

Camera Oscura

Manuale del bianco e nero analogico Nicola Focci

Techniques of the Observer Jonathan Crary 1992-02-25 Jonathan Crary's *Techniques of the Observer* provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. This analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle. In *Techniques of the Observer* Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. Inverting conventional approaches, Crary considers the problem of visibility not through the study of art works and images, but by analyzing the historical construction of the observer. He insists that the problems of vision are inseparable from the operation of social power and examines how, beginning in the 1820s, the observer became the site of new discourses and practices that situated vision within the body as a physiological event. Alongside the sudden appearance of physiological optics, Crary points out, theories and models of "subjective vision" were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision. Crary examines a range of diverse work in philosophy, in the empirical sciences, and in the elements of an emerging mass visual culture. He discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices, detailing how they were the product of new physiological knowledge. He also shows how these forms of mass culture, usually labeled as "realist," were in fact based on abstract models of vision, and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses, well before the modernist painting of the 1870s and 1880s.

A History of Physics from Antiquity to the Enlightenment Mario Gliozzi 2022-03-02 This book presents a general, unifying view of the developments of the ideas and the experimental findings underlying the evolution of physical knowledge from classical antiquity to the Eighteenth century. It is based on the study of the original sources in ancient texts, and includes classical antiquity with the Hellenic, Hellenistic and Greco-Roman ages, the Middle Ages, and the Renaissance. In particular, the ideas which gave rise to the experimental method and to the modern approach to physical phenomena are discussed in detail. Particularly original is the book's focus on Galileo Galilei and Isaac Newton.

Richard Learoyd 2011

Diss. Math. de Oculo, Quod Sit Camera Obscura Maxime Artificiosa Joachim Georg Darjes 2018-02-21 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Camera Obscura, A Chronicle John H. Hammond 1981 The fascinating illustrated history of the original camera, an optical viewing device once widely used but now almost forgotten. This chronicle of its long history is told through the writings of those who made or used the camera obscura for scientific or artistic purposes, and those authors who recorded its varied uses. It recalls how this versatile instrument was used for astronomical observations, as a sketching aid by travellers and amateur artists, and on a grander scale as an entertainment or tourist attraction.

Vagina Obscura: An Anatomical Voyage Rachel E. Gross 2022-03-29 Shortlisted for the 2023 Andrew Carnegie Medal for Excellence in Nonfiction and the PEN/E.O. Wilson Literary Science Writing Award A New York Times Editors' Choice A Science Friday Best Science Book to Read This Summer A myth-busting voyage into the female body. A camera obscura reflects the world back but dimmer and inverted. Similarly, science has long viewed woman through a warped lens, one focused narrowly on her capacity for reproduction. As a result, there exists a vast knowledge gap when it comes to what we know about half of the bodies on the planet. That is finally changing. Today, a new generation of researchers is turning its gaze to the organs traditionally bound up in baby-making—the uterus, ovaries, and vagina—and illuminating them as part of a dynamic, resilient, and ever-changing whole. Welcome to Vagina Obscura, an odyssey into a woman's body from a fresh perspective, ushering in a whole new cast of characters. In Boston, a pair of biologists are growing artificial ovaries to counter the cascading health effects of menopause. In Melbourne, a urologist remaps the clitoris to fill in crucial gaps in female sexual anatomy. Given unparalleled access to labs and the latest research, journalist Rachel E. Gross takes readers on a scientific journey to the center of a wonderous world where the uterus regrows itself, ovaries pump out fresh eggs, and the clitoris pulses beneath the surface like a shimmering pyramid of nerves. This paradigm shift is made possible by the growing understanding that sex and gender are not binary; we all share the same universal body plan and origin in the womb. That's why insights into the vaginal microbiome, ovarian stem cells, and the biology of menstruation don't mean only a better understanding of female bodies, but a better understanding of male, non-binary, transgender, and intersex bodies—in other words, all bodies. By turns funny, lyrical, incisive, and shocking, Vagina Obscura is a powerful testament to how the landscape of human knowledge can be rewritten to better serve everyone.

