

La couleur au même prix
que le noir et blanc !

61^F

L'AURIEZ-VOUS CRU ?
Si vous utilisez le film Kodachrome
24 x 36 mm en cartouche de 36
poses, cette splendide diapositive
qui reproduit fidèlement les cou-
leurs de la vie ne coûte pas plus
cher qu'une épreuve noir et blanc !

DIAPOSITIVE
Kodachrome



Kodak

Light- images

THE LANGENHEIM
BROTHERS
ALFRED STIEGLITZ
ANTONIN PERSONNAZ
ARCHIVES OF THE PLANET
GISÈLE FREUND
HELEN LEVITT
DAN GRAHAM
CEAL FLOYER

Light is the indispensable element that a projected photograph depends on for its existence. It makes the image appear, either faint or bright, magnifying it in the dark. However, this immaterial, ephemeral image cannot be seen without an adequate apparatus and its physical referent: the "diapositive," commonly known as a slide. The Greek prefix *dia-*, "through," evokes the transparent nature of the medium of this photograph penetrated by light in order to be projected on a screen or simply viewed against a backlight. This generic term was not used right away. It appeared in the early 1890s, coexisting alongside other names like "photographic magic lantern pictures," "lantern plate," "positive on glass," "transparency," or simply "view."

For over a hundred and fifty years, the art of analog photographic projection has been partly rooted not only in the already-established practice of magic lantern shows and physics experiments, but also in technological and commercial ambitions linked to the development of photography.

Whereas photograph enlargement was still inconclusive up to the 1880s, and the reflective projection of opaque phototypes (daguerreotypes, calling cards) was rare, positive photographs on glass responded to the desire to "see large with precision." Just like stereoscopic photographs, from which they sometimes originated, slides were a definite mercantile asset that underwent rapid development. Thanks to their small size, the lantern's light source could be highly condensed onto their whole surface. Made luminous and greatly enlarged, these images captivated the audience by their perfect detail and their deep yet translucent shadows. The fineness of albumen made it a choice process among those being used at that time (wet collodion, carbon, etc.), but it was the arrival of silver bromide and silver chloride gelatin plates on the market in the 1880s that sparked a new boom, especially in amateur photography. To keep the photographic slides from appearing too dull alongside colorfully hand-painted magic lantern plates, they were often sold hand-colored, or tinted to enhance night effects for example, or even toned by the photographers, in colors ranging from blue to brownish red. Simpler to make, they facilitated copying and also guaranteed more realistic subjects.

Obtained by contact or reduction from a negative, these images on glass could be mounted to be used. A bought or homemade black paper mask was often placed on the emulsion, reframing the image protected by a thin glass cover. Strips of adhesive black tape held this sheathing together, keeping out dust and humidity. Stored in wooden boxes, they were captioned and adorned with a round sticker on the bottom-right corner showing the operator the correct orientation of the image during handling. Many books described these operations and offered practical advice on how to conduct a good projection.

Faced with the wide variety of the plates, the International Congress of Photography (1889) endeavored to standardize formats, aiming to impose the size 8.5 × 10 cm (3¼ square inches, or 3¼ × 4 inches in the US). Although heavy and fragile, glass continued to be used until the 1950s. However, flexible plastic media (cellulose nitrate and acetate) were introduced in an even smaller format in the 1910s. Derived from 35-mm cinematographic film, still film was available in strips or one-meter reels. In the postwar period, slides—pieces of film mounted in masks made of cardboard, metal or plastic and measuring 5 × 5 or 7 × 7 cm—became the overwhelming choice of professionals and amateurs. Thanks to the Ready-Mount service that Kodak incorporated into film processing, slides were ready for use as soon as they came back from the lab.

The conventional esthetics of monochrome or colorized projected photography were soon joined by the convincing results of photographers' and physicists' frantic search for color. Thanks to the transparency of its images and the superimposition possibilities it offered by means of the stream of light, projection became the preferred method of viewing color photographs—from the three-color processes that created a synthetic image through a triunial lantern with blue, red and green filters, to the Lumière brothers' incomparable autochrome, which dominated the market from 1907 to the 1930s. Initially on a glass plate and later on sheet film and rolls of film, the autochrome (branded as Filmcolor, then Lumicolor) was supplanted by reversal film with high color saturation requiring chromogenic development, marketed since 1936 by various manufacturers (Kodak, Agfa, Ilford, Fujifilm...).

Those searching for the illusion of relief were not to be outdone: although only one image from stereoscopic plates was usually projected (therefore losing the depth effect), other principles were experimented with, thanks to purpose-built double lanterns. In the 1890s, viewers could experience 3D by putting on red-and-green (or red-and-blue) glasses. These anaglyphic or polarization-based screenings became quite popular in 20th-century stereo-clubs. (C.S.)

