



ARCHIVE STYLE

PHOTOGRAPHS & ILLUSTRATIONS
FOR U.S. SURVEYS, 1850-1890

ROBIN KELSEY

Archive Style Photographs And Illustrations For Us Surveys 1850 1890

Diana Kamin



Archive Style Photographs And Illustrations For Us Surveys 1850 1890:

Archive Style Robin Kelsey, 2007-06-05 Archive Style successfully and beautifully reconciles or rather intertwines two viewpoints hitherto considered incompatible the logic of the archive and the issue of individual style Robin Kelsey shows with great historical rigor how the styles of illustrators Schott O Sullivan and Jones emerged from the very necessities of survey work and from personal resistance to the social and political structures framing such work Archive Style visual history at its best is a landmark study of nineteenth century American visual and scientific culture Fran ois Brunet Professor of American Art and Literature Universit Paris Diderot Paris 7 France In this stunningly original book Robin Kelsey takes a fresh look at nineteenth century survey prints and photographs Insisting that the distinctive pictorial style of these pictures emerged in response to particular historical needs he makes the case for a truly interdisciplinary approach to images He combines an art historian s attention to artistic innovation with a historian s concern for the larger ambitions of the government surveys to argue that aesthetic style is the product of both individual talent and larger cultural constraints Martha A Sandweiss Professor of American Studies and History at Amherst College Robin Kelsey s Archive Style is by far the most stimulating imaginative and far reaching study of nineteenth century American visual culture I have come across in recent years Drawing upon a wealth of research as well as recent advances in critical theory Kelsey persuasively reconstructs the historical conditions that in large measure determined the production and reception of survey imagery Alan Wallach Professor of Art and Art History and Professor of American Studies The College of William and Mary

Archive Style Robin Kelsey, 2007-06-05 This imaginative study of American visual culture reveals how the political predicaments of a few small bureaucracies once fostered pictures of an extraordinary style U S geographical and geological surveys of the late nineteenth century produced photographs and drawings of topography American Indians geologic features botanical specimens and specialists at work in the field Some of these pictures have long been celebrated for their anticipation of a modernist aesthetic but Robin Kelsey in this abundantly illustrated volume traces their modernistic qualities to archival ingenuity The technical and promotional needs of surveys Kelsey argues fostered the emergence of a taut graphic pictorial style that imitated the informational clarity of diagrams and maps As this book demonstrates these pictures became sites of struggle as well as innovation when three brilliant survey artists and photographers subtly resisted the programs they were hired to serve Discovering a politics of style behind the modernist look of survey pictures Kelsey offers a fresh interpretation of canonical western expedition photographs by Timothy H O Sullivan and introduces two exceptional but largely forgotten sets of pictures views of the U S Mexico boundary from the 1850s by Arthur Schott and photographs of the Charleston earthquake of 1886 by C C Jones

Archive style , **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

Pre-State Photographic Archives and the Zionist Movement

Rotem Rozental, 2023-03-24 By entering and critically re-activating the Zionist photographic archive established by the Division of Journalism and Propaganda of the Jewish National Fund this research examines its rippling impact on civil landscapes prior to 1948 in Palestine and its lasting impact on the region to date This study argues that the Zionist movement makes particular use of the machinery of the photographic archive aiming to constitute the boundaries of Palestine as a Jewish state claiming ownership over the land and announcing internationally the success of its enterprise thus substantiating the image it sought to embed as the reality of the land This archive was not stand alone as it was functioning in relation to a vast complicated network of organizational systems and technologies in the Middle East and across the world Crucially this system functioned as a national archive in future tense for a nation state that was not yet in existence seeking to substantiate its regional authority and shape its cultural repository outlining parameters for inclusion and exclusion from its civic space The book will be of interest to scholars working in art history photography history visual culture Jewish studies Israel studies and Middle East studies

Photo Archives and the Idea of Nation Costanza Caraffa, Tiziana Serena, 2014-12-16

