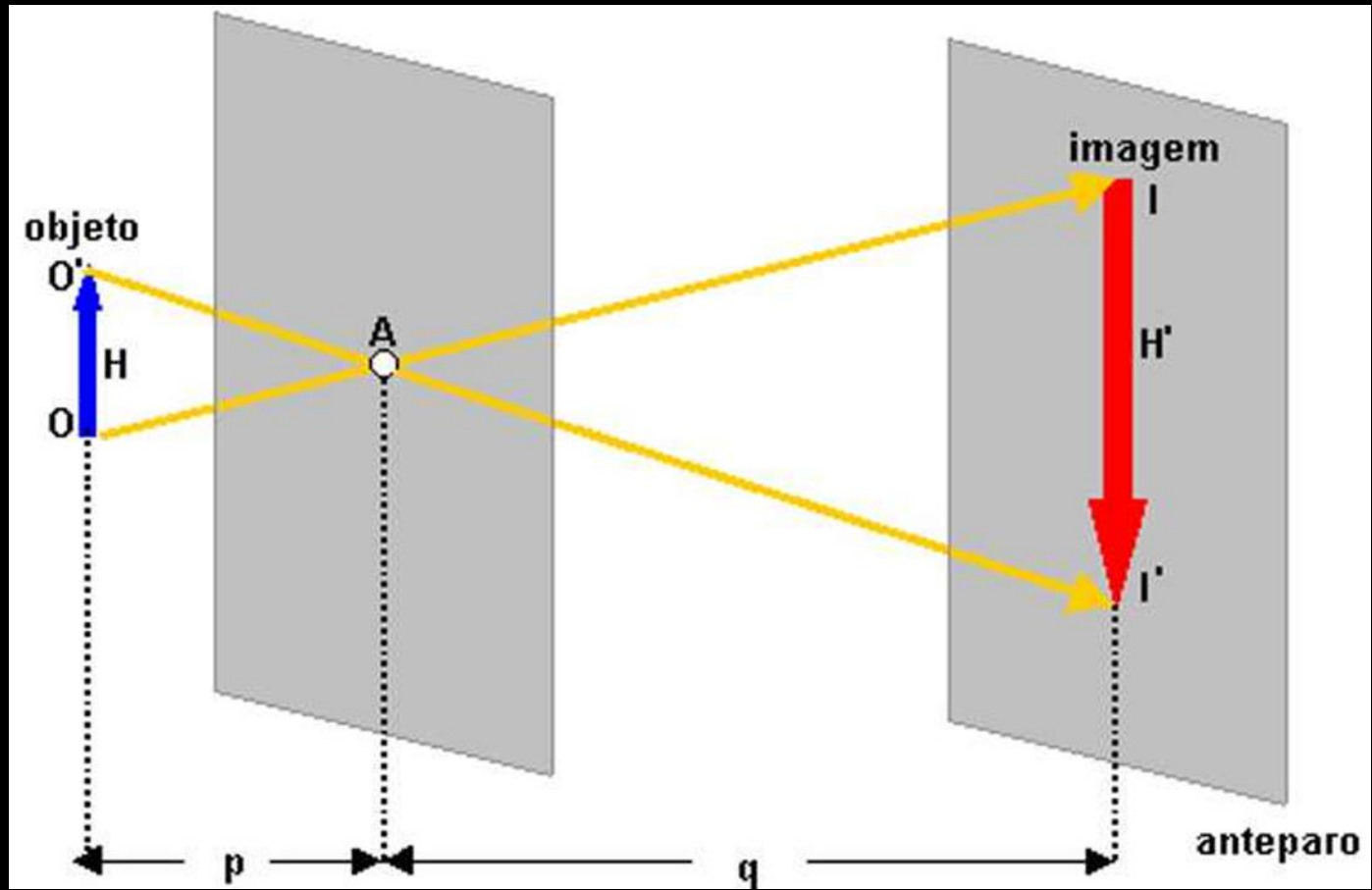


Fotografia

UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens



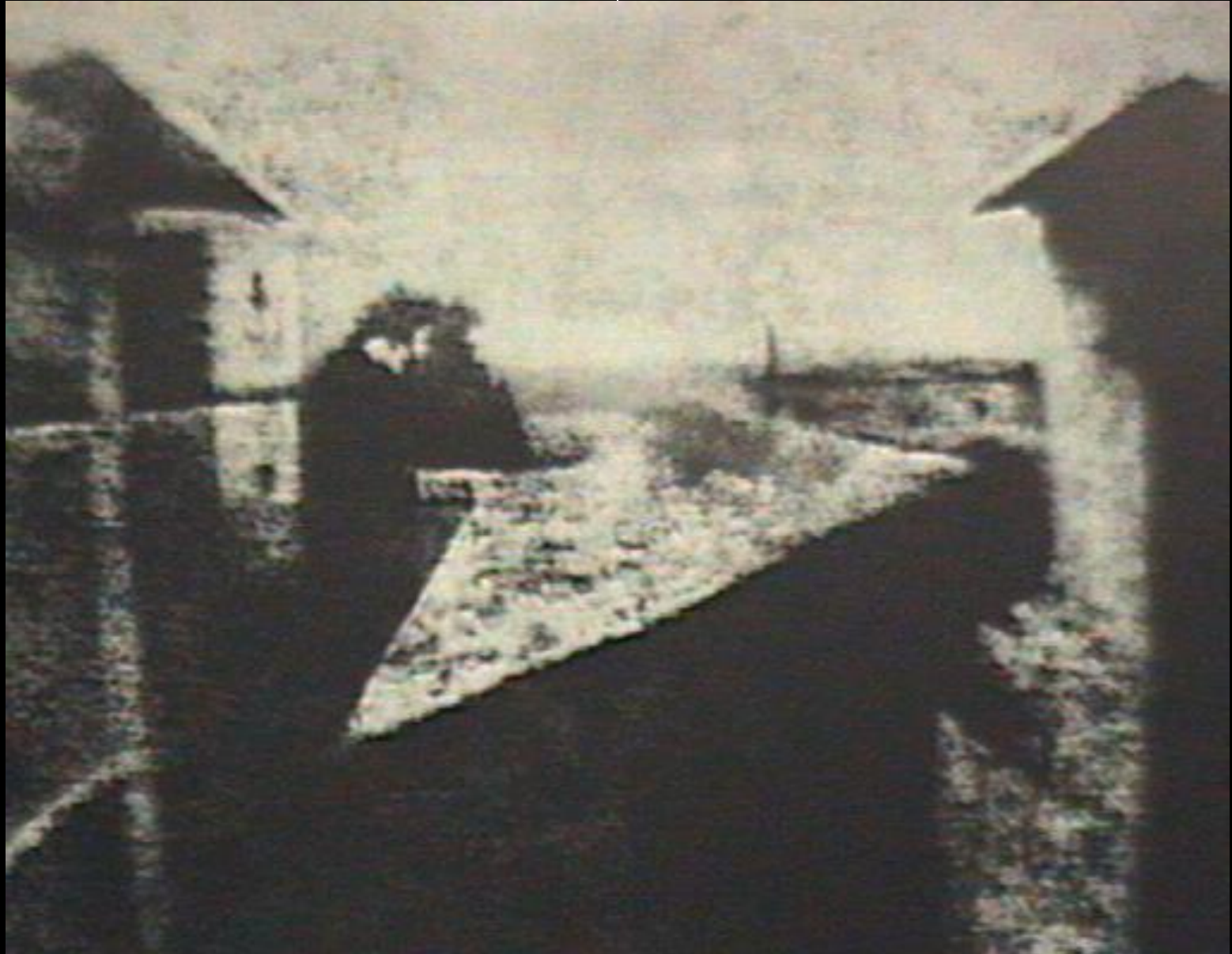
UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens



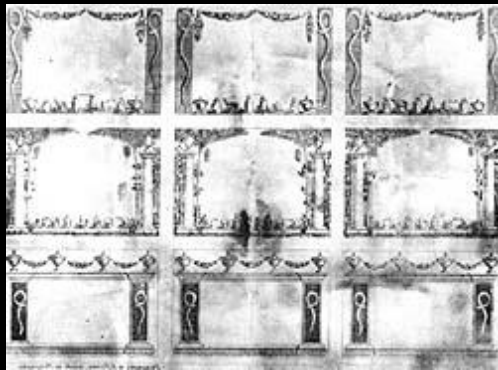
UM POUCO DA HISTÓRIA DA FOTOGRAFIA

- Entre 1814 e 1826 Joseph Nicéphore Niepce (inventor dedicado aos primeiros estudos e produção de imagens mecânicas) conseguiu produzir uma imagem inalterável por meio de folhas de papel sensibilizadas com cloreto de prata, Joseph foi considerado o primeiro fotógrafo da história;
- Material de pouca qualidade, as folhas de papel sensibilizadas com cloreto de prata foram substituídas pela invenção precursora às câmeras fotográficas, o DAGUERRIÓTIPO e suas chapas de cobre;

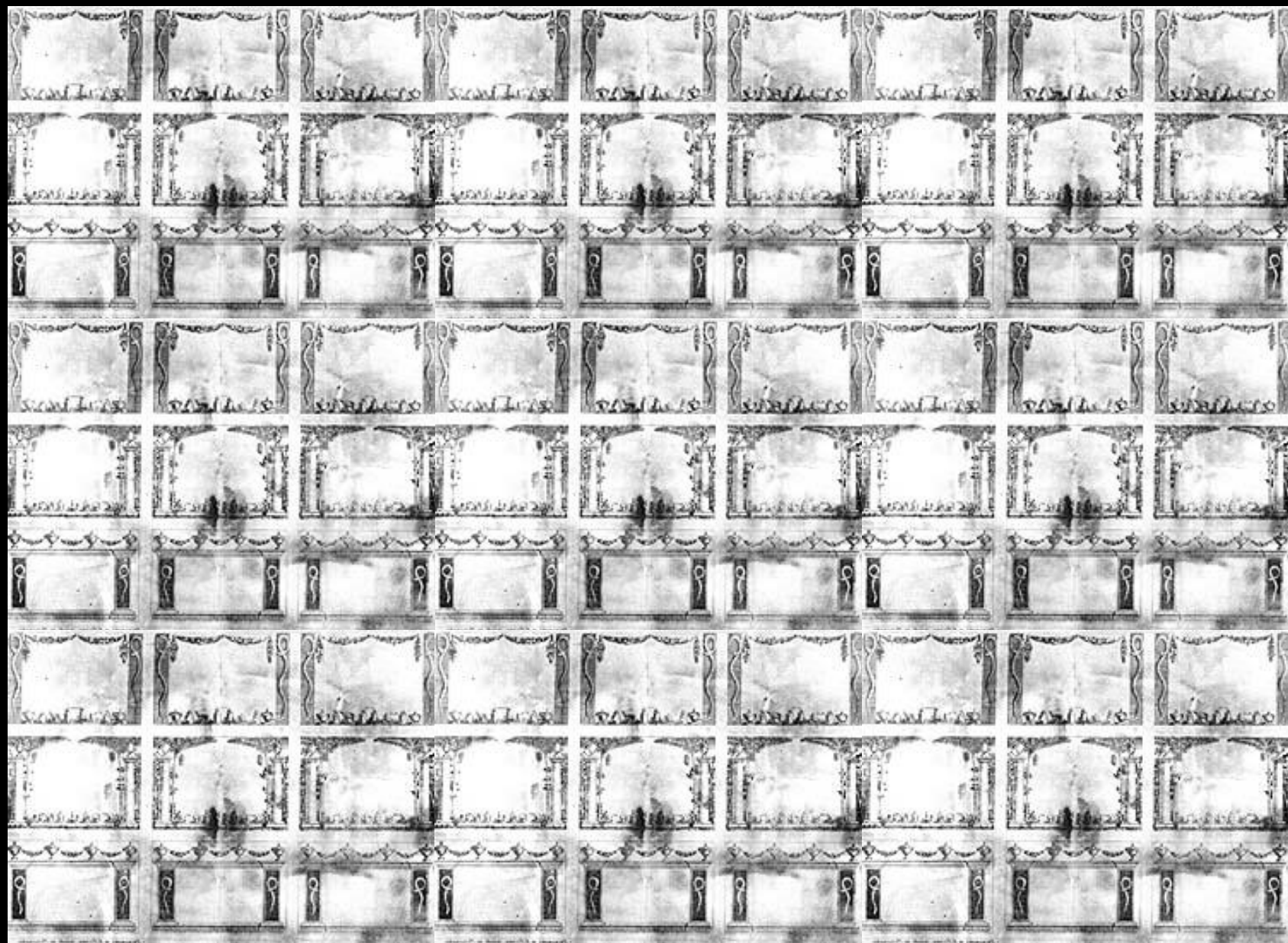
Nicéphore Niépce 1826
Paisagem de Châlons sur Saône



Hercules Florence Produção de Rótulos (1833)



Em frente à cadeia de Campinas está a Vila de São Carlos. O experimento da cadeia era um a mais, desde que Hércules Florence, passeando na varanda de sua casa, intuiu sobre a possibilidade de fixar imagens em câmara escura, utilizando um elemento que mudasse de cor com a ação da luz. O boticário Joaquim Correia de Mello foi quem o informou sobre o nitrato de prata. Ambos batizaram o processo de "photographie". O nome de Florence está entre os dois conterrâneos: Joseph Niépce e Louis Daguerre, que depois anunciariam a invenção da fotografia.





LOUIS JACQUES MANDE DAGUERRE. *Two Views of the Boulevard du Temple, Paris, Taken the Same Day.* ca. 1838. Daguerreotypes. Bayerisches Nationalmuseum, Munich.

UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens



UM POUCO DA HISTÓRIA DA FOTOGRAFIA

- O daguerriótipo foi inventado no ano de 1839 pelo cientista, pintor e desenhista Louís-Jacques Mandé Daguerre, Este foi considerado praticamente sozinho o inventor da fotografia;
- O daguerriótipo marca o pré-nascimento do que viria se chamar fotografia, a data é de 19 de agosto de 1839, O aparelho era a já conhecida câmara escura, no entanto, a ela era aplicada uma placa de cobre revestida por prata que ficava dentro do dispositivo;

UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens

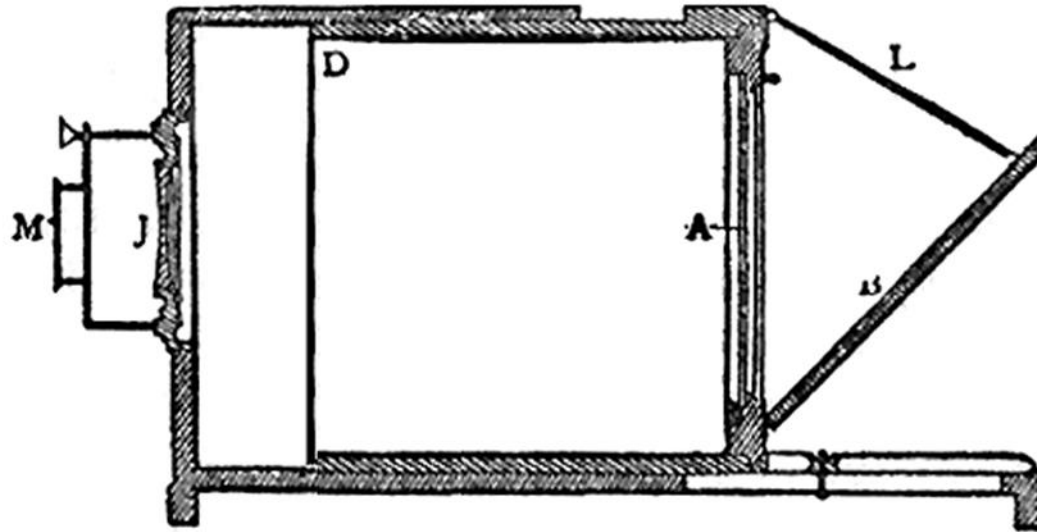
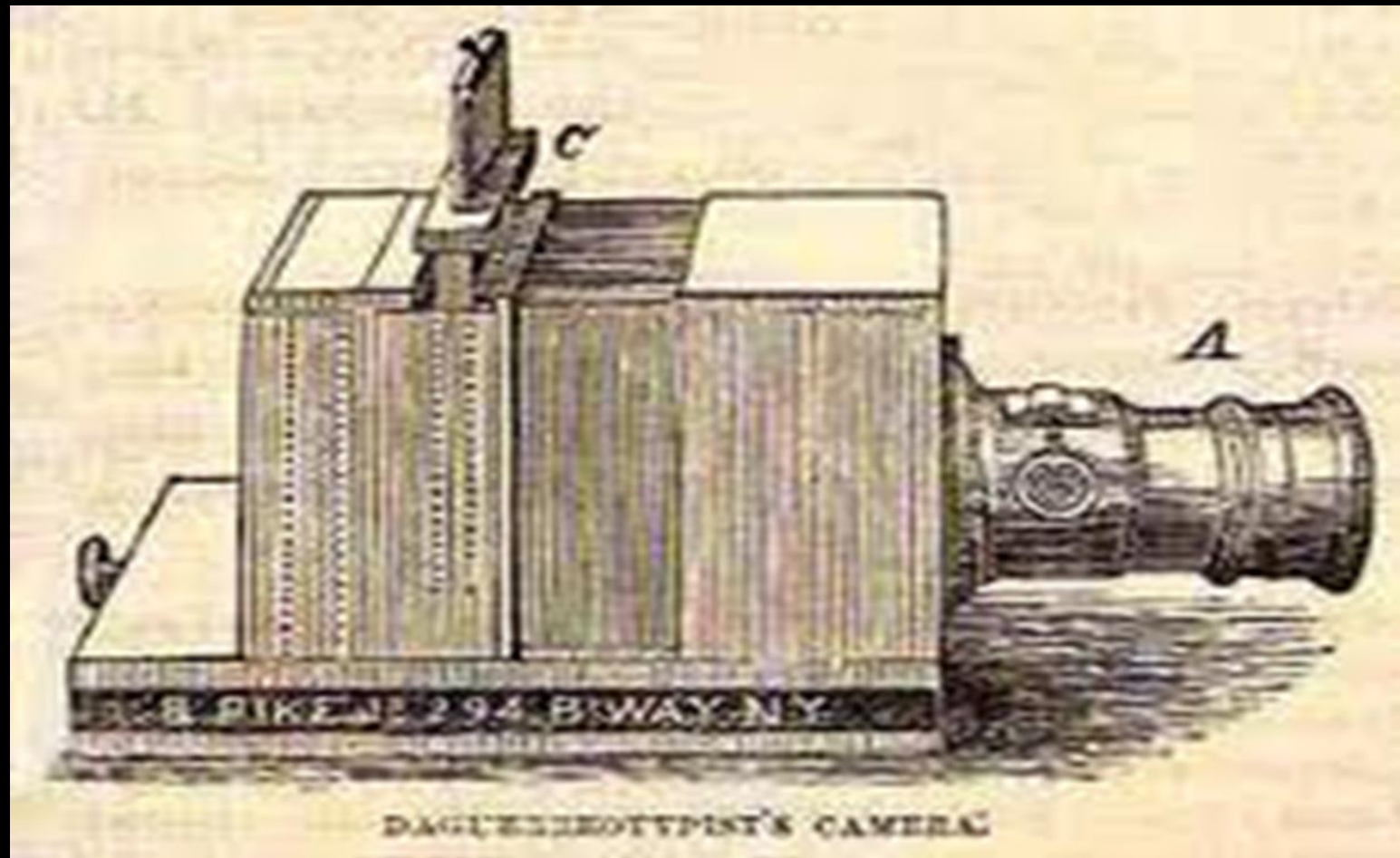


