

# *Nature Exposed*

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# Nature Exposed Photography As Eyewitness In Victorian Science

**Amy Woodson-Boulton**



## **Nature Exposed Photography As Eyewitness In Victorian Science:**

**Nature Exposed** Jennifer Tucker, 2013-08-15 Jennifer Tucker studies the interaction of photography and modern science in late Victorian Britain examining the role of the photograph as witness in scientific investigation and exploring the interplay between photography and scientific authority

**Photographs, Museums, Collections** Elizabeth Edwards, Christopher Morton, 2015-05-19 The status of photographs in the history of museum collections is a complex one From its very beginnings the double capacity of photography as a tool for making a visual record on the one hand and an aesthetic form in its own right on the other has created tensions about its place in the hierarchy of museum objects While major collections of art photography have grown in status and visibility photographs not designated art are often invisible in museums Yet almost every museum has photographs as part of its ecosystem gathered as information corroboration or documentation shaping the understanding of other classes of objects and many of these collections remain uncatalogued and their significance unrecognised This volume presents a series of case studies on the historical collecting and usage of photographs in museums Using critically informed empirical investigation it explores substantive and historiographical questions such as what is the historical patterning in the way photographs have been produced collected and retained by museums How do categories of the aesthetic and evidential shape the history of collecting photographs What has been the work of photographs in museums What does an understanding of photograph collections add to our understanding of collections history more broadly What are the methodological demands of research on photograph collections The case studies cover a wide range of museums and collection types from art galleries to maritime museums national collections to local history museums and international perspectives including Cuba France Germany New Zealand South Africa and the UK Together they offer a fascinating insight into both the history of collections and collecting and into the practices and poetics of archives across a range of disciplines including the history of science museum studies archaeology and anthropology

*Photography and the Arts* Juliet Hacking, Joanne Lukitsh, 2020-10-29 Photography both in the form of contemporary practice and that of historical material now occupies a significant place in the citadels of Western art culture It has an institutional network of its own embedded within the broader art world with its own specialists including academics critics curators collectors dealers and conservators All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed art photography from its commercial scientific and amateur guises But this long awaited recognition of photography as high art brings new challenges How will photography's newly privileged place in the art world affect how the history of creative photography is written Modernist claims for the medium as having an aesthetic often turned on precedents from painting Postmodernism challenged a cultural hierarchy organized around painting Nineteenth century photographs move between the symbolic spaces of the gallery wall and the archive de contextualised for art and re contextualised for history But what of the contemporary writings images and practices that negotiated an aesthetic status for

the photographic Photography and the Arts revisits practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces Written by leading scholars in the fields of photography art and literature the essays examine the metaphorical as well as the material exchanges between photography and the fine graphic reproductive and sculptural arts

**Reading Faces** Edward Higgs, 2025-10-20 Reading Faces is the first book to discuss the historical contexts and theoretical underpinnings of the artificial intelligence AI systems that identify individuals or purport to ascribe emotions and characteristics to them based on their facial features It examines the direct impact of past research on the development of AI systems the way in which the past provides contexts which have predisposed people to accept outputs of AI systems as common sense how the role of politics and the changing nature of the state have led to the introduction of AI systems and their precursors how previous technologies led to the acceptance of the introduction of superficially similar AIs and how the outputs and biases such as purported associations between race and criminality of facial biometrics systems have been determined by the historical nature of the underlying datasets they analyze Reading Faces approaches these issues within the sweep of Western History how it has shaped conceptual categories about the application and ethics of AI and tried to foist those ideas and values on the Global South This book is essential reading for postgraduates scholars as well as non specialist readers such as booksellers and librarians interested in modern AI technology

**Physics and Psychics** Richard Noakes, 2019-10-17 Noakes revelatory analysis of Victorian scientists fascination with psychic phenomena connects science the occult and religion in intriguing new ways

*A Million Pictures* Sarah Dellmann, Frank Kessler, 2020-08-18 Slides for the magic or optical lantern were a major tool for knowledge transfer in the second half of the 19th and early 20th centuries Schools universities the church and many public and private institutions all over the world relied on the lantern for illustrated lectures and demonstrations This volume brings together scholarly research on the educational uses of the optical lantern in different disciplines by international specialists representing the state of the art of magic lantern research today In addition it contains a lab section with contributions by archivists and curators and performers reflecting on ways to preserve present and re use this immensely rich cultural heritage today Authors of this collection of essays will include Richard Crangle Sarah Dellmann Ine van Dooren Claire Dupr La Tour Jenny Durrant Francisco Javier Frutos Esteban Anna Katharina Graskamp Emily Hayes Erkki Huhtamo Martyn Jolly Joe Kember Frank Kessler Machiko Kusahara Sabine Lenk Vanessa Otero Carmen Lopez San Segundo Ariadna Lorenzo Sunyer Daniel Pitarch Jordi Pons Montse Puigdeval Anglique Quillay Angel Quintana Morraja Nadezhda Stanulevich Jennifer Tucker Kurt Vanhoutte Marcia Vilarigues Joseph Wachelder Artemis Willis Lee Wing Ki Irene Suk Mei Wong and Nele Wynants

