

THE PAINTED PHOTOGRAPH 1839–1914

ORIGINS, TECHNIQUES, ASPIRATIONS



HEINZ K. HENISCH AND BRIDGET A. HENISCH

Painted Photograph 1839 1914 Origins Techniques Aspirations

Lindsay Smith



Painted Photograph 1839 1914 Origins Techniques Aspirations:

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

"Race, Representation & Photography in 19th-Century Memphis " Earnestine Lovelle Jenkins, 2017-07-05 *Race Representation Photography in 19th Century Memphis from Slavery to Jim Crow* presents a rich interpretation of African American visual culture Using Victorian era photographs engravings and pictorial illustrations from local and national archives this unique study examines intersections of race and image within the context of early African American communities It emphasizes black agency looking at how African Americans in Memphis manipulated the power of photography in the creation of free identities Blacks are at the center of a study that brings to light how wide ranging practices of photography were linked to racialized experiences in the American south following the Civil War Jenkins book connects the social history of photography with the fields of visual culture art history southern studies gender and critical race studies

Photography Theory in Historical Perspective Hilde Van Gelder, Helen Westgeest, 2011-04-25 *Photography Theory in Historical Perspective Case Studies from Contemporary Art* aims to contribute to the understanding of the multifaceted and complex character of the photographic medium by dealing with various case studies selected from photographic practices in contemporary art discussed in the context of views and theories of photography from its inception uses case studies to explain photographic practices in contemporary art and place them in the context of theory presents current debates on theory of photography through comparisons to research of other visual media applicable to vernacular and documentary photography as well as art photography

Positive Pleasures: Early Photography and Humor ,1998

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, Andr  Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortleva, Steffen Siegel, Richard Taws and Kim Timby. *New Dimensions in Photo Processes* Laura Blacklow, 2007-03-16 An ideal book for someone keen to experiment with old techniques. *Professional Photographer* magazine. Color and Victorian Photography Lindsay Smith, 2020-07-18 Nineteenth-century photography is usually thought of in terms of black and white images, but intense experimentation with generating and fixing colors predated the public announcement of the daguerreotype in 1839. Introducing readers to the long frequently overlooked story of the relationship of color to photography, this short anthology of primary sources includes accounts of the scientific search for color by Elizabeth Fulham and Sir John Herschel, photographers' views on color, extracts from the photographic press and from manuals on handcoloring, and accounts by critics such as John Ruskin. The volume provides a fresh perspective on the culture, history and theory of early photography, demonstrating why scientists, philosophers, photographers, literary writers and artists were so fascinated by the potential for polychrome in photographs. With an introductory essay arguing that from the earliest days of photography the prospect of color loomed large in the imagination of its creators, users and critics, this reader is an essential resource for students and scholars wanting to gain a full understanding of nineteenth-century photography and its relationship to art, history, literature and culture. **Experimental Self-Portraits in Early French Photography** Jillian Lerner, 2020-11-16 This book explores a range of experimental self-portraits made in France between 1840 and 1870, including remarkable images by Hippolyte Bayard, Nadar, Duchenne de Boulogne and Countess de Castiglione. Adapting photography for different social purposes, each of these pioneers showcased

their own body as a living artifact and iconic attraction Jillian Lerner considers performative portraits that exhibit uncanny transformations of identity and embodiment She highlights the tactical importance of photographic demonstrations promotions conversations and the mongrel forms of montage painted photographs and captioned specimens The author shows how photographic practices are mobilized in diverse cultural contexts and enmeshed with the histories of art science publicity urban spectacle and private life in nineteenth century France Tracing calculated and creative approaches to a new medium this research also contributes to an archaeology of the present It furnishes a prehistory of the selfie and offers historical perspectives on the forces that reshape human perception and social experience This interdisciplinary study will appeal to readers interested in the history of photography art visual culture and media studies **The African**

Photographic Archive Christopher Morton, Darren Newbury, 2020-10-15 African photography has emerged as a significant focus of research and scholarship over the last twenty years the result of a growing interest in postcolonial societies and cultures and a turn towards visual evidence across the humanities and social sciences At the same time many rich and fascinating photographic collections have come to light This volume explores the complex theoretical and practical issues involved in the study of African photographic archives based on case studies drawn from across the continent dating from the 19th century to the present day Chapters consider what constitutes an archive from the familiar mission and state archives to more local vernacular and personal accumulations of photographs the importance of a critical and reflexive engagement with photographic collections and the question of where and what is Africa as constructed in the photographic archive Essential reading for all researchers working with photographic archives this book consolidates current thinking on the topic and sets the agenda for future research in this field **Painting, Photography, and the Digital** Carl Robinson, 2022-10-07 This

anthology investigates the interconnections between painting photography and the digital in contemporary art practices It brings together 15 contributors including internationally acclaimed artists Matt Saunders Clare Strand Elias Wessel and Dan Hays to write about a diverse range of art making involving medium cross over Topics discussed here include reflections on the painted on photograph reordering photographs into paintings digital collage printing digital landscapes onto recycled electronic media viewer immersion in painted virtual reality VR worlds photography created from paint and the truth of the mediums Underpinned by significant theoretical concepts the volume provides unique insights into explorations of the mediums interconnectivity which questions the position of the traditional genres As such this book is essential reading for practitioners theorists and students researching the nature of painting photography and digital art practices today

Whispering the Strategies of Language: An Emotional Quest through **Painted Photograph 1839 1914 Origins Techniques Aspirations**

In a digitally-driven world where monitors reign great and instant conversation drowns out the subtleties of language, the profound techniques and emotional subtleties hidden within phrases usually get unheard. However, nestled within the pages of **Painted Photograph 1839 1914 Origins Techniques Aspirations** a interesting literary prize pulsating with natural feelings, lies an exceptional quest waiting to be undertaken. Composed by a skilled wordsmith, this enchanting opus encourages viewers on an introspective trip, softly unraveling the veiled truths and profound influence resonating within ab muscles fabric of every word. Within the emotional depths of this moving evaluation, we will embark upon a honest exploration of the book is core themes, dissect their interesting publishing design, and yield to the strong resonance it evokes strong within the recesses of readers hearts.

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