

Archive Style Photographs And Illustrations For Us Surveys 1850 1890

Need a hand? Here are over a thousand! Over 1,100 images of hands in all shapes, sizes, and shades: writing, sewing, with pointing fingers, much more, all royalty-free. Drawn from rare 19th-century European and American books and periodicals, this treasury of hands will be perfect for spot illustrations and many other projects.

The early history of photography in America coincided with the Euro-American settlement of the West. This thoughtful book argues that the rich history of western photography cannot be understood by focusing solely on the handful of well-known photographers whose work has come to define the era. Art historian Rachel Sailor points out that most photographers in the West were engaged in producing images for their local communities. These pictures didn’t just entertain the settlers but gave them a way to understand their new home. Photographs could help the settlers adjust to their new circumstances by recording the development of a place—revealing domestication, alteration, and improvement. The book explores the cultural complexity of regional landscape photography, western places, and local sociopolitical concerns. Photographic imagery, like western paintings from the same era, enabled Euro-Americans to see the new landscape through their own cultural lenses, shaping the idea of the frontier for the people who lived there.

During the nineteenth century, gridding, graphing, and surveying proliferated as never before as nations and empires expanded into hitherto "unknown" territories. Though nominally geared toward justifying territorial claims and collecting scientific data, expeditions also produced vast troves of visual and artistic material. This book considers the explosion of expeditionary mapping and its links to visual culture across the Americas, arguing that acts of measurement are also aesthetic acts. Such visual interventions intersect with new technologies, with sociopolitical power and conflict, and with shifting public tastes and consumption practices. Several key questions shape this examination: What kinds of nineteenth-century visual practices and technologies of seeing do these materials engage? How does scientific knowledge get translated into the visual and disseminated to the public? What are the commonalities and distinctions in mapping strategies between North and South America? How does the constitution of expeditionary lines reorder space and the natural landscape itself? The volume represents the first transnational and hemispheric analysis of nineteenth-century cartographic aesthetics, and features the multi-disciplinary perspective of historians, geographers, and art historians.

An unconventional history of Philadelphia that operates at the threshold of cultural and environmental studies, A Greene Country Towne expands the meaning of community beyond people to encompass nonhuman beings, things, and forces. By examining a diverse range of cultural acts and material objects created in Philadelphia—from Native American artifacts, early stoves, and literary works to public parks, photographs, and paintings—through the lens of new materialism, the essays in A Greene Country Towne ask us to consider an urban environmental history in which humans are not the only protagonists. This collection reimagines the city as a system of constantly evolving constituents and agencies that have interacted over time, a system powerfully captured by Philadelphia artists, writers, architects, and planners since the seventeenth century. In addition to the editors, contributors to this volume are Maria Farland, Nate Gabriel, Andrea L. M. Hansen, Scott Hicks, Michael Dean Mackintosh, Amy E. Menzer, Stephen Nepa, John Ott, Sue Ann Prince, and Mary I. Unger.

Through the example of Central Pacific Railroad executives, Manufacturing the Modern Patron in Victorian California redirects attention from the usual art historical protagonists - artistic producers - and rewrites narratives of American art from the unfamiliar vantage of patrons and collectors. Neither denouncing, nor lionizing, nor dismissing its subjects, it demonstrates the benefits of taking art consumers seriously as active contributors to the cultural meanings of artwork. It explores the critical role of art patronage in the articulation of a new and distinctly modern elite class identity for newly ascendant corporate executives and financiers. These economic elites also sought to legitimate trends in industrial capitalism, such as mechanization, incorporation, and proletarianization, through their consumption of a diverse array of elite culture, including regional landscapes, panoramic and stop-motion photography, history paintings of the California Gold Rush, the architecture of Stanford University, and the design of domestic galleries. This book addresses not only readers in the art history and visual and material cultures of the United States, but also scholars of patronage studies, American Studies, and the sociology of culture. It tells a story still relevant to this new Gilded Age of the early 21st century, in which wealthy collectors dramatically shape contemporary art markets and institutions.