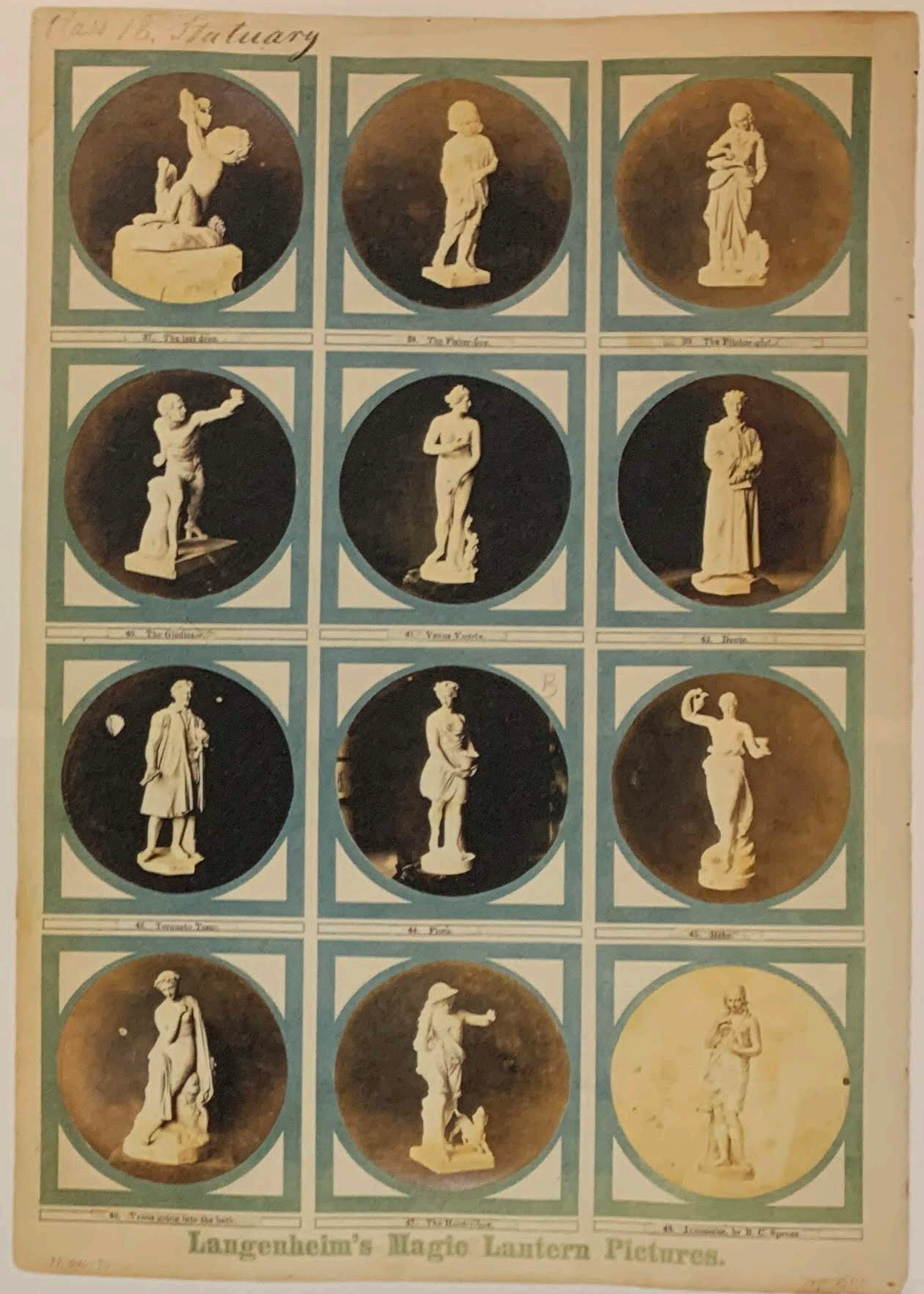


Boxes of gelatin silver projection plates
from various manufacturers, 1880–1900
Around 8.5 × 8.5 cm
Collection of the Musée de l'Élysée

FREDERICK (1809–1879)
AND WILLIAM (1807–1874)
LANGENHEIM

Brothers Frederick and William Langenheim, German immigrants who owned a photographic studio in Philadelphia around 1840, were the first to market projection plates. After achieving mixed results in their attempt to project daguerreotypes (photographs on copper plates), the two brothers adapted the albumenized glass plate negative invented by Niépce de Saint-Victor in 1845, with the goal of creating a positive, translucent image.