The Narcissistic City 2016 Tiré du site de l'éditeur: "What kind of gaze does the city license? What kind of gaze does it induce, determine, inform, program, organise? What is the nature of the city as reality, as image and as symbol? What is this object of desire, at once near and ungraspable, fascinating and repulsive, attractive and intractable, necessary and unbearable, intimate and impenetrable, available and inaccessible, that it is for itself as well as for the man of the crowd, for the man in the street, for the man of the city, for those who inhabit it and those merely passing through it, for anyone who knows that it is a labyrinth but nonetheless allows himself to remain trapped in it? Hubert Damisch. Takashi Homma uses fragments collected in camera obscura constructed in metropolitan areas of Japan and the US to build a city image by image. Homma does not seek to index any particular city but to render a shadow world, a city's unconscious caught in a dark chamber, suspended in the camera's box. The camera obscura offers a repetition, like the reflection shimmering in Narcissus's pool. The narcissistic city is a city transfixed upon its own image - a mirror city, laced with repetition (modular) and reflections (glass). A city looking at its reflection, a city caught in a dark chamber, a city observing its camera obscura inversion - flickering inside the camera's box."

Secret Knowledge (New and Expanded Edition) David Hockney 2006-10-05 Taking a look at the techniques of the Old Masters, hundreds of paintings are reproduced to show how artists would have used the technology available to them in rendering their subjects. 400 color illustrations.

Le Livre-guide Des Appareils Photo Anciens Michel Auer 1981

Micrographia Nova, Or, a New Treatise on the Microscope, and Microscopic Objects Benjamin Martin 1742

Projecting Spirits Pasi Väliäho 2022-06-28 The history of projected images at the turn of the seventeenth century reveals a changing perception of

chance and order, contingency and form. In *Projecting Spirits*, Pasi Väliäho maps how the leading optical media of the period—the camera obscura and the magic lantern—developed in response to, and framed, the era's key intellectual dilemma of whether the world fell under God's providential care, or was subject to chance and open to speculating. As Väliäho shows, camera obscuras and magic lanterns were variously employed to give the world an intelligible and manageable design. Jesuit scholars embraced devices of projection as part of their pursuit of divine government, whilst the Royal Society fellows enlisted them in their quest for empirical knowledge as well as colonial expansion. Projections of light and shadow grew into critical metaphors in early responses to the turbulences of finance. In such instances, Väliäho argues, "projection" became an indispensable cognitive form to both assert providence, and to make sense of an economic reality that was gradually escaping from divine guidance. Drawing on a range of materials—philosophical, scientific and religious literature, visual arts, correspondence, poems, pamphlets, and illustrations—this provocative and inventive work expands our concept of the early media of projection, revealing how they spoke to early modern thinkers, and shaped a new, speculative concept of the world.

Through the Daemon's Gate Dean Swinford 2013-10-08 This book tells the story of the early modern astronomer Johannes Kepler's *Somnium*, which has been regarded by science historians and literary critics alike as the first true example of science fiction. Kepler began writing his complex and heavily-footnoted tale of a fictional Icelandic astronomer as an undergraduate and added to it throughout his life. The *Somnium* fuses supernatural and scientific models of the cosmos through a satirical defense of Copernicanism that features witches, lunar inhabitants, and a daemon who speaks in the empirical language of modern science. Swinford's looks at the ways that Kepler's *Somnium* is influenced by the cosmic dream, a literary genre that enjoyed considerable popularity among medieval authors, including Geoffrey Chaucer, Dante, John of Salisbury, Macrobius, and Alan of Lille. He examines the generic conventions of the cosmic dream, also studying the poetic and theological sensibilities underlying the categories of dreams formulated by Macrobius and Artemidorus that were widely used to interpret specific symbols in dreams and to assess their overall reliability. Swinford develops a key claim about the form of the *Somnium* as it relates to early science: Kepler relies on a genre that is closely connected to a Ptolemaic, or earth-centered, model of the cosmos as a way of explaining and justifying a model of the cosmos that does not posit the same connections between the individual and the divine that are so important for the Ptolemaic model. In effect, Kepler uses the cosmic dream to describe a universe that cannot lay claim to the same correspondences between an individual's dream and the order of the cosmos understood within the rules of the genre itself. To that end, Kepler's *Somnium* is the first example of science fiction, but the last example of Neoplatonic allegory.

