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<https://openlab.citytech.cuny.edu/groups/arth1100-fall2018/>



Joseph-Nicéphore Niépce, *View from the Window at Gras*, c. 1826



Heliograph
'sun drawing'

8 hour exposure

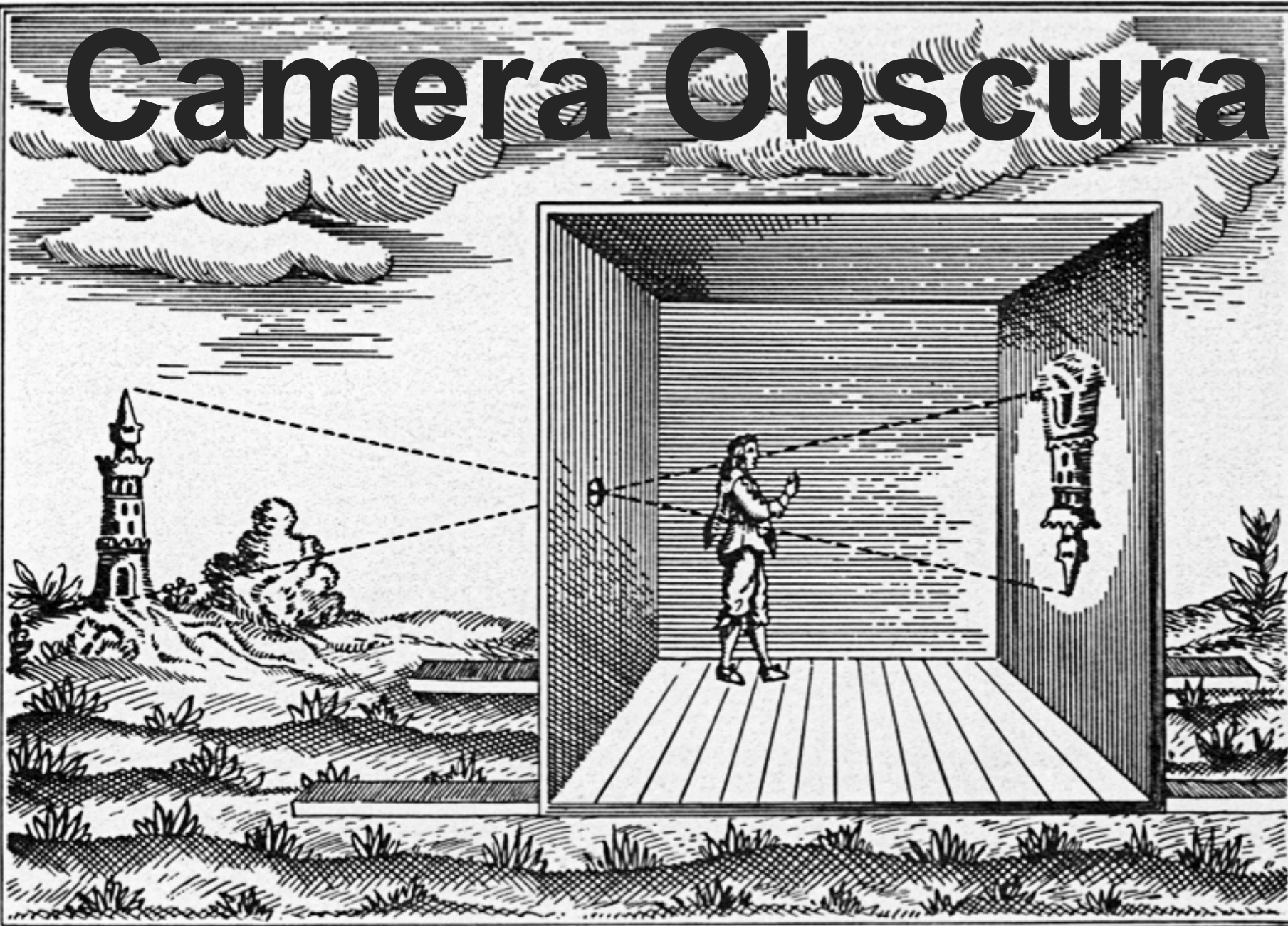
Bitumen of Judea and
lavender oil

Reconstructed image

're-discovered' in the mid 20th C

Joseph-Nicéphore Niépce, *View from the Window at Gras*, c. 1826

Camera Obscura



“dark room”
Small aperture
Light refraction
Lens used to focus
Inverted image
Drawing tool - perspective
Model for human vision



Louis-Jacques-Mandé Daguerre, *Still Life (Interior of a Cabinet of Curiosities)*, 1837



Composition based on
lithograph
Motionless
“still life”

Silver plate
Long exposure
Positive Image
Unstable

Louis-Jacques-Mandé Daguerre, *Still Life (Interior of a Cabinet of Curiosities)*, 1837



Visual
Analysis

5 mins

Dot points – what can you see?

