THE ARCHITECTURE OF PHOTOGRAPHY

Ives Maes
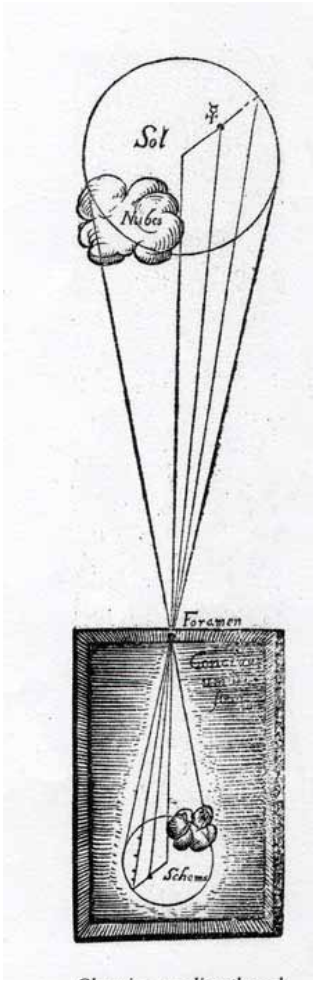
IMAGE SECTION
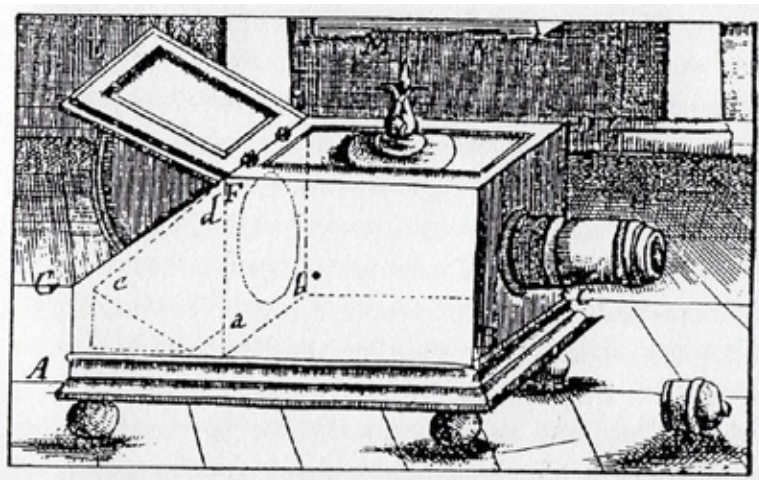
CONTENT

1.

The architectonics of photography

(fig. 1) Illustration of the observation of an eclipse through a camera obscura, published in the Phaenomenon singulare, 1609.


(fig. 2) Illustration of the camera obscura portabilis in Johann Zahn's Oculus artificialis, 1685. The architectural features of the camera obscura pavilion gradually miniaturized into a small portable box.

(fig. 3) Nicéphore Niépce, View from the Window at Le Gras, 1826-1827. This representation of Niépce's photograph does not show the view through the image, but the object of its support.

(fig. 4) John Adams Whipple, Partial Eclipse of the Sun, July 28, 1851. Taken during the run of the Great Exhibition in London, the recording of this image presumed the environment and equipment of an observatory.
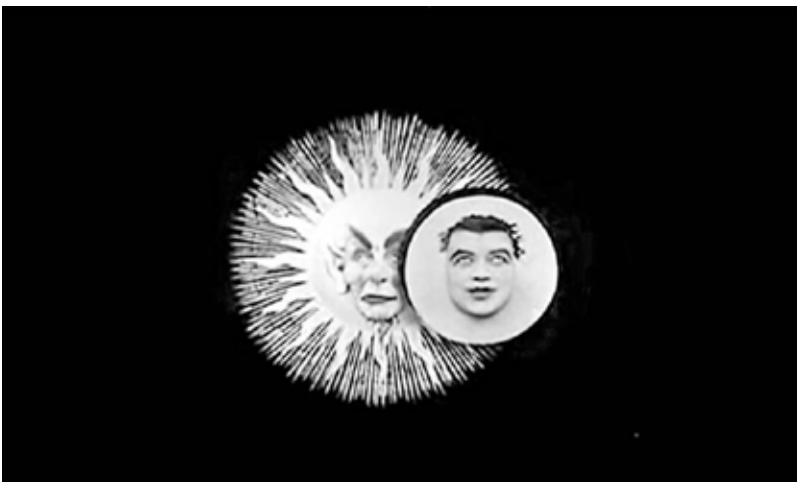
(fig. 5) Georges Méliès, L'éclipse du soleil en pleine lune (The Eclipse: Courtship of the Sun and Moon), 1907. The invention of film requested the architecture of cinematographic spaces.

(fig. 6) George Washington Wilson, Photographic Print Studio of Saint-Swithin, ca. 1900. The architecture of photographic studios changed overtime into assembly line print factories. At the time photographs were copied outdoors by exposing them to the sun.
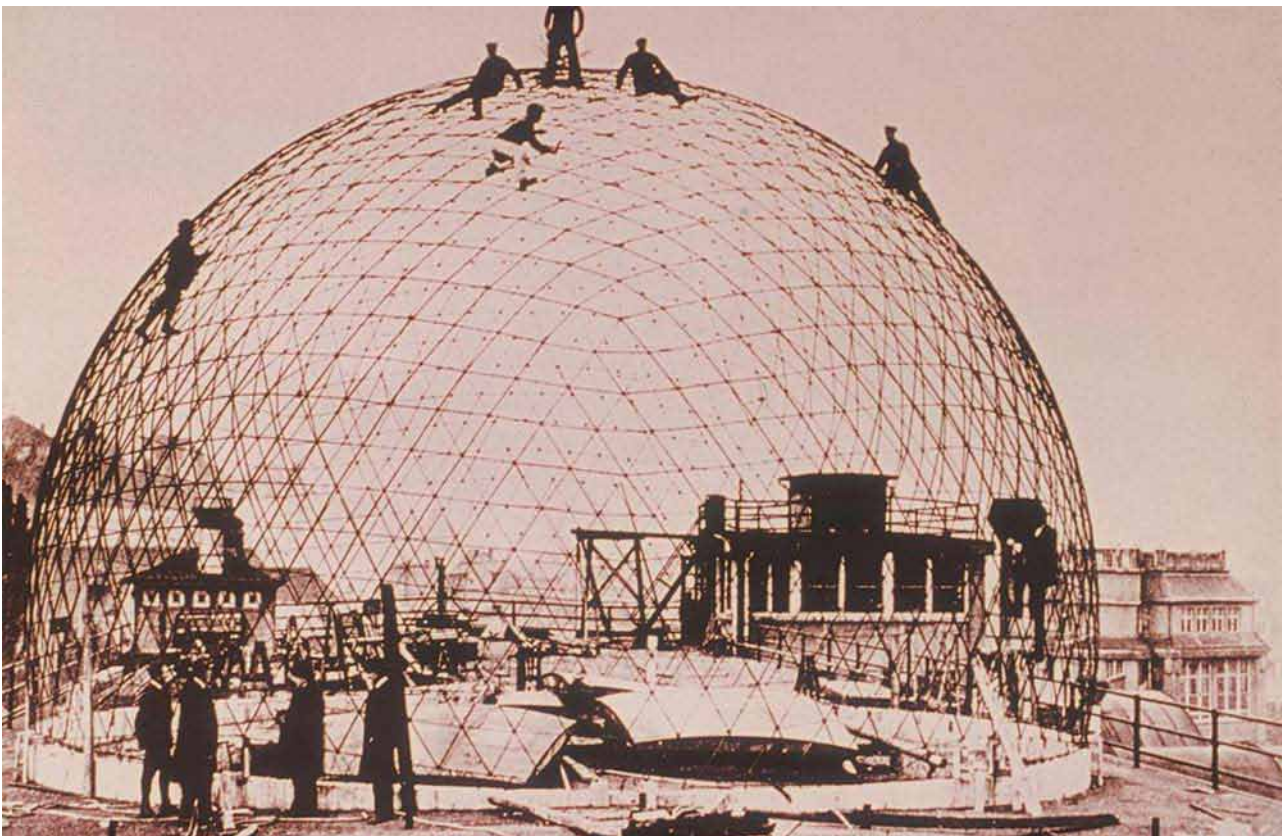
(fig. 7) Construction of the planetarium in Jena, Germany, by Walter Bauerfeld, 1925 –making it the first geodesic dome built. The planetarium as an extension of the photographic, cinematographic space.
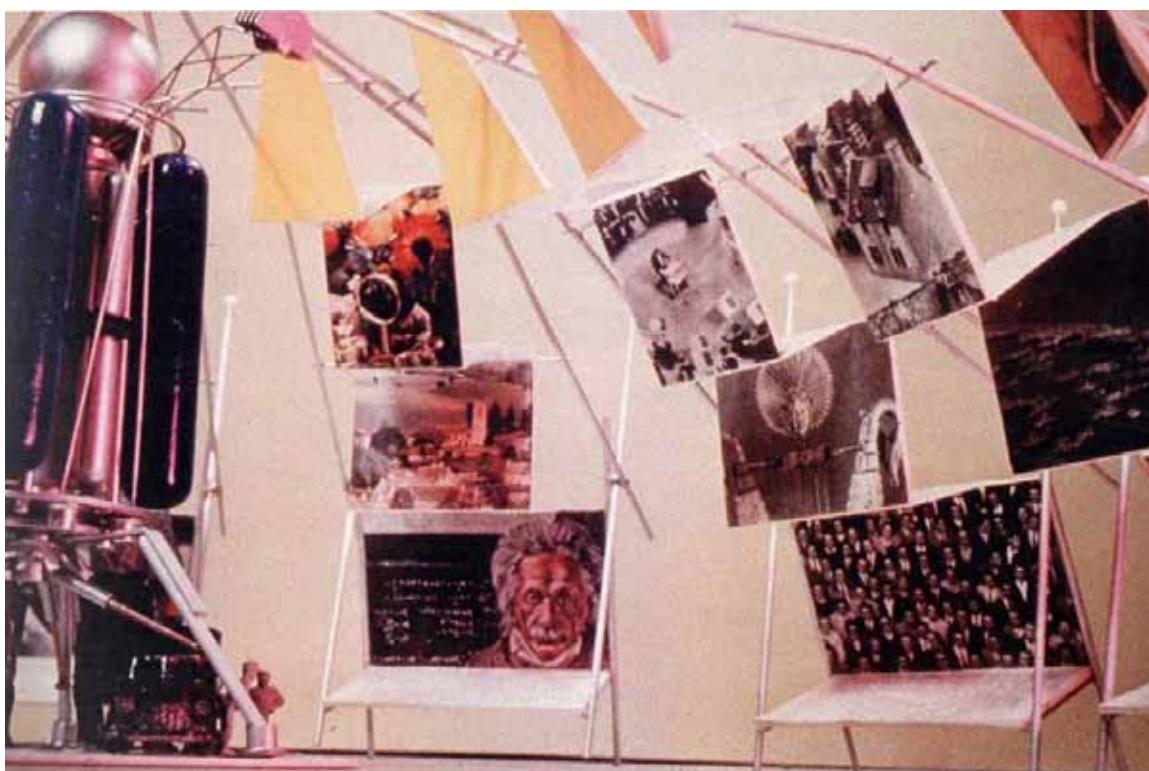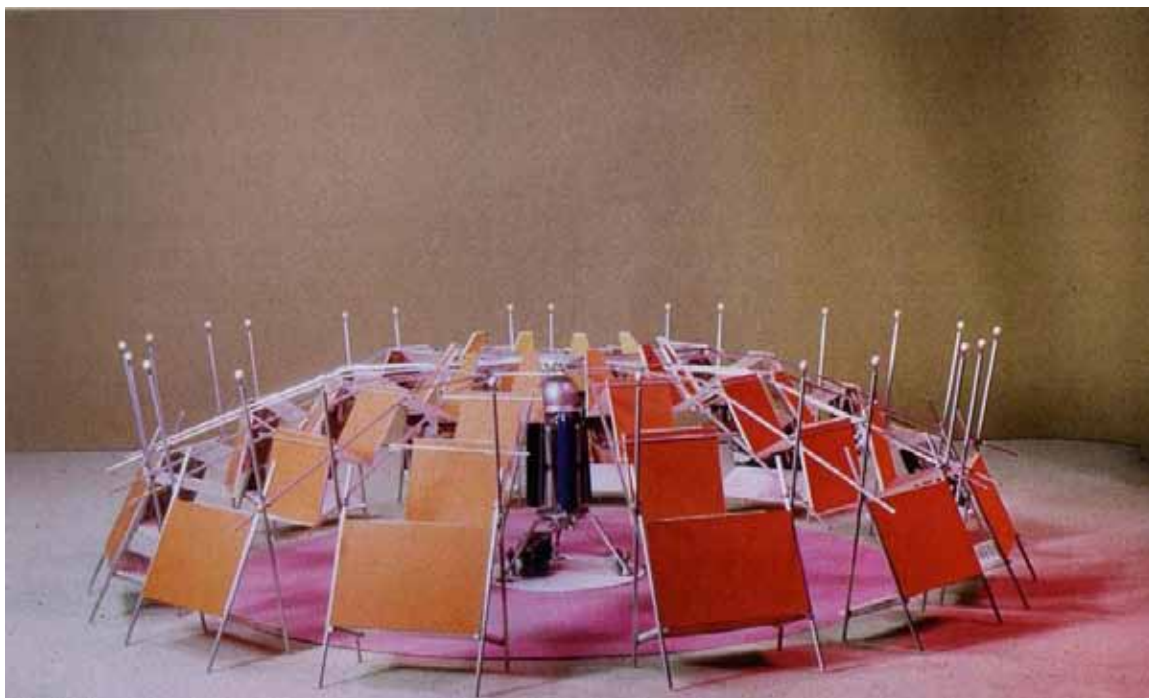
(fig. 8) George Nelson, Atoms for Peace exhibition model, 1958.

(fig. 9) The Eastman Kodak Company Pavilion at the New York World's Fair of 1964. "A striking eight-story 'Tower of Photography' is ringed with giant color photos." The concrete roof was shaped "into an undulating moonscape" which visitors could use as "backgrounds for their own picture taking."

(fig. 10) Gordon Matta-Clarck, Sketch for Office Baroque, Antwerp, 1977.
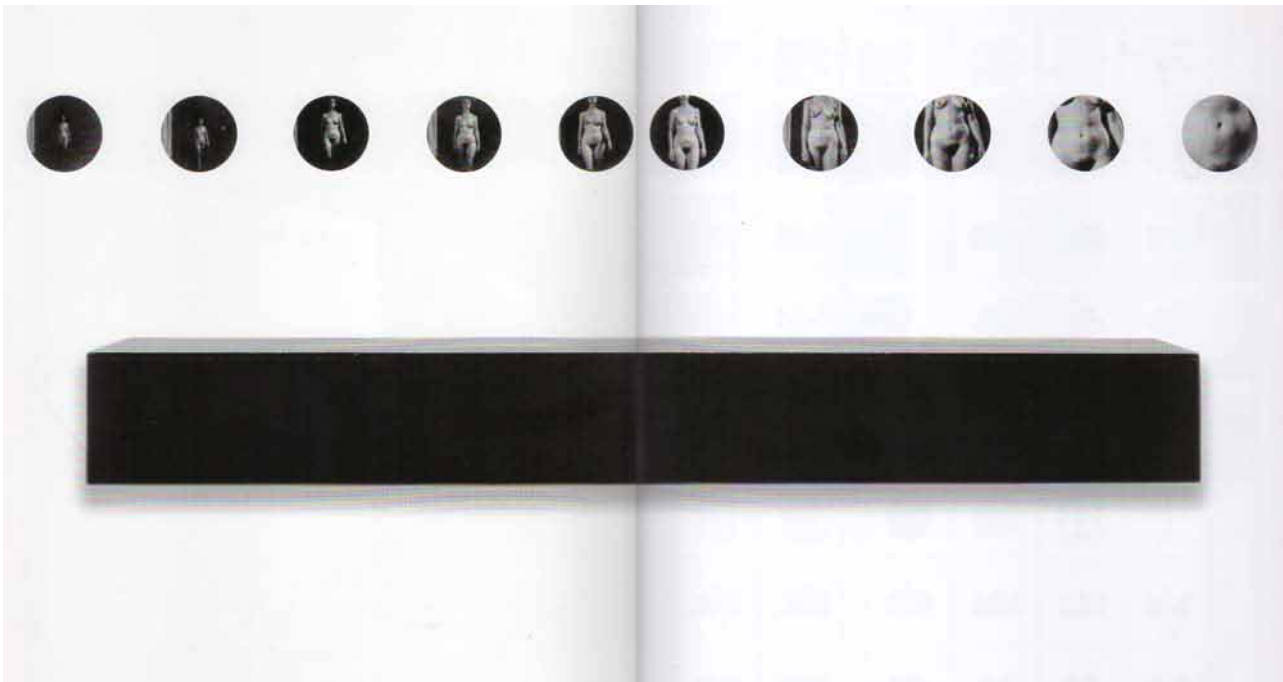
(fig. 11) Sol LeWitt, Muybridge I, 1964. In this wooden box, the viewer can see through the peepholes ten frontal photographs of an advancing female nude, like in the work of Eadward Muybridge. The photographs were illuminated with flashing electric lights.

(fig. 12) Olafur Eliasson, Polyphonic House, 2007. A one-person camera obscura structure with multiple apertures, creating a fragmented kaleidoscopic effect inside.

2.

The Camera Obscura Pavilion
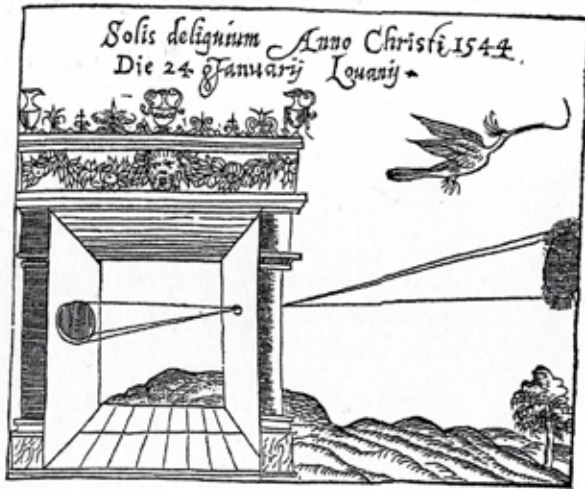

(fig. 1) The first illustration of a camera obscura pavilion known, published in 1558 in Gemma Frisius's De radio astronomico et geometrico liber. In the drawing, there is more attention given to the ornamentation of the pavilion, than to the explanation of the phenomenon.

(fig. 2) Illustration of a camera obscura building with 12 apertures, published in Bettini's Apiaria universae philosophiae mathematicae, 1642.
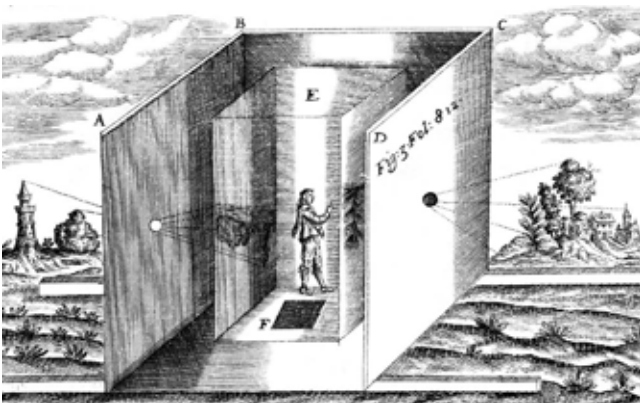
(fig. 3) Illustration of Athanasius Kircher's camera obscura pavilion, published in Ars Magna Lucis Et Umbrae, 1645. His transportable drawing device takes on large architectural features.

(fig. 4) A rare photograph of a camera obscura pavilion, recorded around 1900. The apparatus that led to the invention of photography was rarely the subject of its kin. This particular pavilion, built in 1898, was located on the boardwalk of Santa Monica beach in California.

(fig. 5) Rodney Graham, Camera Obscura, 1979.

(fig. 6) Abelardo Morell, Camera Obscura: The Empire State Building in Bedroom, 1994.

(fig. 7) Maxie Schneider, Camera Obscura Gonfiabile, 2015.

3.

The Panorama Pavilion

(fig. 1) Robert Barker, View of the Cities of London and Westminster, Comprehending the Three Bridges, 1792.

(fig. 2) Orientation plan for the London panorama, 1792.
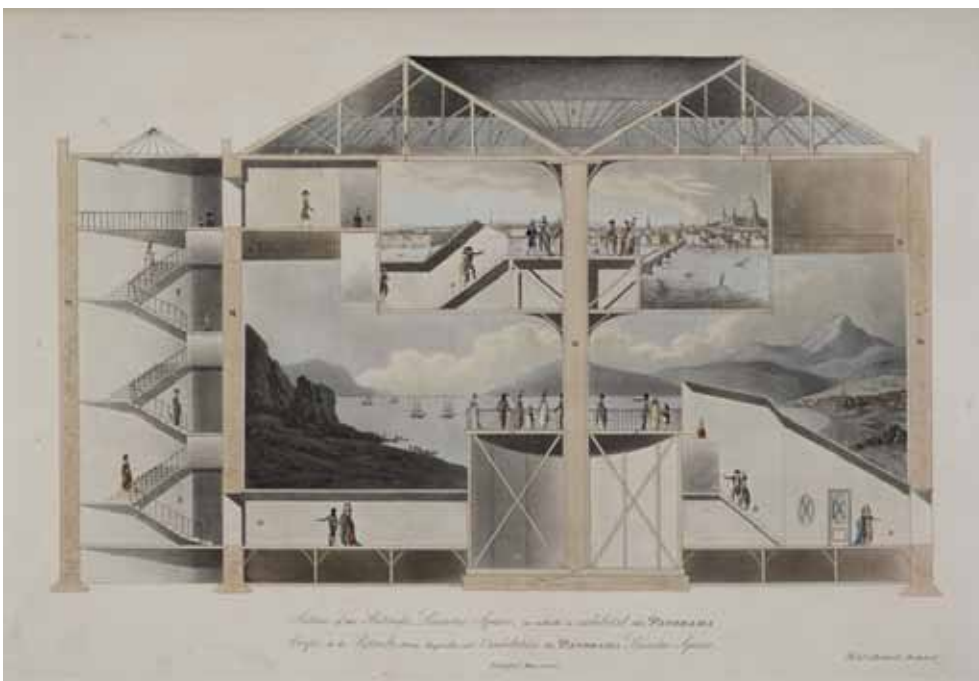
(fig. 3) Robert Mitchell's cross-section of Barker's two-level Panorama in Leicester Square, ca. 1798.
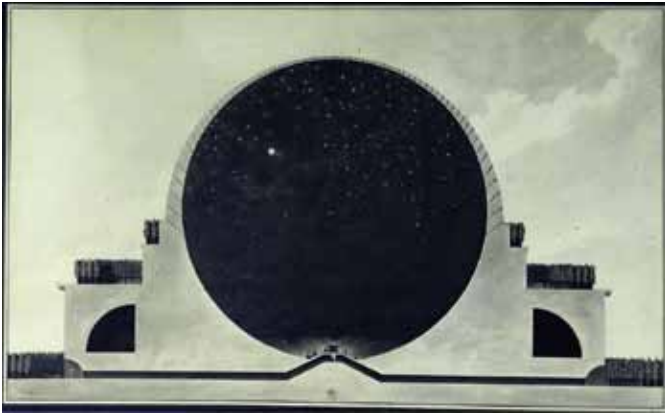
(fig. 4) Etienne-Louis Boullée's Cenotaph for Isaac Newton, 1784.
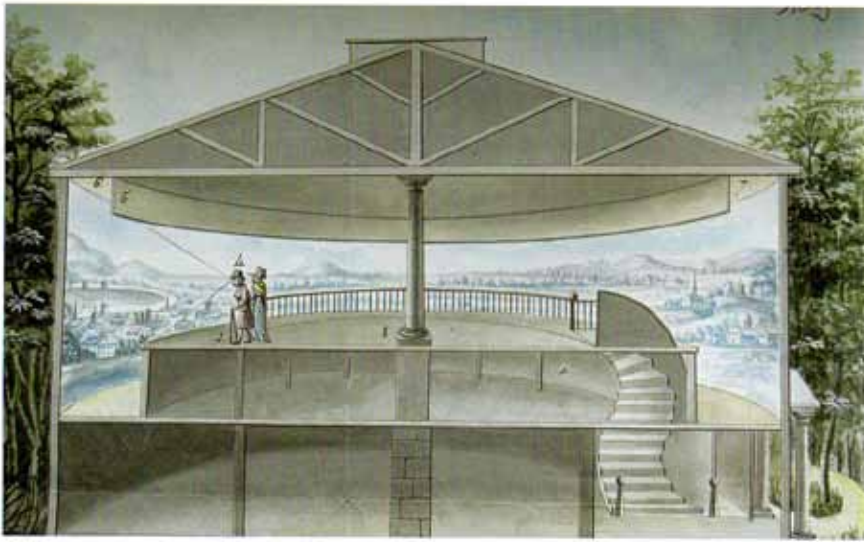
(fig. 5) Robert Fulton, illustration of the Paris panorama, 1799.
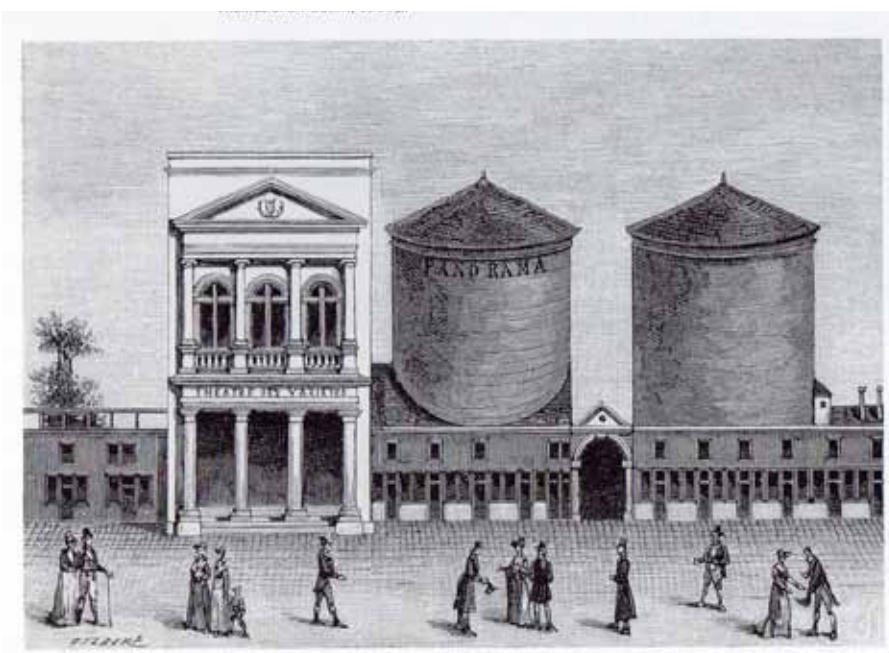
(fig. 6) The arcades of the Passage des Panoramas, ca. 1802.
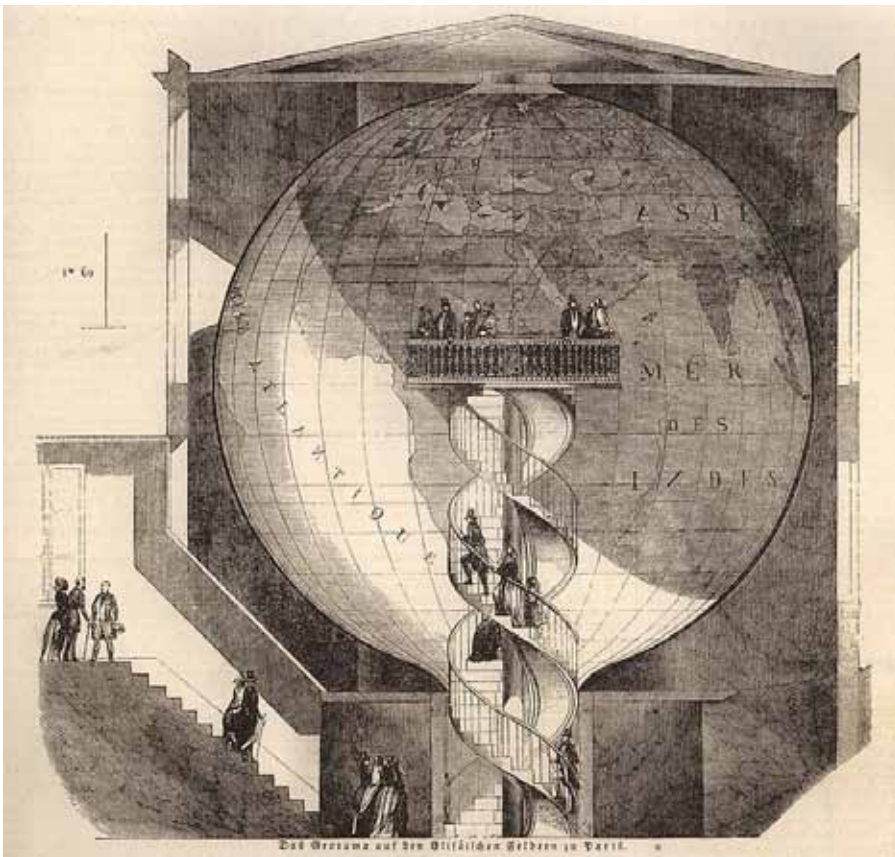
(fig. 7) Charles Delanglard's Georama on the Champs Elysees, 1826.

(fig. 8) Jeff Wall, Restoration, 1993. Wall's photograph is a panoramic image of the restoration of the Bourbaki Panorama in Lucerne, Switzerland.

4.

Daguerre's Diorama
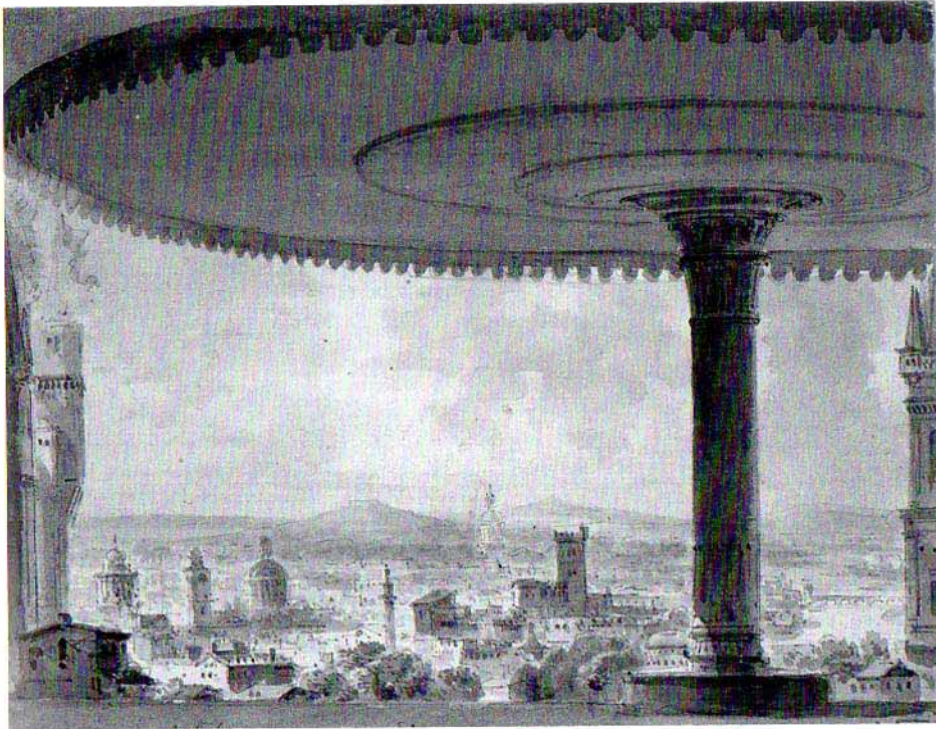
(fig. 1) Daguerre, Panorama of Rome, drawing, ca. 1804.
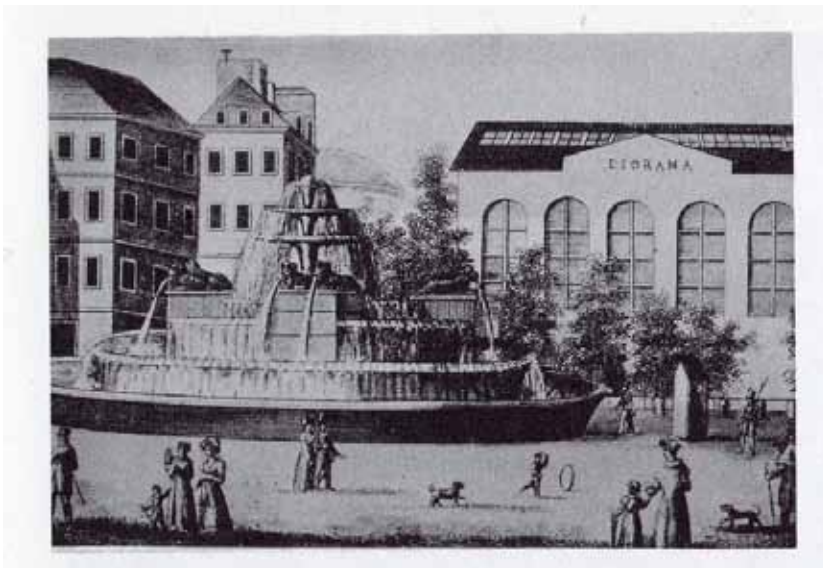
(fig. 2) Illustration of Daguerre's Diorama on the rue de Sanson.
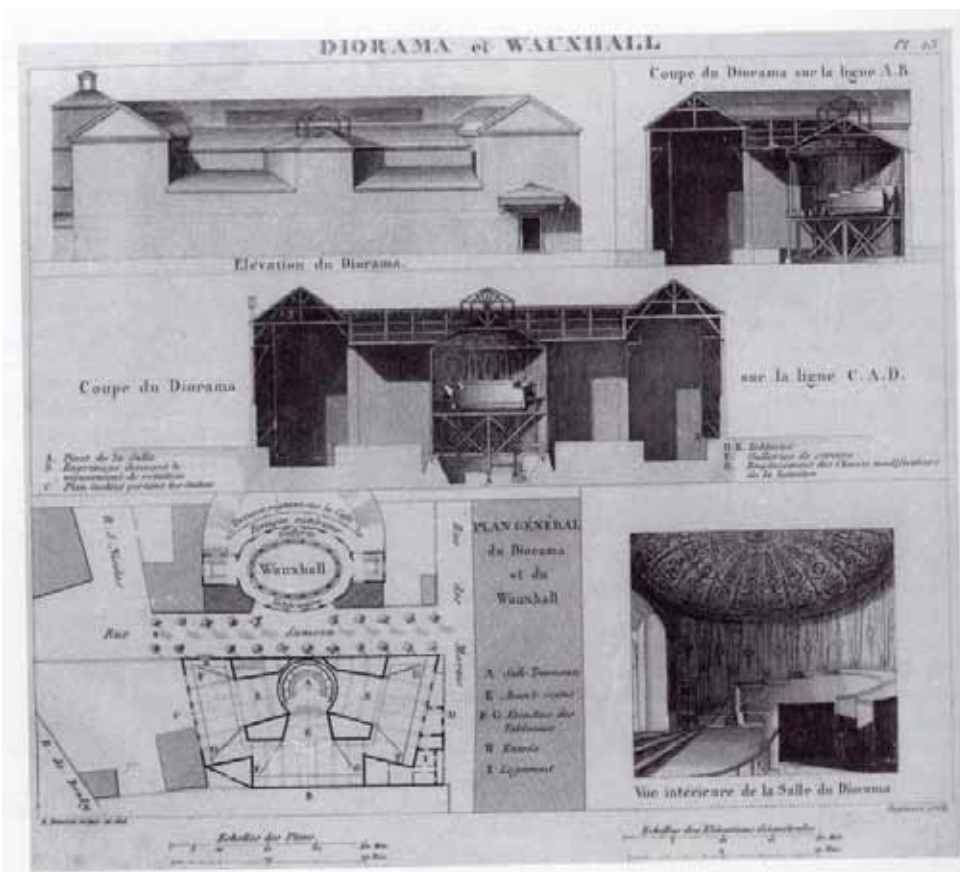
(fig. 3) Cross-sectional plan of Daguerre's Diorama in Paris.
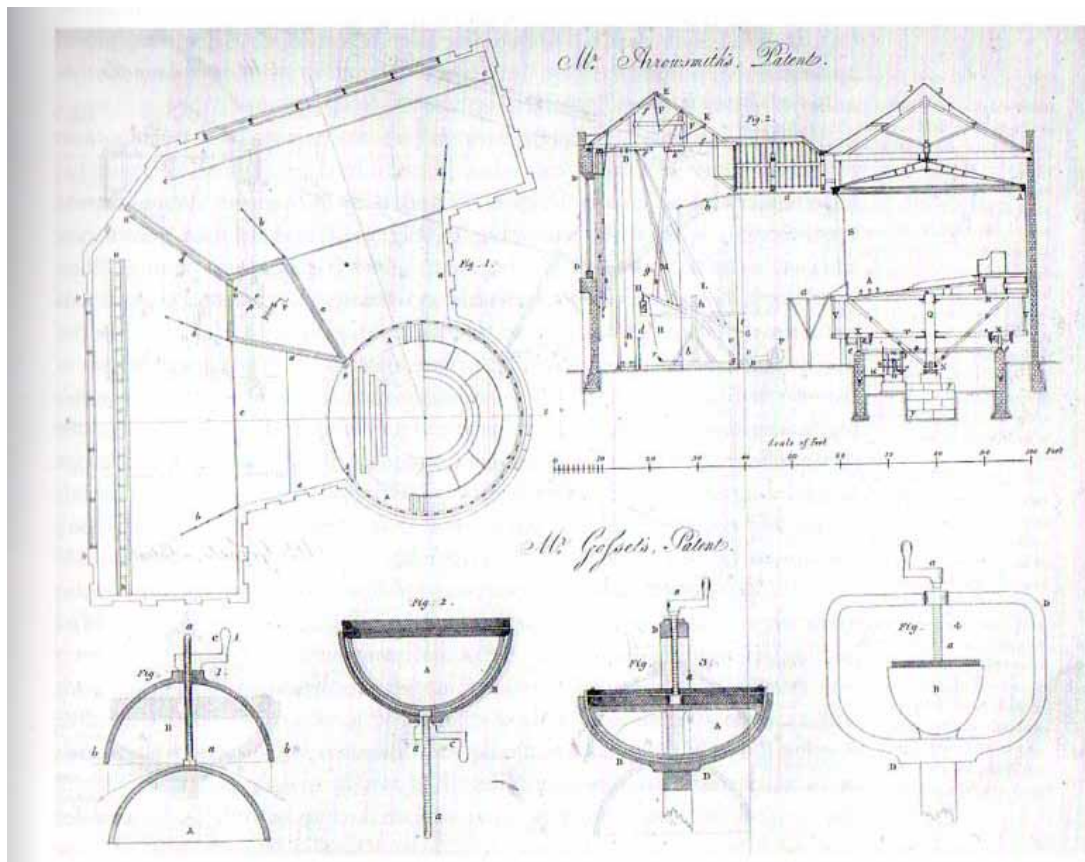
(fig. 4) Cross-sectional plan of Daguerre's Diorama in London.
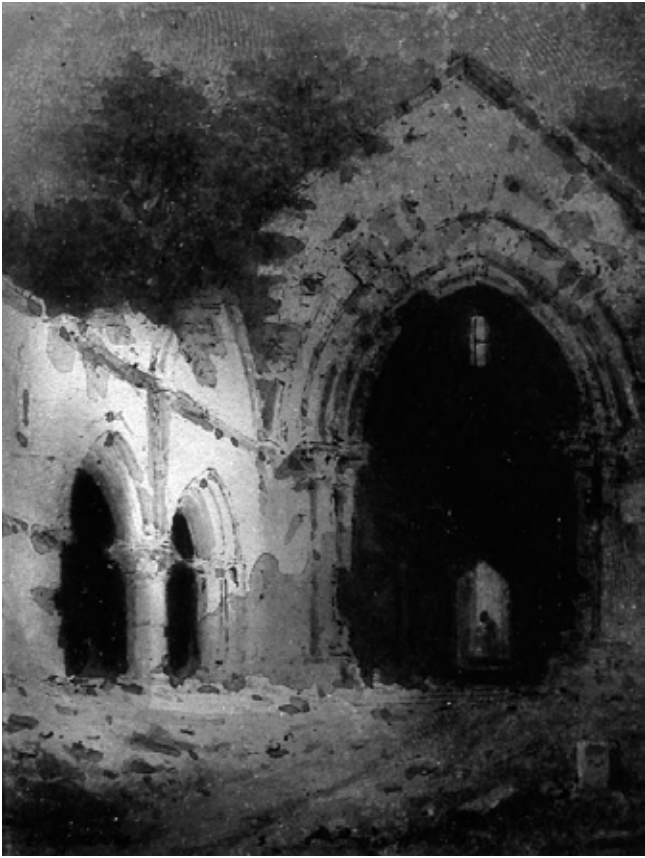
(fig. 5) Daguerre, Ruined Gothic Church, Dessin-fumée, ca. 1827.
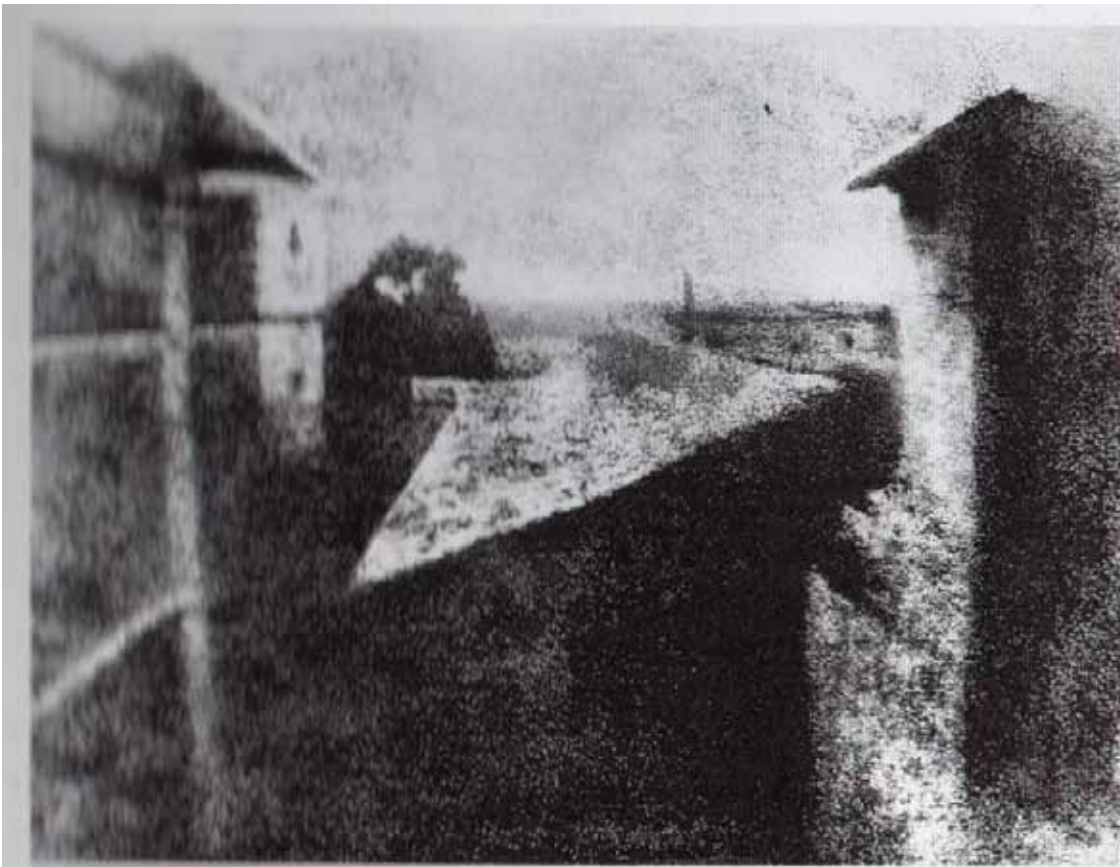
(fig. 6) Nicéphore Niépce, View from the Window at Le Gras, 1826-1827. Heliograph.