**The Early American Daguerreotype** Sarah Kate Gillespie, 2016-02-12 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 through 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. "Visions of the Industrial Age, 1830-1914" Amy

Woodson-Boulton, 2017-07-05. Providing a comprehensive interdisciplinary assessment and with a particular focus on expressions of tension and anxiety about modernity, this collection examines visual culture in nineteenth century Europe as it attempted to redefine itself in the face of social change and new technologies. Contributing scholars from the fields of history, art, literature, and the history of science investigate the role of visual representation and the dominance of the image by looking at changing ideas expressed in representations of science, technology, politics, and culture in advertising, art, periodicals, and novels. They investigate how, during the period, new emphasis was placed on the visual with emerging forms of mass communication: photography, lithography, newspapers, advertising, and cinema, while older forms as varied as poetry, the novel, painting, interior decoration, and architecture became transformed. The volume includes investigations into new innovations and scientific development such as the steam engine, transportation, and engineering, the microscope, spirit photography, and the orrery, as well as how this new technology is reproduced in illustrated periodicals. The essays also look at more traditional forms of creative expression to show that the same concerns and anxieties about science, technology, and the changing perceptions of the natural world can be seen in the art of Armand Guillaumin, Auguste Rodin, Gustave Caillebotte, and Camille Pissarro in colonial nineteenth century novels, in design manuals, in museums, and in the decorations of domestic interior spaces. Visions of the Industrial Age, 1830-1914 offers a thorough exploration of both the nature of modernity and the nature of the visual. **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

*Mapping AIDS* Lukas Engelman, 2018-11-08 Offers an innovative study of visual traditions in modern medical history through debates about the causes impact and spread of AIDS

**Science in the Nursery** Laurence Talairach-Vielmas, 2011-01-18 This edited collection aims to examine the popularisation of science for children in Britain and France from the middle of the eighteenth century to the end of the Victorian period It compares and contrasts for the first time popular science works published at the same time in the two countries focusing both on non fictional and fictional texts Starting when children's literature emerged as a genre to the end of the nineteenth century it addresses the ways in which popular science for children engaged with wider debates and issues concerning such topics as gender or religion Each individual essays brings home how children's literature revealed contemporary tensions which professional scientists confronted The wide range of scientific topics examined from physics and astronomy to natural history and anthropology offers a large spectrum of types of popular science works for children

**Flash!** Kate Flint, 2017-11-17 Flash presents a fascinating cultural history of flash photography from its mid nineteenth century beginnings to the present day All photography requires light but the light of flash photography is quite distinctive artificial sudden shocking intrusive and extraordinarily bright Associated with revelation and wonder it has been linked to the sublimity of lightning Yet it has also been reviled it's inseparable from anxieties about intrusion and violence it creates a visual disturbance and its effects are often harsh and create exaggerated contrasts Flash explores flash's power to reveal shocking social conditions its impact on the representation of race its illumination of what would otherwise remain hidden in

darkness and its capacity to put on display the most mundane corners of everyday life It looks at flash s distinct aesthetics examines how paparazzi chase celebrities how flash is intimately linked to crime how flash has been used to light up and interrupt countless family gatherings how flash can stop time allowing one to photograph rapidly moving objects or freeze in a strobe and it considers the biggest flash of all the atomic bomb Examining the work of professionals and amateurs news hounds and art photographers photographers of crime and of wildlife the volume builds a picture of flash s place in popular culture and its role in literature and film Generously illustrated throughout Flash brings out the central role of this medium to the history of photography and challenges some commonly held ideas about the nature of photography itself