FIG. 4.—Daguerre's Camera. M, stop of lens ; J, lens ; A, ground glass plate, on which the image formed by the lens is thrown, and for which the sensitive plate is substituted ; B, a mirror held at 45° by means of L, on which the operator viewed the image on the ground glass. The focus was obtained by sliding the inner box D towards or from the lens

UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens



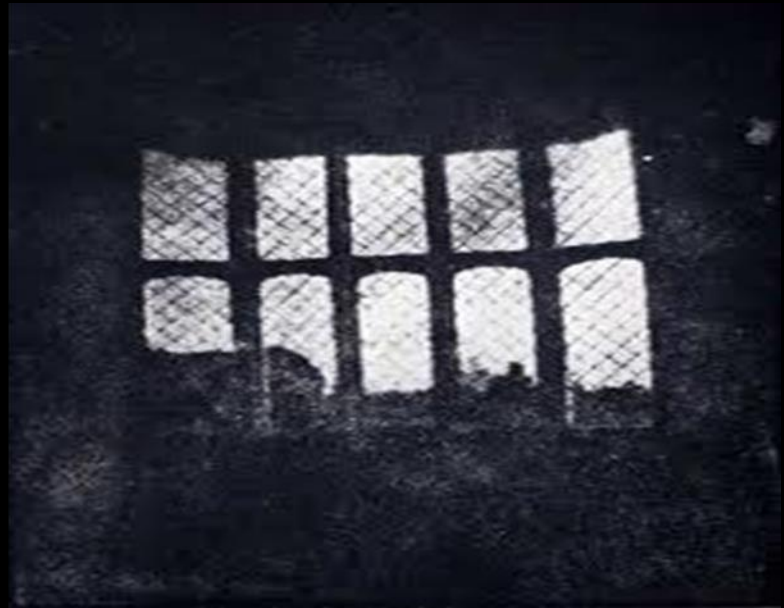
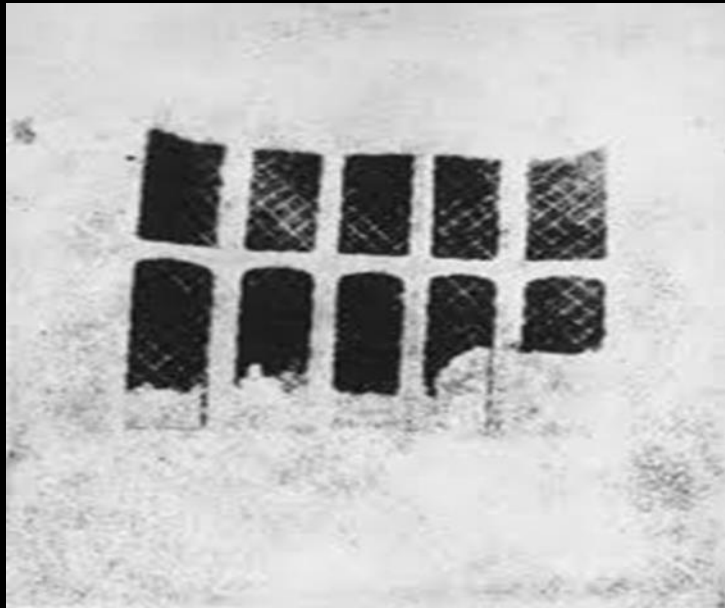
UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens



UM POUCO DA HISTÓRIA DA FOTOGRAFIA

- Apesar dos avanços e da possibilidade de gerar uma imagem de melhor qualidade, não havia como produzir cópias;
- No ano de 1840, o inglês William Fox Talbot cria um sistema de reprodução a partir das placas do dagueriόtipo; sendo considerado o inventor da cópia “fotográfica”;
- A partir dessa data, o mundo da fotografia passaria por um longo período de pesquisas.

UM POUCO DA HISTÓRIA DA FOTOGRAFIA em imagens



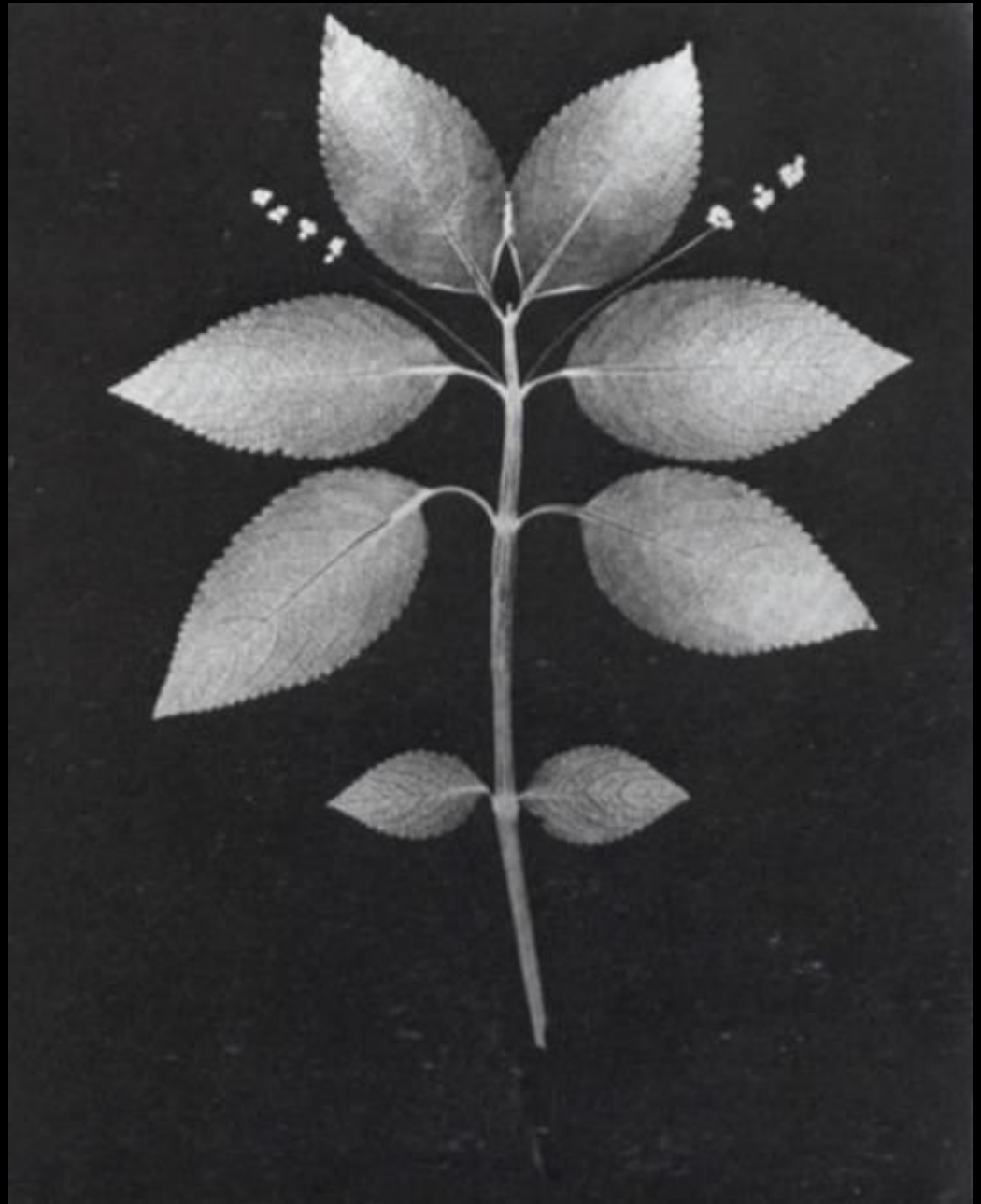
FOTOGRAFIA

Jacques Daguerre – O Ateliê do Artista - 1837



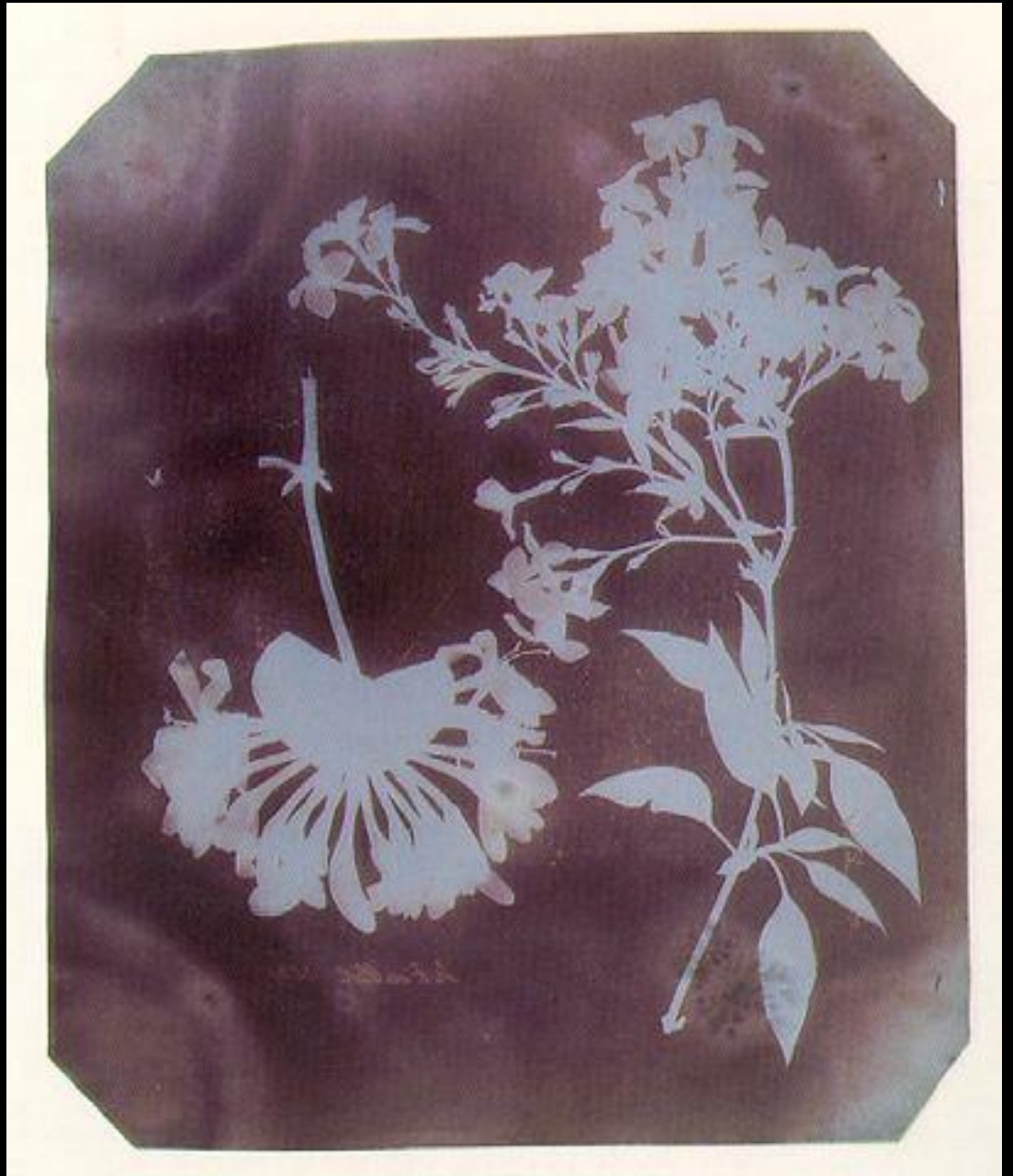


William Henry Fox Talbot
“Photogenic Drawing”
1838/39



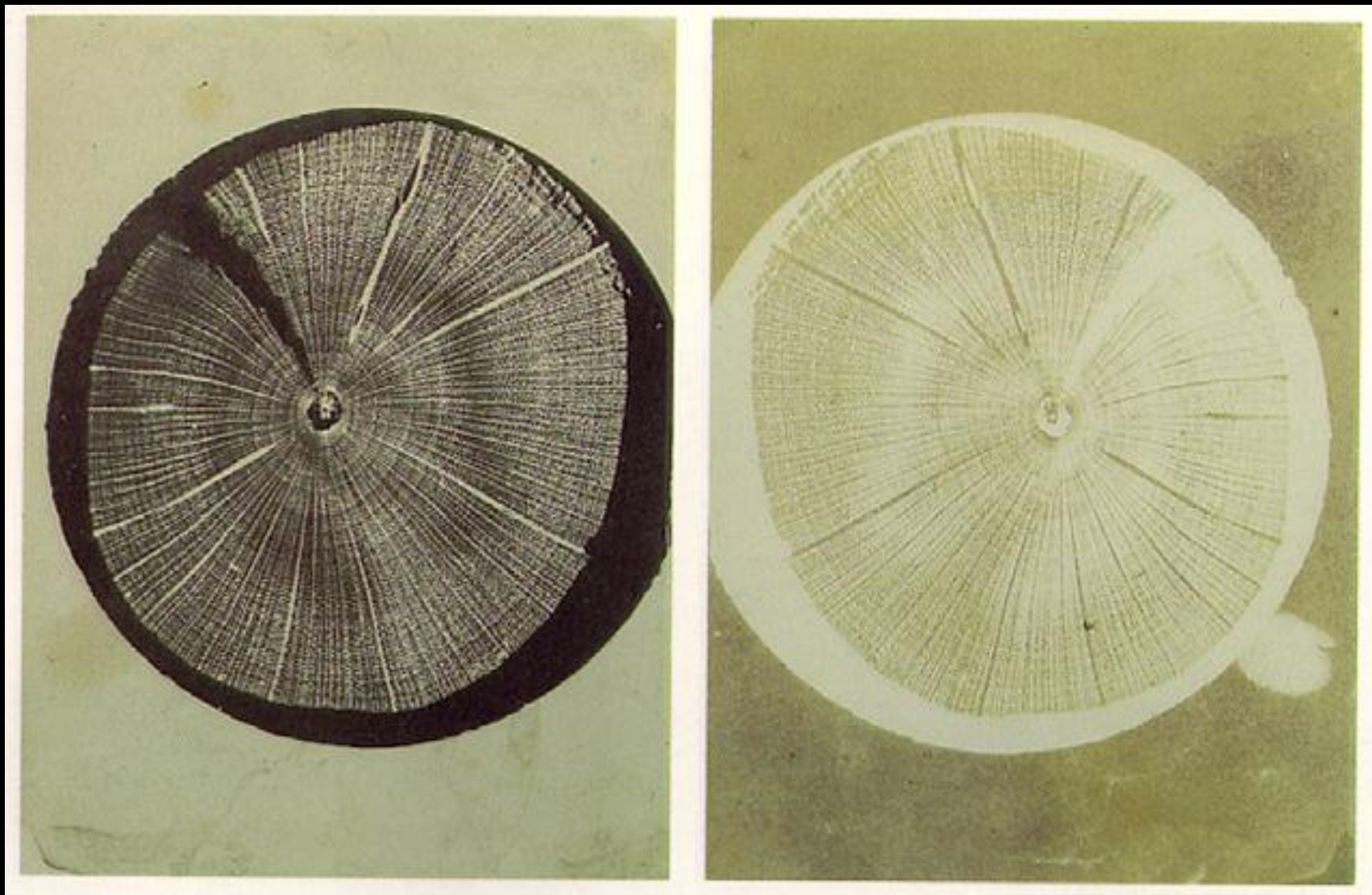
FOTOGRAFIA

William Henry Fox Talbot
Flowers, Leaves, and Stem
c. 1838



FOTOGRAFIA

William Henry Fox Talbot - Solar Photo-Micrograph,
Transverse Section Stem - 1839



FOTOGRAFIA

William Henry Fox Talbot - The Open Door - Plate VI, "The Pencil of Nature" - 1844



UM POUCO DA HISTÓRIA DA FOTOGRAFIA



**Carleton Watkins -
Coast View
Number One -
1863**

<https://www.youtube.com/watch?v=BPK8zriZkEA>

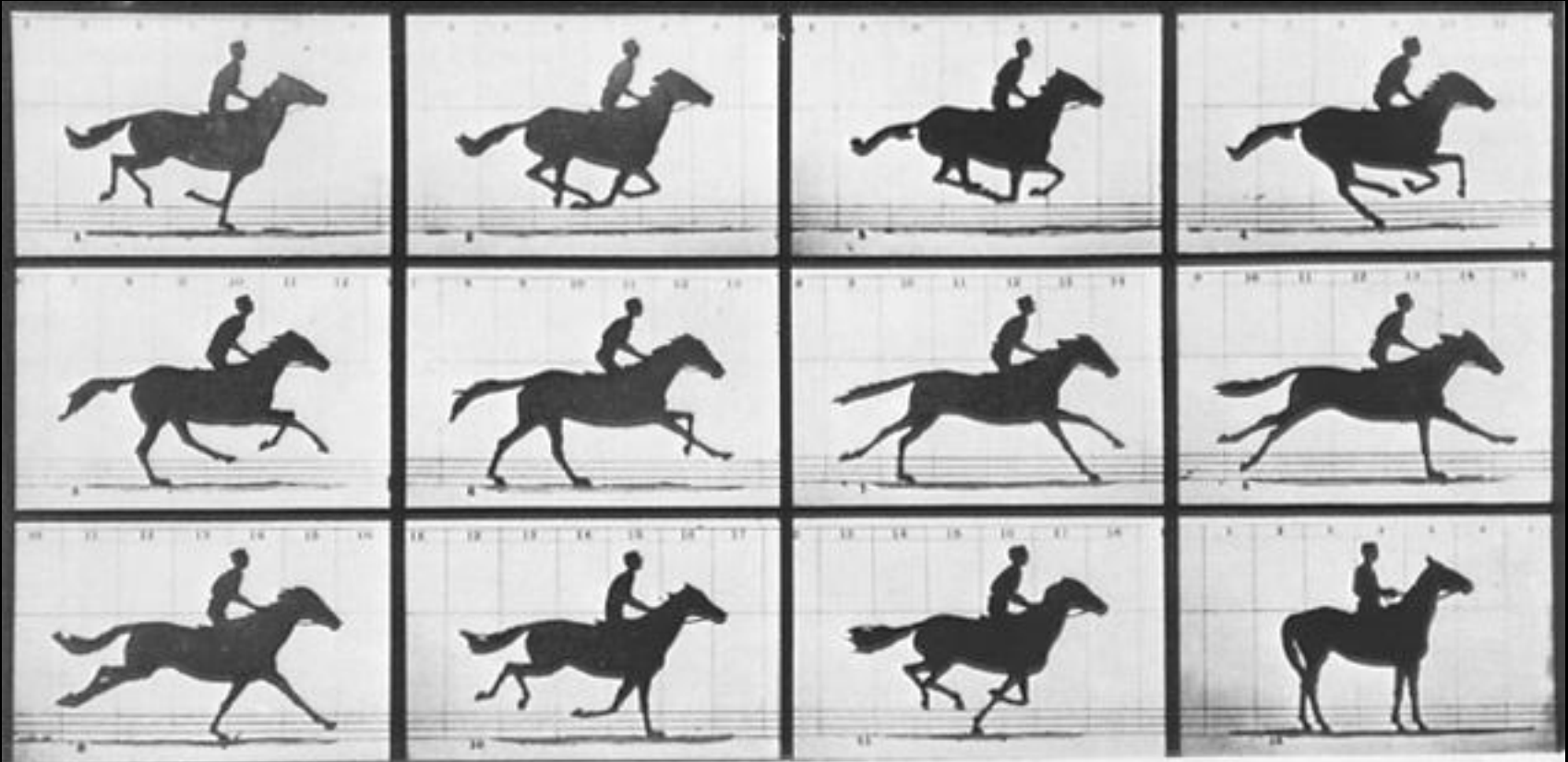
FOTOGRAFIA

Eadweard Muybridge - Volcano Quetzaltenango,
Guatemala - 1875



FOTOGRAFIA

Eadweard Muybridge - Galloping Horse - 1878



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 437 Montgomery St., San Francisco.

