bridget Ann Henisch. 1996 As photography grew more popular following its invention in 1839, its admirers did not understand how a medium that rendered shapes and textures in exquisite detail could fail to render them in realistic color. Also disappointing was the tendency of the captured images to fade over time. Photographers, ever eager to please their public, began painting their photographs with substances ranging from water colors and oil to chalk and crayon. Images were enlarged, enhanced, and framed, to simulate the splendors of the traditional portrait. With its rich variety of illustrations in color and duotone, *The Painted Photograph* is the first comprehensive history of overpainting, from its origins to World War I. The 131 illustrations featured draw upon original nineteenth- and early twentieth-century sources, most from America and Britain, but also representing Japan, Turkey, Austria, Germany, Poland, Canada, Bohemia, India, Australia, Norway, Holland, and Russia. In describing a multitude of early techniques, the authors survey overpainting on various types of photographs, including daguerreotypes, tintypes, and imprinted porcelain, milk glass, enamel, magic lantern slides, and textiles. Particularly fascinating are discussions of overpainted death portraits, most commonly those of children, and the origins of popular picture postcards featuring overpainted landscape scenes. The Henisches address also the eager acceptance of the painted photograph throughout the world, despite the hostility of the art-critical establishment. *The Painted Photograph* will appeal to a wide public interested in photography, history, sociology, social anthropology, folk art, popular fashion, and antiques.

James Joyce and Photography Georgina Binnie-Wright. 2022-05-19 *James Joyce and Photography* is the first book to explore in-depth James Joyce's personal and professional engagement with photography. Photographs, photographic devices and photographically-inspired techniques appear throughout Joyce's work, from his narrator's furtive proto-photographic framing in *Silhouettes* (c. 1897), to the aggressively-minded 'Tulloch-Turnbull girl with her coldblood kodak' in *Finnegans Wake* (1939). Through an exploration of Joyce's manuscripts and photographic and newspaper archival material, as well as the full range of his major works, this book sheds new light on his sustained interest in this visual medium. This project takes Joyce's intention in *Dubliners* (1914) to 'betray the soul of that hemiplegia or paralysis which many consider a city' as key to his interaction with photography, which in his literature occupies a dual position between stasis and innovation.

Nineteenth-Century Photographs and Architecture Micheline Nilsen. 2017-07-05 Eschewing the limiting idea that nineteenth-century architecture photography merely reflects functionality, the objective of this collection is to reflect the aesthetic, intellectual, and cultural concerns of the time. The essays hold appeal for social and cultural historians, as well as those with an interest in the fields of art history, urban geography, history of travel and tourism. Nineteenth-century photographers captured what could be seen and what they wanted to be seen. Their images informed of exploration, progress, heritage, and destruction. Architecture was a staple subject for the first generation of photographers as it patiently tolerated the long exposures of the early processes. During its formative decades photography responded to evolutionary cultural forces of market

and artistic production. Photographs of architecture reflected a specific political or social context modulated through individual points of view. For this reason, the examination of each photographic image as a primary visual document and an aesthetic object rather than a technical milestone on a chronological trajectory affords a richer multi-faceted approach to the extensive and complex corpus of photographs taken by photographers all over the world. This project acknowledges the importance of technique in the early decades of photography but focuses on the thematic content of the material. It places the photography of architecture in an international context under the contemporary critical lens sharpened by theoretical and cultural examinations of the topic.

Photography Trenton Hamilton.2016-07-15 Photography is generally considered to have had its birth in 1839, when Louis-Jacques-Mandé Daguerre first revealed his photographic process to the public. Increasingly, cameras have become more automated and electronic over the years. In spite of the increasing sophistication of the equipment, however, the photographer's eye continues to be all-important. Photography remains a unique human act. This compendium focuses on the technology of photography, the camera and its parts, types of lenses, shutters and speeds, films and filters, making photographs, exposing film, lighting, darkroom techniques and processing, printing photographs, and some of the practical applications of the medium.

