A word to the wise...
Agenda, 3/14

Why photograph? The birth of the "information age"; photography and information
Photography as a technology
The photographic "truth"
   Manipulating & questioning the photographic truth, then and now
Photography as documentation
   Fixing identities
      Documenting the deviant
      Representing the other
How we read photographs
(What's left out: photography as art, popular form, etc.)
Where We Are

The birth of the information age
"Only on looking back, fifty years later, at his own figure in 1854, and pondering on the needs of the twentieth century, he wondered whether, on the whole, the boy of 1854 stood nearer to the thought of 1904, or to that of the year 1 ... Before the boy was six years old [i.e., 1844] he had seen four impossibilities made actual—the ocean-steamer, the railway, the electric telegraph, and the Daguerreotype."

--Henry Adams, *The Education of Henry Adams* [1905]
Modern Marvels

“... the ocean-steamer, the railway, the electric telegraph, and the Daguerreotype.”

Great Republic 1853
13 days

Leviathan 1914
5 days

Savannah 1818
26 days
The birth of "information"
Photography and Information

Photography influences the conception of information:

**Directly**: Seems to present the world "as it is," independent of human interpretation or intervention.

**Indirectly**: Provides a model or metaphor for "objective" representation of all sorts.
The Range of Photography

Things we count as “photography”....
The Range of "Photography"

And by extension, to broadcast, cinema, x-ray, etc.

What defines a "technology"? Features of use, distribution, markets etc.
Inventions, Technologies, Applications, Media

**Inventions**
- "pre-photography"
- Nièpce, Dauguerre, Talbot, Archer, etc.
- Collodion, dry plate...
- Photolithography, color, phototelegraphy, digital, etc.

**Technology**

**Applications**
- Official records
- Photojournalism
- "Art" photography
- Consumer photography
- Scientific uses
- Surveillance, military, forensic, consumer, etc.

**Media**
- Newspapers, magazines
- Cartes de visite, snapshots, commemorative
- Microphotography etc.
## Inventions, Technologies, Applications, Media

### Inventions
- **Tesla coil** (1893)
- **Marconi's coherer** (1896)
- **Fessenden's alternator-transmitter** (1906)
- **FM** (1930's)

### Technology
- **Radio** (+tv)

### Applications
- **Point-to-point**
- **Broadcast**
- **Remote control**
- **Etc.**

### Media
- **Cellular telephony**
- **Ship to shore**
- **Commercial radio**
- **advisories**
- **Shortwave**
- **Etc**

### Genres
- **Top 40**
- **Talk**
- **News**
- **Sports**
Multiple Influences

- Government Regulation
- Broadcast Technology
- Commercial Interests
- Public Opinion
- Cultural Setting

Commercial Radio

- Top 40
- Talk
- News
- Sports
Multiple Influences

- Market forces
- Photographic & printing technology
- Ideological background
- Public Opinion
- Cultural Setting

Documentary photography

- Mass press
- Magazines
- Books & expositions
Photography Before Photographs
Photography Before Photographs

The camera obscura: images from nature

Ibn al-Hatham
965-1039
Photography Before Photographs

The camera lucida
Photography Before Photographs

Lenses and mirrors -- an old masters' "cheat"?

Detail from Jan van Eyck's Arnolfini portrait, 1434
Creating a permanent image: Invention by committee

1725: Johann Heinrich Schulze demonstrates that silver compounds are visibly changed by the action of light; makes stencil impressions on glass, but does not try to capture images from nature.

1800: Thomas Wedgewood makes images on leather impregnated with silver nitrate, but is unable to prevent progressive darkening… or was he?

1819: Sir John Herschel discovers that sodium hyposulfite ("hypo") will dissolve silver halides, can be used to "fix" photographic prints. Later invents the words "negative" and "positive" and "photography"
1826: Nicéphore Niépce makes "heliograph" on plate from window in Gras; requires > 8 hr. exposure.

From 1829, Niépce collaborates with Louis Daguerre, who announces in 1837 a new "chemical and physical process" which "is not merely an instrument which serves to draw Nature; it gives her the ability to reproduce herself."
The earliest photographs

1839: William Henry Fox Talbot invents "photogenic drawing": method of printing on paper, later the calotype, which makes use of latent image, permitting 1-3 min exposures.

Permits multiple prints, less sharp than daguerrotype with "painterly" effects.

