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Mark Durden

Photography and the Book

From Fox Talbot to Christian Boltanski

Volume II: Illustrations

1994



PhD. in History and Theory of Art

The University of Kent
Canterbury

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Fig. 1. William Henry Fox Talbot, Plate X, *The Pencil of Nature*, 'The Haystack', April, 1844.

Latticed Window
(with the Camera Obscura)

August 1835

When first made, the squares
of glass about 200 in number
could be counted, with help
of a lens.

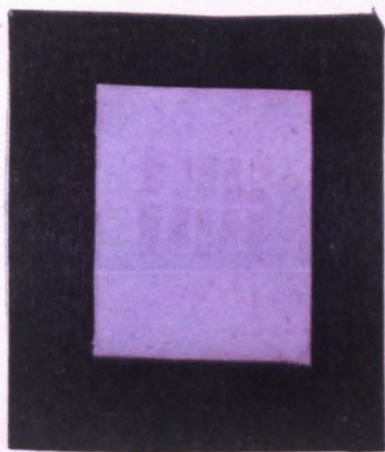


Fig. 2. William Henry Fox Talbot, 'Latticed window taken with the camera obscura', August, 1835.

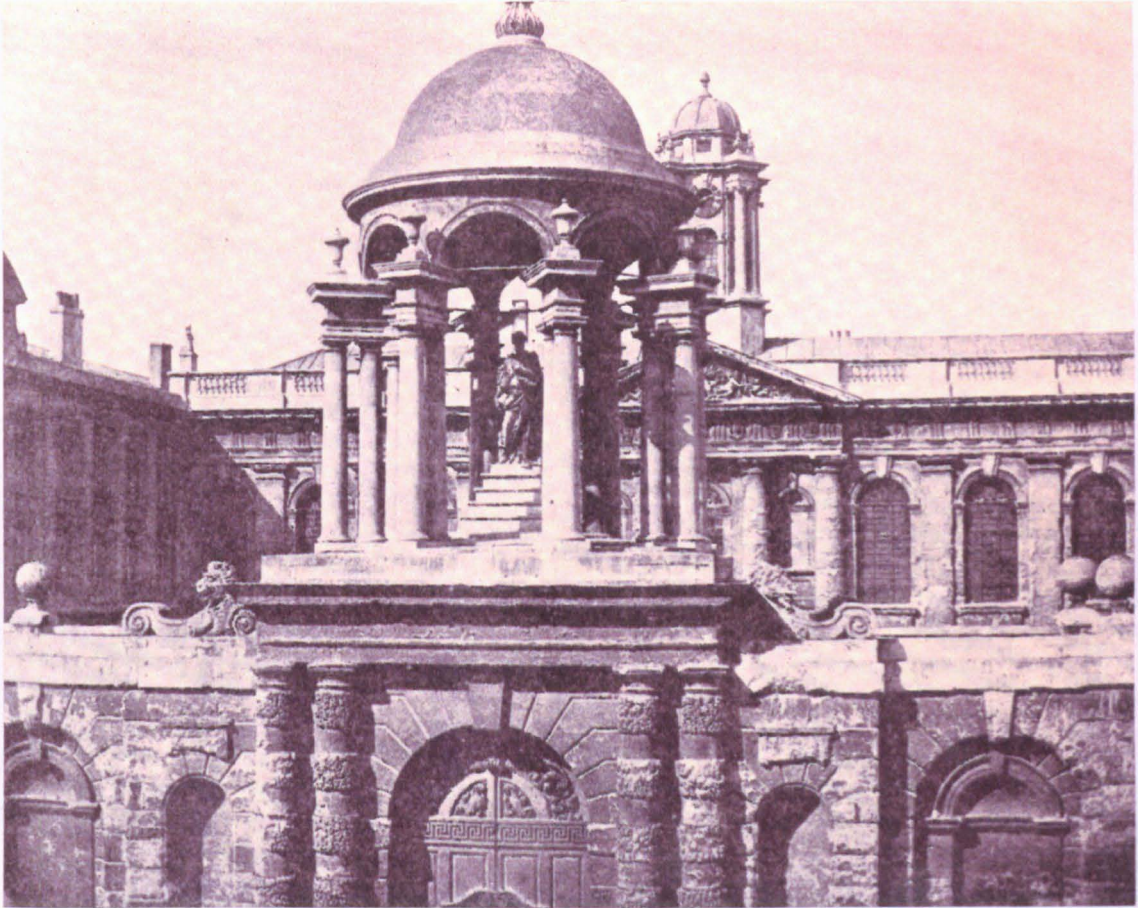


Fig. 3. William Henry Fox Talbot, Plate XIII, *The Pencil of Nature*, 'Queen's College, Oxford', April 1844.

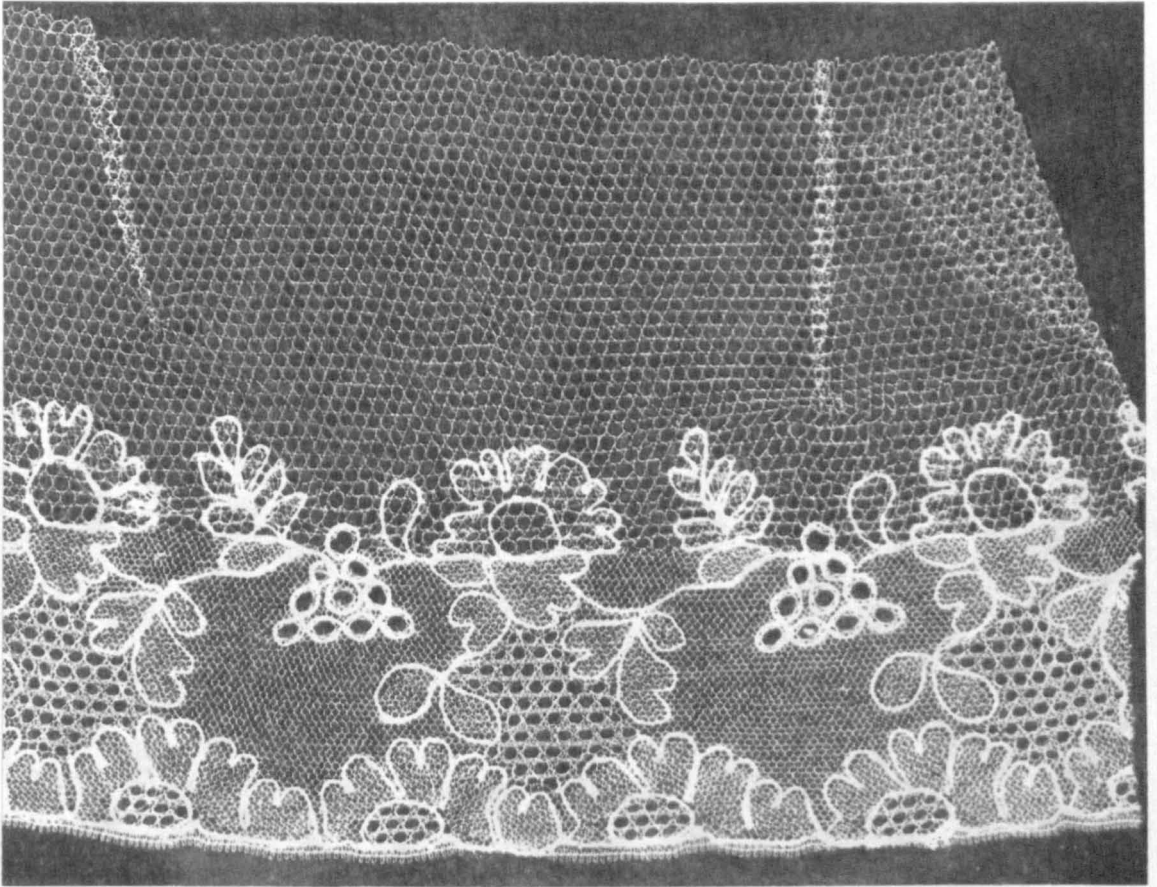


Fig. 4. William Henry Fox Talbot, Plate XX, *The Pencil of Nature*, 'Lace', April 1844.



Fig. 5. William Henry Fox Talbot, Plate II, *The Pencil of Nature*, 'View of the Boulevards at Paris', April 1844.

Library, April 1844



Fig. 6. William Henry Fox Talbot, Plate VIII, *The Pencil of Nature*, 'A Scene in a Library', April 1844



Fig. 7. William Henry Fox Talbot, Plate XIV, *The Pencil of Nature*, 'The Ladder', April 1844.

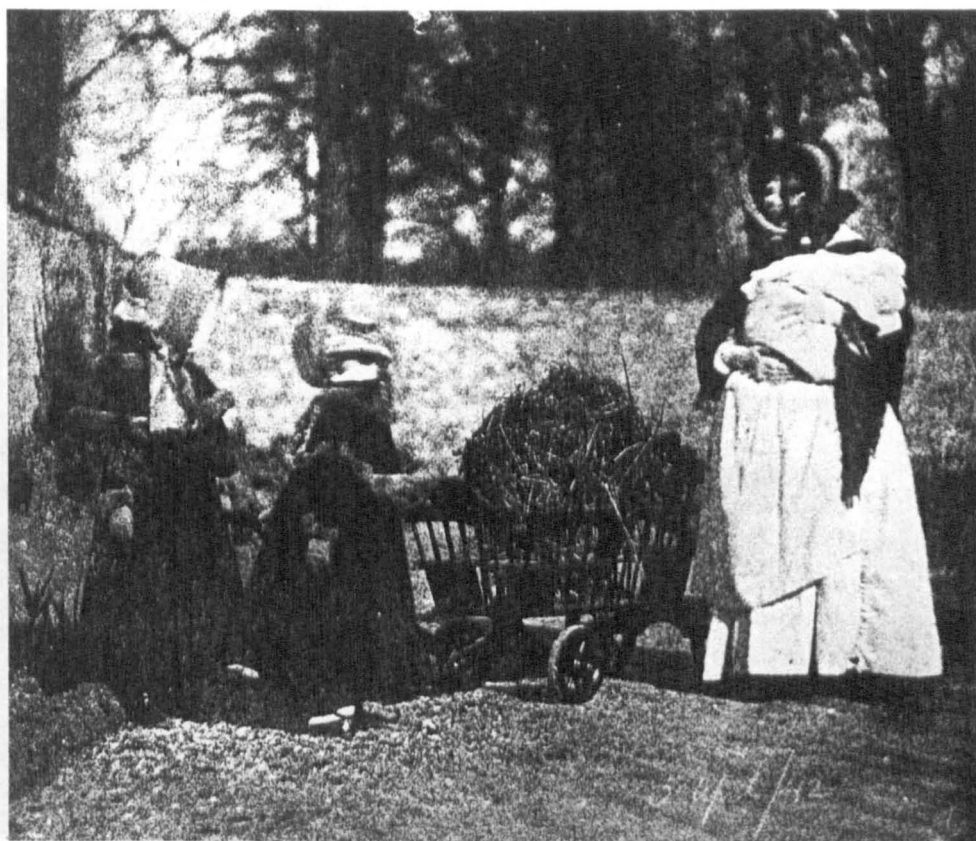


Fig. 8. William Henry Fox Talbot, 'The Talbot Children and Nurse', April, 1842.



Fig. 9. William Henry Fox Talbot, Plate VI, *The Pencil of Nature*, 'The Open Door', April, 1844.



Fig. 10. 'Eurystheus in the Pithos', Illustration, Fox Talbot's Hermes No. 2, 1939.

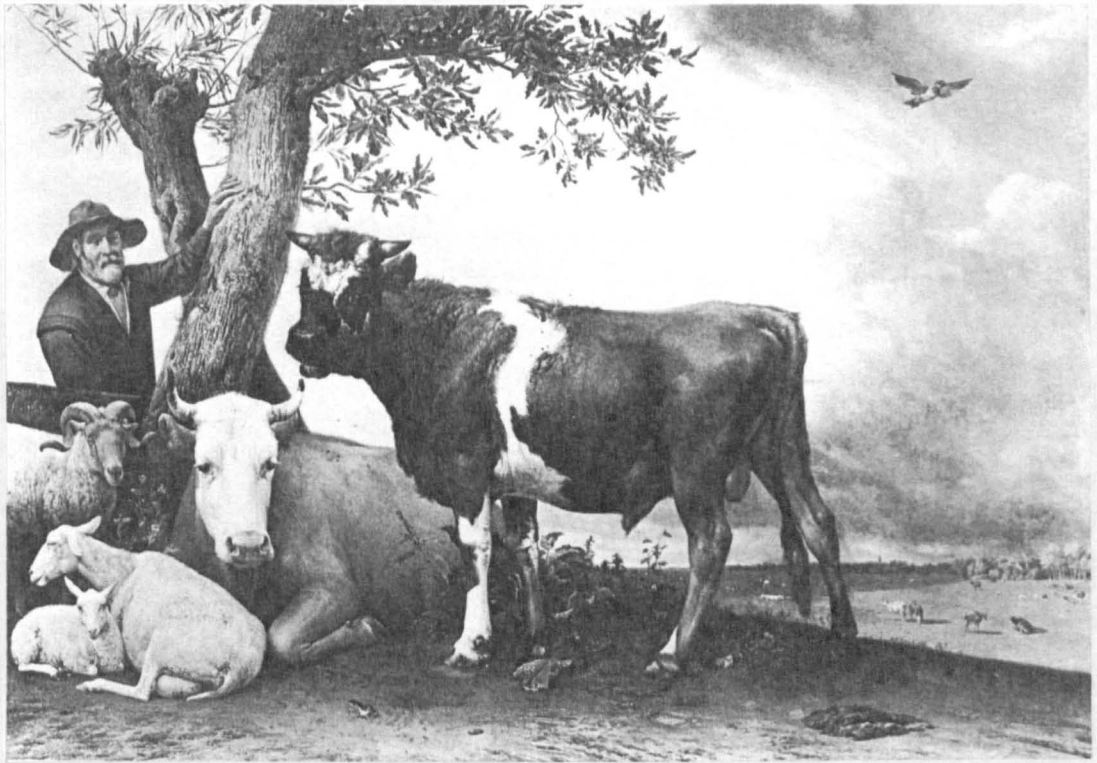


Fig. 11. Paulus Potter, 'The Young Bull', 1647.



Fig. 12. Peter Henry Emerson, 'Poling the Marsh Hay', 1886.



Fig. 13. Peter Henry Emerson, 'Haymaker with Rake', 1888.



Fig. 14. Peter Henry Emerson, 'In a Sail Loft', 1890.



Fig. 15. Peter Henry Emerson, 'The Marshes in June', 1893. Morning After the Deluge, 1893.

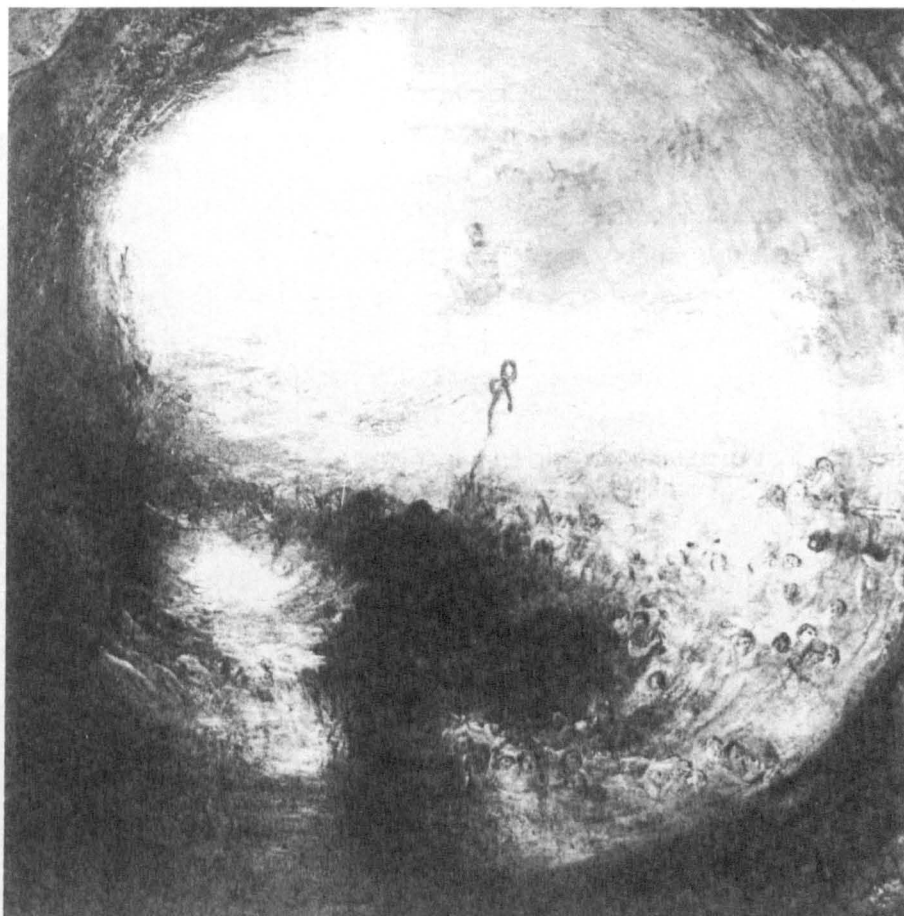


Fig. 16. J. M. W. Turner, 'Light and Colour (Goethe's Theory)— The Morning After the Deluge', 1843.



Fig. 17. Peter Henry Emerson, 'Buckenham Ferry', 1893.



Fig. 18. Peter Henry Emerson, 'At the Ferry', 1893.

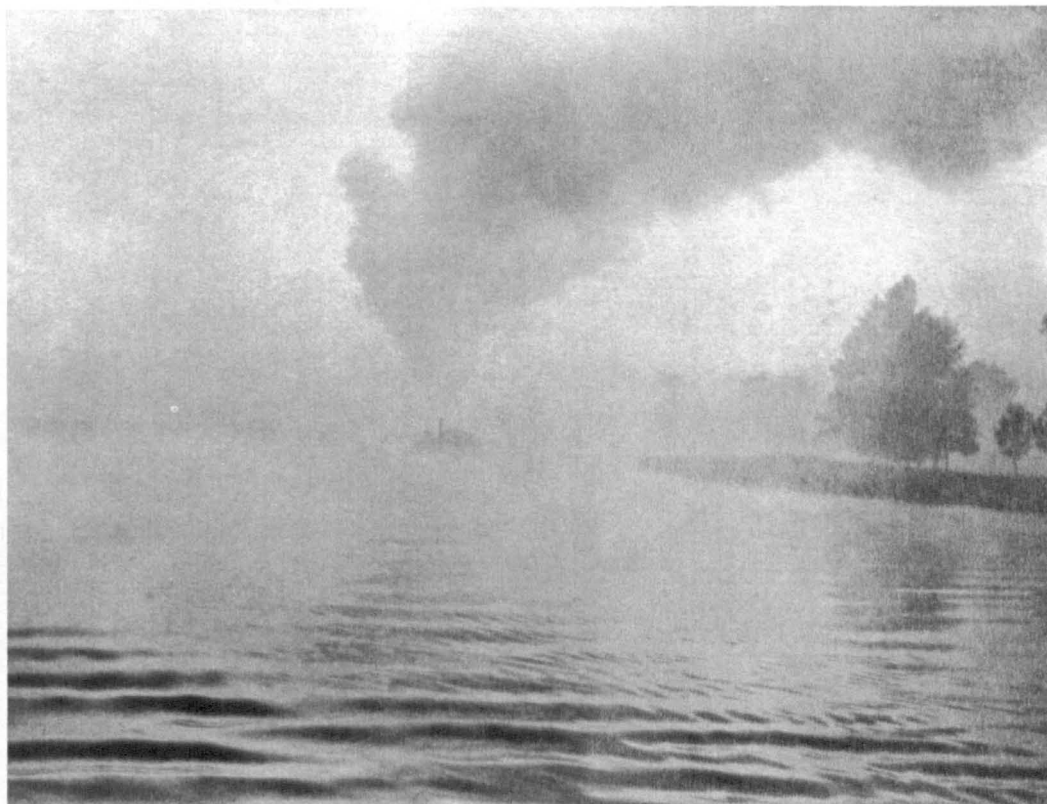


Fig. 20. Plate 1, Havelock Ellis's *The Criminal*, 1890.