Race, Landscape, and the Picturesque

Nineteenth-Century Photographs and Architecture

Modern in the Making

A Pictorial Archive from Nineteenth-century Sources : 1166 Copyright-free Illustrations for Artists and Designers

"Documenting History, Charting Progress, and Exploring the World "

The Photography of Bertillon, Galton, and Marey

Uncertain Histories

Art, Ethics, and the American Pre-Raphaelites

A revelatory history of the first artist collective in the United States and its effort to reshape nineteenth-century art, culture, and politics
The American Pre-Raphaelites founded a uniquely interdisciplinary movement composed of politically radical abolitionist artists and like-minded architects, critics, and scientists. Active during the Civil War, this dynamic collective united in a spirit of protest, seeking sweeping reforms of national art and culture. Painting Dissent recovers the American Pre-Raphaelites from the margins of history and situates them at the center of transatlantic debates about art, slavery, education, and politics. Artists such as Thomas Charles Farrer and John Henry Hill championed a new style of landscape painting characterized by vibrant palettes, antipicturesque compositions, and meticulous brushwork. Their radicalism, however, was not solely one of style. Sophie Lynford traces how the American Pre-Raphaelites proclaimed themselves catalysts of a wide-ranging reform movement that staged politically motivated interventions in multiple cultural arenas, from architecture and criticism to collecting, exhibition design, and higher education. She examines how they publicly rejected their prominent contemporaries, the artists known as the Hudson River School, and how they offered incisive critiques of antebellum society by importing British models of landscape theory and practice. Beautifully illustrated and drawing on a wealth of archival material, *Painting Dissent* transforms our understanding of how American artists depicted the nation during the most turbulent decades of the nineteenth century.

In 1911, when Arthur Goss was hired as Toronto’s first official photographer, the city was at a critical juncture. Industry expansion and population growth produced pressing concerns about housing shortages, sanitation, and the health and welfare of citizens. Dispelling popular misconceptions, *Picturing Toronto* demonstrates that Goss and other photographers did not simply document the changing conditions of urban life - their photography contributed to the development of modern Toronto and shaped its inhabitants. Drawing on archival sources from the early twentieth century, Sarah Bassnett investigates how a range of groups, including the municipal government, social reformers, and the press, used photography to reconfigure the urban environment and constitute liberal subjects. Through a series of case studies, including the construction of the Bloor Viaduct, civic beautification plans, urban reform in “the Ward,” immigration and citizenship, and Goss’s portrait photography, Bassnett exposes how photographs were at the heart of debates over what the city should look like, how it should operate, and under what conditions it was appropriate for people to live. This lavishly illustrated book is the first study to treat images as vital elements that shaped Toronto’s social and political history. Interdisciplinary in its approach, *Picturing Toronto* displays the complex entanglements between photography and urban modernity.

Archive StylePhotographs and Illustrations for U.S. Surveys, 1850-1890Univ of California Press

A Companion to American Art presents 35 newly-commissioned essays by leading scholars that explore the methodology, historiography, and current state of the field of American art history. Features contributions from a balance of established and emerging scholars, art and architectural historians, and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history, changing ideas about what constitutes “Americanness,” and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship

The American daguerreotype as something completely new: a mechanical invention that produced an image, a hybrid of fine art and science and technology. The daguerreotype, invented in France, came to America in 1839. By 1851, this early photographic method had been improved by American daguerreotypists to such a degree that it was often referred to as “the American process.” The daguerreotype—now perhaps mostly associated with stiffly posed portraits of serious-visaged nineteenth-century personages—was an extremely detailed photographic image, produced though a complicated process involving a copper plate, light-sensitive chemicals, and mercury fumes. It was, as Sarah Kate Gillespie shows in this generously illustrated history, something wholly and remarkably new: a product of science and innovative technology that resulted in a visual object. It was a hybrid, with roots in both fine art and science, and it interacted in reciprocally formative ways with fine art, science, and technology. Gillespie maps the evolution of the daguerreotype, as medium and as profession, from its introduction to the ascendancy of the “American process,” tracing its relationship to other fields and the professionalization of those fields. She does so by recounting the activities of a series of American daguerreotypists, including fine artists, scientists, and mechanical tinkerers. She describes, for example, experiments undertaken by Samuel F. B. Morse as he made the transition from artist to inventor; how artists made use of the daguerreotype, both borrowing conventions from fine art and establishing new ones for a new medium; the use of the daguerreotype in various sciences, particularly astronomy; and technological innovators who drew on their work in the mechanical arts. By the 1860s, the daguerreotype had been supplanted by newer technologies. Its rise (and fall) represents an early instance of the ever-constant stream of emerging visual technologies.