(fig. 7) Daguerre, Landslide in the valley of Goldau, Switzerland, on 2 September 1806, 1836. Diogramic colored lithographs. The original paintings were lost. On the first lithograph a night scene is depicted, which in the original painting worked with transmitted light. On the second lithograph a daylight scene is depicted, which in the original painting worked with reflected light. In the first image, the shimmering village of Goldau can be seen in the background. In the second, the village is covered by the avalanche. The one image dissolved into the other over the course of 15 minutes.
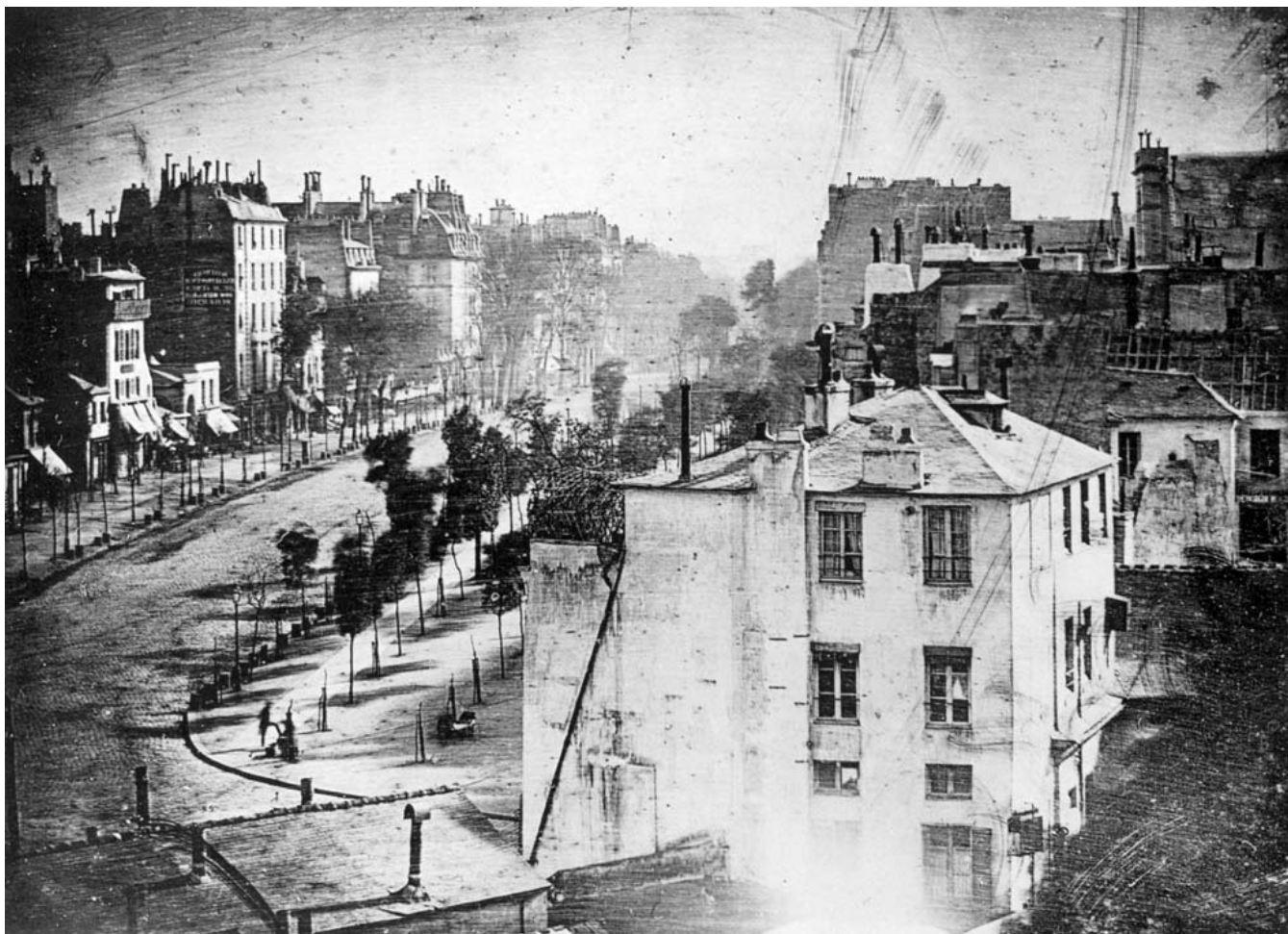
(fig. 8) Daguerre, Boulevard du Temple, eight o'clock in the morning, 1838. Daguerreotype, 12,9 x 16,3 cm.

5.

Talbot's Latticed Window
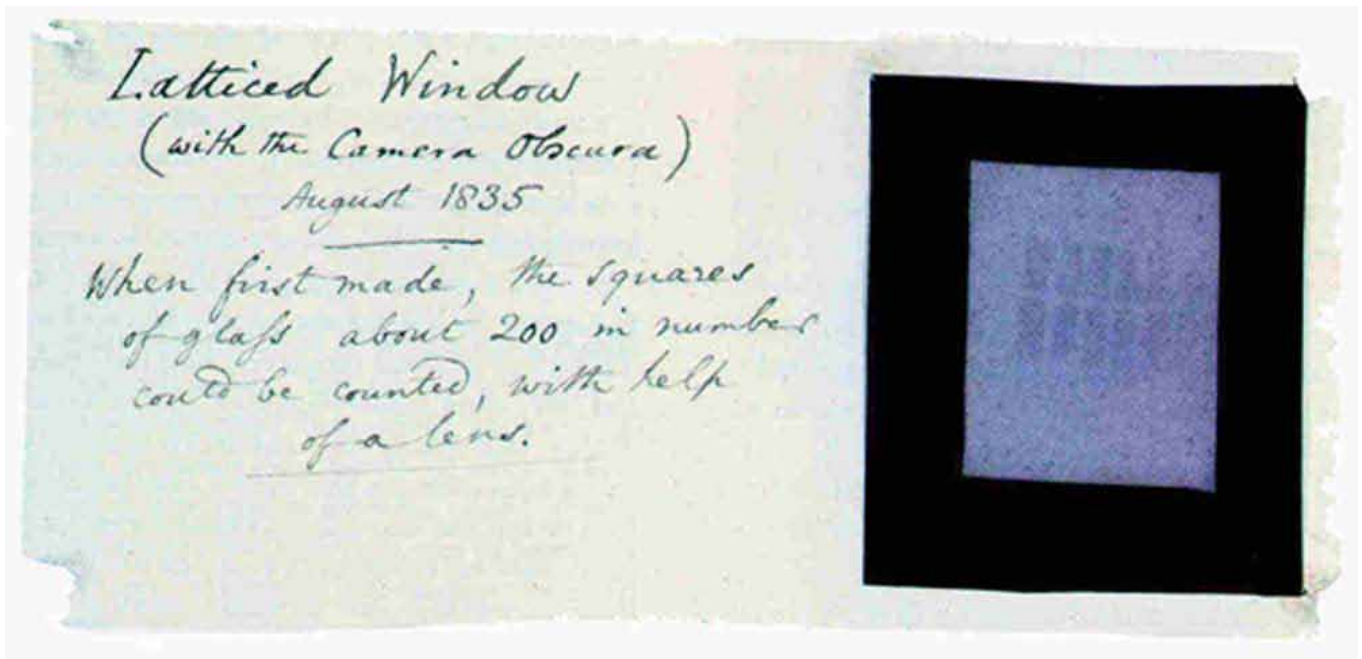
(fig. 1) Talbot's negative of Latticed window in the south gallery of Lacock Abbey, Wiltshire, 1835.
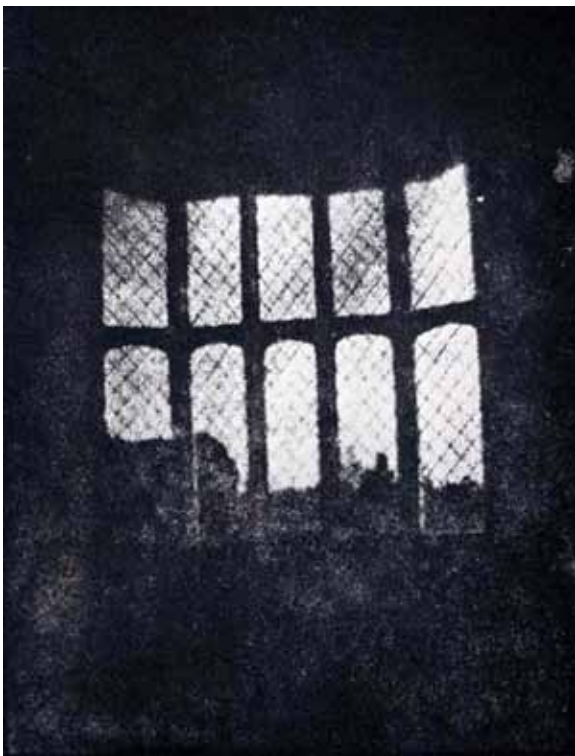
(fig. 2) Talbot's positive of Latticed window in the south gallery of Lacock Abbey, Wiltshire, 1835.
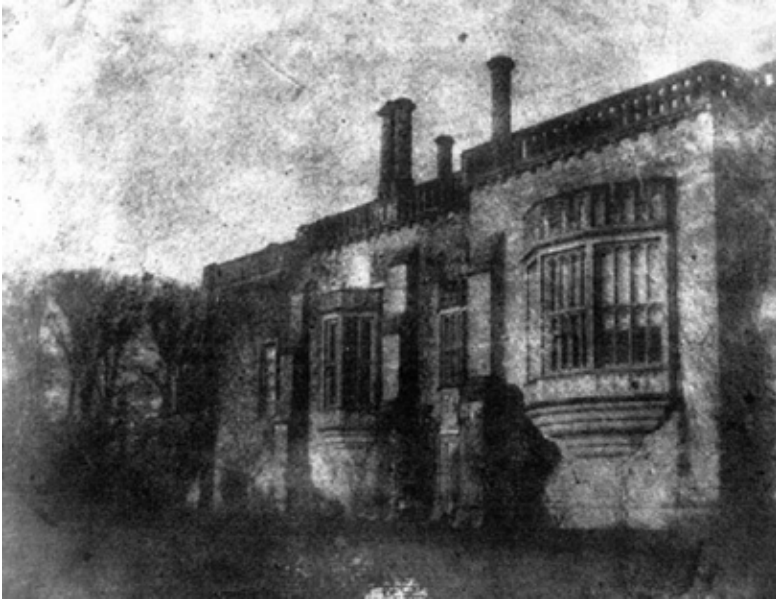
(fig. 3) Talbot, Lacock Abbey, 1835 or 1839. Calotype.
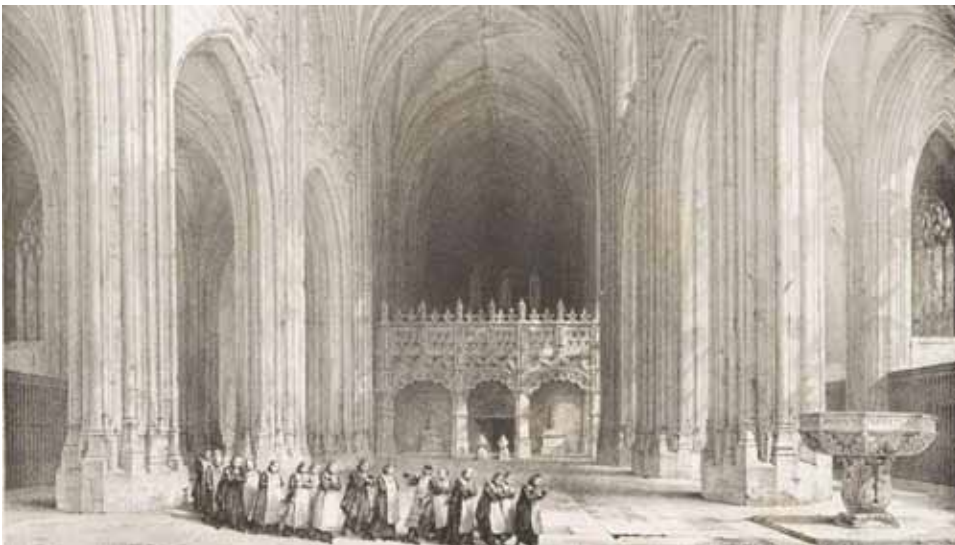
(fig. 4) Daguerre, Vue générale de l'intérieur de l'église de Brou, ca. 1820. Lithography.

(fig. 5) Anonymous (attributed to Lerebours), Pont-Neuf, The Louvre, and Quai de la Mégisserie, ca. 1845-1850. Panoramic daguerreotype.

(fig. 6) Talbot, A View of the Boulevards at Paris, 1844. Calotype.
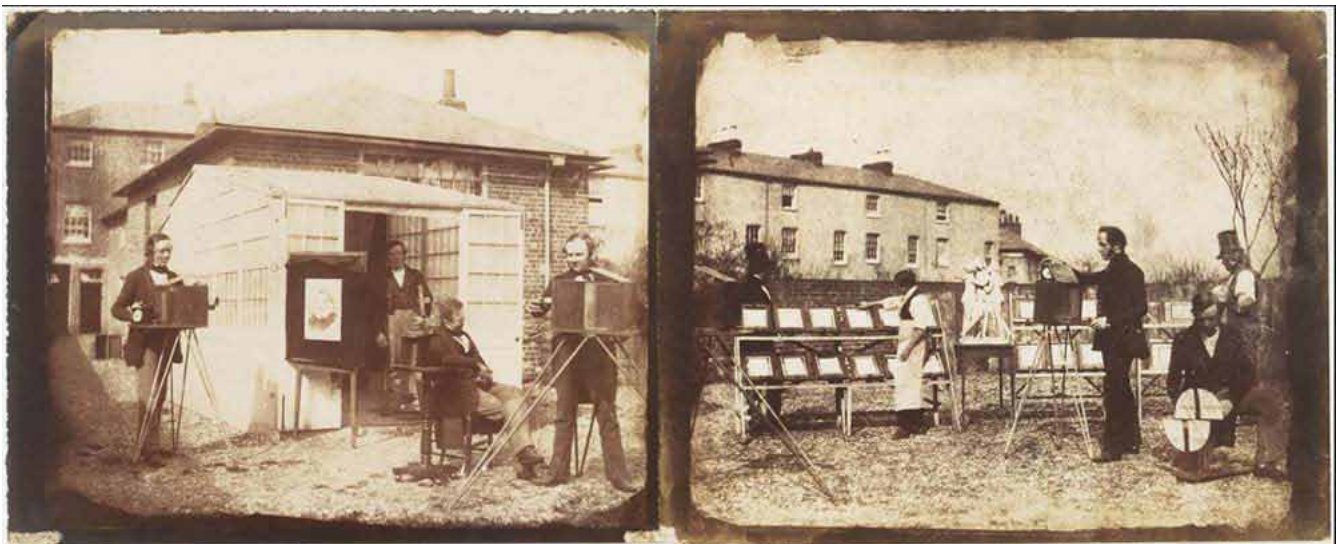
(fig. 7) Attributed to William Henry Fox Talbot and Nicolaas Henneman, The Reading Establishment, 1846. Calotype.

(fig. 8) Maxime Du Camp, Philae, Temple Complex, 1850. Calotype.
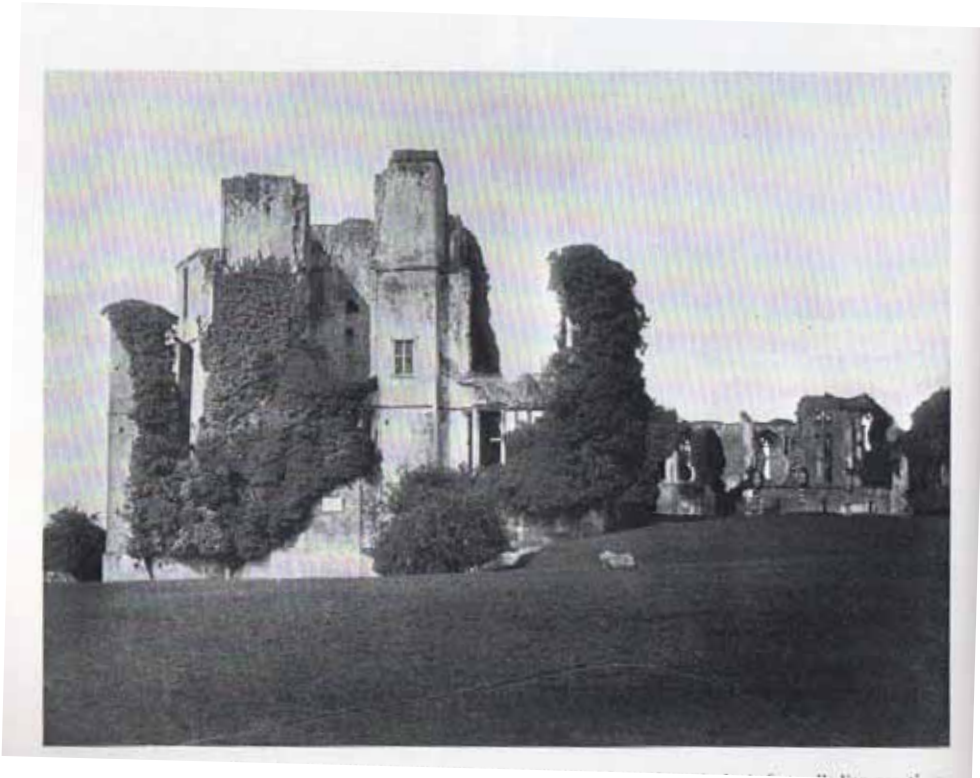
(fig. 9) Frederick Scott Archer, Leicester Building, 1851. From an album of albumen prints from Archer's first collodion negatives.
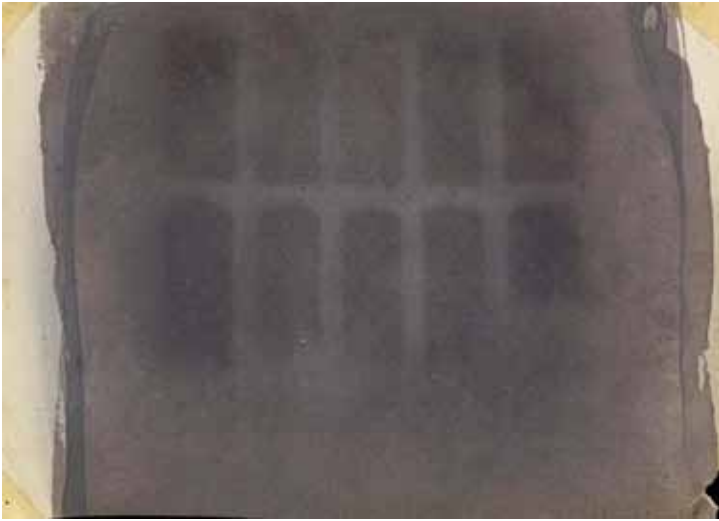
(fig. 10) Talbot, The Oriel Window, South Gallery, Lacock Abbey, 1835 or 1839. Calotype negative.
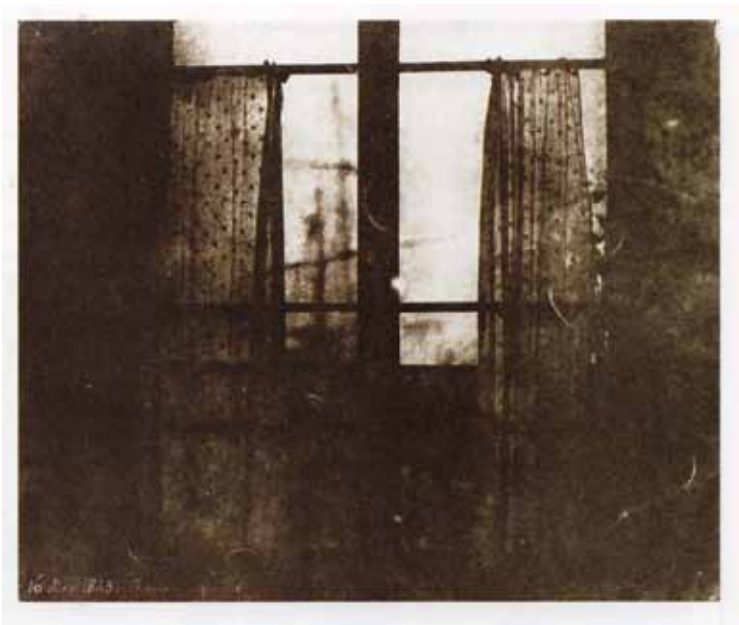
(fig. 11) Talbot, Rouen, May 16, 1843, 1843. Calotype.

(fig. 12) Benjamin Brecknell Turner, Crystal Palace nave, Hyde Park, 1852. Calotype.

6.

Delamotte's Crystal Palace
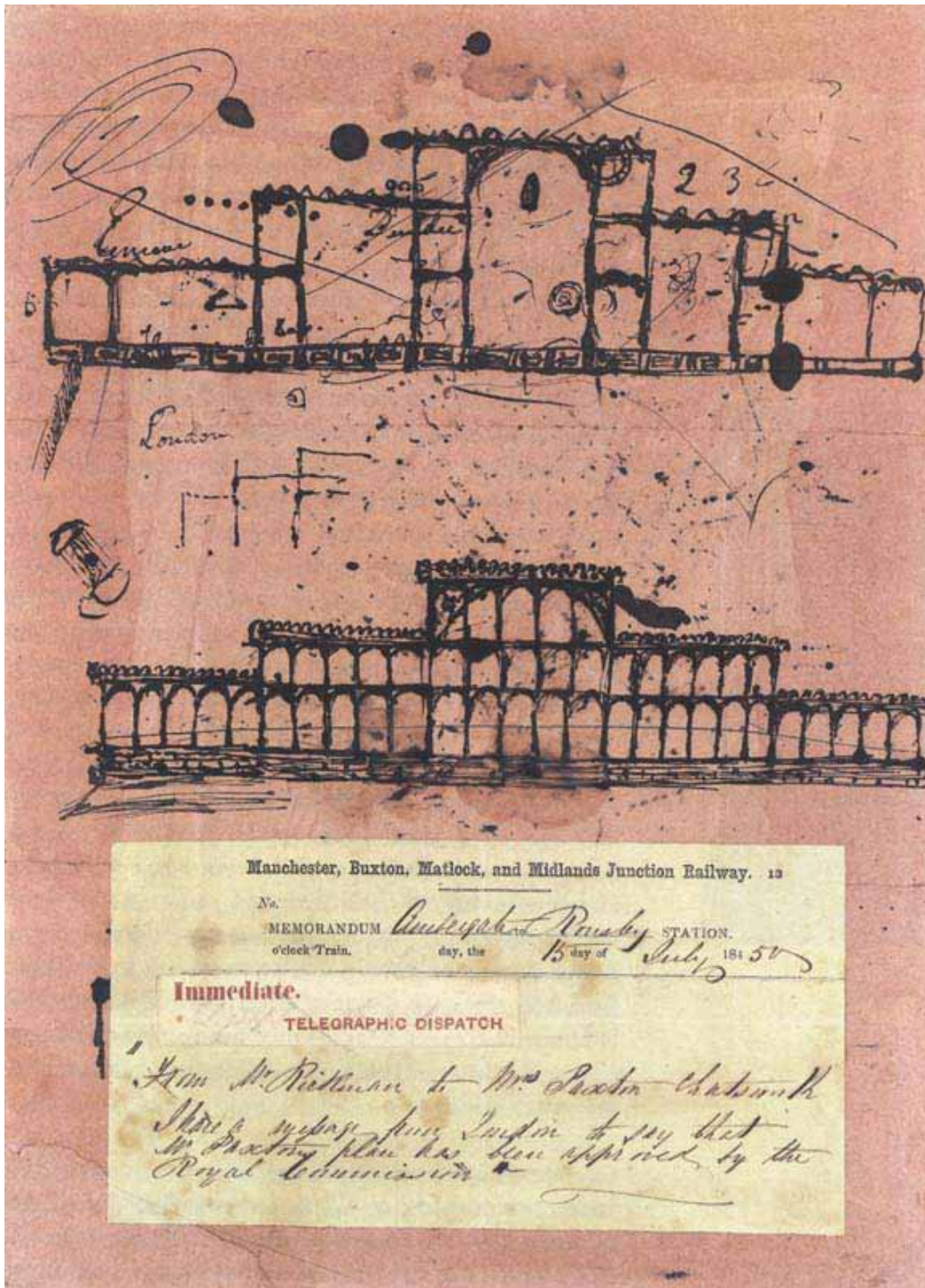
(fig. 1) Joseph Paxton's first drawing of the Crystal Palace, 1850.
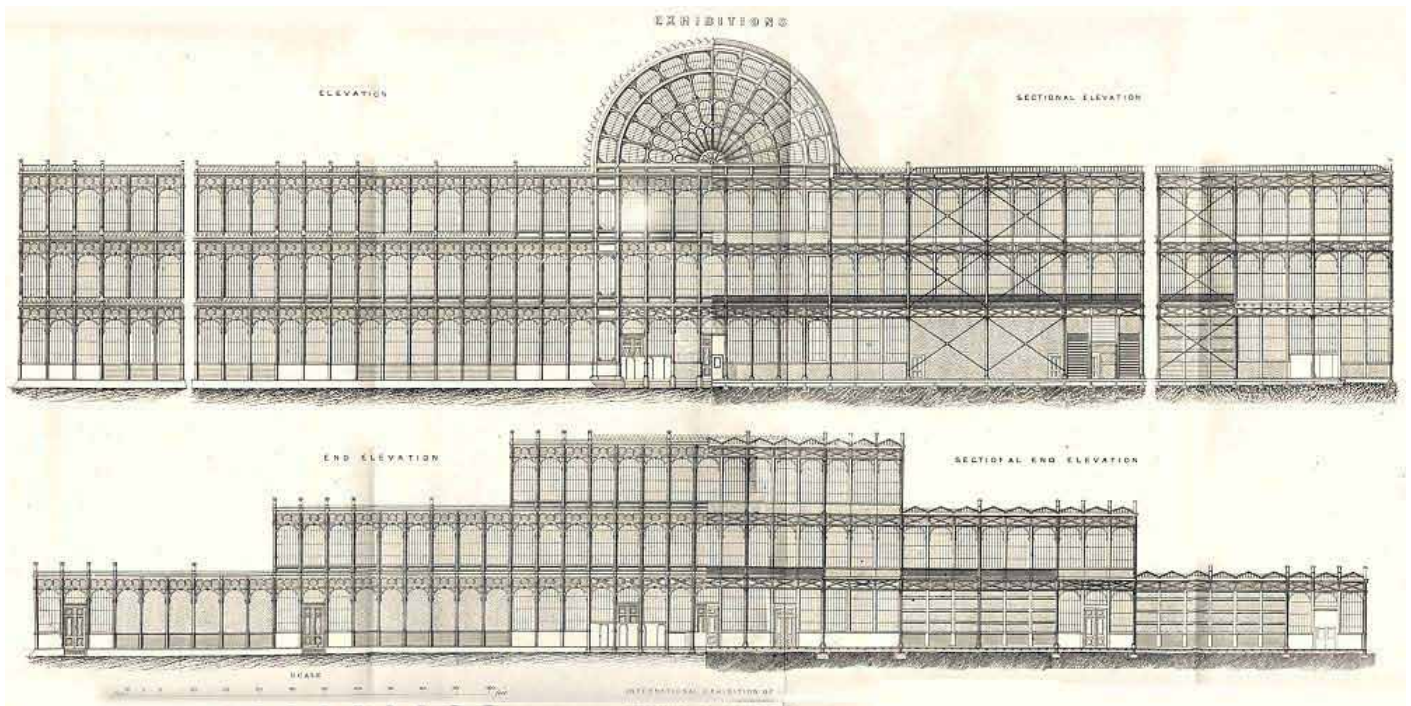
(fig. 2) Architectural plan of the Crystal Palace, 1851.
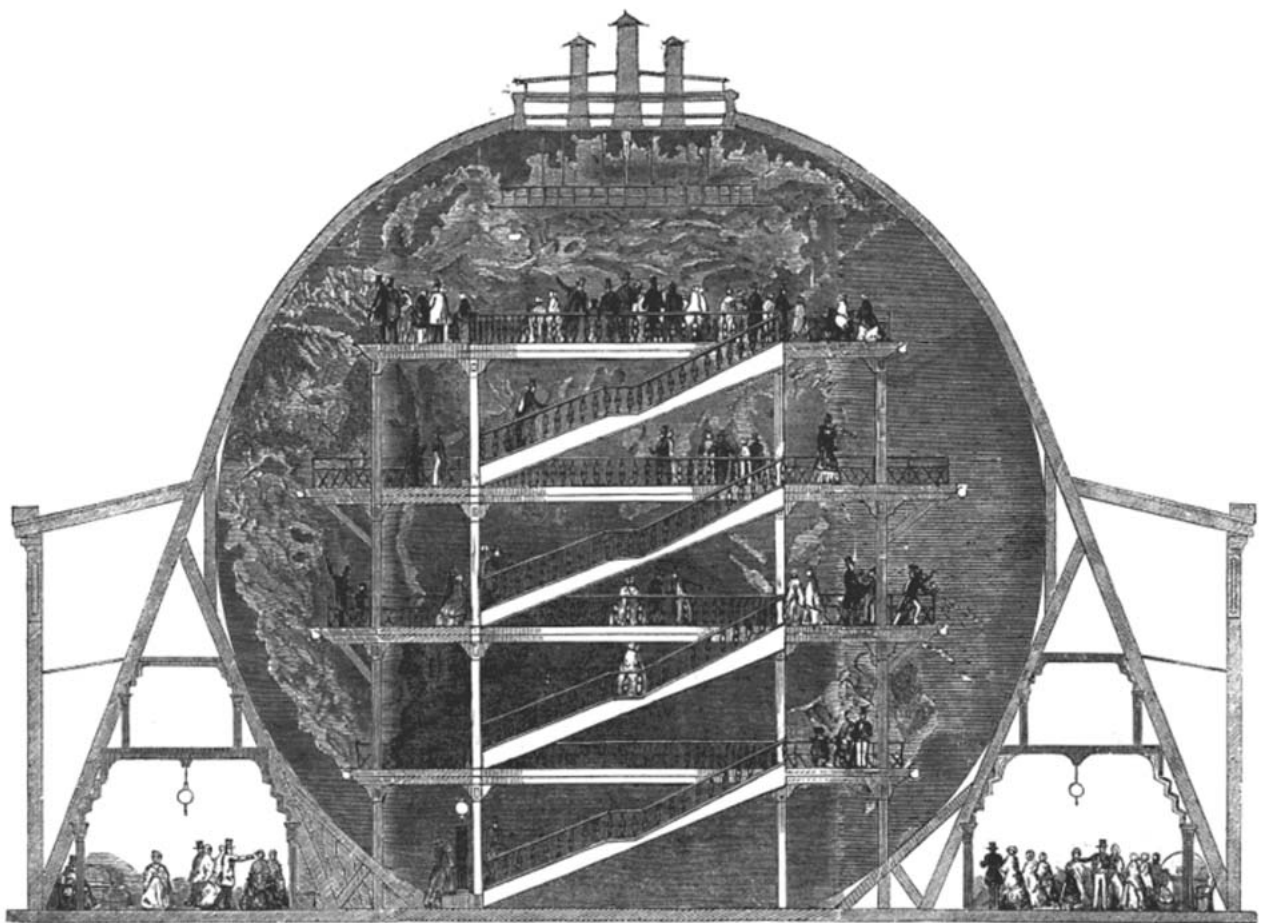
(fig. 3) Sectional drawing of James Wyld's Great Globe, 1851.
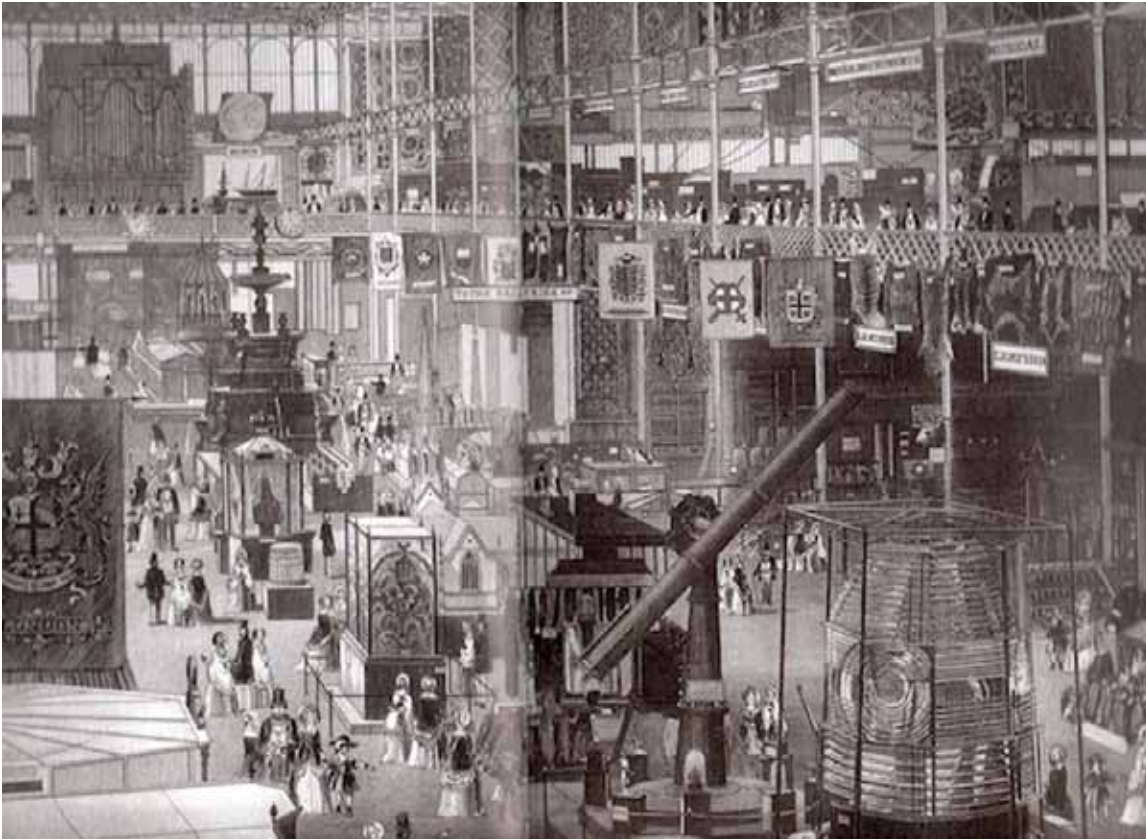
(fig. 4) Illustration of Class X, with Chance's Revolving Lighthouse and a Great Refractor Telescope.

(fig. 5) Claude Marie-Ferrier, View of the Western Nave, 1851, published in The Official Descriptive and Illustrated Catalogue, Reports by the Juries, 1852. In this photograph, Chance's Revolving Lighthouse can be seen from the other side.

(fig. 6) Claude Marie-Ferrier, View of Transept, Looking South, 1851, published in The Official Descriptive and Illustrated Catalogue, Reports by the Juries, 1852.

(fig. 7) Claude Marie-Ferrier, View of the Northwest Corner of Building, 1851, published in The Official Descriptive and Illustrated Catalogue, Reports by the Juries, 1852.

(fig. 8) Baron J-B. Louis Gros, Great Exhibition at the Crystal Palace, London, daguerreotype, 1851.

(fig. 9) Delamotte, Commencement of the North Wing, 1852.
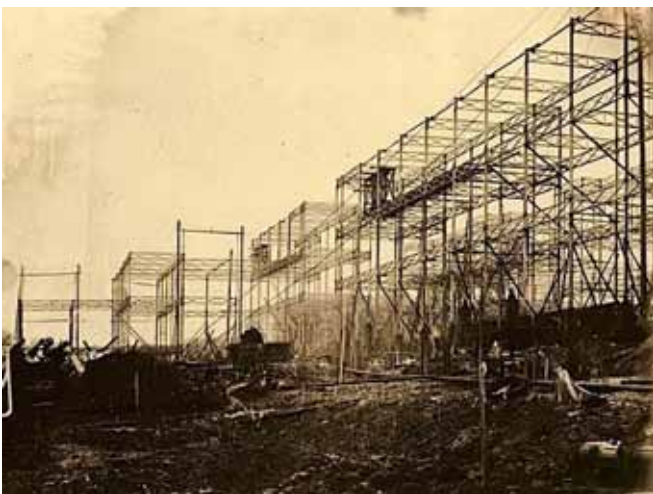
(fig. 10) Delamotte, Norwood end of the Building, 1852.

(fig. 11) Delamotte, The South End of the Building, 1853.

(fig. 12) Delamotte, The South Transept, from the second terrace, 1853.

(fig. 13) Delamotte, South End of the Nave, 1853.

(fig. 14) Delamotte, The Nave from the South End, 1853.

