

AHST 4342-001 (85802)  
History of Media and New Media Art  
Fall 2012  
Dr. Charissa N. Terranova  
University of Texas at Dallas  
Arts & Humanities  
Monday-Wednesday 1:00-2:15  
Class Location: AH2 1.204

September 5, 2012

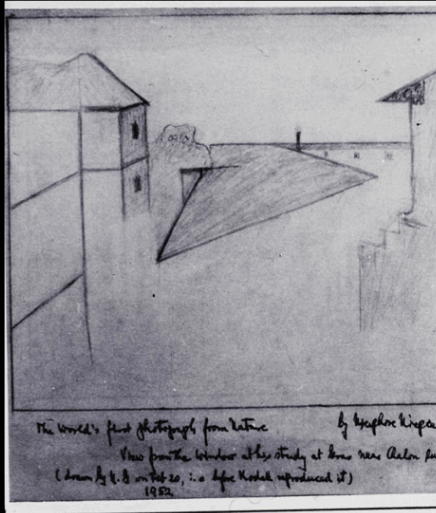
Photograph: The Construction of Vision

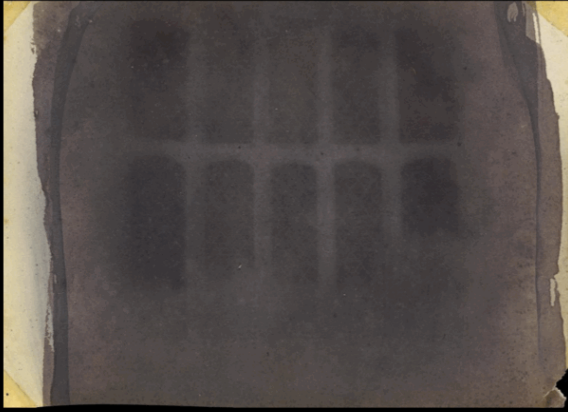


Nicéphore Niépce, View from Niépce's Window at Gras, 1826



Drawing by Helmut Gernsheim,  
February 20, 1952





William Henry Fox Talbot, The Oriel Window, South  
Gallery, Lacock Abbey, 1835 or 1839

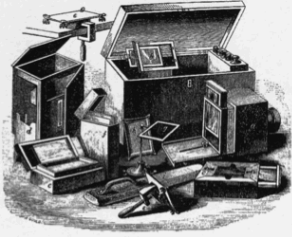


William Henry Fox Talbot, Articles of Glass, 1843

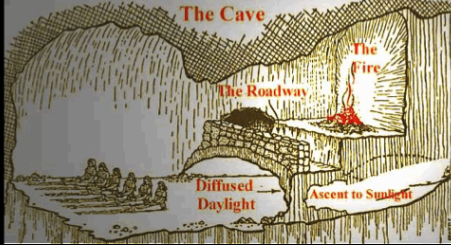


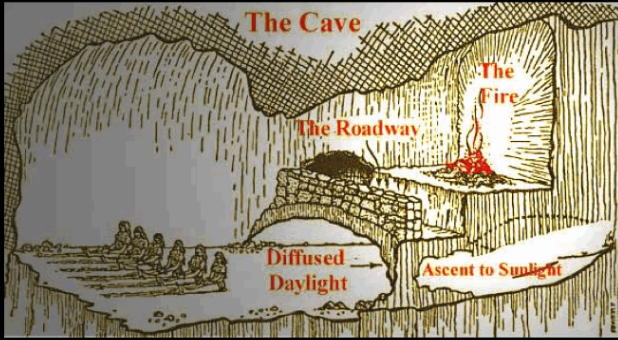
Louis Daguerre, View of Paris, 1839

- a. Camera obscura
- b. Silver plate
- cc. Iodine and Bromide Boxes
- d. Improved Mercury Cabinet with sliding legs



- ee. Plate holders with clamps
- f. Box for Plates
- g. Levelling stand
- h. Flat peculiar dish for washing
- i. Hand-kniff