Stillness in Motion Sarah Patricia Hill,Giuliana Minghelli.2014-11-21 Stillness in Motion brings together the writing of scholars, theorists, and artists on the uneasy relationship between Italian culture and photography. Highlighting the depth and complexity of the Italian contribution to the technology and practice of photography, this collection offers essays, interviews, and theoretical reflections at the intersection of comparative, visual, and cultural studies. Its chapters, illustrated with more than 130 black and white images and an eight-page colour section, explore how Italian literature, cinema, popular culture, and politics have engaged with the medium of photography over the course of time. The collection includes topics such as Futurism's ambivalent relationship to photography, the influence of American photography on Italian neorealist cinema, and the connection between the photograph and Duchamp's concept of the Readymade. With contributions from writer and theorist Umberto Eco, photographer Franco Vaccari, art historian Robert Valtorta, and cultural historian Robert Lumley, Stillness in Motion engages with crucial historical and cultural moments in Italian history, examining each one through particular photographic practices.

Each Wild Idea Geoffrey Batchen.2002-02-22 Essays on photography and the medium's history and evolving identity. In *Each Wild Idea*, Geoffrey Batchen explores a wide range of photographic subjects, from the timing of the medium's invention to the various implications of cyberculture. Along the way, he reflects on contemporary art photography, the role of the vernacular in photography's history, and the Australianness of Australian photography. The essays all focus on a consideration of specific photographs—from a humble combination of baby photos and bronzed booties to a masterwork by Alfred Stieglitz. Although Batchen views each photograph within the context of broader social and political forces, he also engages its own distinctive formal attributes. In short, he sees photography as something that is simultaneously material and cultural. In an effort to evoke the lived experience of history, he frequently relies on sheer description as the mode of analysis, insisting that we look right at—rather than beyond—the photograph being discussed. A constant theme throughout the book is the question of photography's past, present, and future identity.

Forget Me Not Geoffrey Batchen.2006-08-03 'Forget Me Not' explores the relationship between photography and memory and shows how ordinary people have sought to strengthen the emotional appeal of photographs, primarily by embellishing them to create strange and often beautiful hybrid objects.

Positive Pleasures: Early Photography and Humor .1998

The Mass Image G. Beegan.2008-01-09 The Mass Image situates the creation of the first photographically illustrated magazines within the social

relations of the emerging popular culture of late Victorian London. It demonstrates how photomechanical reproduction allowed the illustrated press to envisage modern life on a much more intense scale than ever before.

The Photographic Experience, 1839-1914: Images and Attitudes . The Photographic Experience deals with episodes and issues relating to the spread and practice of photography from its beginnings to World War I. Bridget and Heinz Henisch concern themselves with the reception accorded to the new art by professionals, amateurs, and the general public. They examine reactions to the new invention in the press, literature, poetry, music, and fashion; the response of intellectuals and painters; and the beliefs held by prominent photographers concerning the nature of the medium and its mission. With a wide array of images - many never before published - they illustrate the photograph's use as a record of public and private moments in life.

Victorian Science in Context Bernard Lightman.2008-07-31 Victorians were fascinated by the flood of strange new worlds that science was opening to them. Exotic plants and animals poured into London from all corners of the Empire, while revolutionary theories such as the radical idea that humans might be descended from apes drew crowds to heated debates. Men and women of all social classes avidly collected scientific specimens for display in their homes and devoured literature about science and its practitioners. Victorian Science in Context captures the essence of this fascination, charting the many ways in which science influenced and was influenced by the larger Victorian culture. Contributions from leading scholars in history, literature, and the history of science explore questions such as: What did science mean to the Victorians? For whom was Victorian science written? What ideological messages did it convey? The contributors show how practical concerns interacted with contextual issues to mold Victorian science—which in turn shaped much of the relationship between modern science and culture.

Images on the Move Olga Moskatova.2021-10-31 In contemporary society, digital images have become increasingly mobile. They are networked, shared on social media, and circulated across small and portable screens. Accordingly, the discourses of spreadability and circulation have come to supersede the focus on production, indexicality, and manipulability, which had dominated early conceptions of digital photography and film. However, the mobility of images is neither technologically nor conceptually limited to the realm of the digital. The edited volume re-examines the historical, aesthetic, and theoretical relevance of image mobility. The contributors provide a materialist account of images on the move - ranging from wired photography to postcards to streaming media.