Fig. 19. Peter Henry Emerson, 'Misty River', 1895.

PLATE I.

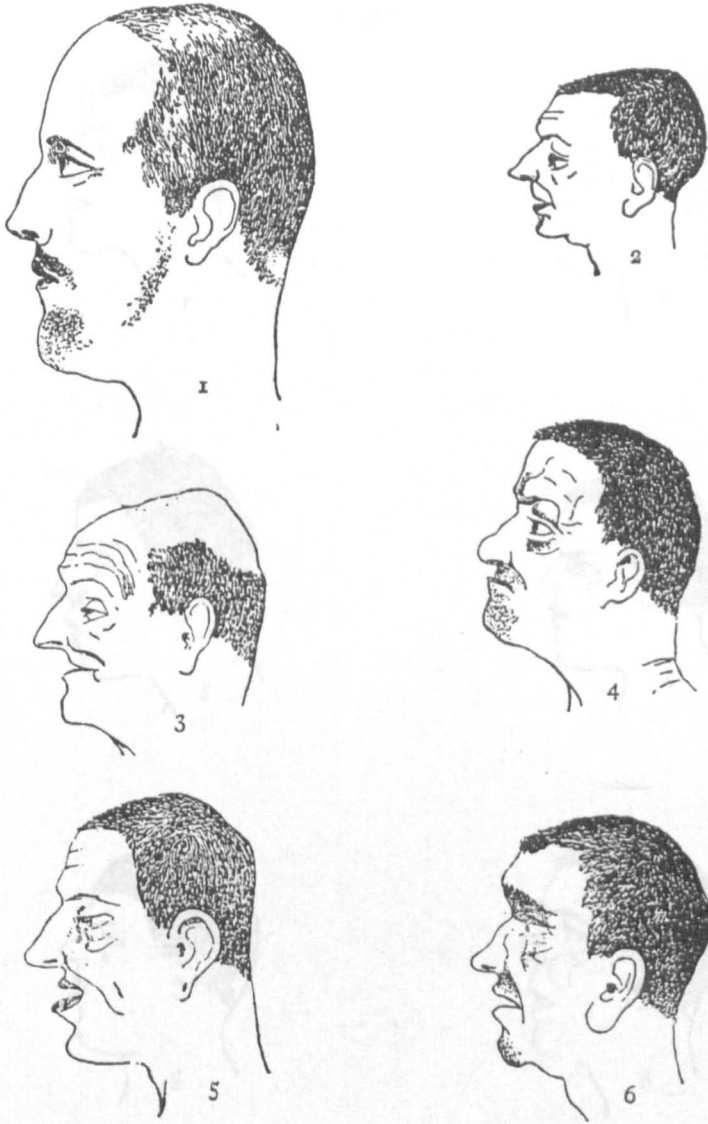


Fig. 20. Plate 1, Havelock Ellis's *The Criminal*, 1890.

PLATE IV.



Fig. 21. Plate IV, Havelock Ellis's *The Criminal*, 1890.



Frontispiece.

Fig. 22. The Frontispiece to Havelock Ellis's *The Criminal*, 1890.



Fig. 23. Francis Galton, Family Composites, 1883.

Fig. 24. The
Faculty
1883.

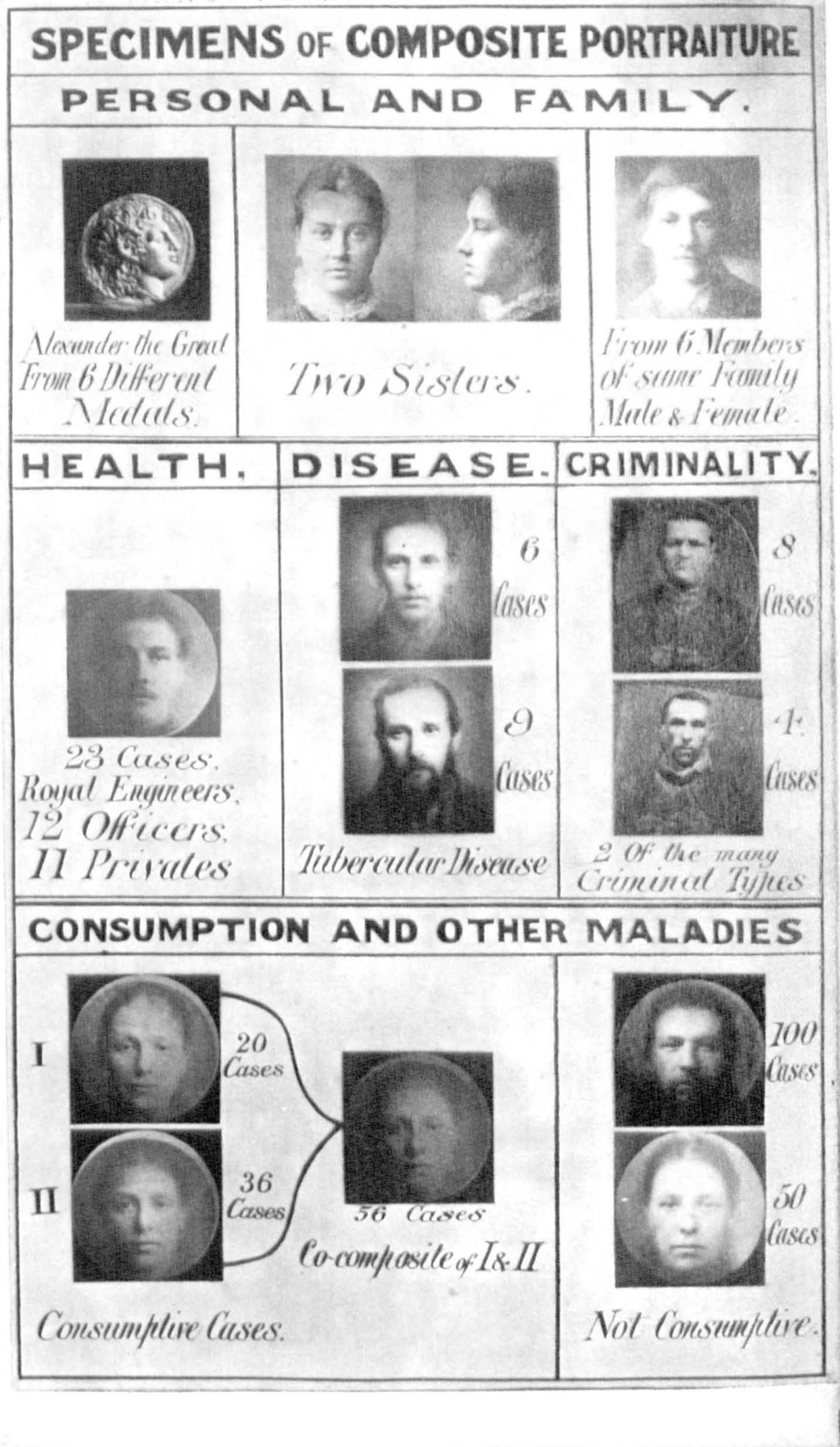


Fig. 24. The Frontispiece to Francis Galton's *Inquiries Into Human Faculty* 1883.



Fig. 25. Francis Galton, Composites of Royal Engineers, 1883.

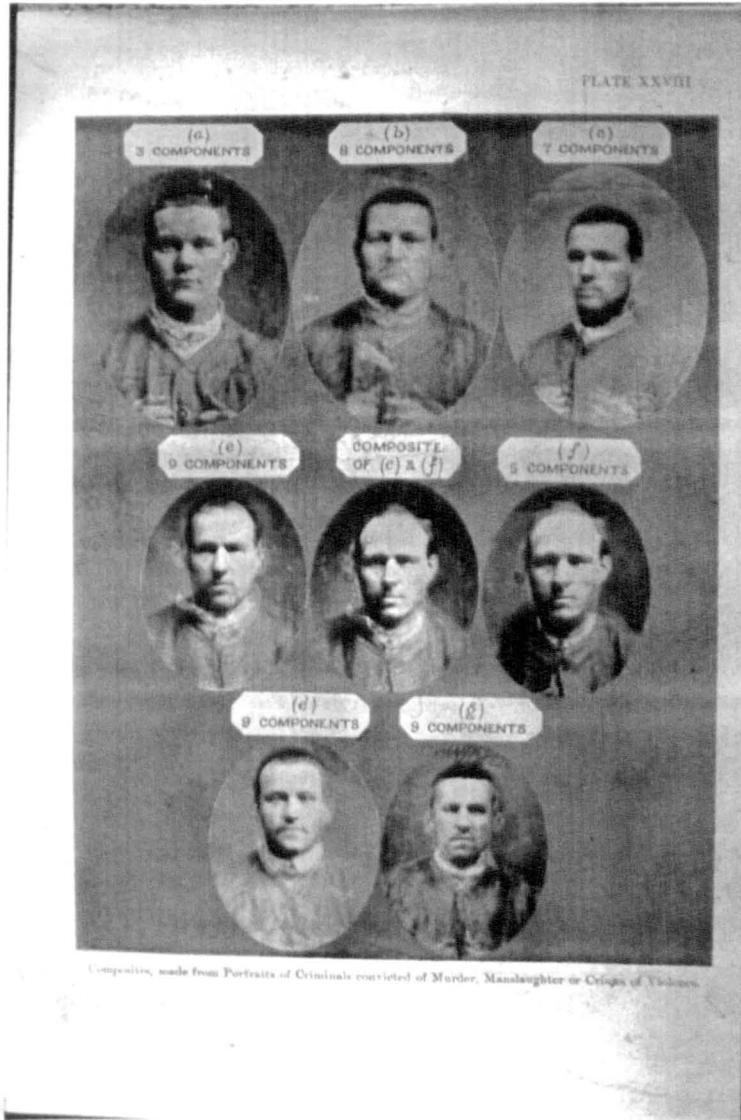


Fig. 26. Francis Galton, Composites of Criminals, 1883.

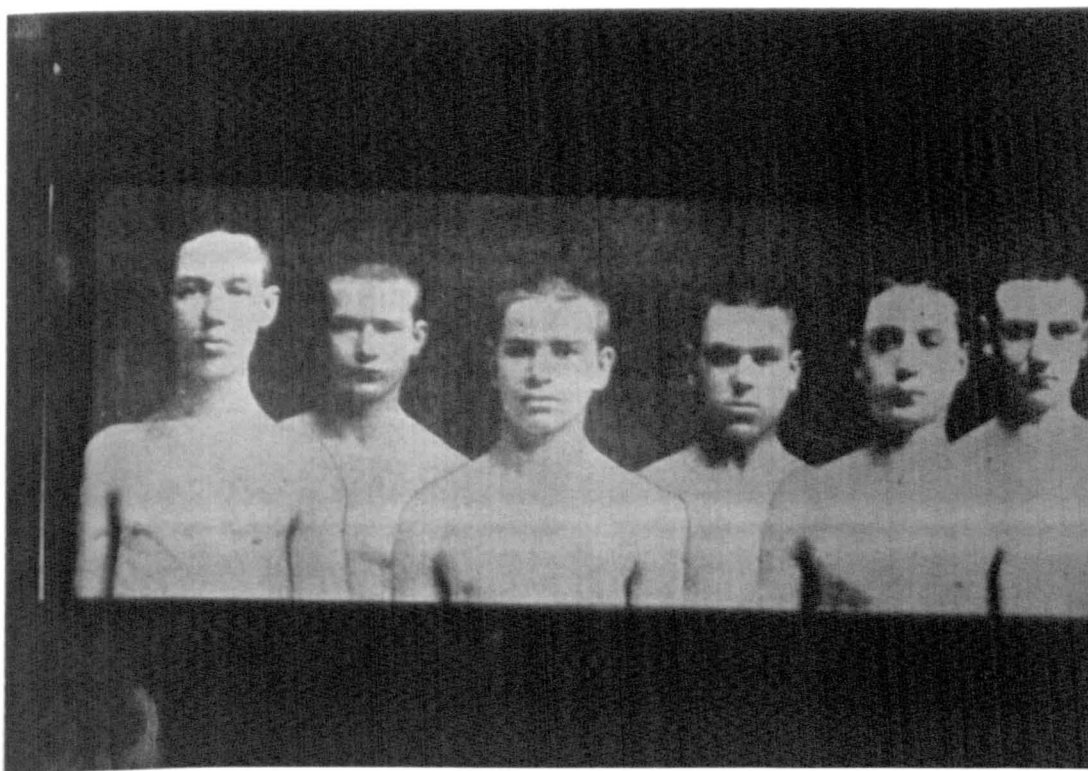


Fig. 27. Photographic Illustration, Havelock Ellis's *The Criminal*, 1901.

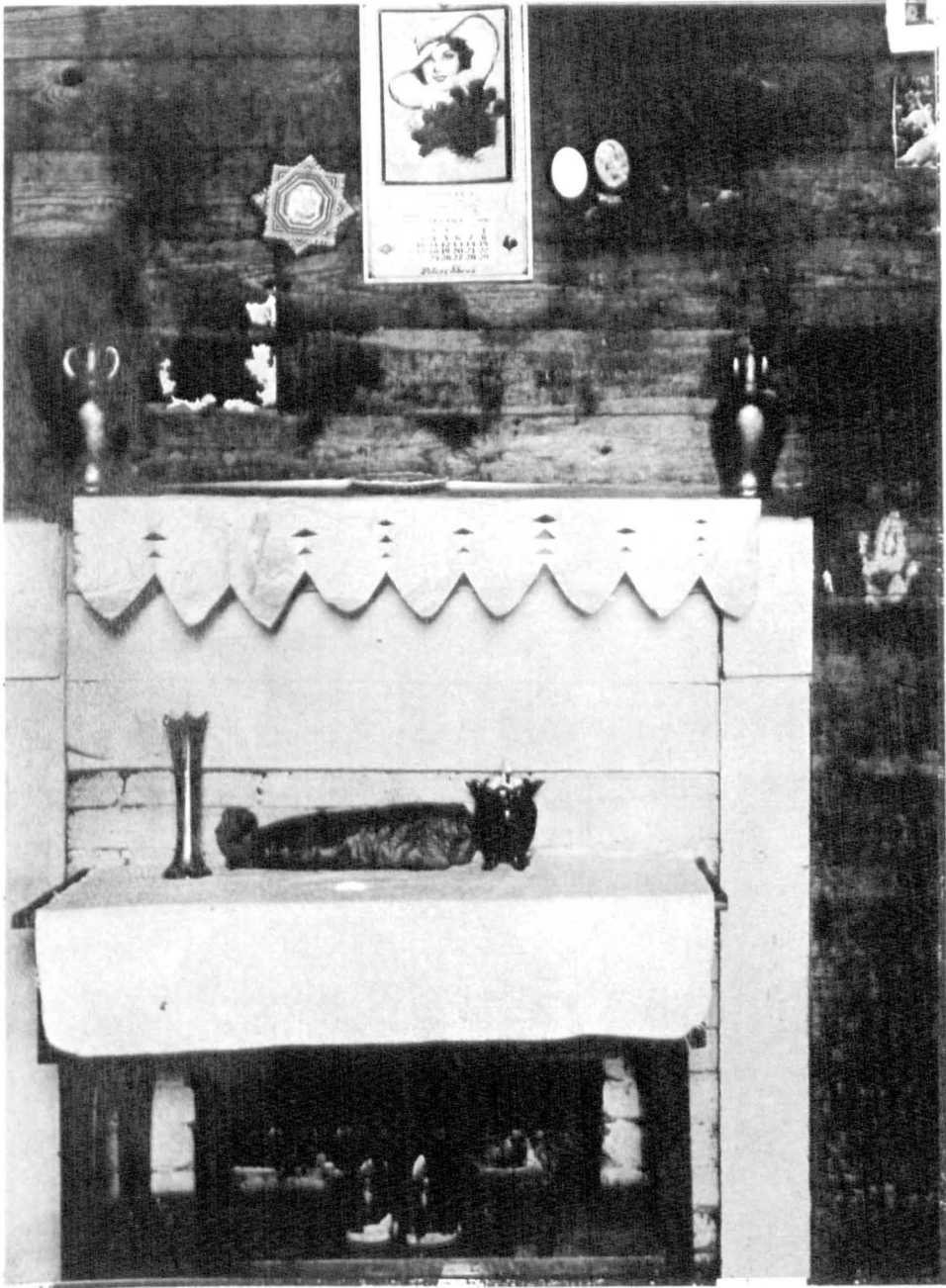


Fig. 28. Walker Evans, Untitled, Plate 9, *Let Us Now Praise Famous Men*,

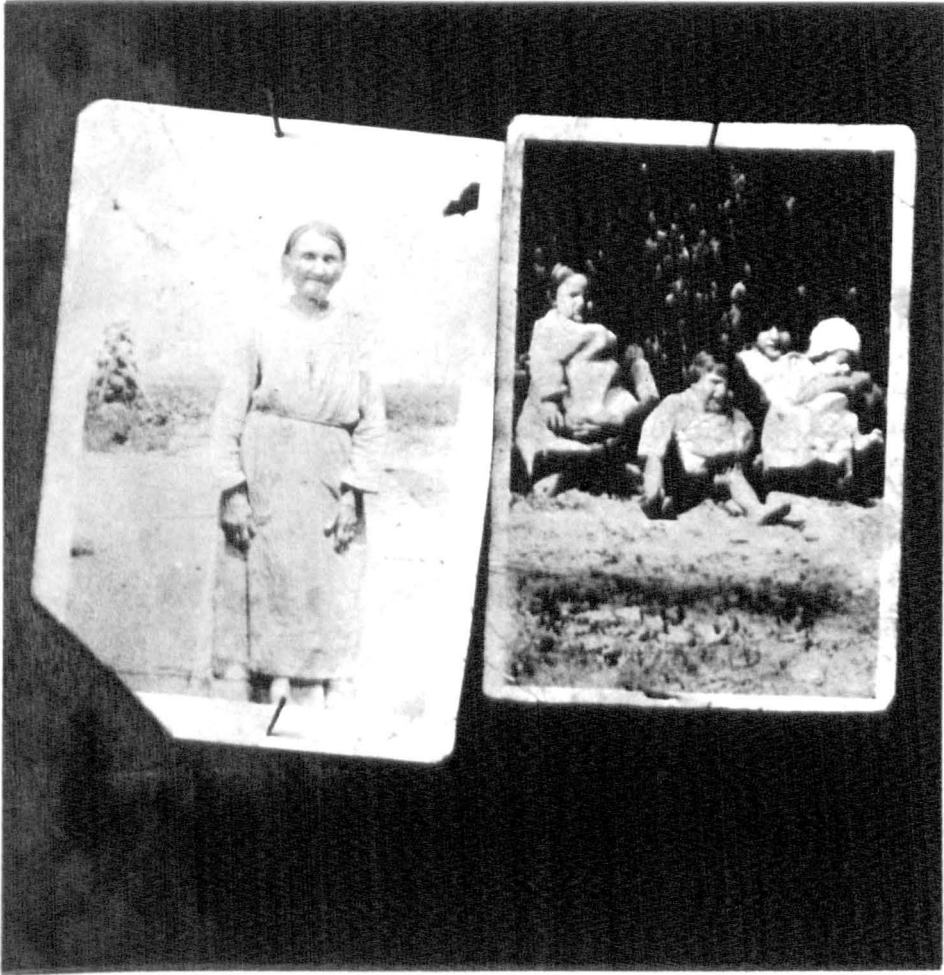


Fig. 29. Walker Evans, Untitled, Plate 42, *Let Us Now Praise Famous Men*, 1960.



Fig. 30. Walker Evans, Untitled, Plate 41, *Let us Now Praise Famous Men*, 1960.