5 - 6 complete sentences

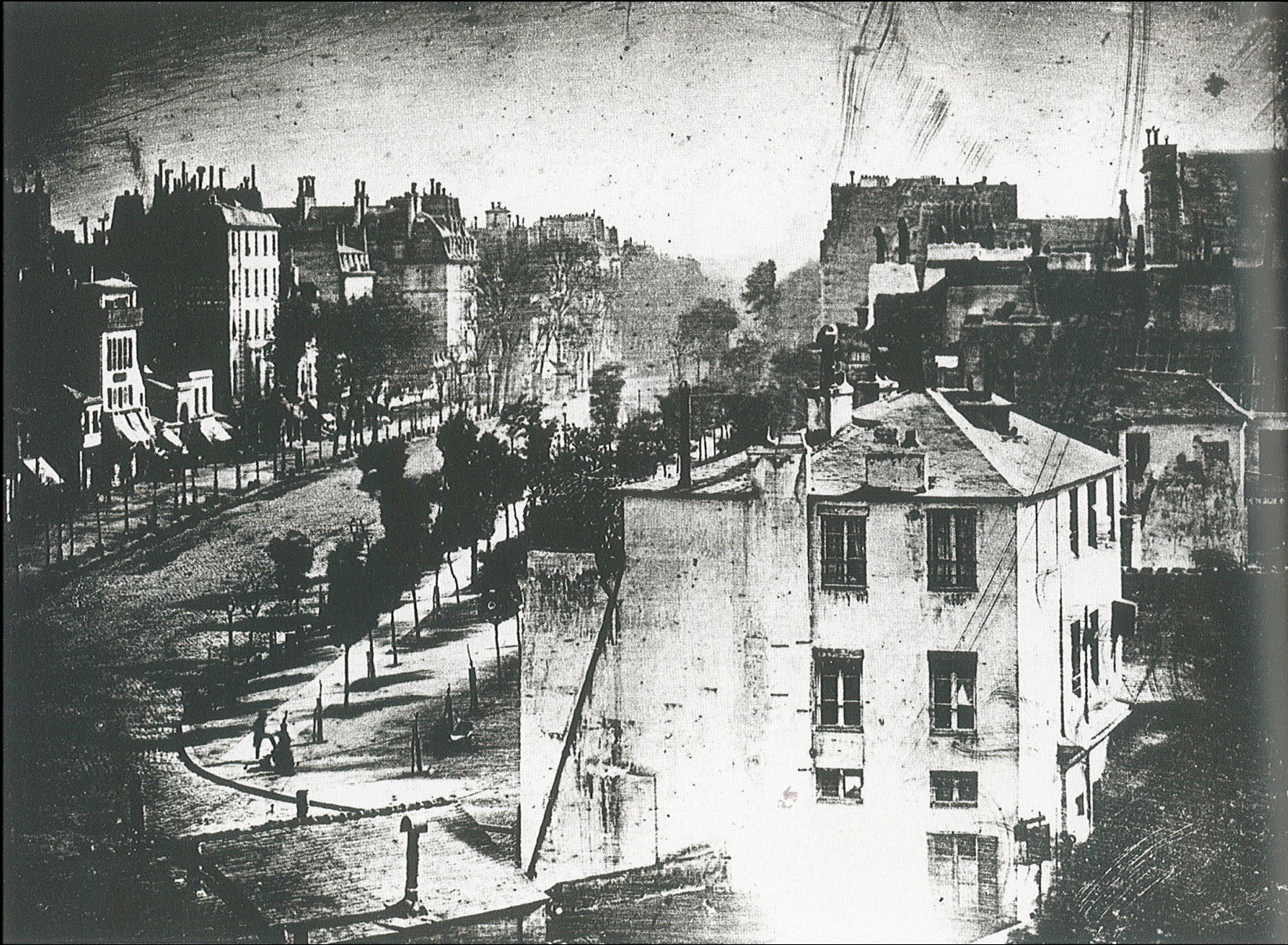
Speculate

Imagine

Hypothesis

How does the image feel?

Louis-Jacques-Mandé Daguerre, *View of the Boulevard du Temple*, c. 1839



Where are the people?

Louis-Jacques-Mandé Daguerre, *View of the Boulevard du Temple*, c. 1839



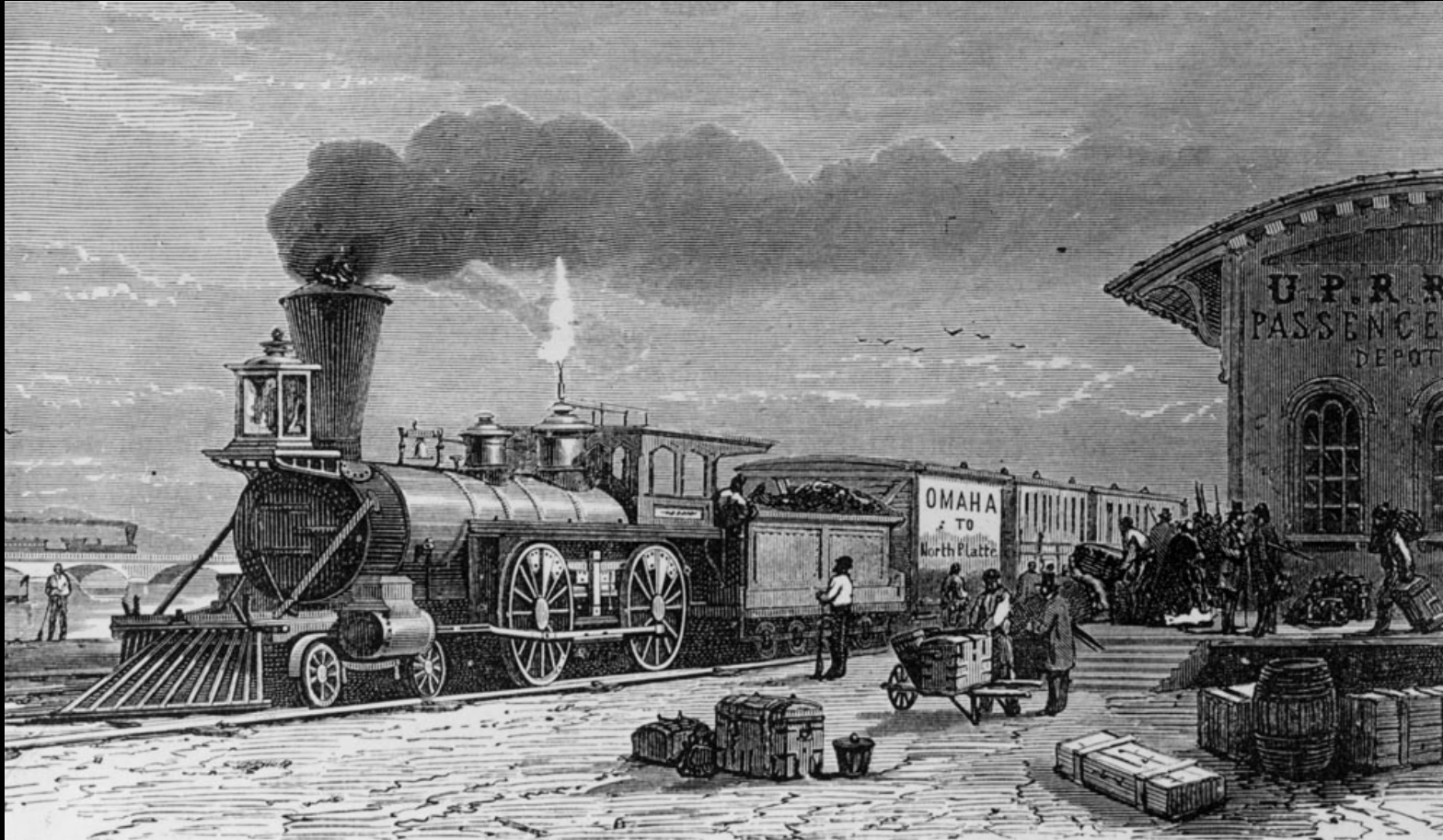
Who was Daguerre?

Patent bought by French Government

Daguerreotype c 1840
Advertising
(Lithography)



The Industrial Revolution



Telegraph 1837
Steam train 1850s
Spinning Jenny 1764
Industrial weaving early 1800s

Impact:
Factory labor
Urban life
Travel
Communication

Why was photography such a social revolution?

