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FINAL REPORT
Study and Development Fellowship for Sessional Lecturers
April 15, 2019

STATEMENT OF FELLOWSHIP GOALS

My goals were:

Goal One

Research, produce, and cohost a monthly podcast that examines, expands, and complicates the history and diverse cultural intersections flattened in photographs.

Goal Two

Enroll in a workshop at the George Eastman House that will facilitate research on photography's immersive and post-screen future by learning the history of photography's immersive, technological antecedents. This weeklong class is the only one in the world to teach photographers how to construct camera obscura, camera lucida, and physionotrace. These 13th century camera precursors have urgent conceptual and technical links to photography's future iterations.

I met and exceeded both goals. The following sections describe achievements, additional research, and the pedagogical impact of the fellowship. Thank you very much for making this program available, not only did it significantly impact my own research but it positively impacted my students.

DESCRIPTION OF FELLOWSHIP SUCCESS AND ACTIVITY

Goal One

Research, produce, and cohost a monthly podcast that examines, expands, and complicates the history and diverse cultural intersections flattened in photographs. I achieved goal one, although in a different way than I originally intended.

The planning and execution of the *Outta Sight* podcast was a joint, institutional effort between myself and my colleague, Vanessa Fleet, a PhD candidate in art history at York University. During the fall 2018 semester, Vanessa took a leave of absence for personal reasons and that delayed the planning and recording of the podcast. However, when she returned in the winter semester, we returned to researching and writing podcast episodes, seeking out guest contributors and educating ourselves about podcasting best practices.

In the grant proposal I submitted two sample podcast descriptions. During the winter semester, Vanessa and I generated five additional podcast episodes.

- *Let Me Show You!*
A Visual History of Mansplaining in Scientific Images and Illustrated Diagrams
- *Taking Stock of Stock Photography*
The Gender Spectrum Collection of Trans and Non-binary Models
- *Why Aren't You Smiling?*
Gendered with LinkedIn Profile Images
- *Porn Before Porn Hub*
What Early Pornography Can Show Us About Contemporary Sexual Imagery
- *The Kodak Shirleys*
The History of the Color Card Women and the Politics of Colour Balancing

Vanessa and I remained committed to the project and have scheduled a meeting in late May to begin recording!

While we were delayed one semester, the additional time allowed us to generate and research additional topics as well as contacting guest contributors. During the fall semester, I generated a partnership with The George Eastman Museum in Rochester, NY. As the world's oldest photographic museum, the museum has an unparalleled archive of photographs and technical photographic equipment. The collections manager of the Department of Photography is eager to participate in the podcast as well as facilitating my research into the museum's vast collection of 19th century photography.

Not only is this partnership valuable for the podcast, but my experience in the archive directly impacted my teaching in both the fall and winter terms. SOFAM doesn't offer a course in the history of photography so by researching the Eastman archives—especially as they related to pre-photographic technology and the 19th century beginnings of photography—I deepened my understanding of photography's cultural impact and disseminate that knowledge into my classroom.

During my camera obscura workshop (part of Goal 2) I met Mark Osterman, the Photographic Process Historian at George Eastman Museum. Besides teaching historical process workshops he is also an international expert in the technical evolution of photography. Mark was very interested in podcast and more than happy to contribute his historic and technical expertise, especially relating to our podcast.

In the winter semester, I cemented a partnership with Toronto-based photographer and artist, Deanna Bowen. Deanna's artistic practice examines how technological advancement impacts individual and collective authorship. She is a recipient of the Guggenheim Fellowship and is

currently editing an anthology of critical essays about the overlooked contributions of Black, First Nations, Métis, and Inuit, LGBTQ artists to media arts in Canada. She was eager to speak about that project and the inherent racial implications of the chemical formulation of black and white film.

Vanessa formed partnerships with the Ryerson Image Centre, where she was a 2018 fellow, and with Jane Wilkinson who is the managing editor at Canadian Art magazine. Ms. Wilkinson frequently writes about photography for the magazine.

DESCRIPTION OF FELLOWSHIP SUCCESS AND ACTIVITY

Goal Two

Enroll in a workshop at the George Eastman House that will facilitate research on photography's immersive and post-screen future by learning the history of photography's immersive, technological antecedents. This weeklong class is the only one in the world to teach photographers how to construct camera obscura, camera lucida, and physionotrace. These 13th century camera precursors have urgent conceptual and technical links to photography's future iterations.

During the fall semester I attended a week-long, immersive workshop at the George Eastman Museum. According to the museum, the workshop I attended is the only public workshop in the world about the study and construction of pre-photographic techniques.

During the workshop, I accomplished the following:

- Deepened my understanding of the history optics and 18th and 19th century physics
- Studied the history of camera obscura
- Researched the Eastman archives and viewed examples of 18th century camera obscura drawings!
- Built a box camera obscura
- Built a portable camera obscura
- Studied the history of camera lucida
- Researched the archives and viewed examples of drawings and etchings that used camera lucida
- Constructed and used a camera lucida
- Learned the history of pantographs and physionotrases and how these drawing tools directly related to the development of the calotype/talbotype and daguerreotype.
- Used the physionotrace in the museum's collection

Pedagogical impact

My workshop experience impacted the following classes during the fall and winter terms:
Photography I (SART 2610)
Photography III (SART 4700),
Photography IV (SART 4900)
Digital Nonsilver Photography (SART 3600)

Pedagogical impact

- Collected and generated historic research images that I used in lectures and demonstrations in *Photography I*, *Digital Nonsilver Photography* and *Photography III*
- I introduced the history of optics as a crucial foundation for understanding current and future photo-based technologies.
- Bridged the gap between historic and future technologies by created a camera obscura building workshop and camera obscura assignment in Digital and Nonsilver Photography. Students learned the history of camera obscura and why that history is relevant in the time of iPhones and Instagram.
- Students built their own camera obscura and used them in their final projects.
- In Photography I, the class built a room camera obscura to help understand optics and the history of photography
- I taught the photography technician how to build a box camera obscura. Now we have a model that students enrolled in any photography course can check out and use!
- This camera obscura building assignment is now a part of the permanent photography curriculum. Demonstration and utilization of these historical precursors didn't occur in a haptic, practical way within the department's curriculum until now!
- I am in conversations with the Drawing I instructors to offer a camera obscura workshop

Additional Research and Pedagogical Impact

In addition to the workshop at the George Eastman House, I also travelled to New York City to research the photographic drawings of Anna Atkins.

Atkins was a 19th century botanist, the first person to publish a book illustrated with photographic images, and is often considered the first female photographer.

The New York Public Library has Atkins book, *Photographs of British Algae: Cyanotype Impressions* in their collection and not only were they displaying this rare book, they curated an exhibit of contemporary artists who respond to her blend of science and photography.

I researched and collected imagery of Atkins work and the contemporary work and then used those images when I taught the cyanotype process (the process that Anna Atkins

used) in Digital Nonsilver Photography (SART 3600). The images bridged the gap between historic processes and contemporary artists who use such technology to examine the link between science and art and the environment impacts of climate change.