THE HORSE IN MOTION.

Illustrated by
MUYBRIDGE.

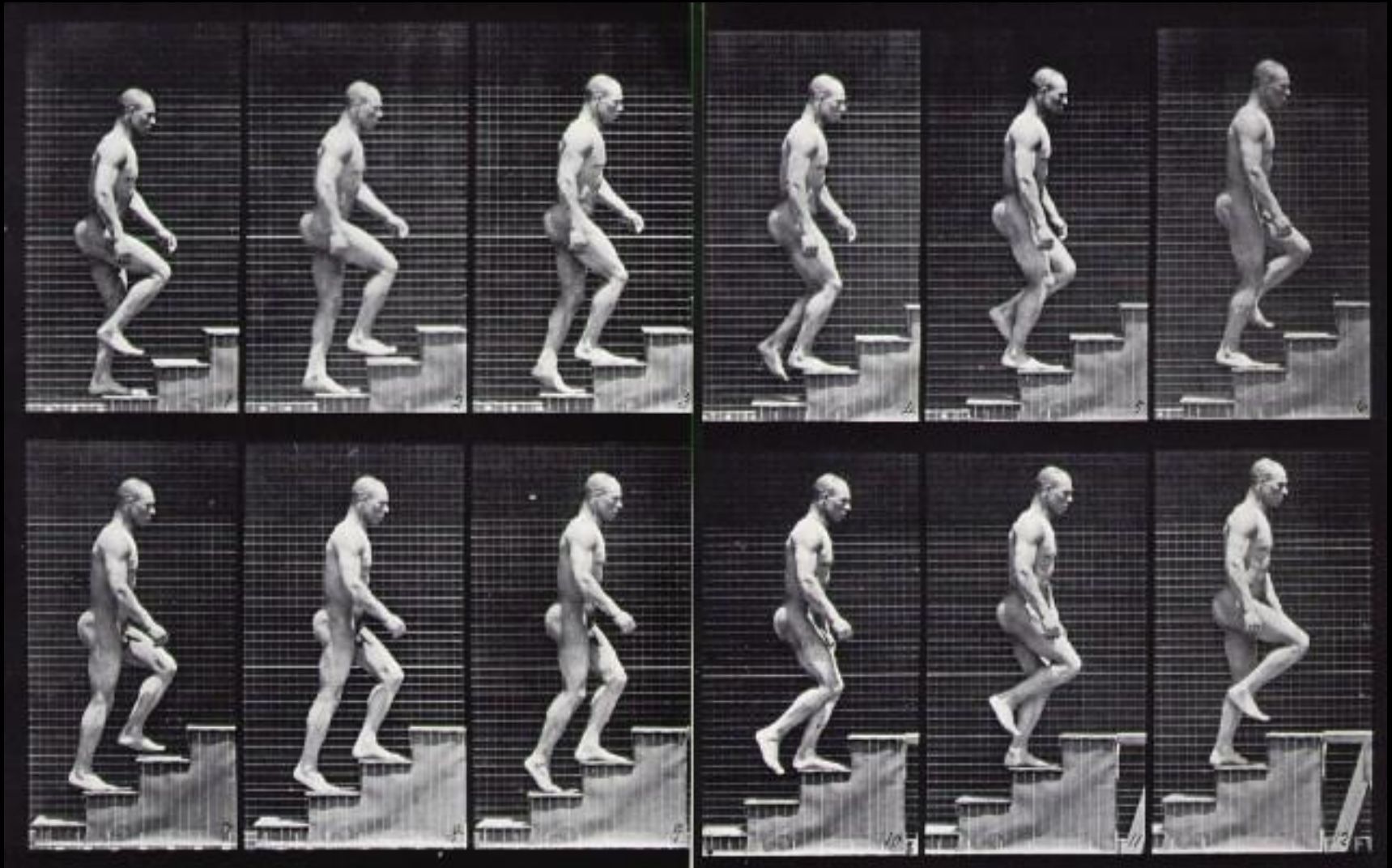
AUTOMATIC ELECTRO-PHOTOGRAPH

"SALLIE GARDNER," owned by LELAND STANFORD; running at a 140 gait over the Palo-Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

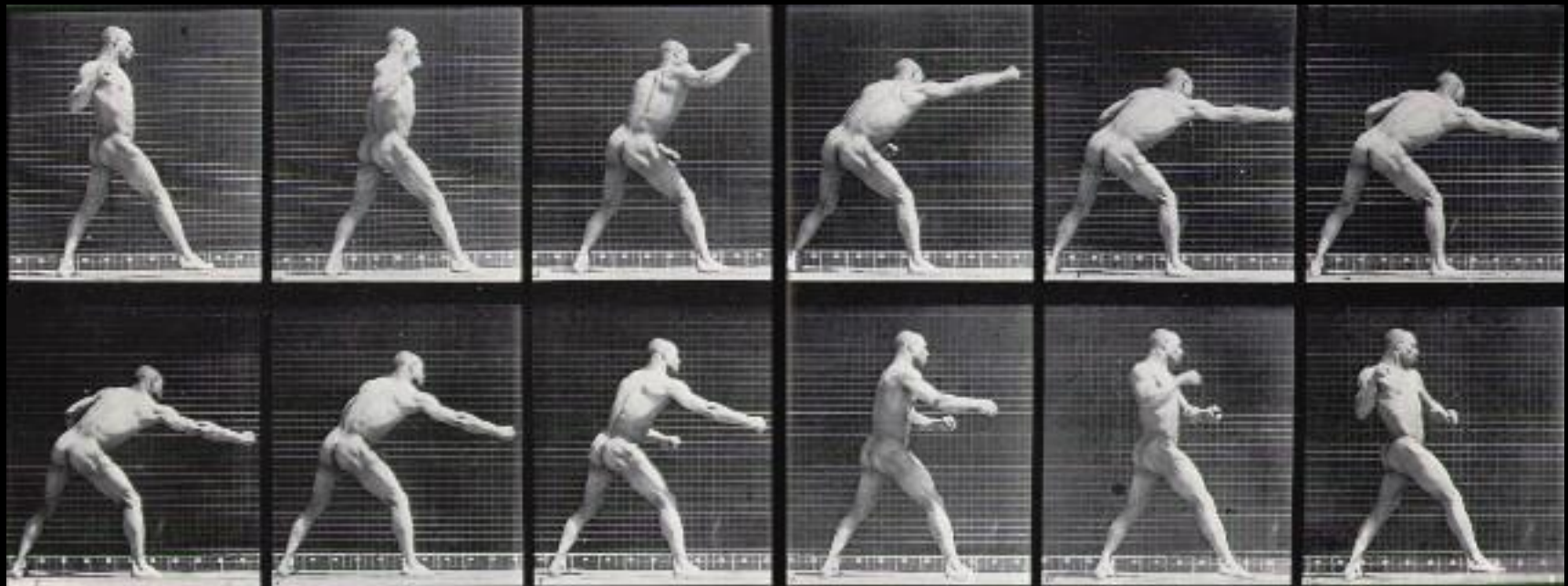
FOTOGRAFIA

Eadweard Muybridge - Ascending Stairs - 1884-85



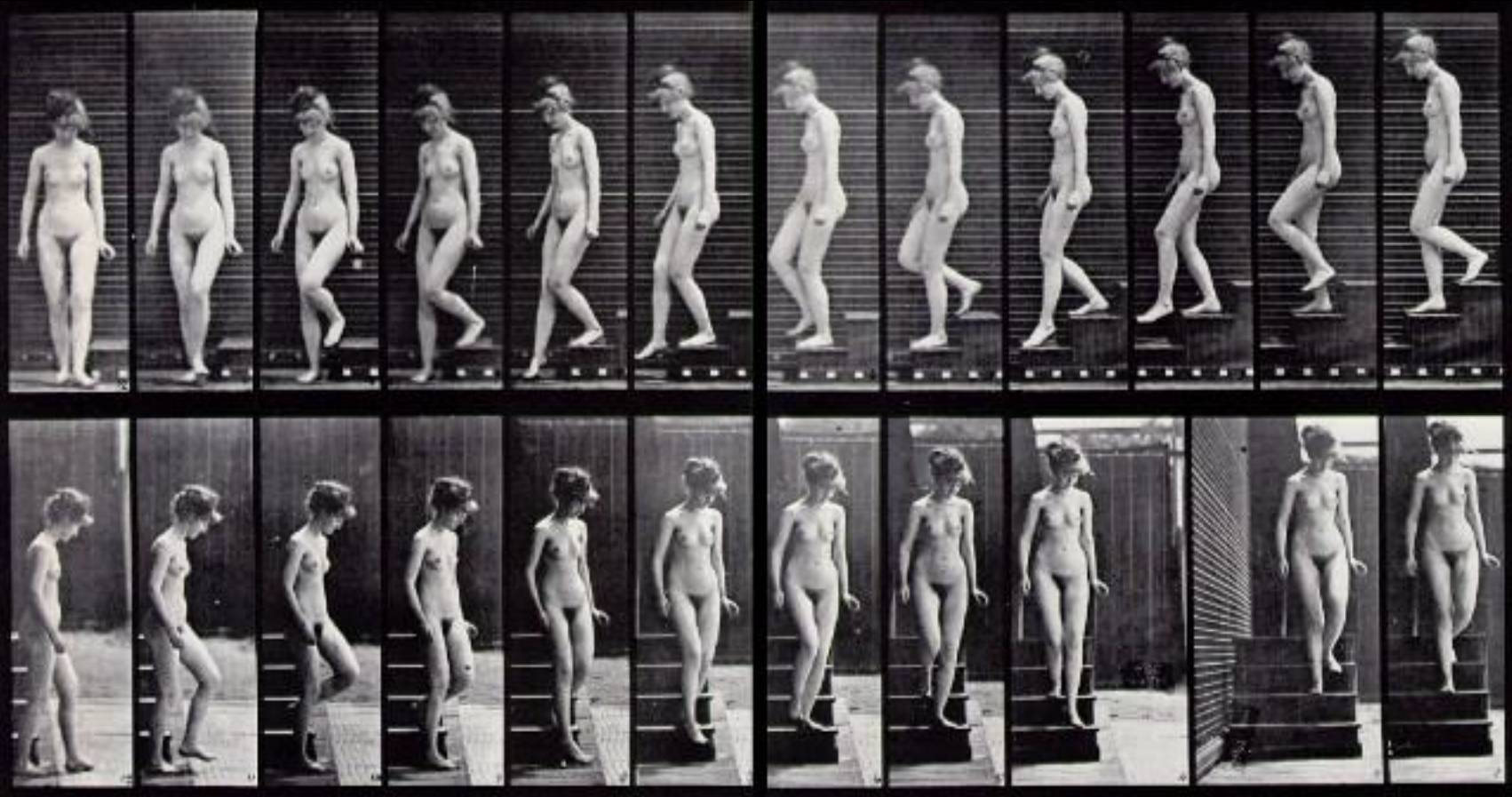
FOTOGRAFIA

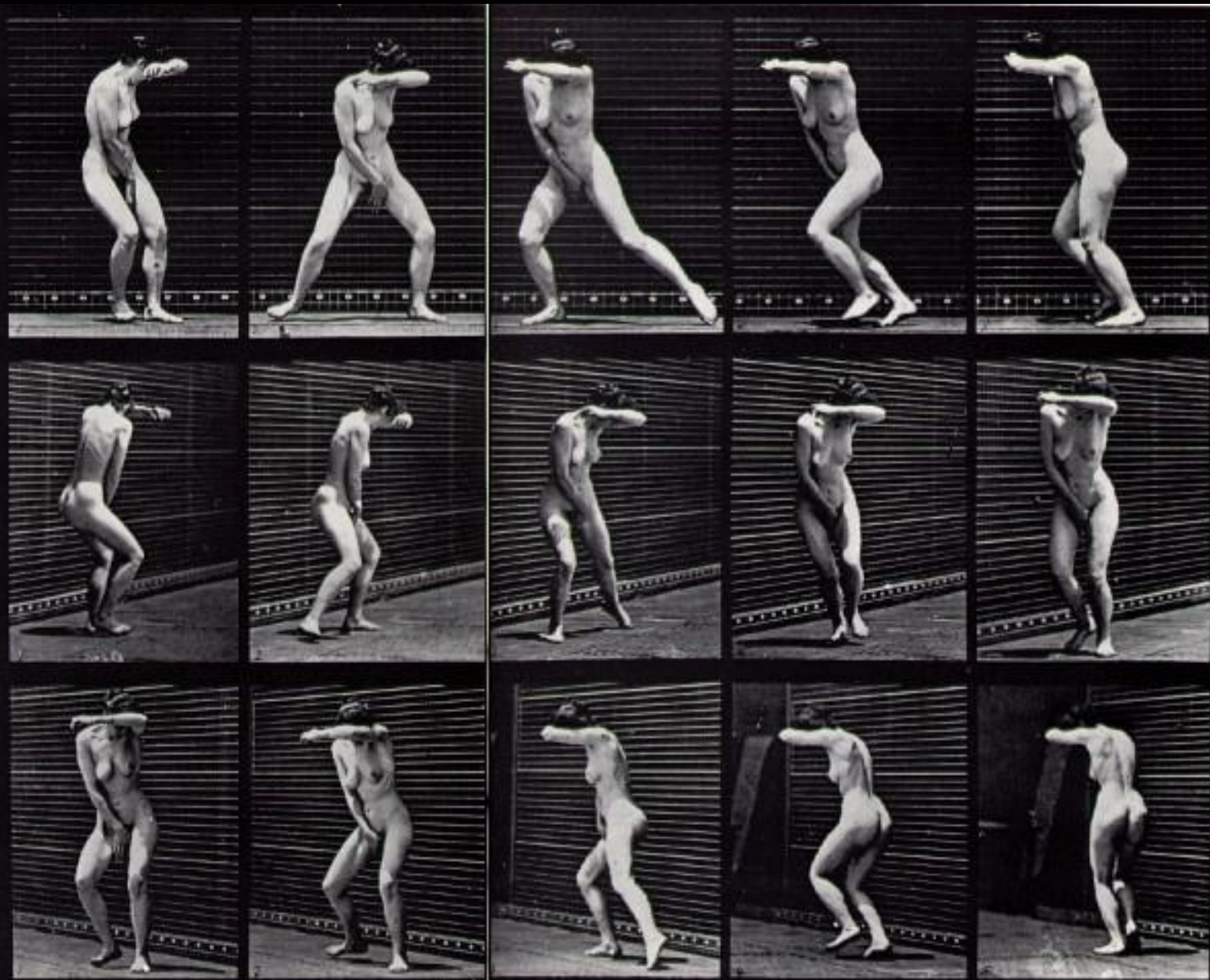
Eadweard Muybridge
Striking a blow with right hand - 1884-85



FOTOGRAFIA

Eadweard Muybridge
Descending stairs and turning around - 1884-85





Turning around in surprise and running away
Eadweard Muybridge 1884-85



Eadweard Muybridge 1884-85



Julia M. Cameron
1815-1879

JULIA JACKSON, 1867

JULIA JACKSON, 1867

Fotomontagem

Oscar Rejlander
Two Ways of Life
1857



A fotografia era um método de fazer arte como um processo de documentação. Ele acreditava que as fotografias preservavam as proporções humanas e, assim, os pintores teriam mais liberdade para criar e, ao registrar o modelo manteriam a luz sob ele.

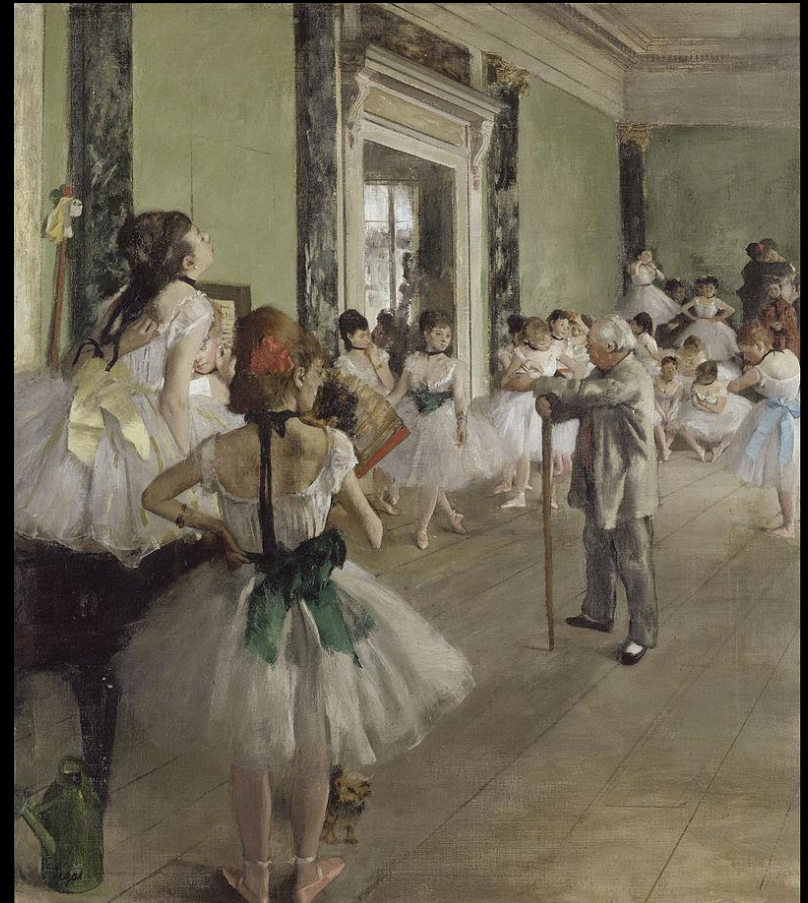


Mi sobrina Julia Jackson, ahora Mrs. Herbert Duckworth (1867).