Fig. 31. Walker Evans Untitled, Plate 46, *Let Us Now Praise Famous Men*, 1960.

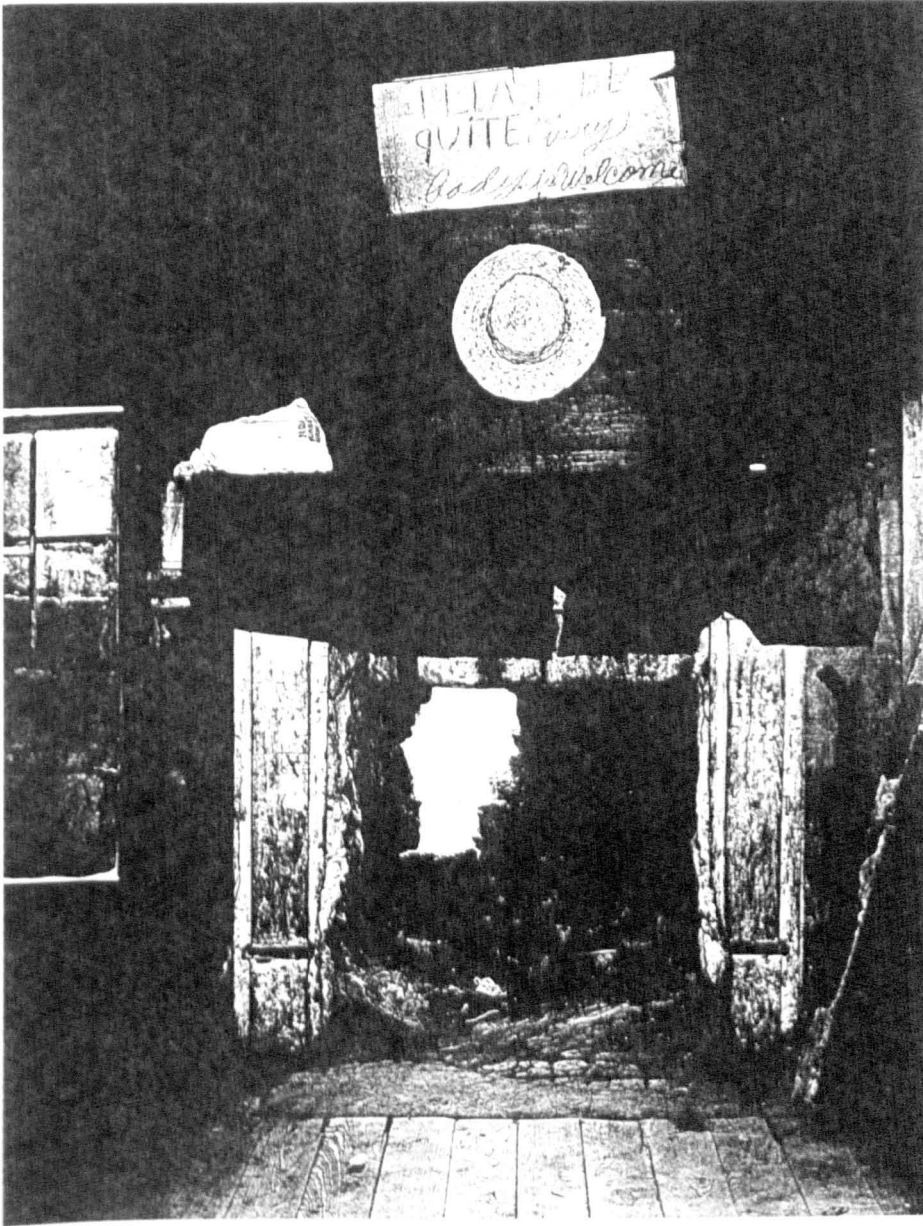


Fig. 32. Walker Evans, Untitled, Plate 39, *Let Us Now Praise Famous Men*, 1960.

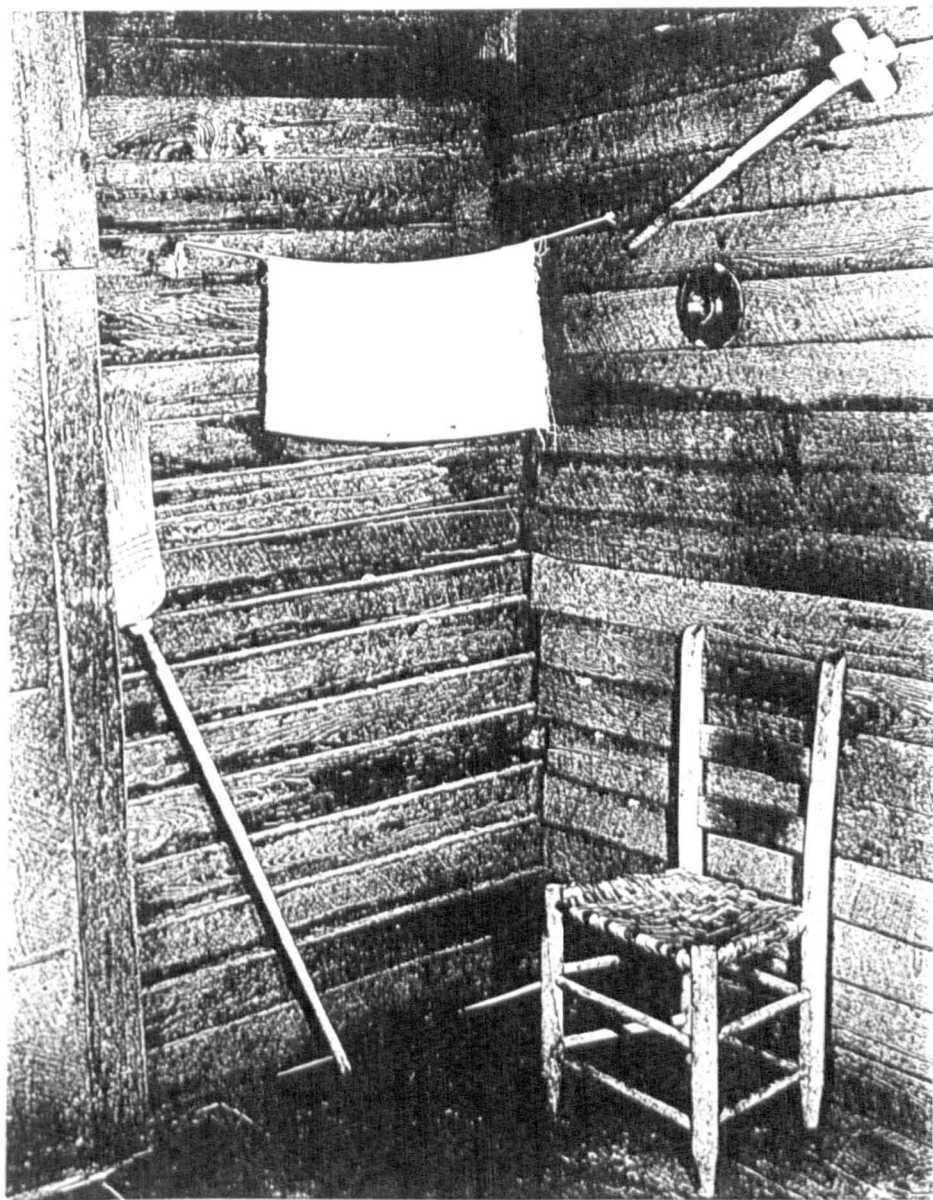


Fig. 33. Walker Evans, Untitled, Plate 12, *Let Us Now Praise Famous Men*, 1960.

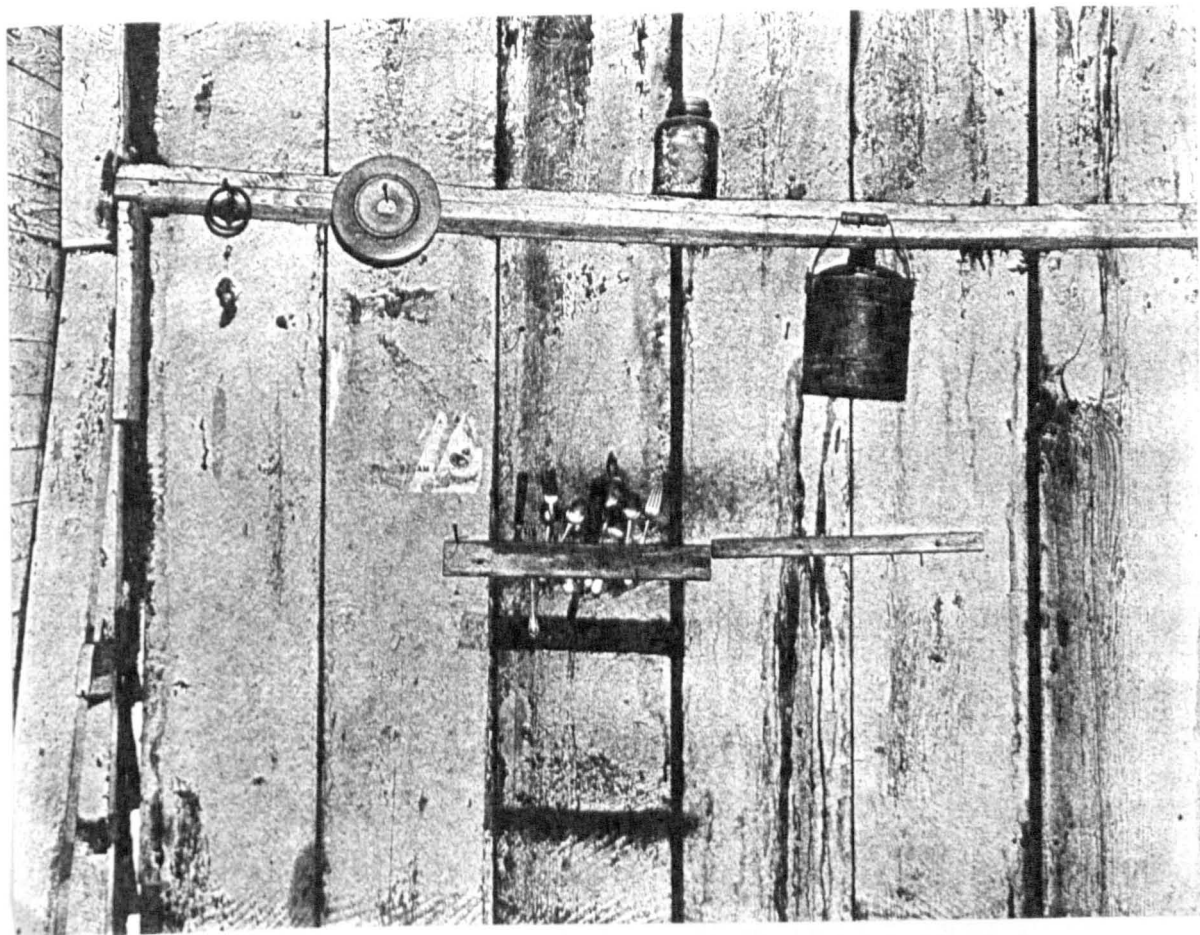


Fig. 34. Walker Evans, Untitled, Plate 30, *Let Us Now Praise Famous Men*, 1960.

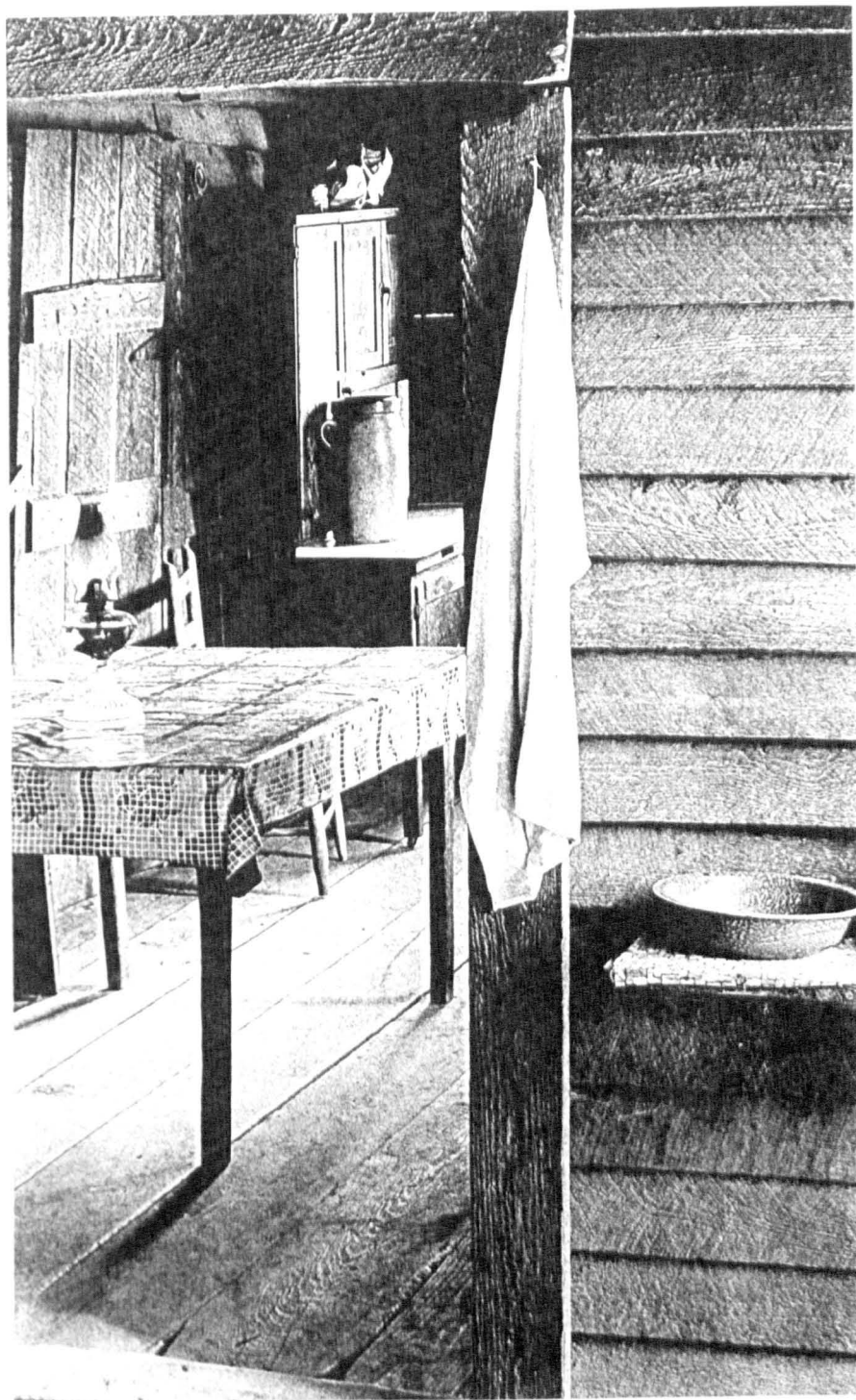


Fig. 35. Walker Evans, Untitled, Plate 10, *Let Us Now Praise Famous Men*, 1960.

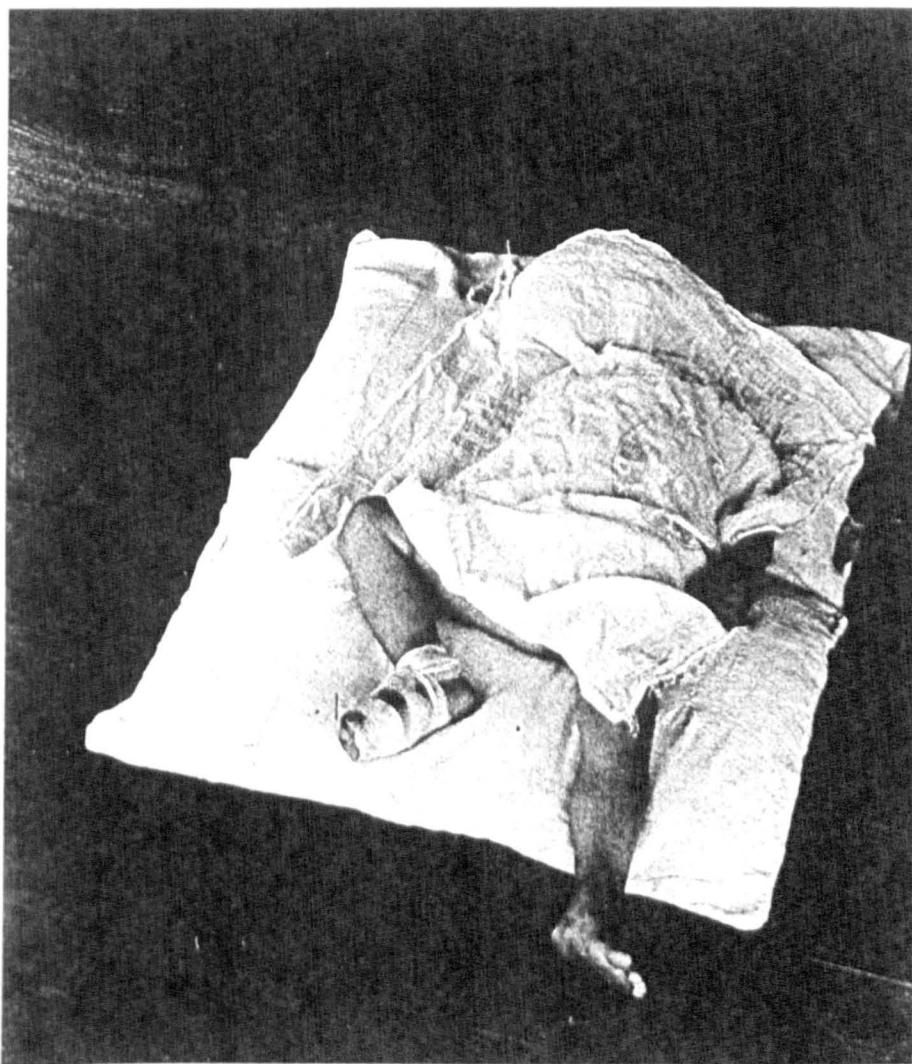


Fig. 36. Walker Evans, Untitled, Plate 11, *Let Us Now Praise Famous Men*, 1960.



Fig. 37. Walker Evans, Untitled, Plate 24, *Let Us Now Praise Famous Men*, 1960.



Fig. 38. Walker Evans, Untitled, Plate 8, *Let Us Now Praise Famous Men*, 1960.



Fig. 39. Walker Evans, Untitled, Plate 14, *Let Us Now Praise Famous Men*, 1960.

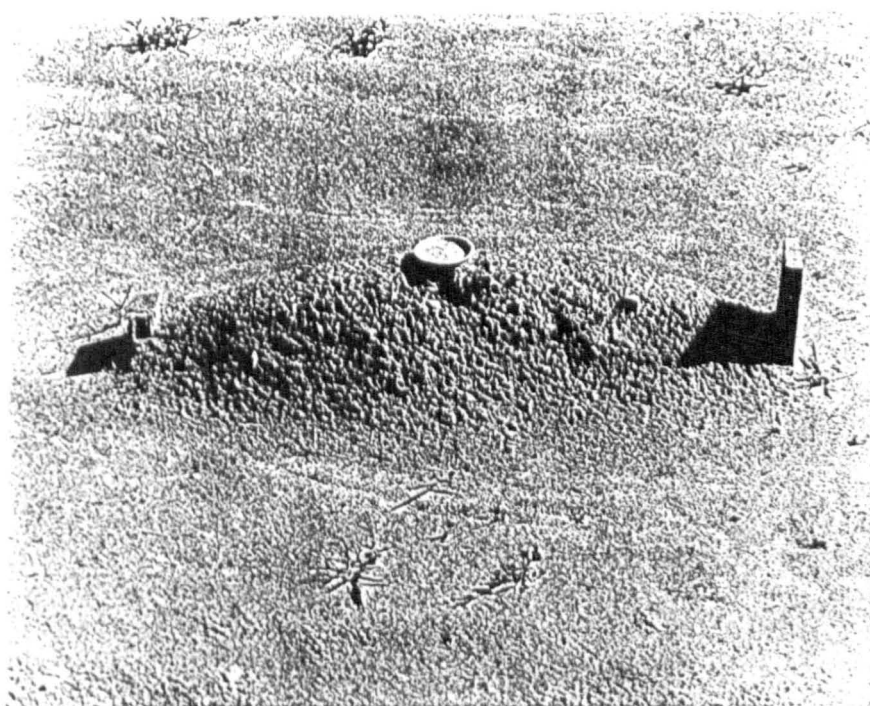


Fig. 40. Walker Evans, Untitled, Plate 63, *Let Us Now Praise Famous Men*, 1960.