(fig. 15) Delamotte, The Upper Gallery, 1853-1854.
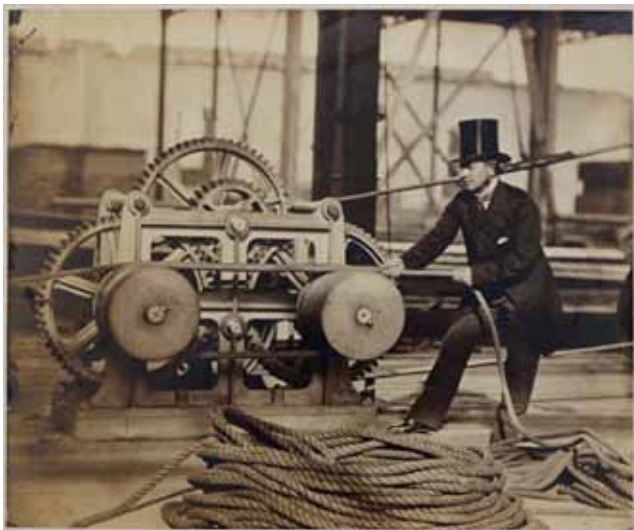
(fig. 16) Delamotte, The Reconstruction of the Crystal Palace, an engineer, 1853-1854.
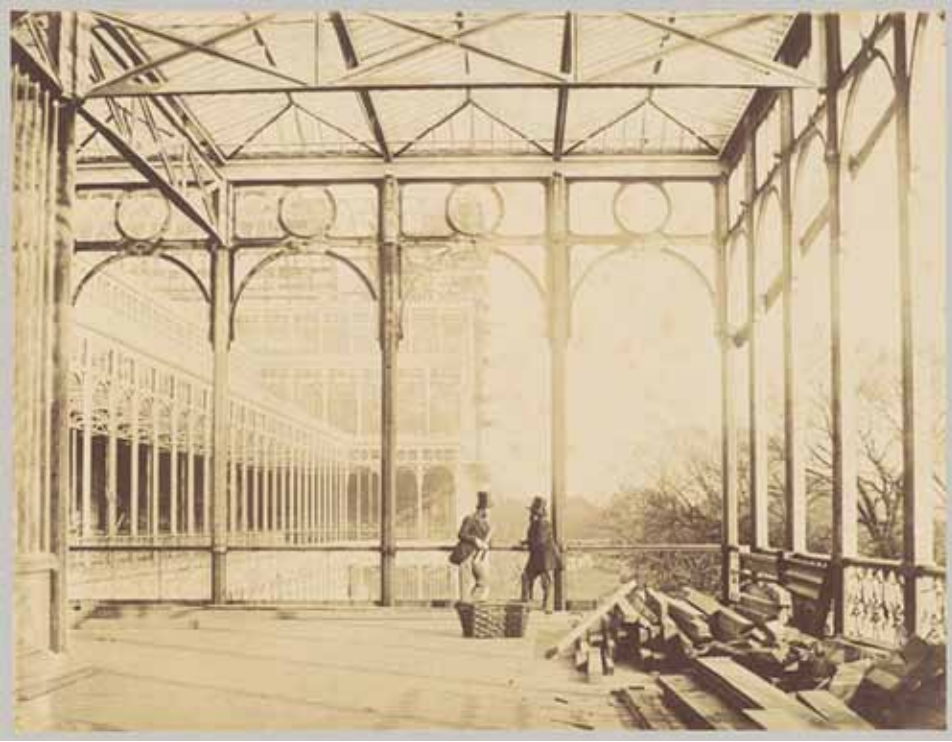
(fig. 17) Delamotte, The Open Collonade, Crystal Palace, 1853-1854.
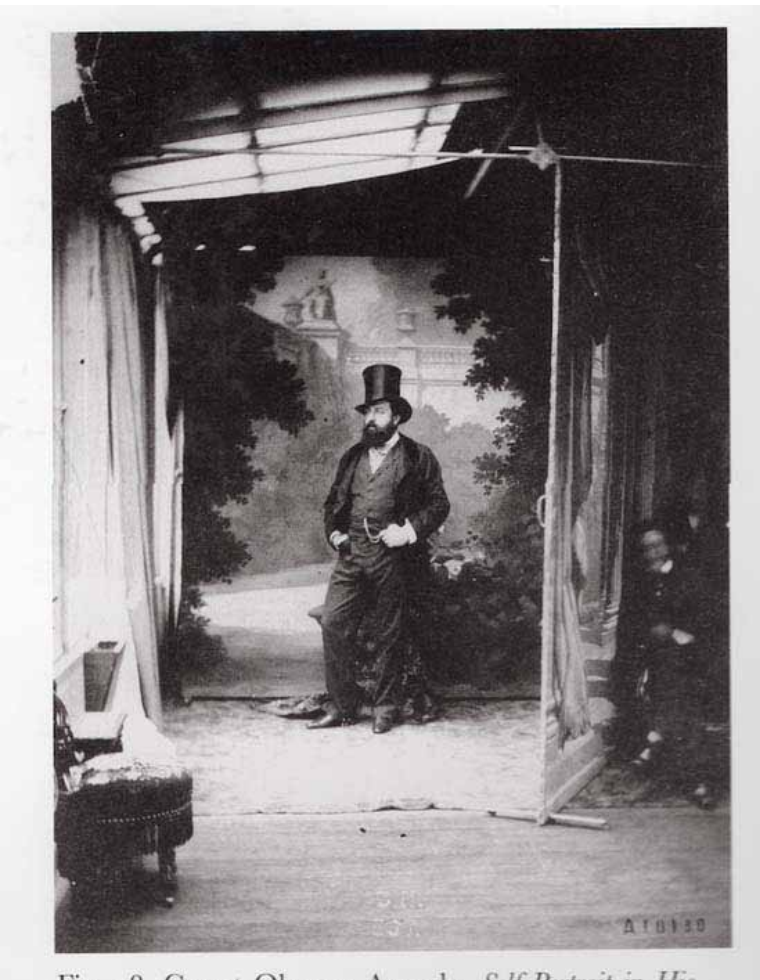
(fig. 18) Count Olympe Aguado, Self-Portrait in His Studio, ca. 1853.

(fig. 19) Nadar's photography studio on the top floor of the building on the Boulevard des Capucines, Paris, 1855.

(fig. 20) Charles Thurston Thompson, Interior view of the South Kensington Museum (the 'Brompton Boilers') under construction, 1856. Architectural views of the construction of the new South Kensington Museum were taken from the start.

(fig. 21) Delamotte, The Nave from the South End, 1854.
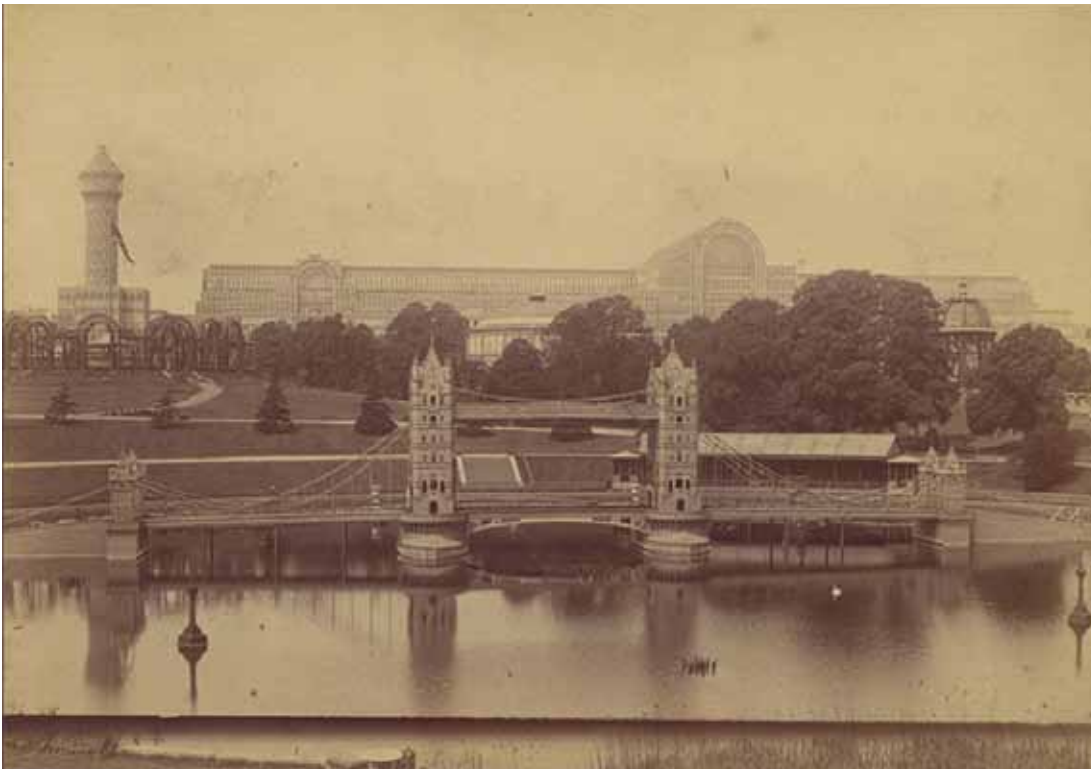
(fig. 22) Delamotte, The Crystal Palace at Sydenham, 1854.

7.

The Philadelphia Photographic Pavilions
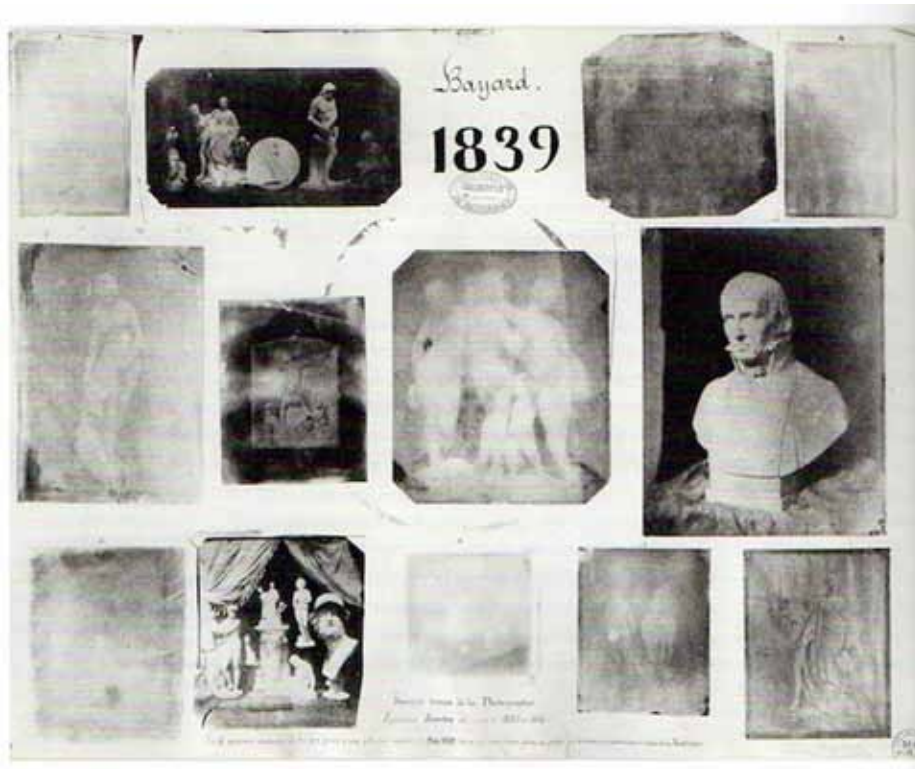
(fig. 1) Matted photographs of Hippolyte Bayard.

(fig. 2) Jean-Baptiste-Louis Gros, The Salon, ca. 1844-1856. A display of daguerreotypes.
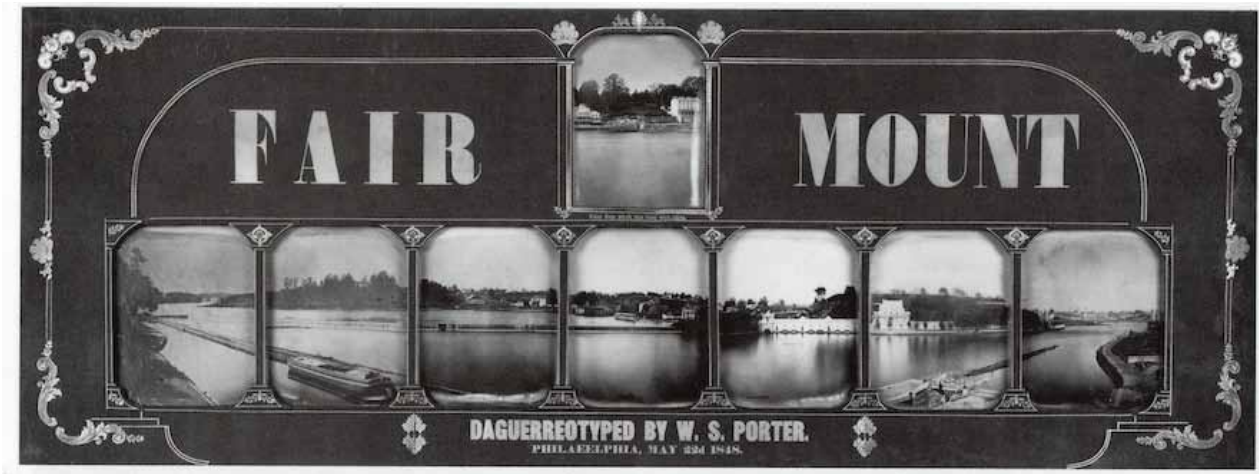
(fig. 3) William Southgate Porter, Fair Mount, 1848. A panorama of 8 daguerreotypes matted together. Notice how the architectural columns suggest a building.

(fig. 4) Charles Thurston Thompson, Products of France, Paris Universal Exhibition, 1855. A photograph showing a view of the 1855 Universal Exhibition in Paris.

(fig. 5) Charles Thurston Thompson, Exhibition of the Photographic Society of London and the Société française de photographie at the South Kensington Museum 1858, 1858.

(fig. 6) Oscar Gustav Rejlander, Two Ways of Life, 1857.

(fig. 7) Édouard Manet, Vue de l'Exposition de 1867, 1867. Manet painted this view on the main exposition building from his tent pavilion.

(fig. 8) Photographer unknown, possibly Pierre Petit, 1867. View on the circular building of the 1867 exposition.

(fig. 9) A photo cabinet in the Russian Street recorded by Pierre Petit in 1867.

(fig. 10) Auguste-Rosalie Bisson, Entrance to Victorian Court at the Exposition Universelle, 1867. The Brothers Bisson also recorded photographs of the 1867 exposition. In this photograph we see the Australian section with a photographic display in the background.

(fig. 11) Unknown photographer, 1867. Carleton E. Watkins' exhibition of panoramic views of the Yosemite Valley.

(fig. 12) Carleton E. Watkins, Yosemite Falls, 2.634 feet, 1872. Albumen contact print from glass negative.

(fig. 13) The solar camera Jupiter on the roof of Van Stavoren's Nashville studio, ca. 1866.
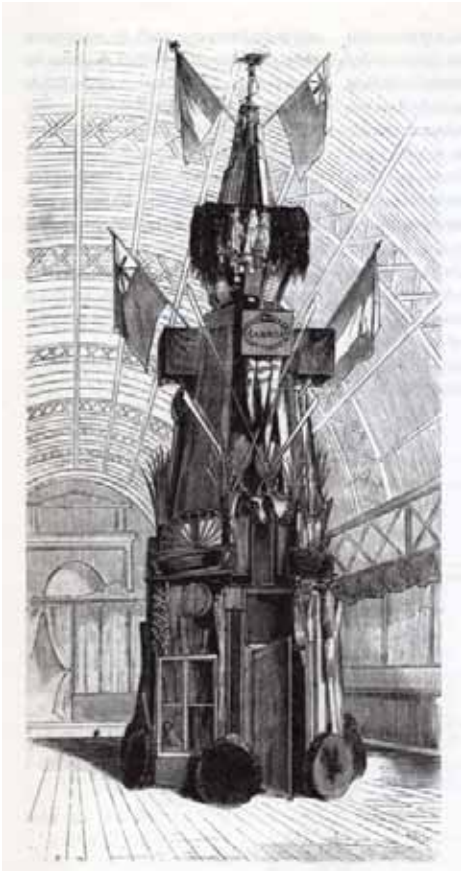
(fig. 14) Illustration of the Canadian trophy at the Parisian Universal Exposition of 1855. This trophy had acquired the format of a watchtower with a spiral staircase that led to two platforms.

(fig. 15) The freestanding arm, hand and torch of the Statue of Liberty on display at the Centennial Exposition in 1876. After the Exposition closed the sculpture was transported to New York, where it was exhibited in Madison Square. The head of Bartholdi's 'Liberty Enlightening the World' was subsequently exhibited at the Universal Exposition in Paris in 1878.
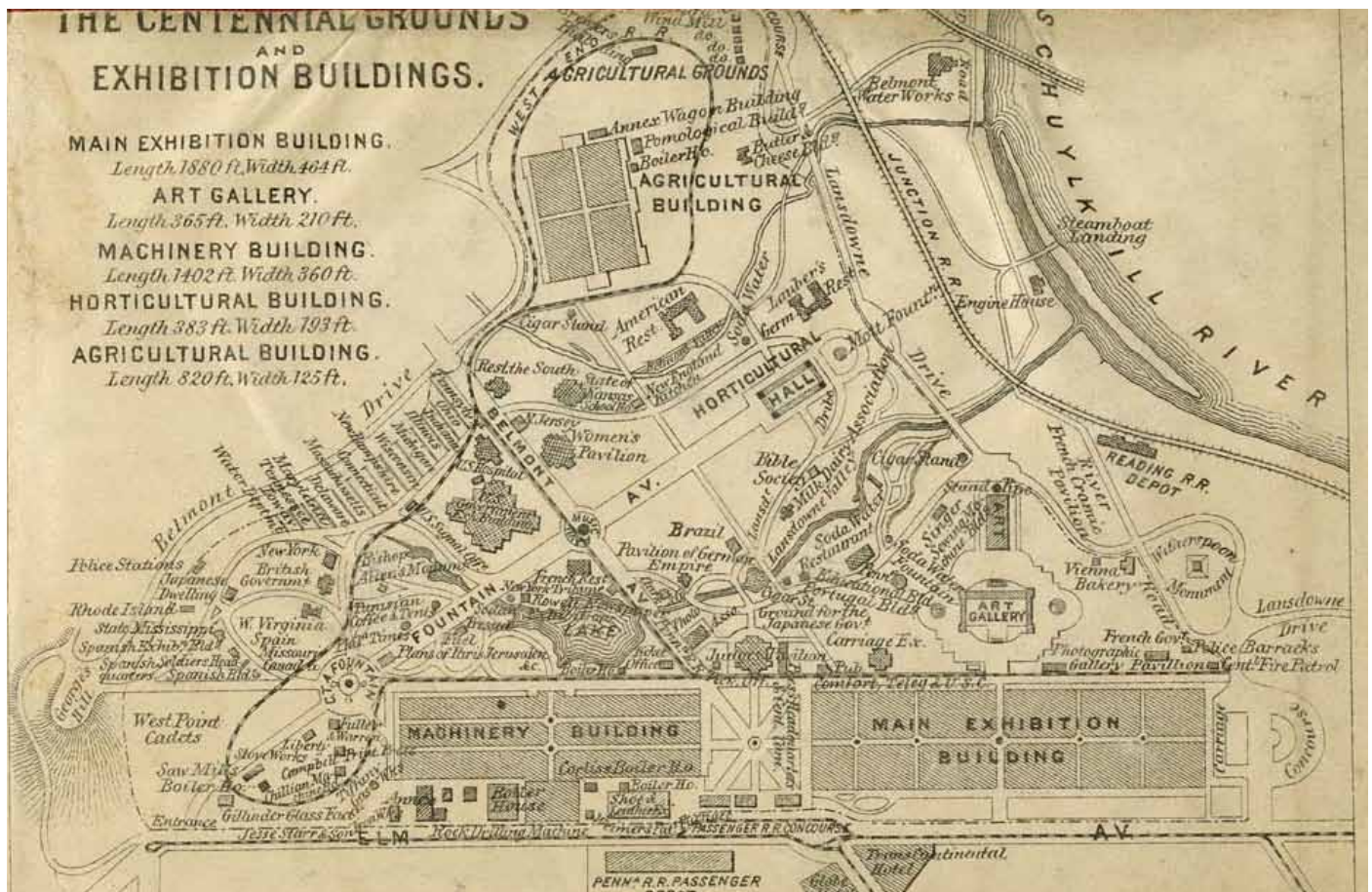
(fig. 16) Map of the Centennial International Exhibition, 1876. From the album of the Centennial Photographic Company, which contains 344 half-stereographs of the exhibition site. The locations of the Photographic Association Studio and the Photographic Hall are encircled.

PHOTOGRAPHIEN AUSSTELLUNG.   EXPOSICION DE FOTOGRAFIAS.   EXPOSITION DE PHOTOGRAPHIES.

PHOTOGRAPH EXHIBITION BUILDING.

(fig. 17) Illustration of the Photographic Hall. From the Centennial Portfolio by Thompson Westcott.

(fig. 18) Illustration of the Photographic Association Studio of the Centennial Photographic Company. From the Centennial Portfolio by Thompson Westcott.

(fig. 19) Photograph by the Centennial Photographic Company of their pavilion. The text adjoining the photograph mentions: "The official photographers of the Exposition are shown here before their studio and exhibition hall. Edward L. Wilson, whose name appears prominently on the building, was the

(fig. 20) Centennial Photographic Company, Main Building, from n.e., dated March 31, 1876. Exterior view of the Main Building and Memorial Hall. The Photographic Hall is situated in between. It is the only photograph taken by the Centennial Photographic Company that shows the Photographic Hall.

(fig. 21) Centennial Photographic Company, View from Photographic Hall, 1876. View on the Main Building and Memorial Hall taken from the portico of the Photographic Hall.

(fig. 22) Centennial Photographic Company, Wilson Hood & Co.'s exhibit, Photo Hall, 1876. Stereograph. Interior view of the Photographic Hall. In the background the walls are covered with framed photographs of Wilson Hood & Co. In front a table with photography accessories and lenses.

(fig. 23) Centennial Photographic Company, F. Gutekunst's exhibit, Photographic Hall, 1876. Stereograph. Interior view of the Photographic Hall.

(fig. 24) Centennial Photographic Company, Trapp & Munch, Friedberg, Photographic Hall, 1876. Interior view of the Photographic Hall picturing photographs of people and buildings developed using Trapp & Munch's manufactured albumen paper.

(fig. 25) Centennial Photographic Company, Photographs of Yosemite Valley, Houseworth, Thos., San Francisco, Photographic Hall, 1876. Installation view of framed photographs in the Photographic Hall.

8.

The Architecture of Photo-sculptures

(fig. 1) Daguerre, L'Atelier de l'artiste, 1837.

(fig. 2) Hippolyte Bayard, Still Life with Statuary, ca. 1850.

(fig. 3) Talbot, Bust of Patroclus, 1843.
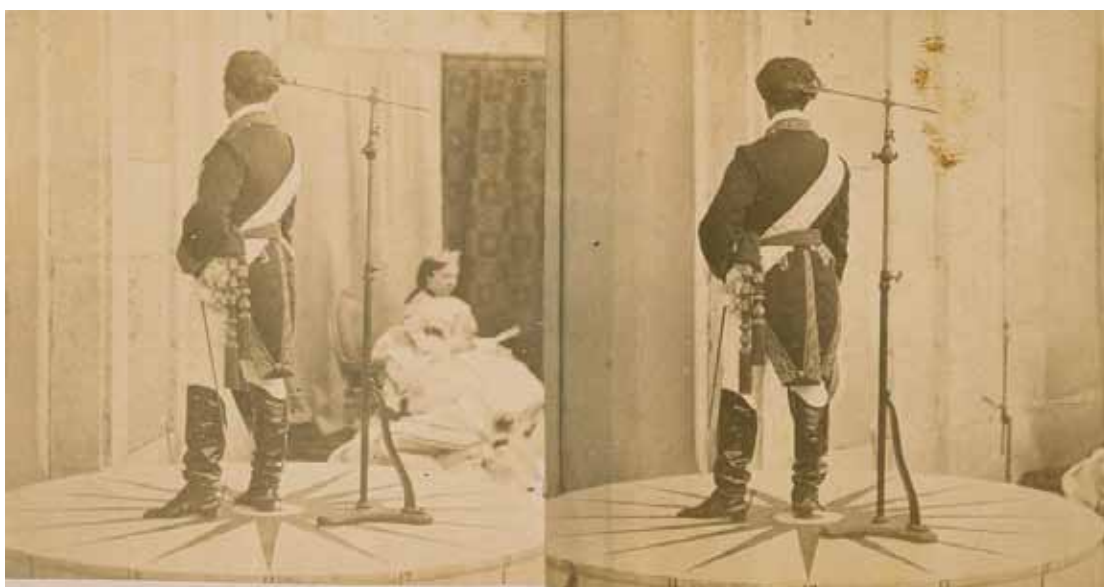
(fig. 4) Willème's turntable, ca. 1860.

Fig. 3. François Willème's photo-sculpture studio using 24 still cameras to create a 360 degree visual
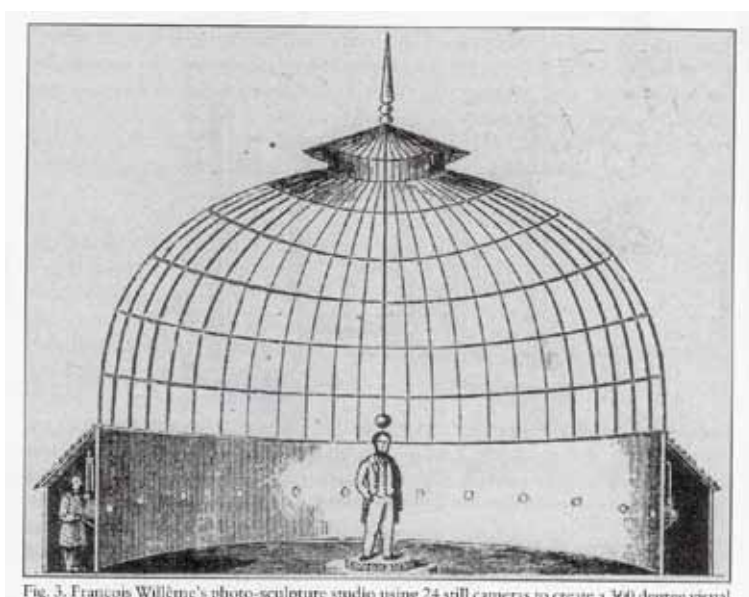
(fig. 5) Illustration of Willème's glass-domed photo-sculpture pavilion, 1861.
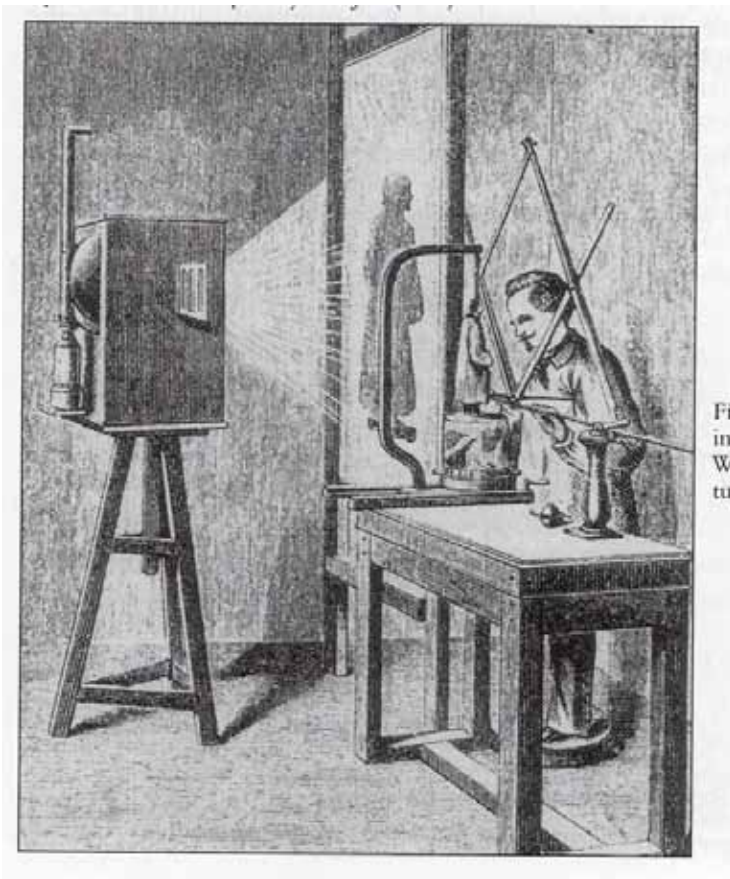
(fig. 6) Illustration of Willème's photo-sculpture technique using projection, 1861.

(fig. 7) Muybridge, The 'Experiment Track' at Palo Alto Stock Ranch, 1881.
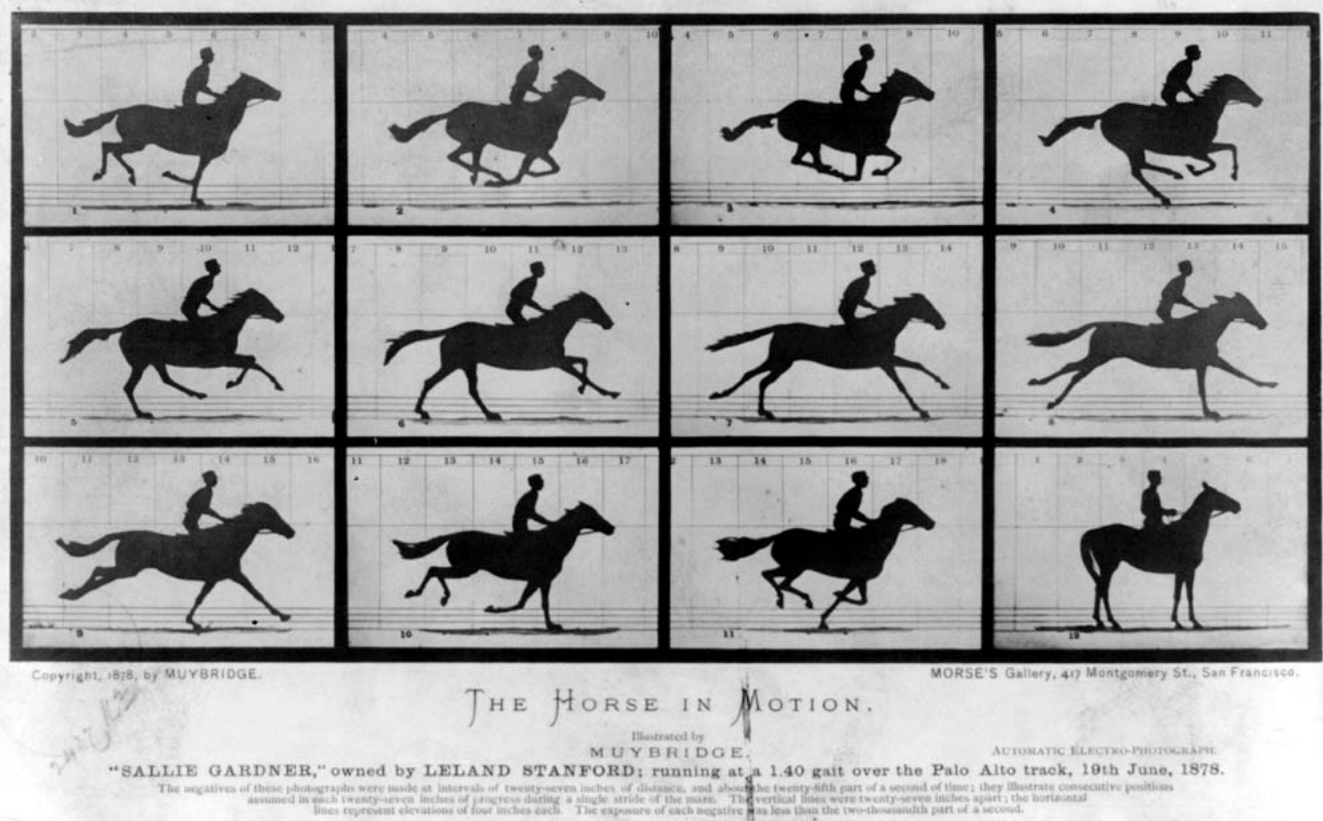
(fig. 8) Muybridge, The Horse in Motion, 1878.
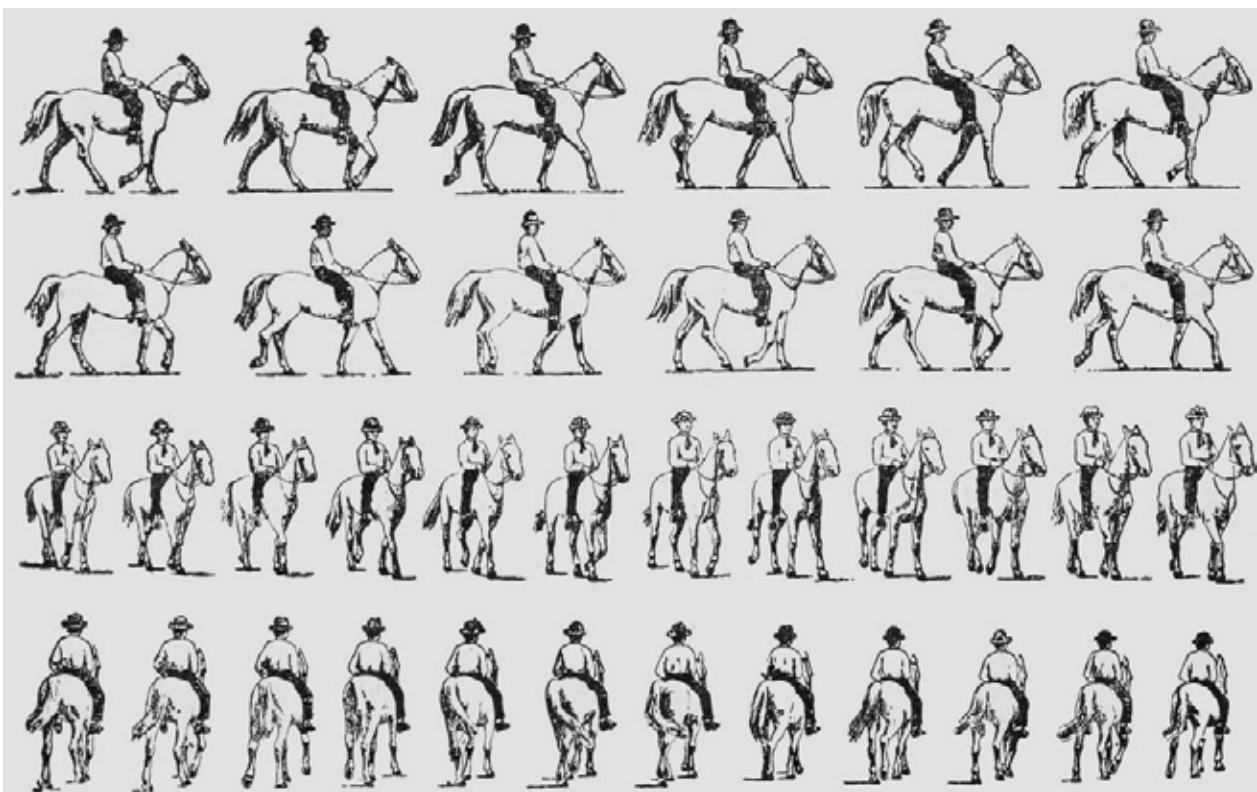
(fig. 9) Illustration of Muybridge's horse, synchronously recorded from two points of view.