Victorian Fashions

Landscape Theory

Philadelphia’s Ecology in the Cultural Imagination

Pictorial Archive of Lace Designs

Painting Dissent

Through Astronaut Eyes

Reasoned and Unreasoned Images

Scientific Images in the Wake of Environmental Awareness, USA 1860s-1970s

This new edition of The Photographic Image in Digital Culture explores the condition of photography after some 20 years of remediation and transformation by digital technology. Through ten especially commissioned essays, by some of the leading scholars in the field of contemporary photography studies, a range of key topics are discussed including: the meaning of software in the production of photograph; the nature of networked photographs; the screen as the site of photographic display; the simulation of photography in the videogame; photography, ubiquitous computing and technologies of ambient intelligence; developments in vernacular photography and social media; the photograph and the digital archive; the photograph and the digital archive; the curatation and exhibition of the networked photograph; the dominance of the image bank in commercial and advertising photography; the complexities of citizen photojournalism. A recurring theme addressed throughout is the nature of ‘photography after photography’ and the paradoxical nature of the medium in the 21st century; a time when the traditional technology of photography has become defunct while there is more ‘photography’ than ever. This is an ideal book for students studying photography and digital media.

Featuring over seventy images from the heroic age of space exploration, Through Astronaut Eyes presents the story of how human daring along with technological ingenuity allowed people to see the Earth and stars as they never had before. Photographs from the Mercury, Gemini, and Apollo programs tell powerful and compelling stories that continue to have cultural resonance to this day, not just for what they revealed about the spaceflight experience, but also as products of a larger visual rhetoric of exploration. The photographs tell us as much about space and the astronauts who took them as their reception within an American culture undergoing radical change throughout the turbulent 1960s. This book explores the origins and impact of astronaut still photography from 1962 to 1972, the period when human spaceflight first captured the imagination of people around the world. Photographs taken during those three historic programs are much admired and reprinted, but rarely seriously studied. This book suggests astronaut photography is particularly relevant to American culture based on how easily the images were shared through reproduction and circulation in a very visually oriented society. Space photography’s impact at the crossroads of cultural studies, the history of exploration and technology, and public memory illuminates its continuing importance to American identity.

"Archive Style successfully and beautifully reconciles, or rather intertwines, two viewpoints hitherto considered incompatible—the logic of the archive and the issue of individual style. Robin Kelsey shows, with great historical rigor, how the styles of illustrators Schott, O’Sullivan, and Jones emerged from the very necessities of survey work and from personal resistance to the social and political structures framing such work. Archive Style, visual history at its best, is a landmark study of nineteenth-century American visual and scientific culture.”—François Brunet, Professor of American Art and Literature, Université Paris-Diderot-Paris 7, France "In this stunningly original book Robin Kelsey takes a fresh look at nineteenth-century survey prints and photographs. Insisting that the distinctive pictorial style of these pictures emerged in response to particular historical needs, he makes the case for a truly interdisciplinary approach to images. He combines an art historian’s attention to artistic innovation with a historian’s concern for the larger ambitions of the government surveys, to argue that aesthetic style is the product of both individual talent and larger cultural constraints.”—Martha A. Sandweiss, Professor of American Studies and History at Amherst College "Robin Kelsey’s Archive Style is by far the most stimulating, imaginative, and far-reaching study of nineteenth-century American visual culture I have come across in recent years. Drawing upon a wealth of research as well as recent advances in critical theory, Kelsey persuasively reconstructs the historical conditions that in large measure determined the production and reception of survey imagery.”—Alan Wallach, Professor of Art and Art History and Professor of American Studies, The College of William and Mary

*Ever since the mid-nineteenth century, when the new medium of photography was pressed into service to illustrate sculpture, photographs of sculptural objects have directed viewers as to what, in the course of ambling around a sculpture, was the single perfect moment to stop and look. What is the photograph’s place in writing the history of sculpture? How has it changed according to culture, generation, criti-cal conviction, and changes in media? *Photography and Sculpture: The Art Object in Reproduction* studies aspects of these questions from the perspectives of sixteen leading art historians. Their essays consider iconic photographs, archival collections, new and forgotten technologies, and conceptual challenges in photographing three-dimensional forms that have directed changing historical and stylistic attitudes about how we see, write about, and narrate histories of sculpture. Chapters on such varied topics as picturing conceptual art, manipulating sacred images in India to be non-photographs, and framing Roman art with an iPad illustrate the latent visual and narrative powers and ever-expanding potential of these images of sculpture.*

