

# Chapter Nine

# Camera and Computer Arts

## Early Photography

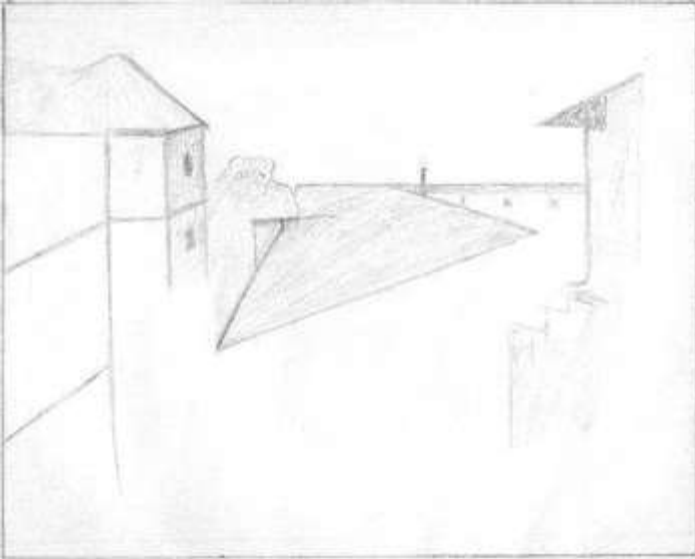
Photography - from the Greek *photos* (“light”) and *graphein* (“to draw”)

# Heliography

**The term "heliography" (from the Greek *helios* meaning sun, and *graphein* denoting writing or drawing) was first coined by its inventor, Joseph Nicéphore Niépce, to identify the process by which he obtained the first permanent photographic images by photochemical means.**



**Nicéphore Niépce  
circa 1795**



**Drawing of Niépce's View  
from the Window at Le  
Gras.**



**Niépce. *View from the window at Gras*, heliograph on pewter plate 1827(?). One of Niépce's earliest surviving photographs, which required an exposure of eight to twenty hours.**



**Nicéphore Niépce  
circa 1795**



**Louis J. M. Daguerre**

**(1787-1851)**

# **Daguerreotype**

**The first commercial photographic process, introduced in Paris in 1839 by Louis J.M. Daguerre.**

**The daguerreotype is a negative image, but the mirrored surface of the metal plate reflects the image and makes it appear positive in the proper light. Thus, daguerreotype is a direct photographic process without the capacity for duplication.**

<http://www.youtube.com/watch?v=0op6lFPxqrQ>

**Daguerreotypes at the Met.**

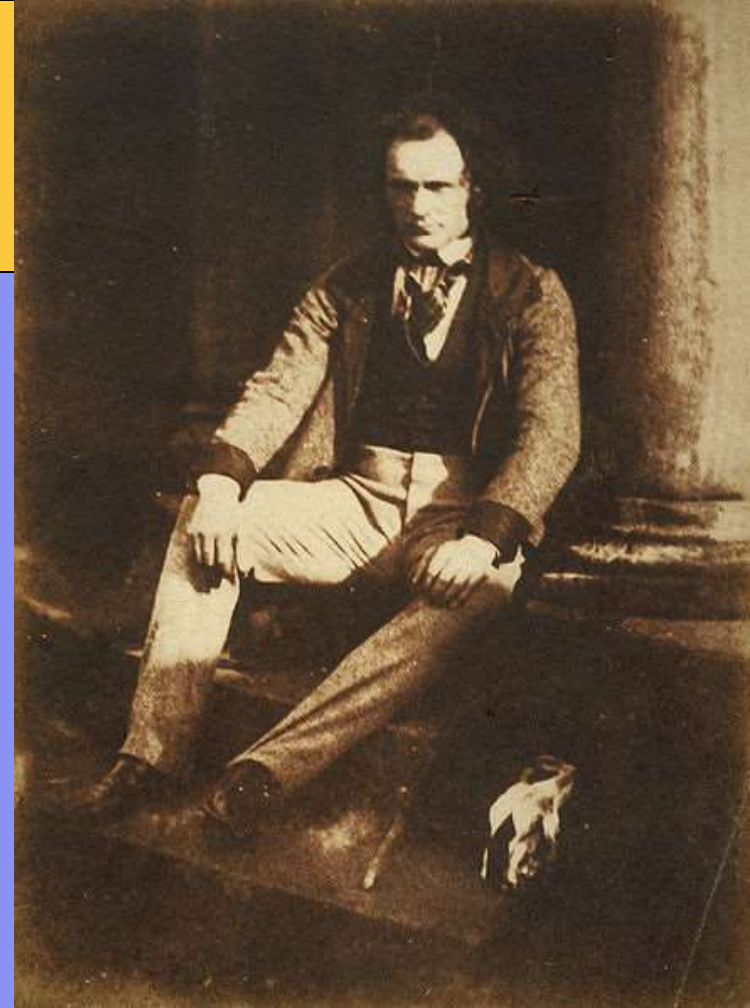


*Daguerre, Le Boulevard du Temple, 1839. Daguerrotype*

**Portrait of William-Henry Fox  
Talbot. 1864. Calotype**



**William-Henry invented the Calotype. It was the first 'Negative/Positive' paper process. Later the superior Collodion process was developed, which produced a negative on glass.**