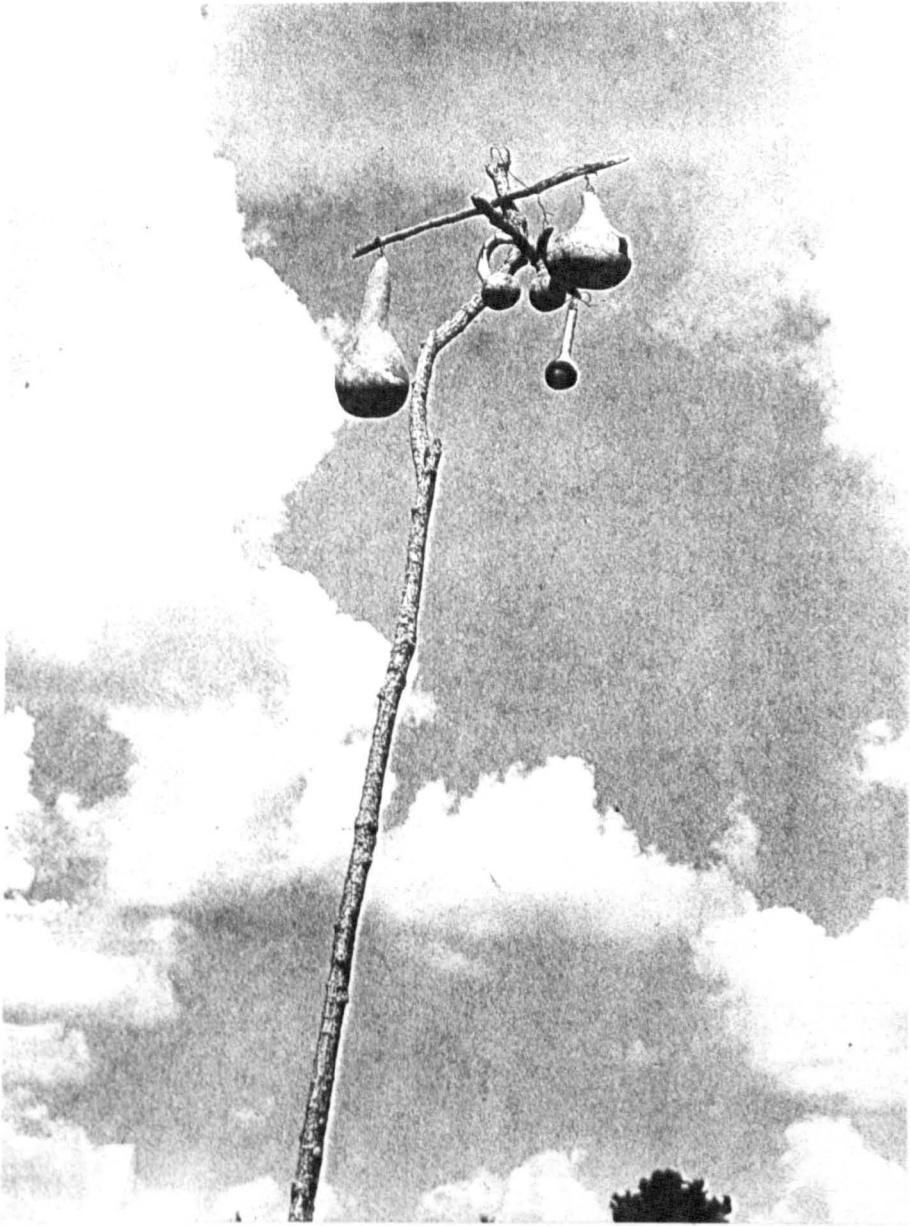


Fig. 41. Walker Evans, Untitled, Plate 64, *Let Us Now Praise Famous Men*, 1960.



Fig. 42. Walker Evans, Untitled, Plate 1, *Let Us Now Praise Famous Men*, 1960.

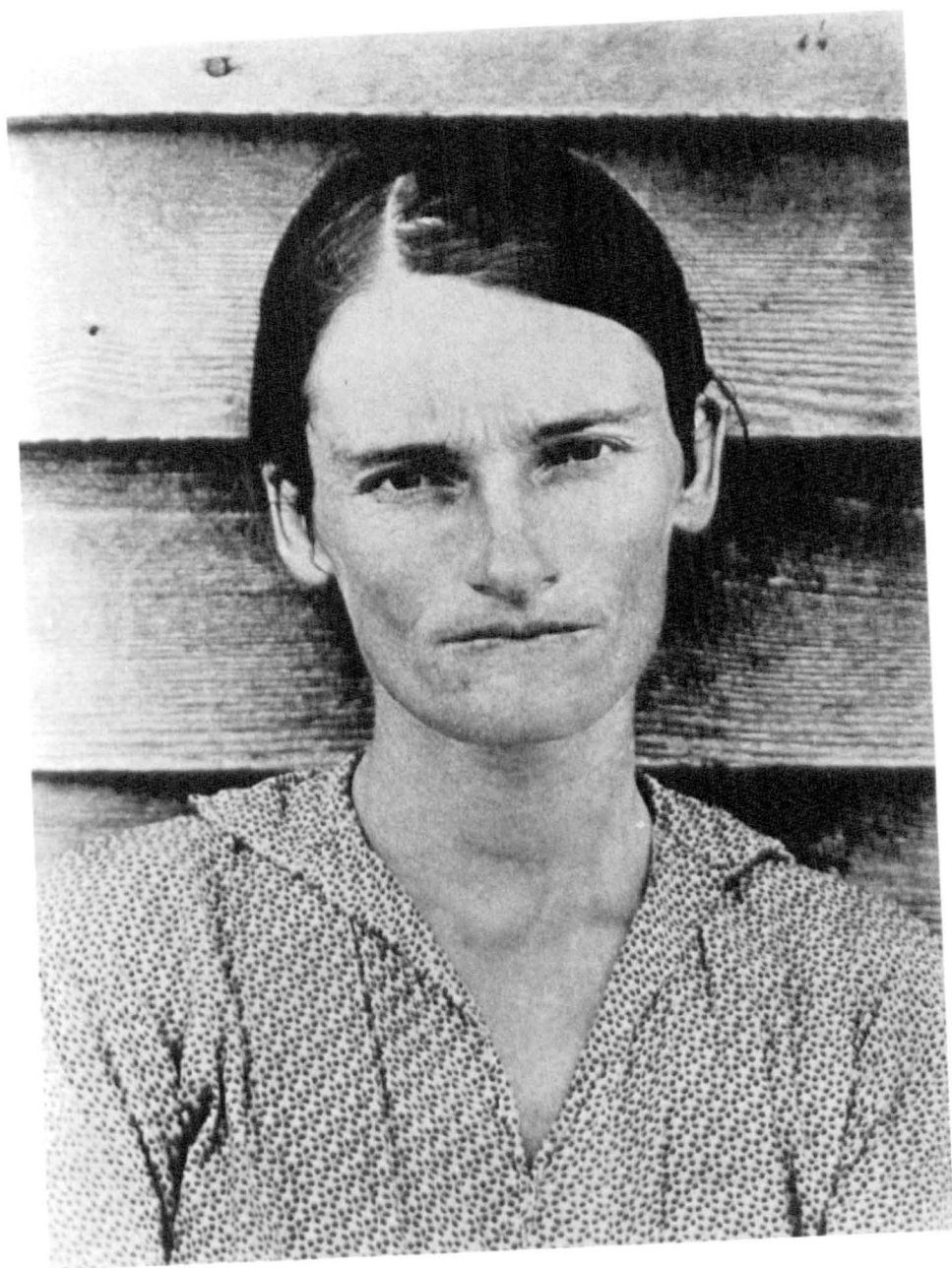


Fig. 43. Walker Evans, Untitled, Plate 3, *Let Us Now Praise Famous Men*, 1960.



Fig. 44. Walker Evans, *Untitled*, Plate 18, *Let Us Now Praise Famous Men*, 1960.

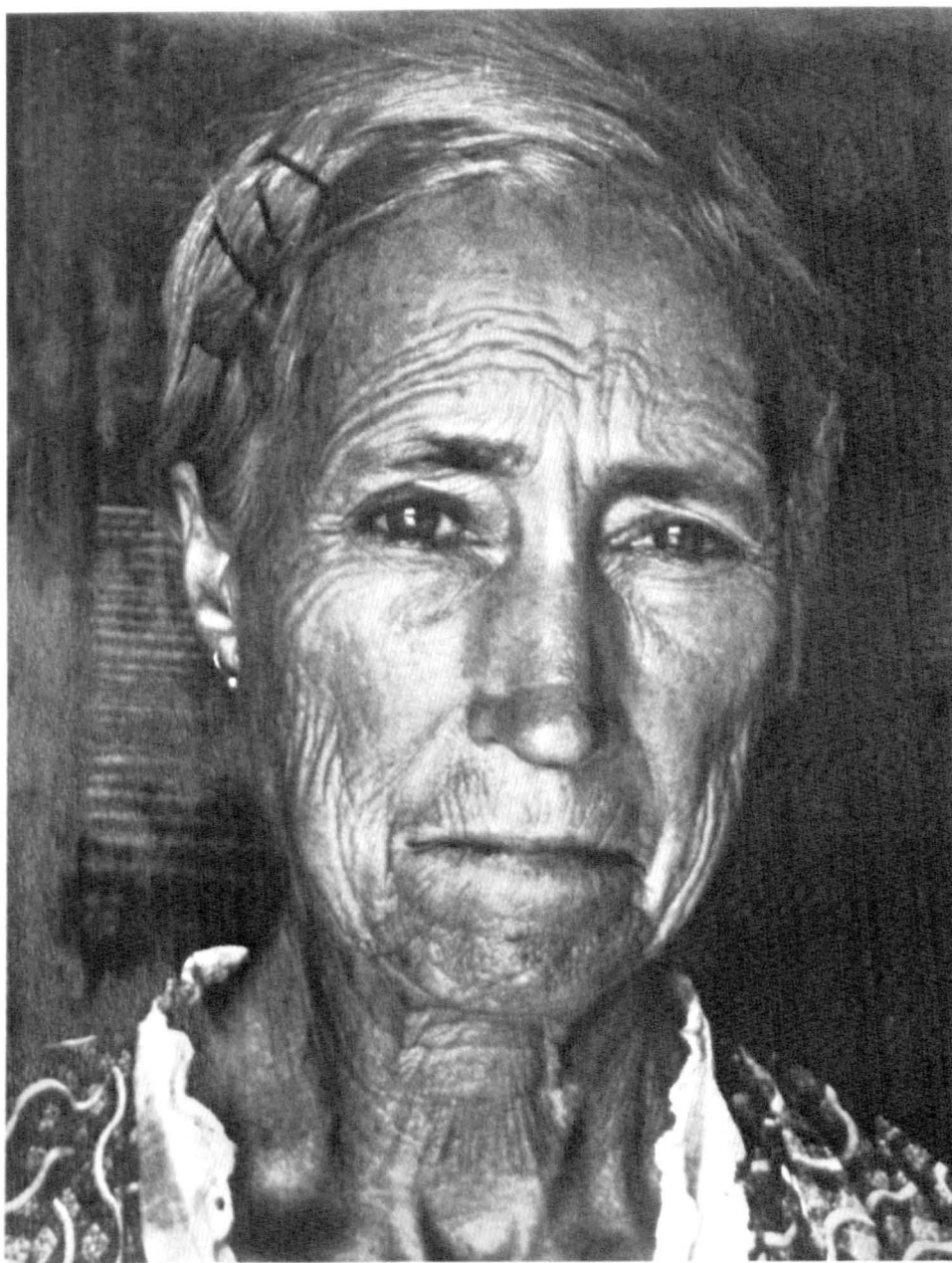


Fig. 45. Margaret Bourke-White, 'Locket, Georgia', *You Have Seen Their Faces*, 1937.

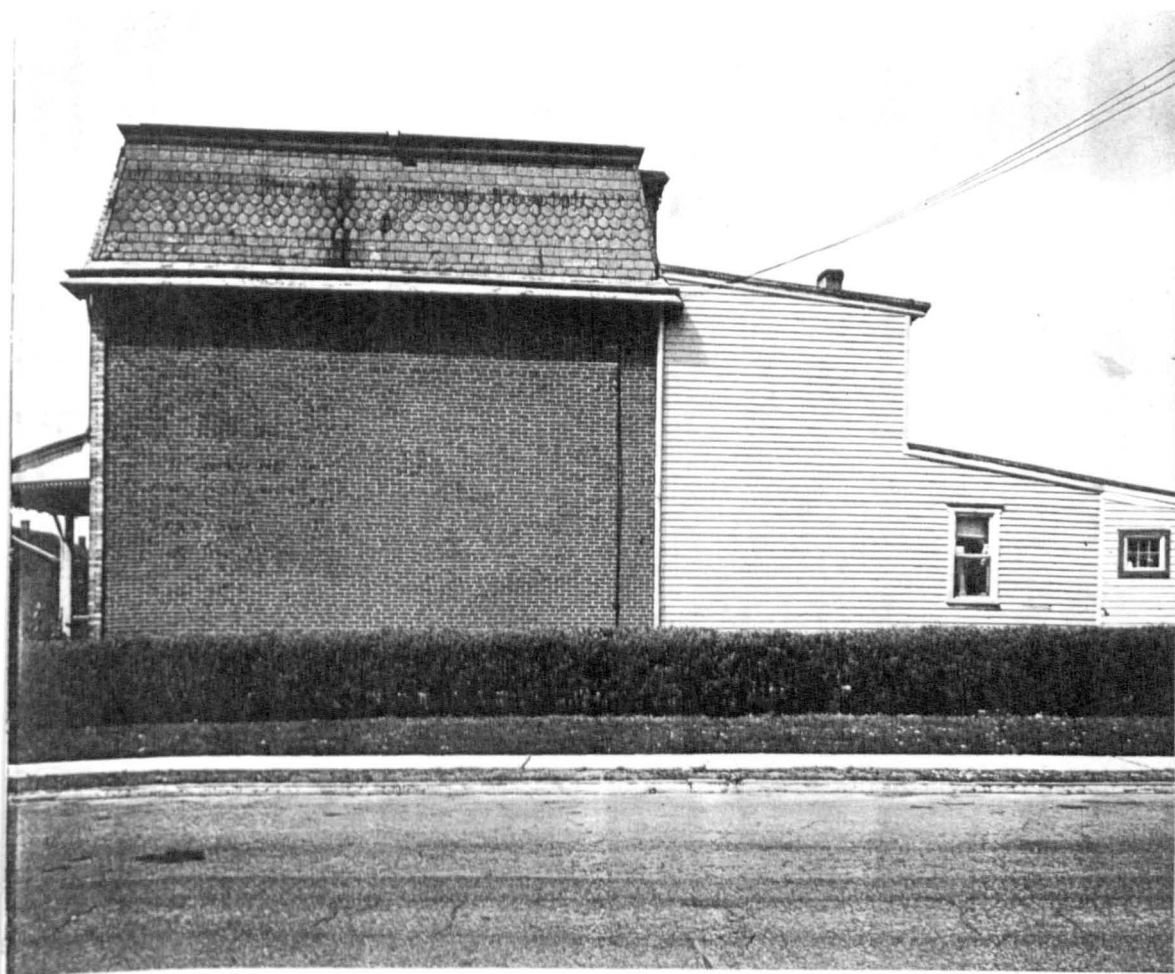


Fig. 46, Wright Morris, Untitled, Plate 42, *The Inhabitants*, 1946.



Fig. 47, Wright Morris, Untitled, Plate 15, *The Inhabitants*, 1946.

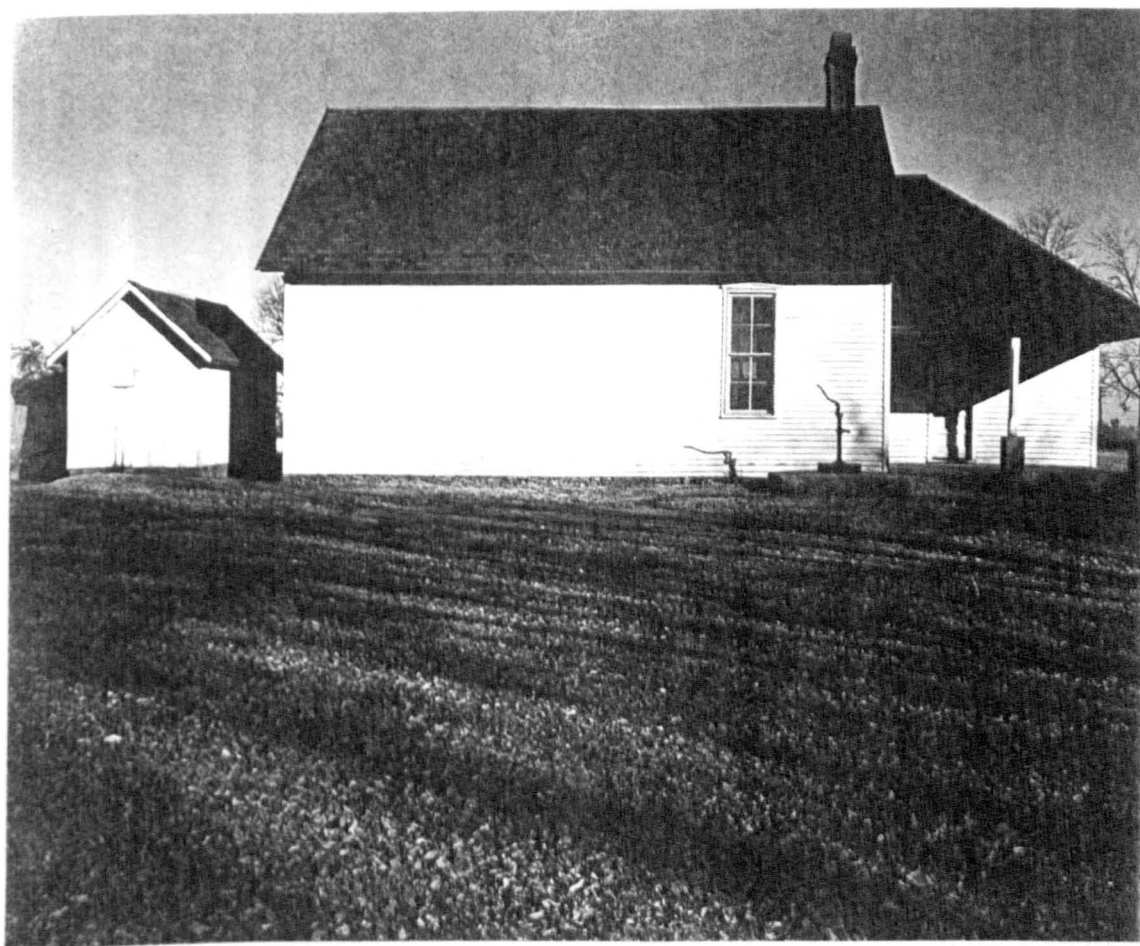


Fig. 48, Wright Morris, Untitled, Plate 22, *The Inhabitants*, 1946.



Fig. 49, Wright Morris, Untitled, Plate 11, *The Inhabitants*, 1946.