Potential Images Dario Gamboni.2002 In Potential Images Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect. Ambiguity became increasingly important in late 19th- and early 20th-century aesthetics, as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's Readymades suggested the radical conclusion that 'it is the beholder who makes the picture'. These invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable, roles.

Positive Pleasures Heinz K. Henisch,Bridget Ann Henisch.1998 In the year that photography was introduced to the world, 1839, a cartoon in a French broadside showed a gallows for the draftsmen and engravers who would be put out of work by the new medium. This was only the beginning of a long tradition of amused, and amusing, depictions of photography, a practice now reviewed in Heinz and Bridget Henisch's new book. Positive Pleasures explores the humorous commentary about photography that emerged in the medium's first seventy-five years, providing a panorama of photographic

comedy in its many aspects, both pictorial and literary. The Henisches present a wide range of examples found in cartoons, literature, and such facets of popular culture as music, fashion, and advertising. They also discuss examples of photo-humor in the political arena. Richly illustrated with more than 250 cartoons and photographs from international sources, the book takes readers behind the technical and commercial scenes of a new medium. It covers the period from photography's beginnings to the years following World War I when the popularization of miniature cameras redefined the world of photography--showing how, as the outward appearance of photographic paraphernalia changed, each new generation of cartoonists was provided with new challenges for their satirical skills. It also depicts photographers as humorists in their own right through examples of their amusing interpretations of reality. Viewed today, these cartoons and anecdotes shed new light on photography's problems and pleasures as seen by society at large and prove that it is not necessary to be a photo-historian in order to appreciate photographic humor. *Positive Pleasures* firmly establishes photo-humor as an important part of social and visual anthropology and should stimulate new research by social scientists. It will also delight anyone with an interest in social history or the nineteenth-century world, as it deepens our understanding of both photography's impact on society and the impact of fads and fashions on photography itself.

Photography Fifth Edition Mary Warner Marien.2021-06-24 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.

Science and Technology in World History [2 volumes] William E. Burns.2020-02-07 This encyclopedia offers an interdisciplinary approach to studying science and technology within the context of world history. With balanced coverage, a logical organization, and in-depth entries, readers of all inclinations will find useful and interesting information in its contents. *Science and Technology in World History* takes a truly global approach to the subjects of science and technology and spans the entirety of recorded human history. Topical articles and entries on the subjects are arranged under thematic categories, which are divided further into chronological periods. This format, along with the encyclopedia's integrative approach, offers an array of perspectives that collectively contribute to the understanding of numerous fields across the world and over eras of development. Entries cover discussions of scientific and technological innovations and theories, historical vignettes, and important texts and individuals throughout the world. From the discovery of fire and the innovation of agricultural methods in China to the establishment of surgical practices in France and the invention of Quantum Theory, this encyclopedia offers comprehensive coverage of fascinating topics in science and technology through a straightforward, historical lens.

Modern Art, 1851-1929 Richard R. Brettell.1999 In a bold new look at the Modern Art era, Brettell explores the works of such artists as Monet, Gauguin, Picasso, and Dali--as well as lesser-known figures--in relation to expansion, colonialism, national and internationalism, and the rise of the museum. 140 illustrations, 75 in color.

The Gender of Photography Nicole Hudgins.2020-09-02 It would be unthinkable now to omit early female pioneers from any survey of photography's history in the Western world. Yet for many years the gendered language of American, British and French photographic literature made

it appear that women's interactions with early photography did not count as significant contributions. Using French and English photo journals, cartoons, art criticism, novels, and early career guides aimed at women, this volume will show why and how early photographic clubs, journals, exhibitions, and studios insisted on masculine values and authority, and how Victorian women engaged with photography despite that dominant trend. Focusing on the period before 1890, when women were yet to develop the self-assurance that would lead to broader recognition of the value of their work, this study probes the mechanisms by which exclusion took place and explores how women practiced photography anyway, both as amateurs and professionals. Challenging the marginalization of women's work in the early history of photography, this is essential reading for students and scholars of photography, history and gender studies.

Seizing the Light Robert Hirsch.2017-04-07 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 gateway 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.

