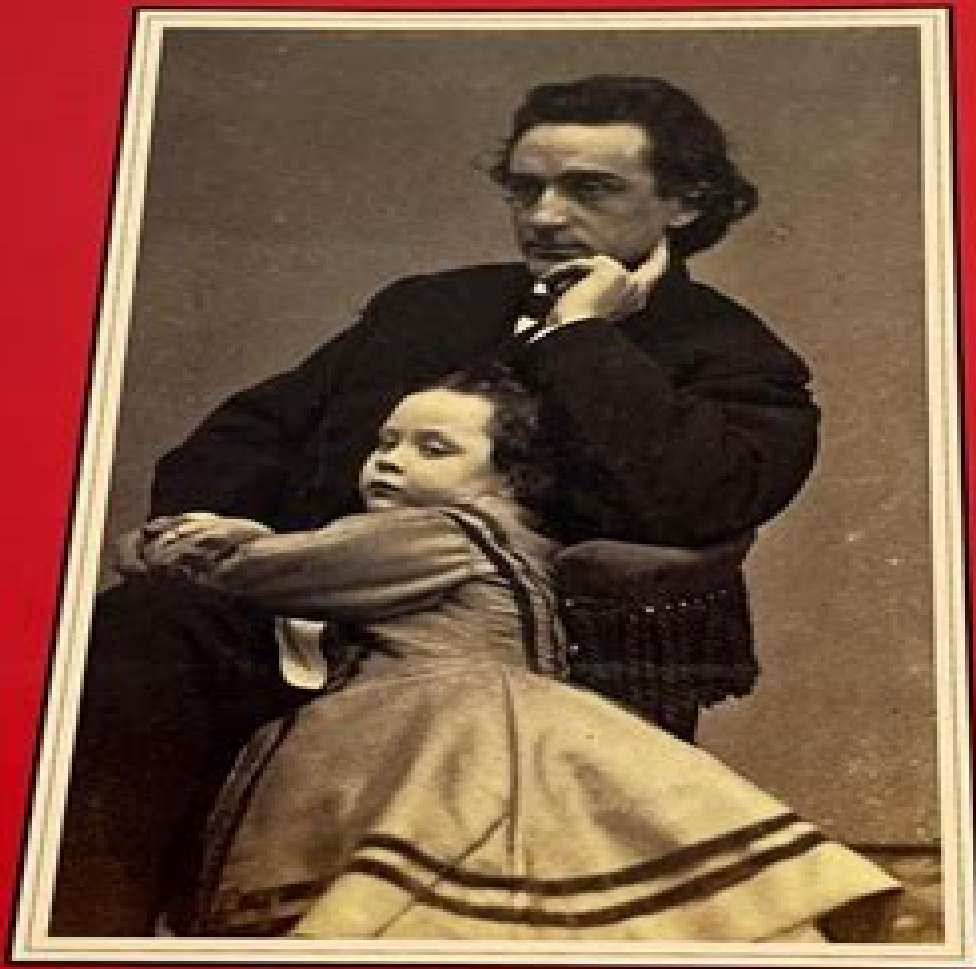


# PHOTOGRAPHY IN NINETEENTH-CENTURY AMERICA



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With Essays by ALAN TRACHTENBERG • BARBARA McCANDLESS  
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# Photography In Nineteenth Century America

**Peter E. Palmquist, Thomas R.  
Kailbourn**



## **Photography In Nineteenth Century America:**

**Photography in Nineteenth-century America** Alan Trachtenberg, Amon Carter Museum of Western Art, 1991 Analyse Contributions de Barbara MacAndless Keith F Davis Peter Bacon Hales Sarah Greenhough *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 *A Communion of Shadows* Rachel McBride Lindsey, 2017 When the revolutionary technology of photography erupted in American culture in 1839 it swiftly became in the day s parlance a mania In this illustrated book Rachel McBride Lindsey places vernacular photography at the center of the study of nineteenth century American religious culture and lived religion As an empirical tool photography captured many of the signal scenes of American life from the Gold Rush to the bloody battlefields of the Civil War But photographs did not simply display neutral records of people places and things commonplace photographs became inscribed with spiritual meaning disclosing not merely signifying a power that lay beyond *Photography in Nineteenth-century America* Martha A. Sandweiss, Alan Trachtenberg, Barbara Mccandless, 1991 **Doctored** Tanya Sheehan, 2011 Examines the relationship between photography and medicine in American culture Focuses on the American Civil War and postbellum Philadelphia to explore how medical models and metaphors helped establish the professional legitimacy of commercial photography while promoting belief in the rehabilitative powers of studio portraiture Provided by publisher **Meaningful Places** Rachel McLean Sailor, 2014-03-01 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