Fig. 50, Wright Morris, Untitled , Plate 8, *The Inhabitants*, 1946.

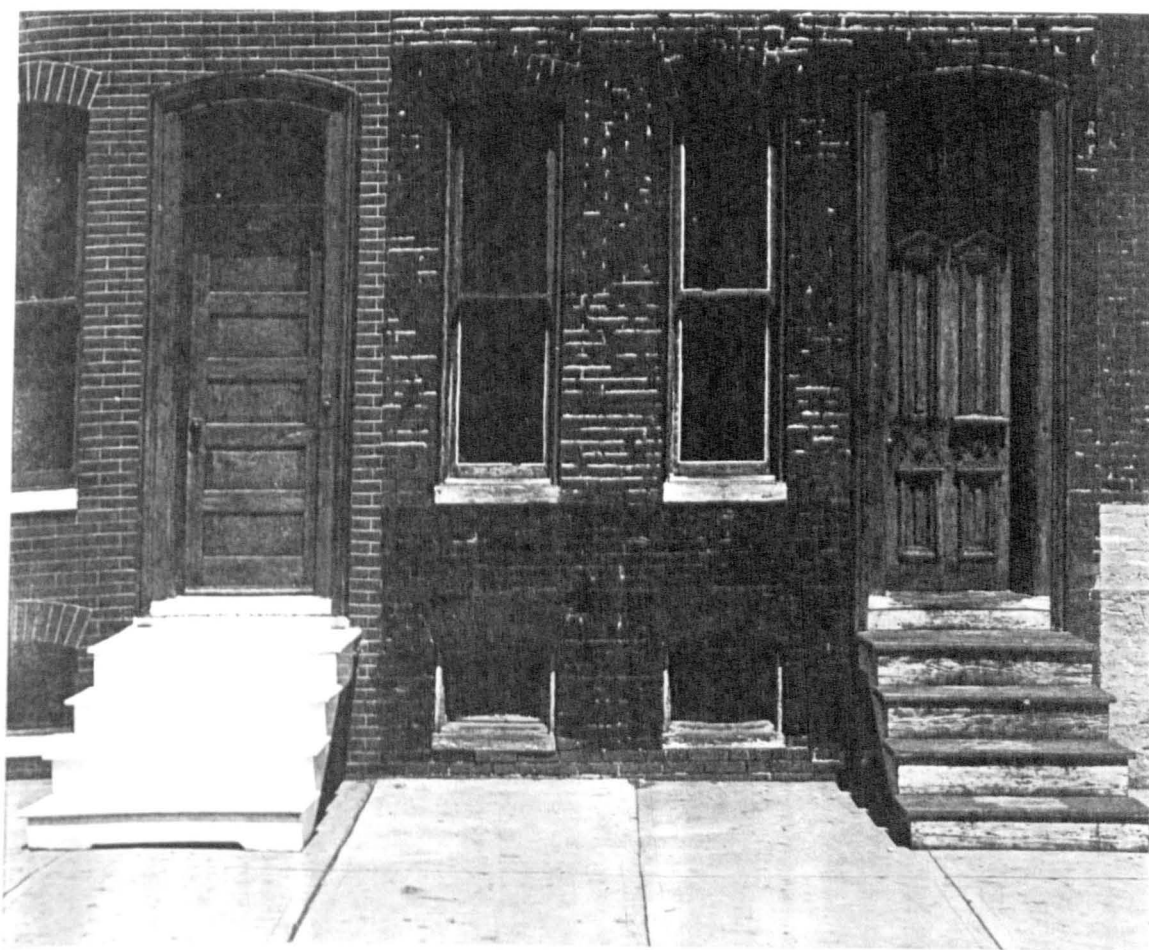


Fig. 51, Wright Morris, Untitled ,Plate 34, *The Inhabitants*, 1946.



Fig. 52, Wright Morris, Untitled Plate 11, *The Home Place*, 1946.



Fig. 53, Wright Morris, Untitled, Plate 1, *The Home Place*, 1948.

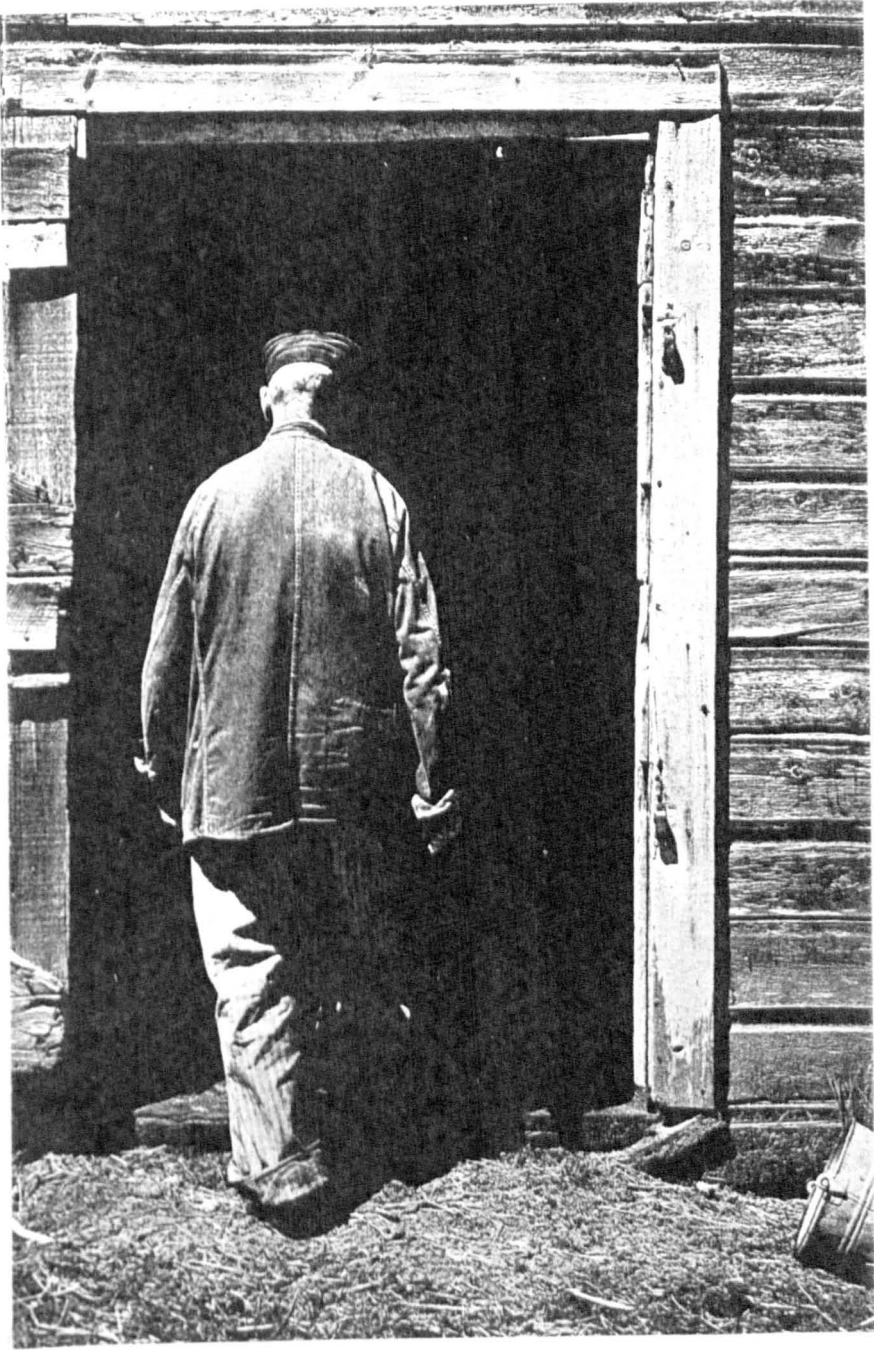


Fig. 54, Wright Morris, Untitled, Plate 89, *The Home Place*, 1948.

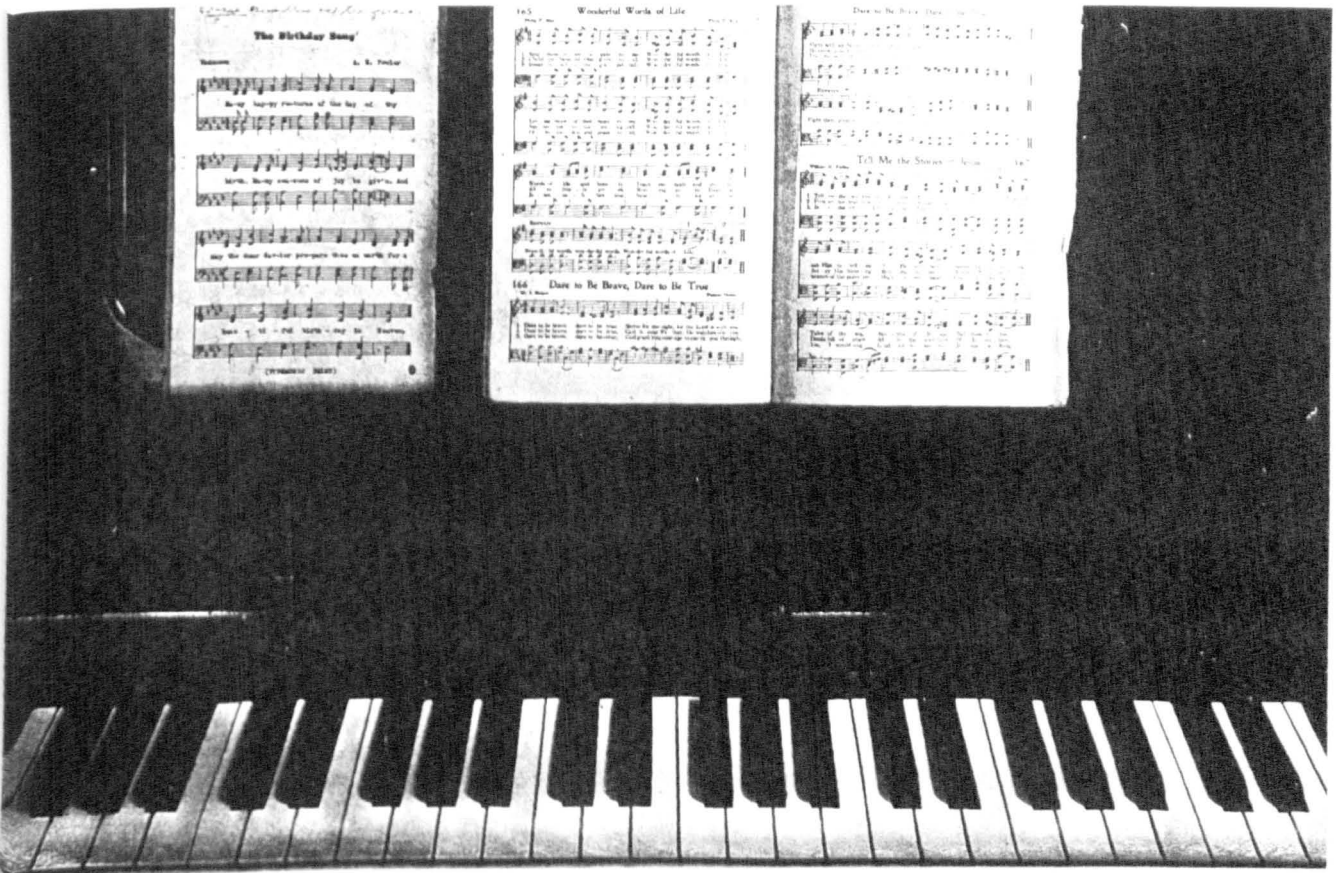


Fig. 55, Wright Morris, Untitled ,Plate 48, *The Home Place*, 1948.



Fig. 56, Wright Morris, Untitled, Plate 18, *The Home Place*, 1948.



Fig. 57, Wright Morris, Untitled, Plate 25, *The Home Place*, 1948.

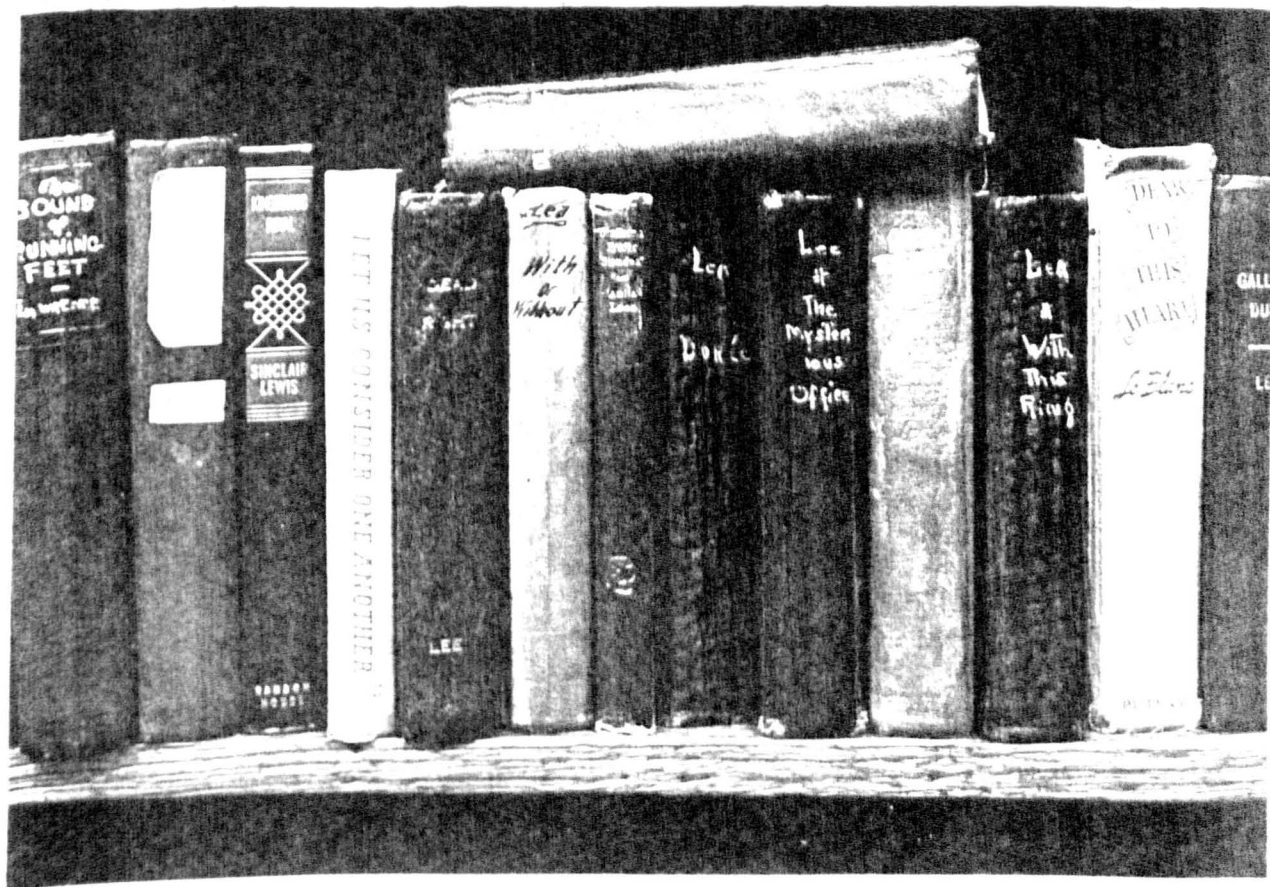


Fig 58. Wright Morris, Untitled, Plate 56, *God's Country and My People*, 1968.

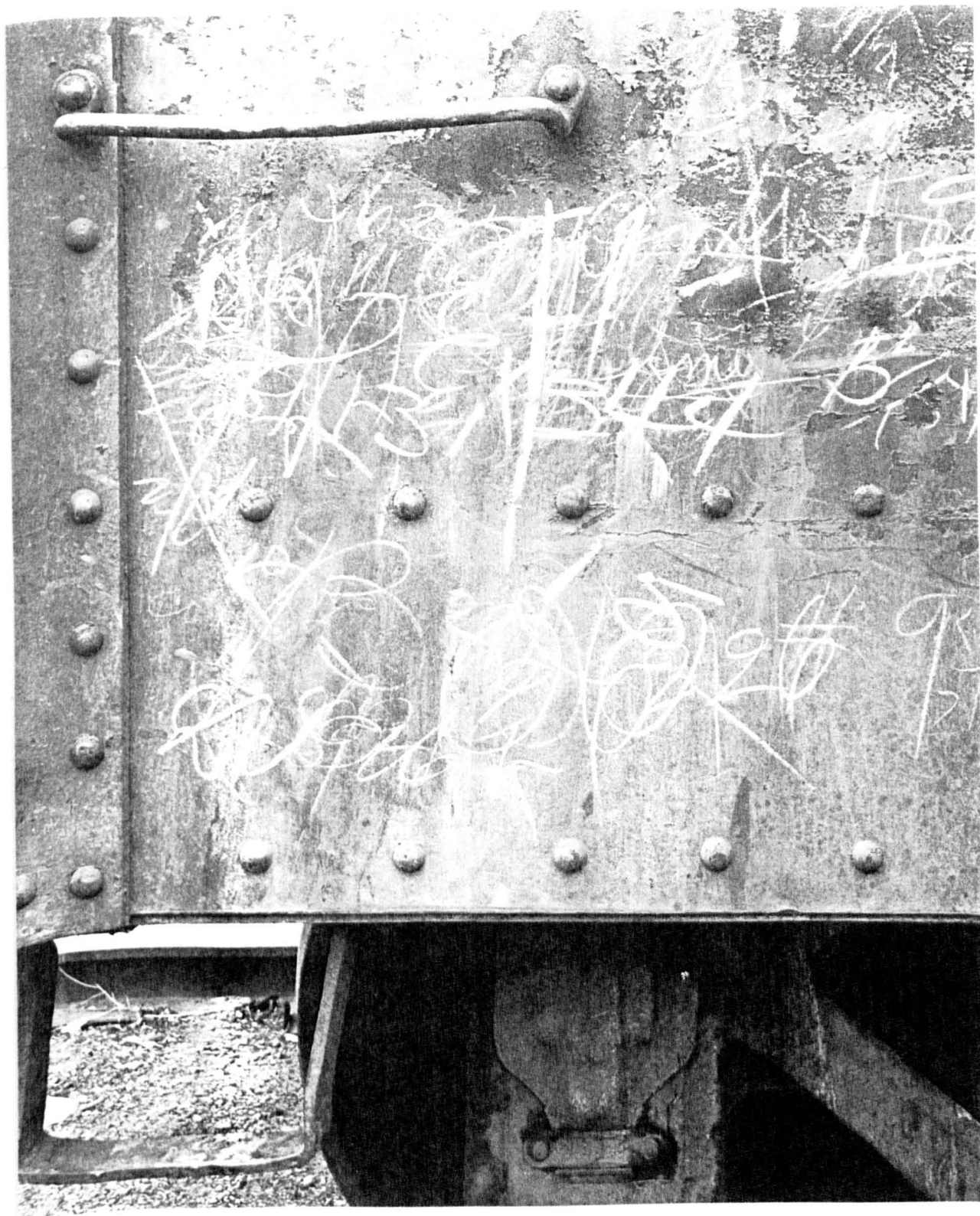


Fig. 60, Wright Morris, Untitled, Plate 61, *God's Country and My People*, 1968.



Fig. 61, Wright Morris, Untitled, Plate 68, *The Home Place*, 1948.