Photography and Other Media in the Nineteenth Century Nicoletta Leonardi, Simone Natale.2018-11-08 In this volume, leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century. In the first half of the nineteenth century, the introduction of telegraphy, the development of a cheaper and more reliable postal service, the rise of the mass-circulation press, and the emergence of the railway dramatically changed the way people communicated and experienced time and space. Concurrently, photography developed as a medium that changed how images were produced and circulated. Yet, for the most part, photography of the era is studied outside the field of media history. The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and "new media" during a period of fast-paced change. Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications; the role of the nascent photographic press in photography's infancy; and the development of photographic techniques as part of a broader media culture that included the mass-consumed novel, sound recording, and cinema. Featuring essays by noteworthy historians in photography and media history, this discipline-shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies. In addition to the editors, contributors to this volume are Geoffrey Batchen, Geoffrey Belknap, Lynn Berger, Jan von Brevern, Anthony Enns, André Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortoleva, Steffen Siegel, Richard Taws, and Kim Timby.

Photographic Possibilities Robert Hirsch.2009 A reliable source of techniques and ideas for the use of alternative and contemporary photographic processes that photographers have come to depend on. Professional photographers and advanced students seeking to increase their skills will discover modern and classic methods of creating and manipulating images.

Photography and Germany Andrés Mario Zervigón.2017-05-15 The idea of photography in Germany evokes everything from the pioneering modernist pictures of the Weimar era to the colossal digital prints that define art photography today. But it also recalls horrifying documents of

wartime atrocities and the relentless surveillance of East German citizens. *Photography and Germany* broadens these perceptions by examining the medium's multi-faceted relationship with Germany's turbulent cultural, political, and social history while rethinking the notion of German photography with fresh insights on its historical context. Andrés Mario Zervigón covers this history from the region's pre-photographic experiments with light-sensitive chemicals to today's tension between analog and digital technologies. Rather than simply providing a survey of German photography, however, he focuses on how the medium, as a product of the modern age, has intervened in a fraught project of national imagining, often to productive ends but sometimes to catastrophic results. Richly illustrated with numerous previously unpublished images, *Photography and Germany* is the first single-authored history of photography in Germany ever published, one that deepens our broader understanding of how photography cultivates notions of a nation and its inhabitants.

Photography, History, Difference Tanya Sheehan.2014-12-02 Over the past decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium, while shedding light on non-Western, vernacular, and other photographic practices outside the Euro-American canon. *Photography, History, Difference* brings together an international group of scholars to reflect on contemporary efforts to take a different approach to photography and its histories. What are the benefits and challenges of writing a consolidated, global history of photography? How do they compare with those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference, such as race, class, gender, and sexuality? Do studies of other photographs ultimately necessitate the adoption of nontraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? The contributors to the volume explore these and other questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum practices; and creative proposals to rethink the connections between photography, history, and difference. A thought-provoking collection of essays that represents new ways of thinking about photography and its histories. It will appeal to a broad readership among those interested in art history, visual culture, media studies, and social history.

Enlightening Encounters Giorgia Alù, Nancy Pedri.2015-01-01 *Enlightening Encounters* traces the impact of photography on Italian literature from the medium's invention in 1839 to the present day. Investigating the ways in which Italian literature has responded to photographic practice and aesthetics, the contributors use a wide range of theoretical perspectives to examine a variety of canonical and non-canonical authors and a broad selection of literary genres, including fiction, autobiography, photo-texts, and migration literature. The first collection in English to focus on photography's reciprocal relationship to Italian literature, *Enlightening Encounters* represents an important resource for a number of fields, including Italian studies, literary studies, visual studies, and cultural studies.

Photography Michelle Henning.2023-01-06 We live in a time in which photographs have become extraordinarily mobile. They can be exchanged and circulated at the swipe of a finger across a screen. The digital photographic image appears and disappears with a mere gesture of the hand. Yet, this book argues that this mobility of the image was merely accelerated by digital media and telecommunications. Photographs, from the moment of their invention, set images loose by making them portable, reproducible, projectable, reduced in size and multiplied. The fact that we do not associate analogue photography with such mobility has much to do with the limitations of existing histories and theories of photography, which have tended to view photographic mobility as either an incidental characteristic or a fault. *Photography : The Unfettered Image* traces the emergence of these ways of understanding photography, but also presents a differently nuanced and materialist history in which photography is understood as part of a larger development of media technologies. It is situated in much broader cultural contexts: caught up in the European colonial ambition to grasp the world and in the development of a new, artificial second nature dependent on the large-scale processing of animal and mineral materials. Focussing

primarily on Victorian and 1920s-30s practices and theories, it demonstrates how photography was never simply a technology for fixing a fleeting reality.