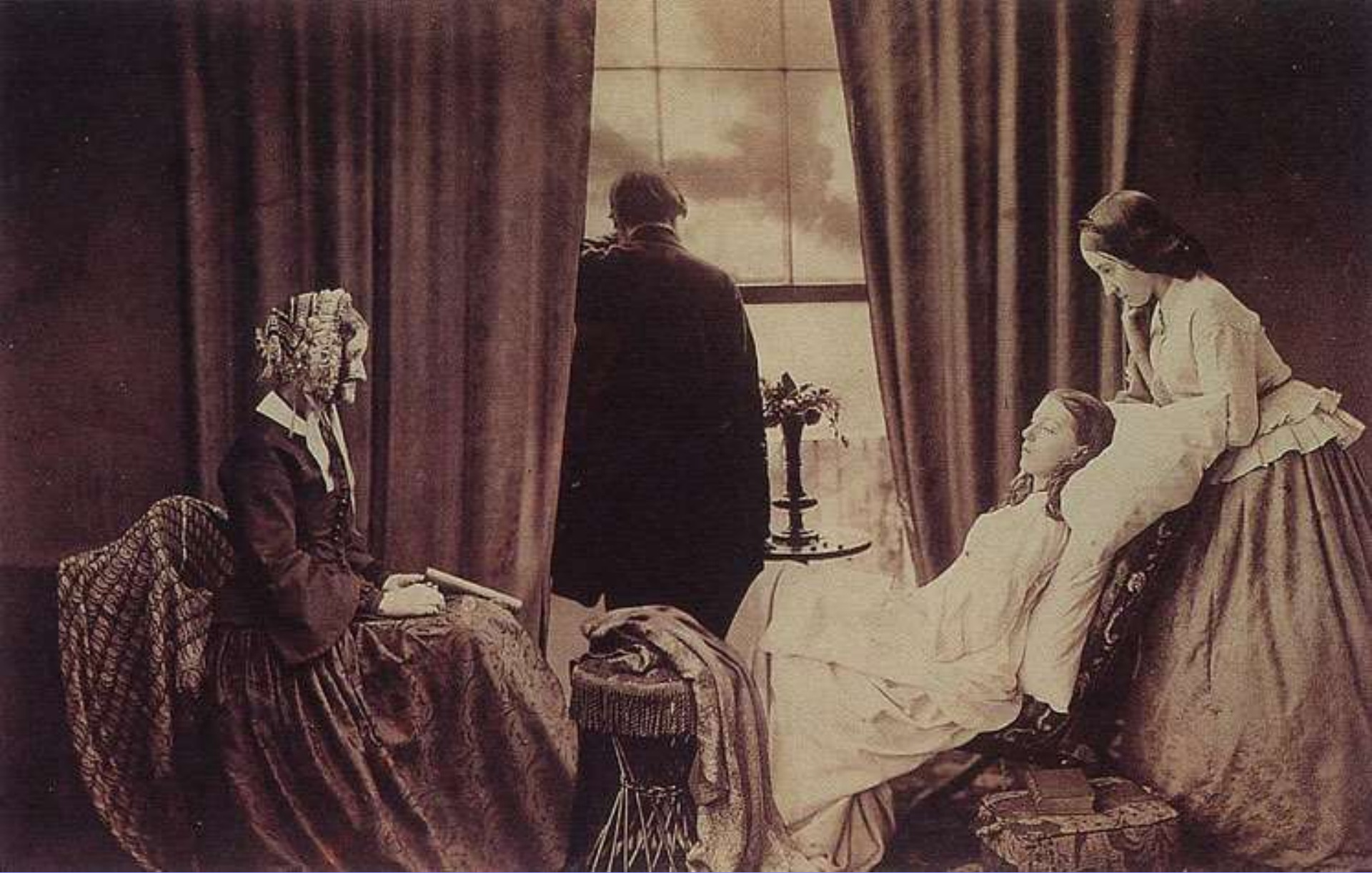


**Adamson and Hill, *Thomas Duncan*, c. 1844; calotype print**

# Pictorialism

**Characterized photography whose intention and expression derived from fine art, as opposed to that whose object was purely scientific, documentary, or commercial.**

**Among the methods used were soft focus, special filters and lens coatings, heavy manipulation in the darkroom, and exotic printing processes. From 1898 rough-surface printing papers were added to the repertoire, to further break up a picture's sharpness. Some artists "etched" the surface of their prints using fine needles.**



**Henry Peach Robinson. *Fading Away*. 1858. Albumen composite print, 9X15”**



# Portraits

**Julia Margaret Cameron (1815-79)**

English pioneer photographer,  
born in Calcutta.

After receiving a camera as a gift, Julia Margaret Cameron began her career in photography at the age of forty-eight.

With her hallmark soft-focus lens and dramatic lighting effects, she remains known for her unique portraits of famous men and her romantic, allegorical images of women.



**Cameron often  
depicted her female  
subjects as characters  
in literary or biblical  
narratives**

**JULIA MARGARET  
CAMERON, *Ophelia*,**

Study no. 2, 1867.

Albumen print, 1' 11" x 10  
2/3". George Eastman  
House, Rochester, New  
York.



**JULIA MARGARET CAMERON,**  
*Ophelia*, Study no. 2, 1867. Albumen  
print, 1' 11" x 10 2/3".



**Comparison: THOMAS  
GAINSBOROUGH,** *Mrs. Richard  
Brinsley Sheridan*, 1787. Oil on  
canvas, approx. 7' 2 5/8" x 5' 5/8".



**Alfred Stieglitz, *The Steerage*, 1907**

**Pure or Straight  
Photography**

An unmanipulated photographic print, in opposition to the composite prints or the soft-focus painterly images of some pictorialist photographers. It came to imply a specific aesthetic typified by higher contrast, sharper focus, aversion to cropping, and emphasis on the underlying abstract geometric structure of subjects. This emphasis on the unmanipulated print dominated modernist photographic aesthetics into the 1970s.