*When Ferdinand Magellan set out to circumnavigate the globe in 1519, he wasn’t able to bring a digital camera or a smartphone with him. Yet, as the eagerly awaited images from the Mars rover prove, modern exploration is inconceivable without photography. Since its invention in 1839, photography has been integral to exploration, used by explorers, sponsors, and publishers alike, and the early twentieth century, advances in technology—and photography’s newfound cultural currency as a truthful witness to the world—made the camera an indispensable tool. In *Photography and Exploration*, James R. Ryan uses a variety of examples, from polar journeys to space missions, to show how exploration photographs have been created, circulated, and consumed as objects of both scientific research and art. Examining a wide range of photographs and expeditions, Ryan considers how nations have often employed images as a means to scientific advancement or territorial conquest. He argues that because exploration has long been bound up with the construction of national and imperial identity, expeditionary photographs have often been used to promote claims to power—especially by the West. These images also challenge the way audiences perceive the world and their place within it. Featuring one hundred images, *Photography and Exploration* shines new light on how photography has shaped the image of explorers, expeditions, and the worlds they discovered.*

Art History and Visual Studies in Europe

A Companion to American Art

The Early American Daguerreotype

Art Forms in the Plant World

Archive Style

Photographing Early Human Spaceflight

The Lo Archive Photographs of the Mogao and Yulin Caves

Photography and the Making of a Modern City

The Handbook of Photography Studies is a state-of-the-art overview of the field of photography studies, examining its thematic interests, dynamic research methodologies and multiple scholarly directions. It is a source of well-informed, analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field’s persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike. Split into five core parts, the Handbook analyzes the field’s histories, theories and research strategies; discusses photography in academic disciplinary and interdisciplinary contexts; draws out the main concerns of photographic scholarship; interrogates photography’s cultural and geopolitical influences; and examines photography’s multiple uses and continued changing faces. Each part begins with an introductory text, giving historical contextualization and scholarly orientation. Featuring the work of international experts, and offering diverse examples, insights and discussions of the field’s rich historiography, the Handbook provides critical guidance to the most recent research in photography studies. This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts, humanities and social sciences.

Artistic representations of landscape are studied widely in areas ranging from art history to geography to sociology, yet there has been little consensus about how to understand the relationship between landscape and art. This book brings together more than fifty scholars from these multiple disciplines to establish new ways of thinking about landscape in art.

Originally intended as reference for his work as architect, sculptor, and teacher, Blossfeldt’s exquisite sharp-focus photo studies of plant form — leaves, buds, stems, seed pods, tendrils and twigs — won acclaim with publication of the 1928 edition of this book. 120 full-page black-and-white plates. Original introduction. Publisher’s Note. Captions.

Panoramic display of evolving styles ranges from hoop-skirted gowns of the mid-1800s to turn-of-the-century fashions that produced diminished bustles and close-fitting skirts. "A superb resource." — History in Review.

325 exquisite lace samples depict human and mythical figures, filigree designs of hearts and flowers, and other motifs. Royalty-free designs from elegant borders, edgings, collars, doilies, and more.

The Art Object in Reproduction

A Greene Country Towne

Narrating the Landscape

Photography and the Unseen

Building the Transcontinental Railroad

The Chinese and the Iron Road

Photography and Sculpture

Landscape Photographers in the Nineteenth-Century American West

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

The advent of photography revolutionized perception, making visible what was once impossible to see with the human eye. In At the Edge of Sight, Shawn Michelle Smith engages these dynamics of seeing and not seeing, focusing attention as much on absence as presence, on the invisible as the visible. Exploring the limits of photography and vision, she asks: What fails to register photographically, and what remains beyond the frame? What is hidden by design, and what is obscured by cultural blindness? Smith studies manifestations of photography’s brush with the unseen in her own photographic work and across the wide-ranging images of early American photographers, including F. Holland Day, Eadweard Muybridge, Andrew J. Russell, Chansonetta Stanley Emmons, and Augustus Washington. She concludes by showing how concerns raised in the nineteenth century remain pertinent today in the photographs of Abu Ghraib. Ultimately, Smith explores the capacity of photography to reveal what remains beyond the edge of sight.