School photographs
Wedding photographs
People could record their own pasts

What do you see?



Théodore Maurisset, *Daguerrotypomania*, 1839

SOME ACCOUNT
OF
THE ART OF
PHOTOGENIC DRAWING,

OR THE PROCESS BY WHICH
NATURAL OBJECTS MAY BE MADE TO DELINEATE THEMSELVES
WITHOUT THE AID OF THE ARTIST'S PENCIL.

BY
HENRY FOX TALBOT, Esq. F.R.S.

(Read before the Royal Society, January 31, 1839.)

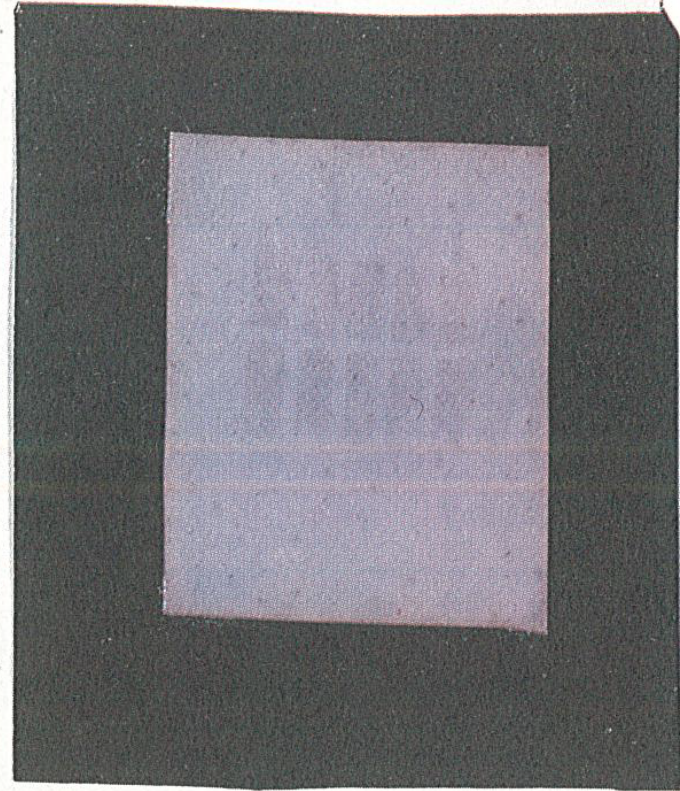
LONDON:
PRINTED BY R. AND J. E. TAYLOR, RED LION COURT, FLEET STREET.
1839.

Who was Henry Fox Talbot?

Henry Fox Talbot
Some accounts of photogenic drawing
Read to the Royal Society
1839

Latticed Window
(with the Camera Obscura)
August 1835

When first made, the squares
of glass about 200 in number
could be counted, with help
of a lens.