Das lange 19. Jahrhundert der Nationalstaatenbildung ist auch das Jahrhundert der Erfindung der Fotografie wie auch der Geburt der modernen Archivwissenschaften Die Fotografie wurde bald von den Nationalstaaten in ihrem Bedürfnis nach bildlicher Visualisierung in den Dienst genommen Nach dem II. Weltkrieg dem Zerfall der kolonialistischen Systeme und schließlich dem Fall der Berliner Mauer erlangten nationale Fragen erneut Aktualität nun in einem globalen Rahmen Die Beiträge in diesem Band untersuchen den Zusammenhang zwischen Fotografie Fotoarchiven und der Idee der Nation wobei das Objektiv sich nicht auf einzelne Ikonen sondern auf die weitreichende Dimension des Archivs richtet

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 though 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

The Decisive Network Nadya Bair, 2020 Since its founding in 1947 the legendary Magnum Photos agency has been telling its own story Its photographers were concerned witnesses to history and artists on the hunt for decisive moments their pictures were humanist documents of the postwar world Based in unprecedented archival research *The Decisive Network* peels back layers of the Magnum mythology to offer a new history of what it meant to shoot edit and sell news images after World War II Between the 1940s and 1960s Magnum expanded the human interest story about the everyday life of ordinary people to global dimensions while bringing the aesthetic of news pictures into new markets Its best known work started as humanitarian aid promotion travel campaigns corporate publicity and advertising Working with this range of clients Magnum made photojournalism integral to visual culture Yet Magnum's photographers could not have done this alone This book unpacks the collaborative nature of photojournalism as it transpired on a daily basis focusing on how picture editors sales agents spouses and publishers helped Magnum photographers succeed in their assignments and achieve fame *The Decisive Network* concludes in the late 1960s and early 1970s when amidst the decline of magazine publishing and the rise of an art market for photography Magnum turned to photo books and exhibitions to manage its growing picture archives and consolidate its brand In that moment Magnum's photojournalists became artists and their assignments turned into oeuvres Such ideas were necessary publicity and they also managed to shape discussions about photography for decades Bridging art history media studies cultural history and the history of communication this book transforms our understanding of the photographic profession and the global circulation of images in the pre digital world

Untimely Ruins Nick Yablon, 2010-06-15 American ruins have become increasingly prominent whether in discussions of urban blight and home foreclosures in commemorations of 9 11 or in postapocalyptic movies In this highly original book Nick Yablon argues that the association between American cities and ruins dates back to a much earlier period in the nation's history Recovering numerous scenes of urban desolation from failed banks abandoned towns and dilapidated tenements to the crumbling skyscrapers and bridges envisioned in science fiction and cartoons *Untimely Ruins* challenges the myth that ruins were absent or insignificant objects in nineteenth century America The first book to document an American cult of the

ruin Untimely Ruins traces its deviations as well as derivations from European conventions Unlike classical and Gothic ruins which decayed gracefully over centuries and inspired philosophical meditations about the fate of civilizations America's ruins were often untimely appearing unpredictably and disappearing before they could accrue an aura of age As modern ruins of steel and iron they stimulated critical reflections about contemporary cities and the unfamiliar kinds of experience they enabled Unearthing evocative sources everywhere from the archives of amateur photographers to the contents of time capsules Untimely Ruins exposes crucial debates about the economic technological and cultural transformations known as urban modernity The result is a fascinating cultural history that uncovers fresh perspectives on the American city

Uncertain Histories Kate Palmer Albers, 2015-07-21 The compulsion to dwell on history on how it is recorded stored saved forgotten narrated lost remembered and made public has been at the heart of artists' engagement with the photographic medium since the late 1960s Uncertain Histories considers some of that work ranging from installations that incorporate vast numbers of personal and vernacular photographs by Christian Boltanski Dinh Q L and Gerhard Richter to confrontations with absence in the work of Joel Sternfeld and Ken Gonzales Day Projects such as these revolve around a photographic paradox that hinges equally on knowing and not knowing on definitive proof coupled with uncertainty on abundance of imagery being met squarely with its own inadequacy Photography is seen as a fundamentally ambiguous medium that can be evocative of the historical past while at the same time limited in the stories it can convey Rather than proclaiming definitively what photography is the work discussed here posits photographs as objects always held in suspension perpetually oscillating in their ability to tell history Yet this ultimately leads to a new kind of knowledge production uncertainty is not a dead end but a generative space for the viewer's engagement with the construction of history