Julia Jackson, avril 1867.

Julia Margaret Cameron 1815-1879



The Dance Class (La Classe de Danse)

Edgar Degas – 1873/76



Paul Signac - 1886

Speed

Roberto Demachy 1904



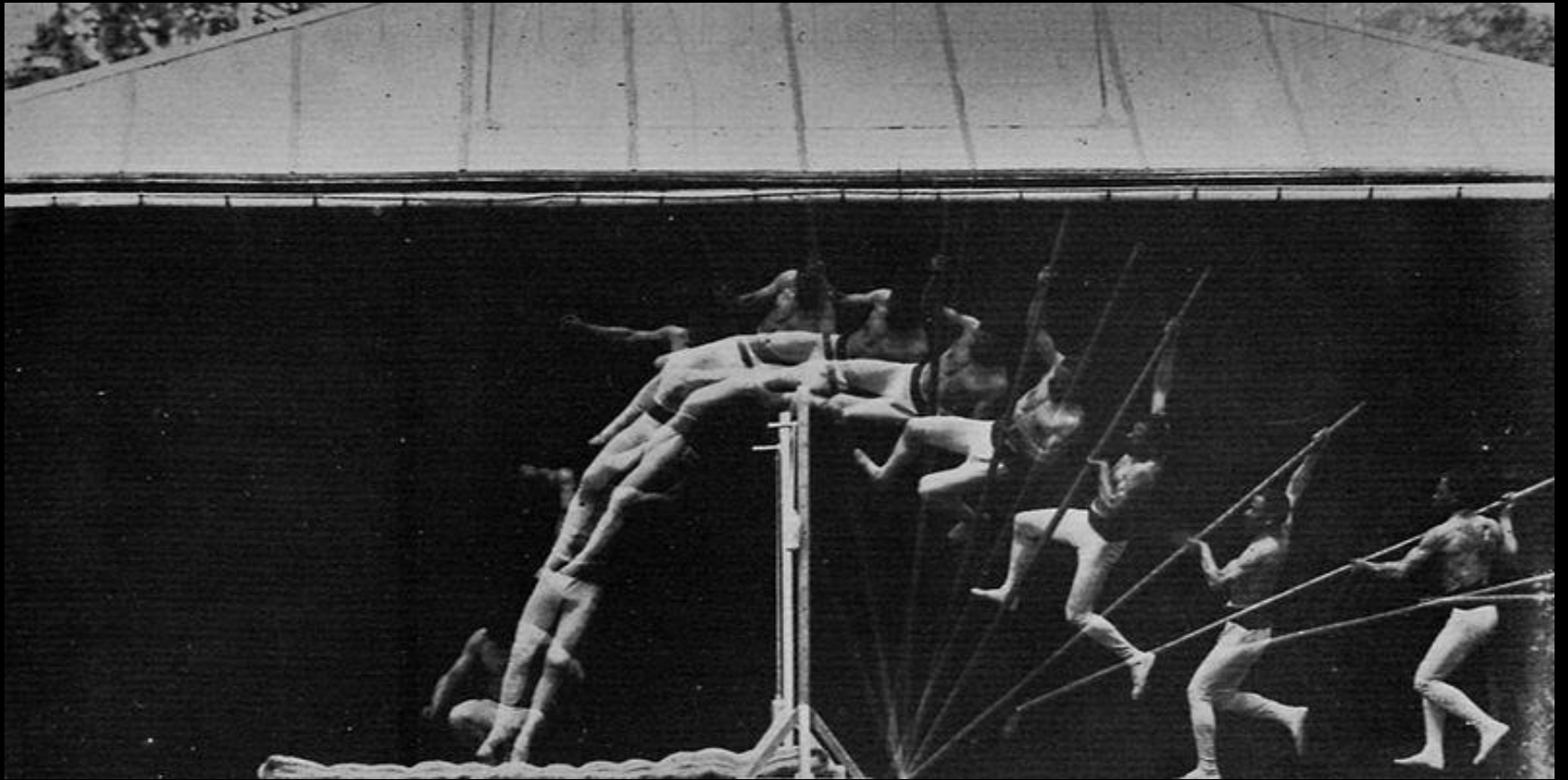
**Gran Prix of the Automobile
Club of France**

Jacques-Henri Lartigue 1912

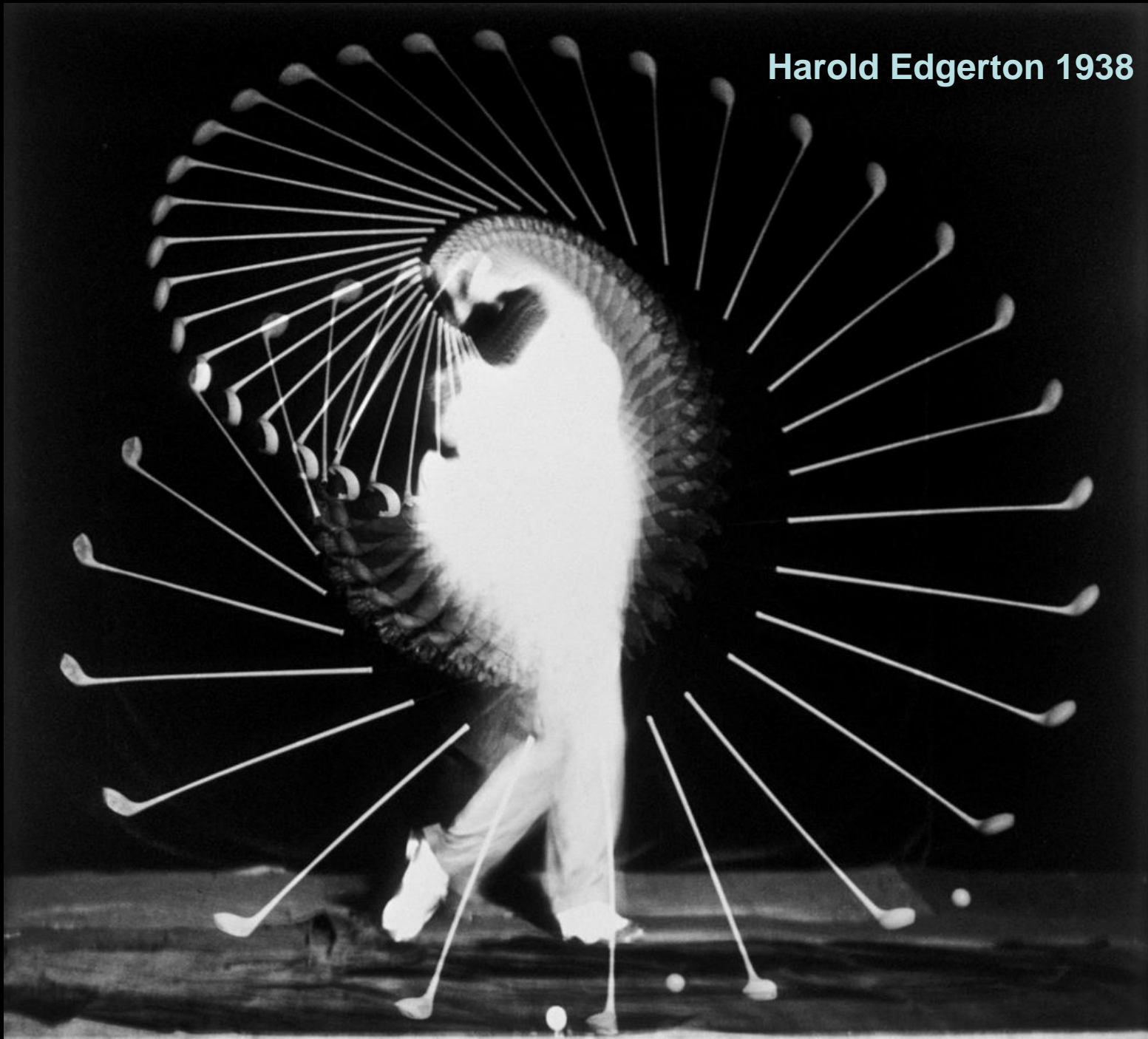


Speed

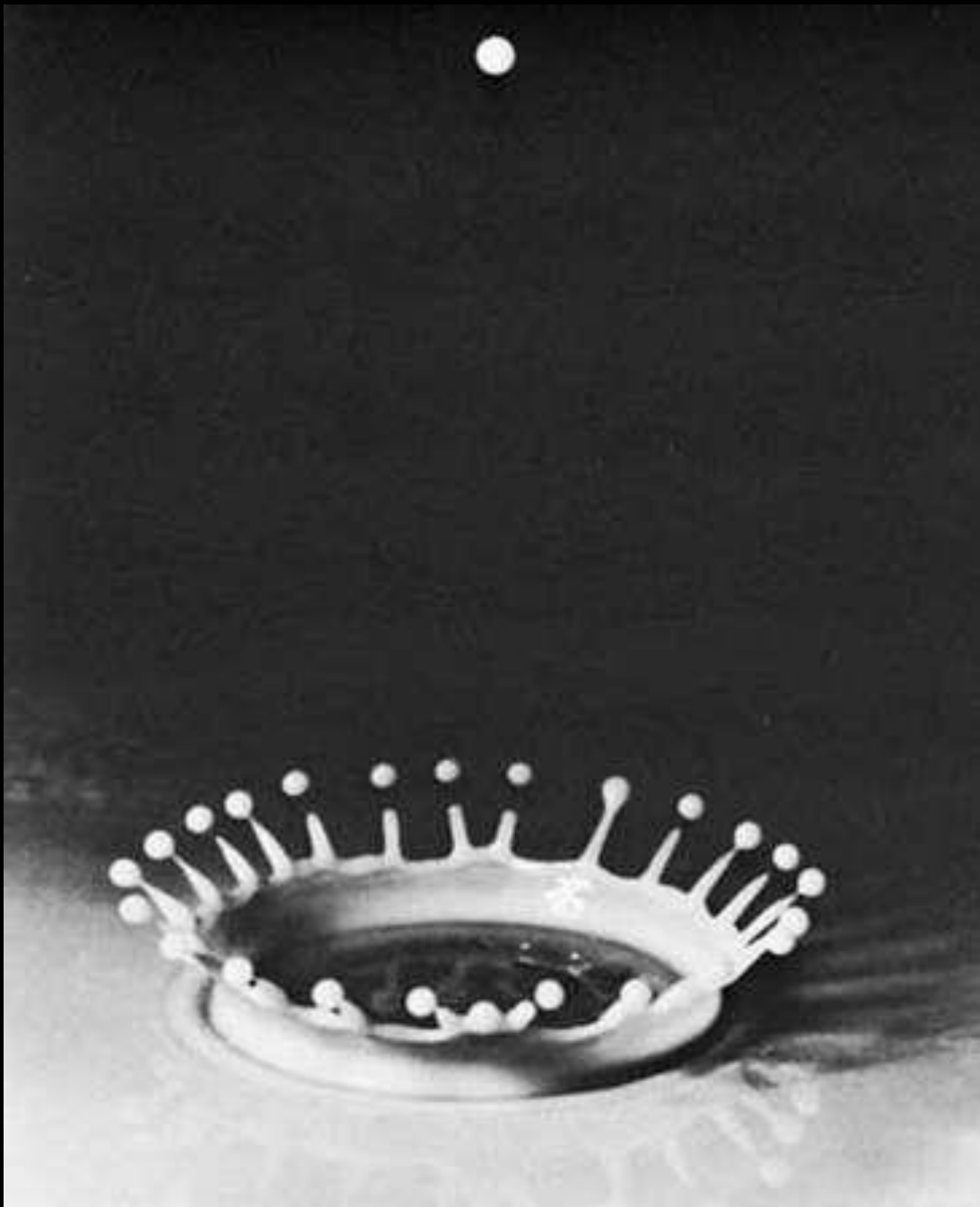
Roberto Demachy 1904



Harold Edgerton 1938



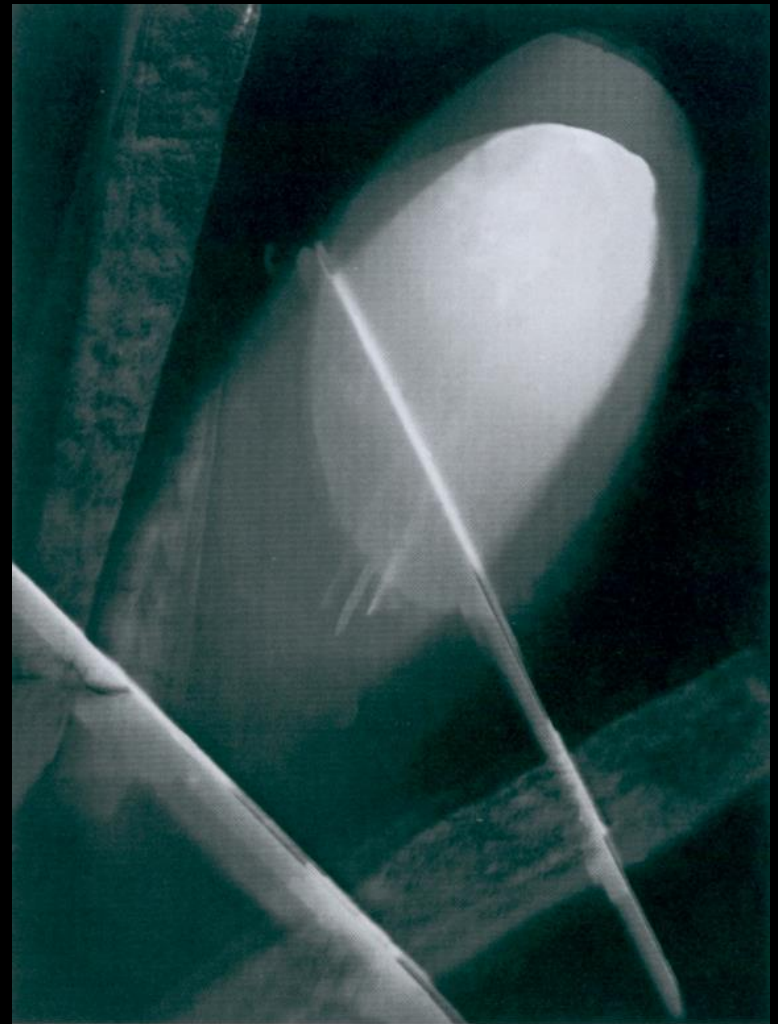
Harold Edgerton 1938





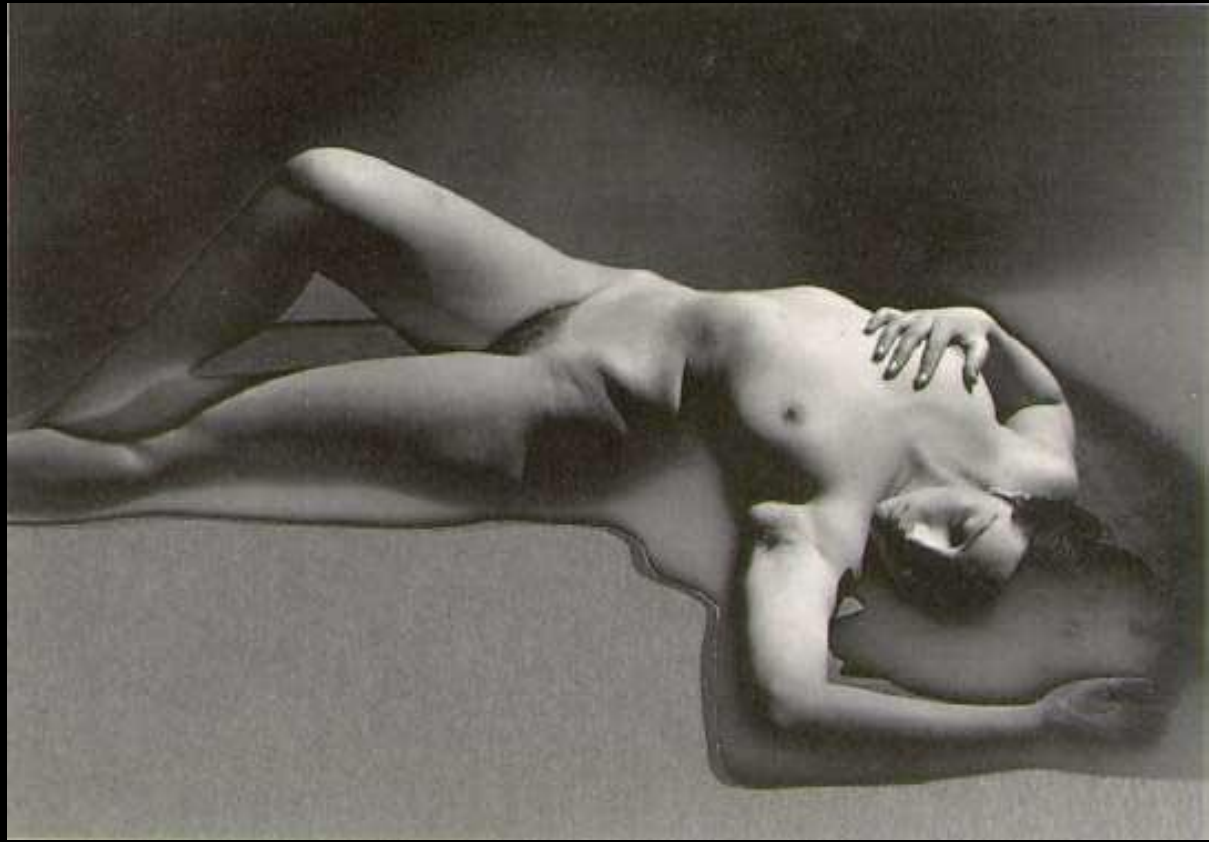
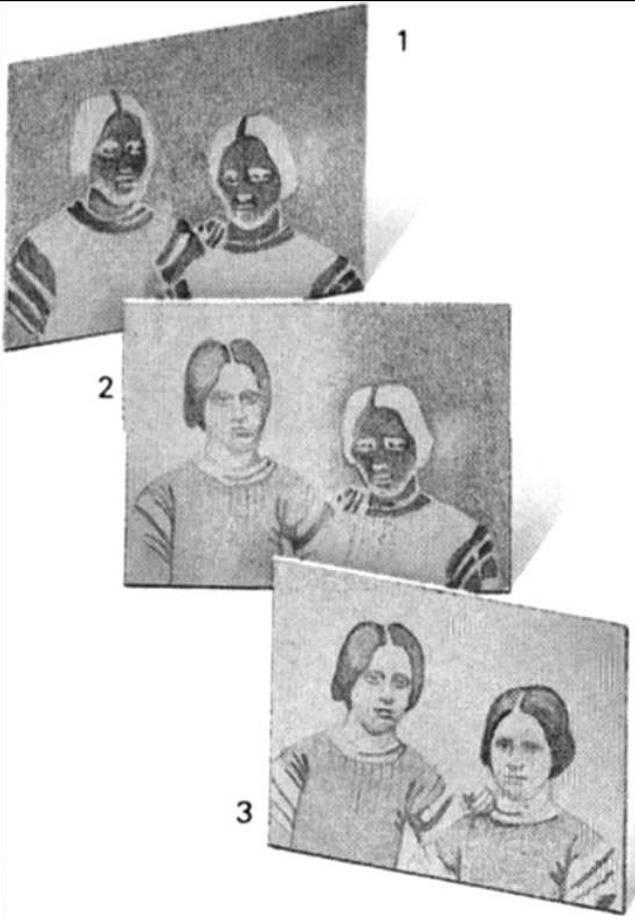
Rayograph, 1927

Man Ray



Untitled, photogram, c.1925.