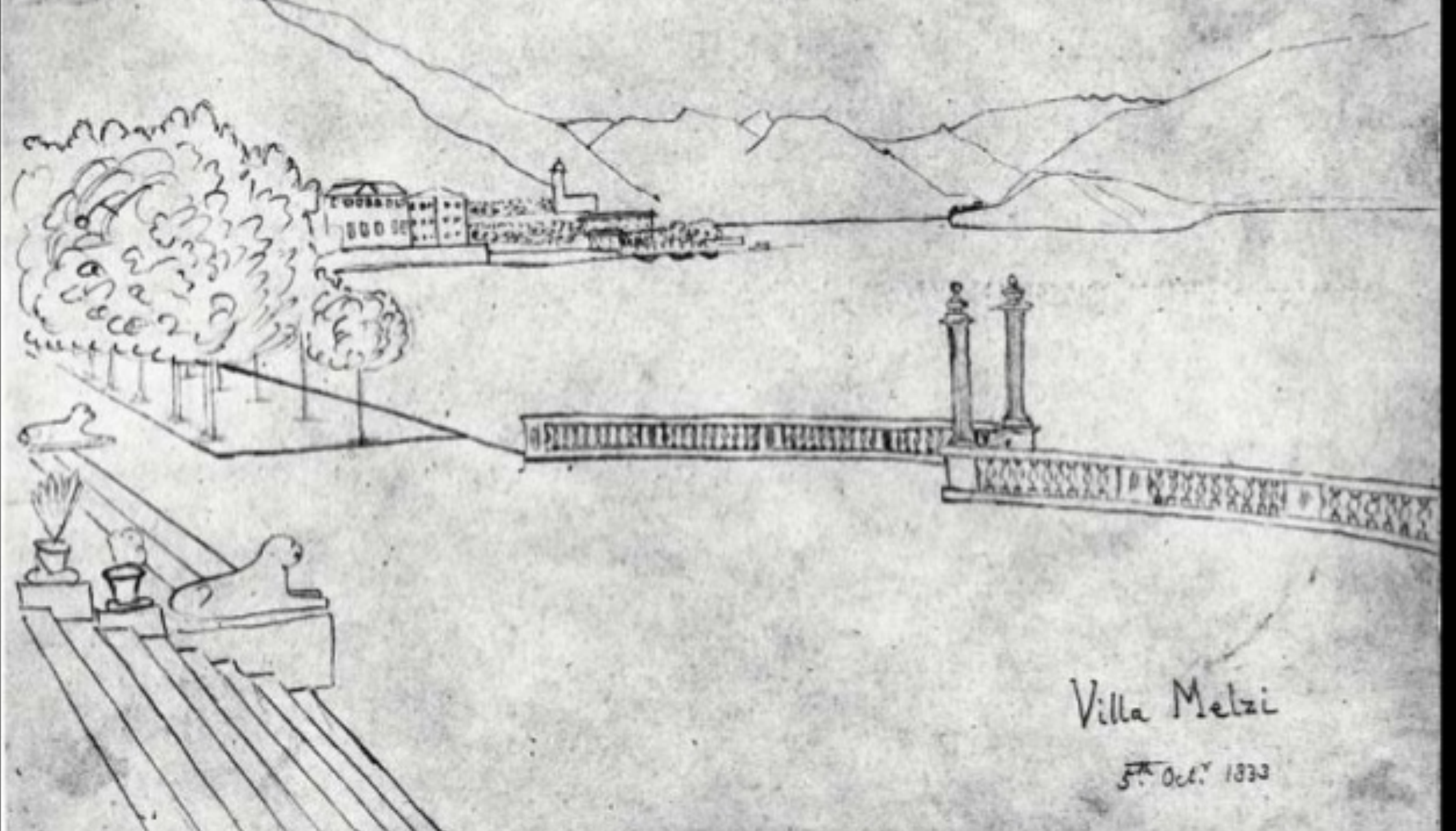
Negative positive process

Paper support

Reproducible

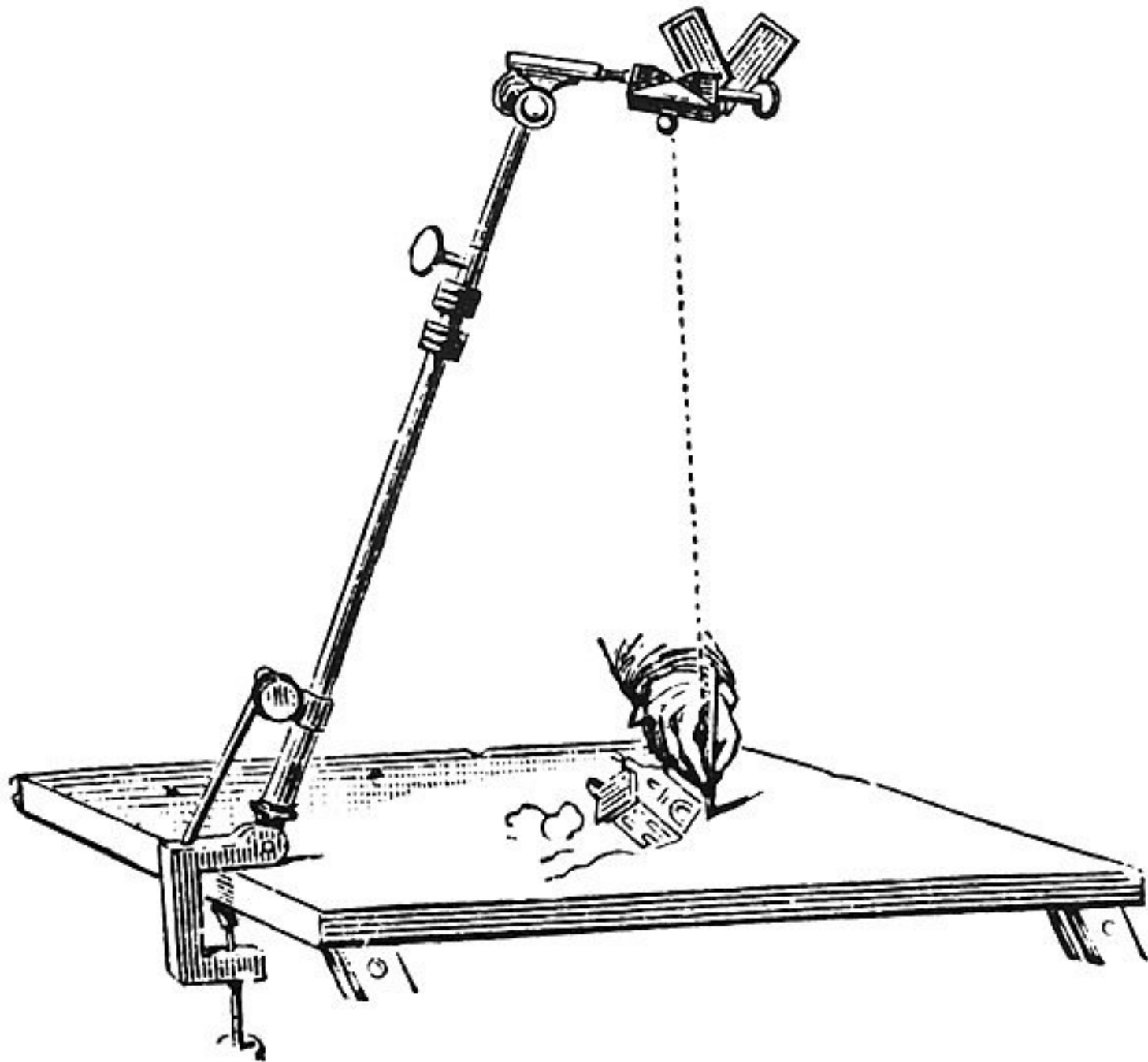
Impact: distribute information/knowledge

William Henry Fox Talbot, *Camera Lucida Drawing of the Villa Melzi, Oct 5, 1833*