In recent years, American art scholars have increasingly focused on the importance of cross-cultural exchanges during the nineteenth century. As essayist François Brunet puts it, mid-nineteenth century landscapes were “transnational . . . permeated by complex transactions where ‘American’ originality produced itself not only in imitation of or reaction against ‘European’ influences, . . . but as critical mirroring and incorporating of ‘European’ images.” Articles in this collection make clear that the “conversation of cultures” went both ways, with American artworks and culture also affecting European artistic and literary practice. Essays explore the transnational origin of many types of American artworks, from stained glass windows, which

usually copied their European originals with great exactitude, to paintings and sculptures using distinctly American motifs, such as the Puritan and the cowboy, to distinguish American art students from their Parisian masters. It also examines American cultural icons, particularly the American Indian, appropriated by European writers, artists, and philosophers to embody primeval wisdom. A distinguished international group of scholars, including Brunet, Robert Rydell, and Peter Gibian, offer valuable perspectives on the ever-broadening field of transnational cultural studies.

Time capsules offer unexpected insights into how people view their own time, place, and culture, as well as their duties to future generations. Remembrance of Things Present traces the birth of this device to the Gilded Age, when growing urban volatility prompted doubts about how the period would be remembered—or if it would be remembered at all. Yablon details how diverse Americans—from presidents and mayors to advocates for the rights of women, blacks, and workers—constructed prospective memories of their present. They did so by contributing not just written testimony to time capsules but also sources that historians and archivists considered illegitimate, such as photographs, phonograph records, films, and everyday artifacts.

By offering a direct line to posterity, time capsules stimulated various hopes for the future. Remembrance of Things Present delves into these treasure chests to unearth those forgotten futures.

This innovative text recounts the history of photography through a series of thematically structured chapters. Designed and written for students studying photography and its history, each chapter approaches its subject by introducing a range of international, contemporary photographers and then contextualizing their work in historical terms. The book offers students an accessible route to gain an understanding of the key genres, theories and debates that are fundamental to the study of this rich and complex medium. Individual chapters cover major topics, including: · Description and Abstraction · Truth and Fiction · The Body · Landscape · War · Politics of Representation · Form · Appropriation · Museums · The Archive · The Cinematic · Fashion Photography Boxed focus studies throughout the text offer short interviews, curatorial statements and reflections by photographers, critics and leading scholars that link photography's history with its practice. Short chapter summaries, research questions and further reading lists help to reinforce learning and promote discussion. Whether coming to the subject from an applied photography or art history background, students will benefit from this book's engaging, example-led approach to the subject, gaining a sophisticated understanding of international photography in historical terms.

Meaningful Places

Photographs of Environmental Phenomena

The Image of Environmental Harm in American Social Documentary Photography

The Topographic Imaginary

Cartographic Expeditions and Visual Culture in the Nineteenth-Century Americas

Italy in Early American Cinema

Photographs and Illustrations for U.S. Surveys, 1850-1890

Untimely Ruins

The completion of the transcontinental railroad in May 1869 is usually told as a story of national triumph and a key moment for American Manifest Destiny. The Railroad made it possible to cross the country in a matter of days instead of months, paved the way for new settlers to come out west, and helped speed America's entry onto the world stage as a modern nation that spanned a full continent. It also created vast wealth for its four owners, including the fortune with which Leland Stanford would found Stanford University some two decades later. But while the Transcontinental has often been celebrated in national memory, little attention has been paid to the Chinese workers who made up 90 percent of the workforce on the Western portion of the line. The Railroad could not have been built without Chinese labor, but the lives of Chinese railroad workers themselves have been little understood and largely invisible. This landmark volume explores the experiences of Chinese railroad workers and their place in cultural memory. The Chinese and the Iron Road illuminates more fully than ever before the interconnected economies of China and the US, how immigration across the Pacific changed both nations, the dynamics of the racism the workers encountered, the conditions under which they labored, and their role in shaping both the history of the railroad and the development of the American West.