Thanks to this process patented in 1850, producing what they called a hyalotype (from the Greek *hyalo*, meaning “glass”), it became possible to project monochrome photographic images—some of which were colorized or tinted—by means of a magic lantern. More affordable and more visually effective than hand-drawn or painted illustrations, glass photographic plates became essential tools of magic lantern shows, making it possible to inform and entertain audiences. They were extremely popular, and soon the images were no longer only being shot in the studio. They showed vast American landscapes, as well as urban life and everyday scenes. Thus the Langenheim brothers initiated a new documentary practice, offering a veritable catalogue of tourist images for sale, some of them stereoscopic. Their plates found an unexpected institutional market primarily thanks to Dr. Thomas Kirkbride, a physician and mental health expert at the Pennsylvania Asylum for the Insane in Philadelphia, where they were used as therapeutic resources. (E.D.H.)



Frederick and William Langenheim
*Magic Lantern Images of Statuary Offered
by the Langenheim brothers, circa 1860*
Albumen silver prints on cardboard,
each image: 7.5 cm (diameter),
object: 41.5 × 28.8 cm

Collection of the George Eastman House/
Gift of the 3M Foundation, ex-collection Louis
Walton Sibley



\$4.00.

By W. & F. Langenheim

U.S. Steamer Susquehanna 40. ready to receive her



\$4.00.

By W. & F. Langenheim

View of the Hospital for the Insane near Philadelphia



ORIGINAL V
Taken from Nature, by the Camera
BY W. & F. LANGENHEIM
No. 210 Chestnut Street, between E.

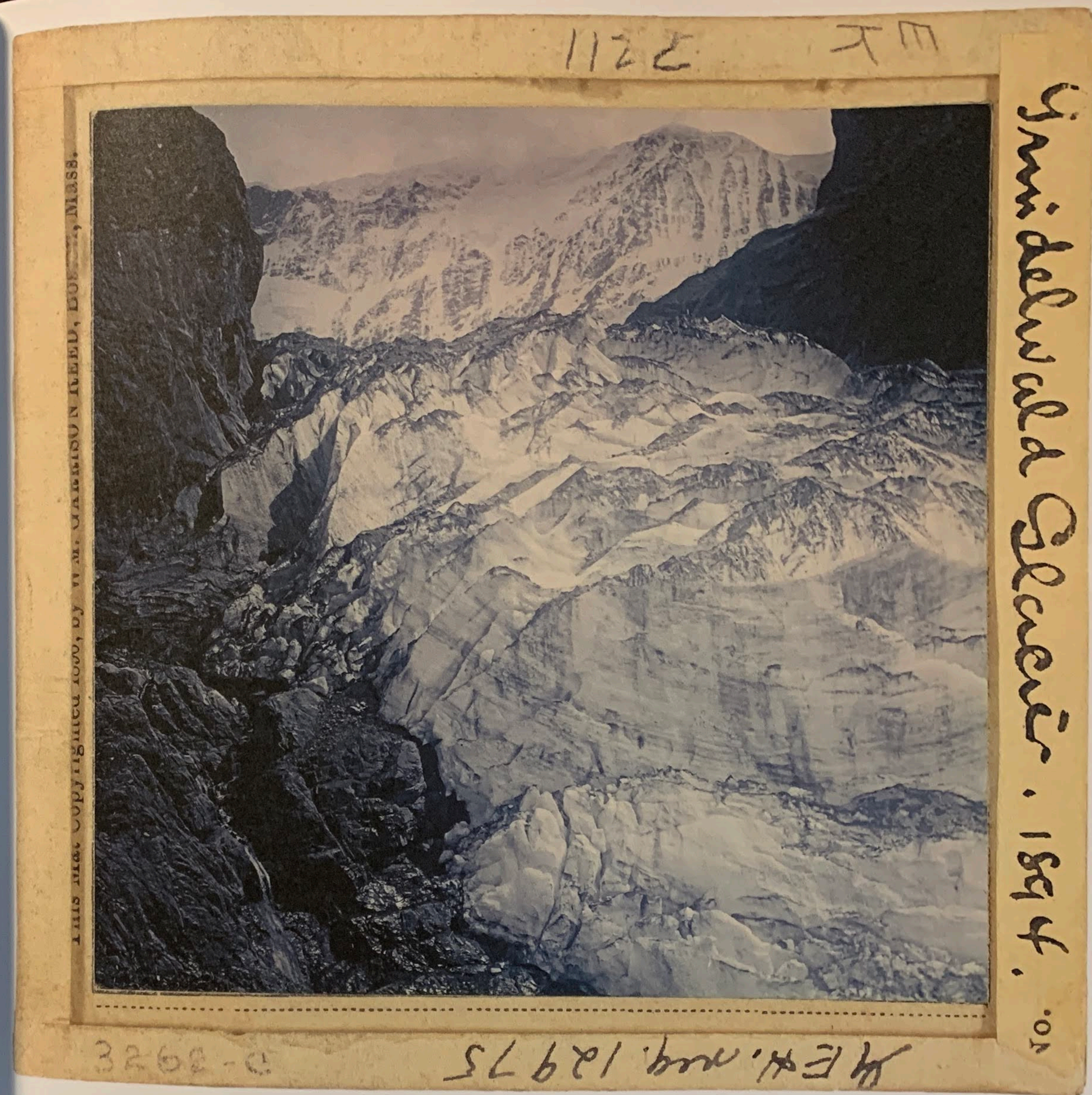
Frederick and William Langenheim
U.S. Steamer Susquehanna, circa 1850
Albumen and colorized projection plate in
its original wooden frame, recto and verso,
7 cm (diameter)/9.2 x 17.4 x 1.1 cm
Collection of the George Eastman House/
Gift of the 3M Foundation,
ex-collection Louis Walton Siple