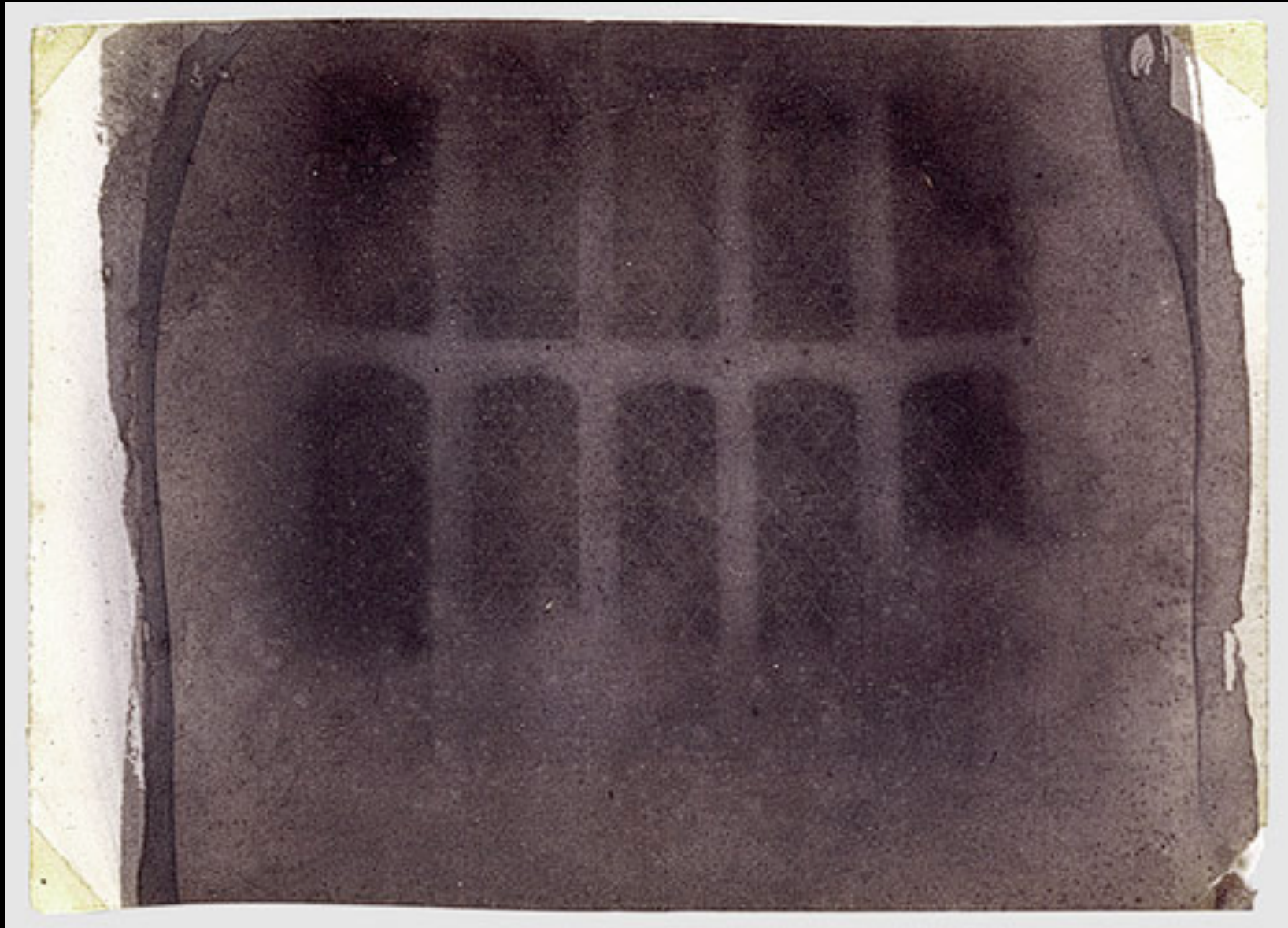
Villa Melzi

5th Oct. 1833



Camera Lucida

Obscura/Lucida



“we look at photographs to see what they are of”

Roland Barthes

“Photography is everywhere and Nowhere”

Geoffrey Batchen

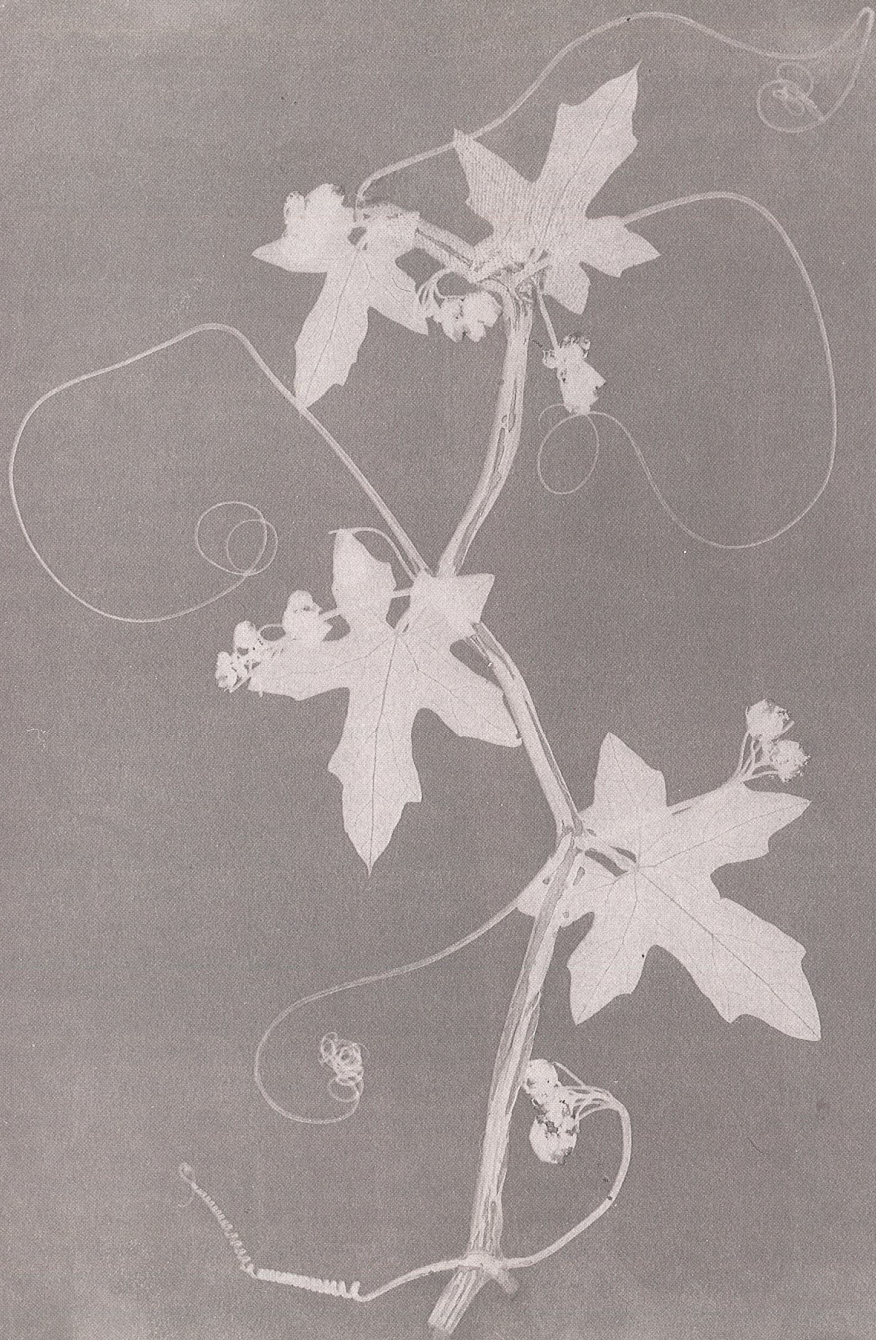
Photographs disappear as we look through them

The window is a *metaphor* for the photograph

William Henry Fox Talbot, *The Oriel Window*, South Gallery, Lancock Abbey, 1835

"One advantage of the discovery of the photographic art will be, that it will enable us to introduce to our pictures a multitude of minute details which add the truth and reality of the representation"