László Moholy-Nagy



Man Ray
Primat de la matière sur la pensée, 1929



L'escalier, 1930

Alexander Rodchenko



Alexander Rodchenko



Alexander Rodchenko

André Kertész 1917



Nakaji Yasui 1936



STILFRIED?/KUSAKABE? Girl in heavy storm, c.1880.*

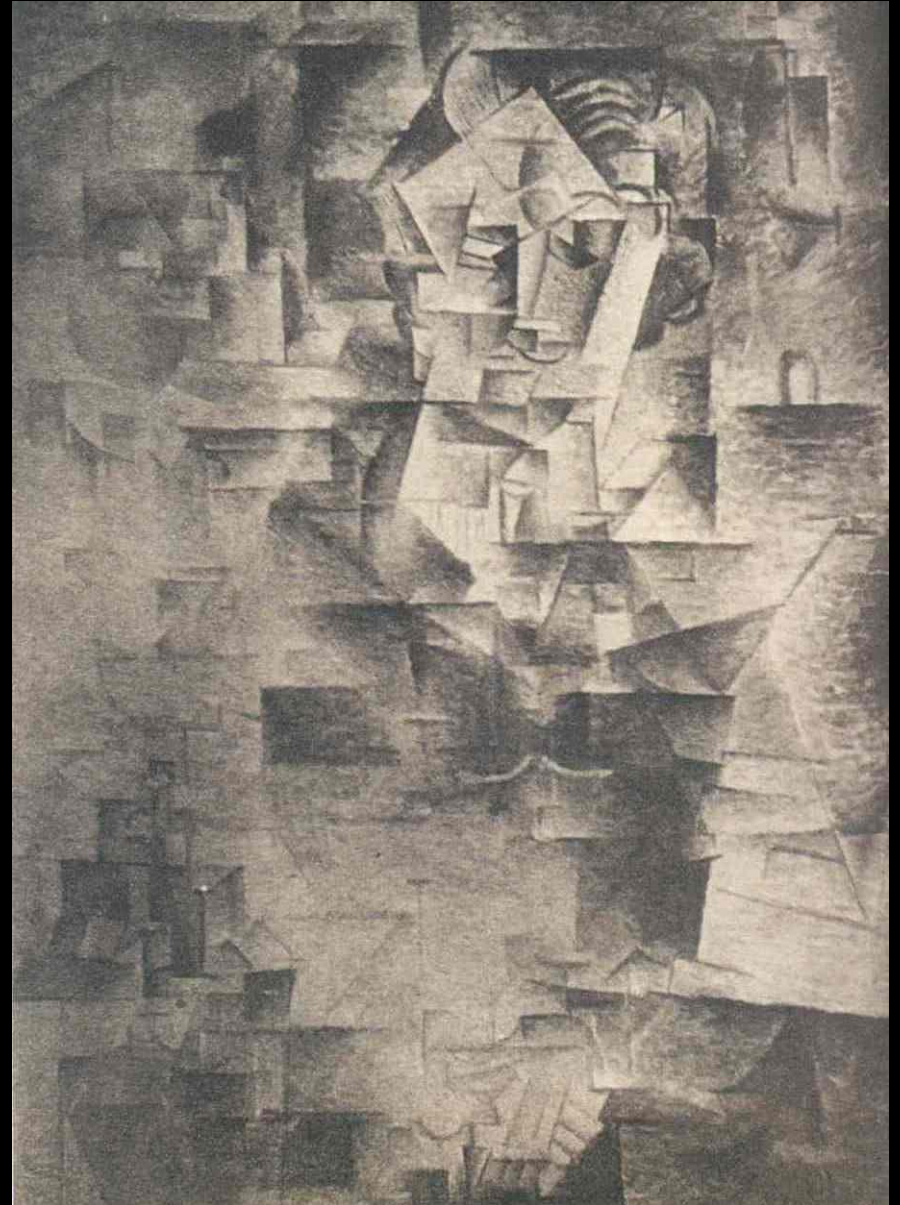
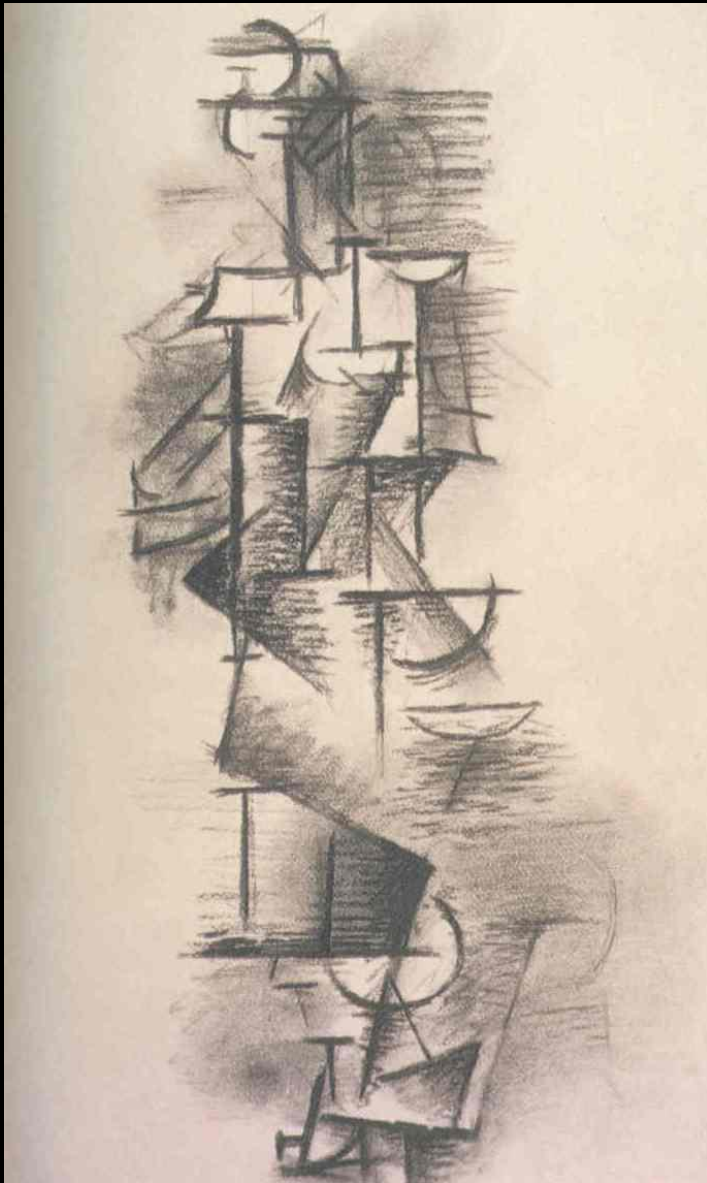


Suzuki Harunobu (1725-1770): Jeune fille visitant le sanctuaire shintô de nuit sous la tempête.
Estampe en couleurs - (27,5x20,7). Tokyo, Musée National.

Harunobu 1725-1770

**Stillfried/Kusakabe/Beato (?)
1880**

Vanguardas Europeias Picasso no Camera Work



Vanguardas Europeias Fotomontagem



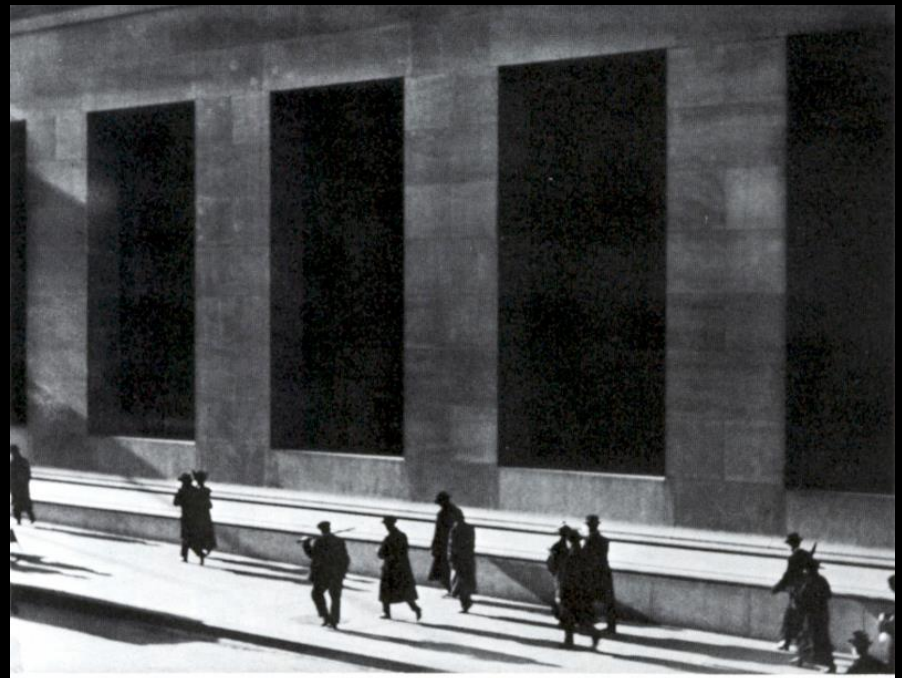
Helsinki, 1930.

Moholy-Nagy 1930



PAUL CITROEN. *Metropolis*. 1920. Photomontage. Print-room of the University of Leiden, The Netherlands.

Paul Citroen 1920



Wall Street, New York, 1915

Paul Strand 1915



Rue de Moscou, 1928

A. Rodtchenko 1928

**La trahison des images
Magritte 1929**



Duane Michals



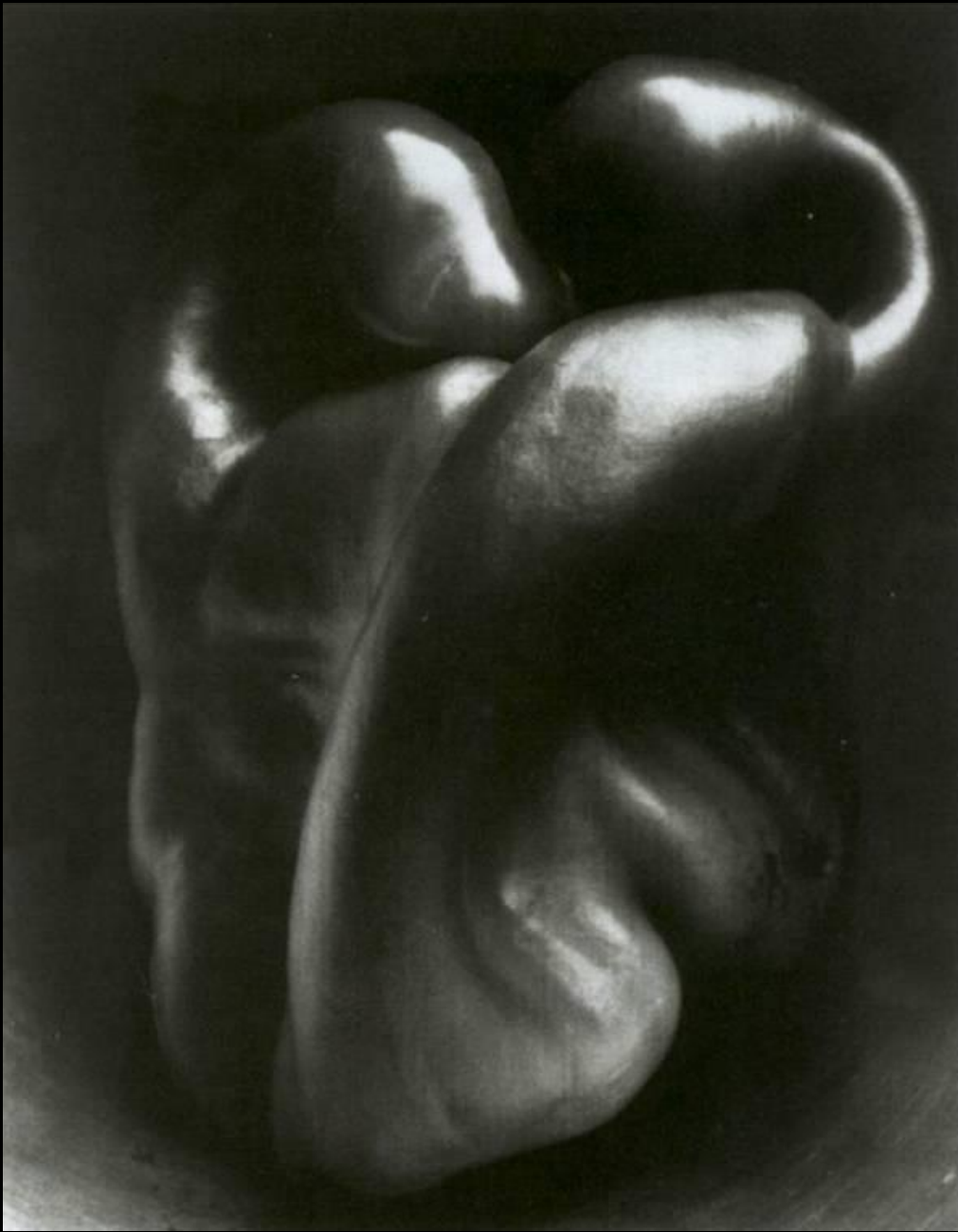
Pipa, Chema Madoz , 1999



Chauffeur, 1933

Ceci n'est pas une pipe.

Alexander Rodchenko



Group f 64

Edward Weston 1930

Isto não é um pimentão!