(fig. 10) Marey, Cheval blanc monté, locomotion du cheval, expérience 4, 1886.
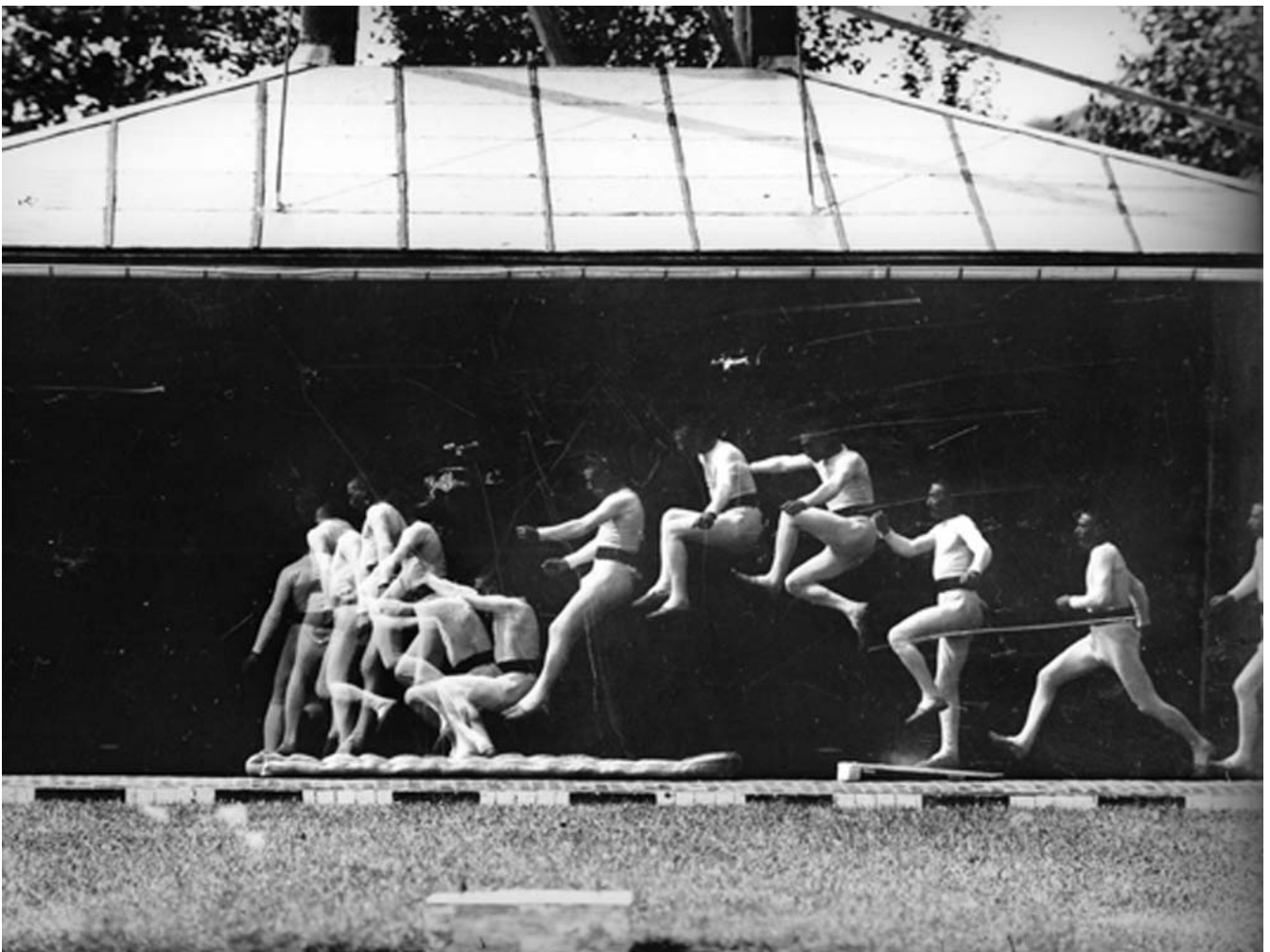
(fig. 11) Marey's chronophotographic motion study, with features of his photography pavilion, ca. 1890.
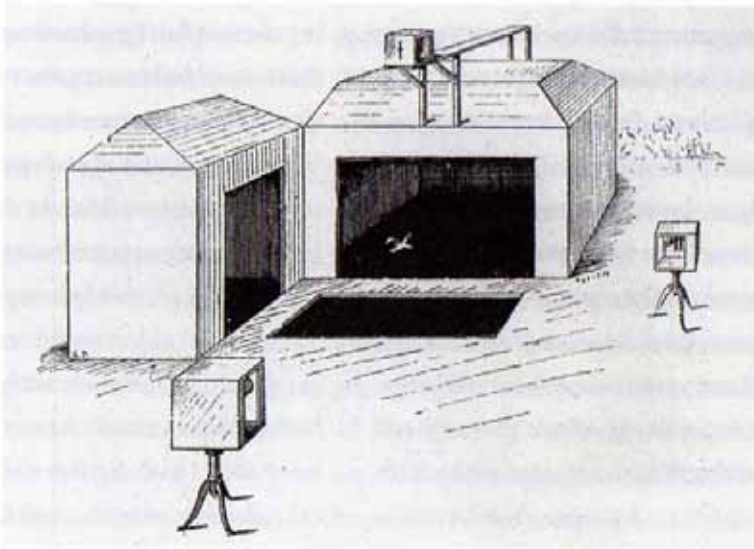
(fig. 12) Illustration of Marey's photography pavilions to take three simultaneous images from three different angles, 1894.
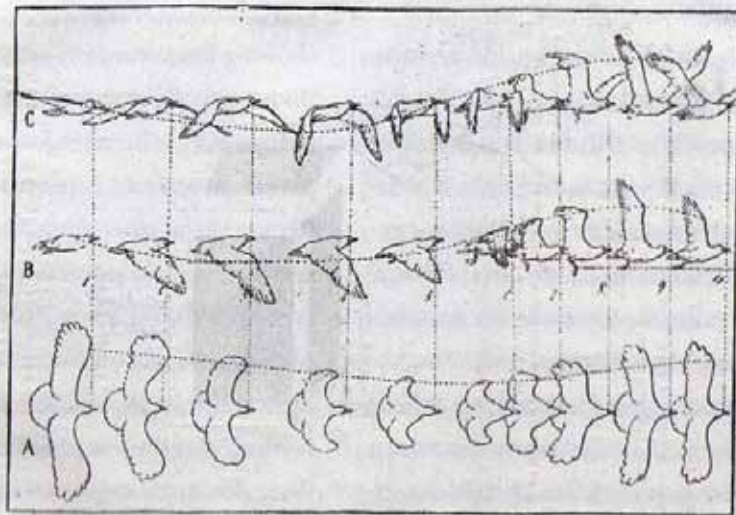
(fig. 13) Illustration of Marey's recordings from three different angles, featuring a flying seagull, 1894.
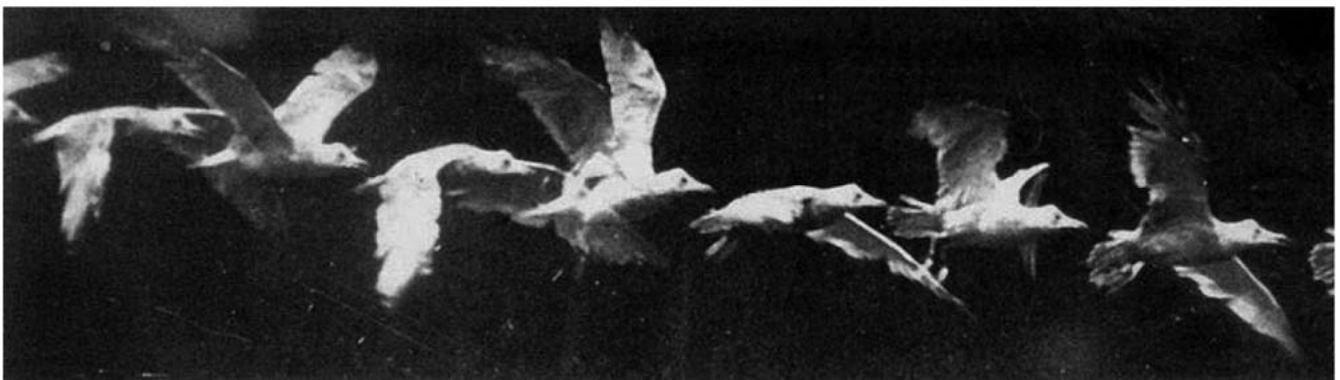
(fig. 14) Marey's chronophotograph a flying seagull, 1886.
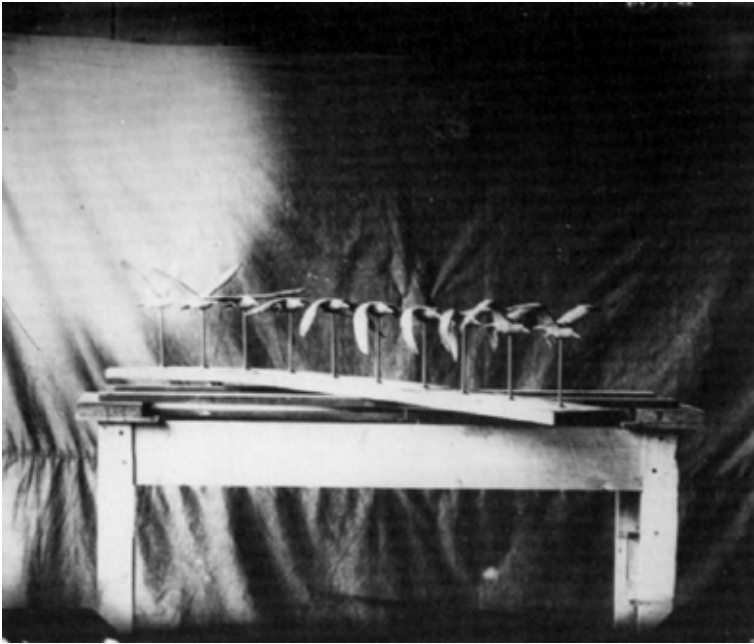
(fig. 15) Marey's photo-sculpture of the motion of a seagull in 10 steps, 1887.
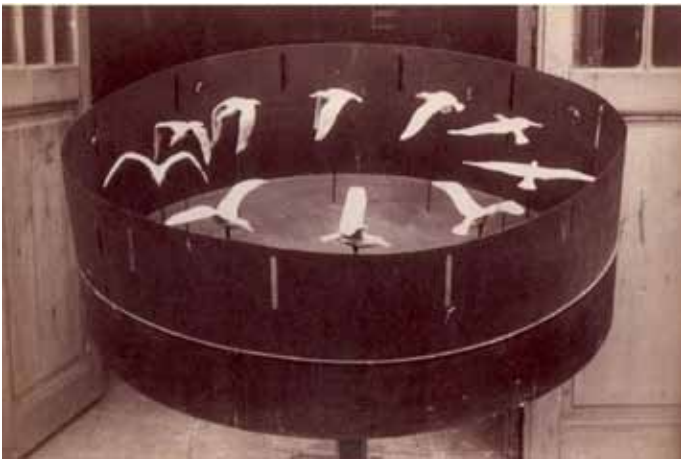
(fig. 16) Marey's sculptures mounted in a zoetrope, 1887.
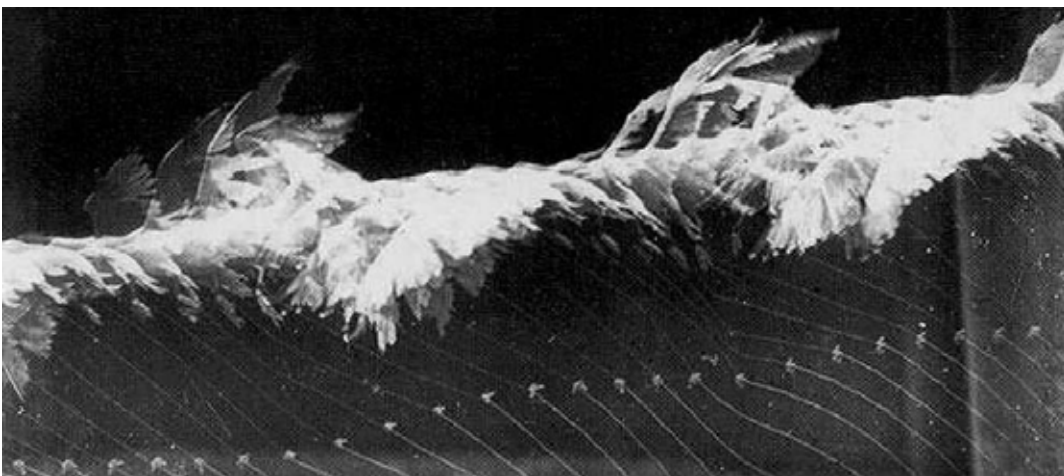
(fig. 17) Marey's chronophotograph a flying seagull in a merged succession, 1886.

(fig. 18) Marey, Decomposition of a flying seagull, 1887.

(fig. 19) Display of chronophotography at the Exposition Universelles de Paris, 1900.
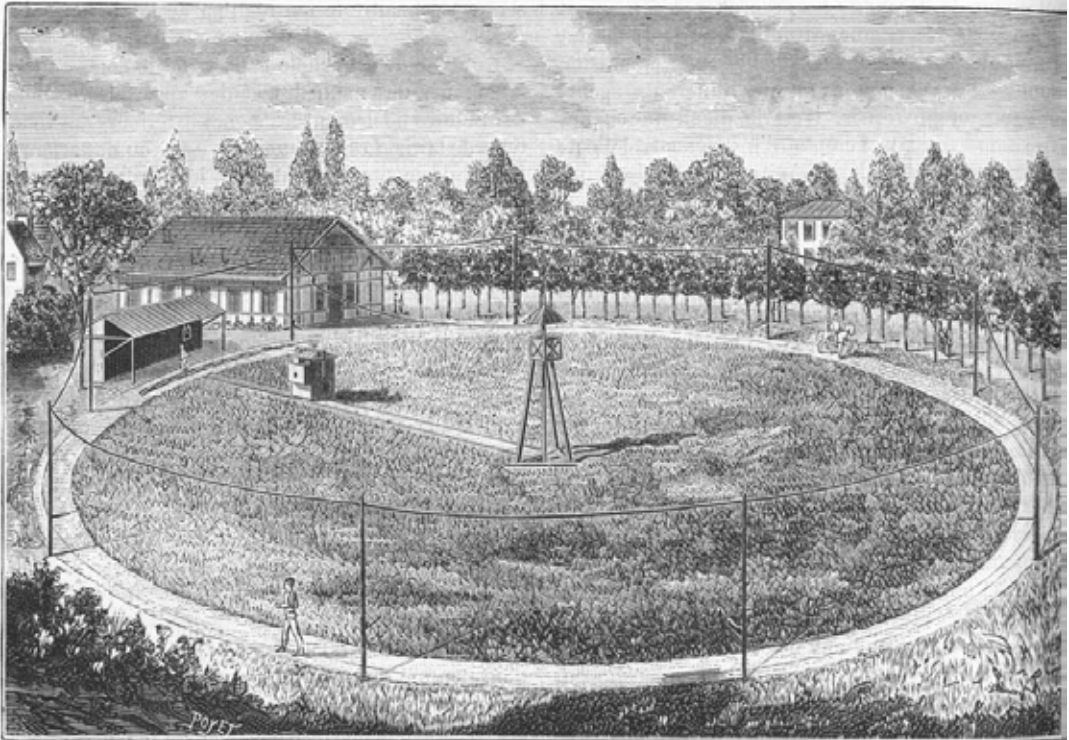
(fig. 20) Illustration of Marey's Station Physiologique, 1883.

(fig. 21) Muybridge, General view of Palo Alto Stock Ranch, 1881.

9.

Raoul Grimion-Sanson' Cinematographic Panorama
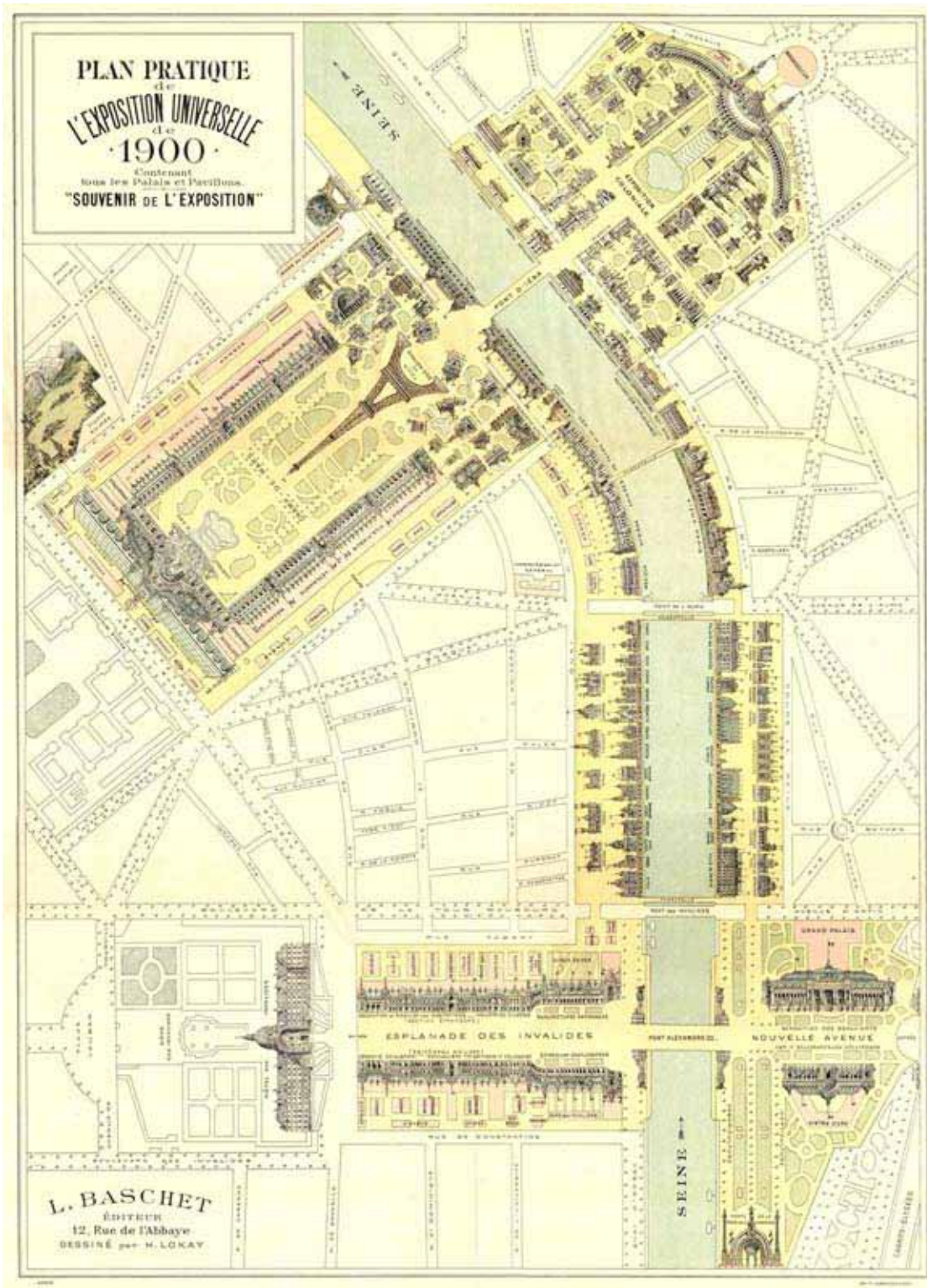
(fig. 1) Map of the sprawling Universal Exposition of 1900 in Paris.

(fig. 2) View on the Eiffel Tower and the colonial section. In front of the Ferris Wheel starts the 'unclassified section' with the Palais de l'Optique, which ends on the edge of the picture with the Grand Globe Céleste.
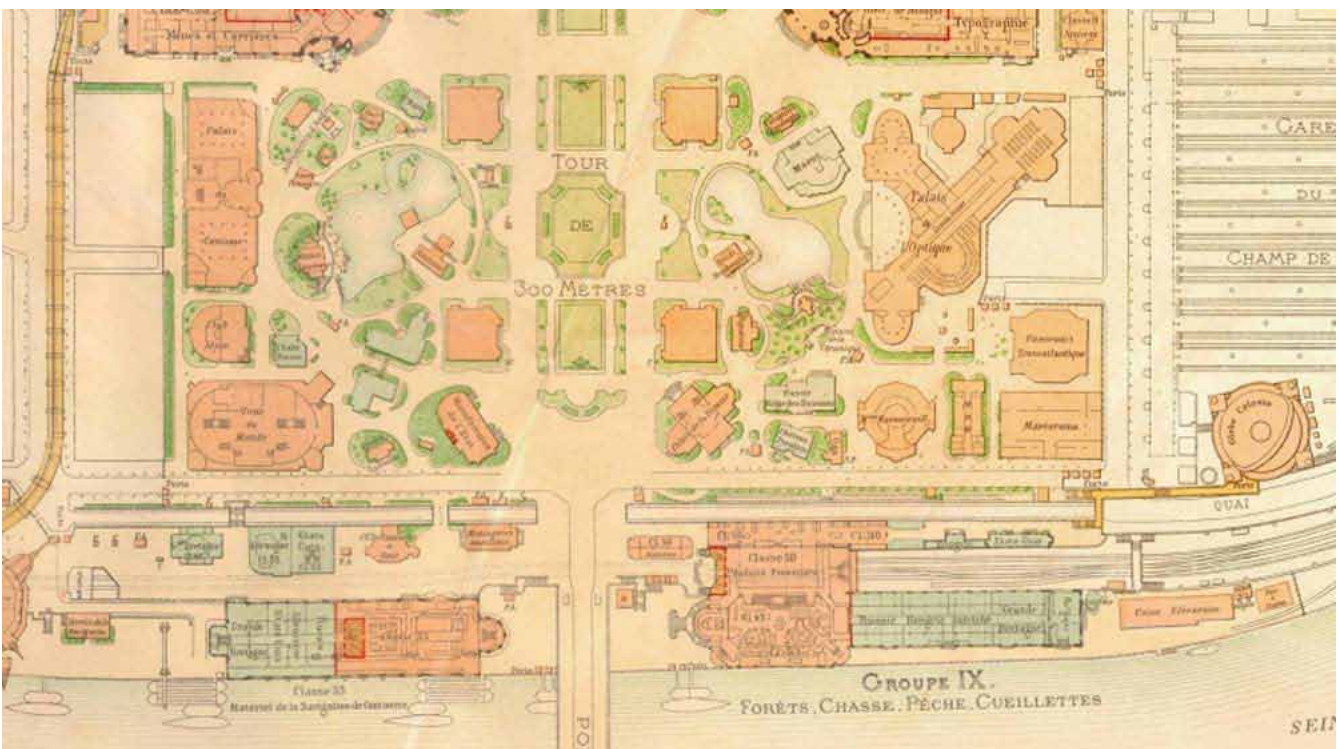
(fig. 3) Map of the unclassified section.
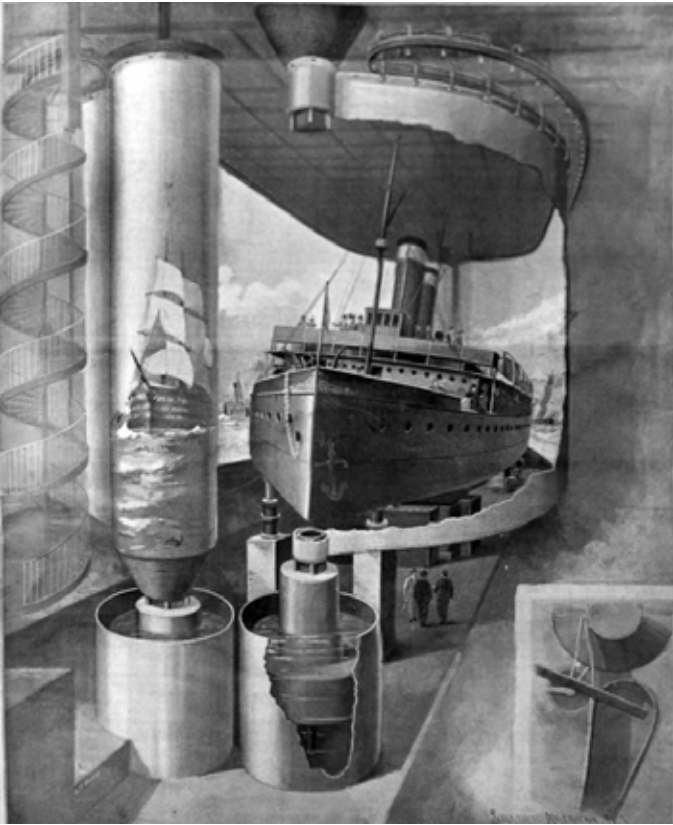
(fig. 4) Illustration of Hugo d'Alési's Mareorama, 1900.

(fig. 5) Advertisment for Raoul Grimion-Sanson's Cinéorama, 1900.

(fig. 6) Restaurant Kammerzell with inside the Cinéorama in the unclassified section.
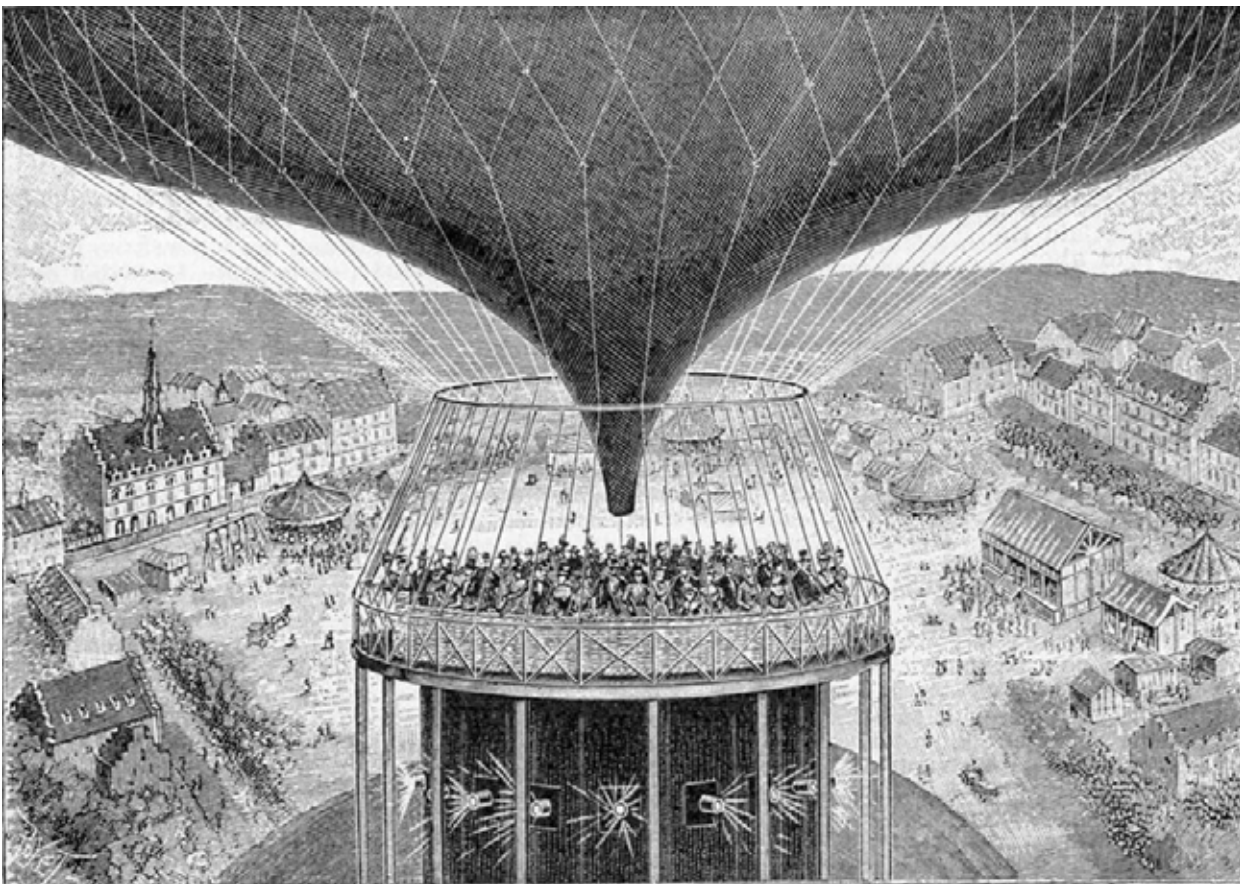
(fig. 7) Illustration of the interior of the Cinéorama, 1900.

LE BALLON CINÉORAMA
Champ-de-Mars

Réaliser ce rêve depuis si longtemps entrevu et que quelques-uns seulement ont pu partiellement atteindre : un voyage en ballon libre et dirigeable, le réaliser sans danger, sans fatigue, sans dépense ; connaître toutes les émotions de cette promenade à travers l'inconnu, départ, ascension, puis exode dans les pays lointains, atterrissement dans les milieux les plus pittoresques et les plus divers; passer à quelques minutes d'intervalle du grandiose spectacle de la mer en furie aux vastes horizons du désert parcouru par la galopade effrénée d'une fantasia arabe, des élégances pimpantes du Carnaval de Nice à la furieuse mêlée des batailles, des cortèges populaires parmi les architectures gothiques des vieilles villes flamandes, à l'éblouissement et aux émotions de la course de taureaux en Espagne, voilà ce qu'a pu réaliser le cinéorama, grâce à ses appareils de projections panoramiques circulaires et animées qui ont réuni ainsi au cœur même de l'Exposition, la plus merveilleuse synthèse des grands spectacles de la nature de la vie.

Entrée : 1 franc.

(fig. 8) An article advertising the attraction of the Cinéorama, 1900.

(fig. 9) A frame of the Cinéorama film.

(fig. 10) Workers leaving the Lumière factory in the Lumière Brothers film Sortie de l'usine Lumière de Lyon, 1895.

(fig. 11) Edison's film studio The Black Maria, built in 1893 on his test facility at West Orange, New Jersey.

(fig. 12) Muybridge's Zoöpraxographical Hall on the World's Columbian Exposition of Chicago in 1893.
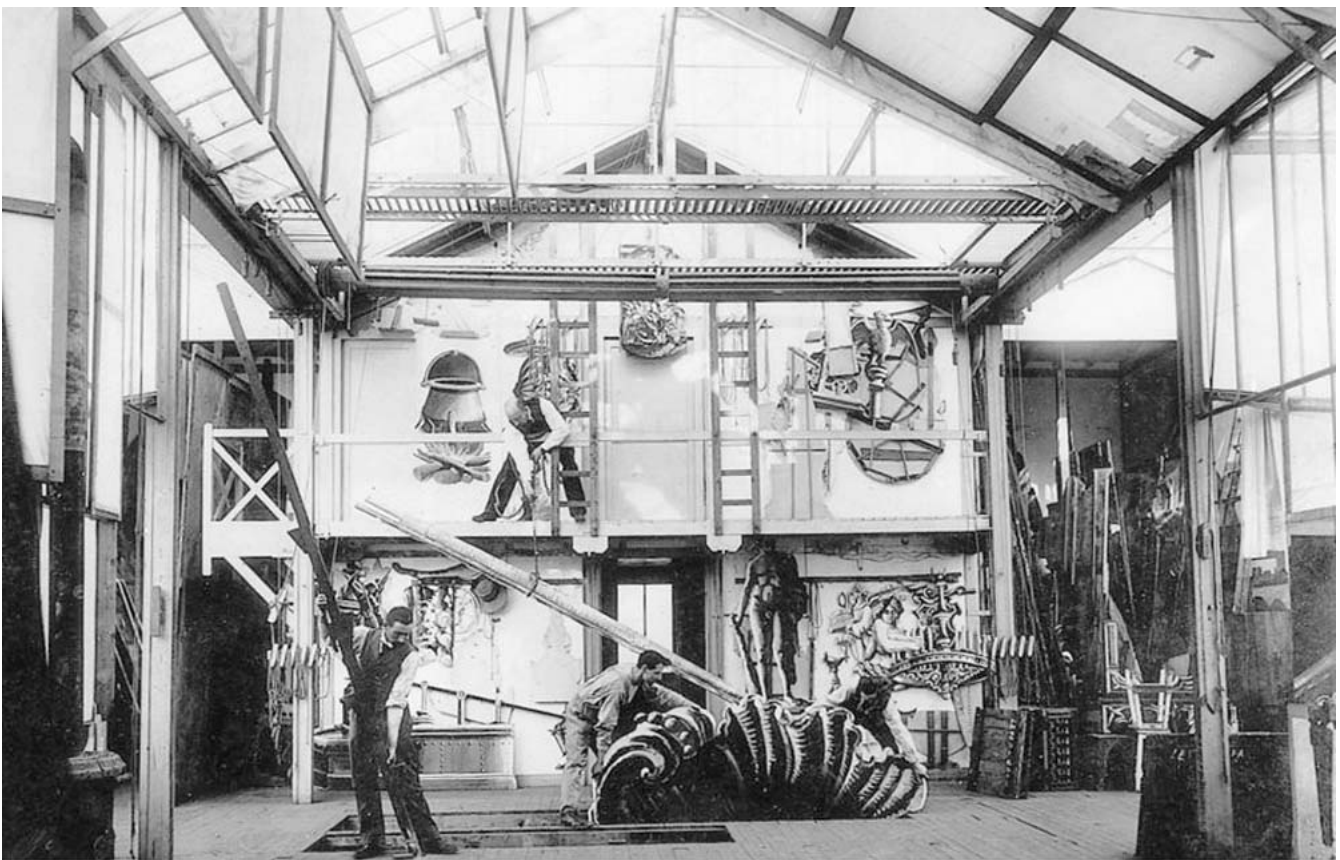
(fig. 13) Méliès' Star Film Company film studio in Montreuil, 1896. The glass building was adapted to the size of the stage of his Théâtre Robert-Houdin and Méliès described the studio as the "union of the photography workshop and the theatre stage."
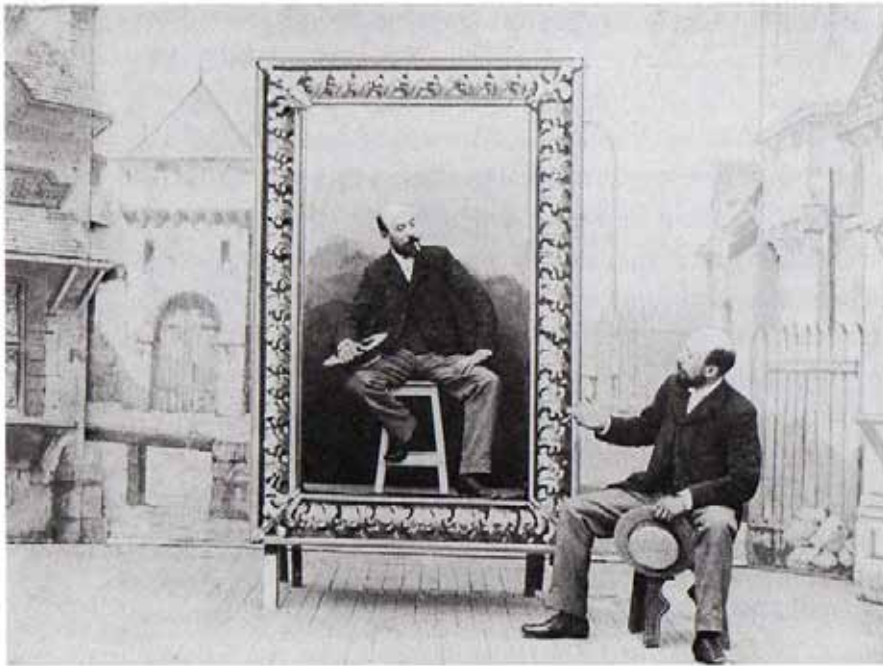
(fig. 14) Méliès' performance The Mysterious Portrait at the Théâtre Robert-Houdin, 1899.
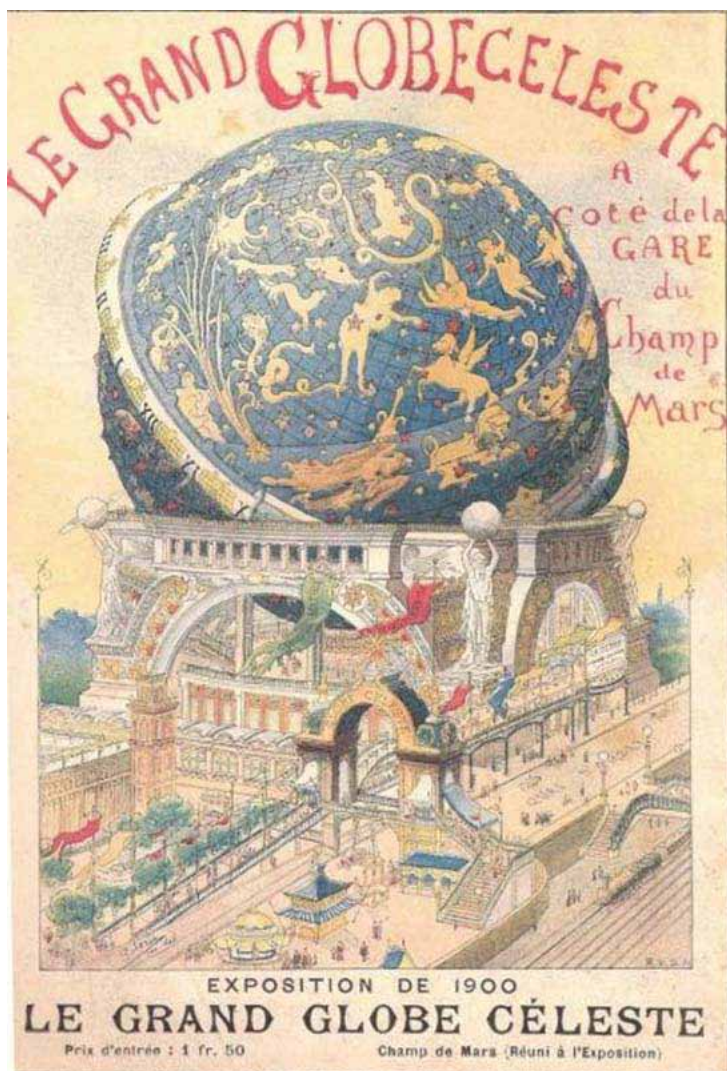
(fig. 15) Illustration of the Grand Globe Céleste, 1900.
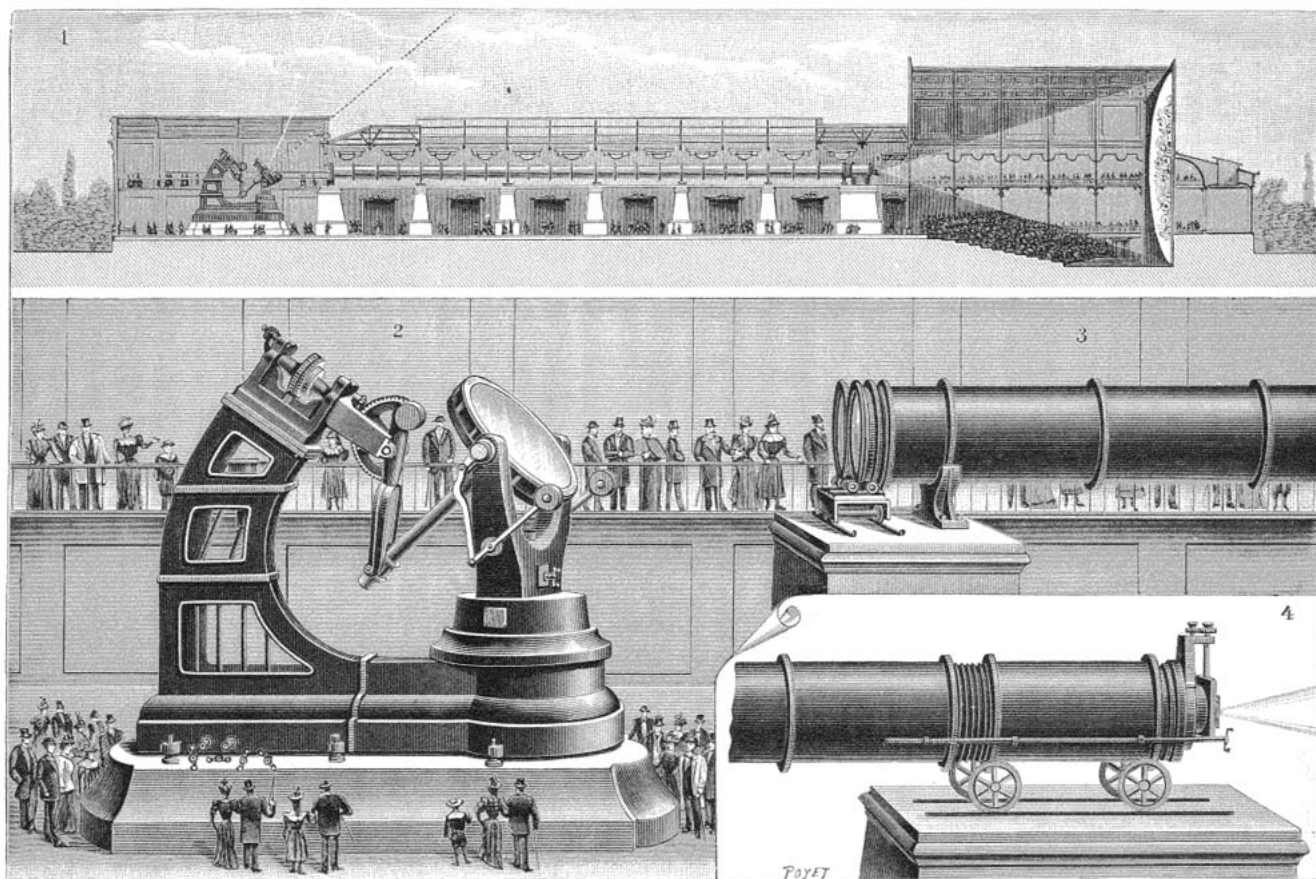
Fig. 3. — Détails de la grande lunette. — 1. Vue d'ensemble. — 2. Le sidérostat. — 3. La lunette. — 4. L'oculaire.

(fig. 16) Cross-section illustration of the Palais de l'Optique with a giant mirror on one side and a giant projection screen on the other end, 1900.

(fig. 17) A scene from Méliès' film The Astronomer's Dream, 1898.

ASPECT OF AN ECLIPSE OF THE SUN BY THE EARTH AS IT WOULD APPEAR
AS SEEN FROM THE MOON.

(fig. 18) Illustration of James Nasmyth and James Carpenter's from their series The Moon: Considered as a planet, a World and a Satellite, 1874.

10.

Framing Pictorialism
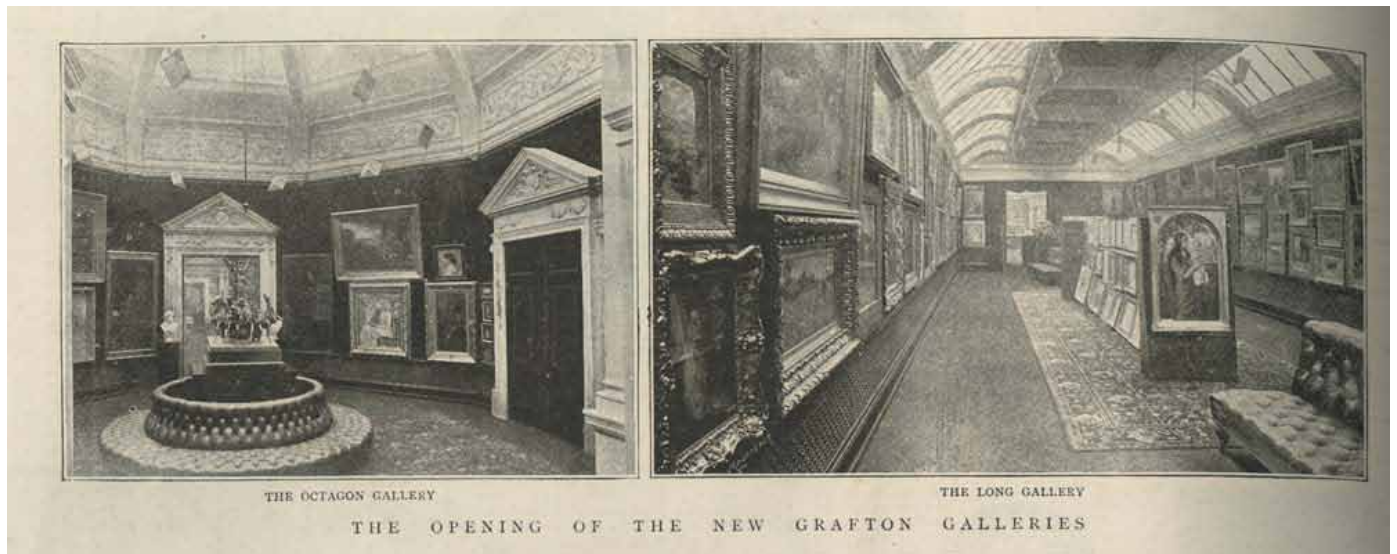
(fig. 1) The opening of the Grafton Galleries in London, 1893.