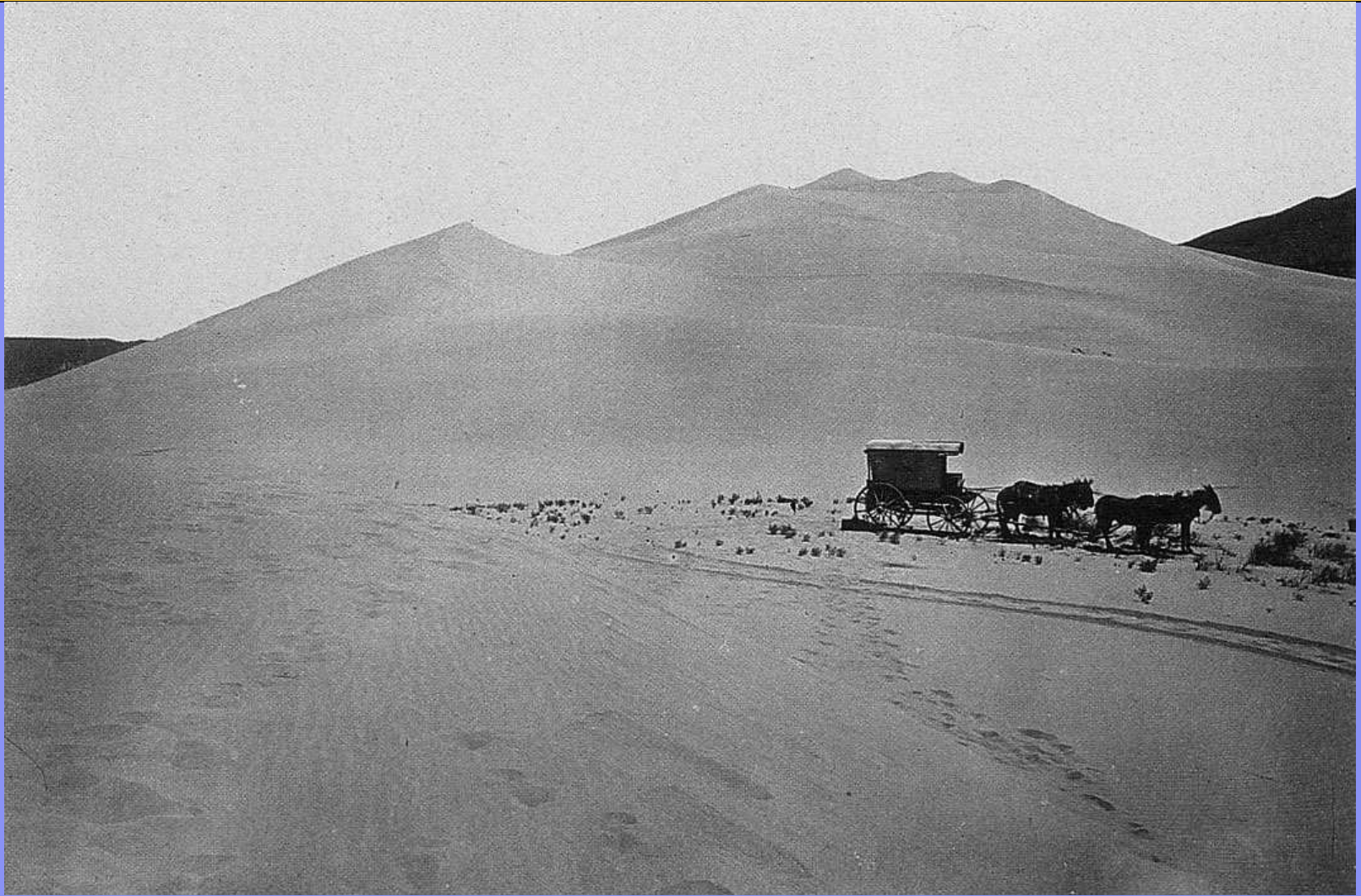
# Landscape



**TURNER, *The Chancel and Crossing of Tintern Abbey*. 1794. Pencil and watercolor on paper. 358 x 255 mm**

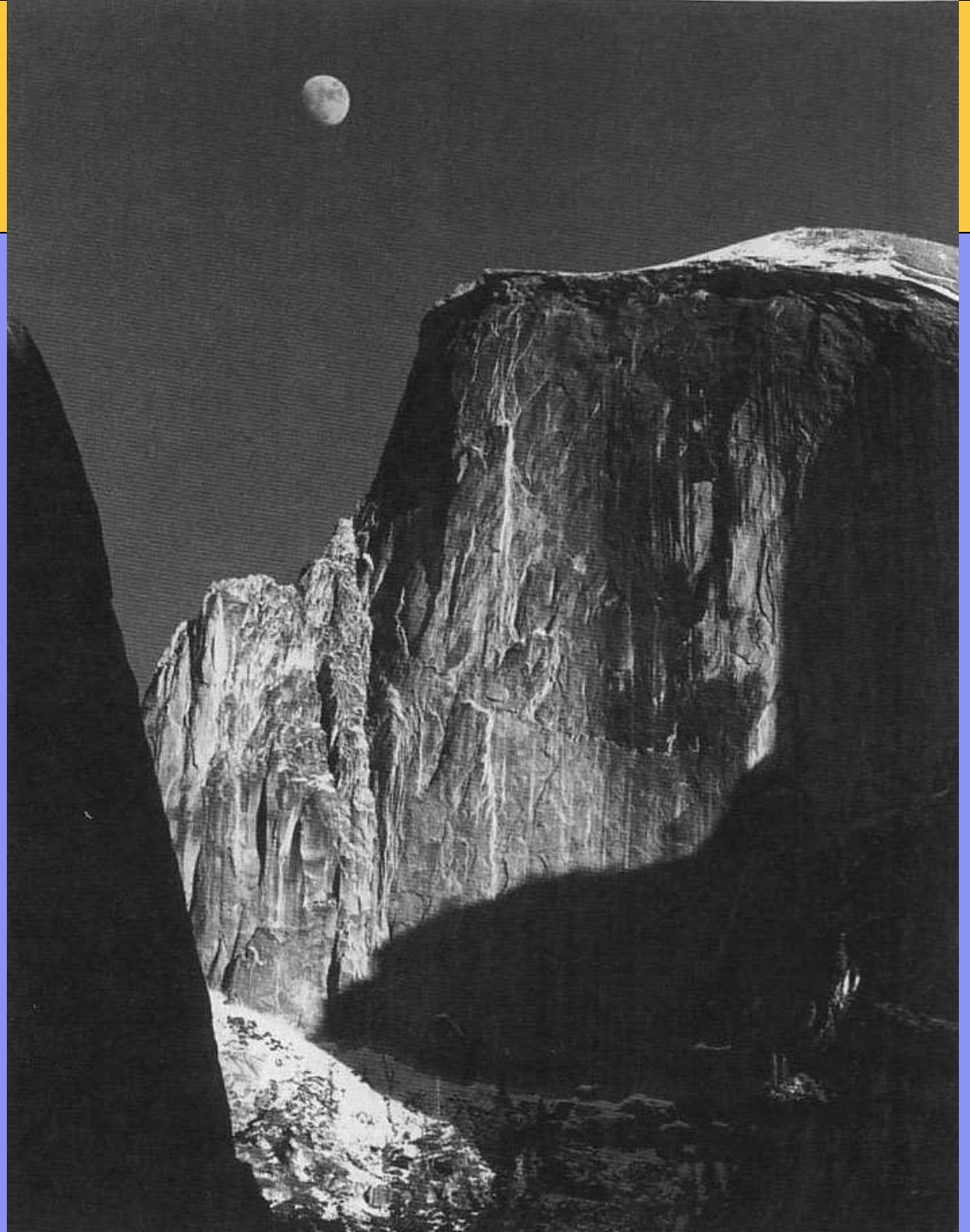


**William Henry Fox Talbot *The Tomb of Sir Walter Scott, in Dryburgh Abbey*, 1844, from *Sun Pictures in Scotland***



**Timothy O'Sullivan, *Sand Springs, Nevada, 1867.***

**Ansel Adams,  
*Moon and Half  
Dome, 1966.***





# Bearing Witness and Documenting



**TIMOTHY O’SULLIVAN, *A Harvest of