Fox Talbot, *The Pencil of Nature*, 1844

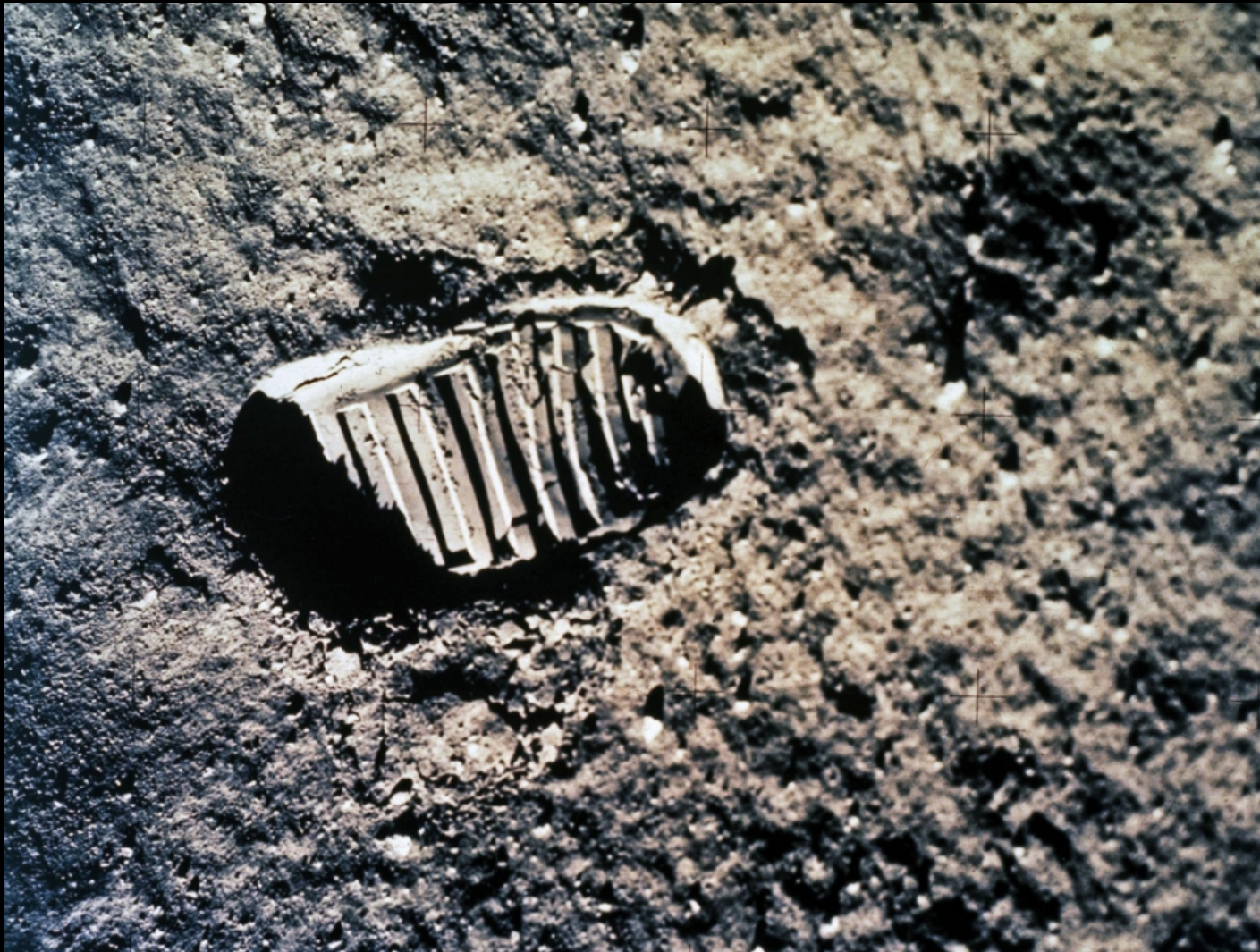


“photogenic drawings”

Talbot
Botanical Specimen
Photogenic drawing fixed with salt
c 1835



William Henry Fox Talbot,
Leaf of a plant, c 1844



Analog Photography

Photographs can be thought of physical —because they are the imprinting of light, reflected off object and captured on film, creating an impression in that filmic emulsion

This imprint leads to a seemingly irrefutable connection between the scene and the photo

Photography is sometimes compared to other 'indexical signs'

e.g. 'natural signs': smoke, thunder, footprints, echoes,...

Other forms of impression

death masks, fingerprints

measuring instruments: thermometer, clock, spirit-level

'signals': a knock on a door, a phone ringing

The photograph is physically connected to its object

'haunted by its object'

The photograph has been described as having a 'sticky referent'

Joseph Wright
The Corinthian Maid,
1782–1784
oil on canvas

Photography allows us to capture not only a likeness, but an impression, a small piece of that subject

The photograph satisfies our desire to preserve the past



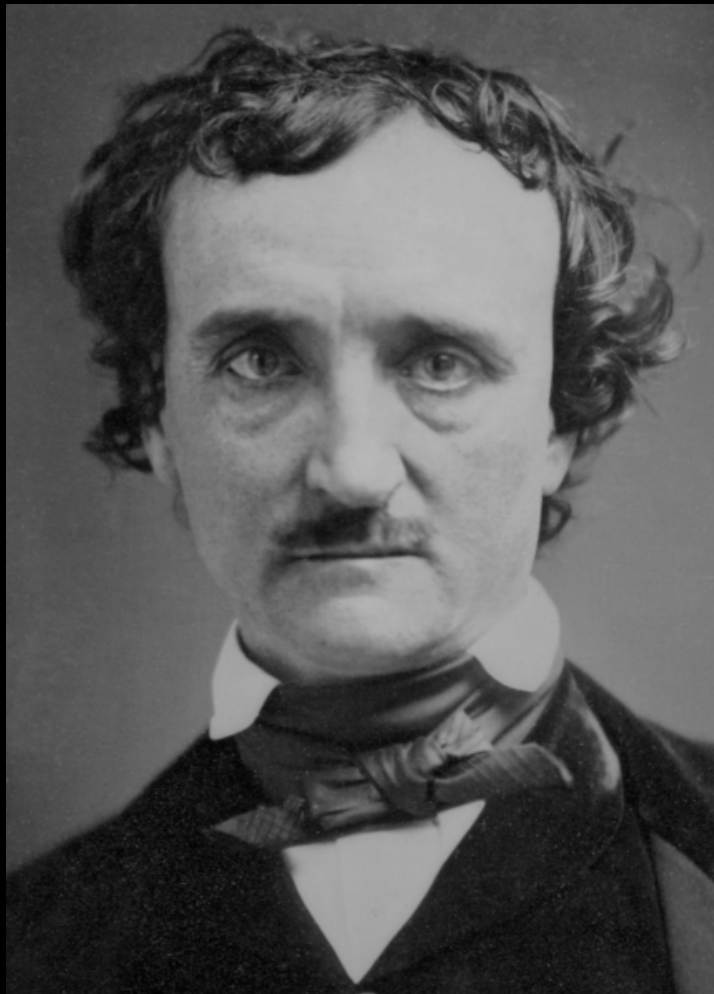
“a mirror with a memory”