Visualizing Dunhuang Dora C. Y. Ching, 2021-06 Located at the crossroads of the northern and southern routes of the ancient Silk Road on the edge of the Taklamakan desert in western China Dunhuang is one of the richest Buddhist sites in China with nearly 500 cave temples constructed between the fourth and the fourteenth century The sculptures murals portable paintings and manuscripts found in the caves represent every aspect of Buddhism both doctrinally and artistically From its earliest construction to the present Dunhuang has been visualized in many ways by the architects builders and artists who made the caves to twentieth century explorers and photographers conservators and contemporary artists This book explores ways in which Dunhuang has been visualized from its creation to contemporary times Essays by leading scholars from the U S Europe and China cover a wide range of topics from the architecture of cave temples to painting and sculptural programs Buddhist ritual practices expeditionary photography conservation and the contributions of Dunhuang to art history

Drawing from the Archives Benoît Crucifix, 2023-07-20 Following Art Spiegelman's declaration that the future of comics is in the past this book considers comics memory in the contemporary North American graphic novel Cartoonists such as Chris Ware Seth Charles Burns Daniel Clowes and others have not only produced some of the most important graphic

novels they have also turned to the history of comics as a common visual heritage to pass on to new readers This book is a full length study of contemporary cartoonists when they are at work as historians it offers a detailed description of how they draw from the archives of comics history examining the different gestures of collecting curating reprinting forging swiping and undrawing that give shape to their engagement with the past In recognizing these different acts of transmission this book argues for a material and vernacular history of how comics are remembered shared and recirculated over time

Picture-Work Diana Kamin,2023-11-21 How the image collection organized and made available for public consumption came to define a key feature of contemporary visual culture The origins of today s kaleidoscopic digital visual culture are many In this book Diana Kamin traces the sharing of photographs to an image economy developed throughout the twentieth century by major institutions Picture Work examines how three of these institutions the New York Public Library the Museum of Modern Art and the stock agency H Armstrong Roberts Inc defined the public s understanding of what the photographic image is while building vast collections with universalizing ambitions Highlighting underexplored figures such as the first rights and reproduction manager at MoMA Pearl Moeller and visionary NYPL librarian Romana Javitz and underexplored professional practices Diana Kamin demonstrates how bureaucratic work communicates ideas about images to the public Kamin artfully shows how the public interfaces with these image collections through systems of classification and protocols of search and retrieval These interactions in turn shape contemporary image culture including concepts of authorship art property and value as well as logics of indexing tagging and hyperlinking Together these interactions have forged a concept of the image as alienable content which has intensified with the advent of digital techniques for managing image collections To survey the complicated process of digitization in the nineties and early aughts Kamin also includes interviews with photographers digital asset management system designers librarians and artists on their working practices The Routledge Companion to Art and the Formation of Empire Emily C. Burns,Alice M. Rudy Price,2025-05-30 This companion comprises essays that analyze interactions between art and global imperial relationships from 1800 to World War II The essays in this volume expose and add to historical layers of meaning in their discussions of art and empire Found across much of the globe sites of sedimentary rock allegorize the dynamics of art and empire and frame the section structure for this book Twenty two authors unpack imperial layers in a variety of global and historical contexts through case studies that center art and visual and material culture The authors show how art and aesthetics have operated as tools of empire Interpreting a comprehensive array of media as well as inter media dialogues they analyze and intervene in how we remember and examine entwinements between empire and aesthetic practices In this volume s attention to the role of art in imperial formation as well as the legacy of colonization the essays disentangle sediments of culture as they are moved and shaped by homogenizing forces of empire showing that the aesthetics of empire inflect not only individuals makers and economies but also practices of circulation and collecting The book will be of interest to graduate students researchers and

professors and may be used in classes focused on art history imperialism and colonialism *Art History and Visual Studies in Europe* Matthew Rampley, Thierry Lenain, Hubert Locher, 2012-06-22 This book undertakes a critical survey of art history across Europe examining the recent conceptual and methodological concerns informing the discipline as well as the political social and ideological factors that have shaped its development in specific national contexts **The Feathery Tribe** Daniel Lewis, 2012-04-24 Long forgotten the Smithsonian Institution's first curator of birds Robert Ridgway is one of America's most important scientists This book centers itself around a biographical treatment of Ridgway but even more important considers what it meant to be a professional and an amateur in biology in the last quarter of the nineteenth century and shows how the field of ornithology was professionalized as evolutionary theory made its mark on the study of birds Provided by publisher