Death*,** Gettysburg, Pennsylvania, July 1863. Negative by Timothy O’Sullivan. Original print by ALEXANDER GARDNER, 6 3/8" x 8 3/4". The New York Public Library, New York.



**TIMOTHY O'SULLIVAN, A Harvest of Death, Gettysburg, Pennsylvania, July 1863. Negative by Timothy O'Sullivan. Original print by ALEXANDER GARDNER, 6 3/8" x 8 3/4". The New York Public Library**



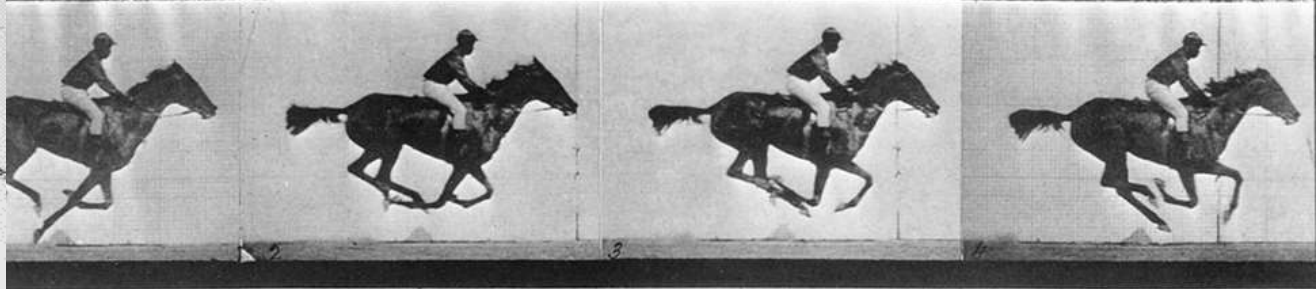
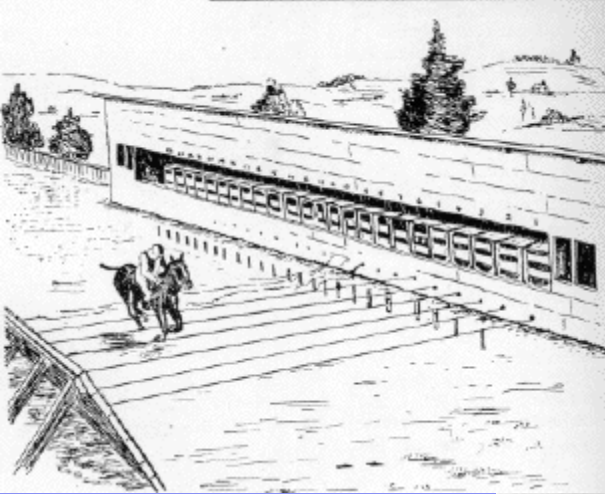
**Jacques-Louis David. *Napoleon crossing the Alps* (into Italy)**