Frederick and William Langenheim
Pennsylvania Hospital for the Insane,
near Philadelphia, circa 1850
Albumen and colorized projection plate in
its original wooden frame, recto,
7.1 cm (diameter)/9.2 x 17.3 x 1.1 cm
Collection of the George Eastman House/
Gift of the 3M Foundation,
ex-collection Louis Walton Siple

ALFRED STIEGLITZ
(1864–1946)

American pictorialist Alfred Stieglitz championed photography's inclusion among the fine arts. From the beginning of his career, he was active in circles of knowledgeable amateurs who were dedicating themselves to that medium, like the Society of Amateur Photographers of New York, which he joined in 1891, and which became the Camera Club of New York in 1897. It was probably his association with these groups that inspired his keen interest in images on glass: members liked to use magic lantern shows to exhibit their works and submit them to the informed critiques of their peers.

In the 1890s, Stieglitz devoted himself to promoting monochrome glass slides as art objects in their own right, far from the mechanical reproductions to which some wanted to confine them in comparison with paper prints. The young photographer organized contests that awarded prizes for the most beautiful projected images. He also published articles detailing the technical richness of the process, taking a special interest in the subtle range of tones it offered. His first works, such as the famous *Winter, Fifth Avenue* and *The Terminal*, capturing New York street scenes around 1893 in the middle of a winter storm, were first projected at amateur clubs. They were only printed later in the form of photogravures—after some retouching and reframing by the artist himself—that illustrated specialized journals like *Camera Work*, which he published from 1903 to 1917. This printed circulation sealed their fame and posterity. Ousted from the Camera Club in 1908, it appears that Stieglitz subsequently abandoned the use of projection. His enthusiasm for the autochrome, which was the subject of an exhibition he organized at the Little Galleries in September 1907, did not lead him to take up this practice again. (E.D.H.)



Alfred Stieglitz
Grindelwald Glacier, 1894
Silver gelatin projection plate toned,
image 6.8 x 6.8 cm, object 8 x 8 cm

Collection of the George Eastman House/
Purchase and gift of Georgia O'Keeffe
Museum



Alfred Stieglitz
Winter, Fifth Avenue, 1893
 Silver gelatin projection plate, recto and
 verso, image 6.1 x 3.9 cm, object 7.9 x 8.1 cm
 Collection of the George Eastman House/
 Purchase and gift of Georgia O'Keeffe
 Museum

Alfred Stieglitz
Winter, Fifth Avenue, 1893
 Published in *Camera Work* N° 12, 1905
 Photogravure
 Preus Museum collection, Horten