Faking it Mia Fineman, National Gallery of Art (U.S.), Museum of Fine Arts, Houston. 2012 It is a long-held truism that 'the camera does not lie'. Yet, as Mia Fineman argues in this illuminating volume, that statement contains its own share of untruth. While modern technological innovations, such as Adobe's Photoshop software, have accustomed viewers to more obvious levels of image manipulation, the practice of doctoring photographs has in fact existed since the medium was invented. In *Faking It*, Fineman demonstrates that today's digitally manipulated images are part of a continuum that begins with the earliest years of photography, encompassing methods as diverse as overpainting, multiple exposure, negative retouching, combination printing, and photomontage. Among the book's revelations are previously unknown and never before published images that document the acts of manipulation behind two canonical works of modern photography: one blatantly fantastical (Yves Klein's *Leap into the Void* of 1960); the other a purportedly unadulterated record of a real place in time (Paul Strand's *City Hall Park* of 1915). Featuring 160 captivating pictures created between the 1840s and 1990s in the service of art, politics, news, entertainment, and commerce, *Faking It* provides an essential counterhistory of photography as an inspired blend of fabricated truths and artful falsehoods.--Publisher's website.

The Ultimate Spectacle Ulrich Keller. 2013-10-18 Chloroform, telegraphy, steamships and rifles were distinctly modern features of the Crimean War. Covered by a large corps of reporters, illustrators and cameramen, it also became the first media war in history. For the benefit of the ubiquitous artists and correspondents, both the domestic events were carefully staged, giving the Crimean War an aesthetically alluring, even spectacular character. With their exclusive focus on written sources, historians have consistently overlooked this visual dimension of the Crimean War. Photo-historian Ulrich Keller challenges the traditional literary bias by drawing on a wealth of pictorial materials from scientific diagrams to photographs, press illustration and academic painting. The result is a new and different historical account which emphasizes the careful aesthetic scripting of the war for popular mass consumption at home.

Architecture in Nineteenth-Century Photographs Micheline Nilsen. 2017-07-05 Revealing that nineteenth-century photography goes beyond the functional to reflect the aesthetic, intellectual, and cultural concerns of the time, this study proposes that each photographic image of architecture be studied both as a primary visual document and an object of aesthetic inquiry. This multi-faceted approach drives *Architecture in Nineteenth-Century Photographs: Essays on Reading a Collection*. Despite three decades of post-colonial, post-structuralist and gender-conscious criticism, the study of architectural photography continues to privilege technical virtuosity. This volume offers a thematic exploration of the material, and a socio-historical examination that allows consideration of questions that have not been addressed comprehensively before in a single publication. Themes include exoticism and armchair tourism; the absence of women from architectural photography; the role of photographs as commodities; vernacular architecture and the picturesque; and historic preservation, urban renewal, and nationalism. Micheline Nilsen analyzes photographs from France and England—the two countries where photography was invented—and from around the world, representing a corpus of over 10,000 photographs from the Janos Scholz Collection of Nineteenth-Century Photographs of the Snite Museum of Art at the University of Notre Dame.

Darwin's Camera Phillip Prodger. 2009-10-22 *Darwin's Camera* tells the extraordinary story of how Charles Darwin changed the way pictures are seen and made. In his illustrated masterpiece, *Expression of the Emotions in Man and Animals* (1871), Darwin introduced the idea of using photographs to illustrate a scientific theory--his was the first photographically illustrated science book ever published. Using photographs to depict fleeting expressions of emotion--laughter, crying, anger, and so on--as they flit across a person's face, he managed to produce dramatic images at a time when photography was famously slow and awkward. The book describes how Darwin struggled to get the pictures he needed, scouring the galleries,

