



Unikat Index Quelle

Erkundungen
zum Negativ
in Fotografie
und Film

Wallstein

Herausgegeben von Cornelia Kemp

Unikat Index Quelle Erkundungen Fotografie

Irene Ziehe, Ulrich Hägele



Unikat Index Quelle Erkundungen Fotografie:

Unikat, Index, Quelle Cornelia Kemp, 2015-06-02 ber Genese Gebrauch und Manipulation des Negativs in der Fotografie Mit dem Ende der analogen Fotografie ist auch das Schicksal des Negativs als materieller Speicher der Bildinformation besiegelt An die Stelle der optisch vermittelten Anschauung ist die digitale Information getreten Im Zuge des material turn ist es daher an der Zeit sich aus der Distanz heraus kritisch mit dem Ph nomen des Negativs zu besch ftigen und es auf seinen Anteil an der Fotografie zu befragen Die Beitr ge richten sich auf die Genese des Mediums und seine Zurichtung im Lauf der Geschichte und stellen Anwendung und Bedeutung des Negativs in Kunst Wissenschaft und Filmproduktion zur Diskussion

Unikat. Index. Quelle Cornelia Kemp, 2015-05 Mit dem Ende der analogen Fotografie ist auch das Schicksal des Negativs als materieller Speicher der Bildinformation besiegelt An die Stelle der optisch vermittelten Anschauung ist die digitale Information getreten Im Zuge des material turn ist es daher an der Zeit sich aus der Distanz heraus kritisch mit dem Ph nomen des Negativs zu besch ftigen und es auf seinen Anteil an der Fotografie zu befragen Die Beitr ge richten sich auf die Genese des Mediums und seine Zurichtung im Lauf der Geschichte und stellen Anwendung und Bedeutung des Negativs in Kunst Wissenschaft und Filmproduktion zur Diskussion 0

Reproducing Images and Texts / La reproduction des images et des textes, 2021-12-13 How has reproduction transformed works of art and literature their dissemination and their reception And how does it continue to do so In what ways have our definitions and practices of reproduction changed over the last centuries thanks to new printing photographic and digital techniques These questions are timely From the medieval copy to contemporary digital culture including the rise of the printing press and engraving techniques in the Renaissance and the Ancien R gime myriad modes of reproduction informed both our access to texts and images and our ways of reading seeing understanding discovering and questioning the world Dans quelle mesure la reproduction transforme t elle les uvres leur diffusion et leur r ception De quelles mani res les conceptions et les usages de la reproduction ont ils subi des transformations majeures au cours des derniers si cles avec la diffusion des pratiques d impression de la photographie et des techniques num riques Ces questions sont d une actualit incontournable De la copie m di vale la culture num rique contemporaine en passant par l essor de l imprimerie et les techniques de gravure la Renaissance et sous l Ancien R gime les diff rents modes de reproduction informent non seulement nos acc s aux textes et aux images mais aussi nos mani res de lire de voir de comprendre d couvrir et d interroger le monde

Negative/Positive Geoffrey Batchen, 2020-12-21 As its title suggests Negative Positive begins with the negative a foundational element of analog photography that is nonetheless usually ignored and uses this to tell a representative rather than comprehensive history of the medium The fact that a photograph is split between negative and positive manifestations means that its identity is always simultaneously divided and multiplied The interaction of these two components was often spread out over time and space and could involve more than one person giving photography the capacity to produce multiple copies of a given image and for that image to have many different looks

sizes and makers This book traces these complications for canonical images by such figures as William Henry Fox Talbot Kusakabe Kimbei Dorothea Lange Man Ray Seydou Ke ta Richard Avedon and Andreas Gursky But it also considers a number of related issues crucial to any understanding of photography from the business practices of professional photographers to the repetition of pose and setting that is so central to certain familiar photographic genres Ranging from the daguerreotype to the digital image the end result is a kind of little history of photography partial and episodic but no less significant a rendition of the photographic experience for being so This book represents a summation of Batchen s work to date making it be essential reading for students and scholars of photography and for all those interested in the history of the medium

Am Rande der Fotografie Katharina Steidl, 2018-11-19 Weshalb gibt es eine Geschichte der Fotografie jedoch keine des Fotogramms Ausgehend von einer Analyse der Fotografie Historiografie die Fotogrammarbeiten in eine Vorgeschichte verlagert widmet sich die Publikation insbesondere dem Ausschluss von Frauen als Produzentinnen kameraloser Fotografien technizistisch wie kunsthistorisch geprägte Fotografie Geschichten rücken m nnlich kodierte Meisterwerke in den Vordergrund Mithilfe der Geschlechtergeschichte und feministischen Wissenschaftskritik bricht die Untersuchung solche objektivierende Meister Erz hlungen jedoch auf und macht blinde Flecken sichtbar Unter Einbeziehung zahlreicher Fallstudien arbeitet sie abseits gängiger Historisierungsweisen die historische Relevanz dieses bisher vernachlässigten Mediums heraus