List/# 10

Re. 3349



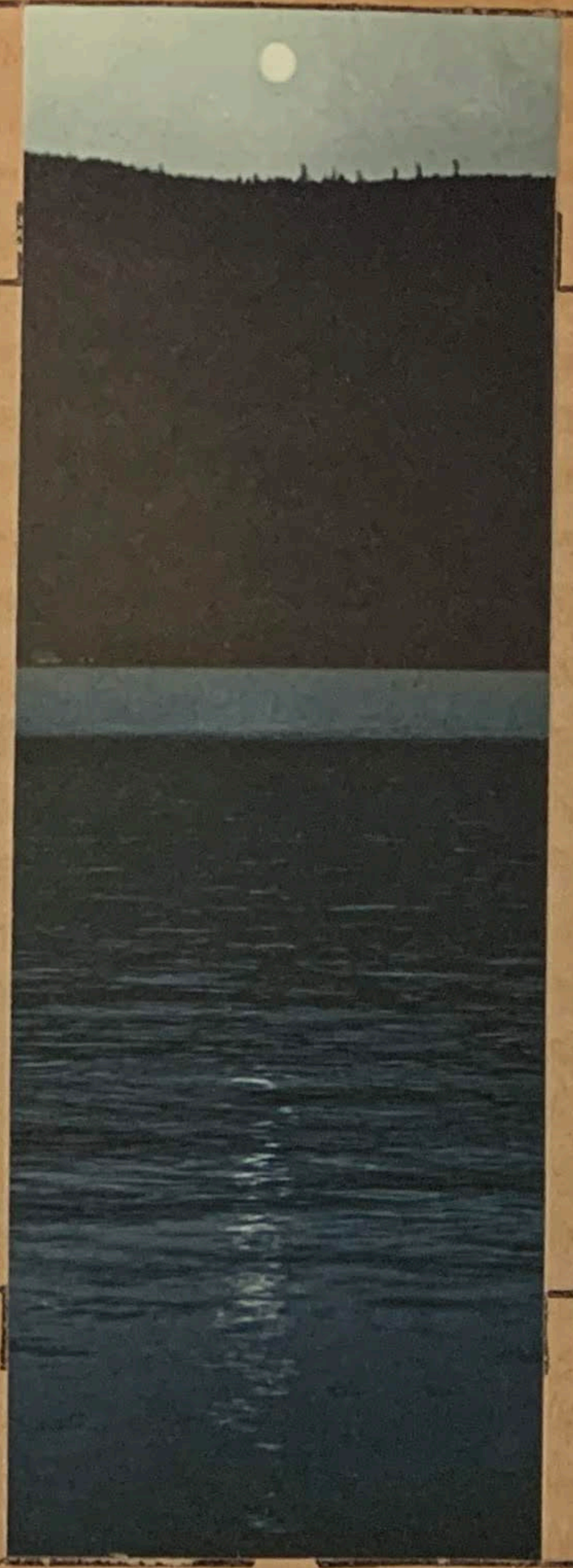
List/# 21

Re. 3340

Alfred Stieglitz
Self-Portrait with Camera, Tripod and Pistol,
1886
Silver gelatin projection plate, 8.3 x 10.2 cm
Art Institute of Chicago collection/
Donated by Flora Stieglitz Straus

Alfred Stieglitz
Kitty, circa 1908
Silver gelatin projection plate, 8.3 x 10.2 cm
Art Institute of Chicago collection/
Donated by Flora Stieglitz Straus

This Mat... ighted 1890, by WM. GARRISON REED



No. 1
Meeting of Day & Night, Lake George.
ALFRED STIEGLITZ, NEW YORK. 1898.

Alfred Stieglitz
Meeting of Day and Night, Lake George,
1898
Silver gelatin projection plate toned, 8x8 cm
Art Institute of Chicago collection/
Donated by Flora Stieglitz Straus

ANTONIN PERSONNAZ
(1854–1936)

A collector and friend of impressionist painters, Antonin Personnaz was one of the main representatives of the French autochromists. Since 1908, he asserted the “esthetic value” of pictorialist color photography through regular projections in various photographic societies like the Société française de photographie (SFP), as well as through his contributions to photographic journals. Through his iconography no less than through his photographic approach, Personnaz’s work was very similar to the kind of research that a painter like Claude Monet developed in his series from 1890 to 1904: capturing variations of one single motif under several kinds of light or during different seasons. Landscapes at dawn or dusk, under fog, frost or snow enabled him to take advantage of the autochrome’s ability to capture light in all its chromatic nuance, and with all its most fleeting atmospheric effects. On account of its medium, the autochrome had to be examined “enlarged by projection in such a way that the eye sees it from the same angle from which it saw nature.” This brought out “that transparency which makes up most of the autochrome’s beauty.” He believed that projection was not simply a means of viewing and circulating images, but a moment that involved an “interpretation” of the motif when the photograph rose to the format of a painting. The lanternist became “the collaborator of the photograph,” by measuring out light intensity to suggest or magnify a particular effect. Crossed by the controlled flow of projected light, the autochrome’s colored starch grains gave the image a pointillist look. On the screen, series that presented variations on a single theme—such as haystacks—reinforced the dialogue with the pictorial reference. (N.B.)