**1801, Oil on canvas, 246 x 231 cm. The names of Charlemagne and Hannibal are etched in the rock.**

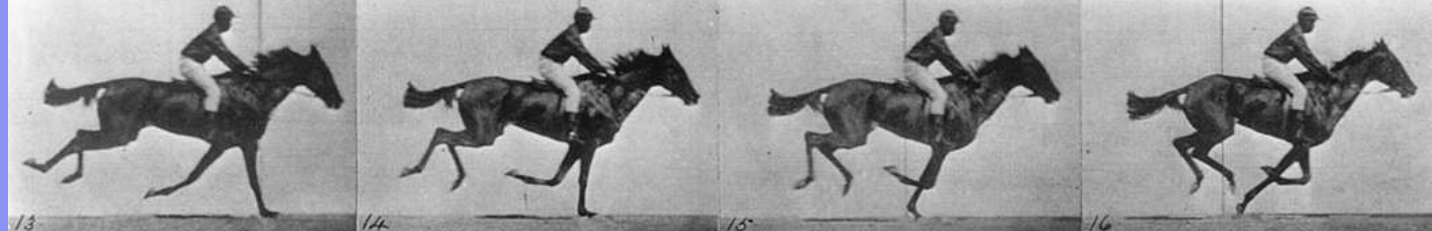
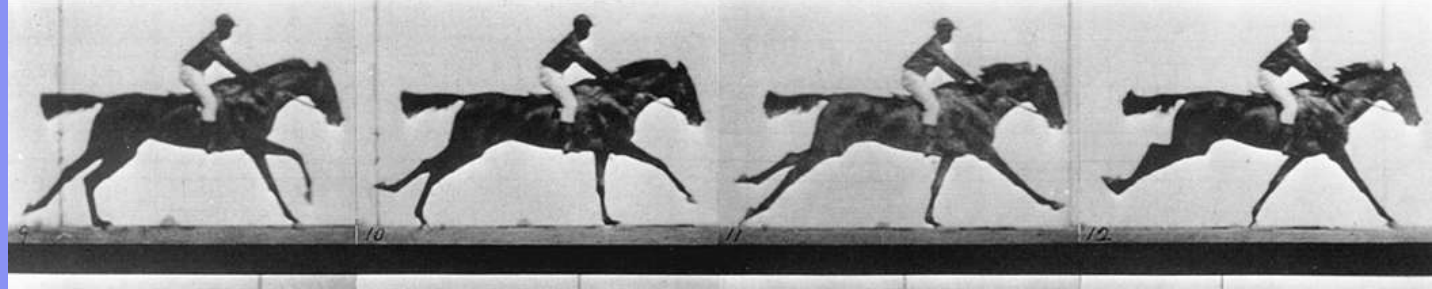
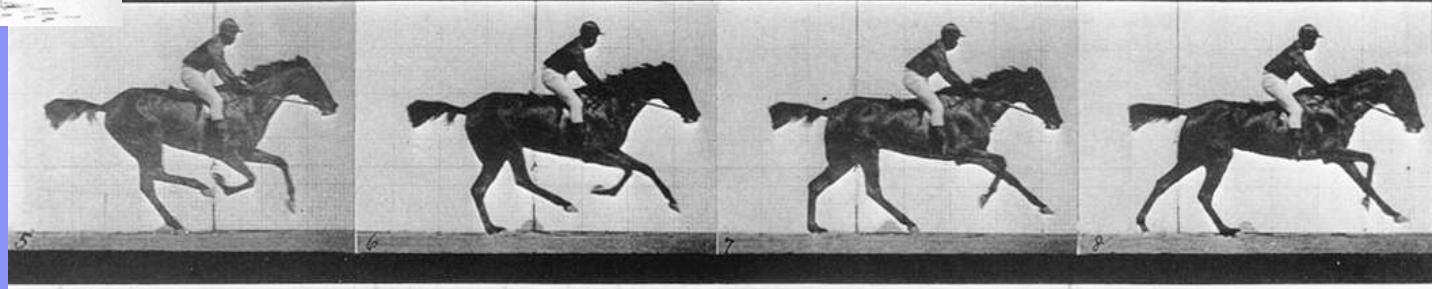


**Robert Frank. *Trolley, New Orleans*. 1955-6. Silver gelatin print, 9X13"**

**Sequence Photography:  
Precursor to cinematography**



**In 1872, former Governor of California Leland Stanford, a businessman and race-horse owner, had taken a position on a popularly-debated question of the day: whether all four of a horse's hooves are off the ground at the same time during a gallop.**