Alfiletero, Chema Madoz , 1999

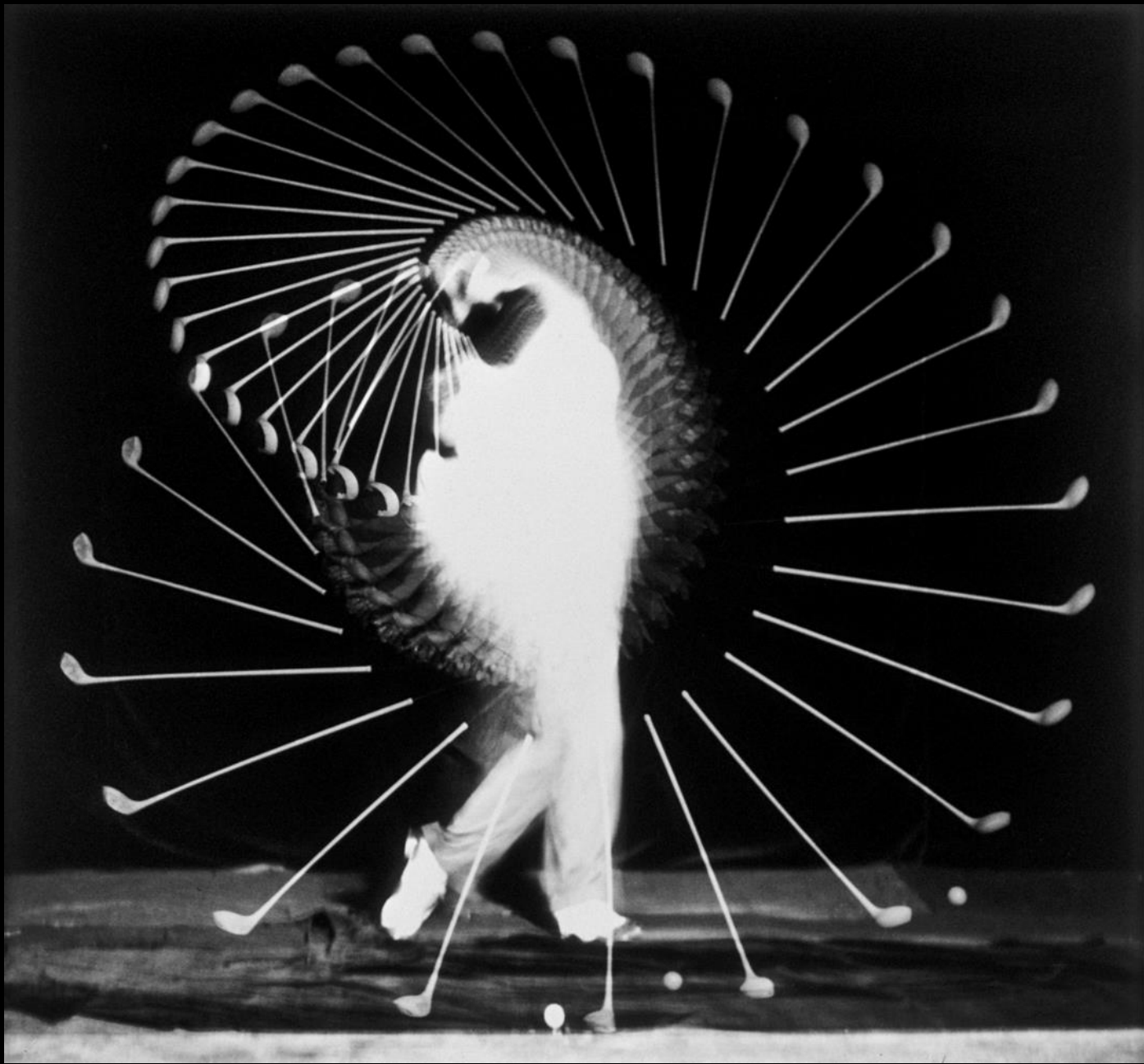


Shoji Ueda 1930 -1990





Shoji Ueda 1930 -1990

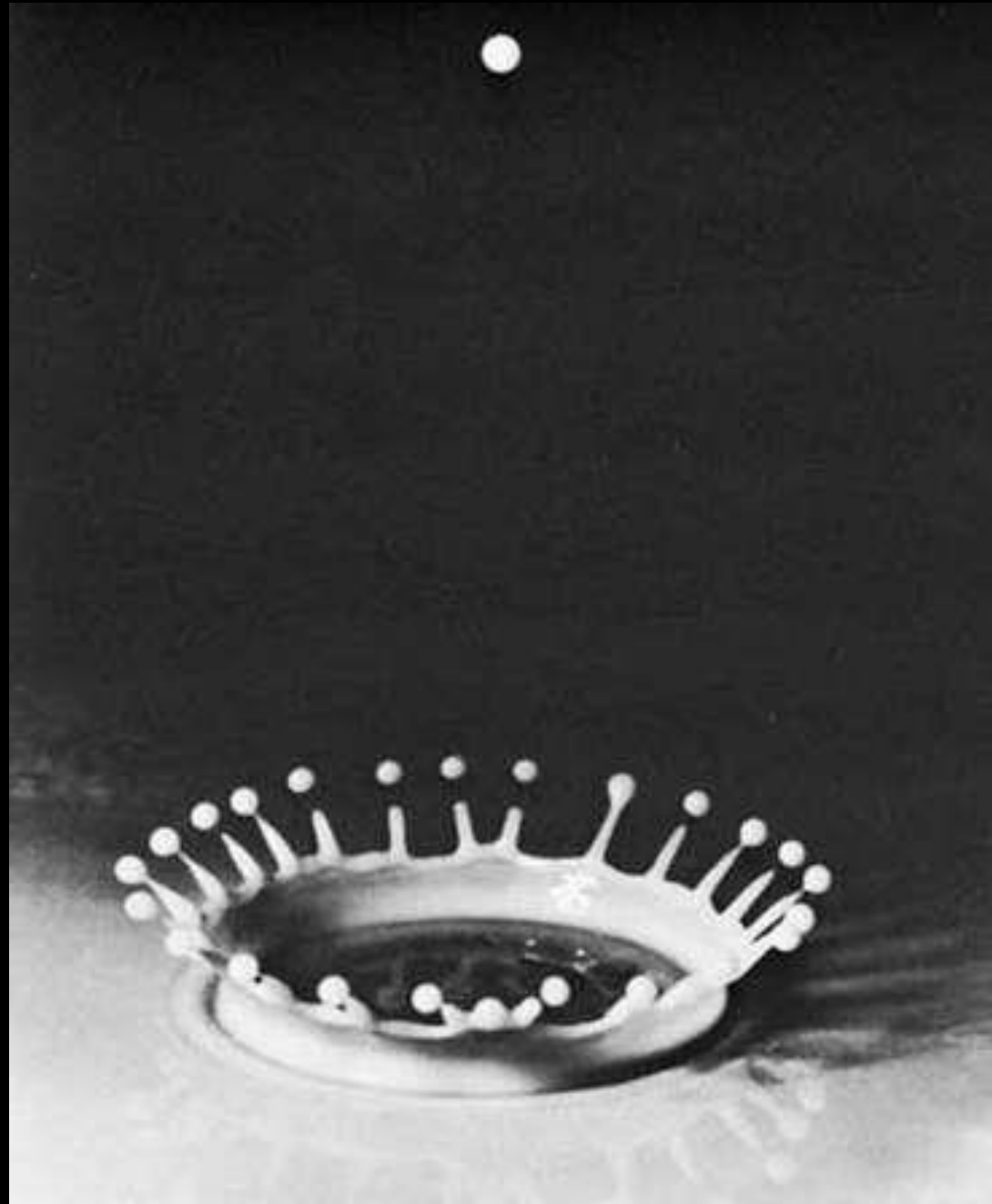


Flashes of Inspiration - Harold Edgerton - 1938

**Falling drop of milk, illuminated by
using a strobe light**

Harold Edgerton

1938



Kissing the War Goodbye Time Square
Alfred Eisenstaedt
1945



Lunch Atop a Skyscraper
Desconhecido - 1932





Henri Cartier-Bresson
1908 a 2004
Momento Decisivo



Henri Cartier-Bresson
1908 a 2004
Momento Decisivo

Henri Cartier-Bresson
Rue Mouffetard, Paris 1952
O pé direito





Henri Cartier-Bresson
1908 a 2004
Momento Decisivo



Henri Cartier-Bresson
1908 a 2004
Prostitutas Mexicanas



Small, blue and white illustration of a woman in traditional Japanese attire, holding a large, decorated parasol. The scene is set outdoors with a wooden fence and a torii gate in the background.



Small, blue and white illustration of a woman in traditional Japanese attire, holding a large, decorated parasol. The scene is set outdoors with a wooden fence and a torii gate in the background.



Rainshower
Vik Muniz



***Narcissus* Caravaggio,
1597-1599**

***Narcissus, after Caravaggio*
Vic Muniz, 2005
Pictures of Junk**



The Big White Cloud, 1903
Edward Steichen



Alfred Stieglitz
"Equivalents" 1926



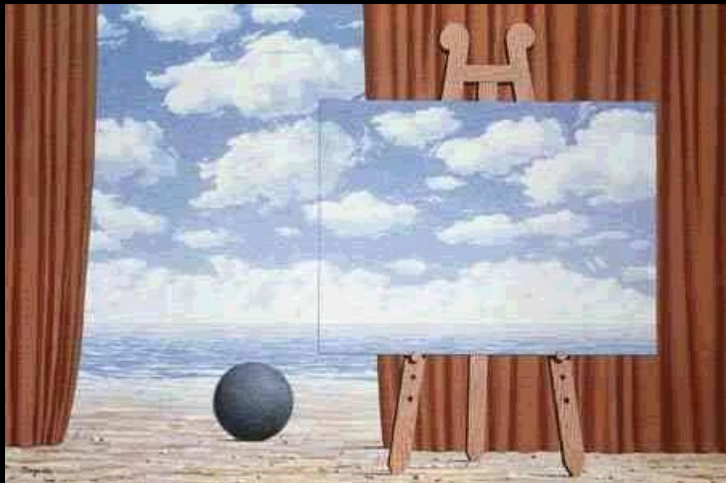
Vik Muniz
"Equivalent Series" 1993-98



L'homme au chapeau melon



Le Promesse



La belle captive



La victoire

René Magritte



Vik Muniz



Les Amants
René Magritte



**Dwarf from Naples
Joel-Peter Witkin 2006**



Lisa Lyon 1982

**Lisa Lyon
Robert Mapplethorpe 1982**



Las Meninas
Diego Velazquez, 1656

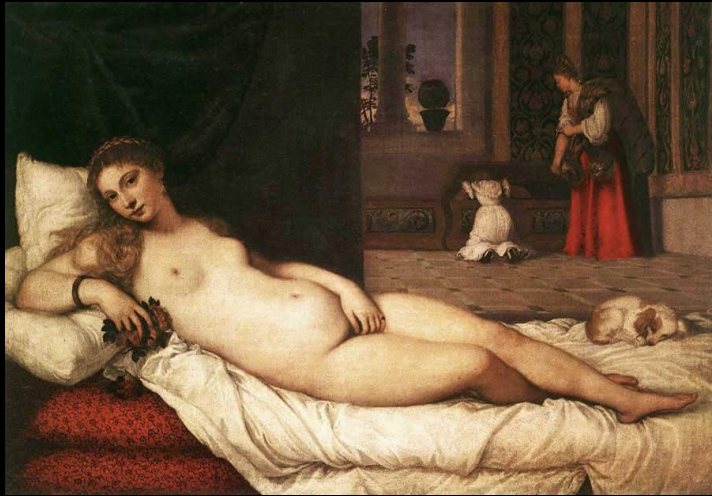


Las Meninas (after Velazquez) – Picasso 1957



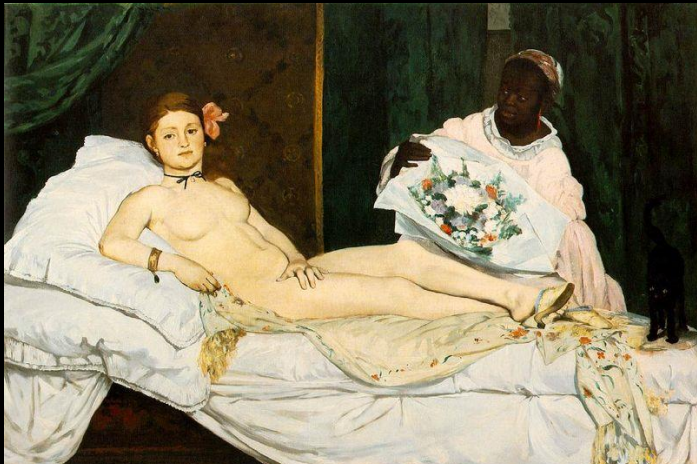
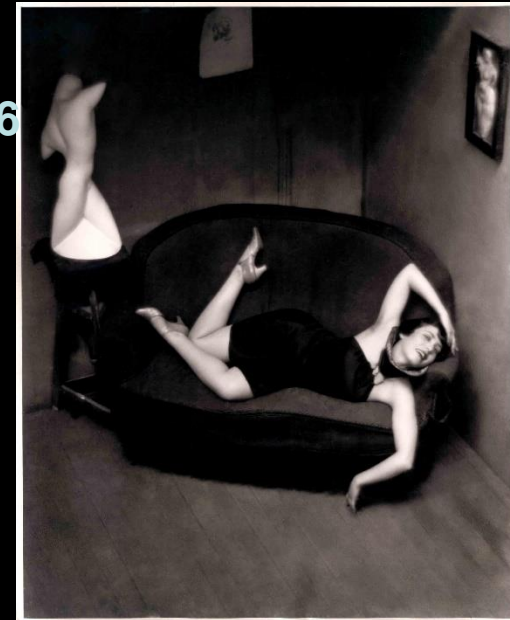
Joel-Peter Witkin 1987

La Maja Desnuda
Francisco Goya 1800/1803



Tiziano
“Venus de Urbino” (XVI)

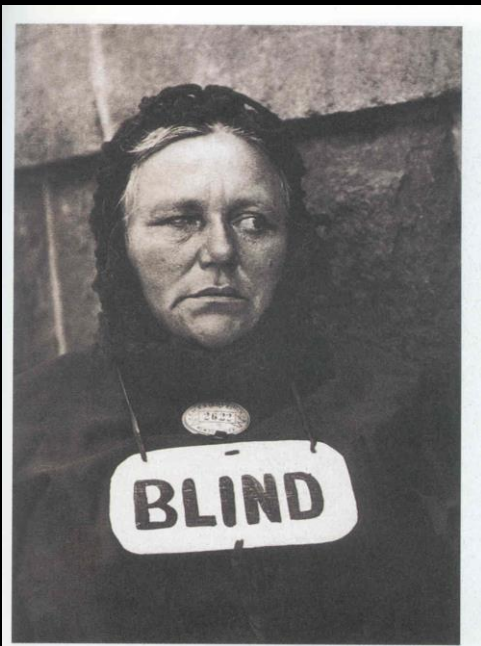
André Kertész - 1926



Édouard Manet, Olympia (1863)



Mother of the Future, 2004



Paul Strand
Photograph - New York, 1917
Photogravure
21.9 x 16.4 cm



Joel-Peter Witkin
Camera Store Window 2004



**Le Violin de Ingres
Man Ray 1924**

Gal Oppido 2003



**Bather of Valpincon
1808**

Masaru Kuroishi 1947



Worth 1000.com

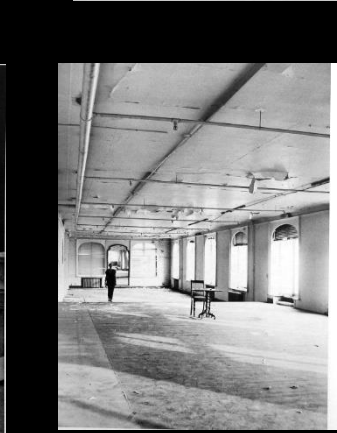
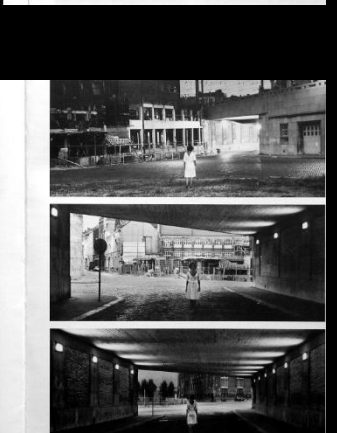
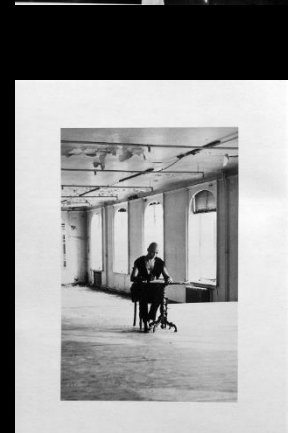
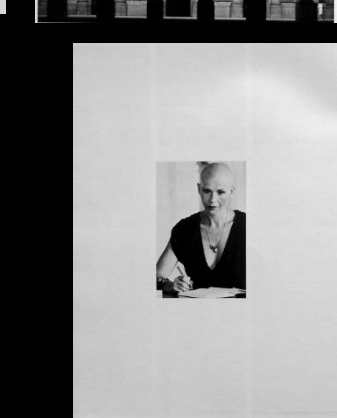
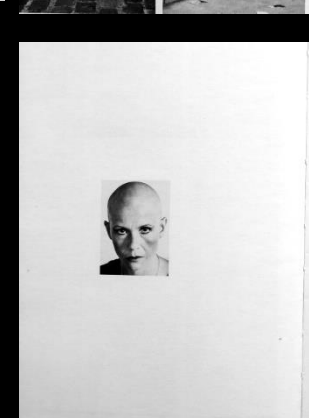
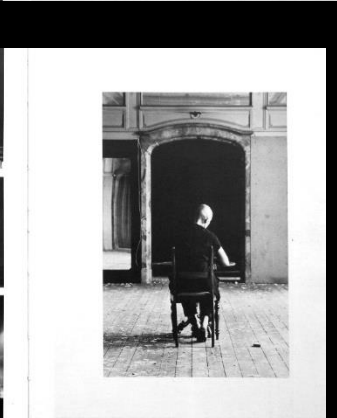
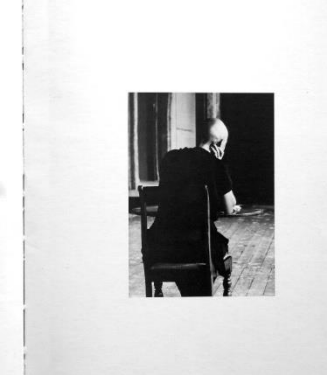
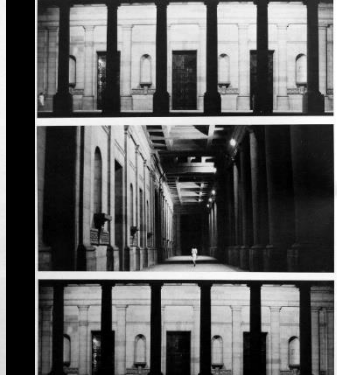
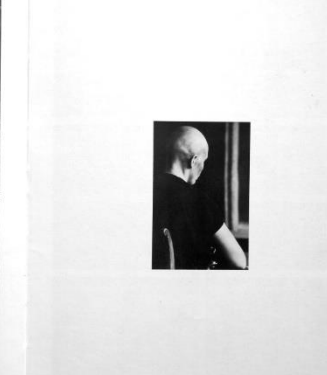
Violin de Ingres by Tombarreto



**Woman Once a Bird,
Joel Peter Witkin 1990**



Narrativas Duane Michals



Droit de Regards - 1985

Marie-Françoise Plisart & Benoît Peeters

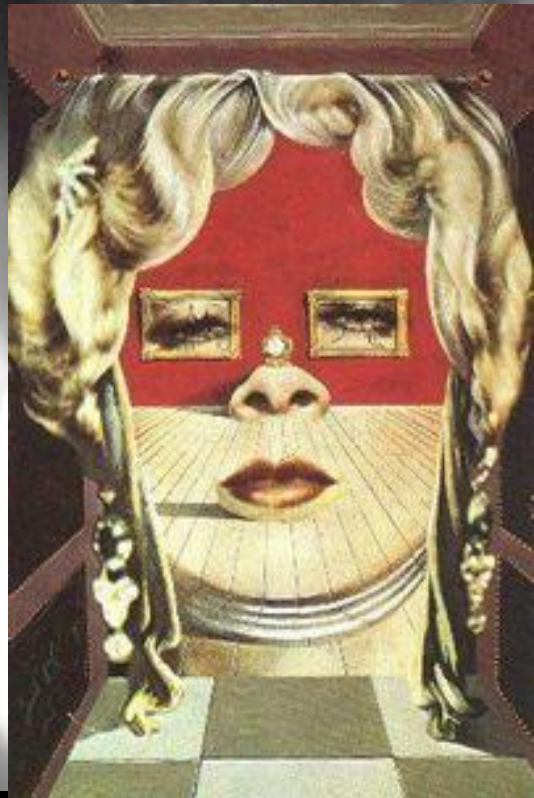
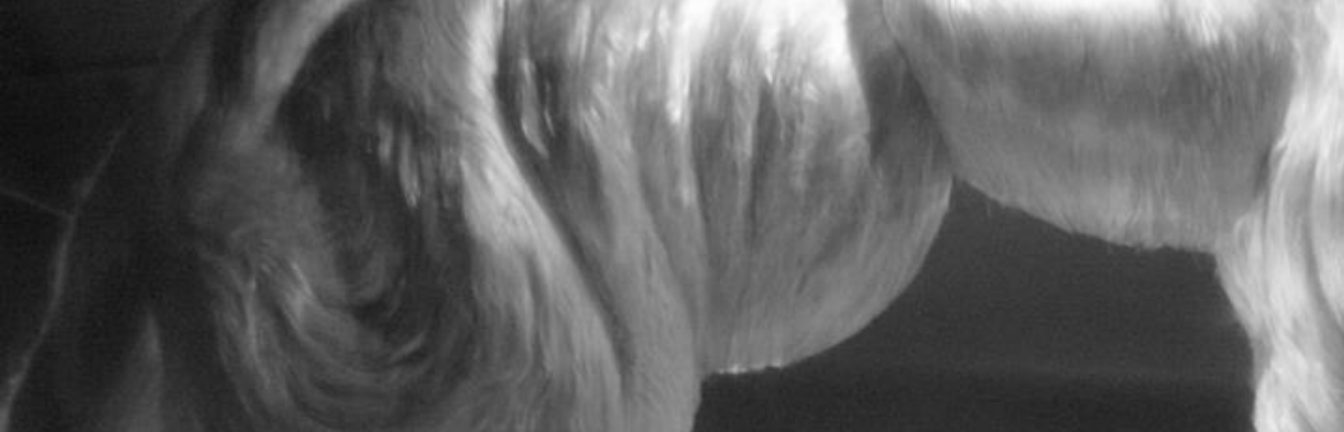
Michael Snow

Authorization





**Sala Mae West
Teatro-Museo Salvador Dalí**



Face of Mae West (Usable as a Surrealist Apartment) 1935

“Amanda Lepore como Marilyn Monroe de Andy Warhol”, David LaChapelle 2002

“ É o que diz Bacon ao falar da fotografia: ela não é uma figuração do que se vê, ela é o que o homem moderno vê. Não é simplesmente perigosa por ser figurativa, mas porque pretende reinar sobre a visão, portanto, sobre a pintura. (Gilles Deleuze)