1851: Collodion process permits transparent negatives with sharp (multiple) printing on paper

Cuneiform tablet, Ninevah
The brief, happy reign of the Daguerreotype

By 1840's, improved lens and increased sensitivity of plates reduce exposure time for portraits. Daguerreotype becomes "the mirror with a memory" (Oliver Wendell Holmes)
The brief, happy reign of the Daguerreotype

The photograph as a record of personal existence, family continuity

modern daguerreotype
The brief, happy reign of the Daguerreotype

The Daguerreotype as an instrument of fame

In Daguerreotype, we beat the world.
Horace Greeley

1854: Phineas Barnum stages first modern beauty pageant, using Daguerrotypes for judging

Sarah Bernhardt, by Nadar

"General" Tom Thumb
During this lamentable period, a new industry arose which contributed not a little to confirm stupidity in its faith and to ruin whatever might remain of the divine in the French mind. The idolatrous mob demanded an ideal worthy of itself and appropriate to its nature. In matters of painting and sculpture, the present-day Credo of the sophisticated, above all in France is this: “I believe that Art is, and cannot be other than, the exact reproduction of Nature. Thus an industry that could give us a result identical to Nature would be the absolute of Art.” A revengeful God has given ear to the prayers of this multitude. Daguerre was his Messiah. ... From that moment our squalid society rushed, Narcissus to a man, to gaze at its trivial image on a scrap of metal.
The photographic truth
Iconic and indexical signs

Why do photographs seem more truthful than other kinds of pictures? One of the most intuitive explanations... is that the photograph... has a direct relationship to the thing it represents. This relationship has been called “indexical”... a sign that has a causal connection to the thing it represents, such as smoke to a fire.... Mia Fineman, *Faking It*
"[It] is not merely an instrument which serves to draw Nature; it gives her the ability to reproduce herself." Louis Daguerre. 1837

In truth, the Daguerreotyped plate is infinitely more accurate in its representation than any painting by human hands. If we examine a work of ordinary art, by means of a powerful microscope, all traces of resemblance to nature will dissipate -- but the closest scrutiny of the photographic drawing discloses only a more accurate truth, a more perfect identity of aspect with the thing represented.

E. A. Poe, 1839
1839: In photograph of rue du Temple, Daguerre inadvertently makes first candid photograph of a person.
1838: In photograph of rue du Temple, Daguerre inadvertently makes first photograph of a person.
What he [the camera] saw was faithfully reported, exact, and without blemish.

Am. Photographer James F. Ryder in 1902, recalling his first camera from the 1850’s

[A photograph] cannot be disputed—it carries with it evidence which God himself gives through the unerring light of the world's greatest luminary. . . . it will tell its own story, and the sun to testify to its truth. . .

1 of 5-panel daguerreotype panorama of San Francisco, 1851
We regard the photograph, the picture on our wall, as the object itself (the man, landscape, and so on) depicted there.

This need not have been so. We could easily imagine people who did not have this relation to such pictures. Who, for example, would be repelled by photographs, because a face without color and even perhaps a face in reduced proportions struck them as inhuman.

The photograph as a model for journalistic objectivity

“The Sun … will endeavour to present its daily photograph of the whole world’s doings in the most luminous and lively manner.” Charles Dana

The New York Herald is now the representative of American manners, of American thought. It is the daily daguerreotype of the heart and soul of the model republic. It delineates with faithfulness the American character in all its rapid changes and ever varying hues. London Times, 1848
The Photographic Document: War Photography
Crimea: The First "Reported" War

Oct 25, 1854: Light Brigade charges the Russian guns at Balaclava

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.  
"Forward the Light Brigade!  
Charge for the guns!" he said.  
Into the valley of Death  
Rode the six hundred.  
Forward, the Light Brigade!"  
Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blunder'd.  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die...  
Alfred Tennyson
1854-55: Wm. Howard Russell reports for *Times* from Crimea on incompetence of general staff, suffering of troops.

1855: At urging of Prince Albert, Roger Fenton sent to Crimea to take photos to counter Russell’s *Times* reports.
Photographing the Civil War

Matthew Brady

Wounded Union Soldiers, Fredrickburg, VA

Union batteries at Fredrickburg, VA
Photographing the Dead

"Mr Brady has brought home to us the terrible reality and earnestness of war."