Gedruckte Fotografie. Abbildung, Objekt und mediales Format Irene Ziehe, Ulrich Hägele, 2015 Vom 13 bis 15 November 2014 fand in Berlin die 7. Tagung der Kommission Fotografie der Deutschen Gesellschaft für Volkskunde in Kooperation mit den Staatlichen Museen zu Berlin statt Wissenschaftler und Wissenschaftlerinnen verschiedener Disziplinen setzten sich mit Fragen die für die visuelle Kulturanthropologie von Belang sind auseinander und präsentierte Forschungsergebnisse Seit den 1880er Jahren war mit dem Rasterverfahren Autotypie die Voraussetzung für Fotografien in Zeitungen Magazinen und Büchern gegeben Die Jahre vor dem Ersten Weltkrieg und die Zwanziger Jahre gelten als die ersten Blütephasen der gedruckten Fotografie Die Nachfrage war riesig ganz neue Berufsfelder entstanden Parallel entwickelte sich die Ansichtskarte zu einem der bis heute beliebtesten Bildmedien Die Beiträge greifen diese Themen auf Fotojournalismus und Berichterstattung mittels Bildern Berichterstattung mit Hilfe von Fotografien zu propagandistischen Zwecken gedruckte Fotos zu Dokumentationszwecken für verschiedene Wissenschaftsdisziplinen aber auch für ökonomisch gesellschaftliche Aktivitäten und Anlässe als Handbuchdarreichung Fotos als Illustrationen in oft aufwendig gestalteten und populären Bildbänden und Monografien und seit kurzem endlich mehr ins auch wissenschaftliche Blickfeld gerückt die Foto Postkarte

Landmedien Clemens Zimmermann, Gunther Mahlerwein, Aline Maldener, 2018-10-25 Der vorliegende Band thematisiert die oftmals unterschätzte Geschichte der Landmedien im 20. Jahrhundert in verschiedenen europäischen Kontexten Das Spektrum der in diesem Band untersuchten Einzelmedien reicht von der Fotografie über Postkarten und Fahrradkarten bis zum Kino und Fernsehen Es wird der im 20. Jahrhundert

wachsenden und berraschend starken Pr senz von Medien auf dem Land nachgegangen und gezeigt dass l ndliche Kommunikationsweisen stark medialisiert waren sich indes wichtige Charakteristika l ndlicher Soziabilit t behaupteten In hohem Ma e wurden und werden Bilder von L ndlichkeit durch ffentliche und private Medien erstellt und weiterverbreitet auch in die l ndlichen Gesellschaften hinein Romantisierend idealisierende Aspekte Nostalgie Idylle Utopie und immer noch dichotomisch angelegte Vorstellungen von Stadt und Land kennzeichnen eine solche medial hergestellte Ruralit t Medialit t und Ruralit t so die Gesamtthese dieses Bandes erweisen sich als zentrale Kategorien l ndlicher Gesellschaftsanalyse Dabei wird deutlich dass sich im Zusammenhang l ndlicher Gesellschaften und Publika aktive Aneignungsprozesse vollzogen und vollziehen Die Kommunikations und Medienanalyse sollte folglich wie das hier geschieht nicht allein von den jeweiligen Produkten ausgehen sondern soziale Praktiken einbeziehen **Wahrnehmen, Speichern, Erinnern** Bettina Gockel, Miriam Volmert, 2017-12-04 Current developments in the digital organization of knowledge give rise to an in depth study in the humanities of the history of the cultural practice of capturing and storing information This interdisciplinary anthology discusses current research issues on historical theories and practices of information processing in art history research Using examples from the period between the end of the 17th century and the early 19th century the contributions investigate how in Europe new ideas of storing knowledge and processing data were reflected in the fine arts and arts theory during this critical period of competing methods of capturing information **Sehsüchte** Gudrun Heidemann, 2017-12-13 Seit ihren Anf ngen werden der Fotografie Realit tseffekte zugeschrieben deren Transparenz die Studie dezidiert um ein bedeutsames Opakes erg nzt Es ist n mlich gerade die St rung am und im Lichtbild die zun chst literarisch sp ter auch filmisch u a Imaginationen Projektionen und Erinnerungen ausl st Erschlossen werden diese als zweite Belichtung anhand ausgew hlte Momentaufnahmen der russischen polnischen und deutschen Literatur erg nzt um filmische R ck und Seitenblicke auf die fotografische Im Potenz Intermedial konkurrieren wie korrespondieren verbalsprachliche Narrative mit lichtbildlichen bringen hierbei raffinierte Hybride hervor und erzeugen spannungsreiche Konstellationen Fotografie fungiert literarisch wie filmisch somit nicht nur als oft zitiertes apparatives Augenzeugnis sondern ebenso als Projektionsfl che f r Reflexionen die unterschiedlichste Sehs chte offenlegen **„Ausgerechnet Wolkenkratzer?“** Guericke, Sintje, 2020-03-05 Wie keine andere Bauform wurde der Industriebau als moderner Idealtyp in der architekturhistorischen Diskussion beschrieben und verhandelt Die Forderung nach Funktionalit t und Abwesenheit repr sentativer gestalterischer Erg nzungen sollte bei dieser Bauaufgabe in Reinform umzusetzen sein Der Diskurs um die architektonische Moderne wurde mittlerweile der reinen Stildebatte enthoben F r den Industriebau hat eine solche Differenzierung allerdings nur eingeschr nkt stattgefunden Trotz der theoretischen Prominenz wurde seine Vielgestaltigkeit oft nicht anerkannt 0F r das Tegeler Werk des Lokomotivenherstellers Borsig entstand mit dem sogenannten Borsig Turm das erste Hochhaus der Hauptstadt Anhand dieser ikonischen Architektur wird vorgef hrt wie Industriebauten die nicht dem Avantgarde Kanon entsprechen mit ihren

bildlichen Reproduktionen dennoch als ein Abbild der Moderne zu deuten sind. So gilt die Aufmerksamkeit dieser Untersuchung nicht allein der Architektur sondern auch in besonderem Maße der medialen Inszenierung von Arbeit, dem Betriebsleben und der Baukultur. Durch Vergleiche etwa mit den konkurrierenden Baldwin Werken bei Philadelphia und den Henschel Werken in Kassel können Muster innerhalb gestalterischer Selbstdarstellungen von Industrieunternehmen nachgewiesen werden, die den kunsthistorischen Diskurs rund um die Industriearchitektur der Moderne differenzieren und erweitern.

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