(fig. 2) The Impressionist exhibition at the Grafton Galleries in 1905, signaling a change in display strategies since 1893.
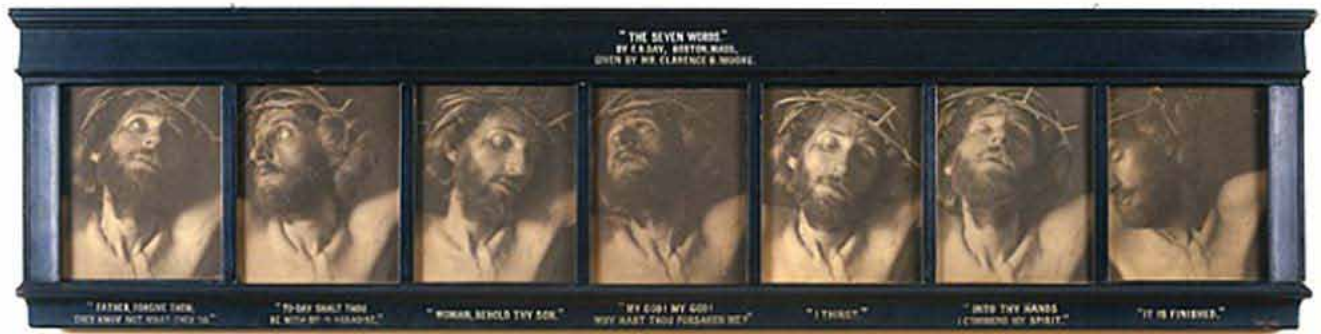
(fig. 3a & 3b) Fred Holland Day, The Seven Words, 1898. Each photograph is 14 by 11,5 centimeters, surmounting to a frame of approximately 1 meter long. Day made several frames, of which only three unique and different versions still exist.
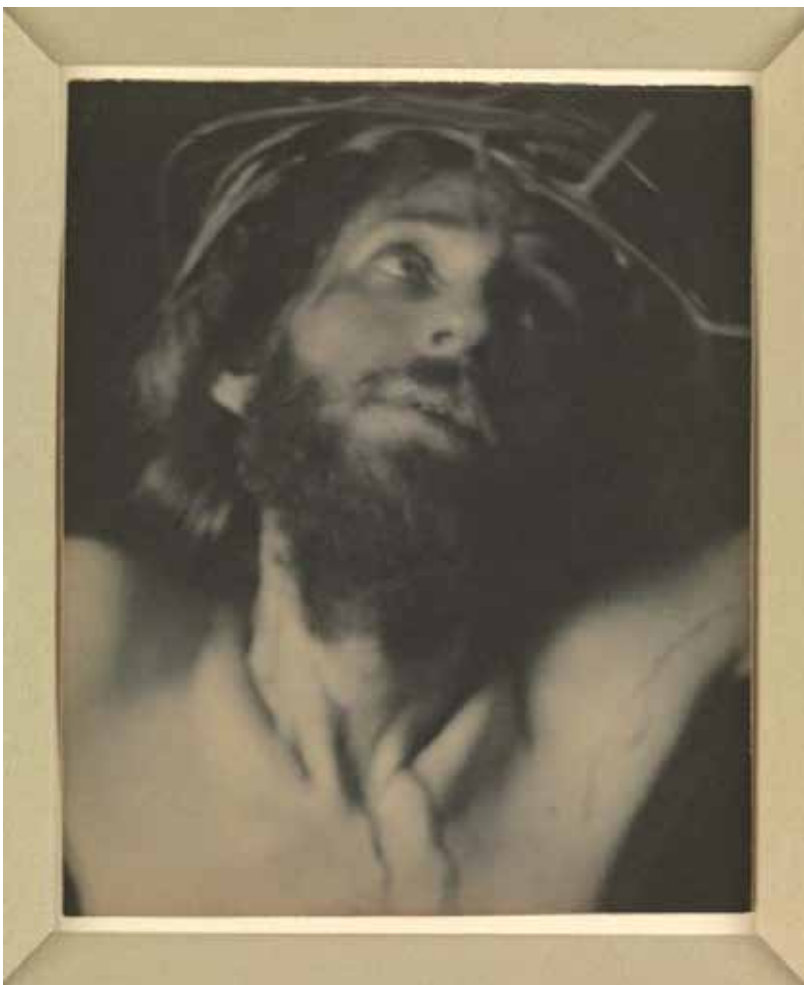
(fig. 4) Fred Holland Day, detail from The Seven Words, 1898.

(fig. 5) Edward Burne-Jones, Pygmalion and the Image, 1875 – 1878.

(fig. 6) Edward Burne-Jones, Pygmalion and the Image: The Hand Refrains, 1875 – 1878.

(fig. 7) M. Bauche, Rodin in the Pavillon de l'Alma, 1900. Rodin posing in front of his photography display.

(fig. 8) Rosso and Rodin exhibiting at the Salon d'Automne of 1904. Photograph attributed to Chabrier.

(fig. 9) Edward Steichen, Rodin - The Eve, 1907. Note the resemblance of Rodin in this Autochrome by Steichen to Pygmalion in the painting by Burne-Jones.

(fig. 10a & 10b) Alfred Stieglitz, Little Galleries of the Photo-Secession, 1906. These 4 images were published in Camera Work Number 14, April 1906.
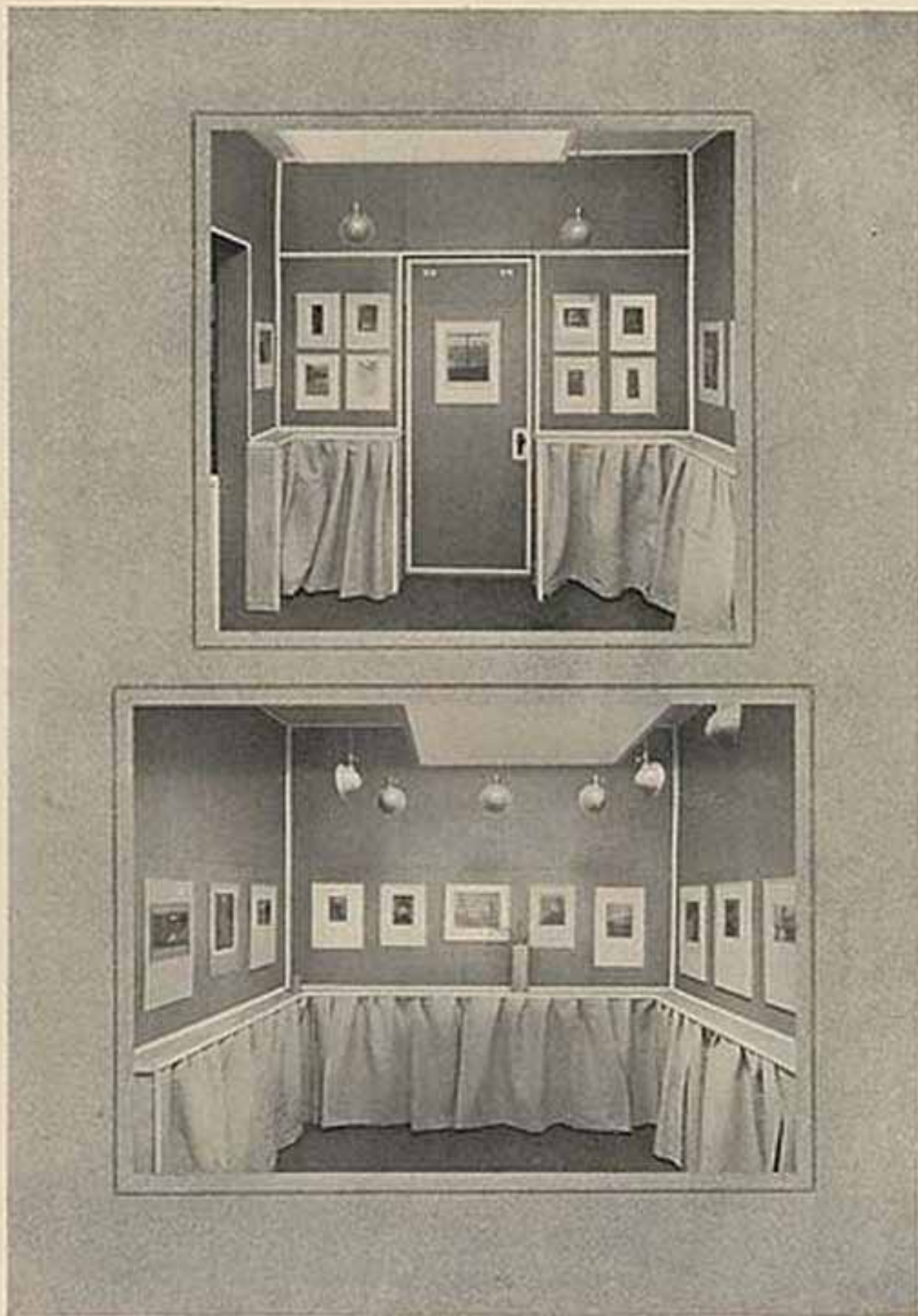
(fig. 10a & 10b) Alfred Stieglitz, Little Galleries of the Photo-Secession, 1906. These 4 images were published in Camera Work Number 14, April 1906.

(fig. 11) Karl Struss, Albright Art Gallery, Buffalo, New York, gallery interior showing "International Exhibition of Pictorial Photography," 1910.

(fig. 12) Alfred Stieglitz, Fountain, 1917.

(fig. 13) The exhibitions of official war photography held in the Grafton Galleries: The British Exhibition of War Pictures, 1917, British Official War Photographs in Colour, 1918, Australian Official War Pictures and Photographs, 1918.

(fig. 14) Ivor Castle, Dreadnoughts on the battlefield, then the largest photograph in the world measuring 7 by 5 meters, in the exhibition British Official War Photographs in Colour at the Grafton Galleries in 1918.

11.

El Lissitzky's Photographic Environment

(fig. 1) General view of the International Press Exhibition in Cologne, 1928.
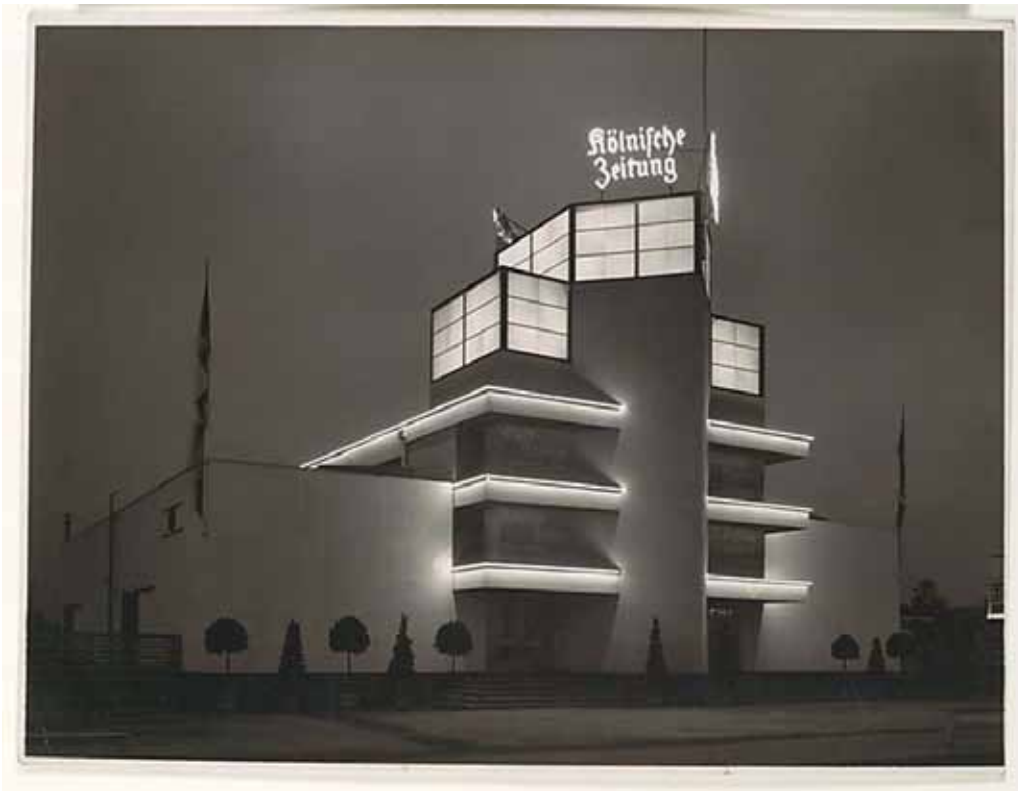
(fig. 2) Werner Mantz, Kölnische Zeitung Building, Cologne, 1928.

(fig. 3) Konstantin Mel'nikov's Soviet Pavilion at the International Exhibition of Modern Decorative and Industrial Arts, 1925.

(fig. 4) El Lissitzky's drawing for an exterior flag-post at the Soviet Section, with a large photomontage, 1928.

(fig. 5) El Lissitzky's drawing for the interior design of the Soviet Section, 1928.

(fig. 6) Exterior view of the Soviet Section at the far end of the House of Nations.

(fig. 7) Exhibition plan from the official Soviet Section catalogue.

(fig. 8) Installation view of the first and largest room, with on the left The Newspaper Transmissions exhibit and on the right The Constitution of the Soviets. In the background, above the door is Lissitzky's photo-fresco.

(fig. 9) Detail of Lissitzky's photo-fresco The Task of the Press Is the Education of the Masses, divided by red banners.

(fig. 10) Lissitzky's photo-fresco, measuring 3,8 meters high and 23,5 meters long.

(fig. 11) Pages 3 to 5 from the official Soviet Section catalogue, featuring a photomontage of the Soviet Section in the House of Nations against a backdrop of the Red Square in Moscow.

(fig. 12) Pages 9 to 11 from the official Soviet Section catalogue, featuring the accomplishments of the Soviet Unions.
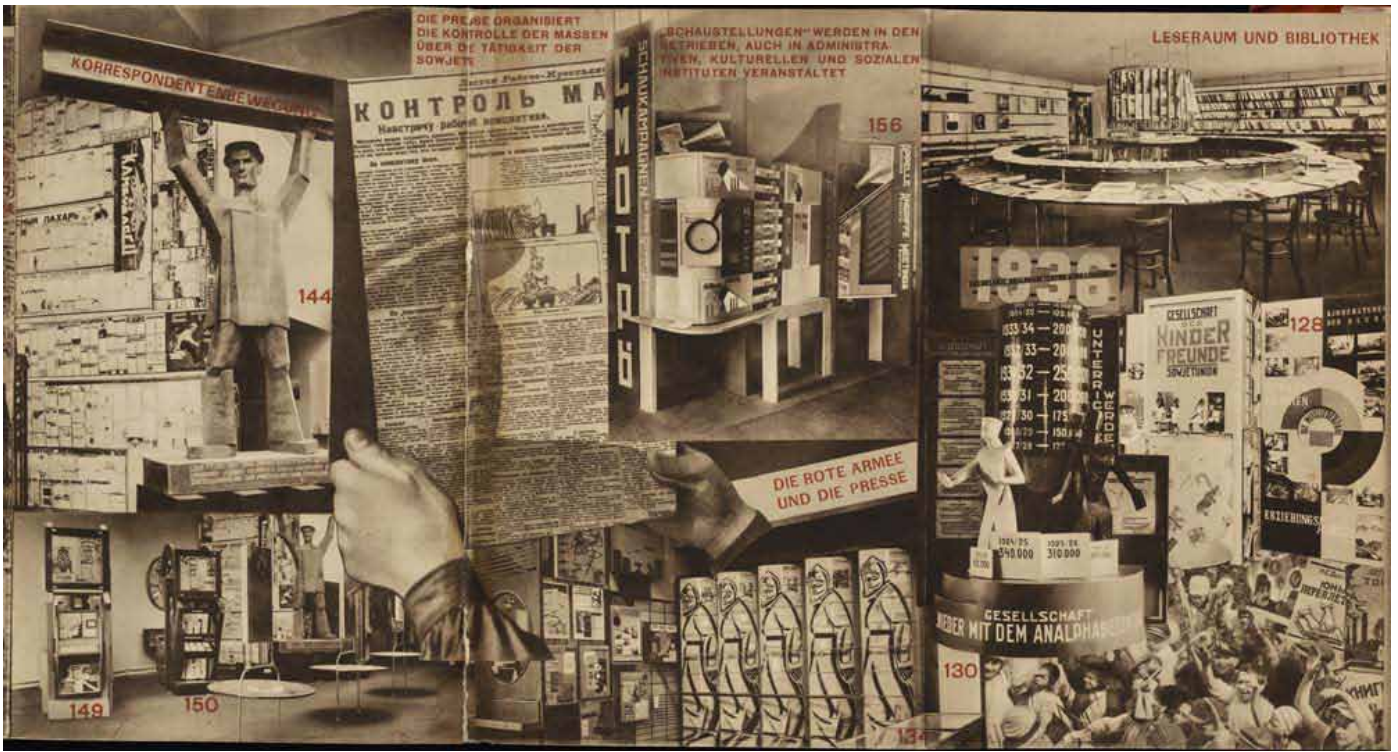
(fig. 13) Pages 12 to 14 from the official Soviet Section catalogue, featuring the accomplishments of the Soviet Press.

(fig. 14) Pages 15 to 17 from the official Soviet Section catalogue, featuring two views on Lissitzky's photo-fresco.
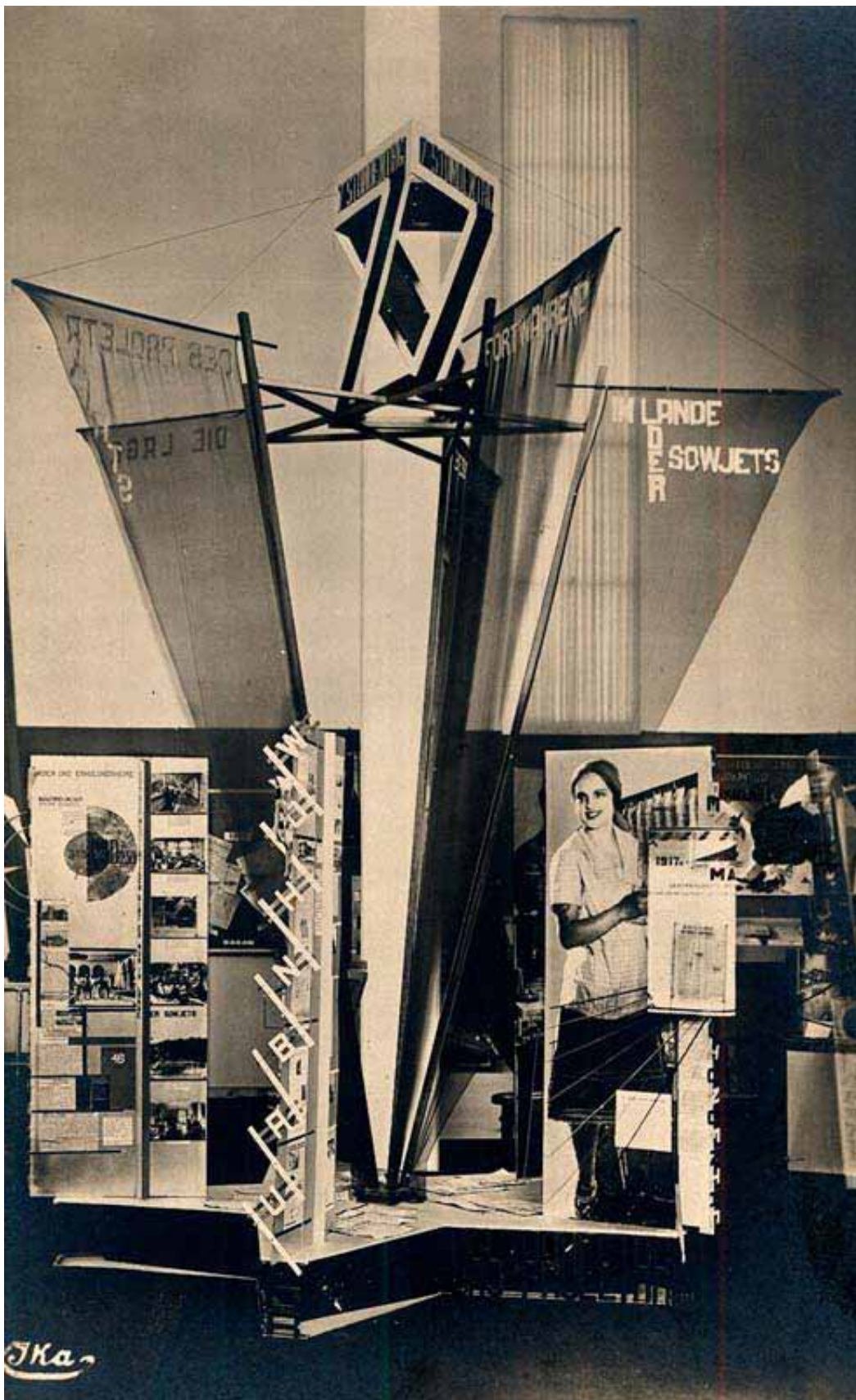
(fig. 15) Identification between the visitors and the exhibits was sought in full figure photographic portraits.

(fig. 16) Soviet Section of the International Film and Photo Exhibition of the Deutscher Werkbund, Municipal Exposition Building, Stuttgart, 1929.

(fig. 17) Soviet Pavilion of the International Hygiene Exhibition, German Hygiene-Museum, Dresden, 1930.

12.

Charlotte Perriand's Photographic Pavilion

(fig. 1) A view on the esplanade of Expo 1937 with the pavilions of Soviet Russia and Fascist Germany.
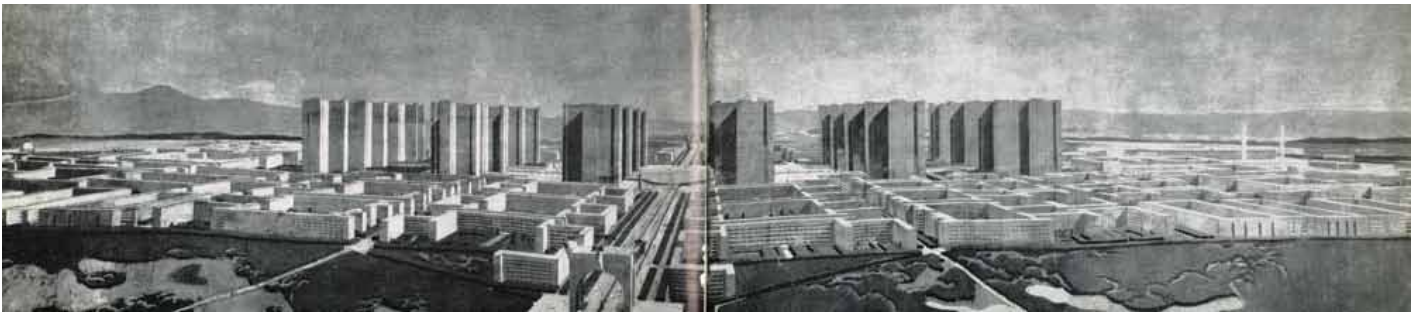
(fig. 2) Le Corbusier, Diorama d'une Ville Contemporaine de trois Millions d'Habitants, 1925. Panorama painting displayed in the rotunda of the Pavilion of the New Spirit by Le Corbusier.

(fig. 3) The Pavilion of the New Spirit by Le Corbusier at the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris.

(fig. 4) Perriand, Salle à manger 28, 1928. The dining room submitted by Charlotte Perriand to the Salon of the Society of Applied Arts of 1928.

(fig. 5) Perriand, La Grande Misère de Paris, 1936. Exhibited at the Salon des arts ménagers in the Grand Palais.

(fig. 6) Perriand, The waiting room of the Ministry of Agriculture, 1936.
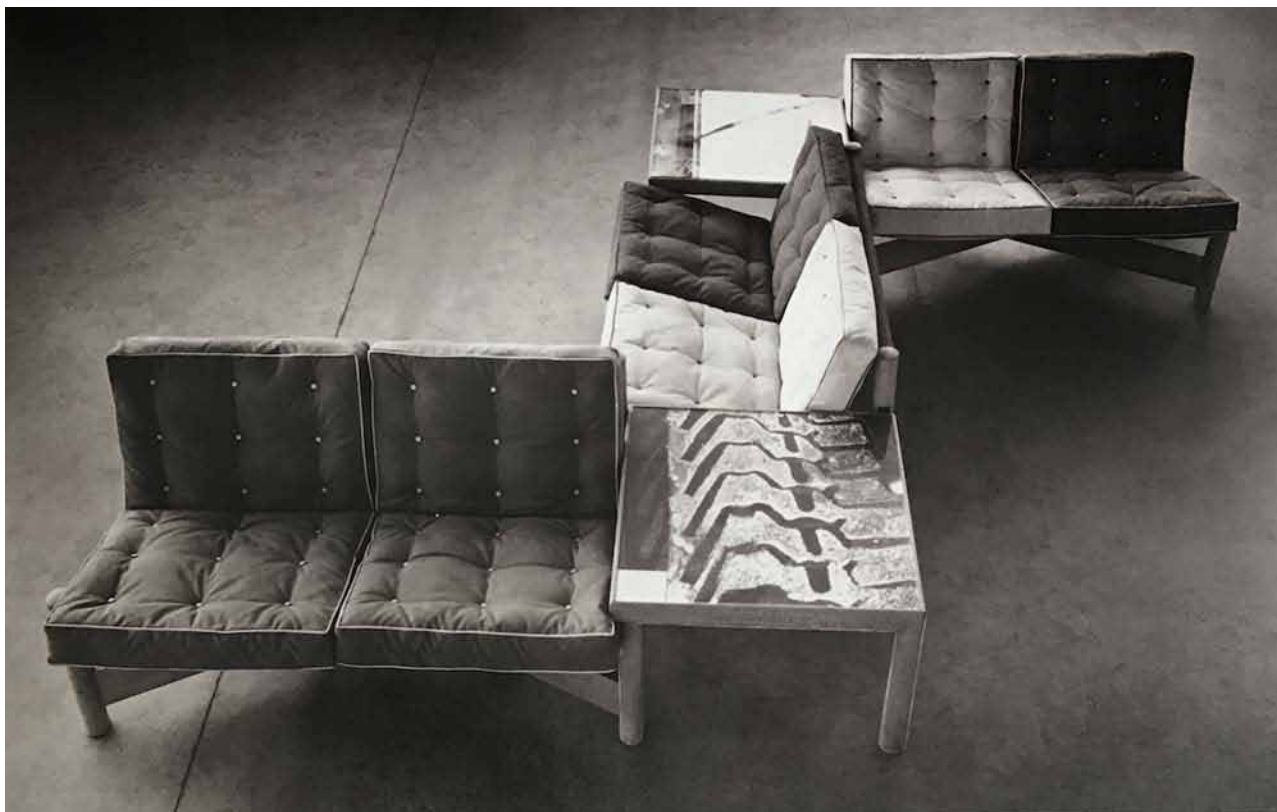
(fig. 7) Perriand, Banquette meander, 1937. Perriand participated in different projects at Expo 1937. In the UAM Pavilion she presented an assemblage of banquettes and end tables with photographic prints in the tabletops.

(fig. 8) Entrance to the Ministry of Agriculture Pavilion.

(fig. 9) At the rear end of the pavilion, the panel Collective Agreements. Limitations of the Workday. Retirement for Elderly Workers. Family Allowances. Paid Vacations.

(fig. 10) Inside the pavilion, the Traditional Joys, New Pleasures panel.

(fig. 11) The pavilion has only been photographed in black and white. Jacques Barsac based an interpretation of colors on paintings by Fernand Léger executed during the same period. This is a proposal for the Traditional Joys, New Pleasures panel.

(fig. 12) Perriand, The Ministry of Agriculture Pavilion at the International Exposition of Art and Technology in Modern Life of 1937.

13.

Herbert Bayer's Expanded Field of Vision

(fig. 1) The First International Dada Fair at the Burchard Gallery in Berlin, 1920.

(fig. 2) Herbert Bayer, Design for a Multimedia Trade Fair Stand for a Toothpaste Producer, 1924.
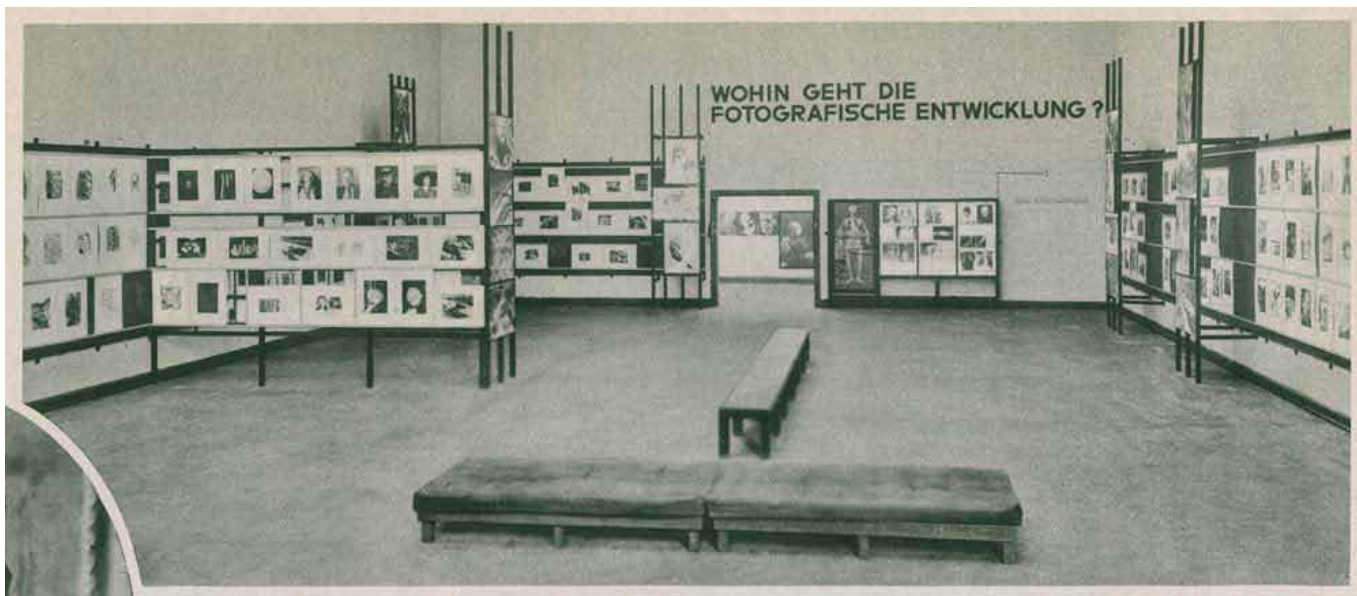
Im. 2 (fig. 3) The International Film and Photography Exhibition of 1929. Installation view of Room 1, designed by Moholy-Nagy.

(fig. 4) The Salon of the Society of Applied Arts of 1930. Installation view of Room 5 designed by Bayer. Side view.

(fig. 5) The Salon of the Society of Applied Arts of 1930. Room 5 designed by Bayer. Straight view.
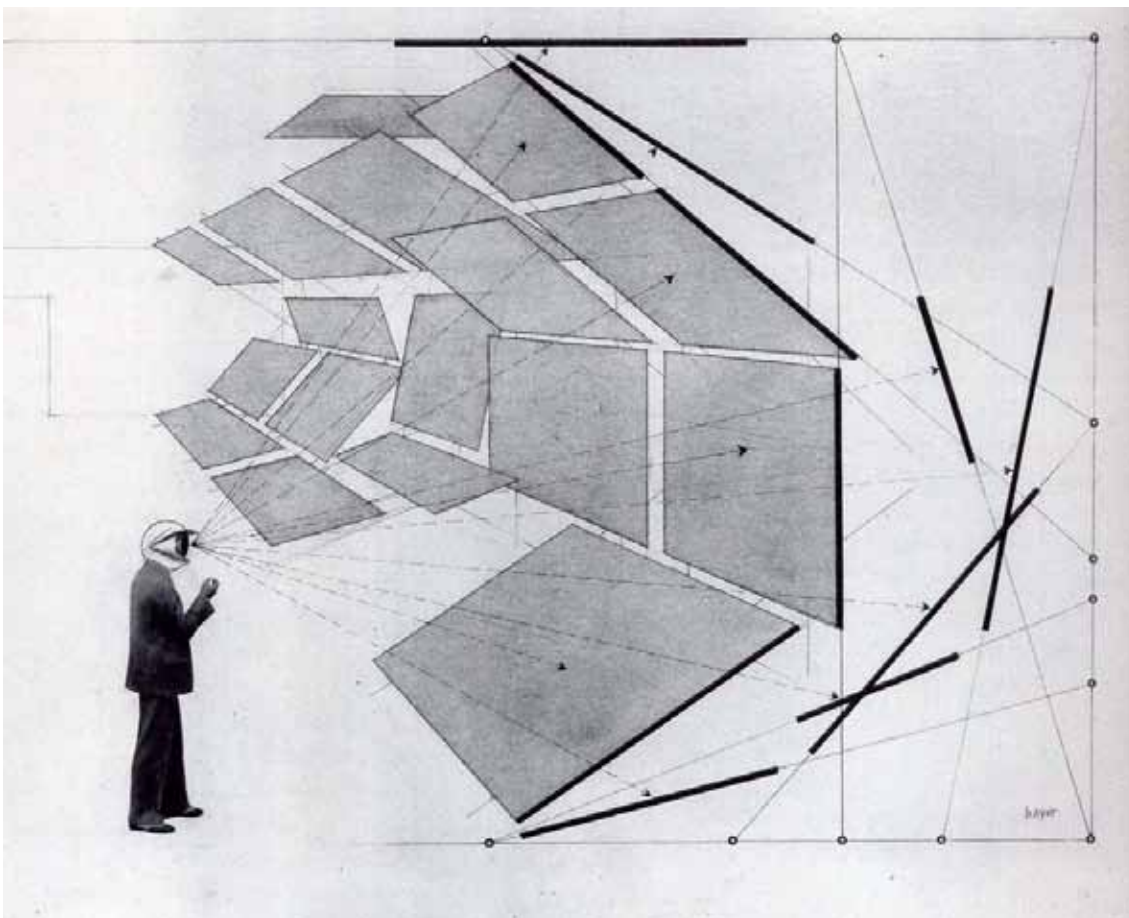
(fig. 6) Bayer's Diagram of Field of Vision, 1930.
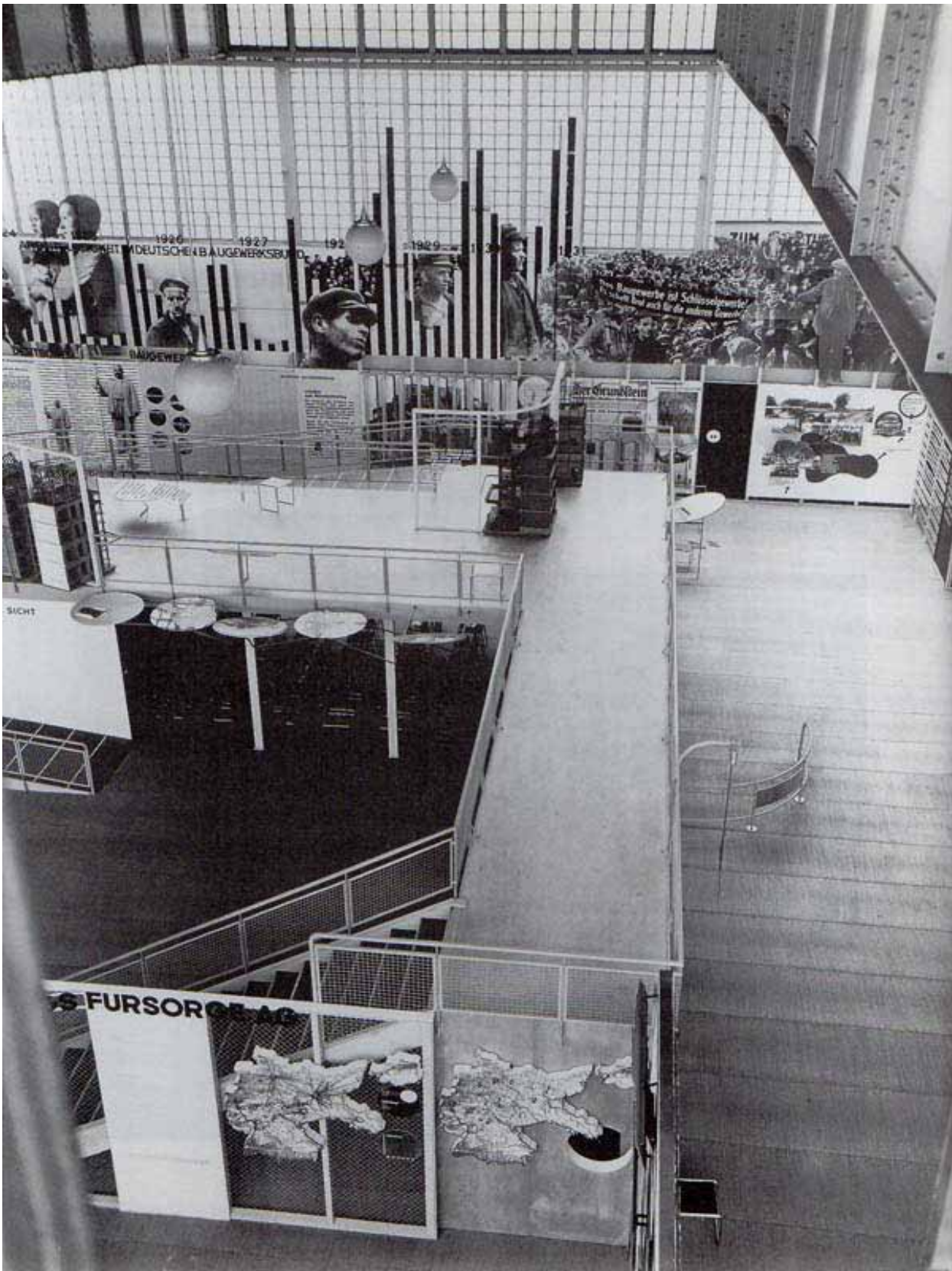
(fig. 7) The Exhibition of the Building Workers Unions of 1931. View of the ramp.
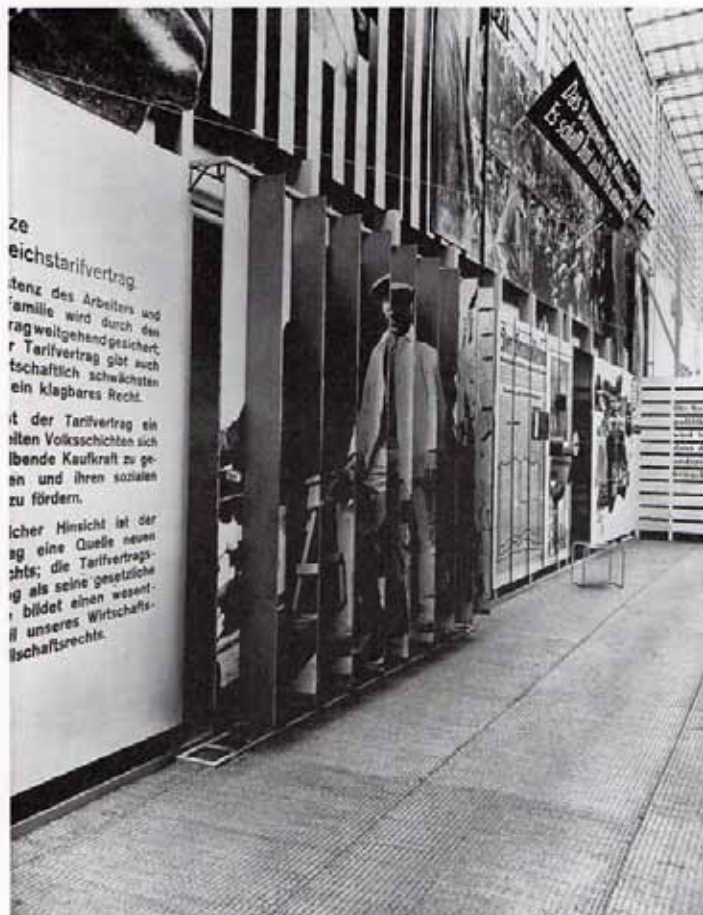
(fig. 8) The Exhibition of the Building Workers Unions of 1931. View on the revolving photographic louvers with behind a banner protruding from a photomural.
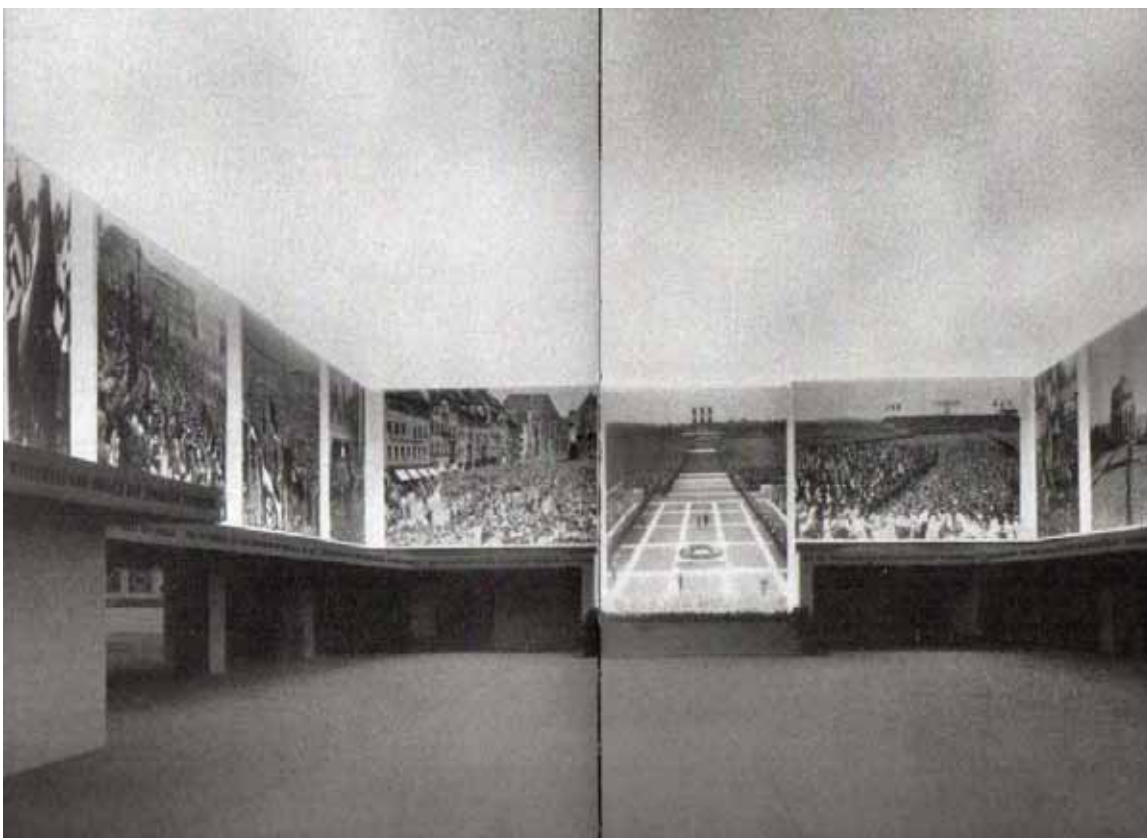
(fig. 9) The Camera: Exhibition of Photography, Printing and Reproduction, 1933. View of the central hall with a photograph of a Nuremberg Rally in the middle.