**Elevate the Masses** Makeda Best,2020 *Elevate the Masses* Makeda Best,2020-10-22 Alexander Gardner is best known for his innovative photographic history of the Civil War What is less known is the extent to which he was involved in the international workers rights movement Tying Gardner s photographic storytelling to his transatlantic reform activities this book expands our understanding of Gardner s career and the work of his studio in Washington DC by situating his photographic production within the era s discourse on social and political reform Drawing on previously unknown primary sources and original close readings Makeda Best reveals how Gardner s activism in Scotland and photography in the United States shared an ideological foundation She reads his Photographic Sketch Book of the War as a politically motivated project rooted in Gardner s Chartist and Owenite beliefs and illuminates how its treatment of slavery is primarily concerned with the harm that the institution posed to the United States reputation as a model democracy Best shows how in his portraiture Gardner celebrated Northern labor communities and elevated white immigrant workers despite the industrialization that degraded them She concludes with a discussion of Gardner s promotion of an American national infrastructure in which photographers and photography played an integral role Original and compelling this reconsideration of Gardner s work expands the contribution of Civil War photography beyond the immediate narrative of the war to comprehend its relation to the vigorous international debates about democracy industrialization and the rights of citizens Scholars working at the intersection of photography cultural history and social reform in the nineteenth century on both sides of the Atlantic will find Best s work invaluable to their own research

**Delia's Tears** Molly Rogers,David W Blight,2021-01-05 In 1850 seven South Carolina slaves were photographed at the request of the famous naturalist Louis Agassiz to provide evidence of the supposed biological inferiority of Africans Lost for many years the photographs were rediscovered in the attic of Harvard s Peabody Museum in 1976 In the first narrative history of these images Molly Rogers tells the story of the photographs the people they depict and the men who made and used them Weaving together the histories of race science and photography in nineteenth century America Rogers explores the invention and uses of photography the scientific theories the images were intended to support and how these related to the race politics of the time the meanings that may have been found in the photographs and the possible reasons why they were lost for a century or more Each image is accompanied by a brief fictional vignette about the subject s life as imagined by Rogers these portraits bring the seven subjects to life adding a fascinating human dimension to the historical material

*Photography and Other Media in the Nineteenth Century* Nicoletta Leonardi,Simone Natale,2018-02-05 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 Brevér Anthony Enns Andr Gaudreault Lisa Gitelman David Henkin Erkki Huhtamo Philippe Marion Peppino Ortoleva Steffen Siegel Richard Taws and Kim Timby

**"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

**Pictorial Photography and the American West, 1900-1950** Rachel Sailor, 2022-10-04 This book is an investigation of the widely overlooked photographic style of pictorialism in the American West between 1900 and 1950 and argues that western pictorialist photographers were regionalists that had their roots in the formidable photographic heritage of the nineteenth century West Driven by a wealth of textual and visual primary sources the book addresses the West s relationship with the eastern centers of art in the early century the diversity of practitioners such as women Japanese Americans Indigenous Americans western rural workers etc and the style s final demise as it related to the modernism of Group F 64 Couched in the rhetoric of regionalism it is a refreshing and innovative approach to an overlooked wealth of American cultural production

*Photo Finish* Cynthia Denise Potter, 2001 Images of the dead have been made throughout human history in the forms of drawings carvings death masks busts and paintings When photography became a reliable and widely available practice spreading to the United States from France and England in the early 1840s Americans applied that technology to capturing the likenesses of the deceased Death was a much more familiar constant and intimate experience for

nineteenth century Americans than it is now High infant mortality unchecked epidemics limited medical intervention and generally short life expectancy made the experience of loss through death common to most individuals Photography with its nearly magical quality and mysterious nature captivated people and became part of nearly all aspects of their lives It was a reasonable progression for people to extend photography to include taking pictures of the dead Many times these pictures were the first or only pictures taken of a person particularly in the case of children or in rural areas where access to the technology might be limited Many factors contributed to the climate of acceptance of photography and its use as a tool of preserving postmortem images The romantic and emotional nature of the time the influence of Victorian England the rising technological industrial tide the growing funerary business the Civil War and the death of Abraham Lincoln Grieving families brought their own motives to the hiring of a photographer for this purpose and likewise photographers had their own motives for offering their services Postmortem photography reflects the union of technology and humanity in a most profound way the most natural and yet the most extreme of responses *Nineteenth-century Photography* William Johnson, 1990

Pioneer Photographers of the Far West Peter E. Palmquist, Thomas R. Kailbourn, 2000 This extraordinarily comprehensive well documented biographical dictionary of some 1 500 photographers and workers engaged in photographically related pursuits active in western North America before 1865 is enriched by some 250 illustrations Far from being simply a reference tool the book provides a rich trove of fascinating narratives that cover both the professional and personal lives of a colorful cast of characters