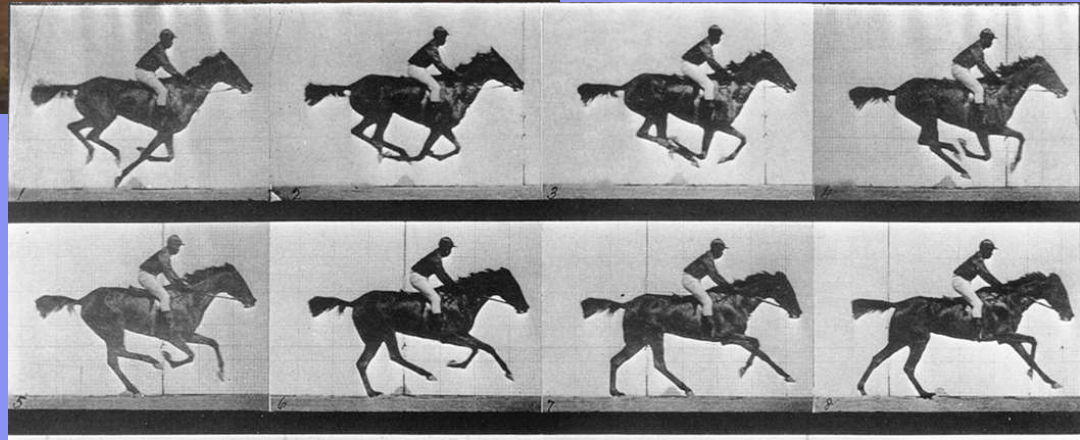


**EADWEARD MUYBRIDGE, *Horse Galloping***  
1878. Collotype print. George Eastman House, Rochester, New York.



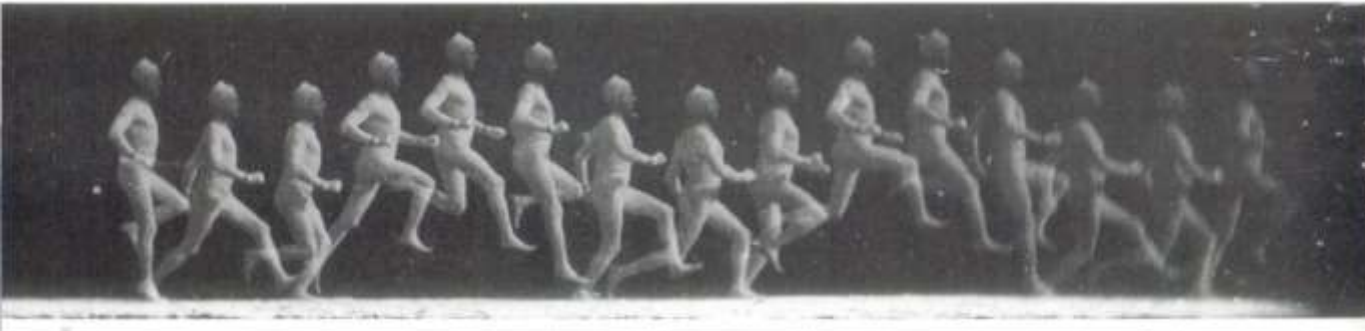
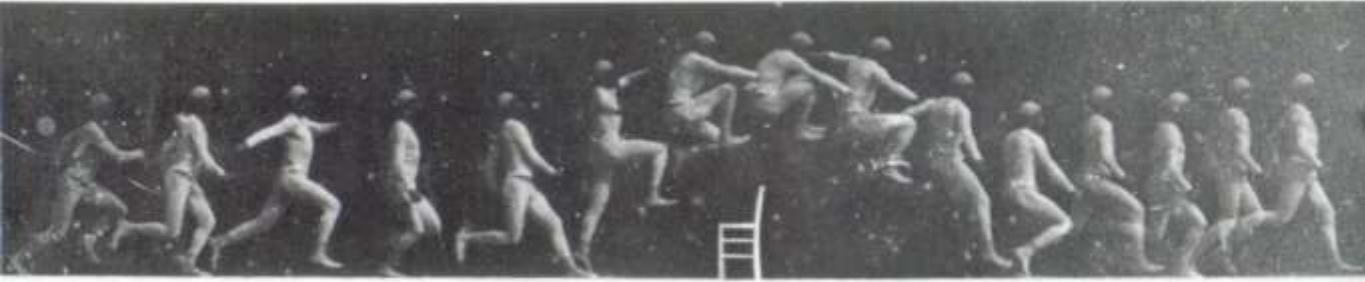
**George Stubbs. *William Anderson with Two Saddled Horses, 1793***

**EADWEARD  
MUYBRIDGE,  
*Horse Galloping*  
1878. Collotype  
print.**





**Animated sequences of a horse and a buffalo galloping.** Photos taken by Eadweard Muybridge, 1887 (Animal Locomotion).



•**Étienne-Jules Marey**  
**Flying pelican. 1882.**

•He found a way to record several phases of movements in one photo.





# Color Photography

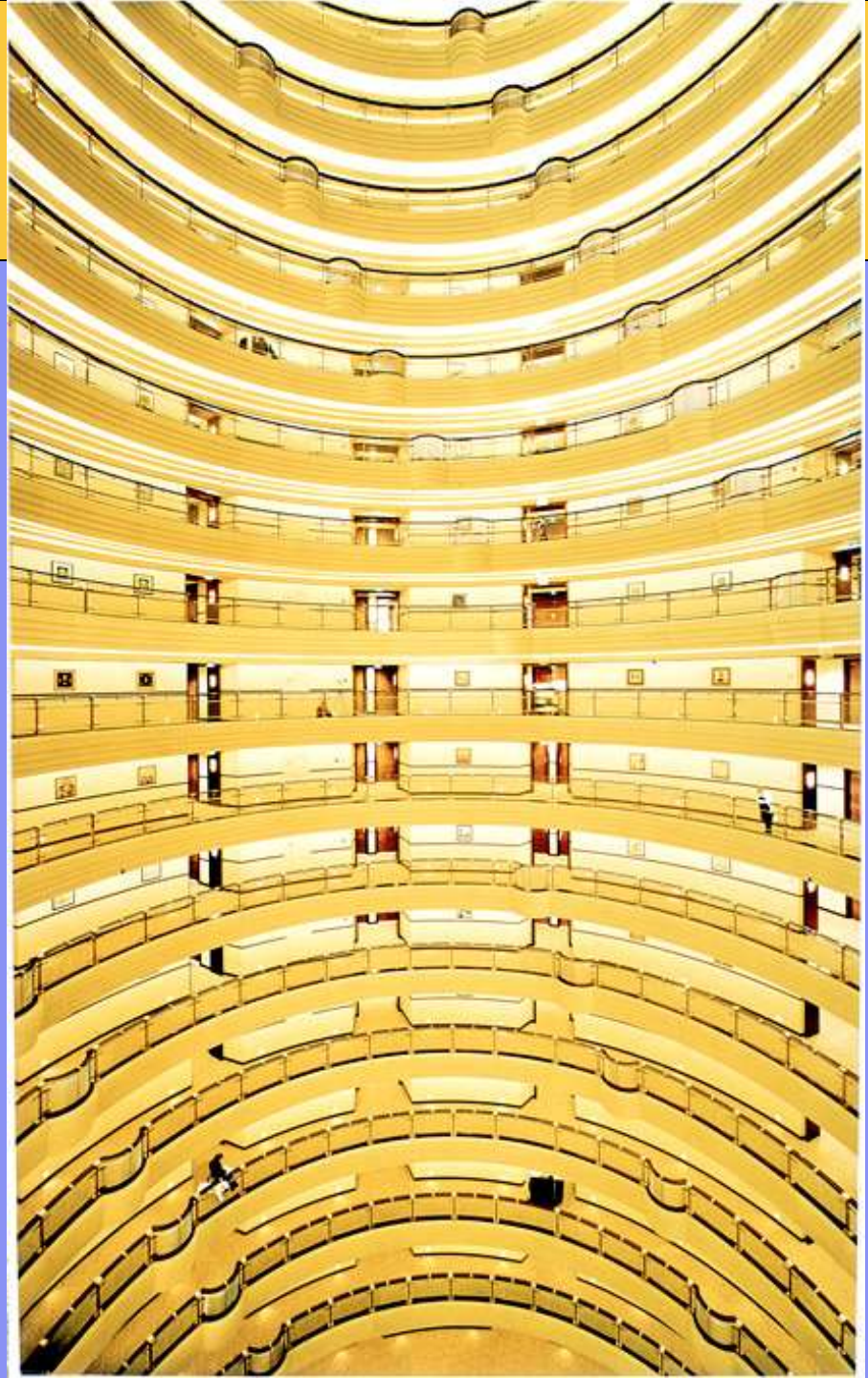
**Cindy Sherman, *Untitled #123*.**  
1983. Chromogenic color print, 35  
x 24 1/2".

