

Fotografie Im 19 Jahrhundert

Museum Europäischer Kulturen (Berlin, Germany)

Fotografie in Augsburg, 1839 bis 1900 Franz Häussler, 2004 Die erste Darstellung der Geschichte der Fotografie im 19. Jahrhundert in Augsburg. So wird zugleich die örtliche Geschichte lebendig. Die Übergänge zwischen Kunst und Fotografie waren fließend, die Farbigkeit und der Erfindungsreichtum der Zeit stellen überwältigende Entdeckungen dar.

Fotografien als Sammlungsobjekte im 19. Jahrhundert Babett Forster, 2013-05-01 In Fotografien als Sammlungsobjekte im 19. Jahrhundert. Die Alphons-Stübel-Sammlung früher Orientfotografien wird dem verbreiteten Vorwurf, das 19. Jahrhundert zeichne sich insbesondere durch eine allgemeine und unbestimmte Sammelwut und eine verschwenderische Bilderflut aus, mit der Herausstellung und eingehenden Analyse der Sammlungsästhetik einer privaten Fotosammlung begegnet. Bis heute werden frühe (Reise-)Fotografien in der Regel als bloße historische Quelle der zeitgenössischen Forschung angesehen, die Ansichten mittlerweile verlorener Monumente und Landschaften preisgeben, oder man betrachtet sie als hochgeschätzte Einzelbilder berühmter Fotografen. Der vorliegende Band dagegen bietet eine umfassende Untersuchung der bereits um die Mitte des 19. Jahrhunderts begonnenen Alphons-Stübel-Sammlung früher Orientfotografien. Besonderes Gewicht wird von der Autorin dabei auf die Rekonstruktion der Auswahl-, Sammlungs- und Ordnungsleistung durch den privaten Sammler gelegt. Hier werden die Fotografien der genannten Sammlung als die Objekte erfasst, die sie zum Zeitpunkt ihrer Entstehung und im Moment ihres Erwerbs durch den Wissenschaftler und Reisenden Alphons Stübel gewesen sind, wobei dann gilt: Nicht als historisches Quellenmaterial, sondern als zeitgenössische Bildobjekte, die als Mittel der dokumentarischen und ästhetischen Anschauung fungierten, waren sie wertvolle Objekte des (alltäglichen) Gebrauchs durch den Sammler, die ihm als gereisten Betrachter das Gesehene veranschaulichten und bildästhetisch aufbereiteten.

Photography and Other Media in the Nineteenth Century Nicoletta Leonardi, Simone Natale, 2018-02-05 In this volume, leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century. In the first half of the nineteenth century, the introduction of telegraphy, the development of a cheaper and more reliable postal service, the rise of the mass-circulation press, and the emergence of the railway dramatically changed the way people communicated and experienced time and space. Concurrently, photography developed as a medium that changed how images were produced and circulated. Yet, for the most part, photography of the

era is studied outside the field of media history. The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and “new media” during a period of fast-paced change. Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications; the role of the nascent photographic press in photography’s infancy; and the development of photographic techniques as part of a broader media culture that included the mass-consumed novel, sound recording, and cinema. Featuring essays by noteworthy historians in photography and media history, this discipline-shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies. In addition to the editors, contributors to this volume are Geoffrey Batchen, Geoffrey Belknap, Lynn Berger, Jan von Brevern, Anthony Enns, André Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortoleva, Steffen Siegel, Richard Taws, and Kim Timby.

Modedefotografie in Deutschland 1929-1955 Johannes Christoph Moderegger, 2000 Was ich nicht weiß, macht mich nicht schwarz soll Norbert Leonard gesagt haben, einer der Fotografen, dessen Werk beispielhaft für die Zerrissenheit der wilden 20er bis 50er Jahre steht. Gute Schule im väterlichen Betrieb, guter Start in den Beruf. Kometenhafter Aufstieg in DIE MODE, einer Modezeitschrift, die der Versuch der Nationalsozialisten war, eine deutsche VOGUE zu gründen. Dann: KZ und doch dort Karriere als Geldfälscher für die Nazis, Flucht vom Todesmarsch in den letzten Tagen des Krieges nach Palästina. Doch seine Geschichte hört hier nicht auf, im Gegenteil, er kam zurück und fotografierte für den STERN, bis ihn die Parkinsonsche Krankheit daran hinderte. Modedefotografie im dritten Reich - eine Zeitgeschichte.

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.

Fotografien vom Alltag - Fotografieren als Alltag Museum Europäischer Kulturen (Berlin, Germany), 2004

Bilder vom Tod Dorle Dracklé, 2001

Encyclopedia of Nineteenth-Century Photography John Hannavy, 2013-12-16 The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important ‘first’ in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being ‘a solution in search of a problem’ when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

Photography's Orientalism Ali Behdad, Luke Gartlan, 2013-10 This volume evolved from Zoom out: the making and the unmaking of the 'Orient' through photography, held at the Getty Research Institute, Los Angeles, May 6-7, 2010--ECIP data view.