(fig. 10) Bayer, Brochure for the National Socialist exhibition Germany (Deutschland), 1936.
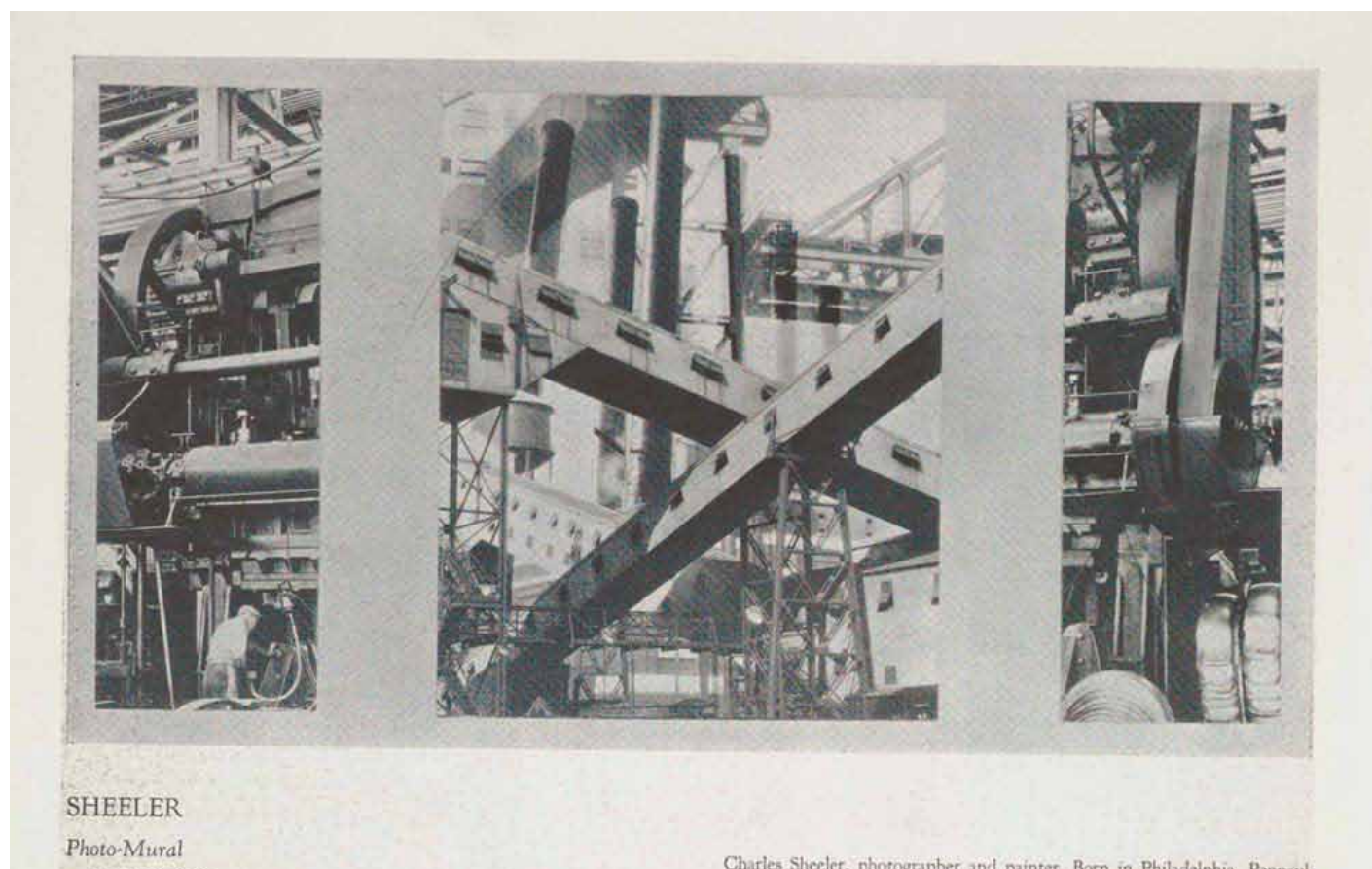
(fig. 11) Charles Sheeler, Industry, 1927. This photo-collage is the only surviving version of his 2,1 x 3,7 meters photomural triptych. The catalogue mentions that his "paintings were first exhibited in the Armory Show, New York, 1913," that he "commenced photography in 1912," and "exhibited in the important Film and Photography Ausstellung in Stuttgart.
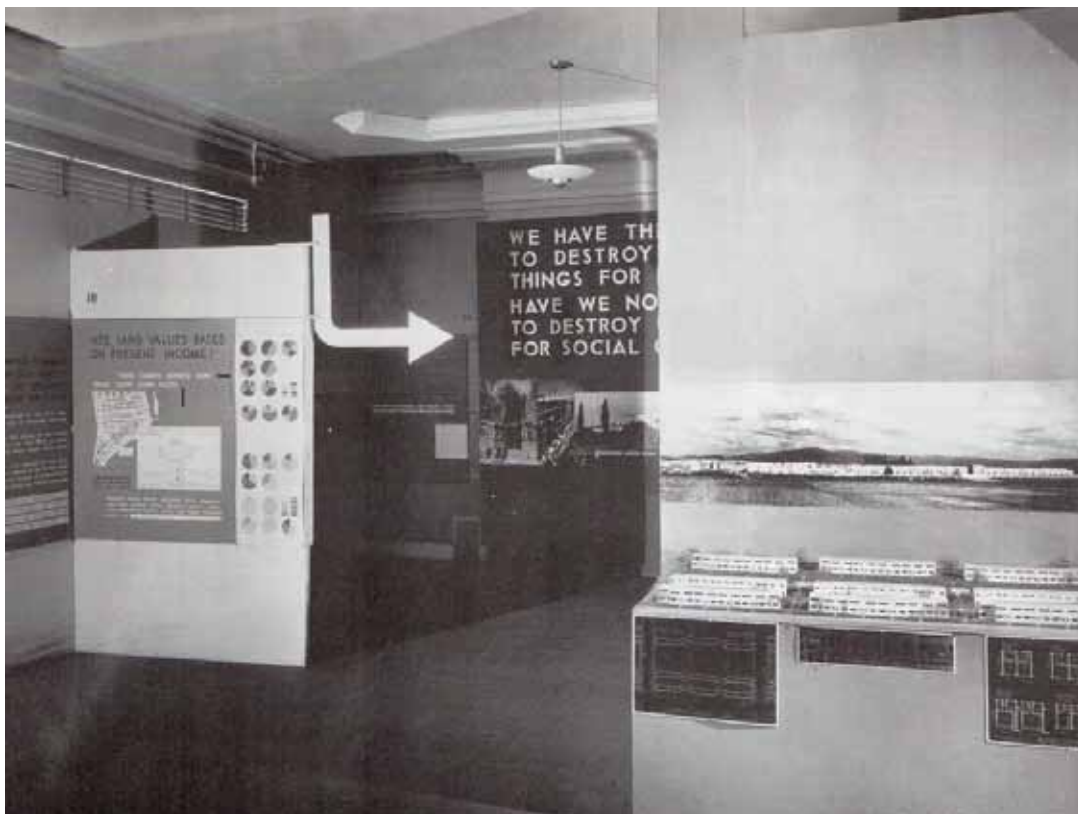
(fig. 12) Philip Johnson, America can't have housing, Museum of Modern Art, 1934.

(fig. 13) Edward Steichen's panoramic photomural in the smoking lounge at the Rockefeller Centre, 1933.
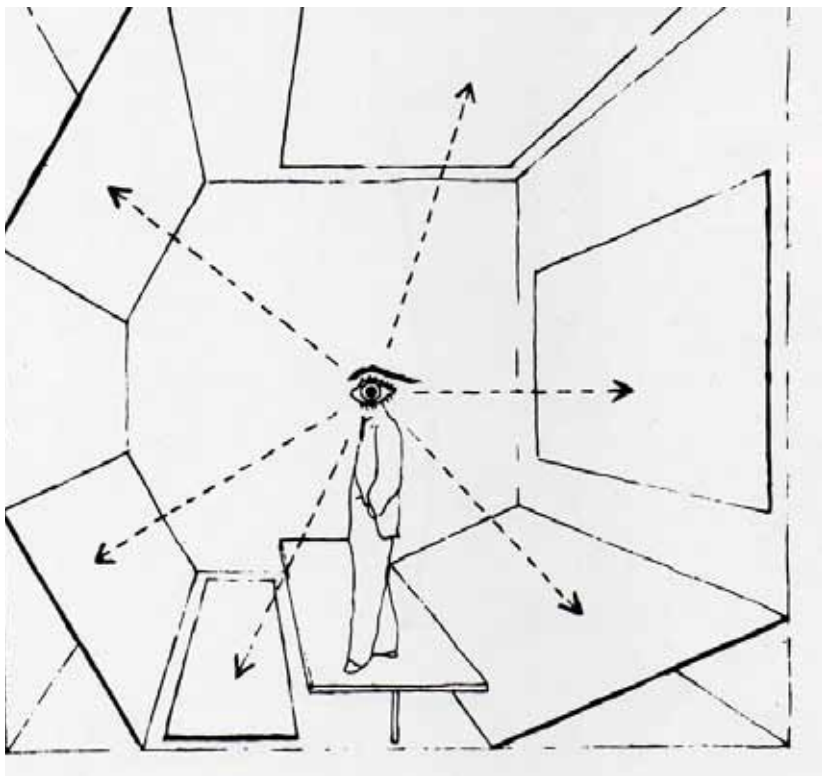
(fig. 14) Bayer, Diagram of 360 Degrees Field of Vision, 1935.
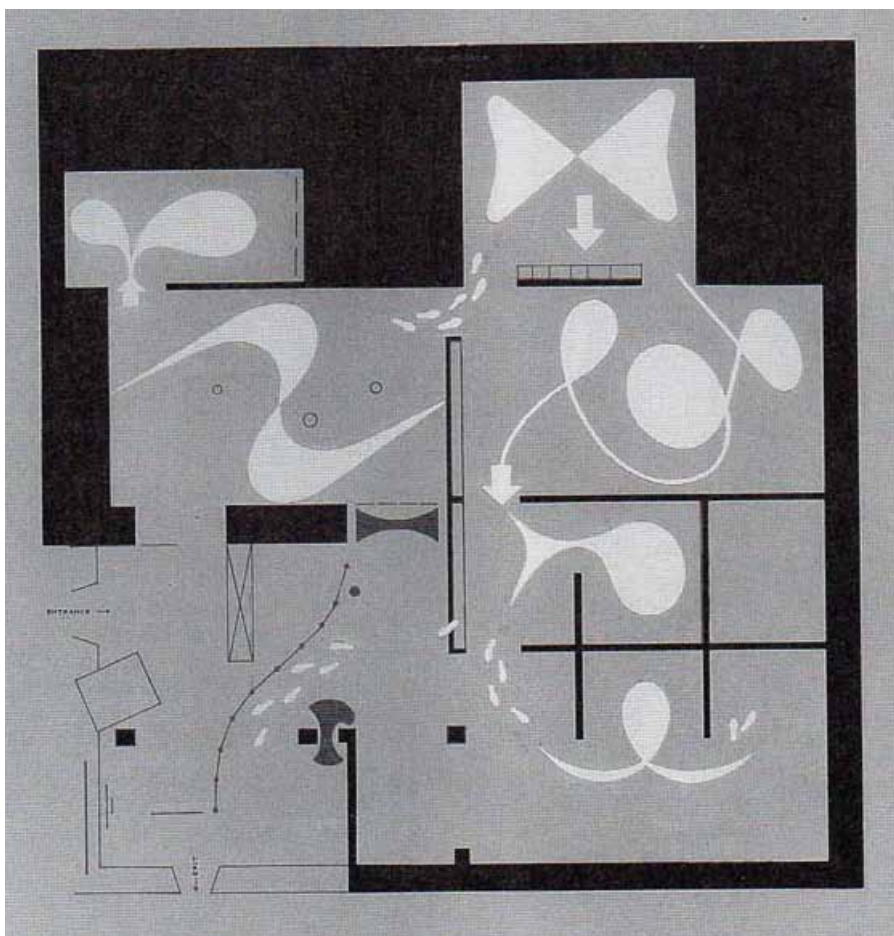
(fig. 15) Bayer's drawing of the floor plan for the Bauhaus 1919-1938 exhibition, 1930.
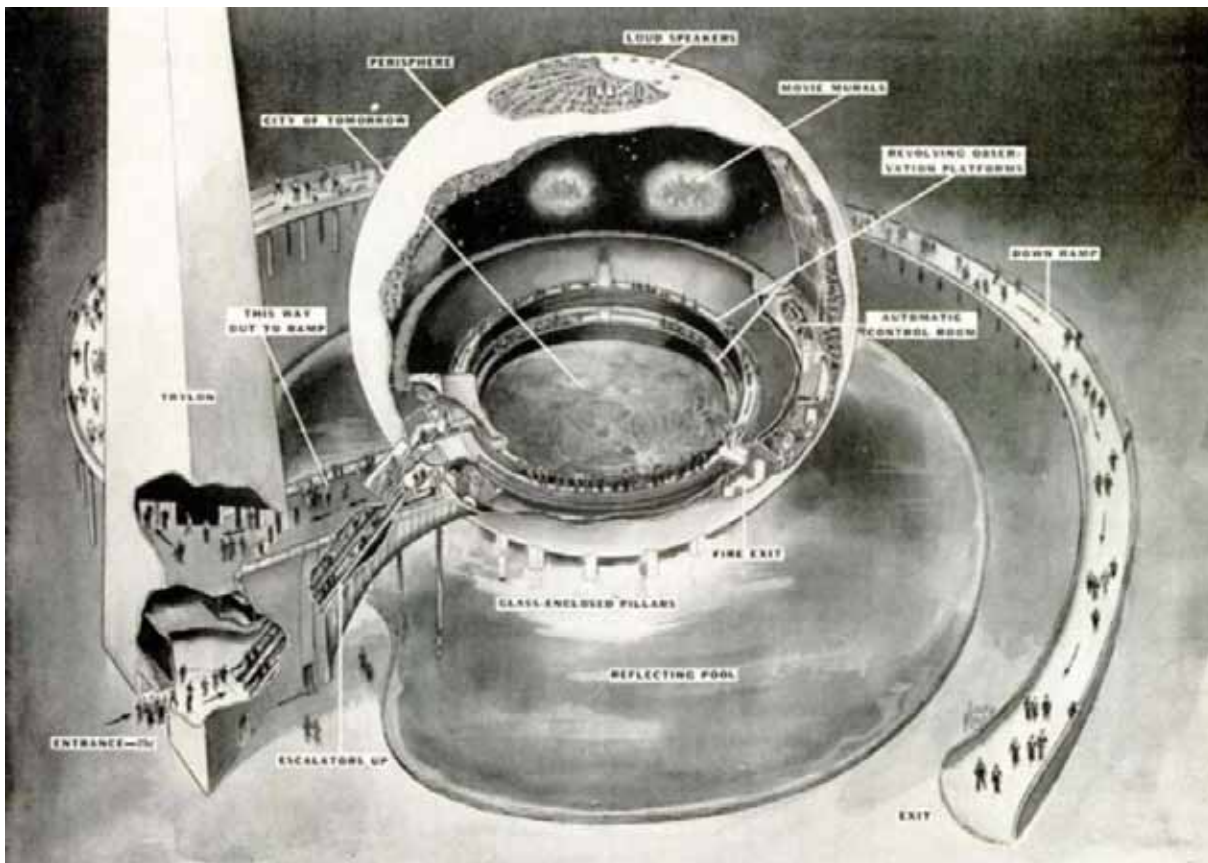
(fig. 16) Oblique view of the Perisphere, 1939.
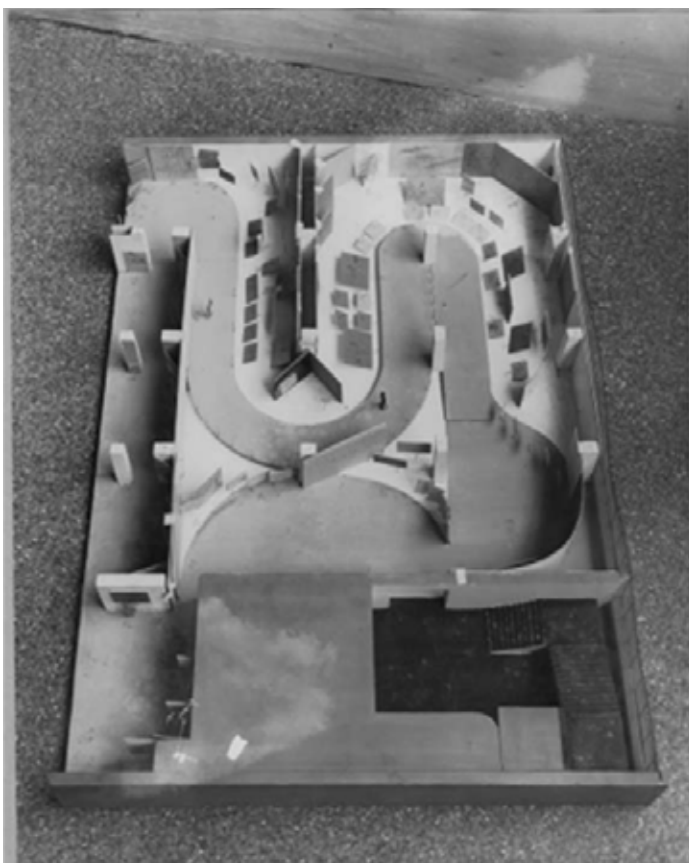
(fig. 17) Steichen's Model of Road to Victory.

(fig. 18) The exhibition's catalogue mentions "A salute to the American eagle."

(fig. 19) Entrance to the exhibition, introducing the land and its original inhabitants.
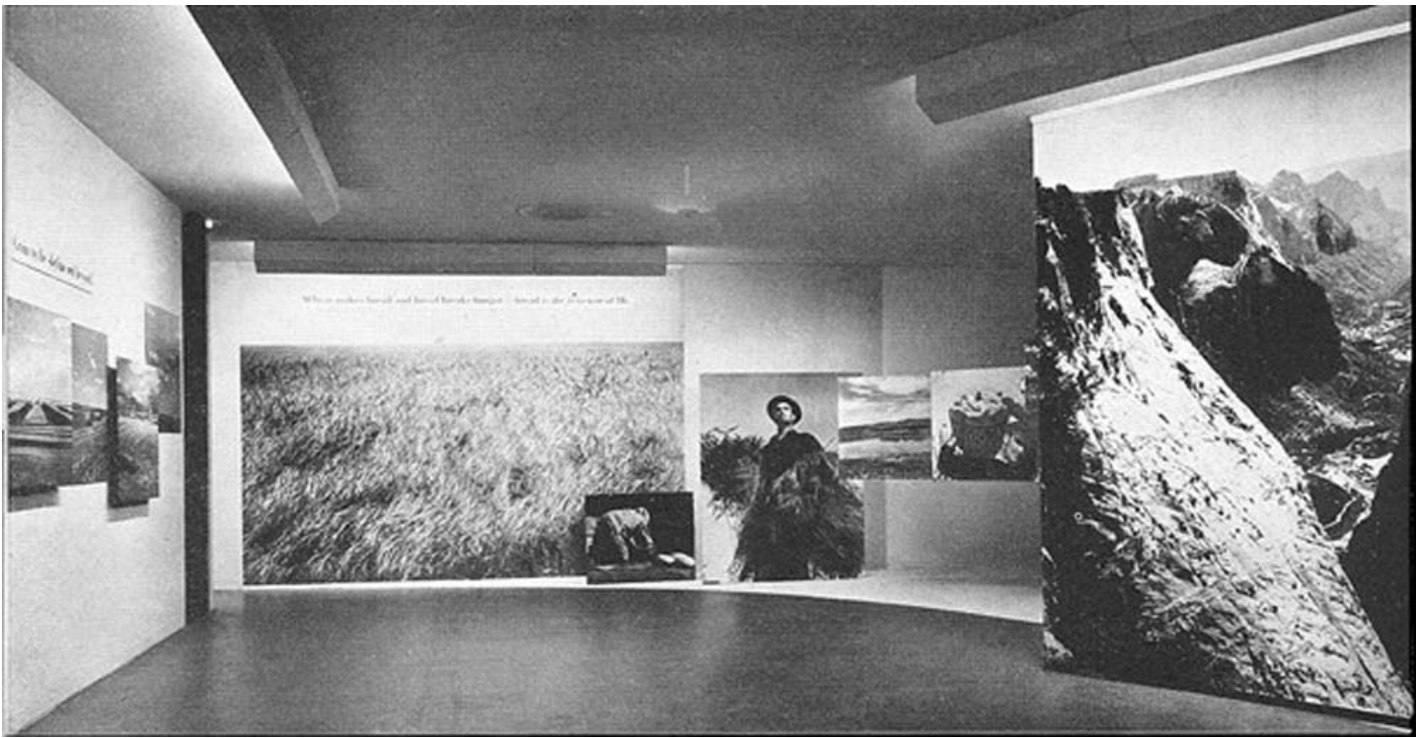
(fig. 20) The new inhabitants working the land.
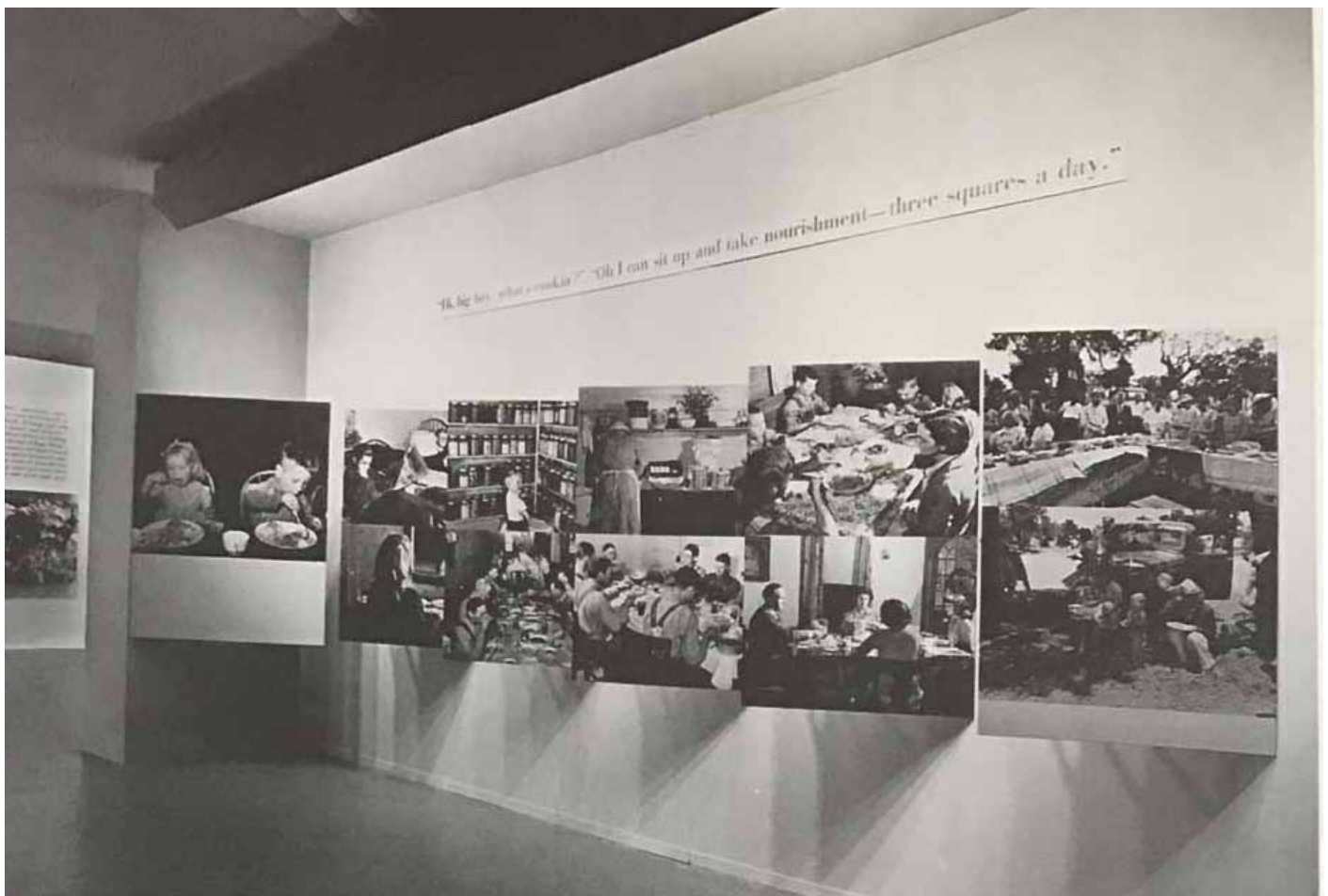
(fig. 21) Introduction to the American way of life, exclusively picturing Caucasian families.

(fig. 22) The America First Committee photograph with in the background American flags on the back-side of the photographic panels.

(fig. 23) The famous turning point picturing the attack on Pearl Harbor.

(fig. 24) A cutout of a life-sized soldier leaning forwards and photographs of battle exercises.

(fig. 25) The curved photomural with marching soldiers defending the countries population and traditional values.

14.

Richard Hamilton's Photographic Palimpsest

(fig. 1) View of the Skylon and the Dome of Discovery with the British Parliament in the background, South Bank Exhibition, Festival of Britain, 1951.

(fig. 2) The Power and Production Pavilion, Festival of Britain, 1951. The Glass Display Section designed by Warnett Kennedy bears similarities to El Lissitzky's installation The Constitution of the Soviets at Pressa, 1928.

(fig. 3) Entrance to Hamilton's exhibition Growth and Form at the Institute of Contemporary Arts, 1951.
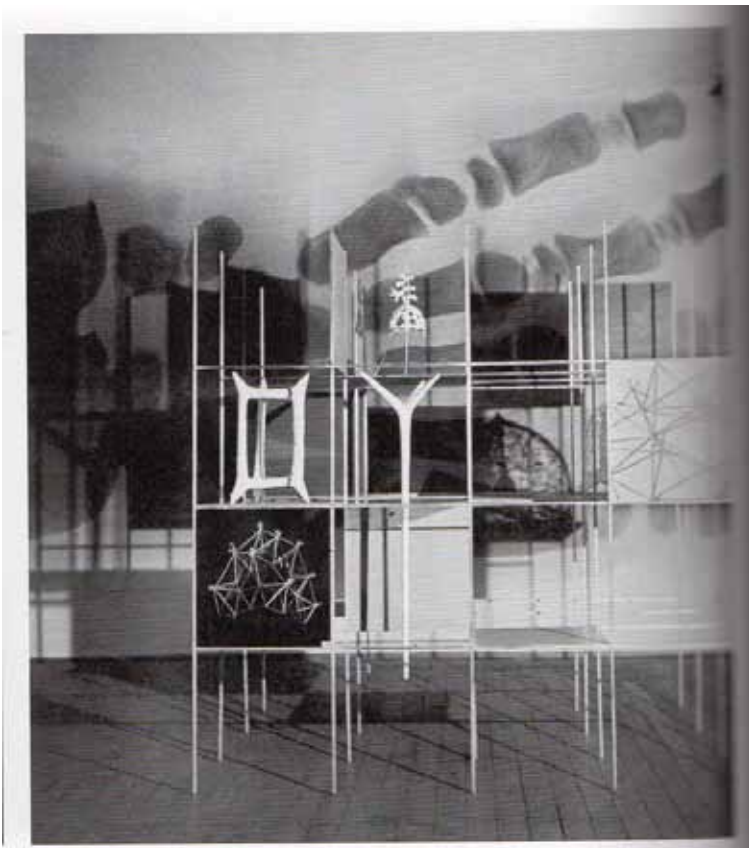
(fig. 4) Hamilton's shelf structure in Growth and Form, 1951.
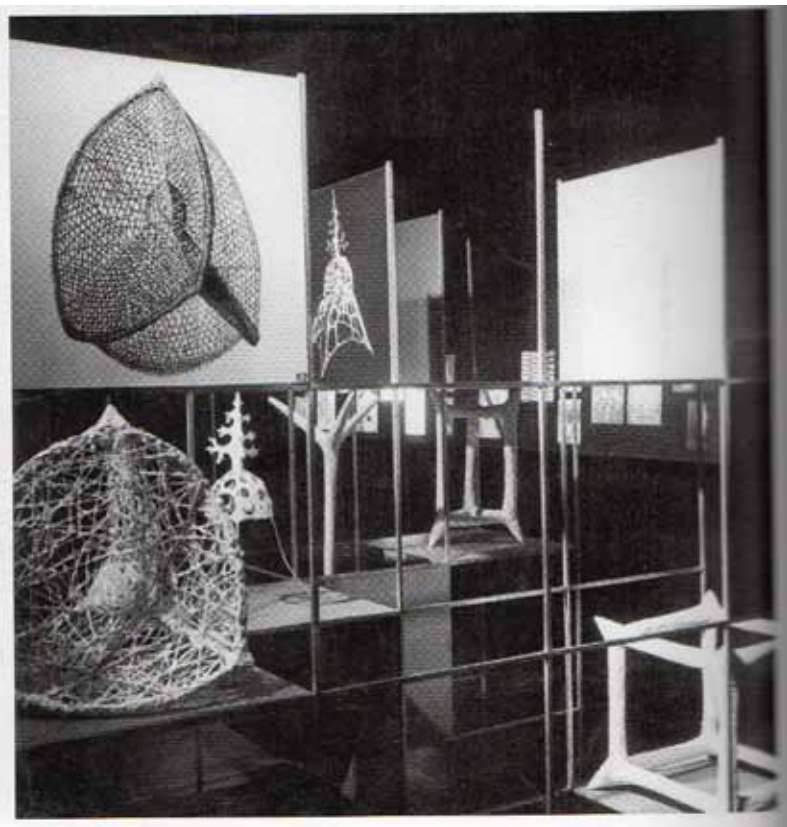
(fig. 5) Detail of Hamilton's shelf structure in Growth and Form, 1951.

(fig. 6) The Independent Group's exhibition Parallel of Life and Art at the ICA, 1953.
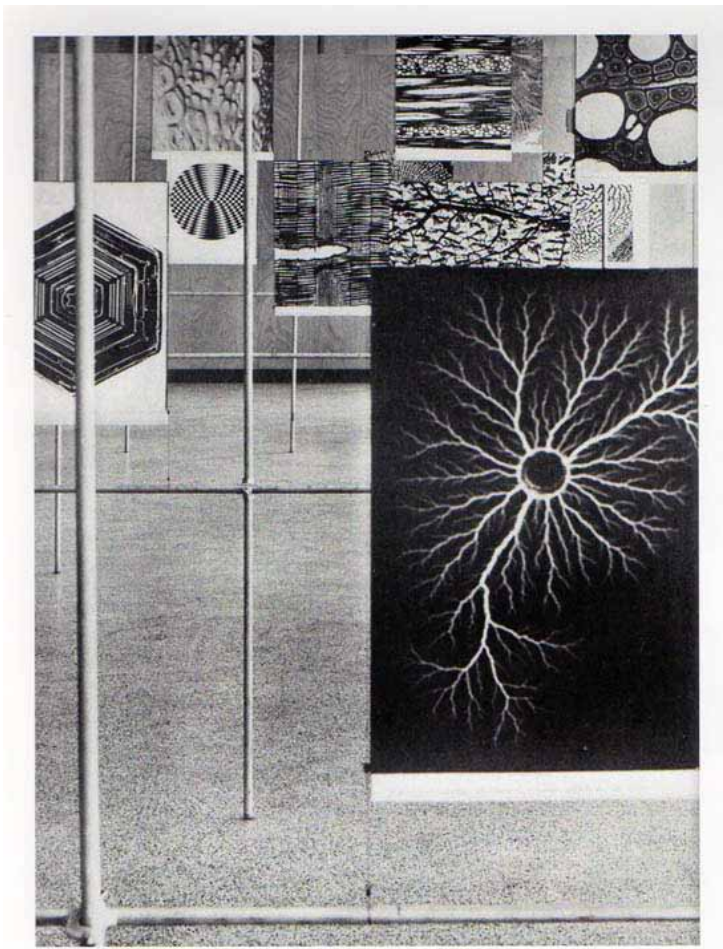
(fig. 7) György Kepes' The New Landscape in Art and Science at the Massachusetts Institute of Technology in Boston, 1951.
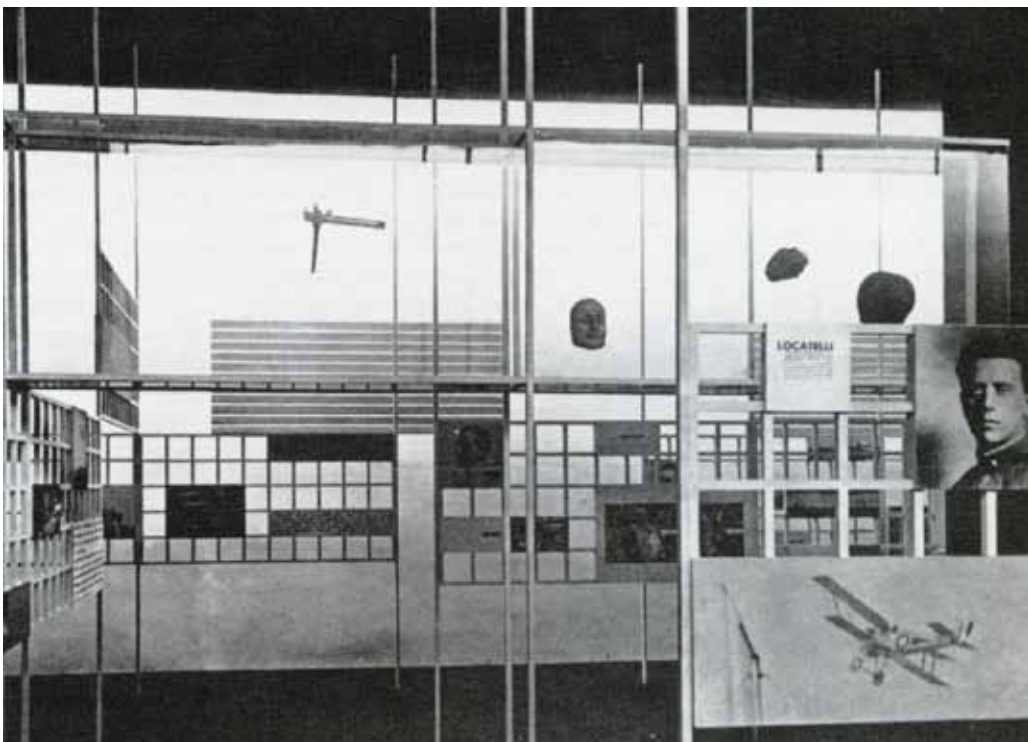
(fig. 8) Edoardo Persico and Marcello Nizzoli, Gold Medals Room, Italian Aeronautics Exhibition, Milan, 1934.

(fig. 9) Friedrich Kiesler's Raumstadt (City in Space) at the Exposition internationale des arts décoratifs et industriels modernes in Paris, 1925.
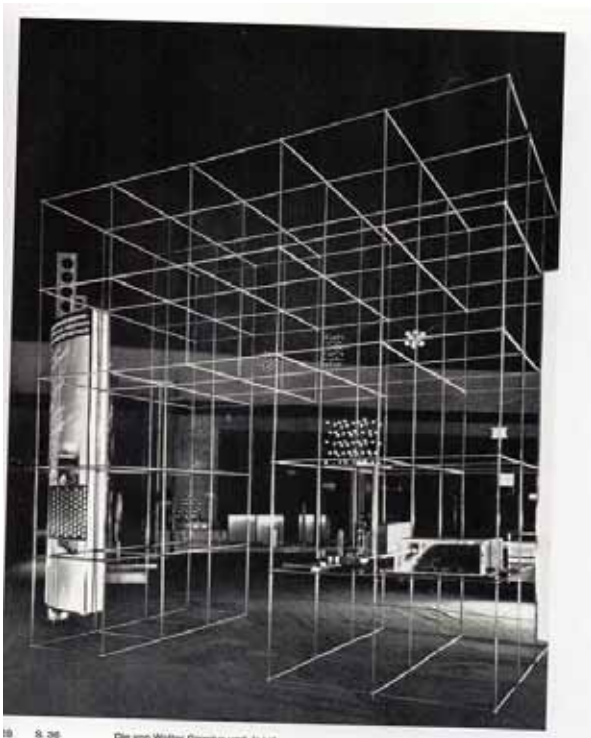
(fig. 10) Walter Gropius and Joost Schmidt's exhibition installation for German People, German Work, 1934.

(fig. 11) Francesco Gnecchi Ruscone's Studi sulle proporzioni (Study on proportions) for the Milan Triennial, 1951. Note the photograph of Le Corbusier's Modulor in the background.

(fig. 12) Hamilton's exhibition Man, Machine and Motion at the ICA, 1955. Note the photographs floating above the installation.