During the 60s and 70s more  
photographer begun to use color  
photography instead of black and  
white.



**Andreas Gursky, *Shanghai*, 2000.**  
C-print mounted on plexiglas in  
artist's frame, 9' 11" x 6' 9"

**Gursky's process often involves  
taking several pictures of a subject  
and scanning the resultant images  
into a computer where he can merge  
and manipulate them.**





**Andreas Gursky, *Shanghai*, Detail. 2000. C-print mounted on plexiglas in artist's frame, 9' 11" x 6' 9"**

**Thomas Ruff, *Substratum***  
(Underlayers) *12 III*, 2003.

C-print and Diasec, 8' 4" x 5' 5 1/2"  
(The artist uses layers of anime and  
manga images from the internet)





**Andreas Gursky, *Chicago, Board of Trade II* 1999. C-Print 6'9"x11'5". Edition of 6.**

# Video Art

**Video art** is an artform which relies on moving pictures in a visual and audio medium. A video camera converts a moving image into electronic signals. The signals are transmitted to a monitor which displays the image.

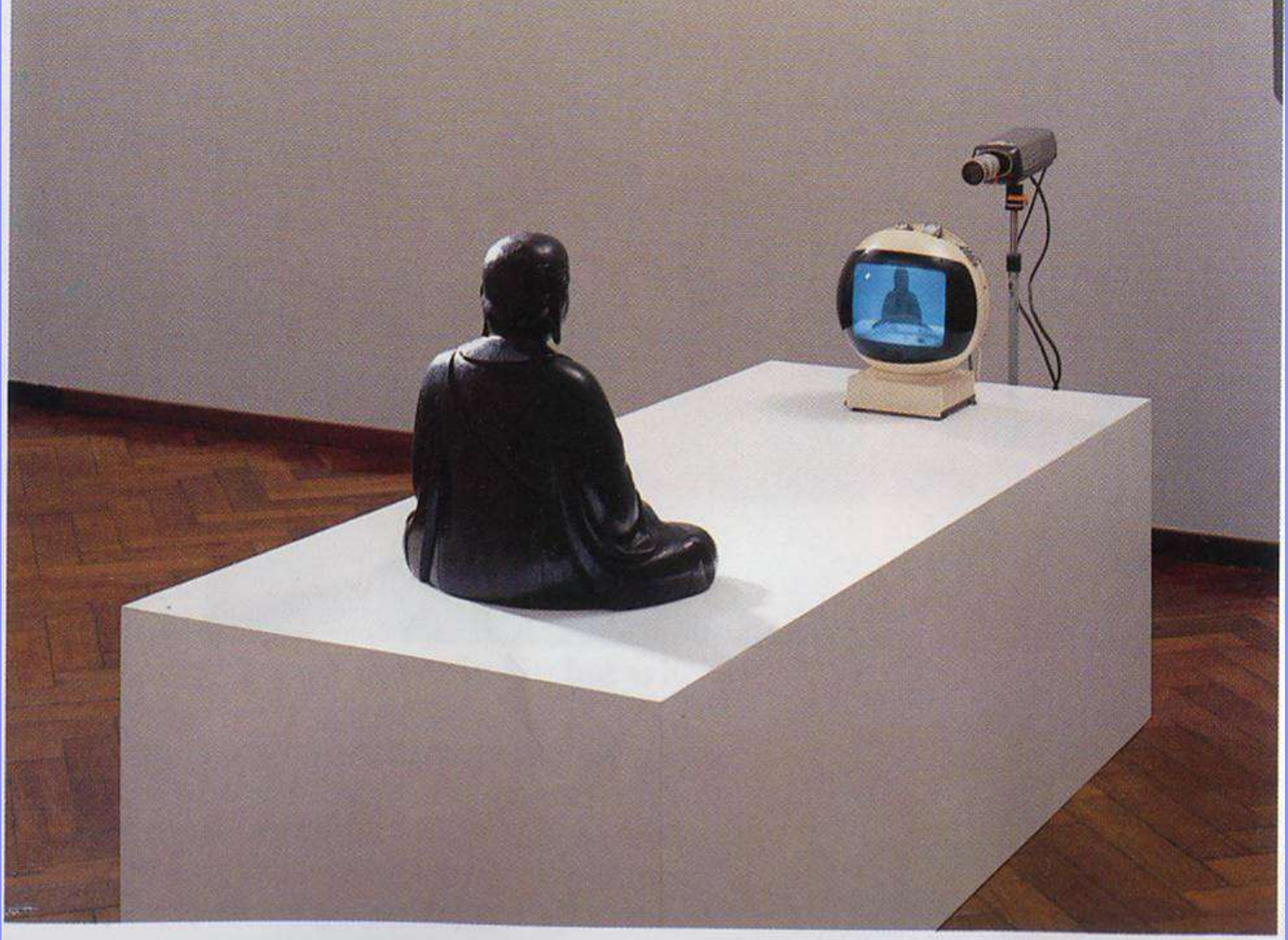
In the 1960s portable video cameras were marketed to the general public, and artists began to experiment with this medium.