Antonin Personnaz
Haystack on Fire, circa 1910
Autochrome, 9 × 12 cm
Collection of the Société française
de photographie, Paris



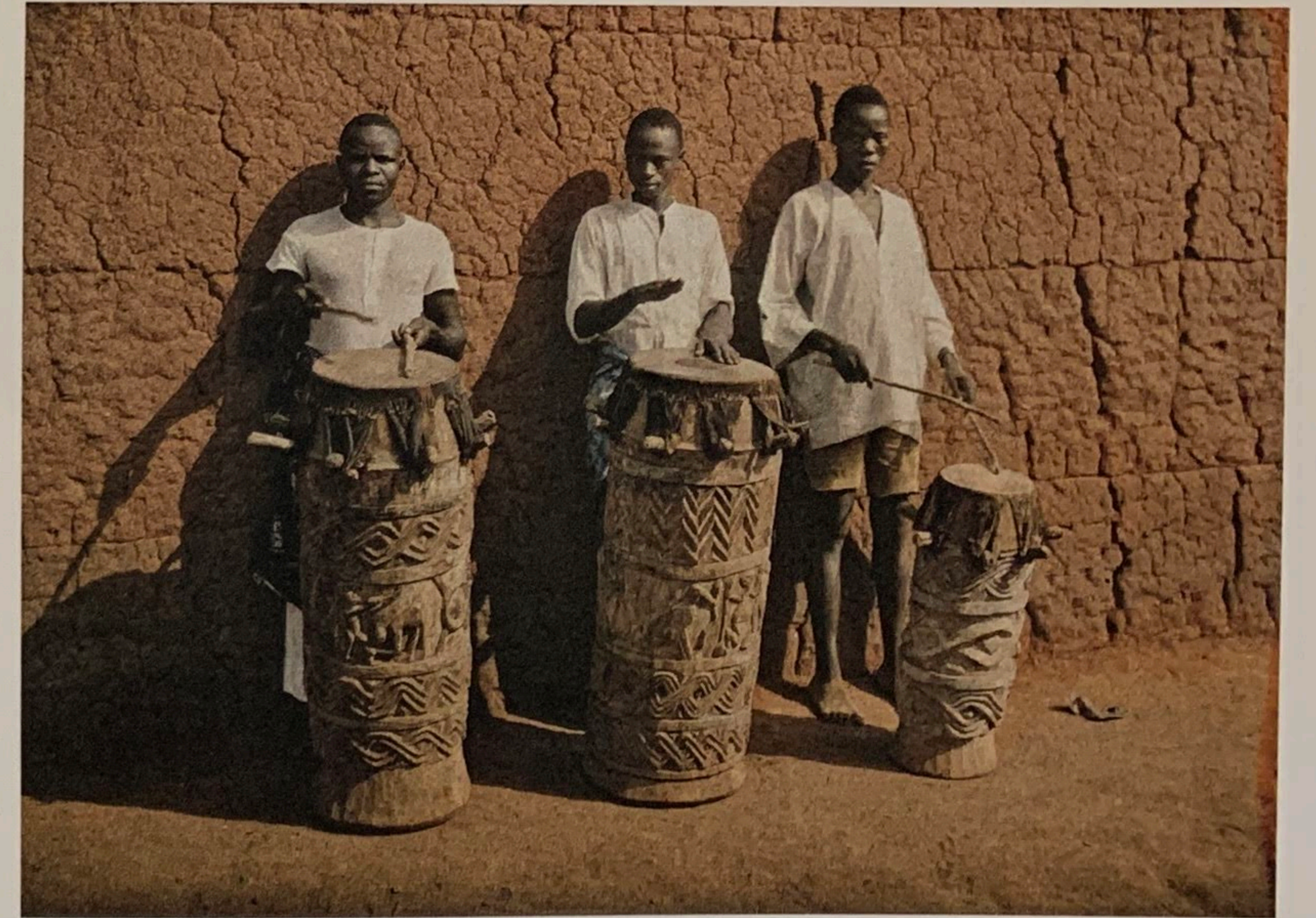
Antonin Personnaz
Fields, Haystacks, Sunset, circa 1910
Autochrome, 9 x 12 cm
Collection of the Société française
de photographie, Paris



Antonin Personnaz
Haystacks, Sunset, circa 1910
Autochrome, 9 x 12 cm
Collection of the Société française
de photographie, Paris

From 1898 to 1931, motivated by a pacifist ideal, French banker Albert Kahn chose to dedicate his fortune to knowledge of the diversity of human populations and cultures. In 1909 he started creating the *Archives of the Planet*, a veritable inventory of the state of the world in the early 20th century. This major work of his philanthropic venture consists of approximately one hundred hours of film and several thousand photographs, including the largest known collection of autochromes, around seventy-two thousand images.

An industrial invention of the Lumière brothers, first marketed in 1907, the autochrome is a color photography process. Its medium is a glass plate coated in a thin layer of potato starch grains that have been dyed red-orange, green and blue-violet, then soaked in a black-and-white photosensitive emulsion. After a dual development, it produces a transparency in "real" color. Its standardization made color accessible to amateurs and a few professionals, and its relative ease of use enabled the photographers that Albert Kahn assigned to dozens of countries to bring back exceptional visual reports on the environments, major events and everyday lives of that era. The images collected were viewed through a series of eight hundred projections exploring seventy-five different subjects. These screenings were given in private to erudite audiences invited to the banker's Parisian property, or they were used to illustrate public lectures delivered at universities and the Collège de France by geographer Jean Brunhes, who became scientific director of the project in 1912. (E.D.H.)