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. American ruins have become increasingly prominent, whether in discussions of “urban blight” and home foreclosures, in commemorations of 9/11, or in postapocalyptic movies. In this highly original book, Nick Yablon argues that the association between American cities and ruins dates back to a much earlier period in the nation’s history. Recovering numerous scenes of urban desolation—from failed banks, abandoned towns, and dilapidated tenements to the crumbling skyscrapers and bridges envisioned in science fiction and cartoons—Untimely Ruins challenges the myth that ruins were absent or insignificant objects in nineteenth-century America. The first book to document an American cult of the ruin, Untimely Ruins traces its deviations as well as derivations from European conventions. Unlike classical and Gothic ruins, which decayed gracefully over centuries and inspired philosophical meditations about the fate of civilizations, America’s ruins were often “untimely,” appearing unpredictably and disappearing before they could accrue an aura of age. As modern ruins of steel and iron, they stimulated critical reflections about contemporary cities, and the unfamiliar kinds of experience they enabled. Unearthing evocative sources everywhere from the archives of amateur photographers to the contents of time-capsules, Untimely Ruins exposes crucial debates about the economic, technological, and cultural transformations known as urban modernity. The result is a fascinating cultural history that uncovers fresh perspectives on the American city.

Art + Archive provides an in-depth analysis of the connection between art and the archive at the turn of the twenty-first century. The book examines how the archive emerged in art writing in the mid-1990s and how its subsequent ubiquity can be understood in light of wider social, technological, philosophical and art-historical conditions and concerns. Deftly combining writing on archives from different disciplines with artistic practices, the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years, shedding light on the conceptual and historical implications of the so-called archival turn in contemporary art.

The compulsion to dwell on historyNon how it is recorded, stored, saved, forgotten, narrated, lost, remembered, and made publicNhas been at the heart of artists0 engagement with the photographic medium since the late 1960s. Uncertain Histories considers some of that work, ranging from installations that incorporate vast numbers of personal and vernacular photographs by Christian Boltanski, Dinh Q. L , and Gerhard Richter to confrontations with absence in the work of Joel Sternfeld and Ken Gonzales-Day. Projects such as these revolve around a photographic paradox that hinges equally on knowing and not knowing, on definitive proof coupled with uncertainty, on abundance of imagery being met squarely with its own inadequacy. Photography is seen as a fundamentally ambiguous medium that can be evocative of the historical past while at the same time limited in the stories it can convey. Rather than proclaiming definitively what photography is, the work discussed here posits photographs as objects being always held in suspension, perpetually oscillating in their ability to tell history. Yet this ultimately leads to a new kind of knowledge production: uncertainty is not a dead end but a generative space for the viewer0s engagement with the construction of history.

How Landscape Photography Shaped Settler Colonialism

Art + Archive

The Photographic Image in Digital Culture

The Invention of the Time Capsule

Remembrance of Things Present

120 Full-page Photographs

Hands

Picturing Toronto

Visions of Nature revives the work of late nineteenth-century landscape photographers who shaped the environmental attitudes of settlers in the colonies of the Tasman World and in California. Despite having little association with one another, these photographers developed remarkably similar visions of nature. They rode a wave of interest in wilderness imagery and made pictures that were hung in settler drawing rooms, perused in albums, projected in theaters, and re-created on vacations. In both the American West and the Tasman World, landscape photography fed into settler belonging and produced new ways of thinking about territory and history. During this key period of settler revolution, a generation of photographers came to associate “ nature ” with remoteness, antiquity, and emptiness, a perspective that disguised the realities of Indigenous presence and reinforced colonial fantasies of environmental abundance. This book lifts the work of these photographers out of their provincial contexts and repositions it within a new comparative frame.

The question of the (photographic) construction and representation of national identity is not limited to the ‘ long 19th century ’, but is a current issue in the post-colonial, post-global, digital world. The essays by international contributors aim at studying the relationship between photographic archives and the idea of nation, yet without focusing on single symbolic icons and instead considering the wider archival and sedimental dimension.