**Internationally  
recognized as the  
“father of video art,”  
Korean-born artist  
Nam June Paik (1932–  
2006) transformed  
twentieth-century art.**

**His innovative media-  
based artwork was  
grounded in avant-  
garde music and  
performance art, which  
he used to expand  
video and television as  
artistic expressions.**

Shigeo Kubota and  
Nam June Paik, 1974





**Nam June Paik. *TV Buddha*. 1974. Closed-circuit video installation with bronze sculpture, monitor, and video camera.**



<https://vimeo.com/65972620>

Shirin Neshat: *Rapture*,  
two-channel  
video installation. 1999



# **New Media/Electronic Media**

**New media is a rapidly changing area of exploration that includes digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games and computer robotics. These types of electronic art are often combined with each other and more traditional media.**



## **Feng Mengbo *Long March: Restart*** A large-scale interactive video-game installation, 2008

Long March is a fully functioning video game created by the Beijing-based artist. Lifting imagery from classic games like Street Fighter II and Super Mario Bros., along with propaganda motifs from Communist China, Mengbo invites visitors to direct the hero—a Red Army soldier—via a wireless controller and combat the various enemies in his digital path.

<http://youtu.be/9IzrzOqwPNI>

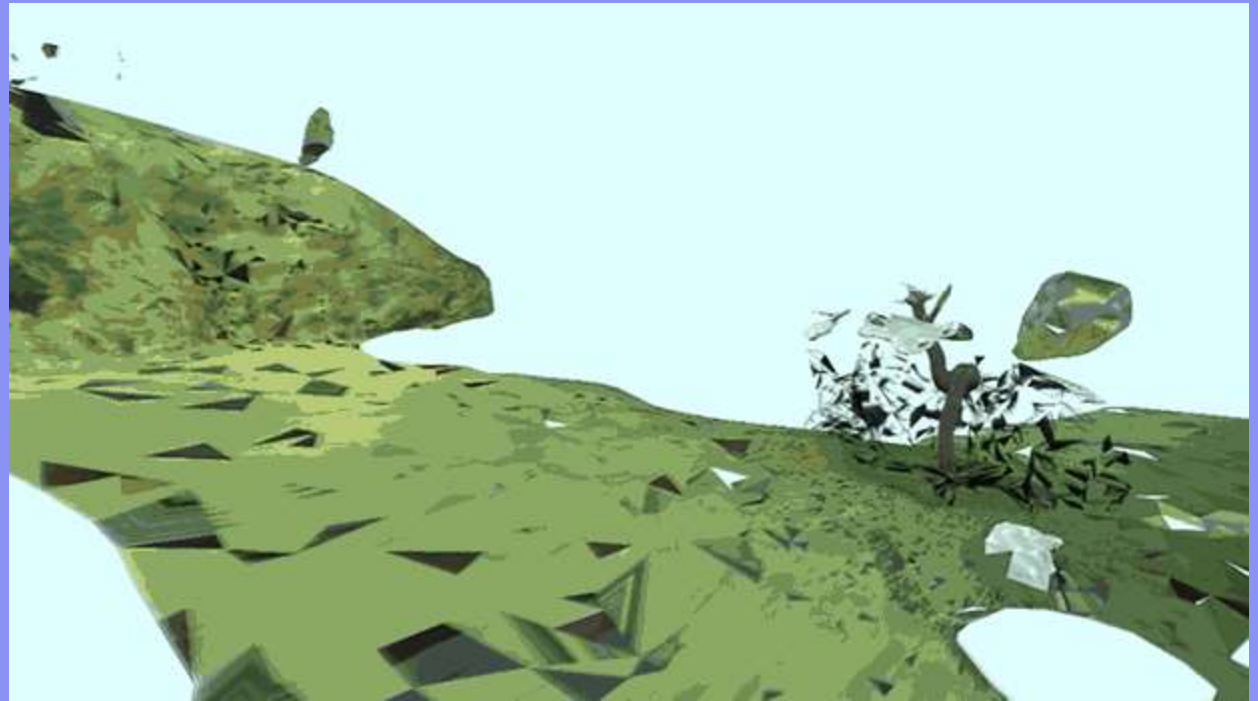
<http://mashable.com/2017/04/23/teek-mach-vr-painting/#XeWEw1ghxsqr>

Virtual reality artist Teek Mach

[https://youtu.be/g](https://youtu.be/gVHiWqIw3J4)

[VHiWqIw3J4](https://youtu.be/gVHiWqIw3J4)

Acute Art Virtual  
Reality - Jeff  
Koons, Marina  
Abramovic &  
Olafur Eliasson



Rachel Rossin, *I Came and Went as a Ghost Hand*, 2015