"If we could really photograph war as it is, in all its monstrous actuality, that could be a great deterrent to war."

Edward Steichen,
Photographing Battle

Earliest known battle photo, Sédan, 1870

What newspaper readers saw
Photographs as Symbols

Robert Capa 1936

Joe Rosenthal, 1945

Yvgeny Khaldei 1945
The Vietnam Narrative

Eddie Adams 1968

Nick Ut 1972
Manipulating Photographic "Truth"
“[Alexander] Garner’s dead sharpshooter, his long rifle gleaming by his side, is not imagined. This man lived; this is the spot where he fell; this is how he looked in death… The camera records what is focussed upon the ground glass. If we had been there, we would have seen it so…. We have been shown again and again that this is pure illusion. Subjects can be misrepresented, distorted, faked… but this knowledge cannot shake our implicit faith in the truth of a photographic record.” Newhall, p. 71
Manipulating Photographic Truth

"We have been shown again and again that this is pure illusion. Subjects can be misrepresented, distorted, faked… but this knowledge cannot shake our implicit faith in the truth of a photographic record.”
The Case of the (Dis?)appearing Cannonballs

“The Valley of Death,” photographs by Roger Fenton, April 4, 1855
1871: Paris Commune: Photographs of executions by communards are doctored to change identity of victims.
Doctoring the Truth

W. Gladstone

Figure 18.1: Prime Minister Gladstone shown standing outside a London pub. Combination print photograph reproduced by Messrs. Boning and Small by making two exposures. (From Jeff 1894, 520.)
I discover my photographic death.
Do I exist?
I am a little black,
I am a little white,
I am a little shit,
On Fidel's vest.

Carlos Franqui

Mao Zedong and Bo Gu (l.), 1936
Rewriting history

Fonda Speaks To Vietnam Veterans At Anti-War Rally
Modern alterations: A shifting standard?
Modern alterations: A shifting standard?
Modern alterations: A shifting standard?
Modern alterations: Aesthetic choices?

Pulitzer Prize winning photo by John Filo, Kent State, 1970
Photography as Documentation
Fixing Identities

Communards, Paris 1871

Gustave Courbet
Fixing Identities

Communards, Paris 1871
Documenting the Deviant
Documenting the Deviant

Creating the mug shot

Figure 2. “The Inspector’s Model” from Thomas Byrnes, Professional Criminals of America (New York: Cassell, 1886), between 52 and 53.
Wanted posters for Lincoln assassins, Butch Cassidy

"Bank book" prepared for bank clients by Pinkerton Detective Agency, ca. 1875

Inmate of Bethlam Royal Hospital for the Criminally Lunatic, 1870s

Entry for 13-year-old "vagrant," San Joaquin County Jail, ca. 1900
Classifying Deviance: The "Criminal Type"

Lombroso: Hereditary criminals are identified by large jaws, handle-shaped ears, shifty eyes, etc.

The criminal is "an atavistic being who reproduces in his person the ferocious instincts of primitive humanity and the inferior animals."

"Revolutionaries and political criminals -- the semi-insane and morally insane"
Classifying Deviance

1882: Bertillon presents system of criminal identification, anthropometry ("Bertillonage")

"Unchangeable in form from birth, this organ [the ear] is the immutable legacy of heredity and intrauterine life."
1870's: Darwin's cousin Francis Galton makes composite photographs, part as aid to criminology, part as effort to apply Darwinism to human differences. Coins eugenics, "nature vs nurture," "regression to the mean," notion of statistical correlation, pioneers questionaires and surveys.

With Wm. Herschel, tries to put study of fingerprints on a scientific basis.
... the imaginative power even of the highest artists is far from precise, and... no two artists agree in any of their typical forms. The merit of the photographic composite is its mechanical precision, being subject to no errors beyond those incidental to all photographic productions." Francis Galton
"My general object has been to take note of the varied hereditary faculties of different men, and of the great differences in families and races, to learn how far history may have shown the practicability of supplanting the human stock by better strains, and to consider whether it might not be our duty to do so by such efforts as may be reasonable, thus exerting ourselves to further the ends of evolution more rapidly and with less distress than if events were left to their own course."
Documenting the Other
Documenting the Other

Photography as an instrument of social control

Images:
- Photos of Downieville CA Chinese prepared by Justice of the Peace, ca. 1890
- Photographs of Modoc Indians made by gov’t following 1874 war.
- Auschwitz documentary photo

Text:

Truth before all. The more pity I felt at the sight of this degraded and degenerate race, the more impossible it becomes for me to repress the feeling that they are not of the same blood as we are. 1846
Documenting the other, 2

Photography and the awakening of social conscience

Jacob Riis: 
*How the Other Half Lives*

Lithograph prepared from Riis photo
The golf links lie so near the mill
That almost every day
The laboring children can look out
And see the men at play.