(fig. 13) Hamilton's exhibition Man, Machine and Motion at the Hatton Gallery in Newcastle upon Tyne, 1955. A color photograph with Hamilton posing inside.
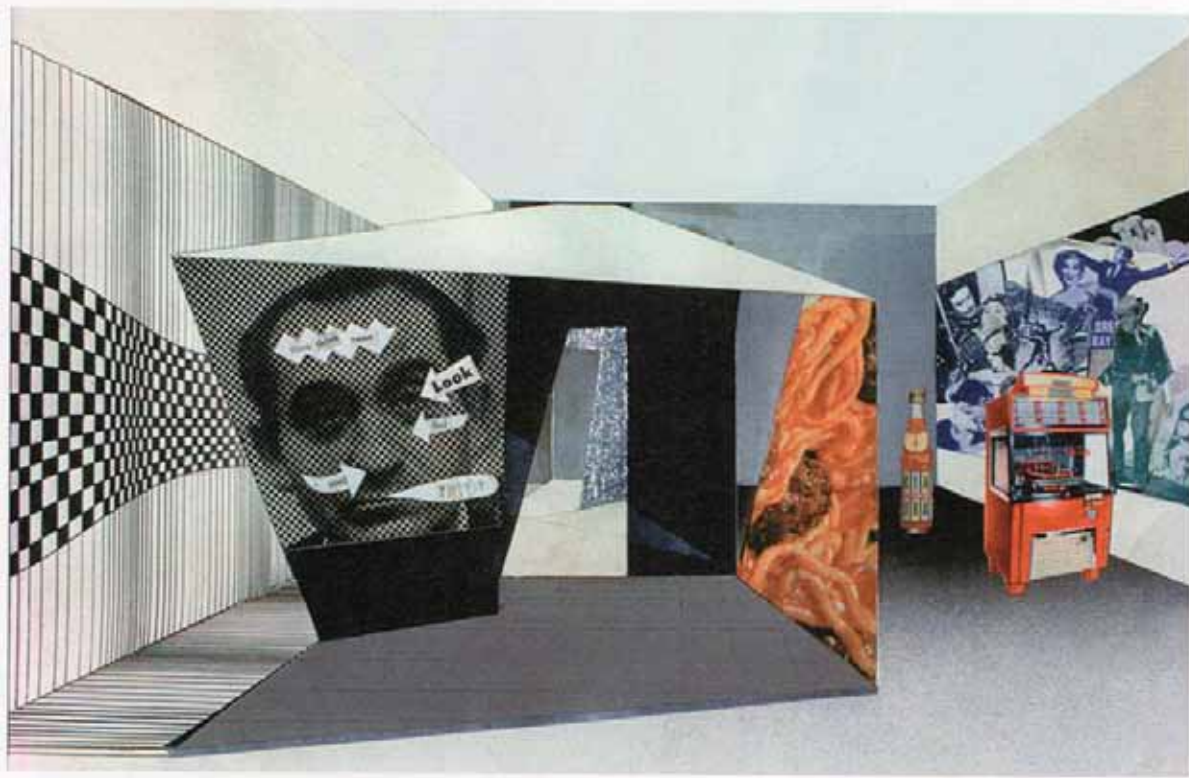
(fig. 14) Hamilton's photo-collage for the pavilion of Group 2 in the exhibition This is Tomorrow at the Whitechapel Art Gallery, 1956. Note the intended photomurals of the male portrait, the spaghetti meatballs, and the photo-collage on the wall.
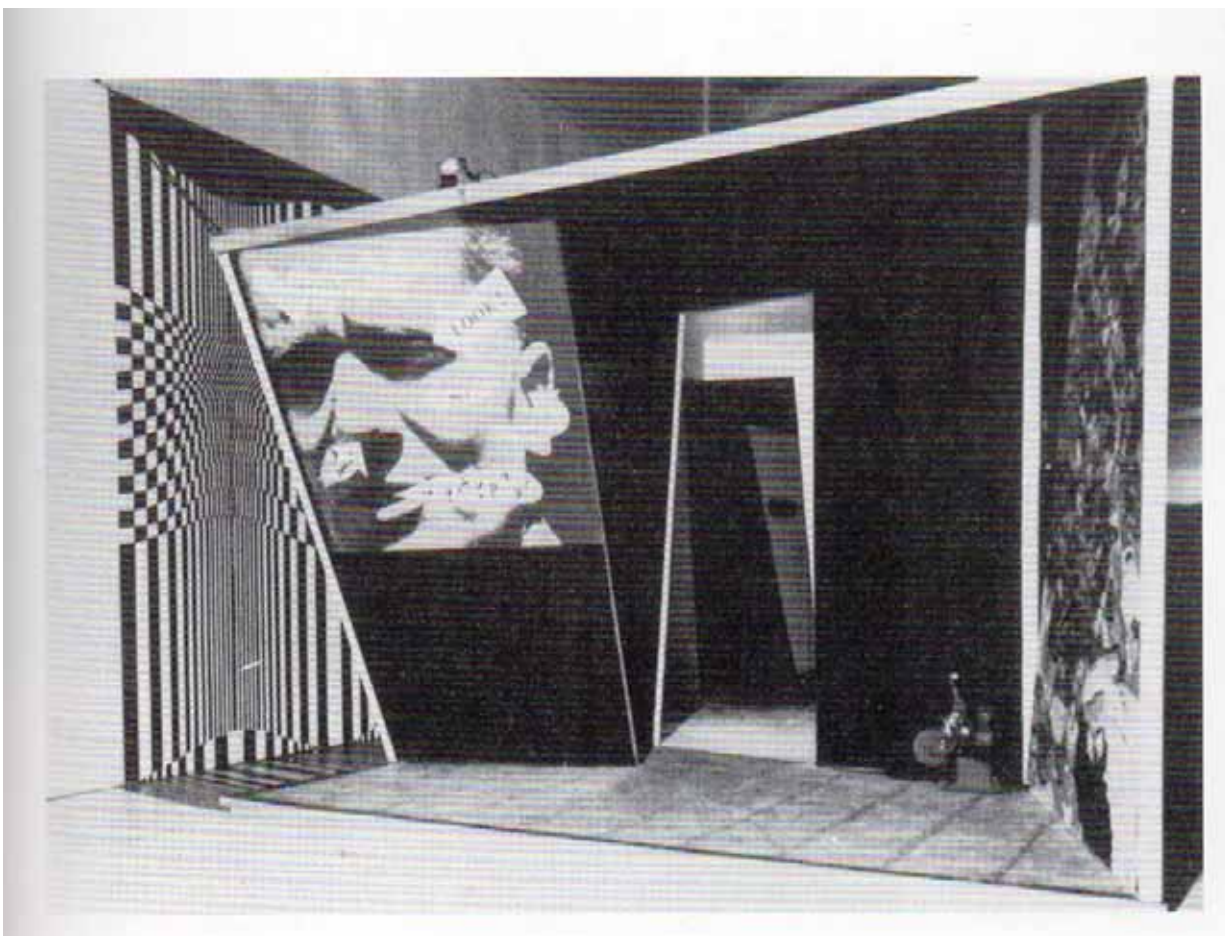
(fig. 15) The actual pavilion of Group 2 in the exhibition This is Tomorrow at the Whitechapel Art Gallery, 1956.
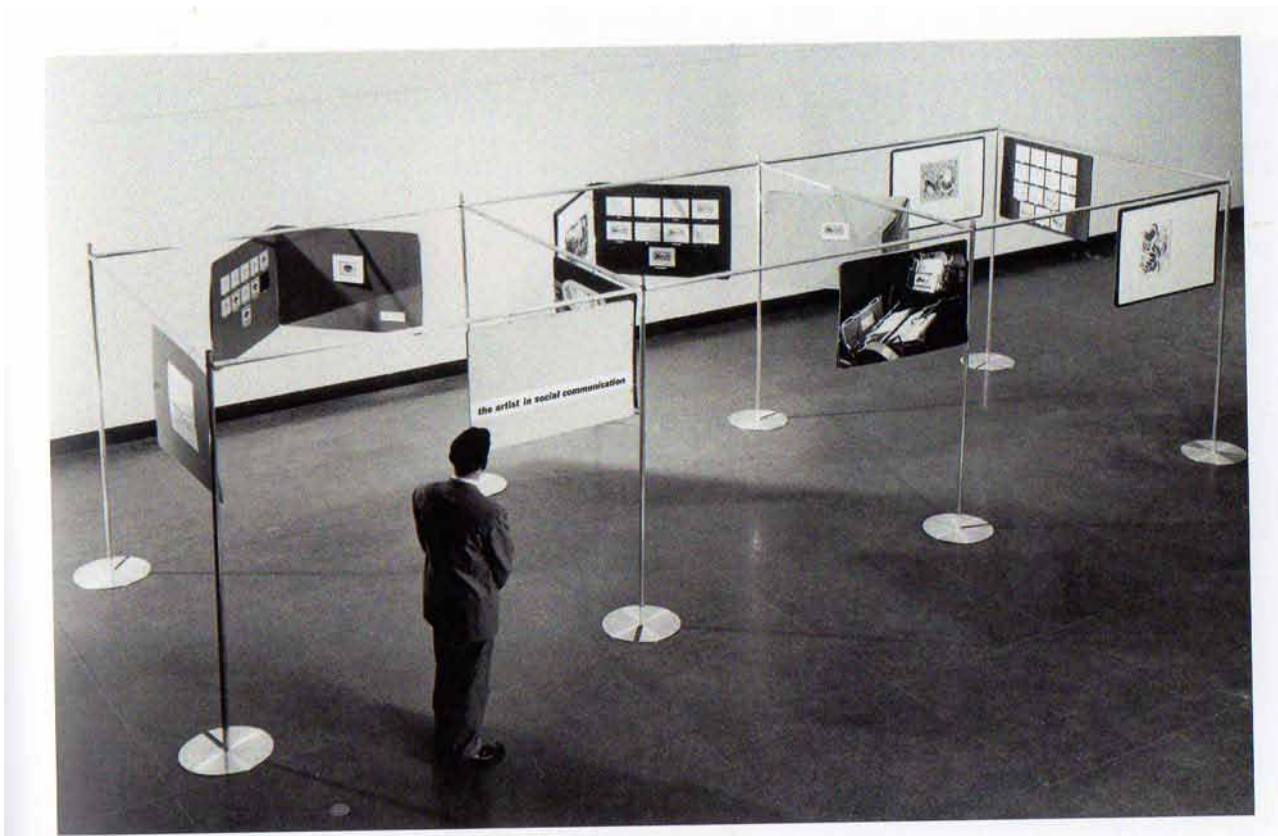
(fig. 16) George Nelson's Struc-Tube, a "new demountable framework for exhibitions and partitions," 1947. Note the text on the front panel: "The Artist in Social Communication."
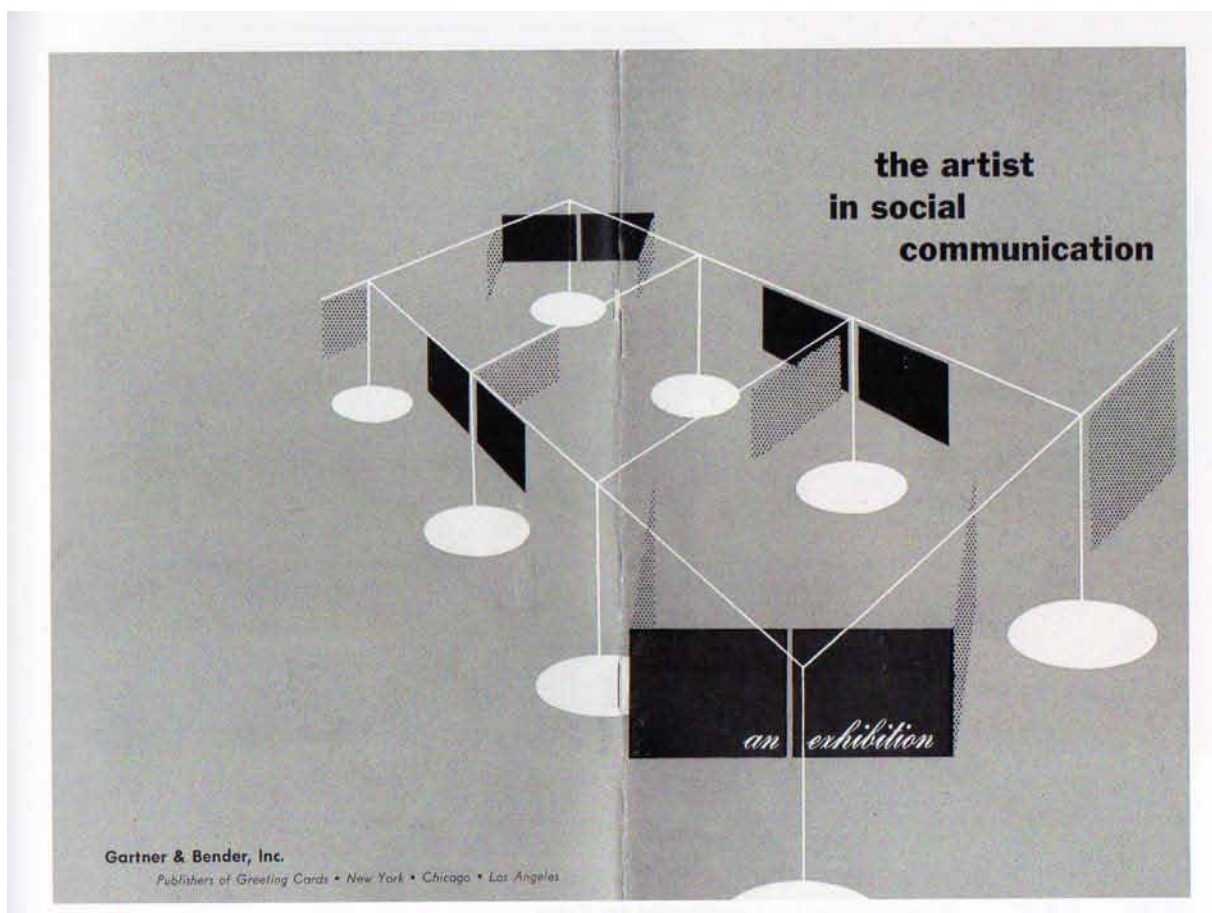
(fig. 17) George Nelson's brochure for the presentation of Struc-Tube, 1947. Note the text on the front panel: "An Exhibition."

(fig. 18) Invitation card to Hamilton's exhibition An Exhibit bearing similarities to George Nelson's An Exhibition brochure.
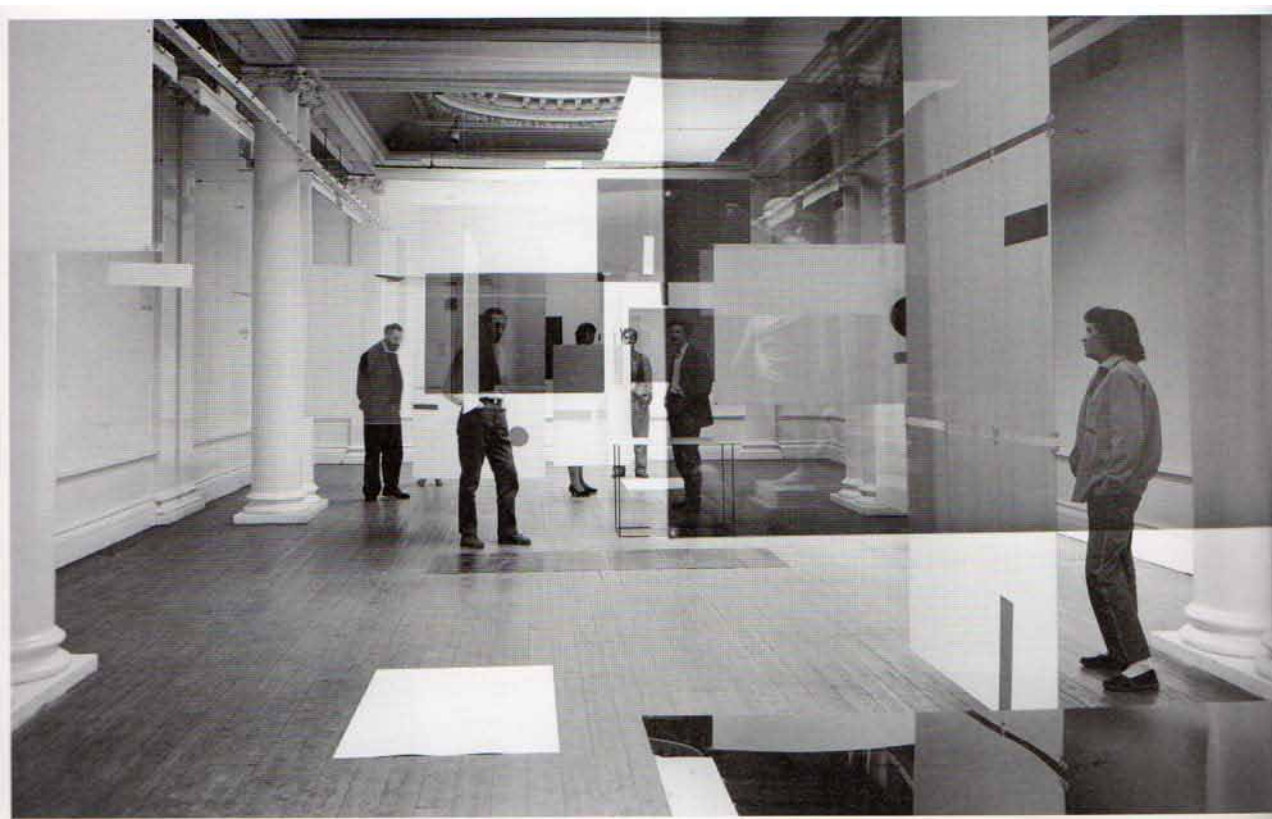
(fig. 19) Hamilton's exhibition An Exhibit at the Hatton Gallery, 1957.

(fig. 20) Hamilton's exhibition An Exhibit at the ICA, 1957.
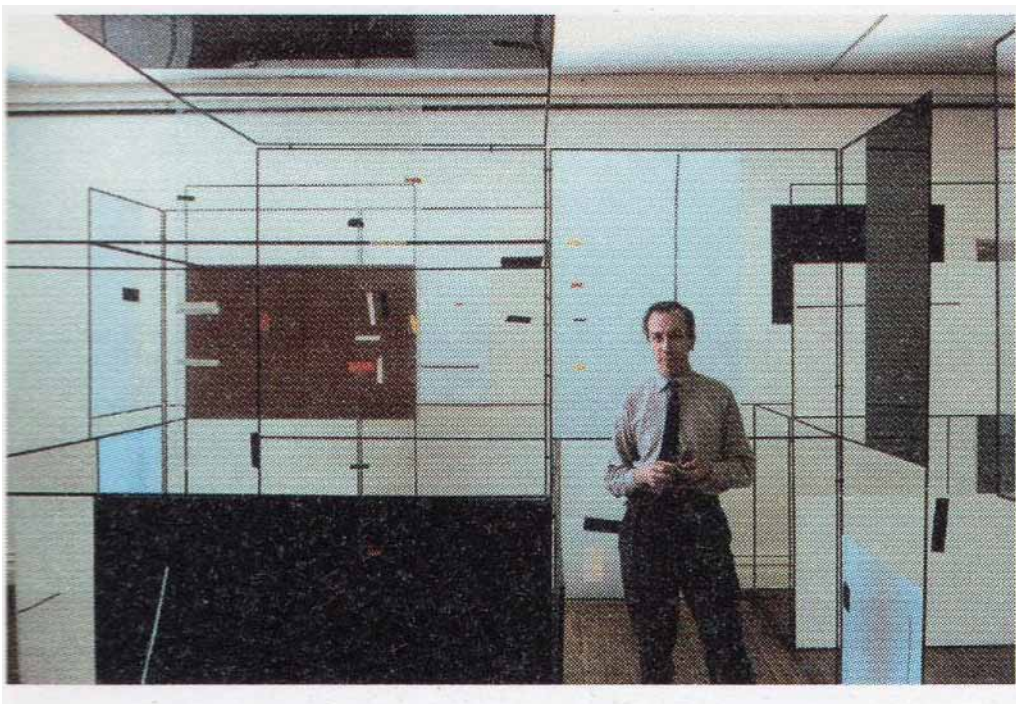
(fig. 21) Hamilton's exhibition Exhibit 2 at the Hatton Gallery, 1959.

15.

Jack Masey's Photographic Propaganda Pavilions

(fig. 1) Soldiers of the Allied 23rd Headquarters Special Troops, better known as the Ghost Army, lifting an inflatable tank, ca. 1944 – 1945.

Visitors to an exhibit on a barge in Holland.

A tent and Deplirex trucks ready to receive visitors in Italy.

(fig. 2) The Caravan of Peace deploying expandable Deplirex trucks, a circus tent and photographic panels in Italy, 1952.

(fig. 3) Buckminster Fuller's Geodesic Dome transported by helicopter off an aircraft carrier, 1957

(fig. 4) Buckminster Fuller's US Pavilion for the Jeshyn International Fair in Kabul, 1956.

(fig. 5) Color photograph of the geodesic dome with the photomural picturing the Manhattan skyline, 1956.

(fig. 6) Nighttime photograph of the translucent geodesic dome, the illuminated photomural, and the giant Cinemascope screen, 1956.

(fig. 7) Color photograph of the interior of the geodesic dome with the photomural picturing the Manhattan skyline seen from Brooklyn, 1956.
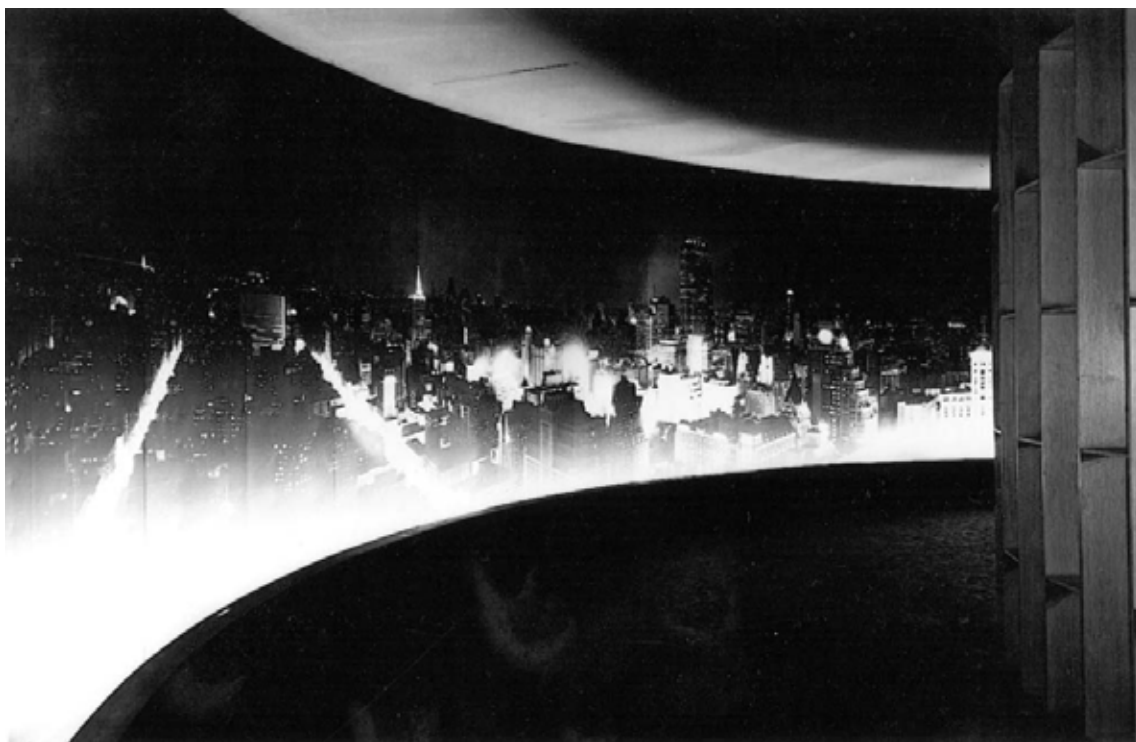
(fig. 8) Curved photographic panorama of the Manhattan skyline seen from within the city. Presented at the Interbau exhibition in West-Berlin, 1957.

(fig. 9a) Vertical and circular photographic panorama of the Manhattan skyline seen from Fifth Avenue. Presented at the Brussels Universal and International Exhibition, 1958.

(fig. 9b) Detail showing the impact of the installation when looking up at the Rockefeller Center.

(fig. 10) View on the photographic section at the Brussels Expo '58, 1958. At least six circular panoramas in vertical and horizontal directions were presented. In front three giant photographic cubes with changing images that shifted according the point of view.

(fig. 11) View on the photographic section. In the middle a giant, curved areal photograph of Manhattan. When leaning over the balcony, visitors obtained a bird's eye view of the peninsula. On the right, the stacked photographic cubes. On the left, the wall of a circular panorama of which the enormous

(fig. 12) The photographic pavilion The Unfinished Work on the grounds of the US Pavilion at Expo '58.
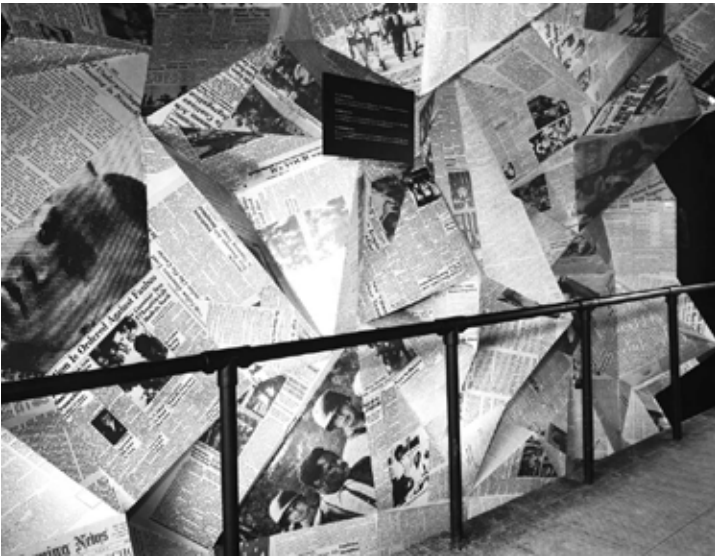
(fig. 13) The interior of the first part of the photographic pavilion, chaotically picturing newspaper headlines about racial incidents, slums and pollution in the USA.

(fig. 14) The interior of the second part of the photographic pavilion, picturing the improvement program of the USA. More serene architecture displayed photographs of Afro-Americans working together with Caucasian-Americans.

(fig. 15) The interior of the third part of the photographic pavilion, picturing the tranquility of the near future. Three photomurals represented the three topics. The ring-around-the-rosy represented future harmony and democracy.

(fig. 16) The exterior of the photographic pavilion was based on the photographic content. The exterior shell followed the pattern of the interior design, from chaotic to serene. The colors were applied accordingly, from racial color codes to the peaceful colors of the new United Nations.

(fig. 17) Buckminster Fuller's golden dome at the American National Exhibit, 1959.

(fig. 18) Interior of the geodesic dome with Charles and Ray Eames' seven screen film Glimpses of the USA, 1959.

(fig. 19) Plan of the American National Exhibit, 1959. The clusters of hexagons on the right side named Architecture and Photographs are the pavilions of US Architecture and The Family of Man.

(fig. 20) The stereoscopic wall at the entrance of the US Architecture exhibition in which visitors could see photographs and short films of modern American architecture.

(fig. 21) The entrance to US Architecture was a darkened rotunda with a photographic panorama of the Manhattan skyline by night.

(fig. 22) The perspective of the life-sized photographs created a three-dimensional illusion, enhanced by full-size street furniture and pavements.

(fig. 23) The first area displayed photographs of American cities on straight walls.

(fig. 24) The second area displayed photographs of housing in the suburbs and the countryside on curved walls.
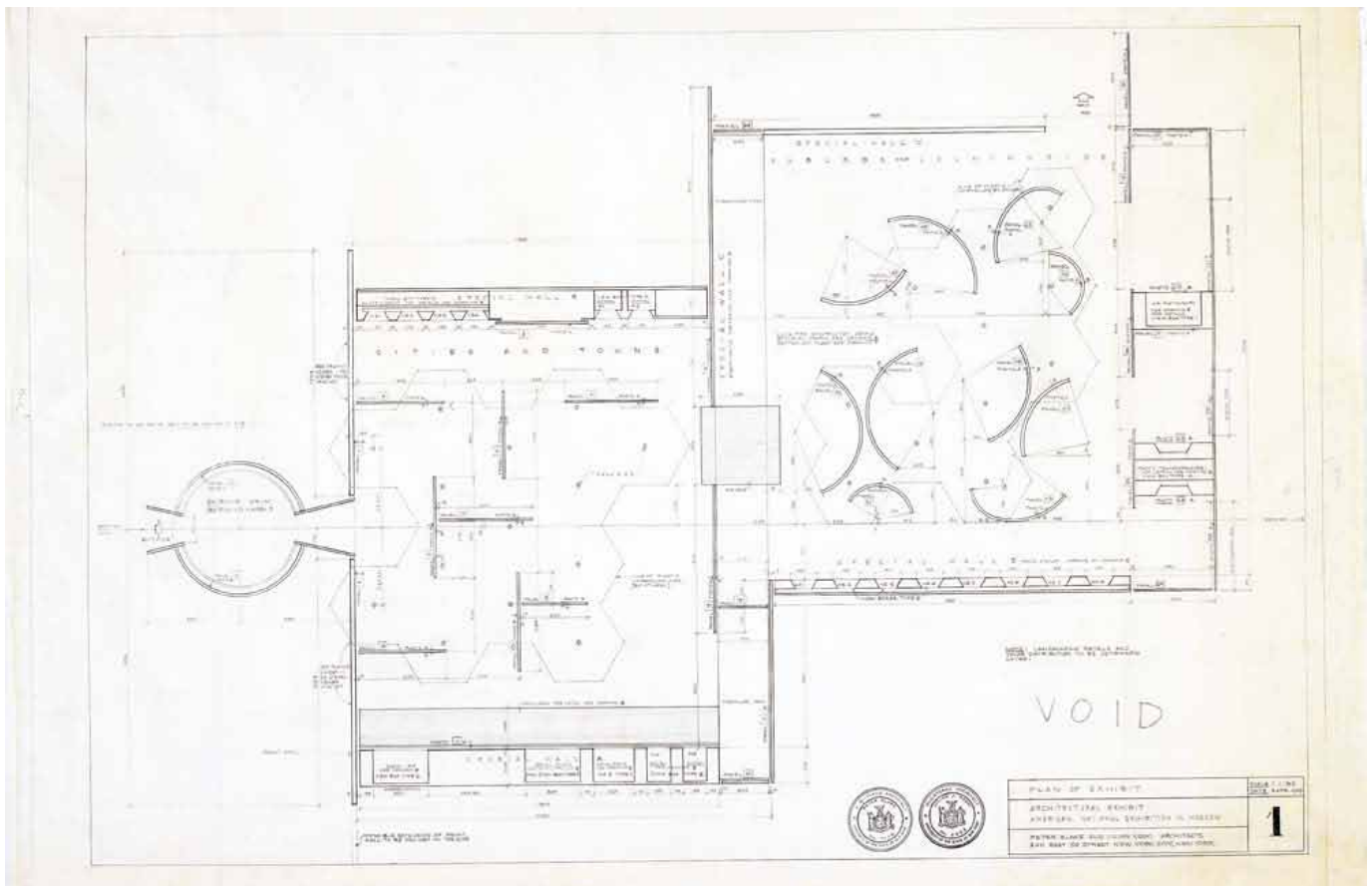
(fig. 25) Peter Blake and Julian Neski's plan for US Architecture, indicating the stereoscopic walls, the straight and curved walls.

(fig. 26) Crossing from the first into the second area. The second area was in open air and the first area was covered by George Nelson's fiberglass roof.

(fig. 27) A color photograph of George Nelson's fiberglass roof.

(fig. 28) Entrance to The Family of Man exhibit.

(fig. 29) Entrance to the original The Family of Man exhibition at the MoMA, 1955.

(fig. 30) The original ring-around-the-rosy installation of dancing children photographed around the world, 1955. The steel construction had a circular shape.

(fig. 31) The only known installation photograph of the hydrogen bomb explosion taken by Wayne F. Miller. The image of the bomb was a backlit color transparency.

(fig. 32) A photograph of the Operation Castle Bravo hydrogen bomb test in the Pacific, 1954. Although taken at a different instance, the bomb can be identified as the same one as in The Family of Man through the shape of its tail.

(fig. 33) The Family of Man underneath Nelson's roof at the American National Exhibit in Moscow, 1959.

(fig. 34) The Family of Man exhibition "drew the biggest crowds" according to Masey.
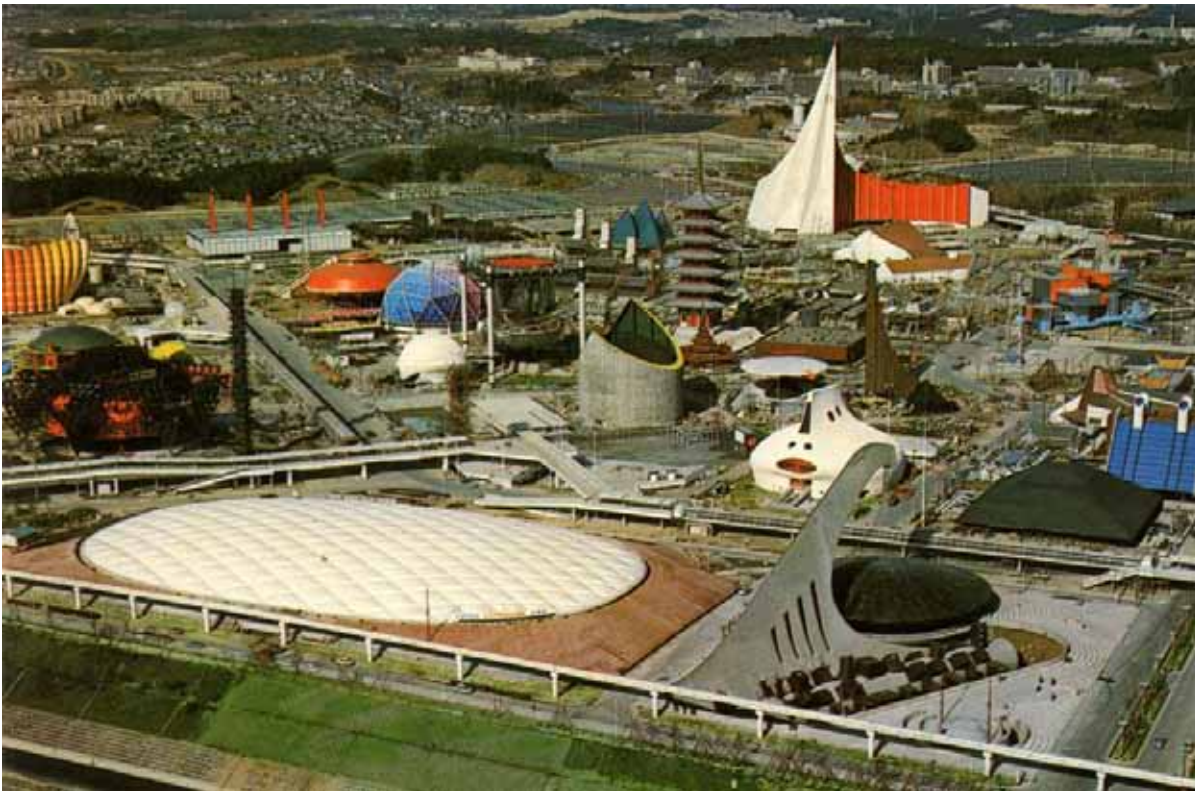
(fig. 35) Aerial view of the Japan World Exposition, 1970. The lowest building on the site was the American Pavilion - the white ellipse below. The USSR Pavilion was the highest - the red and white peak above. The blue hexagonal pavilion in the middle is the Midori-Kan Pavilion, and the orange structure on the far left is the Fuiji Group Pavilion.

(fig. 36) The architecture exhibition created by Peter Blake with backlit photographs of Elliot Erwitt.

(fig. 37) The Ten Photographers light-box exhibition with Bruce Davidson's photographs of Harlem.

(fig. 38) Ten Photographers with a photograph of Garry Winogrand's Women are Beautiful series, Untitled, New York, 1969.

(fig. 39) Ten Photographers with the photographs of Paul Vanderbilt and Diane Arbus' Teenage Couple on Hudson Street, N.Y.C.

(fig. 40) The most controversial set of photographs were images of a 'black' man unsuccessfully trying to shake hands with his 'white' brothers in the street. Ten Photographers was perceived as provocative and controversial, and most complaints came from American visitors.

(fig. 41) Garry Winogrands, American Legion Convention, Dallas, 1964.

(fig. 42) Lee Friedlander, Mount Rushmore, South Dakota, 1969.

(fig. 43) Diane Arbus, Boy with a Straw Hat Waiting to March in a Pro-War Parade, N.Y.C., 1967.

16.

Peter Bunnell's Photography into Sculpture

(fig. 1) Installation view of Ansel Adams and Beaumont Newhall's Sixty Photographs: A Survey of Camera Esthetics, the inaugural exhibition of MoMA's Department of Photography, December 1940. Matted prints float mid-air, suspended from the ceiling.

(fig. 2) Installation view of John Szarkowski's exhibition New Documents at MoMA, featuring the work of Diane Arbus, Lee Friedlander, and Garry Winogrand, 1967.

(fig. 3) Installation view of Peter Bunnell's exhibition Photography as Printmaking at MoMA, featuring the work of Alvin Langdon Coburn, Robert Frank, Robert Heinecken, Hill & Adamson, Lazlo Moholy-Nagy, Robert Raushenberg, Edward Steichen, Alfred Stieglitz, etc., 1968.

(fig. 4) Installation view of Peter Bunnell's exhibition Photography into Sculpture at MoMA, 1970. At the main entrance to the exhibition was the work 3 Phase Split (1970), by Robert Brown & James Pennuto, and inside, Richard Jackson's Negative Numbers, (1970).
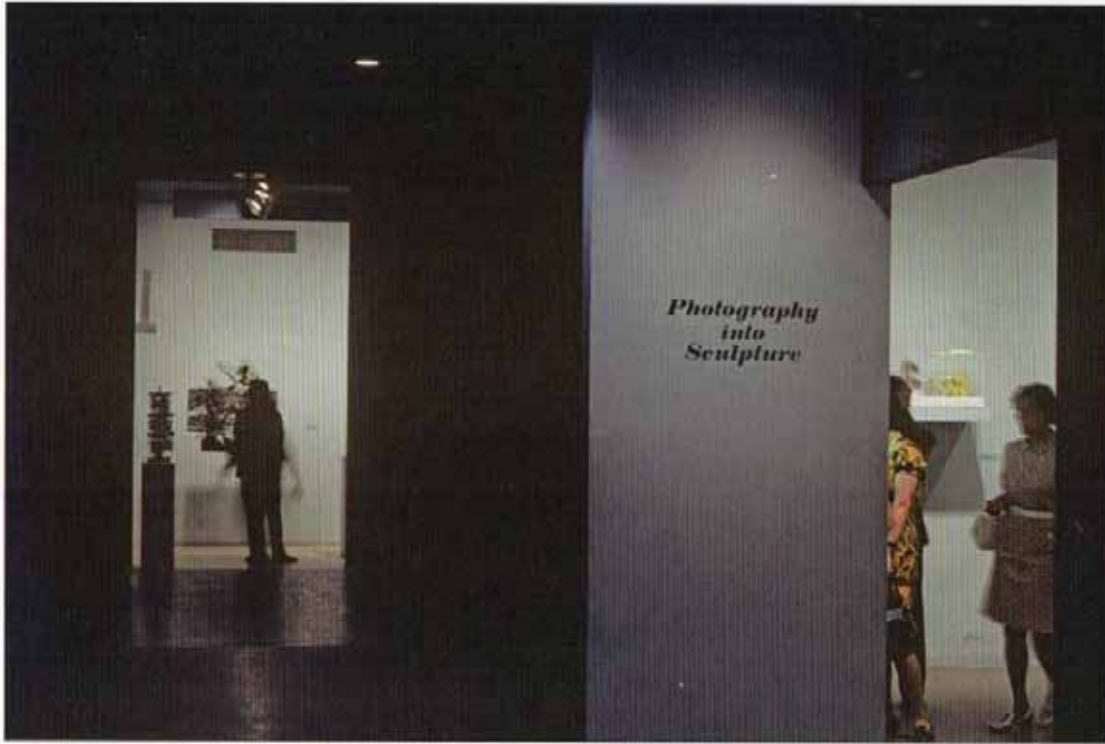
(fig. 5) Alternative entrance to the exhibition with the work of Michael Stone and Leslie Snyder.
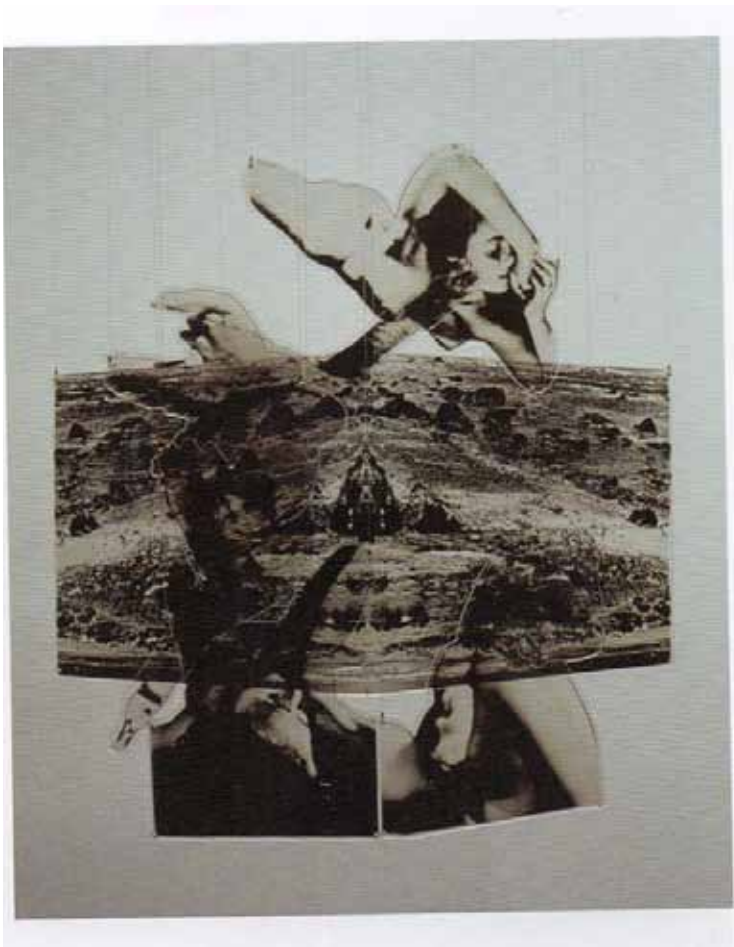
(fig. 6) Leslie Snyder, Leda, 1970. Film, plastic wire, Plexiglas.