**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 Brevér Anthony Enns Andr Gaudreault Lisa Gitelman David Henkin Erkki Huhtamo Philippe Marion Peppino Ortoleva Steffen Siegel Richard Taws and Kim Timby The Routledge Research Companion to Nineteenth-Century British Literature and Science John Holmes, Sharon Ruston, 2017-05-18 Tracing the continuities and trends in the complex relationship between literature and science in the long nineteenth century this companion provides scholars with a comprehensive authoritative and up to date foundation for research in this field In intellectual material and social terms the transformation undergone by Western culture over the period was unprecedented Many of these changes were grounded in the growth of science Yet science was not a cultural monolith then any more than it is now and its development was shaped by competing world views To cover the full range of literary engagements with science in the nineteenth century this companion consists of twenty seven chapters by experts in the field which explore crucial social and intellectual contexts for the interactions between literature and

science how science affected different genres of writing and the importance of individual scientific disciplines and concepts within literary culture Each chapter has its own extensive bibliography The volume as a whole is rounded out with a synoptic introduction by the editors and an afterword by the eminent historian of nineteenth century science Bernard Lightman

**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

*Making a Canon* Janice Leoshko, 2024-12-11 The story of how one scholar's experiences in Sri Lanka shaped the contours of the Buddhist visual canon An early interpreter of Buddhist art to the West Ananda Kentish Coomaraswamy laid the foundation of what would become the South Asian visual canon particularly through his efforts to understand how Buddhist art emerged and developed In *Making a Canon* Janice Leoshko examines how Coomaraswamy's experience as the director of a mineralogical survey in Sri Lanka shaped his understanding of South Asian art and religion Along the way she reveals how Coomaraswamy's distinctive repetition of Sri Lankan visual images in his work influenced the direction of South Asia's canon formation and left a lasting impression on our understanding of Buddhist art

**The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult** Tatiana Kontou, 2016-03-23 Critical attention to the Victorian supernatural has flourished over the last twenty five years Whether it is spiritualism or Theosophy mesmerism or the occult the dozens of book length studies and hundreds of articles that have appeared recently reflect the avid scholarly discussion of Victorian mystical practices Designed both for those new to the field and for experts this volume is organized into sections covering the relationship between Victorian spiritualism and science the occult and politics and the culture of mystical practices The Ashgate Research Companion to Nineteenth Century Spiritualism and the Occult brings together some of the most prominent scholars working in the field to introduce current approaches to the study of nineteenth century mysticism and to define new areas for research

Survey Practices and Landscape Photography Across the Globe Sophie Junge, Erin Hyde Nolan, 2022-12-05 This edited volume considers the many ways in which landscape seen and unseen is fundamental to placemaking colonial settlement and identity formation Collectively the book's authors map a constellation of interlocking

photographic histories and survey practices decentering Europe as the origin of camera based surveillance The volume charts a conversation across continents connecting Europe Africa the Arab World Asia and the Americas It does not segregate places histories and traditions but rather puts them in dialogue with one another establishing solidarity across ever shifting national linguistic racial religious and ethnic Refusing the neat organization of survey photographs into national or imperial narratives these essays celebrate the messy cross cultural reverberations of landscape over the past 170 years Considering the visual social and historical networks in which these images circulate this anthology connects the many entangled and political histories of photography in order to reframe survey practices and the multidimensionality of landscape as an international phenomenon This book will be of interest to scholars in art history history of photography and landscape history

**The Handbook of Photography Studies** Gil Pasternak, 2020-08-13 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

Representation in Scientific Practice Revisited Catelijne Coopmans, Janet Vertesi, Michael E. Lynch, Steve Woolgar, 2014-01-03 A fresh approach to visualization practices in the sciences that considers novel forms of imaging technology and draws on recent theoretical perspectives on representation Representation in Scientific Practice published by the MIT Press in 1990 helped coalesce a long standing interest in scientific visualization among historians philosophers and sociologists of science and remains a touchstone for current investigations in science and technology studies This volume revisits the topic taking into account both the changing conceptual landscape of STS and the emergence of new imaging technologies in scientific practice It offers cutting edge research on a broad array of fields that study information as well as short reflections on the evolution of the field by leading scholars including some of the contributors to the 1990 volume The essays consider the ways in which viewing experiences are crafted in the digital era the embodied nature of work with digital technologies the constitutive role of materials and

technologies from chalkboards to brain scans in the production of new scientific knowledge the metaphors and images mobilized by communities of practice and the status and significance of scientific imagery in professional and popular culture

Contributors Morana Ala Michael Barany Anne Beaulieu Annamaria Carusi Catelijne Coopmans Lorraine Daston Sarah de Rijcke Joseph Dumit Emma Frow Yann Giraud Aud Sissel Hoel Martin Kemp Bruno Latour John Law Michael Lynch Donald MacKenzie Cyrus Mody Natasha Myers Rachel Prentice Arie Rip Martin Ruivenkamp Lucy Suchman Janet Vertesi Steve Woolgar

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