Oliver Wendell Holmes

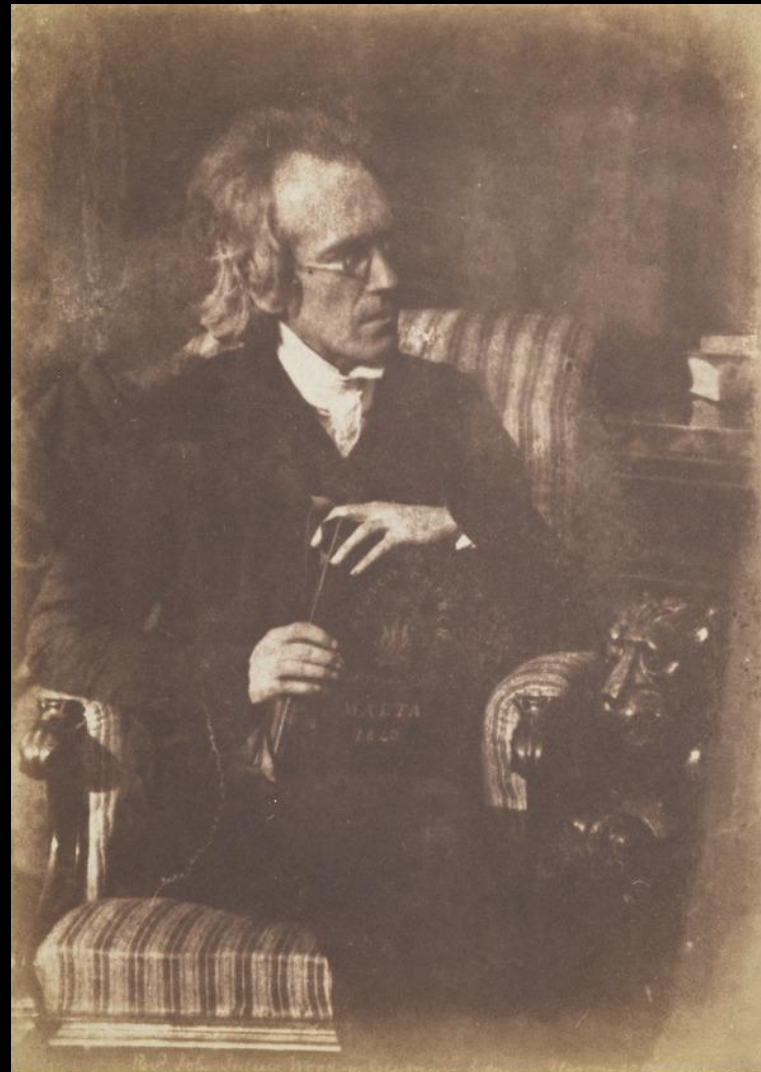
“Our irrepressible feeling that the photographic process is something **magical** has a genuine basis. No one takes an easel painting to be in any sense co-substantial with its subject; it only represents or refers. But a photograph is not only like a subject, a homage to the subject. It is **part of, and extension of that subject.**”

Susan Sontag, *On Photography*, 1977

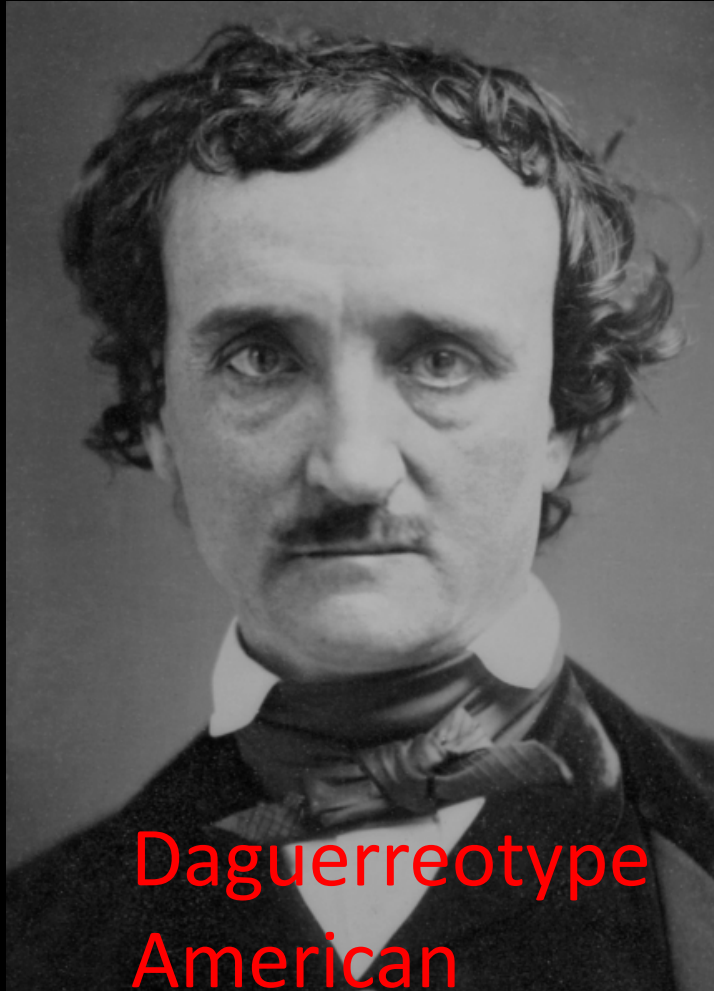
Unknown author
Daguerreotype of Edgar Allan Poe
c1849



Hill and Adamson
Rev. Dr James Julius Wood
1857 [a]