Nineteenth-Century Photographs and Architecture Micheline Nilsen, 2017-07-05 Eschewing the limiting idea that nineteenth century architecture photography merely reflects functionality the objective of this collection is to reflect the aesthetic intellectual and cultural concerns of the time The essays hold appeal for social and cultural historians as well as those with an interest in the fields of art history urban geography history of travel and tourism Nineteenth century photographers captured what could be seen and what they wanted to be seen Their images informed of exploration progress heritage and destruction Architecture was a staple subject for the first generation of photographers as it patiently tolerated the long exposures of the early processes During its formative decades photography responded to evolutionary cultural forces of market and artistic production Photographs of architecture reflected a specific political or social context modulated through individual points of view For this reason the examination of each photographic image as a primary visual document and an aesthetic object rather than a technical milestone on a chronological trajectory affords a richer multi faceted approach to the extensive and complex corpus of photographs taken by photographers all over the world This project acknowledges the importance of technique in the early decades of photography but focuses on the thematic content of the material It places the photography of architecture in an international context under the contemporary critical lens sharpened by theoretical and cultural examinations of the topic Picturing Ecology Damian Hughes, 2022-08-10 This book examines the role of photography and visual culture in the emergence of ecological science between 1895 and 1939 Photography, Architecture, and the Modern Italian Landscape Lindsay Harris, 2024-11-19 Photography Architecture and the Modern Italian Landscape explores the impact of photography at a pivotal moment in Italian architecture and culture focusing on the period between 1910 and the mid 1970s The book analyzes architectural photographs taken by Italian cultural figures who helped transform the Italian landscape into what we know today This study charts the oscillation of Italians' ideas about what progress signified For example the book demonstrates that for writers and artists familiar with ancient ideas about civilization in 1910 the Roman countryside exemplified the contradictions inherent in primitivism On the one hand their photographs praised the region's primordial beauty yet their images condemned the crudeness of local living conditions

More broadly it traces the history of primitivism and photography in Italy to show how cultural leaders alarm at the nation's pre modern living conditions their aspiration to modernize them and their grasp of photography to catalyze the process helped forge the modern Italian landscape its monuments housing infrastructure and natural environments At the same time it explores a vibrant period in photographic history when the advent of photographic reproduction as a commercial process developed into a medium with its own visual style capable of shaping ideas about modernity This new image making and reproduction technology empowered Italy's cultural leaders not simply to represent the Italian landscape through photography but to determine how it developed Of interest to researchers and students from a range of disciplines modern architecture photography and Italian studies this book demonstrates the power of art to transform society and to reformulate our ideas of progress

Observing by Hand Omar W. Nasim, 2022-12-22 Today we are all familiar with the iconic pictures of the nebulae produced by the Hubble Space Telescope's digital cameras But there was a time before the successful application of photography to the heavens in which scientists had to rely on handmade drawings of these mysterious phenomena Observing by Hand sheds entirely new light on the ways in which the production and reception of handdrawn images of the nebulae in the nineteenth century contributed to astronomical observation Omar W Nasim investigates hundreds of unpublished observing books and paper records from six nineteenth century observers of the nebulae Sir John Herschel William Parsons the third Earl of Rosse William Lassell Ebenezer Porter Mason Ernst Wilhelm Leberecht Tempel and George Phillips Bond Nasim focuses on the ways in which these observers created and employed their drawings in data driven procedures from their choices of artistic materials and techniques to their practices and scientific observation He examines the ways in which the act of drawing complemented the acts of seeing and knowing as well as the ways that making pictures was connected to the production of scientific knowledge An impeccably researched carefully crafted and beautifully illustrated piece of historical work Observing by Hand will delight historians of science art and the book as well as astronomers and philosophers

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