Managing Image Collections Margot Note, 2011-02-03 This book explores issues surrounding all aspects of visual collection management taken from real world experience in creating management systems and digitizing core content Readers will gain the knowledge to manage the digitization process from beginning to end assess and define the needs of their particular project and evaluate digitization options Additionally they will select strategies which best meet current and future needs acquire the knowledge to select the best images for digitization and understand the legal issues surrounding digitization of visual collections Offers practical information for the busy information professional Concentrates solely on image management Focuses on unique needs of born digital and digitized images **William Faulkner, William**

**James, and the American Pragmatic Tradition** David H. Evans, 2008-05 In William Faulkner William James and the American Pragmatic Tradition David H Evans pairs the writings of America's most intellectually challenging modern novelist William Faulkner and the ideas of America's most revolutionary modern philosopher William James Though Faulkner was dubbed an idealist after World War II Evans demonstrates that Faulkner's writing is deeply connected to the emergence of pragmatism as an intellectual doctrine and cultural force in the early twentieth century Tracing pragmatism to its very roots Evans examines the nineteenth century confidence man of antebellum literature as the original practitioner of the pragmatic principle that a belief can give rise to its own objects He casts this figure as the missing link between Faulkner and James giving him new prominence in the prehistory of pragmatism Moving on to Jamesian pragmatism Evans contends that James's

central innovation was his ability to define truth in narrative terms just as the confidence man did as something subjective and personal that continually shapes reality rather than a set of static unchanging facts In subsequent chapters Evans offers detailed interpretations of three of Faulkner's most important novels *Absalom Absalom*, *Go Down Moses*, and *The Hamlet* revealing that Faulkner too saw truth as fluid By avoiding conclusion and finality these three novels embody the pragmatic belief that life and the world are unstable and constantly evolving *Absalom Absalom* stages a conflict of historical discourses that much like the pragmatic concept of truth can never be ultimately resolved Evans shows us how Faulkner explores the conventional and arbitrary status of racial identity in *Go Down Moses* in a way that is strikingly similar to James's criticism of the concept of identity in general Finally Evans reads *The Hamlet* a work that is often used to support the idea that Faulkner is opposed to modernity as a depiction of a distinctly pragmatic and modern world With its creative coupling of James's philosophy and Faulkner's art Evans's lively engaging book makes a bold contribution to Faulkner studies and studies of southern literature

**About Abortion** Carol Sanger, 2017-03-27 New medical technologies women's willingness to talk online and off and tighter judicial reins on state legislatures are shaking up the practice of abortion As talk becomes more transparent Carol Sanger writes women's decisions about whether to become mothers will be treated more like those of other adults making significant personal choices

**Study in Black and White** Tanya Sheehan, 2018-11-26 In this volume Tanya Sheehan takes humor seriously in order to trace how photographic comedy was used in America and transnationally to express evolving ideas about race black emancipation and civil rights in the mid 1800s and into the twentieth century Sheehan employs a trove of understudied materials to write a new history of photography one that encompasses the rise of the commercial portrait studio in the 1840s the popularization of amateur photography around 1900 and the mass circulation of postcards and other photographic ephemera in the twentieth century She examines the racial politics that shaped some of the most essential elements of the medium from the negative positive process to the convention of the photographic smile The book also places historical discourses in relation to contemporary art that critiques racism through humor including the work of Genevieve Grieves Adrian Piper Lorna Simpson Kara Walker and Fred Wilson By treating racial humor about and within the photographic medium as complex social commentary rather than a collectible curiosity *Study in Black and White* enriches our understanding of photography in popular culture Transhistorical and interdisciplinary this book will be of vital interest to scholars of art history and visual studies critical race studies U S history and African American studies

**Paper Promises** Mazie M. Harris, 2018-03-20 Scholarship on photography's earliest years has tended to focus on daguerreotypes on metal or on the European development of paper photographs made from glass or paper negatives But Americans also experimented with negative positive processes to produce photographic images on a variety of paper formats in the early decades of the medium *Paper Promises Early American Photography* presents this rarely studied topic within photographic history The well researched and richly detailed texts in this book delve into the complexities of early paper photography in

the United States from the 1840s to 1860s bringing to light a little known era of American photographic appropriation and adaptation Exploring the economic political intellectual and social factors that impacted its unique evolution both the essays and the carefully selected images illustrate the importance of photographic reproduction in shaping and circulating perceptions of America and its people during a critical period of political tension and territorial expansion Due to the fragility of paper photography from this period the works in this catalogue are rarely displayed making the volume an essential tool for any scholar in the field and a very rare peek into the mid nineteenth century



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