Frédéric Gadmer
*Stalls with Fruit and Vegetables, Groceries,
Hardware, Damascus, Syria, 11 October 1921
and Yoruba Tam-Tam Players and Royal
Drums, Sakété, Dahomey, undated*
Autochromes, 9 x 12 cm

Collection of the Musée départemental
Albert-Kahn



Roger Dumas
Characters from the Noh Play "Ema," Tokyo,
Japan, 1926-1927
Autochrome, 9 x 12 cm
Collection of the Musée départemental
Albert-Kahn



Auguste Léon
Steamboat Pier at Fornby, on Lake Siljan,
Siljansnäs, Sweden, 27 August 1910
Autochrome, 9 x 12 cm
Collection of the Musée départemental
Albert-Kahn

After fleeing Germany to France in 1933, Gisèle Freund became a photojournalist to help finance her studies in sociology at the Sorbonne and finish her thesis on the use of photography in the 19th century. In the capital, the young woman mixed with the cream of Paris intellectual society thanks to her friendship with Adrienne Monnier. At a screening in Monnier's bookshop on 5 March 1939, Freund presented a succession of color slides of the most influential figures of contemporary literature, including André Gide and André Malraux, who were presented in their private interiors. Although most of the subjects of her portraits did not appreciate their images, the event was mentioned in the press and met with some critical success. This led to further projection screenings, including one during the closing party of the Guggenheim Jeune in London on 22 June of the same year.

Freund saw projection as one of the most fitting ways to present her work, since it was then the only way she could show color photographs, given the dearth of printing possibilities. Projection captivated the attention of a public attracted by innovation, and avoided the need for a tedious exhibition. The transparency of the film also enabled Freund to transpose the brilliance of the chromatic tones. The artist was concerned among other things about deterioration with the plastic mediums she used (Kodachrome and Agfacolor film), so she later created paper prints, including a portfolio of ten dye-transfer portraits published by gallery owner Harry Lunn in 1977. She returned to projection for a 1968 retrospective entitled *Au pays des visages*, held at the Musée d'art moderne de la Ville de Paris. (E.D.H.)



Gisèle Freund
André Gide under the Mask of Leopardi,
Paris, 1939
Slide

Institut mémoires de l'édition contemporaine
(IMEC)



Gisèle Freund
André Malraux, Paris, 1939
 Slide

Institut mémoires de l'édition contemporaine
 (IMEC)

LA MAISON DES AMIS DES LIVRES

Adrienne Monnier

7, RUE DE L'ODÉON — PARIS - VI^e

Dimanche 5 mars 1939

entre 15 et 18 heures

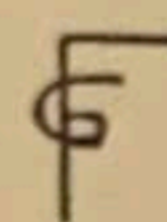
projection permanente de

PORTRAITS D'ÉCRIVAINS

réalisés au moyen de la

photographie en couleurs par

GISÈLE FREUND



Invitation pour deux personnes

PORTRAITS DE :

PAUL CLAUDEL
 ANDRÉ GIDE
 PAUL VALÉRY

LUC DURTAÏN
 LÉON-PAUL FARGUE
 PIERRE HAMP
 HENRI HOPPENOT
 ROGER MARTIN DU GARD
 JULES ROMAINS
 JEAN SCHLUMBERGER
 JULES SUPERVIELLE
 CHARLES VILDRAC

LOUIS ARAGON
 GABRIEL AUDISIO
 CLAUDE AVELINE
 PIERRE BOST
 ANDRÉ BRETON
 JEAN CASSOU
 ANDRÉ CHAMSON
 PAUL ELUARD
 JEAN GIONO
 JEAN GRENIER
 LOUIS GUILLOUX
 ANDRÉ MALRAUX