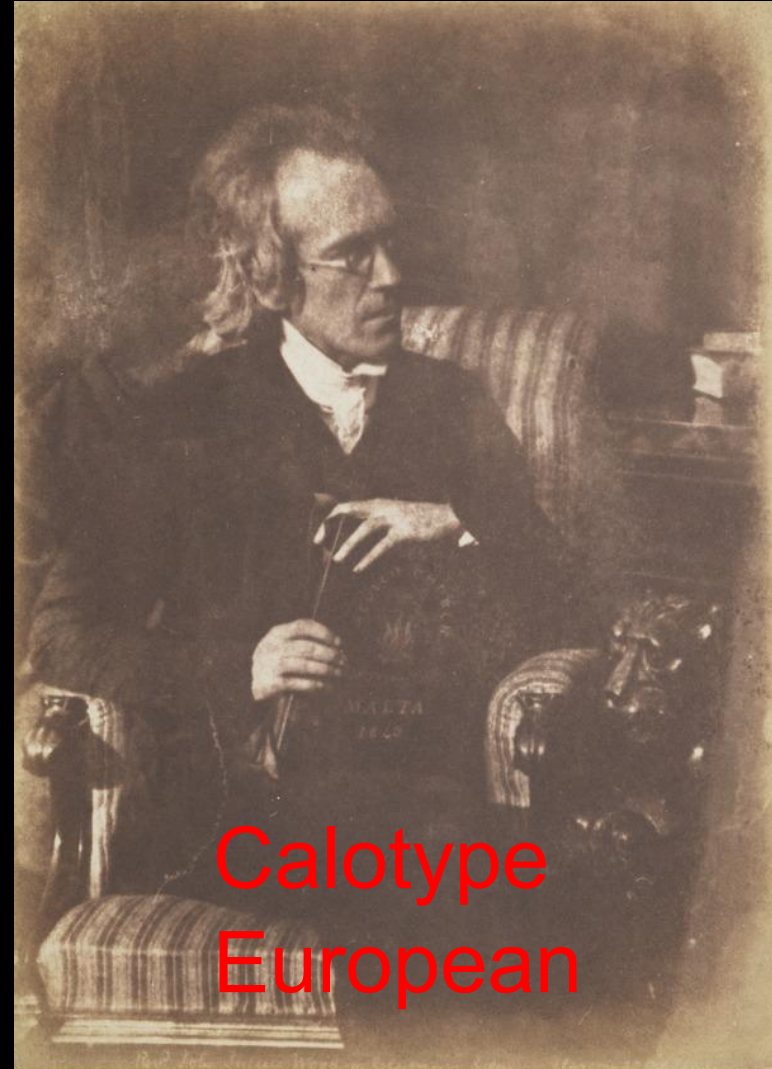


Unknown author
Daguerreotype of Edgar Allan Poe
c1849



Daguerreotype
American

Hill and Adamson
Rev. Dr James Julius Wood
1857 [a]



Calotype
European



David Octavius Hill and Robert Adamson,
Miss Ellen Milne, Miss Mary Watson, Miss Watson, Miss Agnes Milne and Sarah Wilson, 1843 – 1847
www.nationalgalleries.org/art-and-artists/features/hill-adamson





William Henry
Fox Talbot,
The Open Door,
1844



Talbot, *Lancastrian Abbey*,
1840



William Henry Fox Talbot, *The Haystack and Negative*, 1844

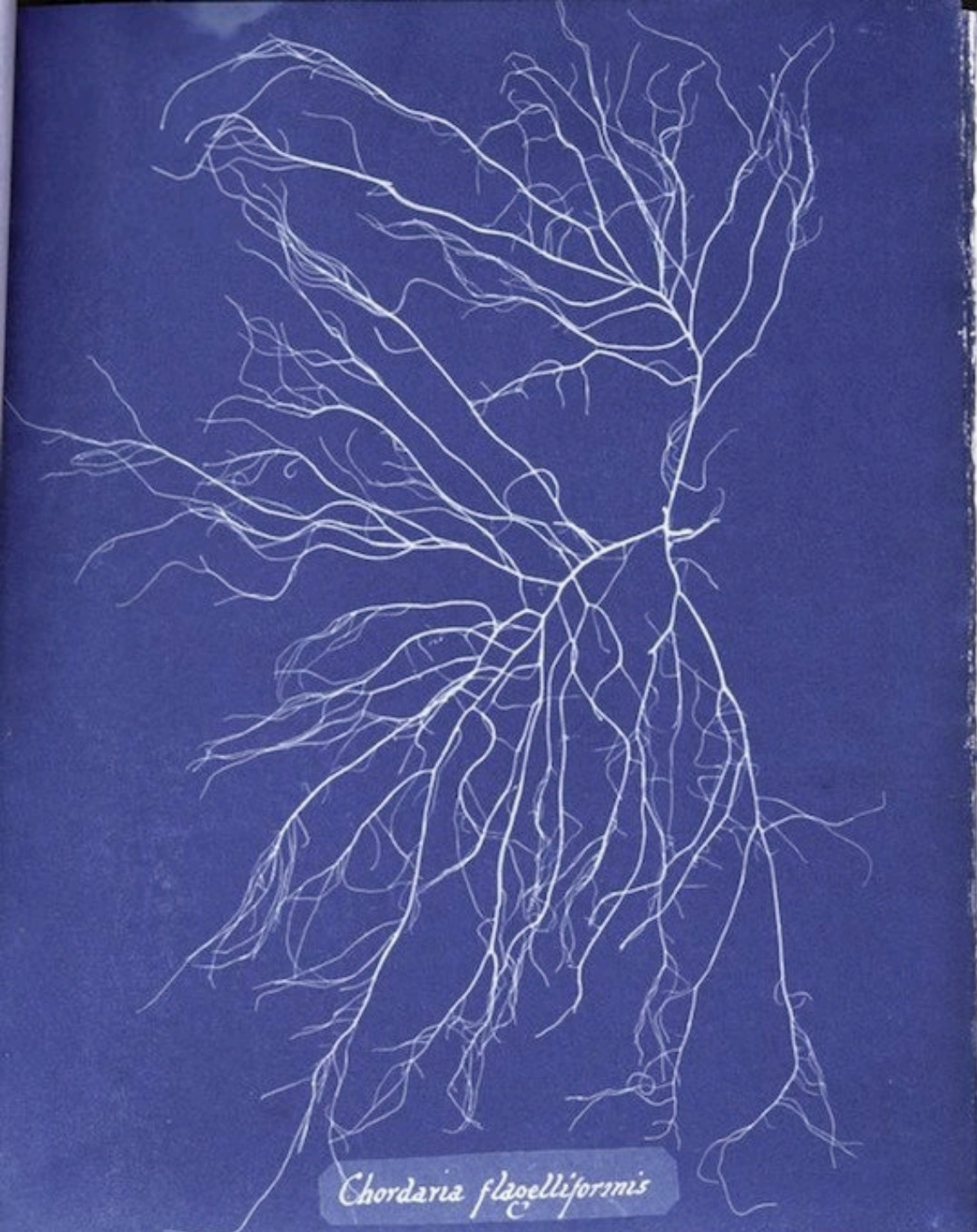


William Henry Fox Talbot, *Articles of China*, 1844

Photographs
of
British Algae.
Cyanotype Impressions.

Anna Atkins
Laminaria saccharina
Cyanotype
Published in 1843





First book of photographs

Women and Photography

Photograph “light-writing”

Photogenic drawing

Heliography

Talbotype/Calotype

Daguerreotype

Cyanotype



Next Week

Truth Lies and Fantasy

Hippolyte Bayard,
Le Noyé
(*Self Portrait as a drowned man*),
1840