Camera Obscura Abelardo Morell 2004 Abelardo Morell, author of last year's award-winning *A Book of Books*, makes magical camera obscura images in darkened interiors. The deceptively simple process—he blacks out all of the windows leaving just a pinhole opening in one of them—produces photographs of astonishing, complex beauty. Due to the nature of refracted light, the world outside his darkened room is projected, upside-down, onto the interior space within which he works, converting the room, in effect, into the interior of a camera. Morell then photographs the results with a large-format view camera, often requiring exposures of eight hours or more. Locations around the world were chosen for the interesting details and juxtapositions they would elicit—the Empire State Building lies across a bedspread in a midtown Manhattan interior; the Tower of London is imprinted on the walls of a room in the Tower Hotel; the countryside in rural Cuba, Morell's birthplace, plays across the walls of a crumbling interior that is rich with the patina of its own history. Every image is full of surprises and revelations.

Micrographia Nova: Or, A New Treatise on the Microscope and Microscopic Objects ... Benjamin Martin 1959

Vermeer's Camera Philip Steadman 2002 Art historians have long speculated on how Vermeer achieved the uncanny mixture of detached precision, compositional repose, and perspective accuracy that have drawn many to describe his work as "photographic." Indeed, many wonder if Vermeer

employed a camera obscura, a primitive form of camera, to enhance his realistic effects? In *Vermeer's Camera*, Philip Steadman traces the development of the camera obscura--first described by Leonardo da Vinci--weighs the arguments that scholars have made for and against Vermeer's use of the camera, and offers a fascinating examination of the paintings themselves and what they alone can tell us of Vermeer's technique. Vermeer left no record of his method and indeed we know almost nothing of the man nor of how he worked. But by a close and illuminating study of the paintings Steadman concludes that Vermeer did use the camera obscura and shows how the inherent defects in this primitive device enabled Vermeer to achieve some remarkable effects--the slight blurring of image, the absence of sharp lines, the peculiar illusion not of closeness but of distance in the domestic scenes. Steadman argues that the use of the camera also explains some previously unexplainable qualities of Vermeer's art, such as the absence of conventional drawing, the pattern of underpainting in areas of pure tone, the pervasive feeling of reticence that suffuses his canvases, and the almost magical sense that Vermeer is painting not objects but light itself. Drawing on a wealth of Vermeer research and displaying an extraordinary sensitivity to the subtleties of the work itself, Philip Steadman offers in *Vermeer's Camera* a fresh perspective on some of the most enchanting paintings ever created.

CAMERA OSCURA. 1982

The Camera Obscura and Greenwich Pip Brennan 1994-01-01 "This booklet was published to celebrate the installation in 1994 of a camera obscura at the Old Royal Observatory, Greenwich, on the site where the first Astronomer Royal, John Flamsteed, had a camera obscura in the early eighteenth century. The installation was made possible by the generous support of Glaxo Holdings, plc."--Page 2 of cover.

Zoe Leonard: Available Light 2022-09-20 The bodies of work by artist Zoe Leonard that form this publications centerpiece

A Critical Edition of Ibn al-Haytham's On the Shape of the Eclipse Dominique Raynaud 2016-11-16 This book provides the first critical edition of Ibn al-Haytham's *On the Shape of the Eclipse* with English translation and commentary, which records the first scientific analysis of the camera obscura. *On the Shape of the Eclipse* includes pioneering research on the conditions of formation of the image, in a time deemed to be committed to aniconism. It also provides an early attempt to merge the two branches of Ancient optics--the theory of light and theory of vision. What perhaps most strongly characterizes this treatise is the close interaction of a geometric analysis of light and experimental reasoning. Ibn al-Haytham conducted his experiments in a systematic way by varying all that could be changed: the shape and size of the aperture, the focal length of the camera obscura, the distance and shape of the celestial bodies. This way, he achieved a thorough understanding. This work represents a decisive step in both the history of optics and the application of the experimental method that was just as efficient in medieval Islam as today.

Abelardo Morell Brett Abbott 2013 This title offers a look at the work of photographer Abelardo Morell.