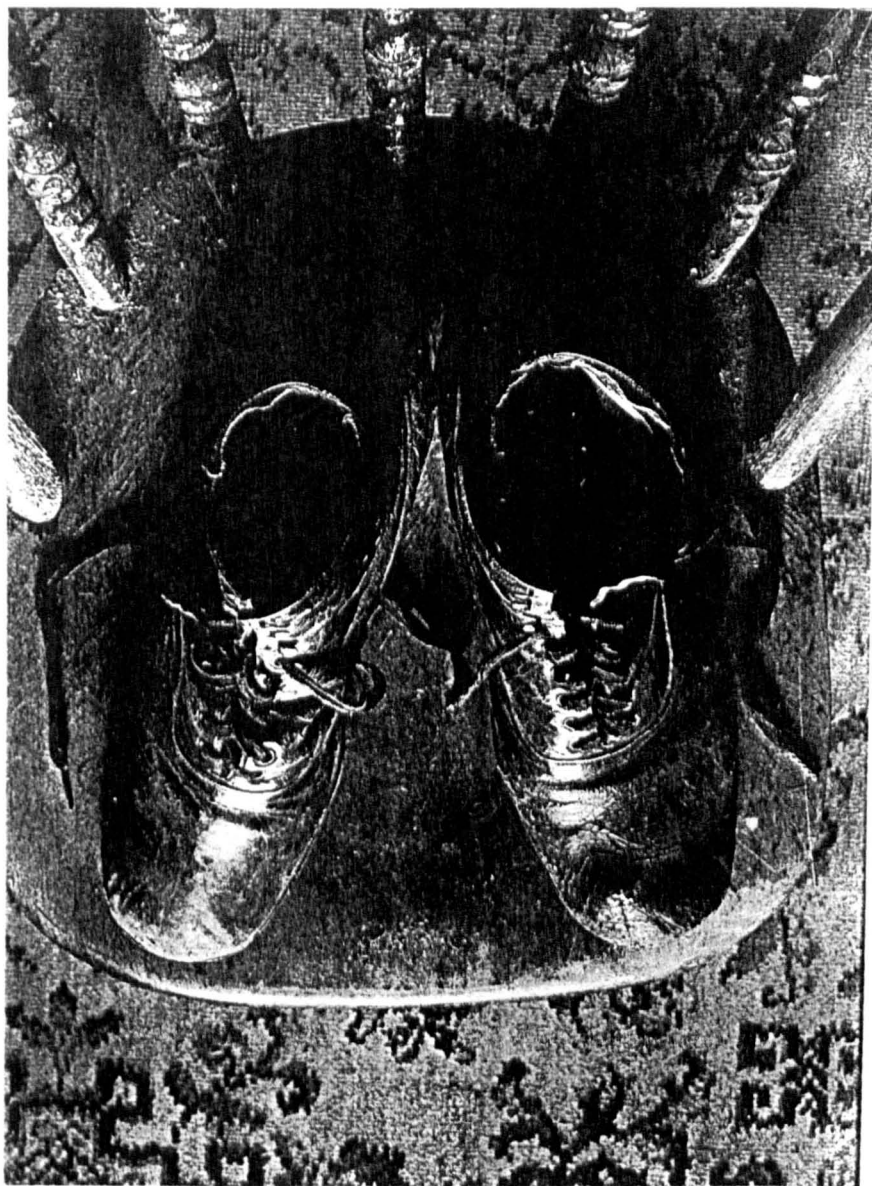


Fig. 63, Wright Morris, Untitled, Plate 74, *The Home Place*, 1948.

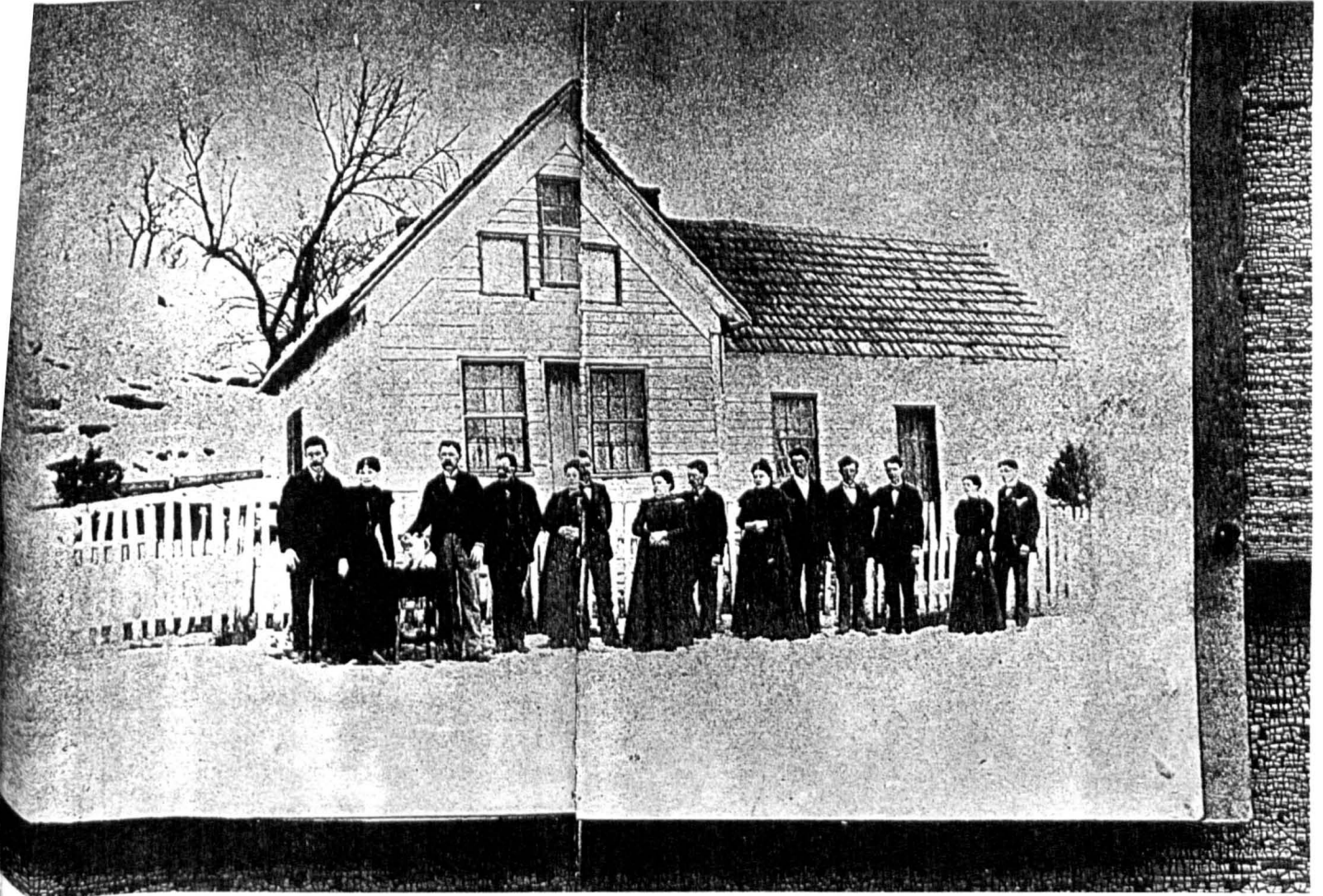


Fig. 64. Wright Morris, Untitled, Plate 78, *The Home Place*, 1948.



Fig. 65. Koen Wessing, 'Nicaragua', 1979.



Fig. 66, Lewis H. Hine, 'Idiot children in an Institution, New Jersey', 1924.



Fig. 67, William Klein, 'Mayday, Moscow', 1959.

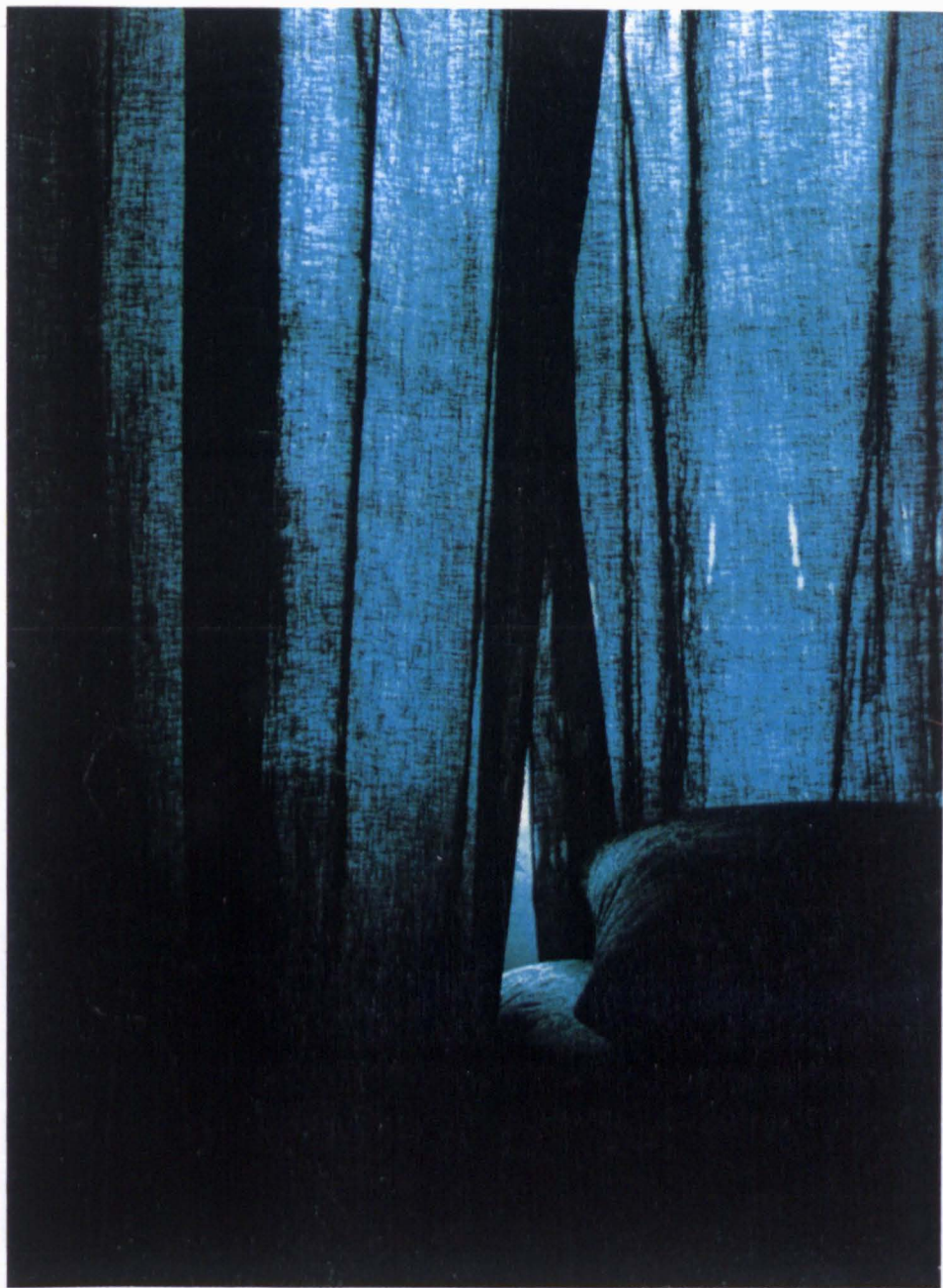


Fig. 68, Daniel Boudinet, 'Polaroid', 1979.

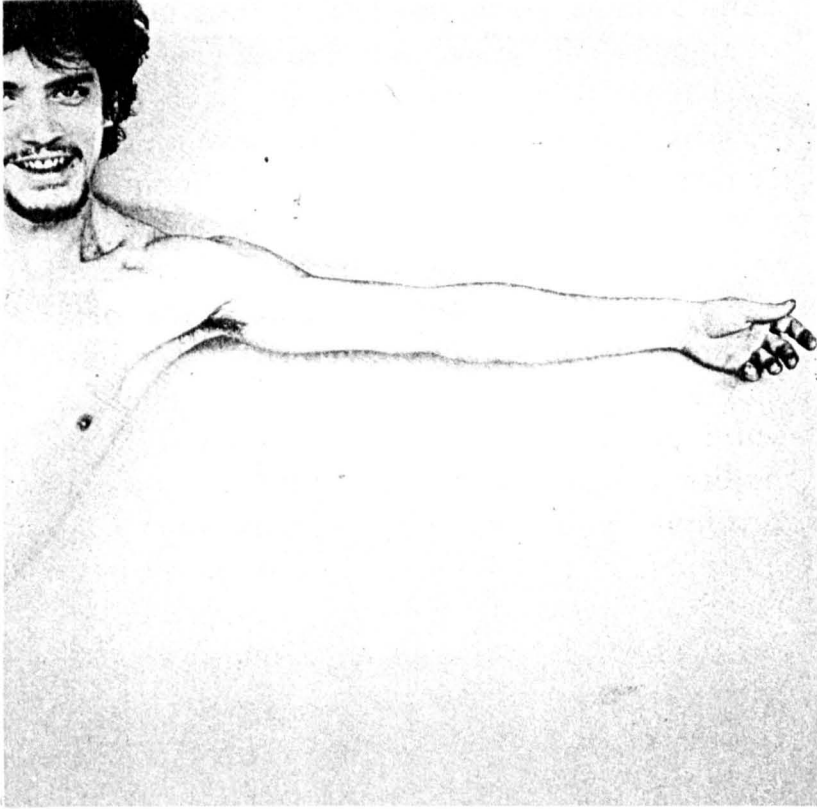


Fig. 69. Robert Mapplethorpe, 'Self-Portrait', 1974.



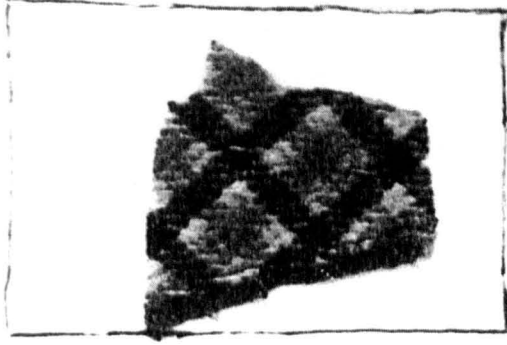
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Fig. 71, André Kertész, 'The Violinist's Tune, Abony, Hungary, 1921.




Fig. 72, Alexander Gardner, 'Portrait of Lewis Payne', 1865.



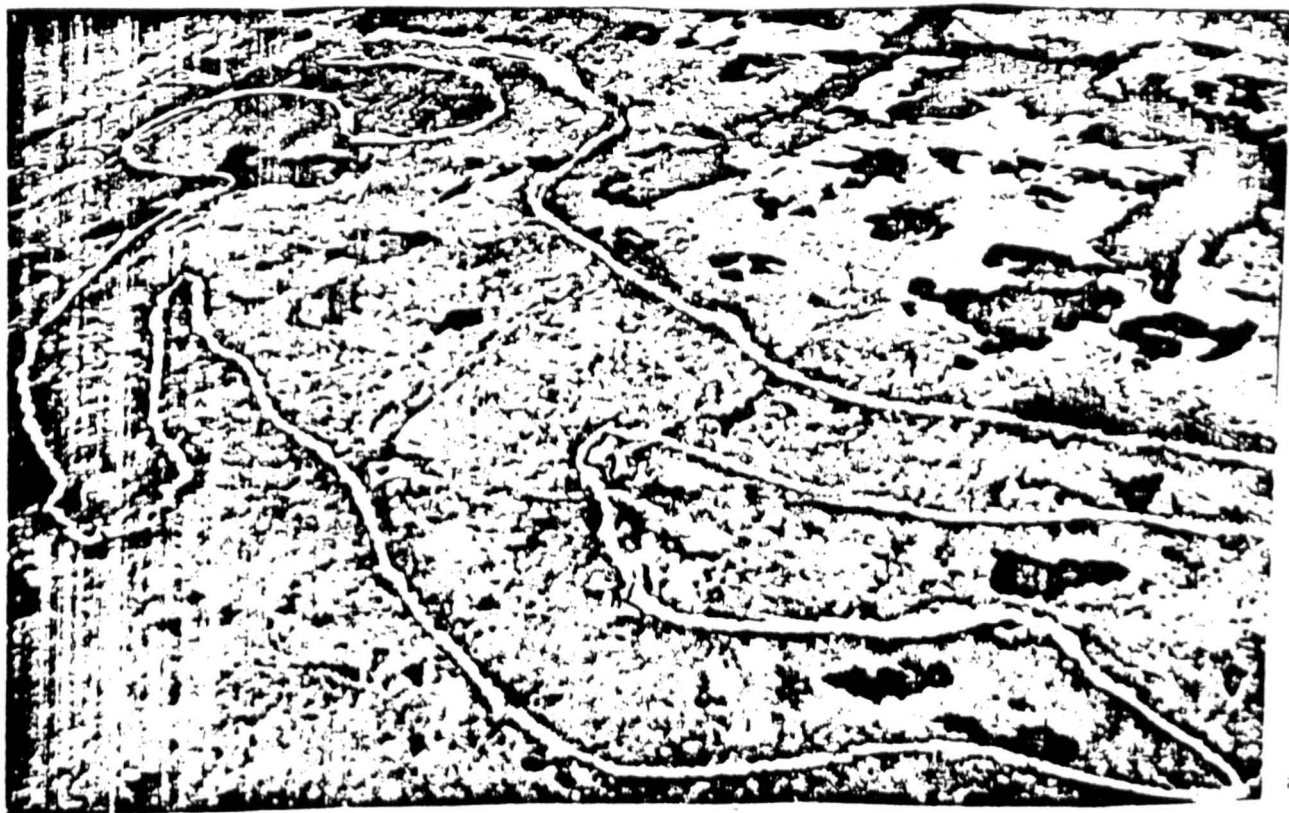
œuvre de christian boltanski-1940.

Fig. 73, Christian Boltanski, *Recherche et présentation de tout ce qui reste de mon enfance, 1944-1950* Paris: Edition Givaudon, 1969.

En cas d'ACCIDENT, prévenir		CARTE SANITAIRE D'URGENCE	
M B Boltanski 120 rue de Grenelle Téléphone Litre 44-67		NOM BOLTANSKI Prénom Christian Domicile 100 rue de Grenelle Paris 7 ^e	
Médecin de famille : Dr Rollainbo		Téléphone Litre 44-67 Né le 6-9-44	
Pharmacien : Lesure 70 rue de Bac			

Carte sanitaire d'urgence trouvée sur la victime

Fig. 74. Christian Boltanski, *Reconstitution d'un accident qui ne m'est pas encore arrivé et où j'ai trouvé la mort, 1969.*



Relevé fait à la craie de la position du corps

Fig. 75. Christian Boltanski, *Reconstitution d'un accident qui ne m'est pas encore arrivé et où j'ai trouvé la mort*, 1969.



Fig. 76. Christian Boltanski, *10 Portraits photographiques de Christian Boltanski*, 1946- 1964, 1972.



Fig. 77. Christian Boltanski, *10 Portraits photographiques de Christian Boltanski*, 1946- 1964, 1972.