Licht fangen Matthias Winzen, 2009

Hybrid Photography Sara Hillnhuetter, Stefanie Klamm, Friedrich Tietjen, 2021-04-08 This book explores the territories where manual, graphic, photographic, and digital techniques interfere and interlace in sciences and humanities. It operates on the assumption that when photography was introduced, it did not oust other methods of image production but rather became part of ever more specialized and sophisticated technologies of representation. The epistemological break commonly set with the advent of photography since the nineteenth century has probably been triggered by photographic techniques but certainly owes much to the availability of a plethora of hybrid media—media that influence the relation of sciences, humanities, and their methods and subjects. This book will be of interest to scholars in art and visual culture, photography, and history of photography.

Fotografie und Geschichte Jens Jäger, 2009-09-14 Die Historische Bildforschung wird in der Geschichtswissenschaft immer wichtiger. Vor allem für die Geschichte des 19. und 20. Jahrhunderts liegen mit unzähligen Fotografien umfangreiche Bildquellen vor. Jens Jäger gibt einen knappen Überblick über die Geschichte der Fotografie und führt anhand zahlreicher Beispiele vor, wie diese Quellen historisch analysiert werden können. Er bezieht sich dabei auf Fotografien von Arbeit und Industrie, auf Propaganda- und Kriegsbilder sowie auf die Fotografie von Körpern und die Kolonial- und Reisefotografie. Der

Band vermittelt Studierenden das nötige Rüstzeug für eigene Analysen historischer Fotografien.

Photographie als Medium der Architekturinterpretation Rolf Sachsse, 2011-05-02 Keine ausführliche Beschreibung für Photographie als Medium der Architekturinterpretation verfügbar.

Photographie, Malerei und visuelle Wahrnehmung bei Theodor Fontane Nora Hoffmann, 2011-09-29 Dass Gemälde, Spiegel und Fensterblicke in den Romanen des Kunstkenners Fontane zentrale Funktionen erfüllen, zählt zum Forschungskonsens. Bisher außen vor geblieben ist dabei jedoch die Rolle der Photographie, die immerhin als bedeutendstes Bildmedium des 19. Jahrhunderts gilt und einschneidende Wahrnehmungsveränderungen mit sich brachte. Diese Lücke schließt nun die erste umfassende medienästhetisch ausgerichtete Studie zum Themenkomplex Bilder und Visualität bei Theodor Fontane. Neben dem kontrastiven Einsatz der Bilder, die erst in der historischen Einbettung angemessen als literarische Motive gewürdigt werden können, widmet sich die Studie an Bildern geschulten Wahrnehmungsweisen bei Fontane. Die Untersuchung weist in den Wanderungen durch die Mark Brandenburg verschiedene bildanaloge Seh- und Beschreibungsarten Fontanes nach und zeigt anhand ausgewählter Romane (Cécile, L'Adultera, Effi Briest, Mathilde Möhring), wie sich seine durch die Bildmedien angeregte Reflexion über die Unzuverlässigkeit und Subjektivität der menschlichen Wahrnehmung in der differenzierten Gestaltung der Sehweisen seiner Figuren widerspiegelt.

Gesellschaft und Photographie Formen und Funktionen der Photographie in England und Deutschland 1839-1860 Jens Jäger, 2013-11-11 Die Photographie gehört zu den Selbstverständlichkeiten des modernen Lebens. Alltäglich werden wir mit photographischen Bildern konfrontiert, in Illustrierten, der Werbung, Büchern usw. Photochemische Prozesse lieferten die Grundlage für den Film, später für das Fernsehen. Am Ende des 20. Jahrhunderts wird die Bildproduktion zunehmend auf elektronischen, digitalen Weg durchgeführt. Den alten photographischen Verfahren wird ein baldiger Tod prophezeit, aber: Totgesagte leben länger. Obwohl, wie es so schön heißt, diese Arbeit ohne fremde Hilfe abgefaßt worden ist, habe ich doch die angenehme Pflicht jenen zu danken, die mit Anregungen und Kritik zur Entstehung dieser Dissertation beigetragen haben. Besonderer Dank gebührt Prof. Dr. Wohlfeil, der mir den Umgang mit Bildern als historische Quellen nahelegte. Dem Deutschen Historischen Institut in London und seinen Mitarbeitern sowie dem DAAD gebührt großer Dank dafür, daß sie mir den Forschungsaufenthalt in England ermöglichten. Herrn Prof. Troitzsch, der die Arbeit über die Jahre begleitete, bin ich zu Dank verpflichtet. Viele Anregungen und Hinweise verdanke ich Herrn PD Alf Lüdtke vom Max-Planck Institut für Geschichte in Göttingen und Herrn Prof. Klaus Tenfelde. Frau Dr.