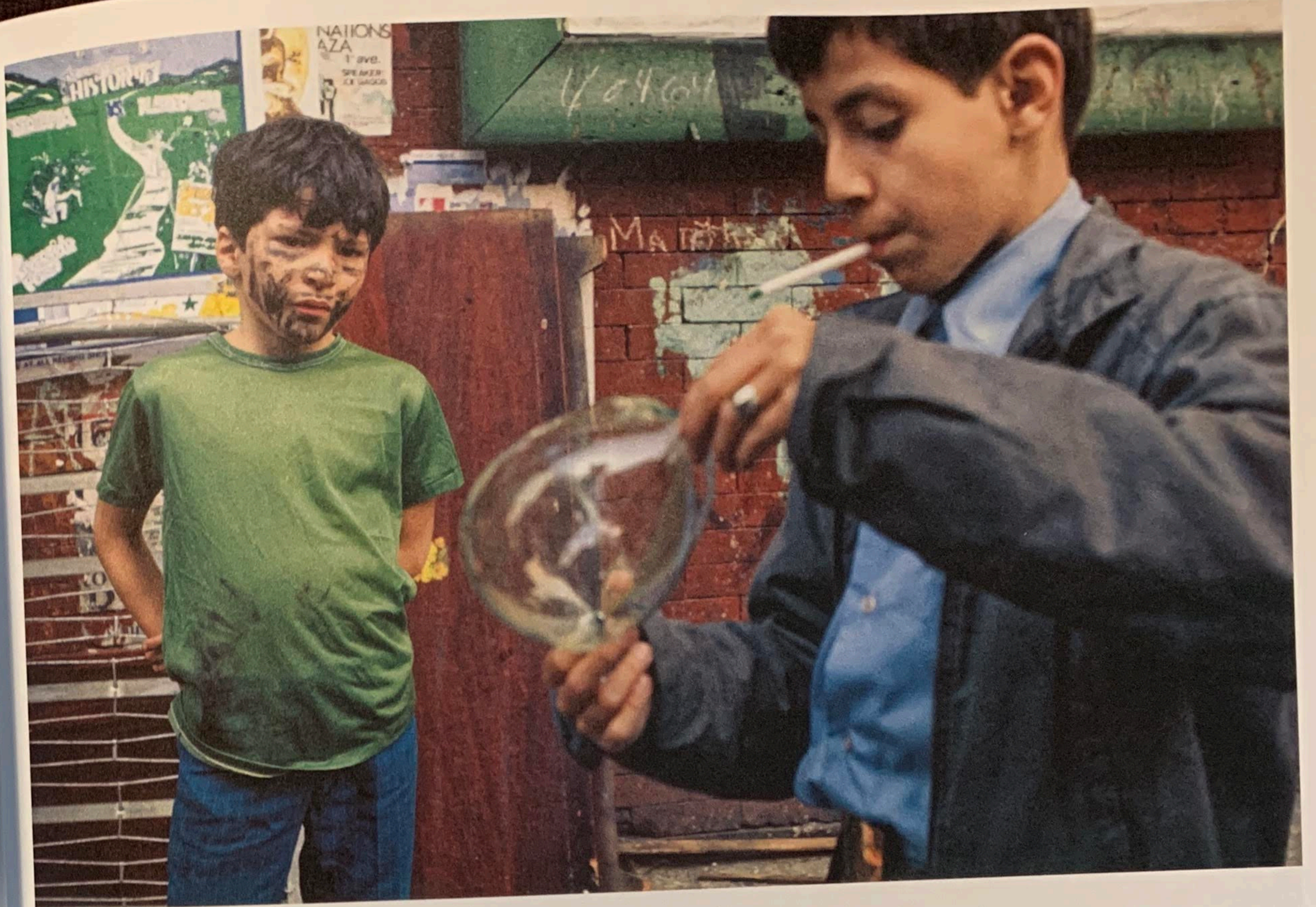
ROGER CAILLOIS
 PAUL NIZAN
 DENIS DE ROUGEMONT
 JEAN-PAUL SARTRE

Invitation card for the projection screening
 held at La Maison des amis des livres,
 5 March 1939

Institut mémoires de l'édition contemporaine
 (IMEC)

An emblematic figure of street photography, Helen Levitt started capturing images of New York's low-income neighborhoods in the 1930s. As a native, her perspective on a sometimes difficult working-class social reality was tinged with poetry and tenderness. Although she readily cited Henri Cartier-Bresson's humanist influence, she rejected all didactic or political documentary intentions in her work, wishing to convey the unembellished authenticity of her subjects. From 1959 to 1960, two Guggenheim grants enabled her to begin researching color techniques, and she once again set off to photograph street life in New York. Some of the images from this study, first shown in 1963 during an evening event at New York's Museum of Modern Art (MoMA), were stolen during a burglary in 1970.

In 1971, she returned to color to create new images, which were partly presented at the MoMA in autumn 1974 as part of a series of exhibitions entitled *Projects*. This program brought the latest visual art innovations by emerging artists into the museum, including video. The presentation methods were deliberately out of the ordinary: Levitt's forty color photographs were shown in the form of a slide show projected continuously from 16 September to 20 October. This method was a less costly alternative to traditional paper prints, renewing the critical reception of the work of a photographer primarily known for black-and-white images. (E.D.H.)



Helen Levitt
Projects: Helen Levitt in Color, 1974
Loop projection of 40 slides
Collection of the Museum of Modern Art
(MoMA), New York / Estate Helen Levitt