Painted Optics Symposium David Hockney 2009

Eden Zoo Peter Eberhard 2017

Vera Lutter Jennifer King 2020-03-24 Documenting Vera Lutter's ambitious residency at the Los Angeles County Museum of Art, this book traces the artist's process and features images from her two-year-long photography project. Vera Lutter's work has taken her and her pinhole camera all over the world, most recently to LACMA as its artist in residence. Stationing a mobile camera obscura outside the museum, Lutter captured the exterior of the campus buildings in images that transform the mid- and late-20th century architecture. Using an enormous camera, custom-built into the museum's Old Masters gallery, she captured the long perspective on the classically installed room, echoing historical paintings of museum interiors. Finally, with four smaller cameras, Lutter photographed various works in the LACMA collection, transforming colorful paintings into ethereal black-and-white images. In contrast to digitized photography, which allows artists to fine-tune and perfect their product, Lutter's analogue pinhole

photographs are a refreshing reminder of the medium's origins. Published with the Los Angeles County Museum of Art
camera obscura Peter C. Neal

Camera Obscura Sarah Kofman 1999 In her opening chapter on Marx, Kofman provides a reading of inversion as necessary to the ideological process. She then explores the metaphor of the camera obscura in Freud's description of the unconscious. For Nietzsche the camera obscura in a "metaphor for forgetting," and it is neither the photographic nor the eye but the mind that constructs a preeminence of the perspectival. Kofman asks here whether the "magical apparatus" of the camera obscura, rather than bringing about clarity, serves some thinkers as fetish. She turns to Descartes for a final counter-example, that of the Cartesian camera obscura as a model of vision which neither disqualifies the eye as a model of knowledge nor sets up a perspectivist notion of perception.

Richard Learoyd 2015 This deluxe, oversized monograph offers the most comprehensive collection of Richard Learoyd's color studio images to date, mostly portraits, but also including a handful of exquisite still lifes. The color images are made with one of the most antiquarian of photographic processes: the camera obscura, literally translated from Latin as dark room. Learoyd has created a room-sized camera in which the Cibachrome photographic paper is exposed. The subject is in the adjacent room, separated by a lens. Light falling on the subject is directly focused onto the photographic paper without an interposing film negative. The result is an entirely grainless image. The overall sense of these larger-than-life images redefines the photographic illusion. Learoyd's subjects, composed simply and directly, are described with the thinnest plane of focus, recreating and exaggerating the way that the human eye perceives not without a small acknowledgment to the paintings of the Dutch Masters. The 150 images in this volume have been reproduced with utmost care to capture the luminosity of the original materials. Includes an artist statement by Learoyd and curatorial statement by Martin Barnes, who is organizing the first solo exhibition of the artist's work at the Victoria and Albert Museum, London.

The Secret of the Gondola David Alan Brown 2014 A masterpiece by Canaletto leads a young art historian on the trail of an unsolved mystery. In this debut work of fiction, an art-historical investigation quickly becomes detective work. On a pilgrimage to study a masterpiece by Canaletto, a young American graduate student uses his camera phone to solve a centuries-old mystery, thanks to clues left by the painter employing a mobile device of his time--the camera obscura. With the action taking place over a single day, art and technology, as well as ambition, romance, and a brutal crime intersect in a series of step-by-step revelations culminating in a startling *deus ex machina* at the end. "Surveying the scene from the Dogana, Canaletto seems to have stumbled upon a murder taking place before him and put it in his painting. To decipher the episode depicted in the *Bacino*, Jeremy exploited several functions of his smartphone. The informational apps provided the context for the murder, while the camera captured its image in the painting. Jeremy wondered whether Canaletto had not also viewed the event through the portable camera of his day--the camera obscura, used as an aid to drawing outdoors. ... Jeremy could just imagine how Canaletto, breathless with excitement, had quickly sketched the momentary image projected on the screen."

The Camera Obscura Hugh Scott 1996

ENCICLOPEDIA ECONOMICA ACCOMODATA ALL' INTELLIGENZA FRANCESCO. PREDARI 1860

This Book Is a Camera Kelli Anderson 2015-11-20 This is a working camera that pops up from the pages of a book. The book concisely explains--and actively demonstrates--how a structure as humble as a folded piece of paper can tap into the intrinsic properties of light to produce a photograph. The book includes:- a piece of paper folded into a working 4x5" camera- a lightproof bag- 5 sheets of photo-paper "film"- development instructions (from complete DIY to "outsource it")- a foil-stamped cover- a satisfying demonstration of the connection between design & science / structures & functions

Camera Lucida Roland Barthes 1981 "Examining the themes of presence and absence, the relationship between photography and theatre, history and death, these 'reflections on photography' begin as an investigation into the nature of photographs. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind."--Alibris.