Gipsmodell und Fotografie im Dienste der Kunstgeschichte 1850-1900 Andrea Domanig, Rainald Franz, 2012-10-01

Museum, Photographie und Reproduktion Ulfert Tschirner, 2014-03-15 Die Sammlungen von Abgüssen, Kopien und Abbildungen, die in den kulturhistorischen Museen des 19. Jahrhunderts zusammengetragen wurden, sind vielfach in

Vergessenheit geraten. Manche überdauern als Ruinen der Museumsgeschichte in verborgenen Magazinkellern. In einer exemplarischen Annäherung an dieses bisher unerschlossene Material zeigt Ulfert Tschirner, wie sich darin Spuren und Schichten einer Mediengeschichte der Museen finden lassen. Die unterschiedlichen Gebrauchsweisen und Bewertungen des Mediums Photographie illustrieren dabei eindrucksvoll, wie die Begriffe der Originalität und Authentizität erst im Umgang mit Reproduktionen allmählich an Plausibilität und Relevanz für das Museum gewannen.

Das politische Bild Elke Grittmann, 2017-07-03 Fotografien, seit fast 100 Jahren fester Bestandteil der Berichterstattung in der Presse, haben seit den 1990er Jahren deutlich an Bedeutung gewonnen. Unter zunehmendem Konkurrenzdruck, deutlichem Leserschwund und im Zuge der Digitalisierung haben die Zeitungsverlage verstärkt auf Fotos als so genannte Eye Catcher gesetzt. Diese scheinbare Oberflächlichkeit hat der Pressefotografie vor allem in der politischen Kommunikationsforschung erhebliche Kritik eingebracht: Alte Topoi von der Bilderflut, der Informationslosigkeit und vom Zerfall einer rational-argumentativen Sprachkultur prägen die Diskussion. Die wissenschaftliche Aufarbeitung steht jedoch erst am Anfang und verläuft sich in den Bruchstellen zwischen den Fachgrenzen. Angesichts dieser Situation hat sich die vorliegende Arbeit zum Ziel gesetzt, eine theoretische Fundierung und empirische Analyse zu leisten, die die Strukturen und Strategien der Pressefotografie als Teilbereich des Foto-Journalismus systematisch offen legt und insbesondere die pressefotografische Politikberichterstattung in den Blick nimmt. Für den Bereich des Fotojournalismus und der Pressefotografie wird zunächst ein Überblick über die bisherigen Forschungsansätze und -ergebnisse in Kommunikations-, Kultur- bzw. Bild- und Politikwissenschaft gegeben, der sich auch speziell auf die Politikberichterstattung bezieht. Pressefotografie ist eindeutig durch inhaltliche Konventionen und routinisierte Darstellungsweisen wie bildästhetische Gestaltungskriterien geprägt. In Anknüpfung an den Konstruktivismus, an kunstwissenschaftliche Bildtheorien und die Systemtheorie wird ein theoretischer Rahmen entwickelt, durch den sich diese spezifischen Strategien des Fotojournalismus bzw. der Pressefotografie als Teilsystem des Journalismus als Programme begreifen und beschreiben lassen.

Fontanes Medien Peer Trilcke, 2022-11-21 Theodor Fontane war, im durchaus modernen Sinne, ein Medienarbeiter: Als Presse-Agent in London lernte er die innovativste Presselandschaft seiner Zeit kennen; als Redakteur in Berlin leistete er journalistische Kärnerarbeit; er schrieb Kritiken über das Theater, die bildende Kunst und die Literatur – und auch seine Romane wie seine Reisebücher sind stets Medienprodukte, als Serien in in Zeitungen und Zeitschriften platziert, bevor sie auf dem Buchmarkt erschienen. Der vorliegende Band dokumentiert die Ergebnisse eines internationalen Kongresses, veranstaltet 2019 vom Theodor-Fontane-Archiv in Potsdam. Die ebenso rasante wie umfassende Medialisierung und Vernetzung der Gesellschaft im Laufe des 19. Jahrhunderts wird dabei als produktive Voraussetzung der schriftstellerischen Tätigkeit Fontanes begriffen. Eingebettet in ein weit verzweigtes Netz der Korrespondenz und der postalischen Textzirkulation, vertraut mit den Routinen und Publika der periodischen Massenpresse, für die er sein Leben lang schrieb,

und auf vielfältige Weise geprägt von der visuellen Kultur seiner Zeit wird Theodor Fontane als gleichermaßen journalistisch versierter wie ästhetisch sensibler Grenzgänger erkennbar.

Fotos--"schön und nützlich zugleich" Irene Ziehe,2006

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