The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises. This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period ’ s landscape paintings. But, as Matthew N. Johnston shows, the age ’ s defining features were just as clearly captured in, and motivated by, visual material mass-produced through innovations in printing technology. Illustrated railroad and steamboat guidebooks, tourist literature, reports of geological surveys, ethnographic studies: all of these new print vehicles brought new meanings to the interplay of time, space, and place as American continental expansion peaked. Instrumental to that project of national and industrial growth, these commercial and scientific publications introduced readers, travelers, and citizens to a changing North American landscape made more accessible by new travel routes blazed between 1825 and 1875. More fundamentally, as Johnston shows in his nuanced analysis, by simulating new temporal frameworks through their presentation of landscape, these print materials established new models of consumption and new kinds of knowledge critical to expansion. Johnston relates these sources to traditional art historical subjects—the landscapes of the Hudson River school, luminist paintings by John Kensett and William Trost Richards, Native portraits painted by George Catlin, and photographs by Timothy O ’ Sullivan—to show how key discourses associated with expansion shifted away from picturesque strategies pairing imagery and narrative toward entirely new forms that gave temporal structure to viewers ’ experience of an emerging modernity. Revealing the crucial role of print and visual culture in shaping the nineteenth-century United States, Narrating the Landscape offers fresh insight into the landscapes Americans beheld and imagined in this formative era.

Since the early 1980s, art photographers from metropolitan France have been training their lenses on ordinary landscapes throughout the country they call home. The Topographic Imaginary is the first book to study this important and flourishing trend. It examines work by artists who meld documentary and creative modes to attune viewers to places that mainstream culture tends to tune out, but which, as Ari J. Blatt argues, are in fact more meaningful than they initially appear. From views of building sites in Paris, peri-urban edgelands, or a tangle of trees in a forest, to those that ponder the play of light and shadow on roadside fields in Normandy or the tacky colors painted on dated village shopfronts, images that signal the emergence of a “ topographic turn ” in contemporary French photography constitute new ways of seeing and sensing France ’ s diverse national territory. As Blatt suggests, they also represent a visual laboratory through which to investigate how landscape “ scapes ” our understanding of French culture. In their efforts to reimagine a more traditional and time-worn idea of France ’ s shared common space, topographic photographs animate conversations about capital and class; cities and their peripheries; the politics and impact of development; migration and borders; memory, history, and affect; empire and postcolonialism; national identity; and the changing environment. The Topographic Imaginary thus reveals how attending to place in pictures provides valuable insight into the disposition of a nation in flux.

What is American Indian photography? At the turn of the twentieth century, Edward Curtis began creating romantic images of American Indians, and his works—along with pictures by other non-Native photographers—came to define the field. Yet beginning in the second half of the nineteenth century, American Indians themselves started using cameras to record their daily activities and to memorialize tribal members. Through a Native Lens offers a refreshing, new perspective by highlighting the active contributions of North American Indians, both as patrons who commissioned portraits and as photographers who created collections. In this richly illustrated volume, Nicole Dawn Strathman explores how indigenous peoples throughout the United States and Canada appropriated the art of photography and integrated it into their lifeways. The photographs she analyzes date to the first one hundred years of the medium, between 1840 and 1940. To account for Native activity both in front of and behind the camera, the author divides her survey into two parts. Part I focuses on Native participants, including such public figures as Sarah Winnemucca and Red Cloud, who fashioned themselves in deliberate ways for their portraits. Part II examines Native professional, semiprofessional, and amateur photographers. Drawing from tribal and state archives, libraries, museums, and individual collections, Through a Native Lens features photographs—including some never before published—that range from formal portraits to casual snapshots. The images represent multiple tribal communities across Native North America, including the Inland Tlingit, Northern Paiute, and Kiowa. Moving beyond studies of Native Americans as photographic subjects, this groundbreaking book demonstrates how indigenous peoples took control of their own images and distinguished themselves as pioneers of photography.

Global Photography

325 Historic Examples

A Critical History

Through a Native Lens

Transatlantic Art in the Nineteenth Century

Cross-Currents in Art and Technology

The Handbook of Photography Studies

Understanding the archival turn in contemporary art

With an emphasis on photographic works that offer new perspectives on the history of American social documentary, this book considers a history of politically engaged photography that may serve as models for the representation of impending environmental injustices. Chris Balaschak examines histories of American photography, the environmental movement, as well as the industrial and postindustrial economic conditions of the United States in the 20th century. With particular attention to a material history of photography focused on the display and dissemination of documentary images through print media and exhibitions, the work considered places emphasis on the depiction of communities and places harmed by industrialized capitalism. The book will be of interest to scholars working in art history, visual studies, photography, ecocriticism, environmental humanities, media studies, culture studies, and visual rhetoric.

