

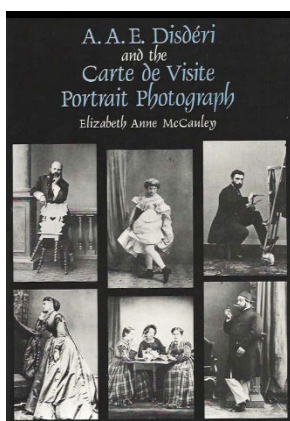
The History of Photography: Evolution and Impact in the Nineteenth Century

Experiments with the camera obscura—the earliest form of a camera—date back to ancient times, but the technical process for capturing an image was not invented until the nineteenth century. Early pioneers of photography include William Henry Fox Talbot, A. A. E. Disdéri, and Eadweard Muybridge, all of whom are featured in eBooks on the A&AePortal. You will also find important publications that explore the commercialization of photography; how some nineteenth-century painters took up photography; and how portrait photography evolved in the Middle East.

Related subjects: African; African American and Black Diaspora; Art, Science, and the Environment; American; British and Irish; French; Middle and Near Eastern; Photography and Film

* Denotes exclusivity of eBook to the A&AePortal

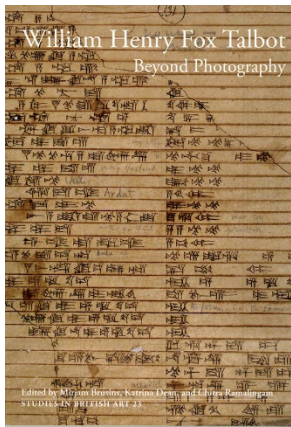
A&AePortal eBook highlights



A. A. E. Disdéri and the Carte de Visite Portrait Photograph*

Elizabeth Anne McCauley
Yale University Press | Sep 1985

In 1854 A. A. E. Disdéri patented the carte de visite, a relatively inexpensive photograph the size of a traditional calling card. This invention marked the beginning of popular photography. In this important book, Elizabeth Anne McCauley shows how the carte becomes a unique means to examine the social and cultural life of the mid-nineteenth-century French middle class. McCauley shows that the proliferation of the carte had a marked effect not only on society but also on portrait painting, especially on the styles and compositions of young artists such as Manet, Degas, Monet, and Renoir. Her multifaceted study thus provides a new perspective on art history, French culture, and photography.

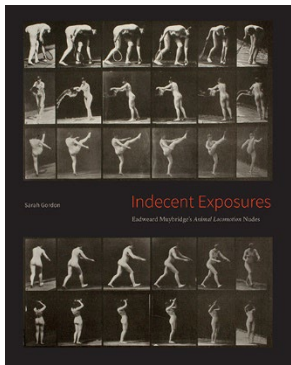


William Henry Fox Talbot: Beyond Photography*

Edited by Miriam Brusius, Katrina Dean, and Chitra Ramalingam

Yale Center for British Art / Paul Mellon Centre | Oct 2013

William Henry Fox Talbot (1800–1877) was a British pioneer in photography, yet he also embraced the wider preoccupations of the Victorian Age—a time that saw many political, social, intellectual, technical, and industrial changes. His manuscripts reveal the connections and contrasts between his photographic innovations and his investigations into optics, mathematics, botany, archaeology, and classical studies. Drawing on Talbot's letters, diaries, research notebooks, botanical specimens, and photographic prints, distinguished scholars from a range of disciplines—including historians of science, art, and photography—broaden our understanding of Talbot as a Victorian intellectual and a man of science.

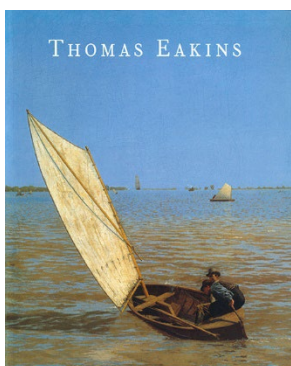


Indecent Exposures: Eadweard Muybridge's Animal Locomotion Nudes

Sarah Gordon

Yale University Press | Oct 2015

Eadweard Muybridge (1830–1904), often termed the father of the motion picture, presented his iconic *Animal Locomotion* series in 1887. Encompassing thousands of photographs of humans and animals in motion, the series included more than 300 plates of nude men and women engaged in everyday activities—an astonishing fact given the period's standards of propriety. *Indecent Exposures* positions this revolutionary enterprise as central to crucial advancements of the modern era: Muybridge's nudes ushered in new attitudes toward science and progress; quickened debates over the role of photography and scientific investigation in art; and offered innovative perspectives on the human body.



The Arab Imago: A Social History of Portrait Photography, 1860–1910*

Stephen Sheehi

Princeton University Press | Jan 2016

The birth of photography coincided with the expansion of European imperialism in the Middle East, and some of the medium's earliest images were taken by Europeans in such places as Cairo and Jerusalem. But the Middle East had many of its own photographers, collectors, and patrons. In this groundbreaking account of early photography in the Arab world, Stephen Sheehi concentrates primarily on studio portraits by Arab and Armenian photographers in the late Ottoman Empire, including Abdullah Frères, Pascal Sébah, and Garabed Krikorian. The book overturns Eurocentric and Orientalist understandings of indigenous photography and challenges previous histories of the medium.