The Description of a Pocket Microscope, with the Apparatus There Unt[o] Belonging. as Made by John Cuff ... in Fleet-Street, London

JOHN. CUFF 2018-04-19 The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. Medical theory and practice of the 1700s developed rapidly, as is evidenced by the extensive collection, which includes descriptions of diseases, their conditions, and treatments. Books on science and technology, agriculture, military technology, natural philosophy, even cookbooks, are all contained here. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ British Library T001998 Drop-head title on sig. A2. Consists of four parts, each with a separate drop-head title; the second reads for opaque objects; .. ', the fourth 'The description of the solar, or, camera obscura microscope, ..' The fourth part is dated at end: Feb. 17th, 1 [London?, 1743]. [1]

Secret Knowledge David Hockney 2006 Taking a look at the techniques of the Old Masters, hundreds of paintings are reproduced to show how artists would have used the technology available to them in rendering their subjects. 400 color illustrations.

The Great Picture Dawn Hassett 2012 Six accomplished photographers--Jerry Burchfield, Mark Chamberlain, Jacques Garnier, Rob Johnson, Douglas McCulloh, and Clayton Spada--known as The Legacy Project, aided by 400 artists, experts, and volunteers, transformed an abandoned southern California F-18 jet hangar, located at the Marine Corps Air Station El Toro (MCAS El Toro) in Orange County, into the largest camera ever made and then proceeded to produce the world's largest photograph, The Great Picture. The image is an enormous panoramic landscape of the California desert beyond the air station, which is destined to become the heart of the Orange County Great Park. On July 12, 2006, The Legacy Project unveiled the world's largest photograph at a special reception held inside the world's largest camera. It has been exhibited only twice since then during a short viewing at Art Center College of Design, South Campus Wind Tunnel, Pasadena, California in 2007, and most recently this past winter at Central Academy of Fine Arts, Beijing, China. However, for the first time, Sweeney Art Gallery/Culver Center's presentation of The Great Picture will be accompanied by additional components that explore details behind its making and those who made it possible. The Legacy Project has shown their work in more than 30 exhibitions in the United States and abroad. The Legacy Project will continue to work through 2017 as El Toro is transformed into the Orange County Great Park. SELLING POINTS: *The Great Picture is a history-making gelatin silver photograph three stories high by eleven stories wide, produced by six accomplished photographers known as The Legacy Project *The image was made using a shuttered southern California F-18 jet hanger transformed into an enormous camera obscura- the largest camera ever made ILLUSTRATIONS: 132 colour & 38 b/w illustrations

Camera oscura Mauricio Kagel 1995

Pinhole Cameras Chris Keeney 2011

The Secrets of the Camera Obscura David Knowles 1994 When an Italian woman is decapitated, a photographer/storyteller who lives in a camera obscura decides to solve her murder

Dominique Stroobant 1982

The Miracle of Analogy Kaja Silverman 2015-03-04 The Miracle of Analogy is the first of a two-volume reconceptualization of photography. It argues that photography originates in what is seen, rather than in the human eye or the camera lens, and that it is the world's primary way of revealing itself to us. Neither an index, representation, nor copy, as conventional studies would have it, the photographic image is an analogy. This principle obtains at every level of its being: a photograph analogizes its referent, the negative from which it is generated, every other print that is struck from that negative, and all of its digital "offspring." Photography is also unstoppably developmental, both at the level of the individual image and of medium. The photograph moves through time, in search of other "kin," some of which may be visual, but others of which may be literary, architectural, philosophical, or literary. Finally, photography develops with us, and in response to us. It assumes historically legible forms, but when we divest them of their saving power, as we always seem to do, it goes elsewhere. The present volume focuses on the nineteenth century and some of its contemporary progeny. It begins with the camera obscura, which morphed into chemical photography and lives on in digital form, and ends with Walter Benjamin. Key figures discussed along the way include Nicéphore Niépce, Louis Daguerre, William Fox-Talbot, Jeff Wall, and Joan Fontcuberta.

Camera Oscura :

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Camera Oscura Introduction

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