Today the Museum of Modern Art is widely recognized for establishing the canon of modern art; yet in its early years, the museum considered modern art part of a still unfolding experiment in contemporary visual production. By bracketing MoMA's early history from its later reputation, this book explores the ways the Museum acted as a laboratory to set an ambitious agenda for the exhibition of a multidisciplinary idea of modern art.

Between its founding in 1929 and its 20th anniversary in 1949, MoMA created the first museum departments of architecture and design, film, and photography in the country, marshaled modern art as a political tool, and brought consumer culture into a versatile yet institutional context. Encompassing 14 essays that investigate the diversity of modern art, this volume demonstrates how MoMA's programming shaped a version of modern art that was not elitist but fundamentally intertwined with all levels of cultural production.

"Examines three projects in late nineteenth-century scientific photography: the endeavors of Alphonse Bertillon, Francis Galton, and Etienne-Jules Marey. Develops new theoretical perspectives on the history of photographic technology, as well as the history of scientific imaging more generally"--

Giorgio Bertellini traces the origins of American cinema's century-long fascination with Italy and Italian immigrants to the popularity of the pre-photographic aesthetic--the picturesque. Once associated with landscape painting in northern Europe, the picturesque came to symbolize Mediterranean Europe through comforting views of distant landscapes and exotic characters. Taking its cue from a picturesque stage backdrop from The Godfather Part II, Italy in Early American Cinema shows how this aesthetic was transferred from 19th-century American painters to early 20th-century American filmmakers. Italy in Early American Cinema offers readings of early films that pay close attention to how landscape representations that were related to narrative settings and filmmaking locations conveyed distinct ideas about racial difference and national destiny. Situated at an important juncture within the network of silk routes from China through central Asia, the oasis city of Dunhuang was an ancient site of Buddhist religious activity. Southeast of the city, the Mogao Caves, also known as the Caves of the Thousand Buddhas, are an astonishing group of hundreds of caves, carved in the cliffs between the fourth and fourteenth centuries, and containing sculptures and paintings. Further east sit the Yulin Caves, another critical and richly decorated site. Featuring some of the finest examples of Buddhist imagery to be found anywhere in the world, these caves have enticed explorers, archaeologists, artists, scholars, and photographers since the early twentieth century.0'Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves' presents for the first time in print the comprehensive photographic archive-created in the 1940s by James C. M. Lo (1902-1987) and his wife, Lucy L. Lo (b. 1920)-of the remarkable Buddhist caves at Dunhuang. In this extraordinary nine-volume set, more than 2,500 black-and-white photographs provide an indispensable historical record. Invaluable for their documentary value and artistic quality, and thorough in their coverage and clarity, the images represent a rare perspective on significant monuments, many now irrevocably changed.0Exquisitely produced, this landmark publication is a definitive reference for scholars, collectors, and libraries in art history and Asian studies.0Published in association with the Tang Center for East Asian Art, Princeton University.00"Vol. 9: Essays" is also available separately: ISBN 9780691208169.

Manufacturing the Modern Patron in Victorian California

American Indian Photography

Attending to Place in Contemporary French Photography

A Pictorial Archive, 965 Illustrations

Accumulation, Inaccessibility, and Doubt in Contemporary Photography

MoMA and the Modern Experiment, 1929–1949

Photography and Exploration

Since well before the debates about global warming and climate change, images have played an important part in bringing changes in nature and the environment to the attention of the general public. Moreover, most of these images have historic precursors. Gisela Parak illuminates how the synergy of photography and science gave rise to a class of photographs of environmental phenomena in the history of the United States of America, and how these images supported and instructed the scientific pursuit of knowledge, and were furthermore used as a persuasive means for directing public opinion.

At the Edge of Sight

Transnational Discourses and National Frameworks

An Archaeology of American Urban Modernity, 1819-1919

Visualizing Dunhuang

A Seamless Web

Visions of Nature

Print Culture and American Expansion in the Nineteenth Century

Photo Archives and the Idea of Nation