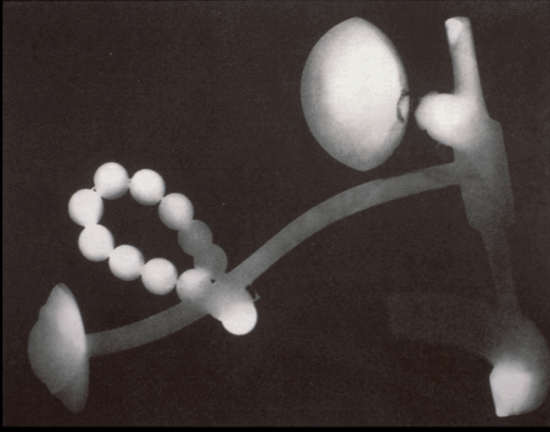
Matthew Brady, On the Antietam Battlefield, 1862



Jacob Riis, Tenement House Yard, from  
How the Other Half Lives, 1890



Alfred Stieglitz, The Steerage, 1907



Man Ray, Rayograph, 1922



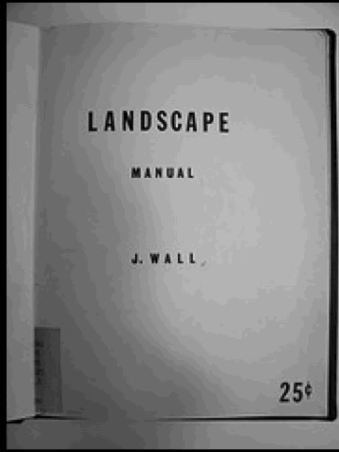
Walker Evans, Bud Fields and His Family, Hale County, Alabama, 1936



Robert Frank, Trolley, New Orleans, 1955, from *The Americans*



William Eggleston, Los Alamos, 1966-74



Jeff Wall, Landscape Manual, 1969





SHINE UP IN PENCIL

When street irregular or out of place (not even "boy of color" doesn't seem "wrong" at all) is their work, things are in general somewhat plain. The lines and curves of their photographs, which are not very much of the "style" of your conventional camera—conditioned in fact, after invention on previous format and further, the photographs continue to fall into place; the photo continues to line themselves up in one single, apparently lamellar order.



lamellar apartment

Looking through the rooms of photographs, we are constructing a structure which continues to reveal itself as easily as any other. ~~Structure is not a structure, but a structure through the photographs in the body.~~

We agree that manipulation of structure does not bring us beyond a structural organization of the world? (Isn't it we say?) Structural manipulation (the use of course

in being with structure, who? I mean that the necessarily exclusive relationships between the and offers an "indicator" of use in, it is possible possibility, revealing that the "structure" has "become" of that connection in & in the case of connection/operation or of ~~relationship~~ ~~structure~~



area-less possibilities

Word, image, or "visual" structure can be seen without of less particular (and so less single) fully articulated relationships in language. It is possible the structure of that which is connected or related might be the most relevant, or rather a person's skill, in a world where this idea and reality are created. (Are) manipulation over and over continues the relation which is the "result" of this manipulation as not merely the original, repetition of activity of content than to the "original" set of relationships of "physical" content. What is revealed is the "activity" of use in which the activity of the world is continually changing—can be perceived. They also show us that one structure and another, are processes over another.

HIDE OUT IN FINES

Nothing appears irregular or out of place (but then, "out of place" doesn't seem "workable" at all) in other words, things can be suggested immediately, without reaction and reflection—but not without the living memory of those photographs, which are not even yours. In the ~~area~~ of your conditioned consciousness—conditioned in level after level—~~one~~ can penetrate further and further; the photo-cards continue to fall into place; the photos continue to line themselves up in one single, apparently immutable order.



be image, word structure, etc.) breaks down ~~into~~ necessarily exclusive relationships between ~~things~~ and offers an "infinity" of new (i. e.—~~logical~~) possibilities, revealing that the "importance" ~~and~~ "meaning" of these connections is ~~in~~ the ~~fact~~ of connection/separation or of ~~relationships~~ itself.



area—spaceless possibilities



Robert Frank, U.S. 285, New Mexico 1956



ECON-O-WASH  
14 TH AND HIGHLAND  
NATIONAL CITY CALIF.

John Baldessari, Econ-O-Wash, 14th and  
Highland, National City Calif, 1964-66



Robert Frank, U.S. 285, New Mexico 1956



ECON - O - WASH  
14 TH AND HIGHLAND  
NATIONAL CITY CALIF.

John Baldessari, Econ-O-Wash, 14th and  
Highland, National City Calif, 1964-66



Martha, Rosler, Bringing the War Home:  
House Beautiful, 1970-71



Martha Rosler, Rights of Passage, 1995-97