François-Marie Banier

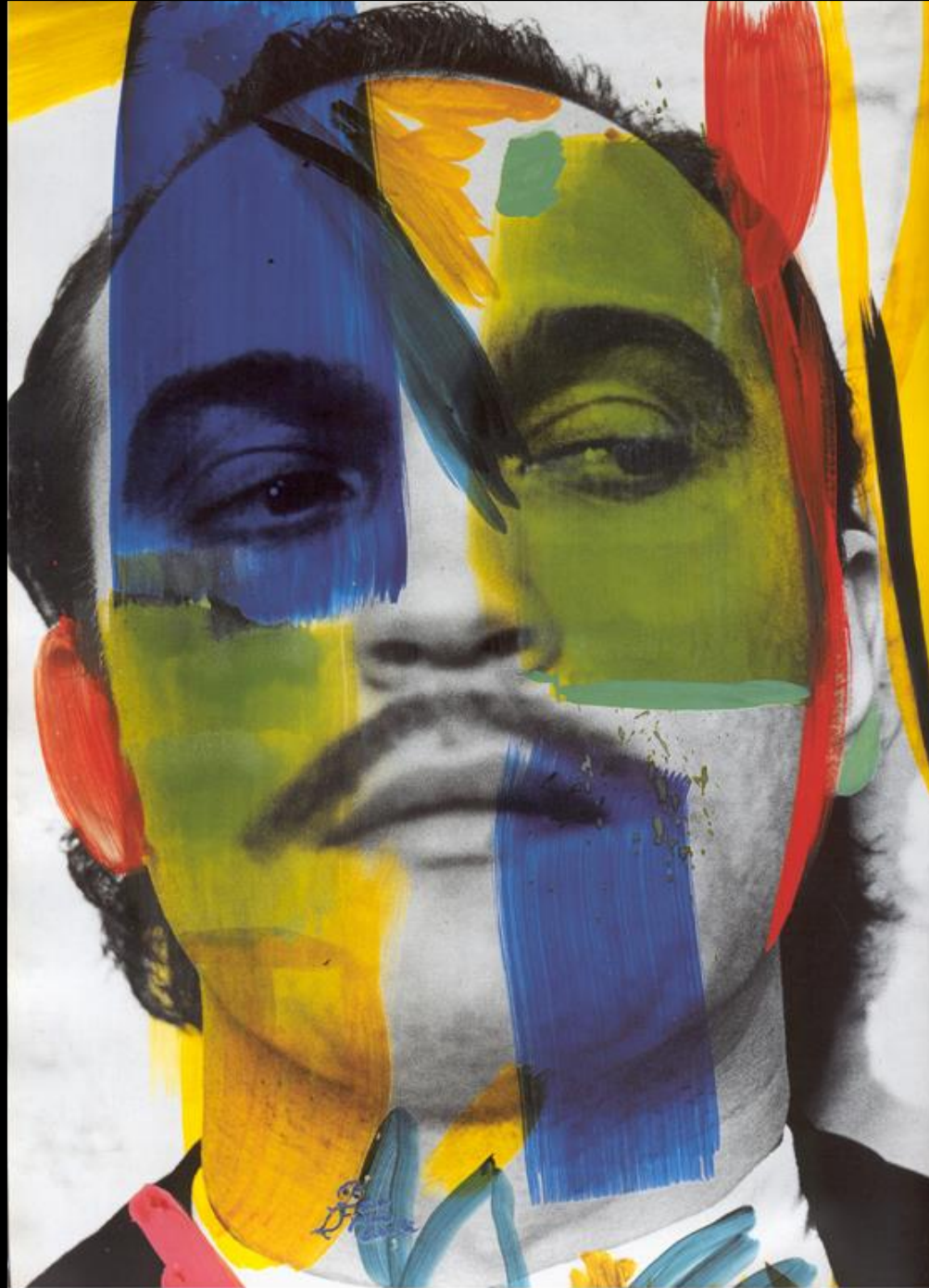
1947





Senhora Gischia e Pierral. 1999





Estou aí, sim. 1999



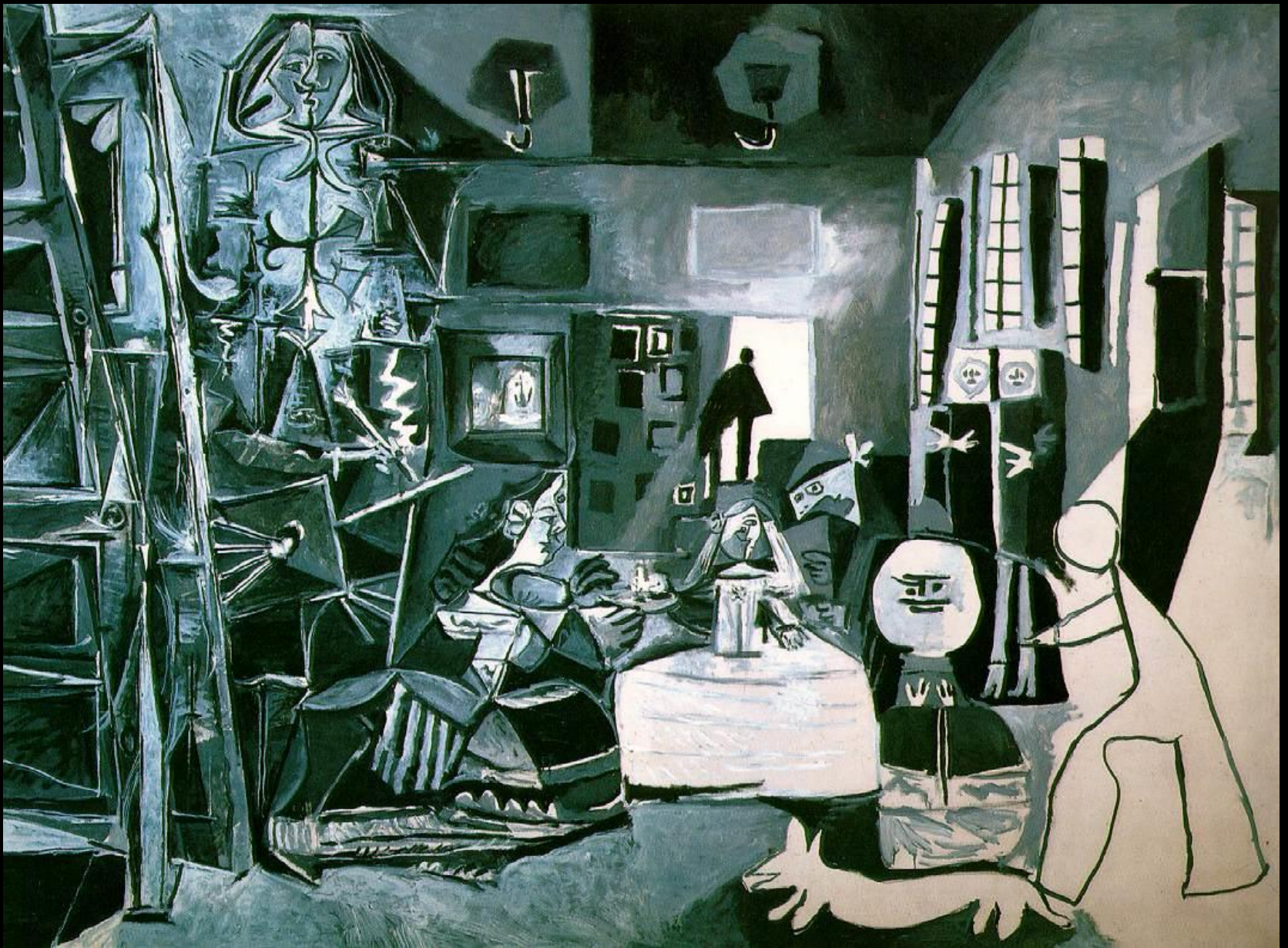
Joel-Peter Witkin

1939



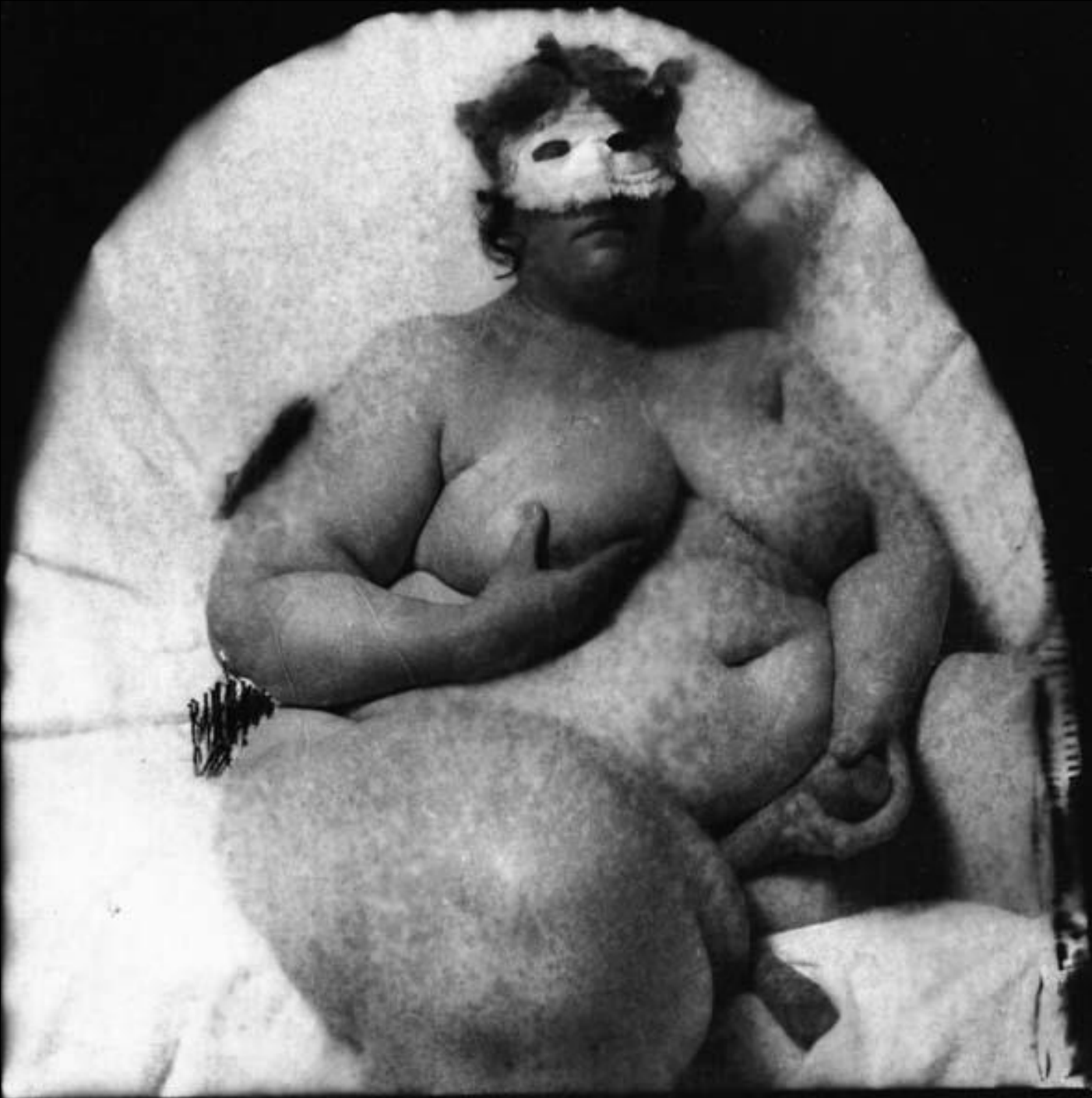
Las Meninas

Diego Velazquez, 1656



Las Meninas (after Velazquez) (1957), Picasso





Carrot Cake, 1980



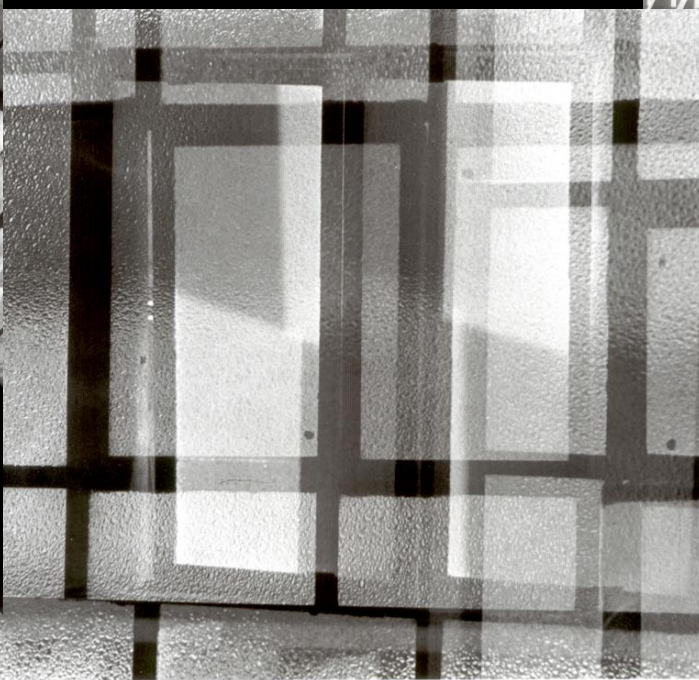
Head of a dead man, Mexico, 1980



Bee Boy, 1982

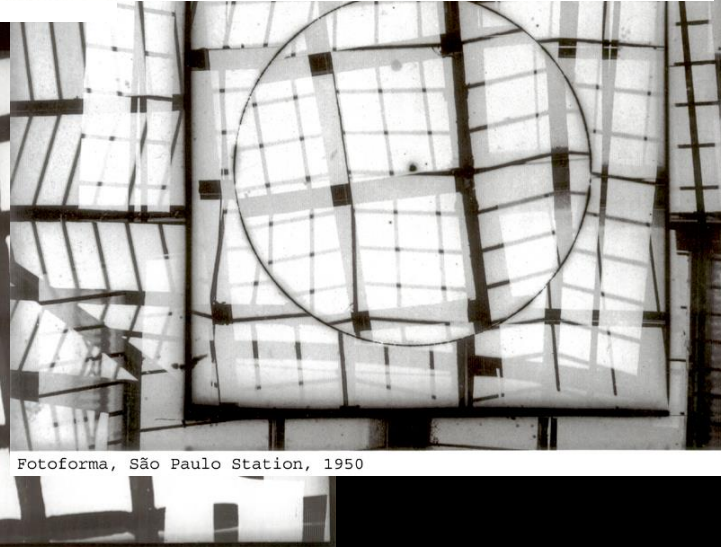
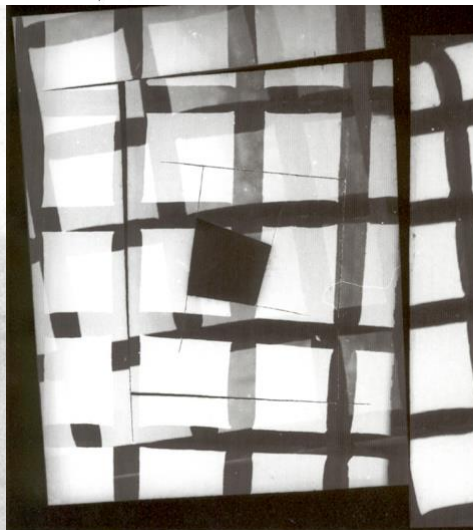
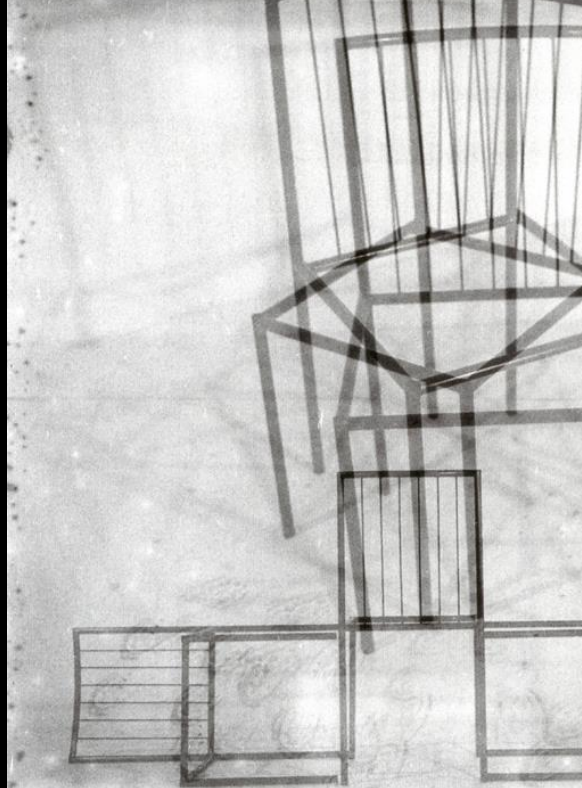


Journeys of the
Mask The History,
1984



Abstraction, São Paulo, 1950

Forma, Hommage à Simeão Leal, Rio de Janeiro, 1950



Fotoforma, São Paulo, 1949

Fotoforma, São Paulo Station, 1950

Unilabor Chair, São Paulo, 1954

Geraldo de Barros



Beauty with three nipples,
1998



Cuisine of a failed
romance, Buenos
Aires, 2003

Charles Moore, "Dog Tearing Pants of Man, 1963



Andy Warhol, "Race Riot", 1964



Napalm Girl - Nick Ut - 1972



A once and Present Time, 2007



Man Reflected, 2007



The Raft of George W. Bush (2006)