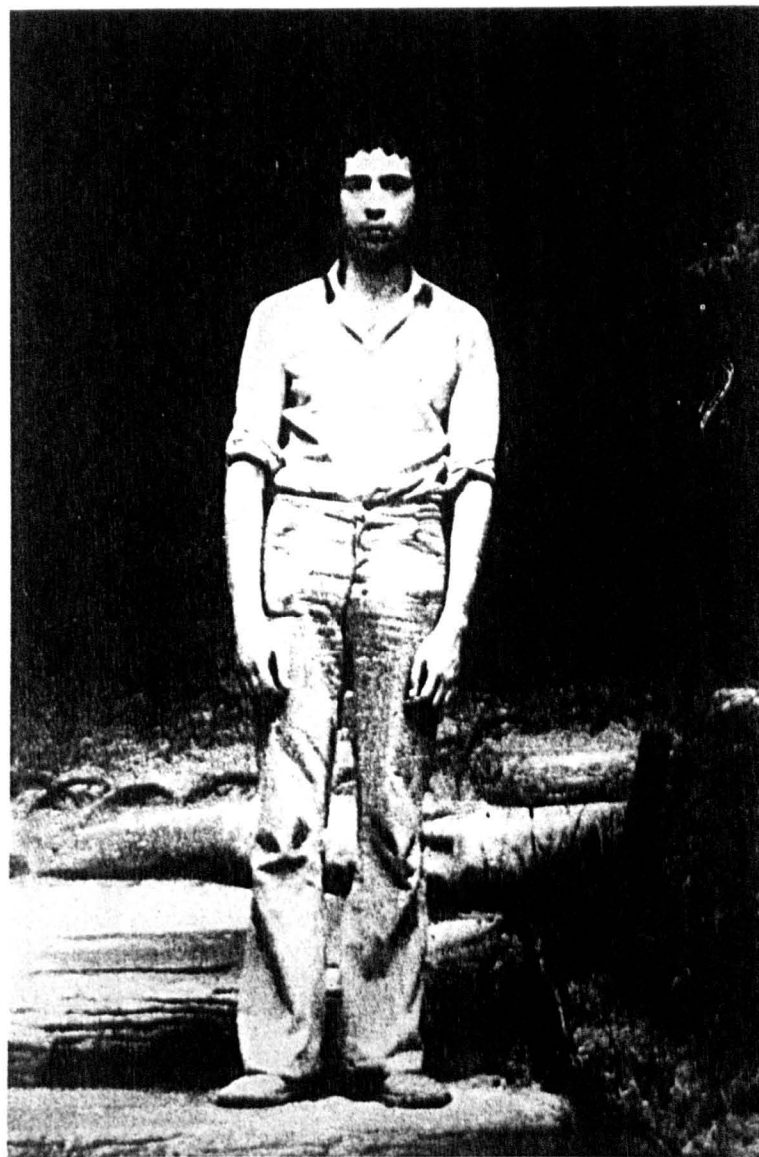


Fig. 78. Christian Boltanski, *10 Portraits photographiques de Christian Boltanski*, 1946- 1964, 1972.

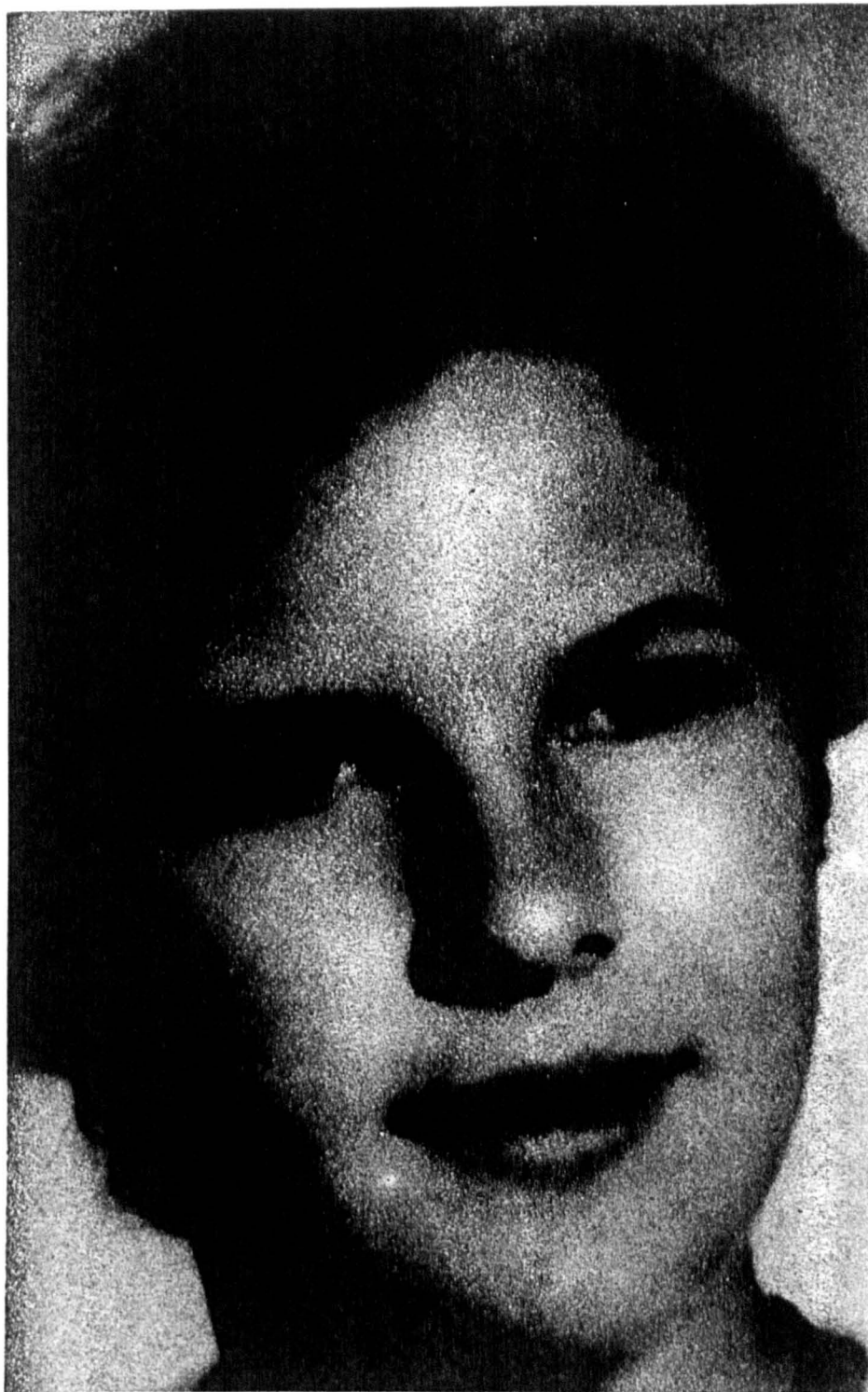


Fig. 79. Christian Boltanski, *Monuments*, 1986.

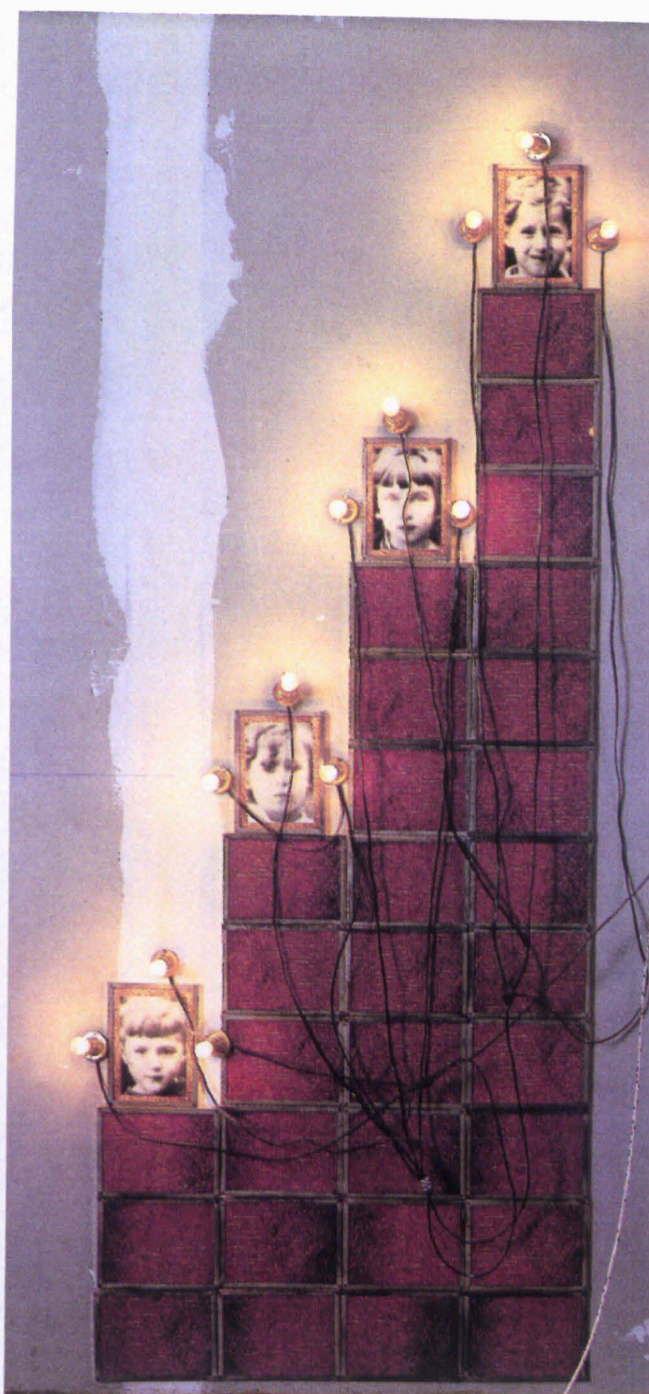


Fig. 80. Christian Boltanski, *Monument*, installation at Galerie Crousel-Hussenot, Paris, 1986.

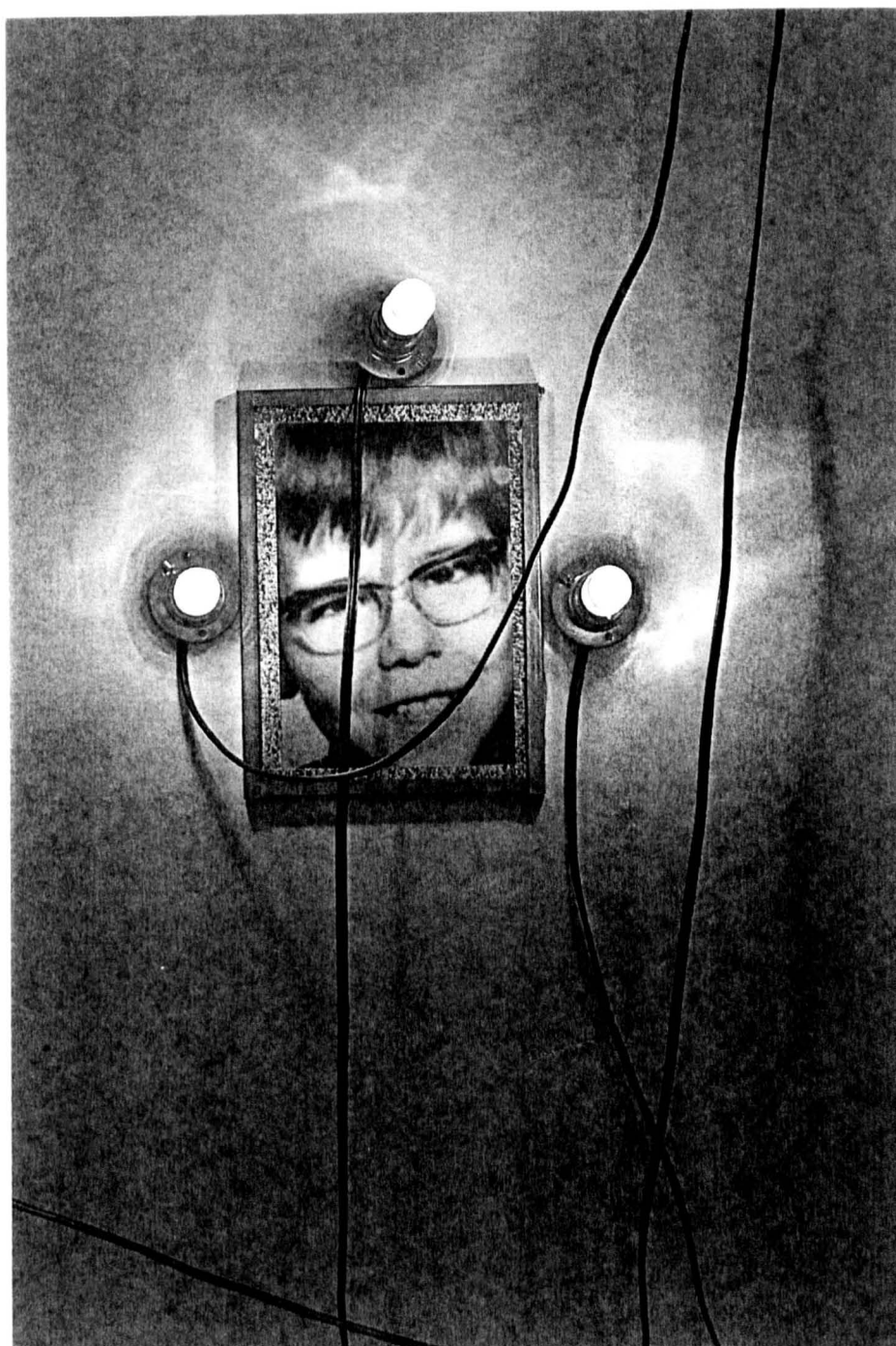
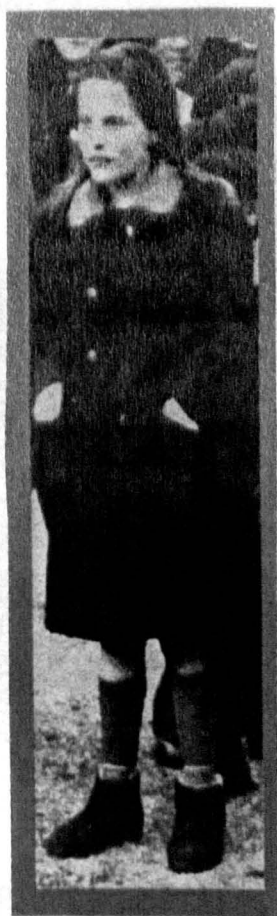
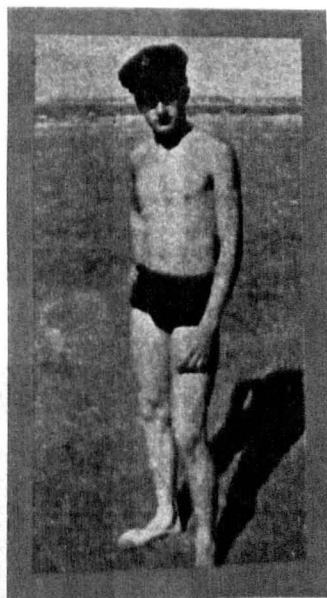


Fig. 81. Christian Boltanski, *Monument*, (detail) installed at Le Consortium, Dijon, 1986.





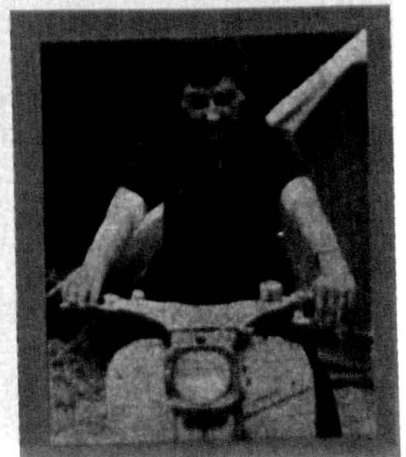
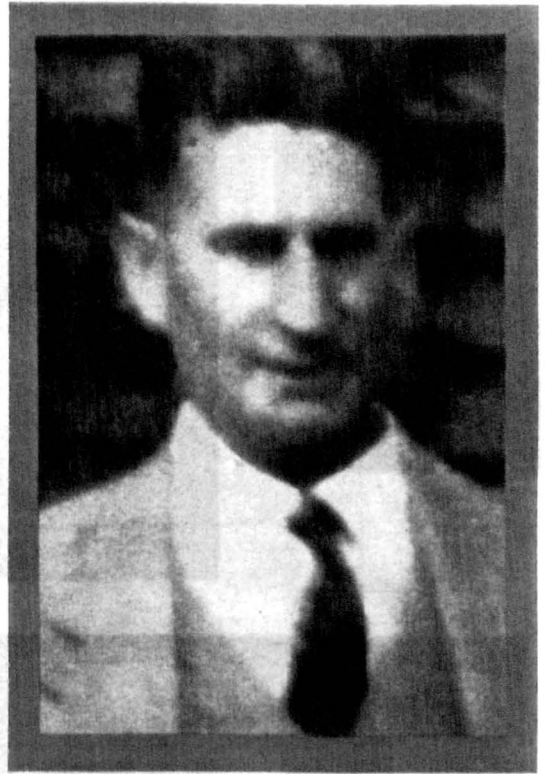




Fig. 85. Christian Boltanski, *Le Lycée Chases*, Saint Etienne: Maison de la Culture et de la Comunication de Saint-Etienne, 1987.

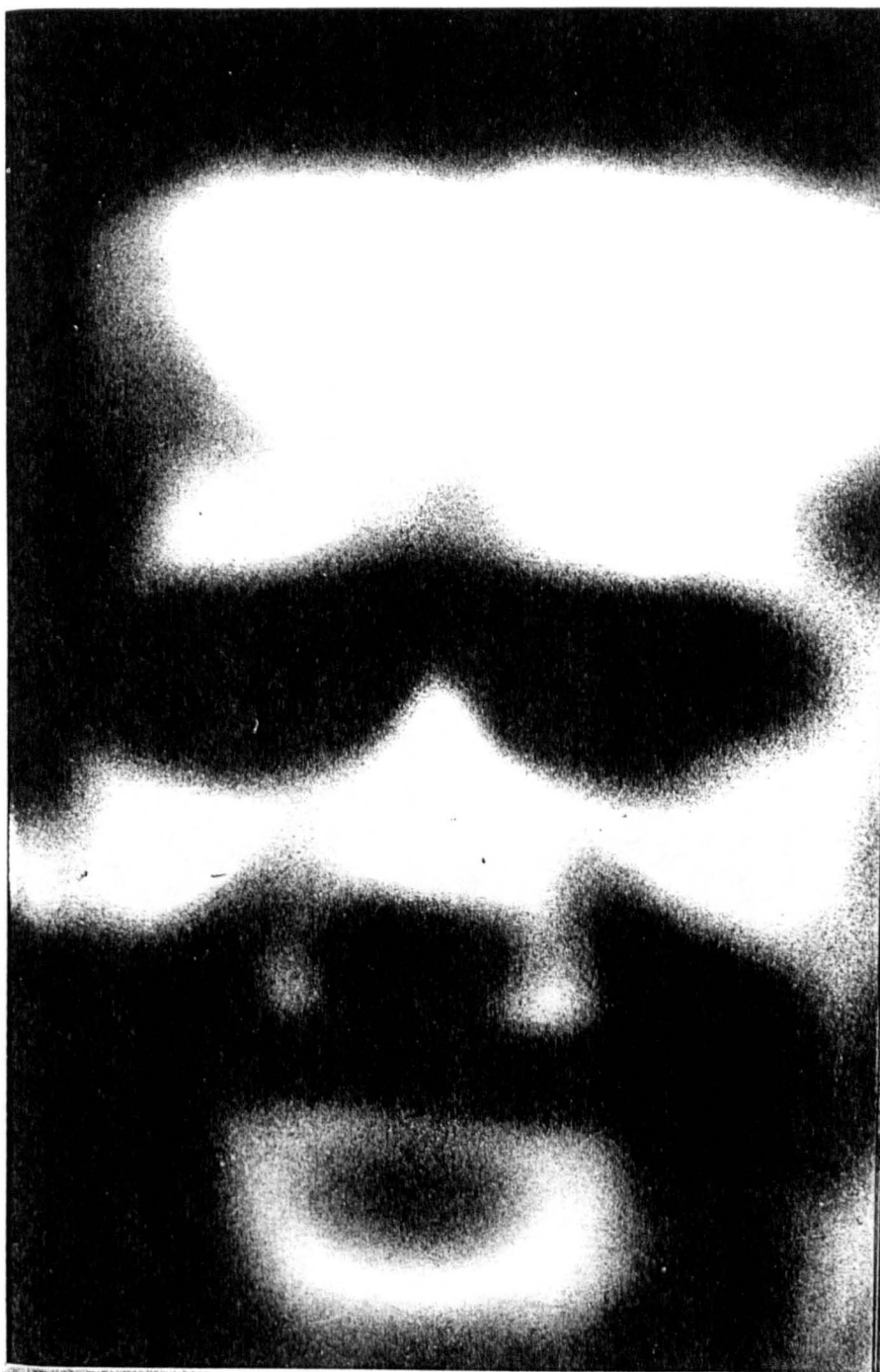


Fig. 86. Christian Boltanski, *Le Lycée Chases*, Saint Etienne: Maison de la Culture et de la Communication de Saint-Etienne, 1987.