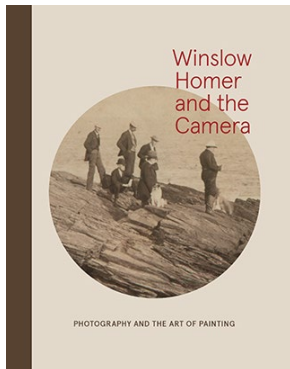
Industrial Madness: Commercial Photography in Paris, 1848–1871 (Forthcoming)*

Elizabeth Anne McCauley

Yale University Press | Mar 1994

In 1848 there were thirteen commercial photographic studios in the city of Paris. By 1871 this number had expanded to almost 400. Drawing on extensive archival documentation, Elizabeth Anne McCauley profiles commercial photographers that

represent different aspects of production, from industrial photographs to art reproductions—the innovators, entrepreneurs, and "artistes" who tried to earn their fortunes but were beset by bankruptcy and failure. She also discusses the ways studios were formed, products promoted, and financial backers found. In her analysis, McCauley uncovers the social, political, and psychological needs that each type of photography satisfied in a modernizing society.



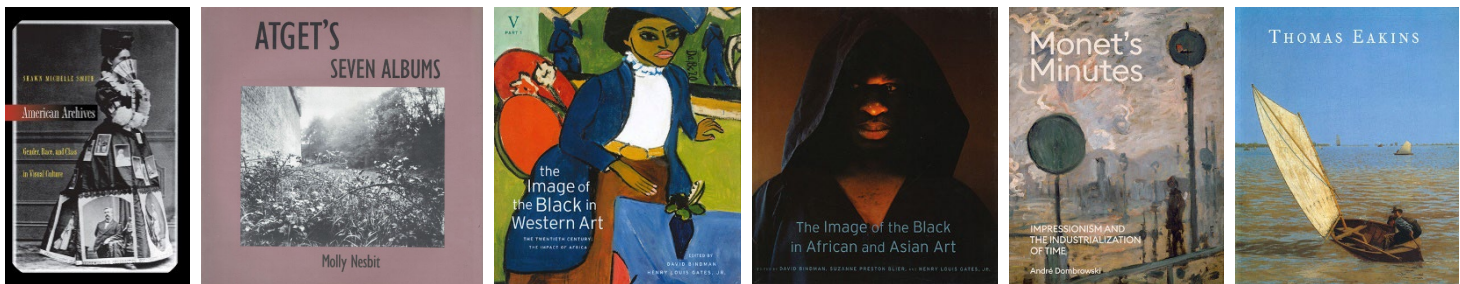
The Winslow Homer and the Camera: Photography and the Art of Painting*

Dana E. Byrd and Frank H. Goodyear III

Bowdoin College Museum of Art / Yale University Press | Jul 2018

Winslow Homer (1836–1910) maintained a deep engagement with photography throughout his career. Focusing on the important role that photography played in his art, this volume explores Homer's own experiments with the camera and how the medium of photography and the larger visual economy influenced his work as a painter, watercolorist, and printmaker. Frank Goodyear and Dana Byrd demonstrate that photography offered Homer new ways of seeing and representing the world, from his early commercial engravings sourced from contemporary photographs to the complex relationship between his late-career paintings of life in the Bahamas, Florida, and Cuba.

Other titles to consider in this subject area



American Archives: Gender, Race, and Class in Visual Culture*

Shawn Michelle Smith

Princeton University Press | Dec 1999

Atget's Seven Albums*

Molly Nesbit

Yale University Press | Sep 1992

CHAPTER

Counteracting the Stereotype: Photography in the Nineteenth Century

Deborah Willis

FROM THE BOOK

The Image of the Black in Western Art, Volume V: The Twentieth Century, Part 1: The Impact of Africa*

Harvard University Press / Hutchins Center for African & African American Research | Oct 2014

CHAPTER

The Image of the Black in Early African Photography

Christraud M. Geary

FROM THE BOOK

The Image of the Black in African and Asian Art*

Edited by David Bindman, Henry Louis Gates Jr., and Suzanne Preston Blier

Yale University Press | Sep 1985

CHAPTER

Coda. Shutter Speed: Monet, Photography, Film

André Dombrowski

FROM THE BOOK

Monet's Minutes: Impressionism and the Industrialization of Time*

André Dombrowski

Yale University Press | Nov 2023

CHAPTER

Photographs and the Making of Paintings

Mark Tucker and Nica Gutman

FROM THE BOOK

Thomas Eakins*

Darrel Sewell (Editor)

Philadelphia Museum of Art | Sep 2001

CHAPTER

The Camera Artist

W. Douglass Paschall

FROM THE BOOK

Thomas Eakins*

Darrel Sewell (Editor)

Philadelphia Museum of Art | Sep 2001

About the A&AePortal

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