-- Sarah Norcliffe Cleghorn, 1916

"Some boys and girls were so small they had to climb up on to the spinning frame to mend broken threads and to put back the empty bobbins. Bibb Mill No. 1. Macon, Ga."
Documenting the Other

Walker Evans and Dorothea Lange, Farm Security Administration, mid-1930s

"Let Us Now Praise Famous Men"

Lange, photos of Dust Bowl and Japanese relocation in WWII
Photography in Science
Photography in Science

Scientific Atlases: The tension between the typical and the characteristic

As skeletons differ from one another, not only as to the age, sex, stature and perfection of the bones, but likewise in the marks of strength, beauty and make of the whole... As therefore painters, when they draw a handsome face, if there happens to be any blemish in it mend it in the picture, thereby to render the likeness the more beautiful; so those things which were less perfect, were mended in the figure, and were done in such a manner as to exhibit more perfect patterns..." Albinus

From Bernhard Albinus' Table of the Skeleton and Muscles of the Human Body, 1749

Rhododendron argentum, Joseph Hooker, 1849
The virtues of the typical

...an anatomical archetype [Typus] will be suggested here, a general picture containing the forms of all animals as potential, one which will guide us to an orderly description of each animal. . . . The mere idea of an archetype in general implies that no particular animal can be used as our point of comparison; the particular can never serve as a pattern [Muster] for the whole.' Goethe

But rendering the typical leaves too much discretion to "subjective" judgment...
Photography in Science

Portraying the particular:

We have no Lionardo [sic] de Vinci, Calcar, Fialetti, or Berrettini, but the modern draughtsman makes up in comprehension of the needs of science all that he lacks in artistic genius… we are able to employ new processes that reproduce the drawings of the original object without error of interpretation, and others that give us very useful effects of colour at small expense. Wm Anderson, 1885
Photographic exhibits: The debate over interpretation

The limits of X-rays to display micro-anatomy, the temptation to "clarify" images:

"I have vigorously avoided artistic aids; in those few cases where, because of the uneven covering of the emulsion \textit{[Deckung]} on the negative, a few visible contours had to be added afterwards, I have explicitly so indicated." Rudolph Grashey, 1905
The Specificity of the Photograph
The Specificity of the Photograph

Photographs by August Sander, "Man in the Twentieth Century" 1929
Photographing Types

From Norman Rockwell’s “Four Freedoms” paintings, 1941
Photos of Concepts

Can a photo illustrate a concept?

"Photographs are necessarily of unidealized individual things, whether zebras, geese, or medieval churches [whereas] drawings may represent a composite distillation.” Sydney Landau

Merriam-Webster illustrations for rampant, skunk, skeleton, etc.

American Heritage illustrations for brioche, brocade, espadrille.
Fictionalizing Photos

Cf Victorian uses of photographs in illustrations,

"Any dodge, trick and conjuration of any kind is open to the photographer's use.... It is his imperative duty to avoid the mean, the base and the ugly, and to aim to elevate his subject.... and to correct the unpicturesque....." Henry Peach Robinson

Julia Cameron, Lancelot and Guinevere, 1875

Henry Peach Robinson, "Fading Away," 1858
Fictionalizing Photos

Henry Peach Robinson
The Lady of Shalott

Illustration to Henry James’
The Golden Bowl, 1904
Modern Photographic Fictions

fotonovelas

Tina Barney

Sam Taylor-Wood

Paul Outerbridge, The Coffee Drinkers, 1939


Additional Materials

Watch the first 10-minute segment of “Divide and Conquer,” one of the “Why We Fight” films that Frank Capra made for the Office of War Information in WWII. (If you want more, there are the other segments on this page.) Watch this brief video on the background of these films.

Watch the first 7-10 minutes of Leni Riefenstahl’s “Triumph of the Will,” and browse the rest to get the flavor of the rallies — it’s pretty repetitive.