Fig. 87. Christian Boltanski, *Le Lycée Chases*, installation, *Lessons of Darkness* exhibition, Museum of Contemporary Art, Chicago, 1988.

Fig. 88. Christian Boltanski, *Les Sagesse-Morts*, Frankfurt: Museum für Moderne Kunst, 1991.



Fig. 88. Christian Boltanski, *Les Suisses Morts*, Frankfurt: Museum für Moderne Kunst, 1991.

Jeudi 3 janvier

VAUDAN-BAILLIFARD
 Agnès
 1920-1991
 TSCHOPP Tamara
 1974-1991
 MOIX Maurice
 1897-1991
 RICHARD Emmanuel
 Dit Many
 1927-1991
 GIROUD-CARRUPT
 Simone
 1920-1991
 DAVES Alfred
 1914-1991
 DUBUIS Barbe
 1890-1991
 JORDAN Hélène
 1913-1991
 PAPILLOUD Lina
 1909-1991
 RULLO Antonio
 1927-1991

Vendredi 4 janvier

MURISIER Marius
 1912-1991
 DENIS Rose
 Née Chéseaux
 1914-1991
 MAY Théophile-Edouard
 1907-1991
 CLIVAZ Charlotte
 1910-1991
 FISCHER Paul
 1912-1991
 FRANC Marie-Françoise
 1950-1991

Samedi 5, dimanche 6 janvier

PLASCHY-JAGGY Eugen
 Dit Geni
 1941-1991
 DE SEPIBUS Julie
 1904-1991

Lundi 7 janvier

SAUTHIER-PAPILLOUD
 Yvonne
 1920-1991
 CAVEGN Jean
 1936-1991
 STUDER Flavien
 1943-1991
 ADDY René
 1904-1991
 VUISOZ-BEYTRISON
 Ernestine
 1905-1991
 DEFAGO Paula
 1906-1991

Mardi 8 janvier

BÉRARD-BLANC Berthe
 1901-1991
 LITZ-ZINSER Berta
 1904-1991
 REY-BEELET Simone
 1904-1991
 BOURQUIN-HATT Ilse
 KREBS Ernest
 1909-1991
 MOREN Osear
 1917-1991
 PONT Marc
 1900-1991
 PHILIBERT Eliane

Fig. 89. Christian Boltanski, *Les Suisses Morts*, Lausanne: Editions de L'aire, Musée Cantonal des Beaux-Arts, 1993

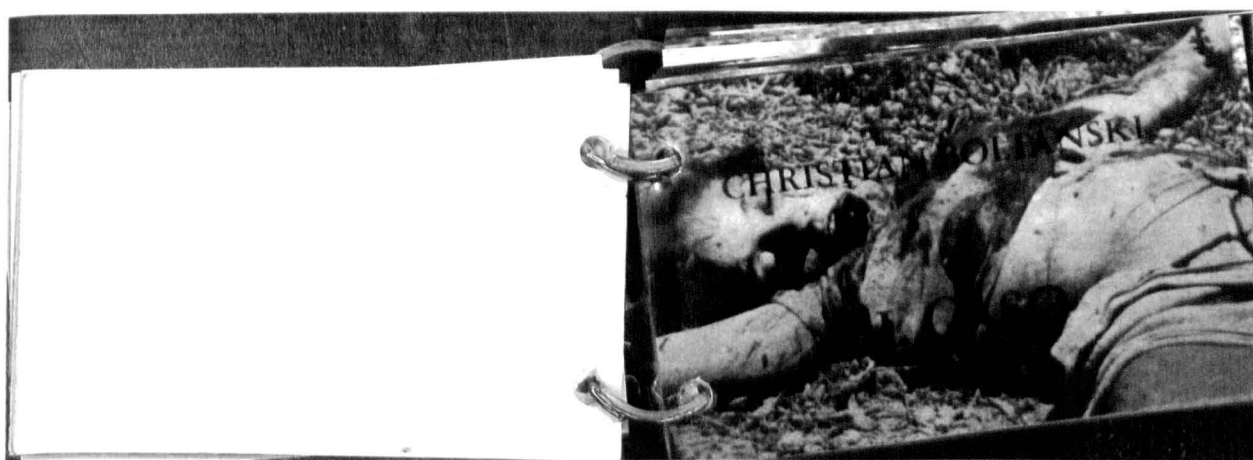


Fig. 90. Christian Boltanski, *El Caso*, Zürich: Parkett Publishers, 1989.

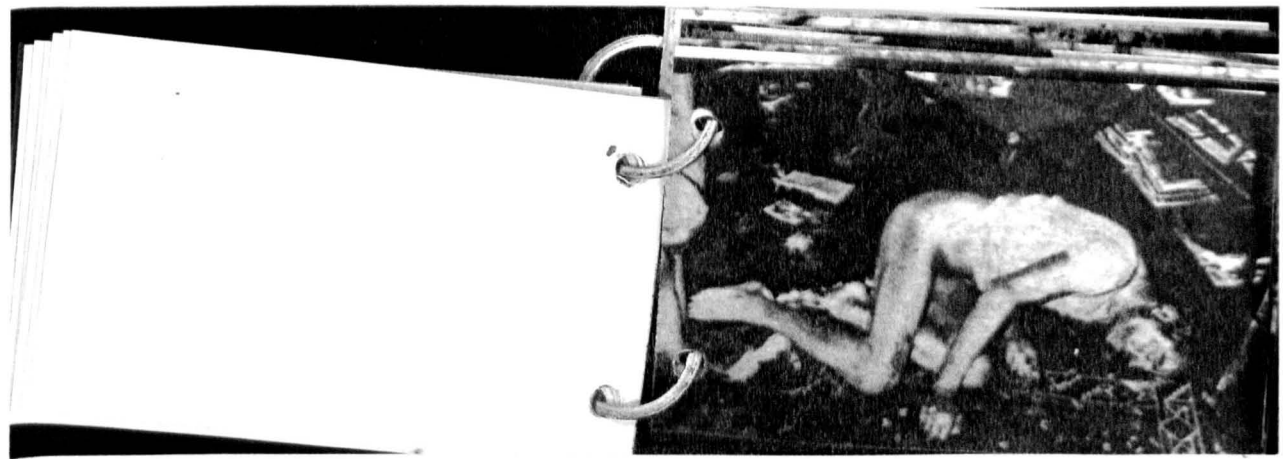


Fig. 91. Christian Boltanski , *El Caso*, Zürich: Parkett Publishers, 1989.



Fig. 92. Andres Serrano, 'Hacked To Death, II', *The Morgue*, 1993.

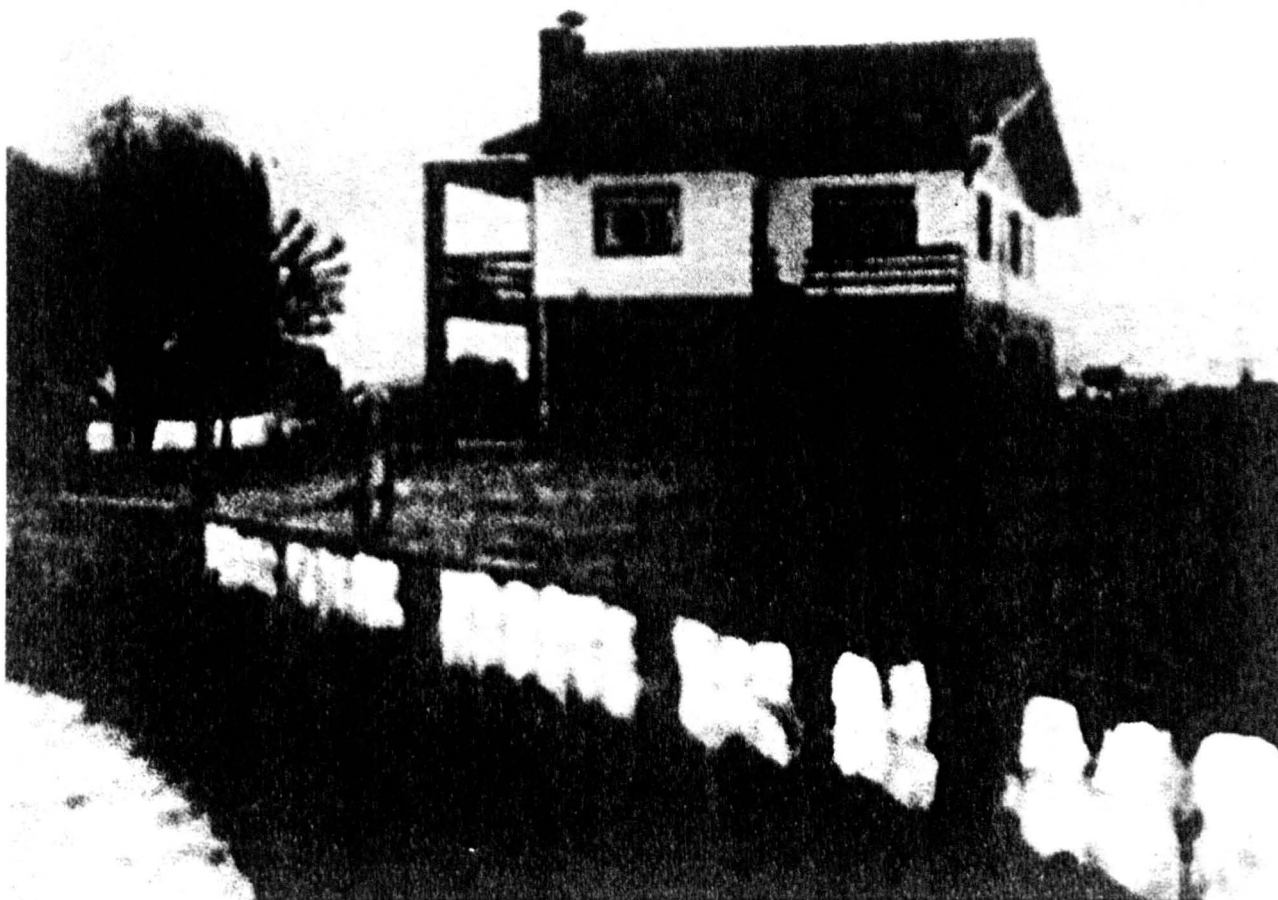


Fig. 93. Christian Boltanski, *El Caso*, Madrid: Centro de Arte Reina Sofia, 1988.



Fig. 94. Christian Boltanski, *El Caso*, Madrid: Centro de Arte Reina Sofía, 1988.

IMAGE III

Un homme et une femme (il s'agit sans doute comme nous le verrons dans l'image V des parents de la femme des image I et II) portent un bébé. Il y a une voiture d'enfant dans le fond de la cour. L'homme porte un pull-over. A droite il y a une maison rurale. L'enfant doit avoir 9 mois. Juste au-dessus de la tête de l'enfant on peut voir le haut d'un visage.



Fig. 95. Christian Boltanski, *Tout ce que je sais d'une femme qui est morte et que je n'ai pas connue*, Self Published, 1972.



Fig. 96. Christian Boltanski, *Inventaire des objets ayant appartenu à une femme de Bois-Colombes*, Paris: CNAC, Centre National d'art Contemporain: 1974

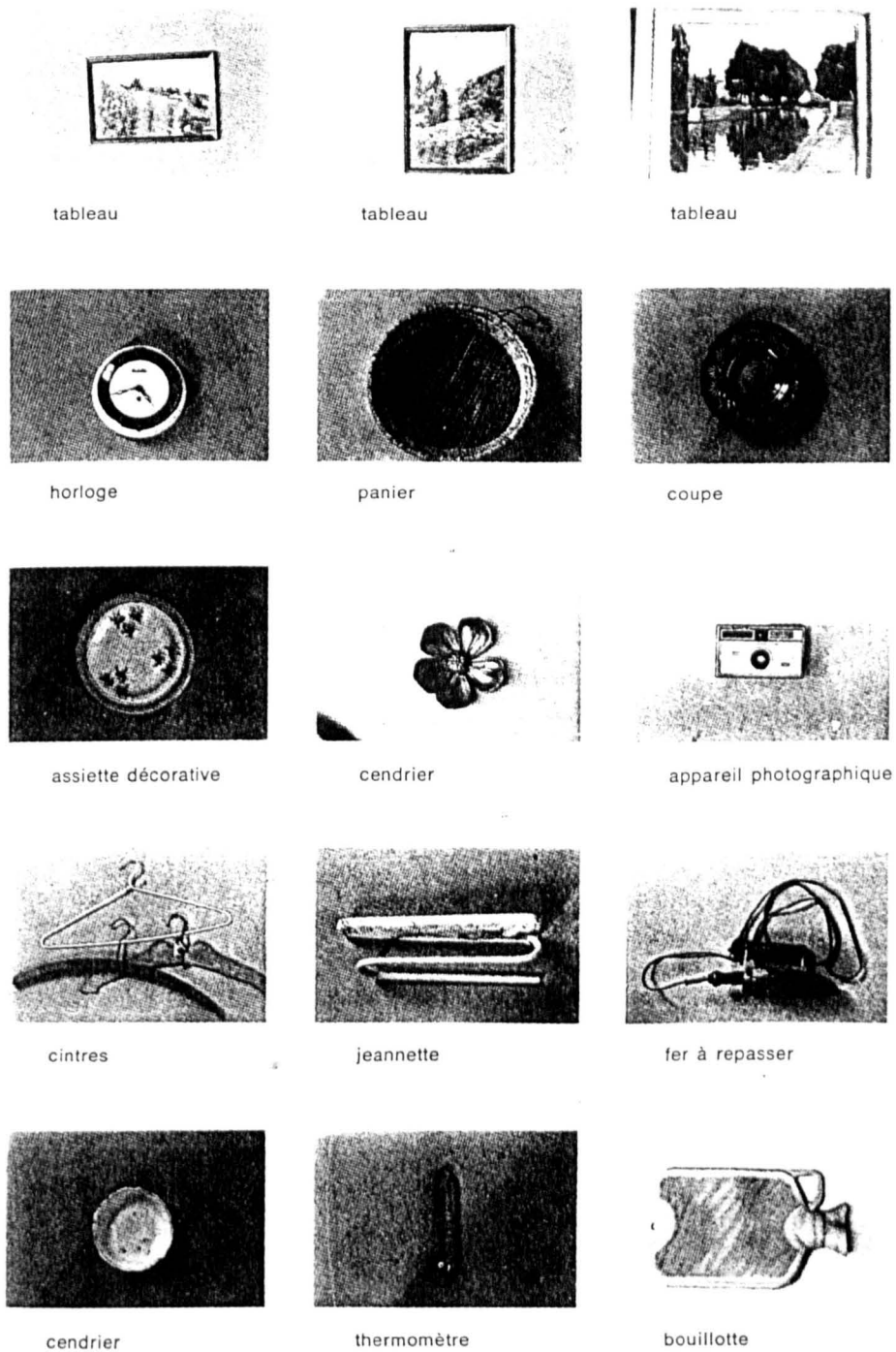


Fig. 97. Christian Boltanski, *Inventaire des objets ayant appartenu à une femme de Bois-Colombes*, Paris: CNAC, Centre National d'art Contemporain: 1974



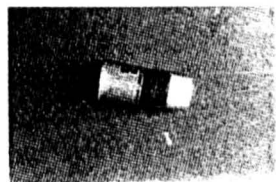
dentifrice



crème



shampooing



médicament



médicament



teinture d'iode



pansements



médicament



médicament



médicament



médicament



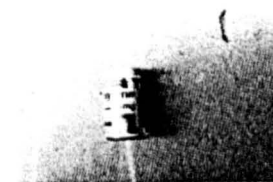
médicament



médicament



eau de toilette



médicament

Fig. 98. Christian Boltanski, *Inventaire des objets ayant appartenu à une femme de Bois-Colombes*, Paris: CNAC, Centre National d'art Contemporain: 1974



Fig. 99. Christian Boltanski, *Inventaire des objets ayant appartenu à une femme de Bois-Colombes*, Paris: CNAC, Centre National d'art Contemporain: 1974



Fig. 100. Christian Boltanski, *Géo Harly: Danseur Parodiste*, Dijon: ADAC/ Association pour la diffusion de l'Art Contemporain, 1988.



Fig. 101. Christian Boltanski, *Géo Harly: Danseur Parodiste*, Dijon: ADAC/
Association pour la diffusion de l'Art Contemporain, 1988.

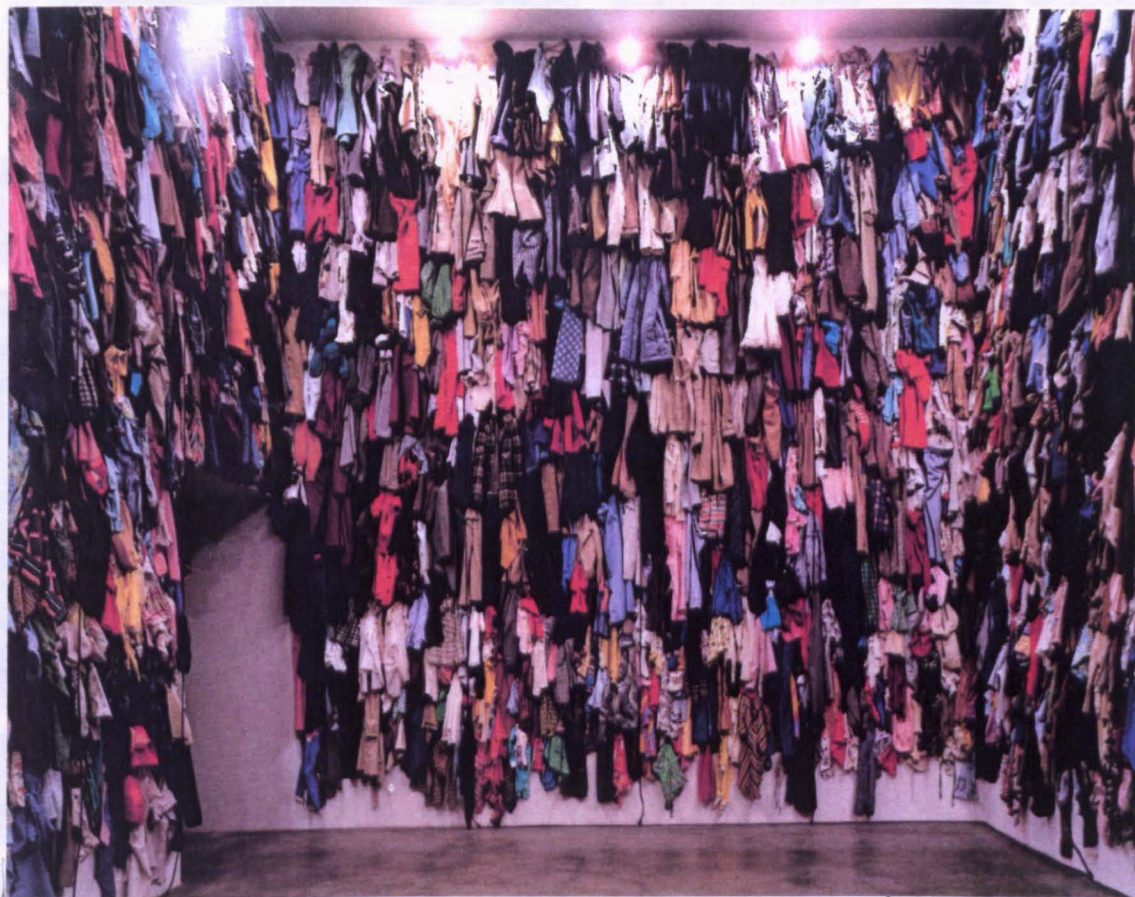


Fig. 102. Christian Boltanski '3,000 Items of Used Clothing', Installation at the Ydessa Hendeles Art Foundation, Toronto, Canada, 1988.