bookshops, and photographic studios of London, looking for pictures to satisfy his demand for expressive imagery. He finally settled on one the giants of photographic history, the eccentric art photographer Oscar Rejlander, to make his pictures. It was a peculiar choice. Darwin was known for his meticulous science, while Rejlander was notorious for altering and manipulating photographs. Their remarkable collaboration is one of the astonishing revelations in *Darwin's Camera*. Darwin never studied art formally, but he was always interested in art and often drew on art knowledge as his work unfolded. He mingled with the artists on the voyage of HMS Beagle, he visited art museums to examine figures and animals in paintings, associated with artists, and read art history books. He befriended the celebrated animal painters Joseph Wolf and Briton Riviere, and accepted the Pre-Raphaelite sculptor Thomas Woolner as a trusted guide. He corresponded with legendary photographers Lewis Carroll, Julia Margaret Cameron, and G.-B. Duchenne de Boulogne, as well as many lesser lights. *Darwin's Camera* provides the first examination ever of these relationships and their effect on Darwin's work, and how Darwin, in turn, shaped the history of art.

Material Culture in America Helen Sheumaker, Shirley Wajda. 2007-11-07 The first encyclopedia to look at the study of material culture (objects, images, spaces technology, production, and consumption), and what it reveals about historical and contemporary life in the United States. Reaching back 400 years, *Material Life in America: An Encyclopedia* is the first reference showing what the study of material culture reveals about American society—revelations not accessible through traditional sources and methods. In nearly 200 entries, the encyclopedia traces the history of artifacts, concepts and ideas, industries, peoples and cultures, cultural productions, historical forces, periods and styles, religious and secular rituals and traditions, and much more. Everyone from researchers and curators to students and general readers will find example after example of how the objects and environments created or altered by humans reveal as much about American life as diaries, documents, and texts.

Suspended Conversations Martha Langford. 2001-06-19 Albums are treasured by families, collected as illustrations of the past by museums of social history, and examined by scholars for what they can reveal about attitudes and sensibilities. Most agree that albums are stories that come to life in the retelling - but when no one is left to tell the tale, the intrigue of the album becomes a puzzle, a suspended conversation. Langford argues that oral consciousness provides the missing key. By correlating photography and orality she shows how albums were designed to work as performances and how we can unlock their mysteries.

Photography Mary Warner Marien. 2006 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.

Clifford Martin: Navy Photographer Olivia Lahs-Gonzales, Clifford R. Martin, Joel Enger.

Burning with Desire Geoffrey Batchen. 1999-03-15 In an 1828 letter to his partner, Nicéphore Niépce, Louis Daguerre wrote, I am burning with desire to see your experiments from nature. In this book, Geoffrey Batchen analyzes the desire to photograph as it emerged within the philosophical and scientific milieus that preceded the actual invention of photography. Recent accounts of photography's identity tend to divide between the postmodern view that all identity is determined by context and a formalist effort to define the fundamental characteristics of photography as a medium. Batchen critiques both approaches by way of a detailed discussion of photography's conception in the late eighteenth and early nineteenth centuries. He examines the output of the various nominees for first photographer, then incorporates this information into a mode of historical criticism informed by the work of Michel Foucault and Jacques Derrida. The result is a way of thinking about photography that persuasively accords with the medium's undeniable conceptual, political, and historical complexity.

Capitalism and the Camera Kevin Coleman, Daniel James. 2021-05-11 Photography was invented between the publication of Adam Smith's *The Wealth of Nations* and Karl Marx and Frederick Engels's *The Communist Manifesto*. Taking the intertwined development of capitalism and the

camera as their starting point, the essays in *Capitalism and the Camera* investigate the relationship between capitalist accumulation and the photographic image, and ask whether photography might allow us to refuse capitalism's violence-and if so, how? Drawn together in productive disagreement, the essays in this collection explore the relationship of photography to resource extraction and capital accumulation, from 1492 to the postcolonial; the camera's potential to make visible critical understandings of capitalist production and society, especially economies of class and desire; and propose ways that the camera and the image can be used to build cultural and political counterpublics from which a democratic struggle against capitalism might emerge. With essays by Ariella Asha Azoulay, Siobhan Angus, Kajri Jain, Walter Benn Michaels, T. J. Clark, John Paul Ricco, Blake Stimson, Chris Stolarski, Tong Lam, and Jacob Emery.

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