Chema Madoz

1958



























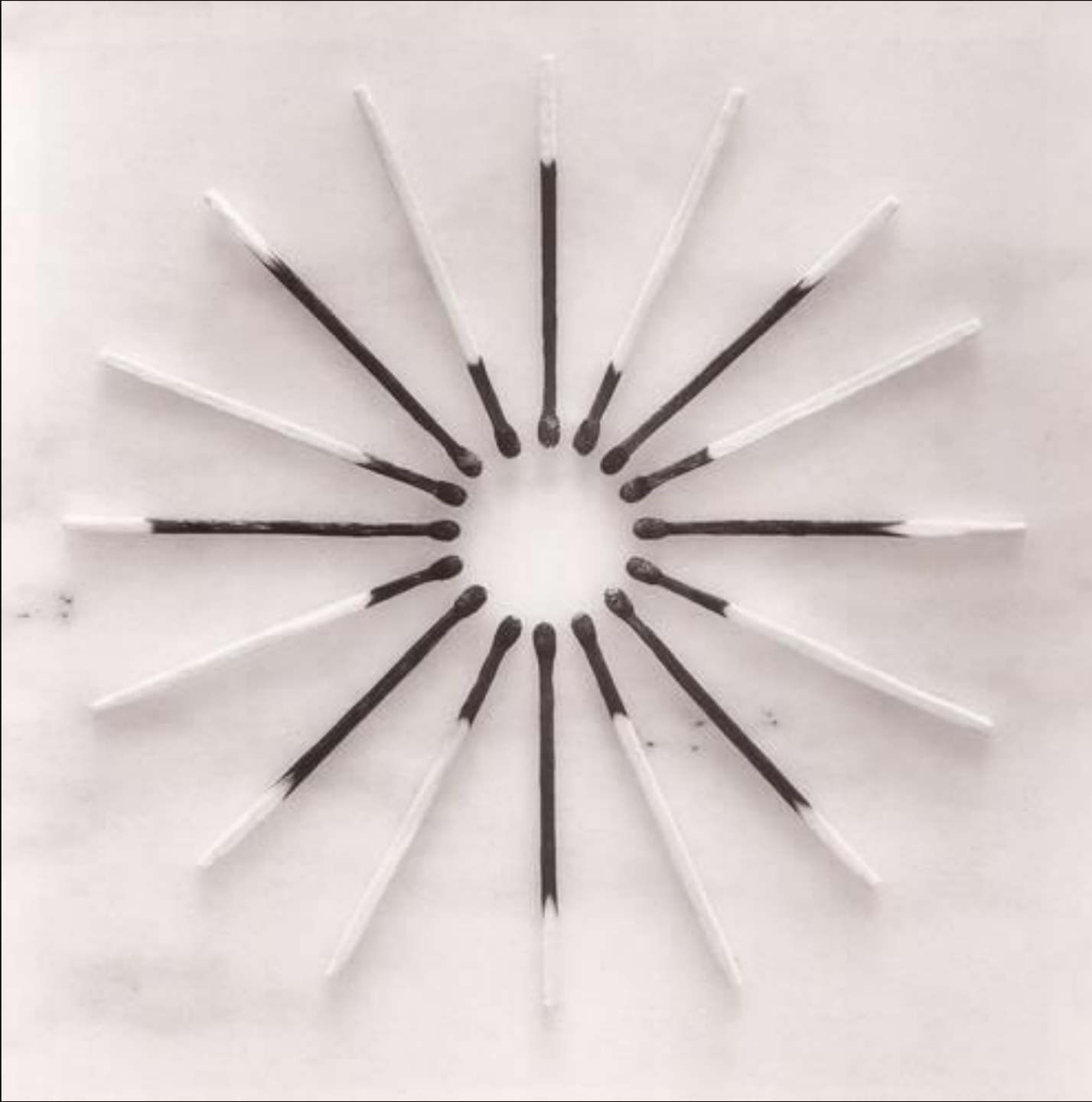








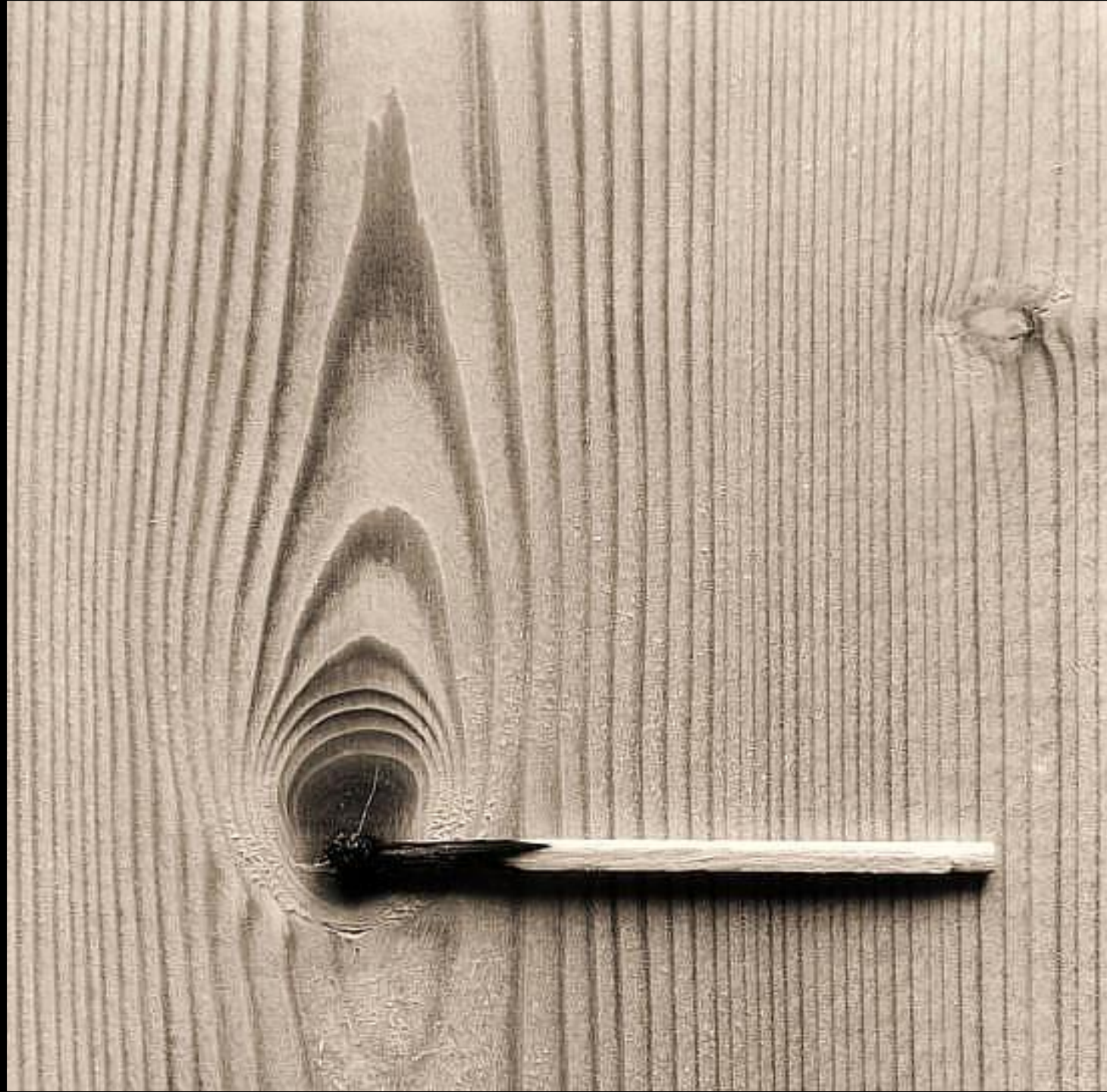










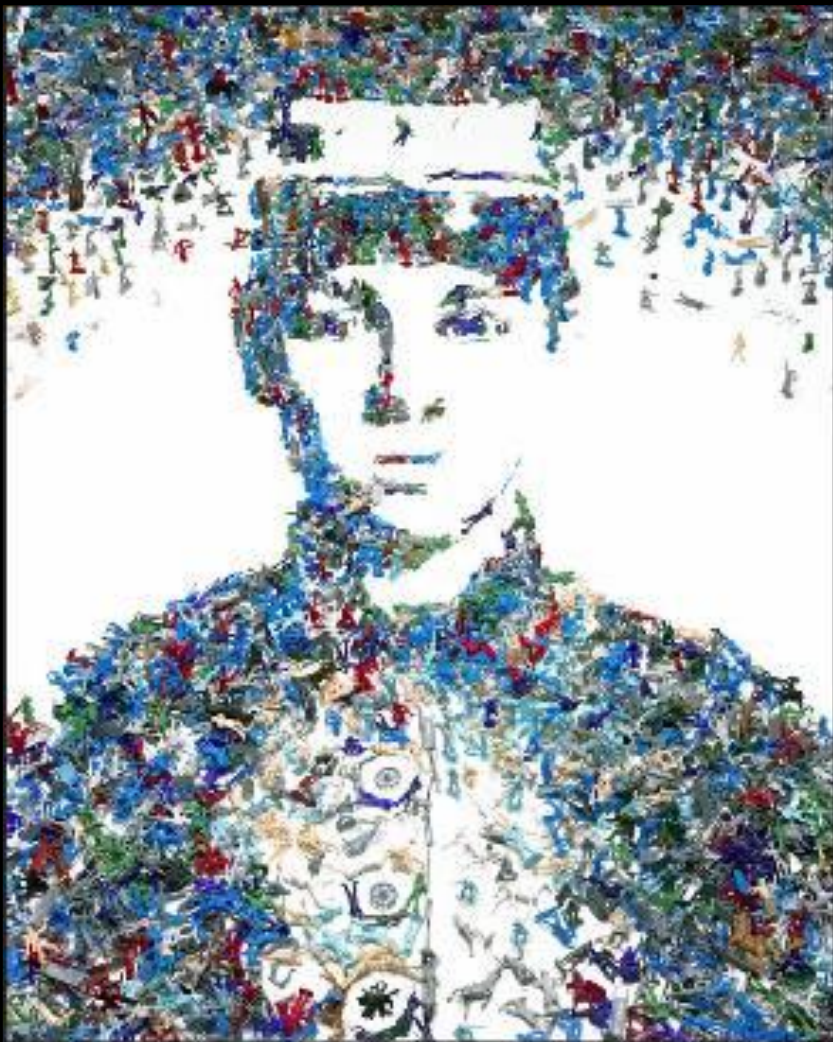




Vik Muniz

Auto-retrato





Toy Soldier

Mônadas



Che - Sopa de feijão preto



Medusa Marinara

Mid Double Monalisa





Baby Terra



Valentina, the Fastest

Sugar



Butterfly



Narcissus



Avental com detalhe da escultura “*David*”, de Michelangelo (*Accademia di Belle Arte*, Florença) em jovem virgem com guarda-chuva quebrado.



Réplica da coroa real (Museu Imperial de Petrópolis, R.J.) no Museu de Arte Contemporânea de Niterói (Oscar Niemeyer)

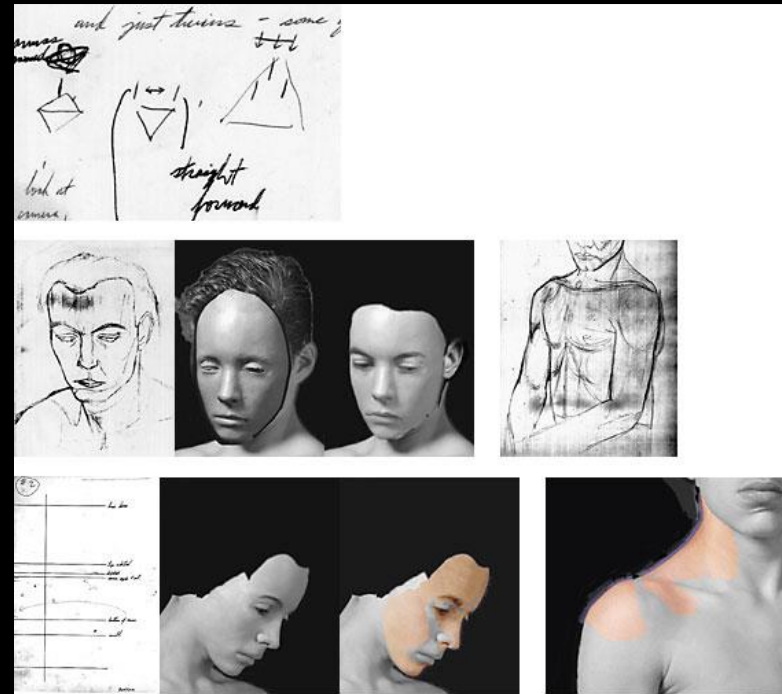


“Sky Umbrella Tibor Kalman, EFM, 1992” (MoMA/NY) em promessas com Magritte



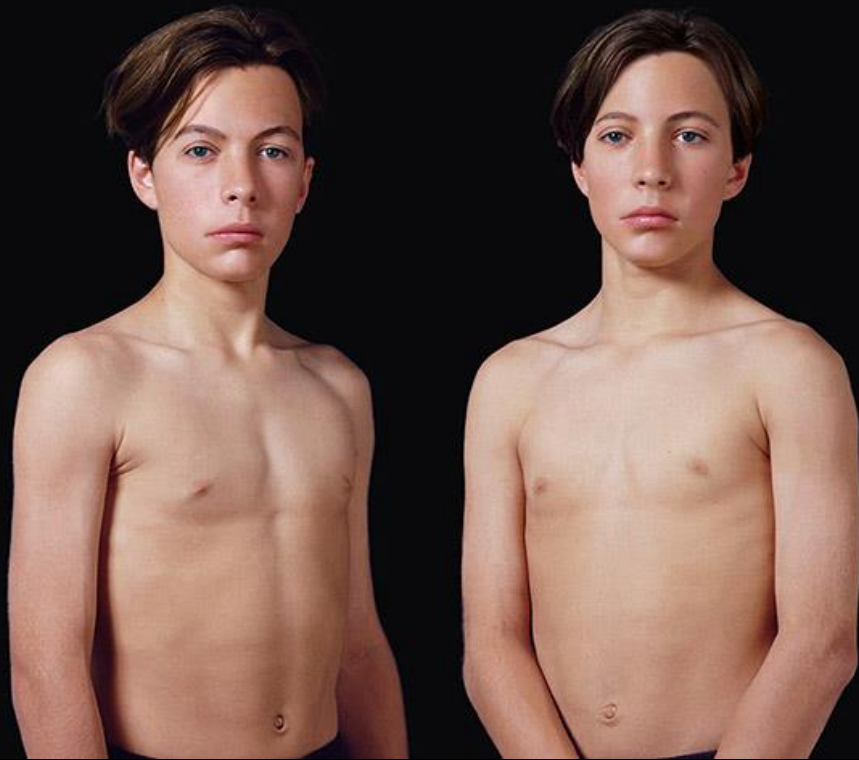
“Sky Umbrella Tibor Kalman, EFM, 1992” (MoMA/NY) em equivalências com Alfred Stieglitz.

Os programas de tratamento de imagens permitem a manipulação. Por essas e outras razões, a absorção das imagens artísticas pelas mídias constitui-se em um mercado em expansão.



<http://www.keithcottingham.com/1992/>

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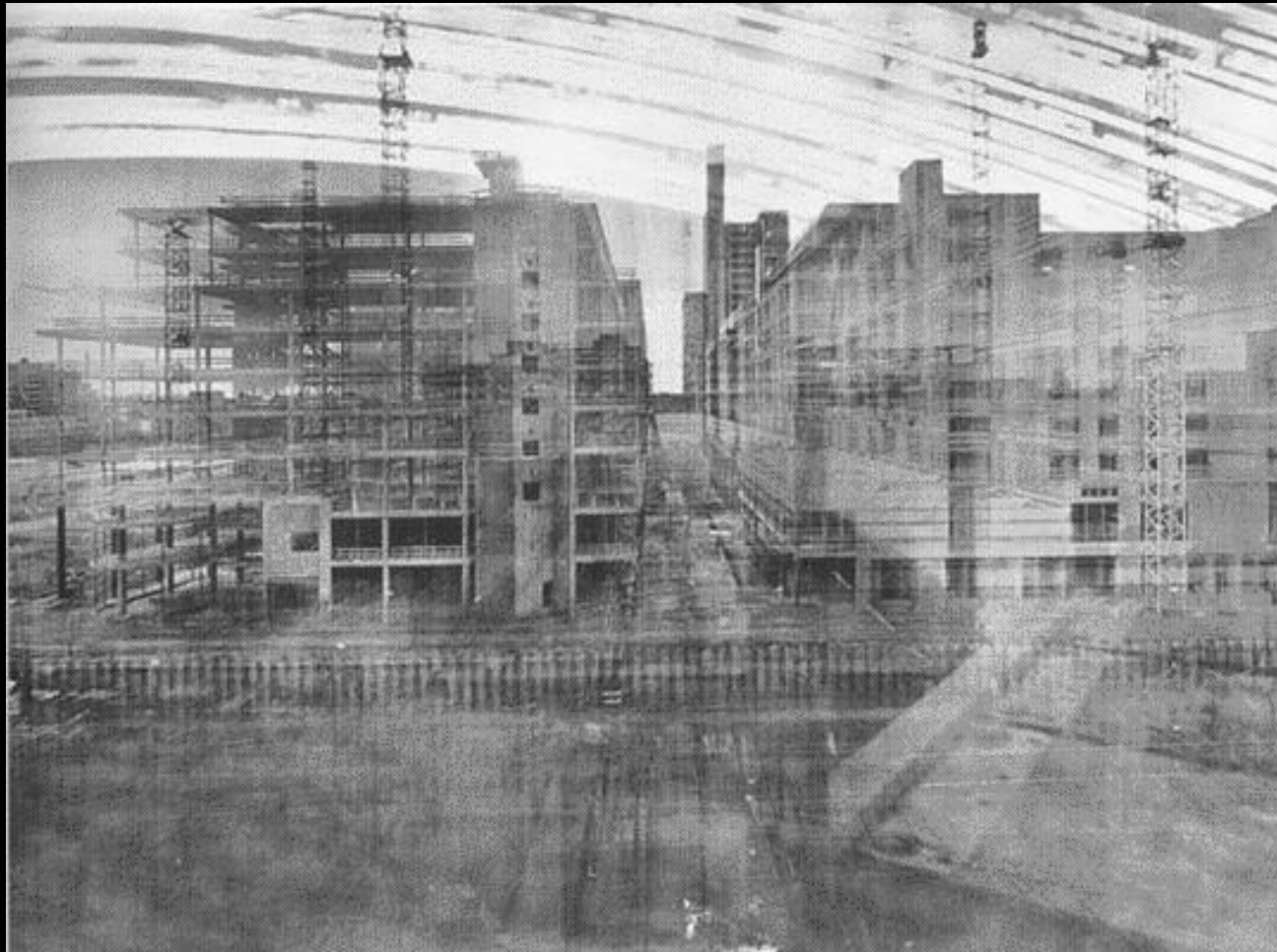


Michael Wesely - empregando uma câmara fotográfica especialmente construída e com um tempo de exposição de dois anos, condensou os trabalhos da construção na praça de Potsdam, em Berlim, numa série de fotografias em preto-e-branco, que retardam artificialmente, ao extremo, o agitado movimento no maior canteiro de obras da Europa.



Potsdamer Platz (Berlim) - Michael Wesely

Ciclo Industrial Eletro-Eletrônico



**Postdamer
Platz -
Michael
Wesely**

**25a. Bienal
São Paulo**

2002

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Figura 24 – tempo de exposição: 04/04/1997 a 04/06/ 1999

**Postdamer
Platz -
Michael
Wesely**

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São Paulo**

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Figura 25 – Tempo de exposição: 23/03/1997 a 13/12/1998

**Postdamer
Platz -
Michael
Wesely**

**25a. Bienal
São Paulo**

2002



Petite Danseuse de Quatorze Ans' de Edgar Degas (Art Institute de Chicago, EUA) e máscara veneziana sobre grafite no asfalto (para Alfred Rethel)

Noah takes a photo of himself every day for 6 years

<http://br.youtube.com/watch?v=6B26asyGKDo>

<http://www.everyday.noahkalina.com/>