(fig. 7) Robert Heinecken, Light Figure Cube (1965) and Fractured Figure Sections (1967). Photographs on wood.
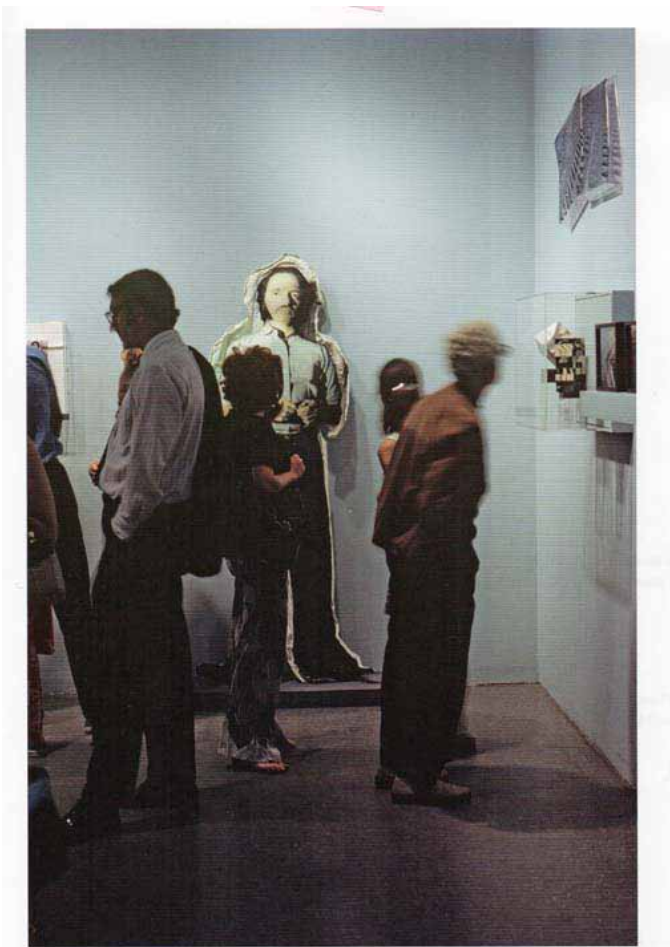
(fig. 8) Lynton Wells, Untitled, 1969. Photosensitized linen and polyurethane foam.

(fig. 9) From left to right: Dale Quarterman, Jack Dale, Lynton Wells, Robert Brown & James Pennuto, Robert Heinecken, Michael Stone, Charles Roitz.

(fig. 10) From left to right: Carl Cheng, Darryl Curran, Jack Dale, Robert Heinecken, Robert Brown & James Pennuto, Charles Roitz. On the far left side are two works of Carl Cheng, Nowhere Road (1967), and U.N. of C. (1967). In the center on black pedestals are two works of Jack Dale, Cubed Woman #6 (1970), and Cubed Woman #3a-b (1970).

(fig. 11) From left to right: Bea Nettles, Jerry McMillan, Andre Haluska, Carl Cheng. The 2nd until the 5th piece are Jerry McMillan's Torn Bag (1968), Tree Bag (1966), Polka Dot Bag (1966) and Untitled (Female) (1966). On the far right is Carl Cheng's Sculpture for Stereo Viewers, 1968.

(fig. 12) Michael Stone, Channel 5 News, KTLA Los Angeles, California, USA: Tom Reddin, (1970). Hand-colored photographs, inflatable vinyl bags with valve, Masonite, aluminum.

(fig. 13) From left to right: Michael Stone, Ed O'Connell, Karl Folsom, Leslie Snyder, Michael Stone, Ellen Brooks. On the far right is Ellen Brooks, Flats: One Through Five, 1969.
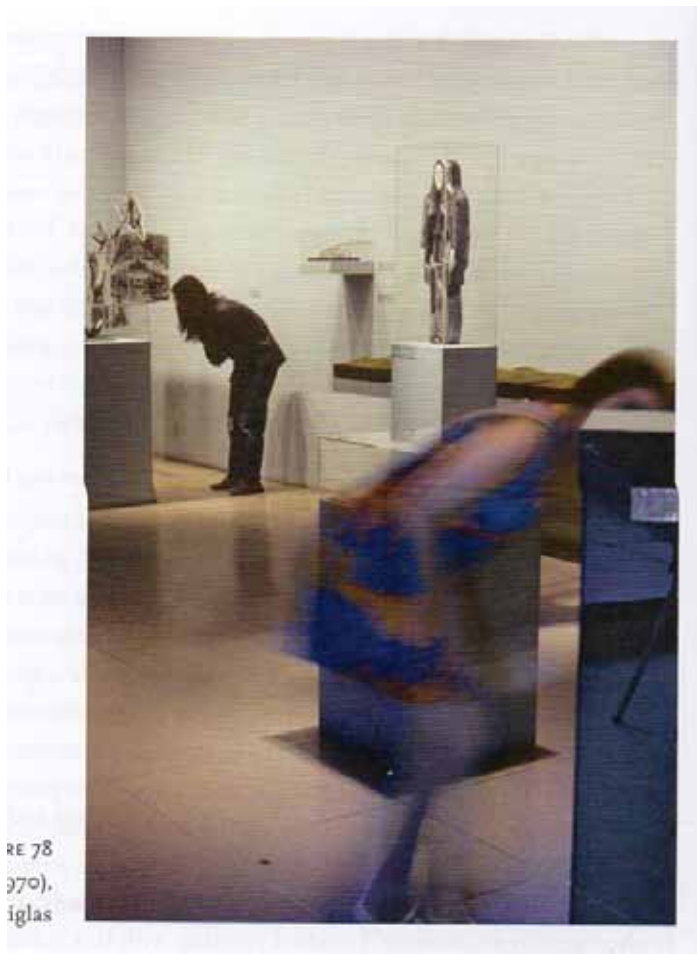
(fig. 14) From left to right: Karl Folsom, Leslie Snyder, Michael Stone, Ellen Brooks, Dale Quarterman, Theodosius Victoria. All color photographs were taken by Peter Bunnell and emphasize the cohesion of the exhibition through the green painted walls. Note the reflection of Bunnell's tripod in the column

(fig. 15) Installation view of the recreated Photography into Sculpture: The Photographic Object at Le Consortium, Dijon, France, 2013. On the left side is Michael de Courcy's piece Untitled (1970-2011), and Carl Cheng's Sculpture for Stereo Viewers (1968).

17.

Dennis Adams's Bus Shelters

(fig. 1) Installation view of Kynaston McShine's exhibition Information at MoMA, 1970. In the center is Joseph Kosuth's One and Three Chairs, 1965.

(fig. 2) Dennis Adams, Bus shelter I, 1983. Interior view with images of Joseph McCarthy and Roy Cohn.

(fig. 3) Bus Shelter II, 1984-1986. Interior view with photographs of Ethel and Julius Rosenberg in a police truck after their arrest.

(fig. 4) Bus shelter I, 1983. Exterior view with sign and message.

(fig. 5) Bus Shelter II, 1984-86. Exterior view at dusk with illuminated light-boxes.

(fig. 6) Bus Shelter IV, 1987, became a permanent installation in 1998 and is located at the Johannis-straße bus stop at the Aegidiimarkt in Münster, Germany.

(fig. 7) Bus Shelter IV, 1987. The luminescent portrait of an unknown man in the court's audience is reflected in the smoked glass sheets on the inside of the bus shelter.
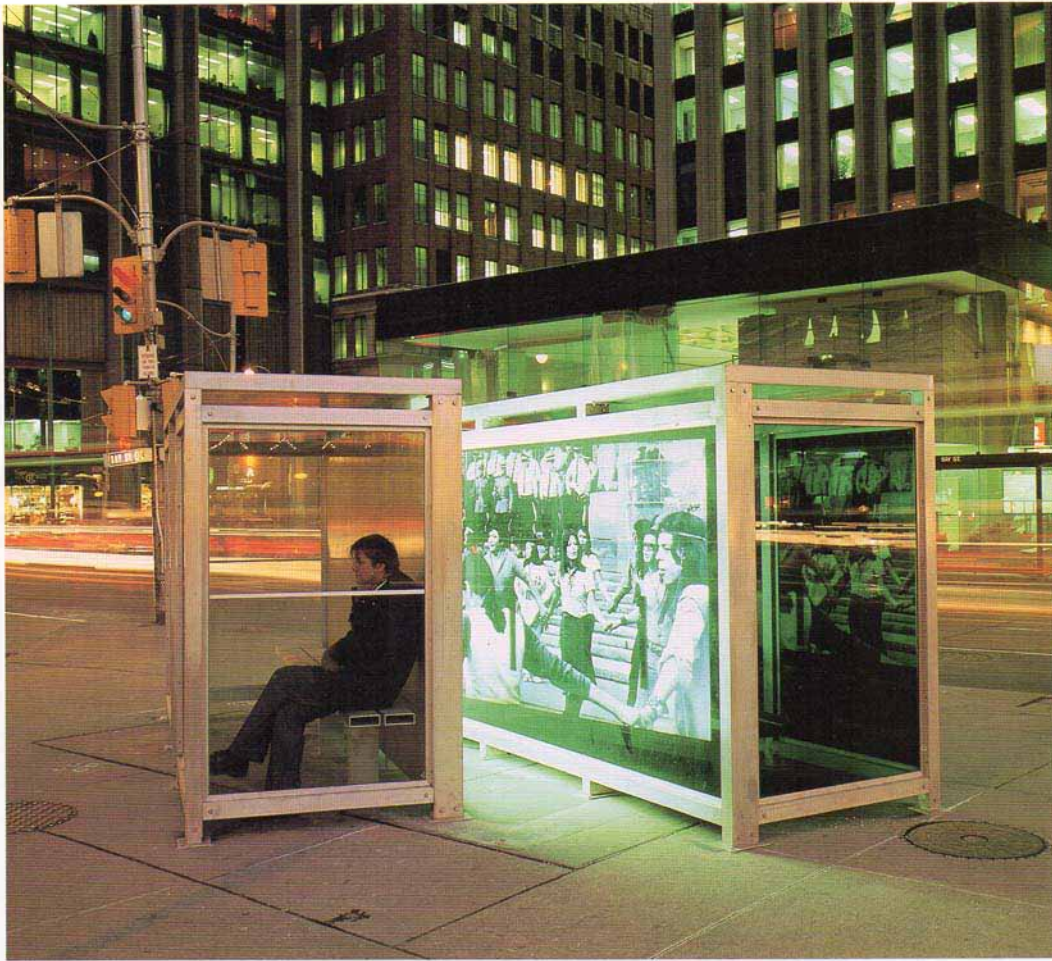
(fig. 8) Bus Shelter VIII, 1988. Adams: "Barred from its functional program and operating only as a receiving zone for the photographic image, the second shelter became a kind of phantasmagorical replica of the first."

(fig. 9) Bus Shelter XI, 2011, stands at the OMI International Arts Center's, Fields Sculpture Park in Ghent, New York State, USA.
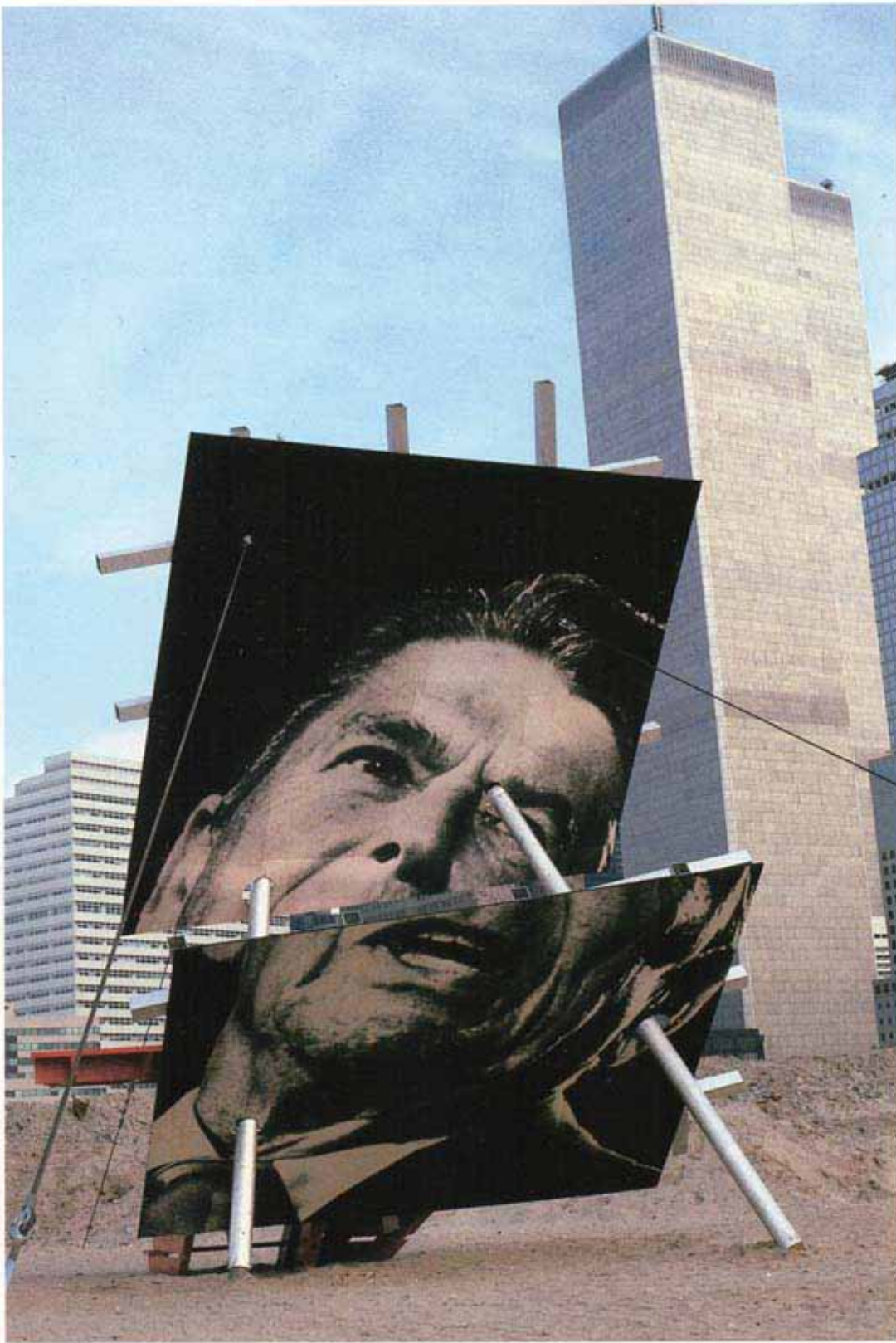
(fig. 10) Podium for Dissent, 1985, with a portrait photograph of Ronald Reagan on panels of 7 by 6 meters, cut in half.

(fig. 11) Project 25: Dennis Adams - Road to Victory, 1991. Installation view of the blackened display cases.

(fig. 12) Project 25, 1991. Installation view of the blackened wall with the enlarged, original installation view of Edward Steichen's 1942 Road to Victory exhibition.

(fig. 13) Project 25, 1991. Installation view of the gallery.

(fig. 14) Project 25, 1991. Detail of the reflecting light-box image of a US Army soldier covered with Desert Storm camouflage netting.
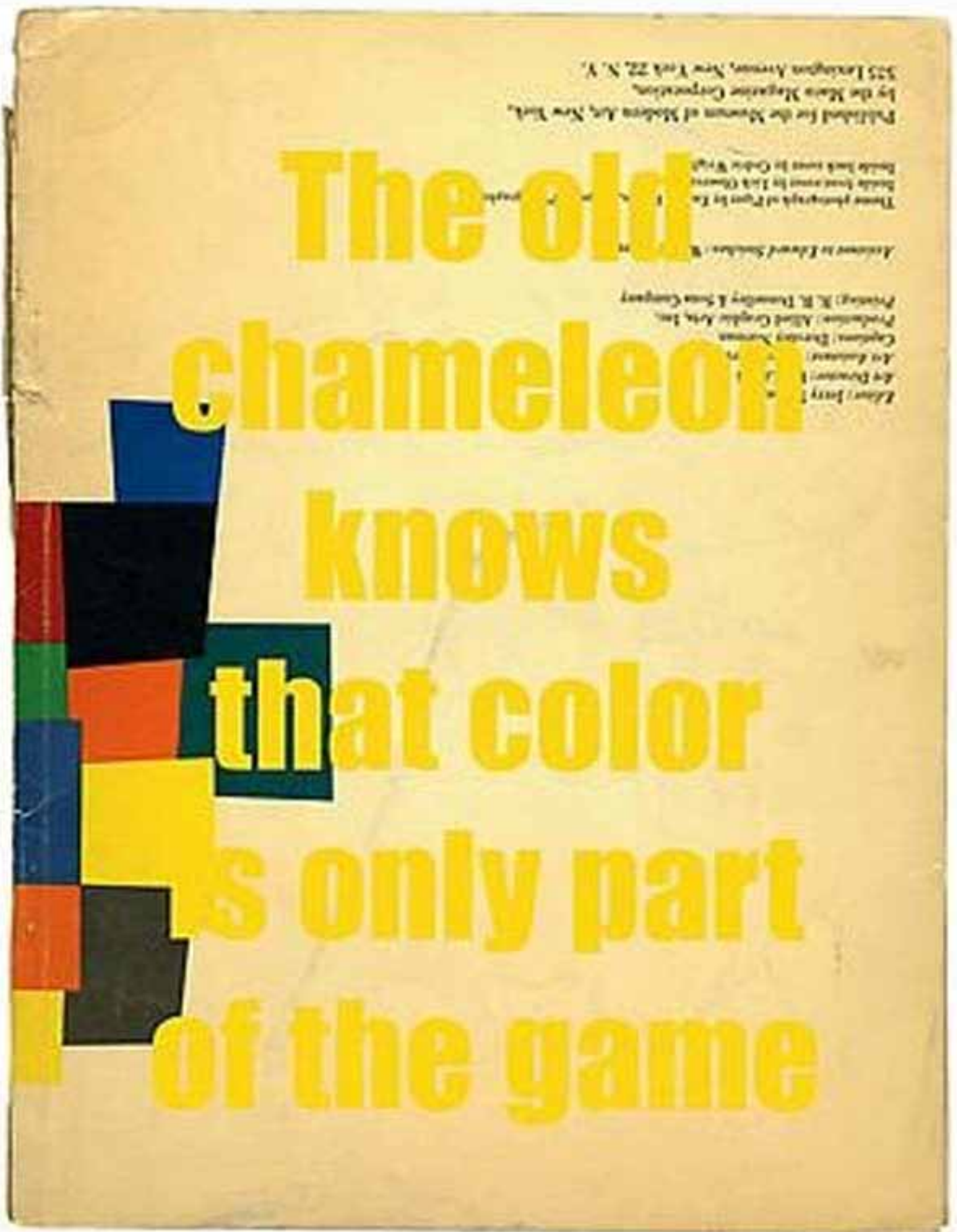
(fig. 15) The Family of Man, 2012. The superimposed print on Edwards Steichen's catalogue of The Family of Man reads: "The old chameleon knows that color is only part of the game."

18.

Jeff Wall and Dan Graham's Children's Pavilion
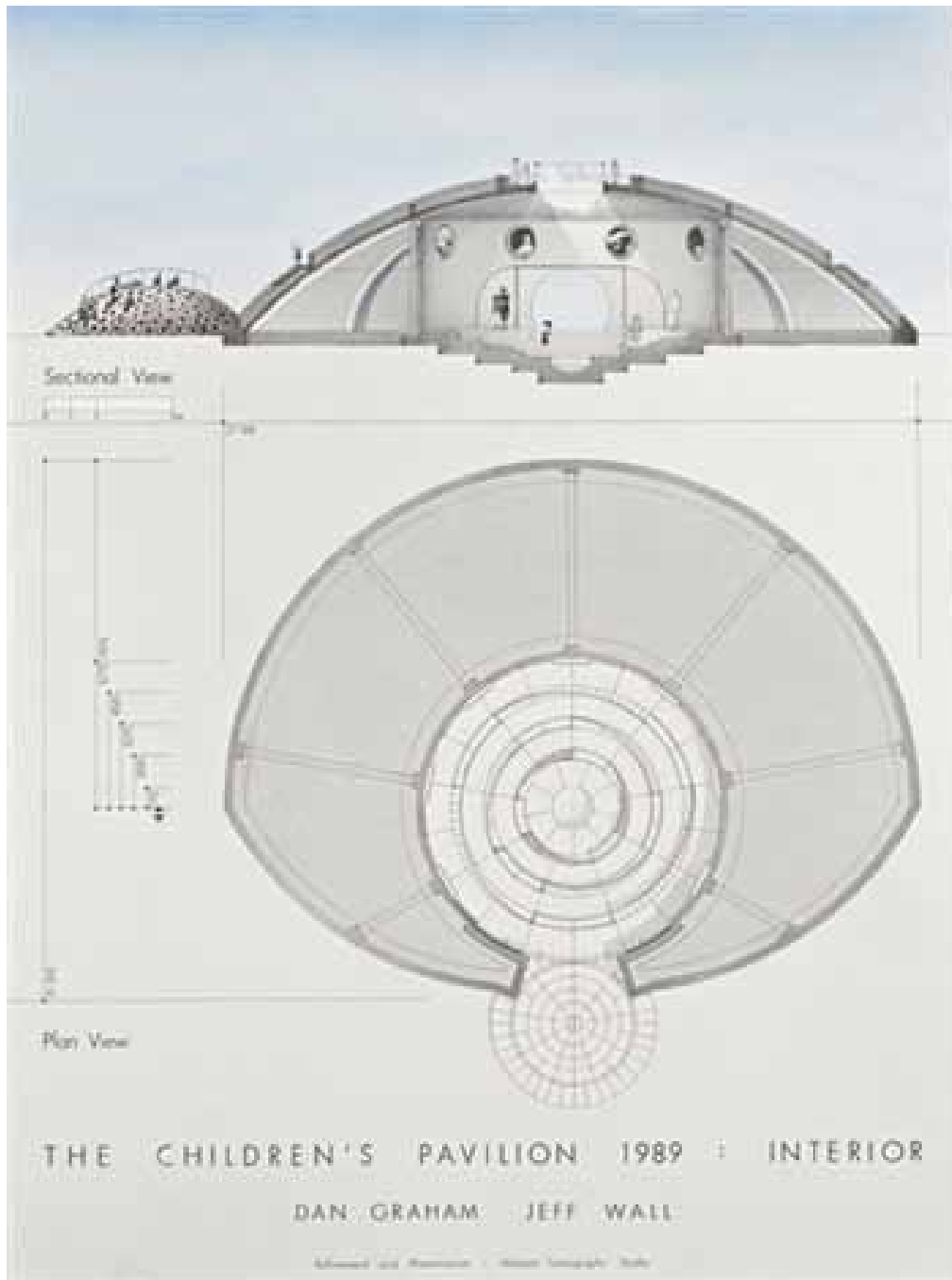
(fig. 1) Jeff Wall & Dan Graham, The Children's Pavilion, Interior, 1989.

THE CHILDREN'S PAVILION 1989 : INTERIOR SPATIAL VIEW
DAN GRAHAM JEFF WALL
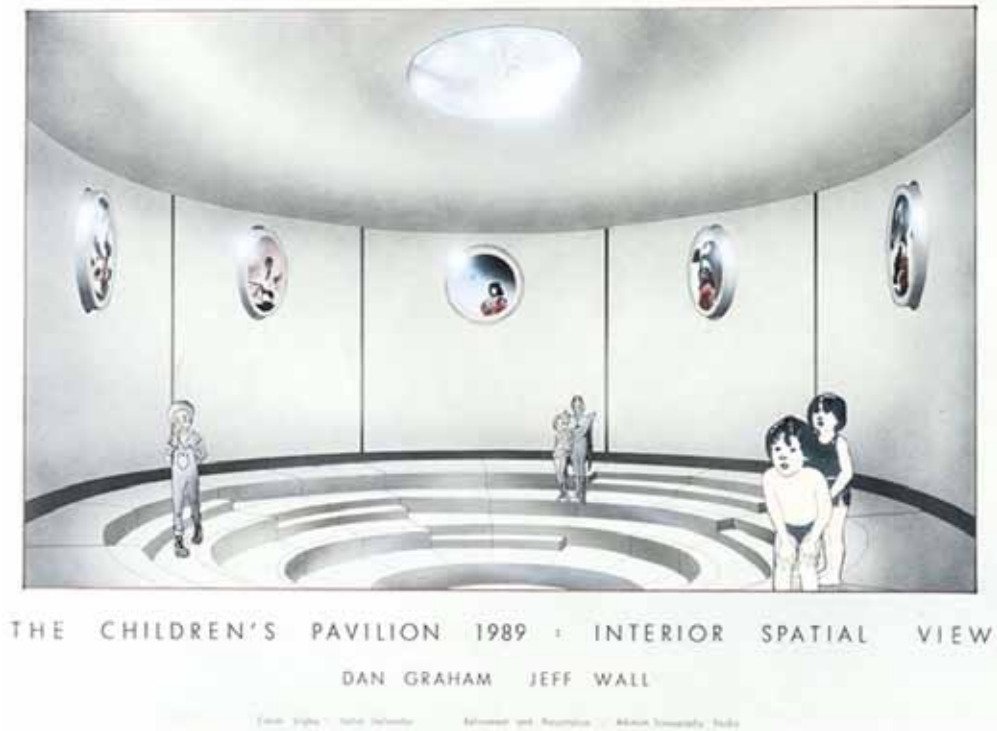
(fig. 2) Jeff Wall & Dan Graham, The Children's Pavilion, Architectural Plan Interior Spatial View, 1989.

THE CHILDREN'S PAVILION 1989 : EXTERIOR OBLIQUE VIEW
DAN GRAHAM JEFF WALL
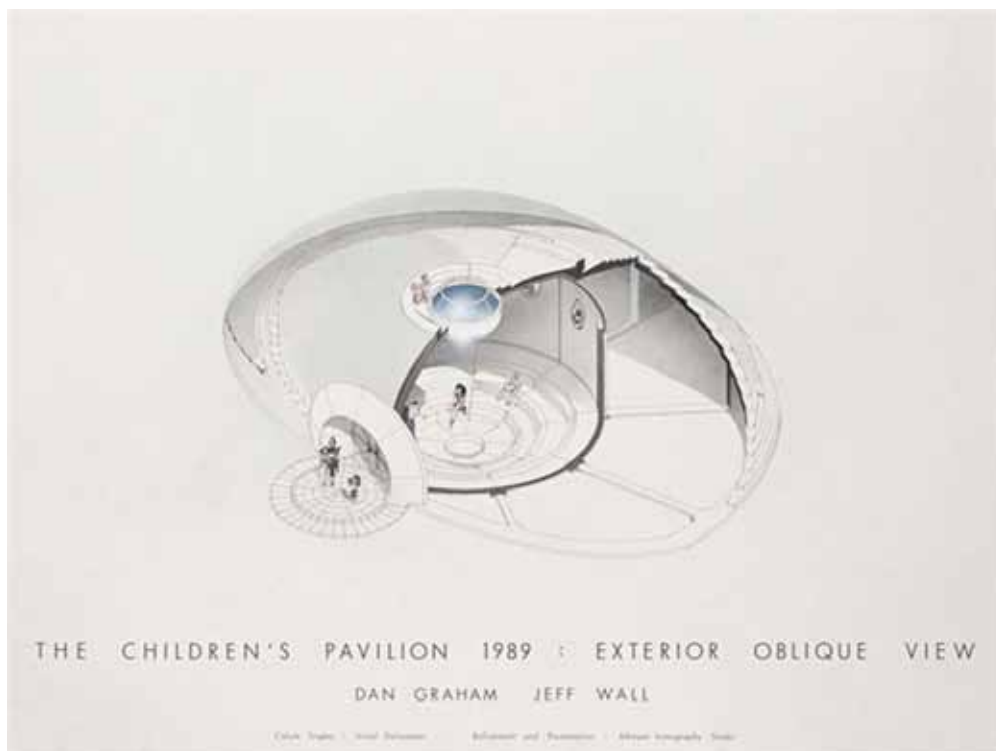
(fig. 3) Jeff Wall & Dan Graham, The Children's Pavilion, Architectural Plan Exterior Oblique View, 1989.

(fig. 4) Exterior view of E.A.T's Pepsi Pavilion at the Japan World Exposition, 1970.

(fig. 5) Interior view of The Pepsi Pavilion, with a spherical mirror of 27 meters in diameter.

(fig. 6) Dan Graham, Body Press, 1970-1972.

(fig. 7) Jeff Wall, The Destroyed Room, 1978. Installation view at the Ian Potter Centre, National Gallery of Victoria, Melbourne, 2012. On the right, Double Self-Portrait, 1979.
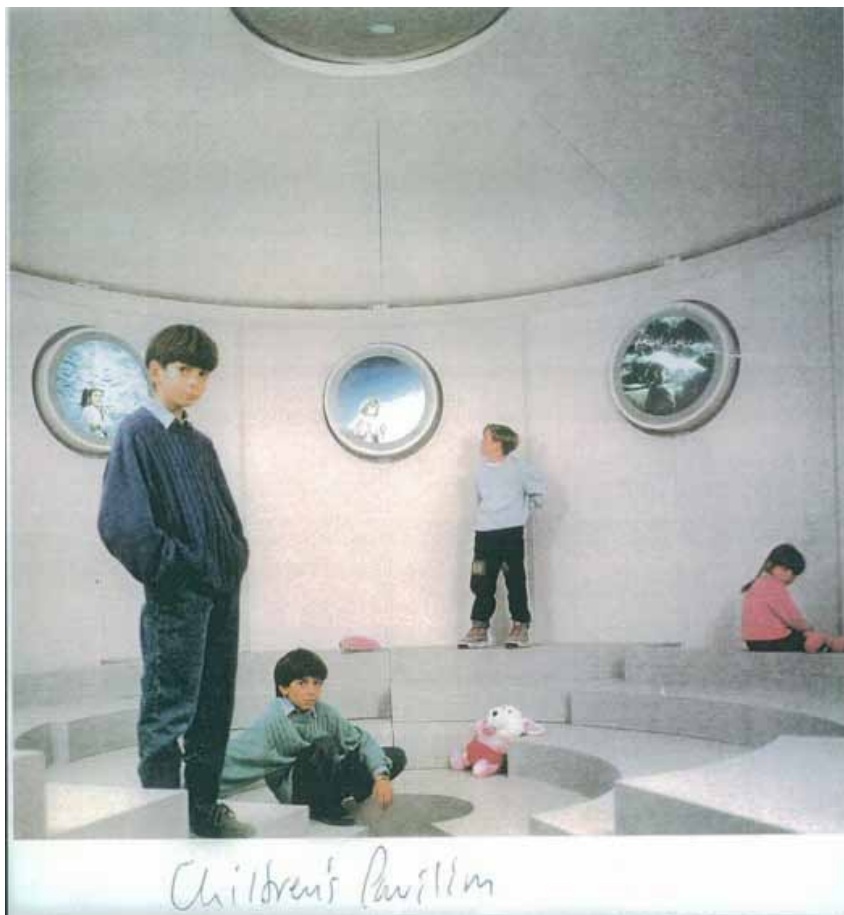
(fig. 8) Model of the Children's Pavilion made in 1988-1989. The wooden model is 350 cm high and 600 cm in diameter, with a small door accessible only by children.

(fig. 9) Model of the Children's Pavilion with Wall's circular photographs. The mirror oculus is visible in the middle of the roof, reflecting the interior.

(fig. 10) Interior view of the US Pavilion at the Japan World Exposition, 1970. Note the grid structure supporting the inflatable roof. On the right is a photomural in the sports display, in the middle below are the light-boxes of the US Architecture show, on the right, the backlit images of the Ten Photographers section.

(fig. 11) The Fragonard Room at the Frick Collection, New York. The rustic paintings of angels became part of a unified spatial design.

(fig. 12) Film still of Stanley Kubrick's 2001: A Space Odyssey, 1968. Note the anachronism of a Rococo interior with a modern, gridded backlit floor.
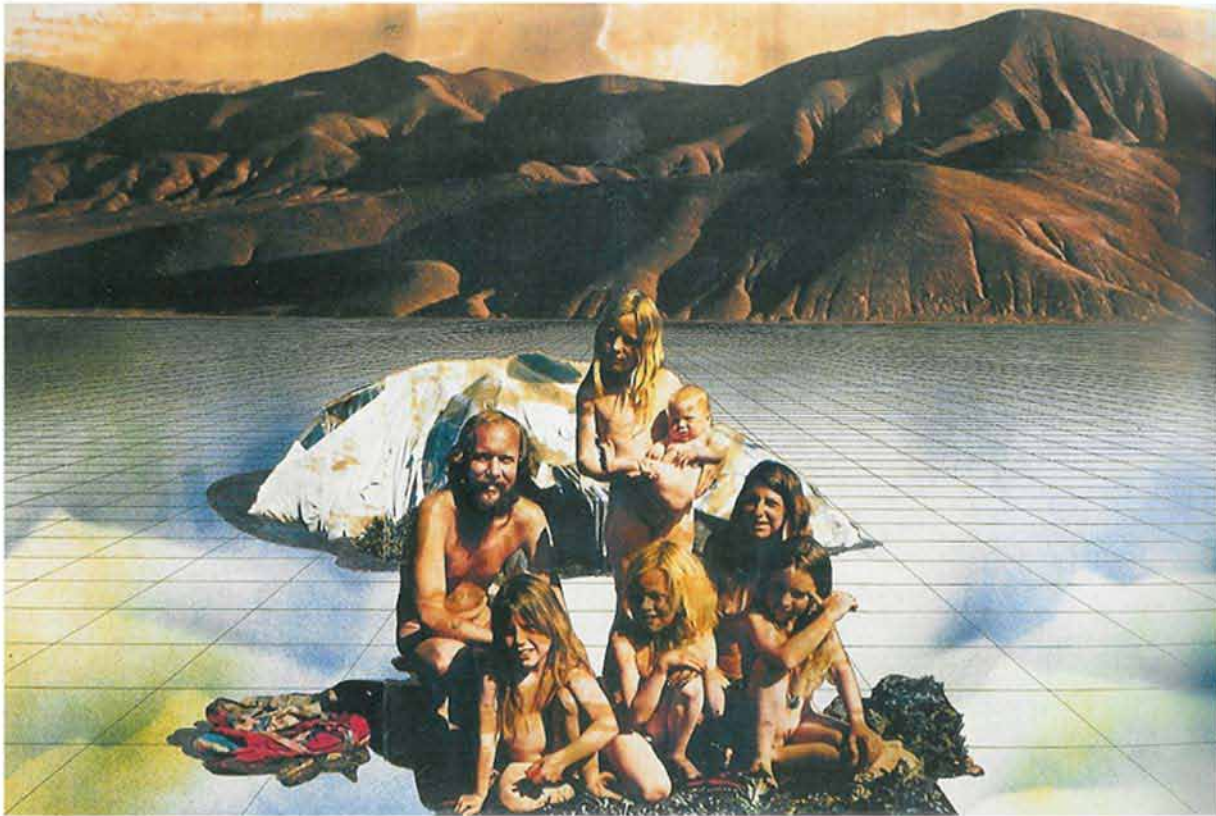
(fig. 13) Superstudio, The Continuous Monument, 1969. Note the anachronism of a gridded mirror surface in combination with a prehistoric 'hippie' family carrying a newborn.

(fig. 14) Jeff Wall, Children, 1988. Detail.

(fig. 15) Jeff Wall, Children, 1988. Complete series of 9 transparencies in light-boxes of 119 cm diameter each.

(fig. 16) Second model of the Children's Pavilion with Wall's photographs in the background, 1991.

(fig. 17) Jeff Wall, Morning Cleaning, Mies van der Rohe Foundation, Barcelona, 1999. Transparency in light-box.

(fig. 18) Dan Graham, Double Exposure, 1995-2003. Mirrored glass, glass, stainless steel, Cibachrome transparency.

19.

Wolfgang Tillmans's Performative Photo-constellations
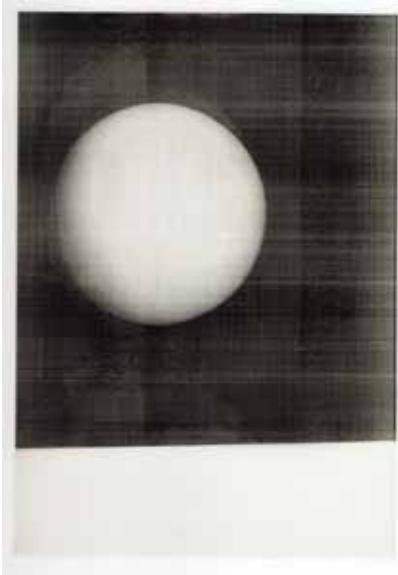
(fig. 1) Wolfgang Tillmans, Sonne, 1987. Black & white laser photocopy, 42 x 30 cm.

(fig. 2) Installation view at Daniel Buchholz Gallery, Cologne, 1993. On the left, Julia, 1991, and on the right, Lutz & Alex sitting in the trees, 1992. Color photocopies glued on cloth.

(fig. 3) Installation view at Buchholz + Buchholz, Cologne, 1993. On the left, Chemistry Squares, 1992. Black & white photographs of 15,24 x 15,24 cm hung on a single, eye-level line.

(fig. 4) Installation view at Buchholz + Buchholz, Cologne, 1993. The other side of the room had a dense, colorful salon-style hanging.

(fig. 5) Installation view of Wolfgang Tillmans at Portikus, 1995. Central, Smokin Jo, 1995. The larger than life portrait of 360 x 240 cm is juxtaposed with a miniaturized portrait on A4, Adam redeye, 1991.

(fig. 6) Installation view at Portikus, 1995. Opposed to the double linear line is a chaotic salon-style hanging. Tillmans used display cases for the first time, filled with small prints, magazine pages and the work Chemistry Squares.
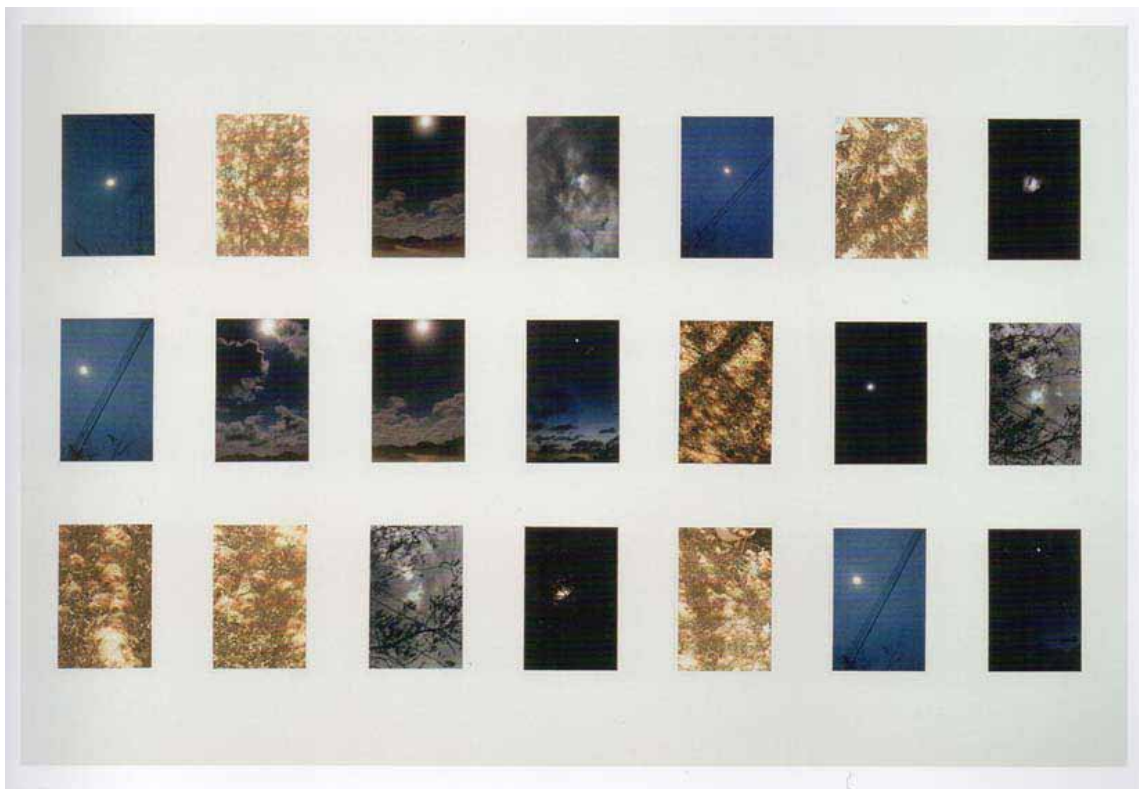
(fig. 7) Total Solar Eclipse Grid (Total solar eclipse Aruba), 1998. 21 c-prints of 35 x 23 cm.
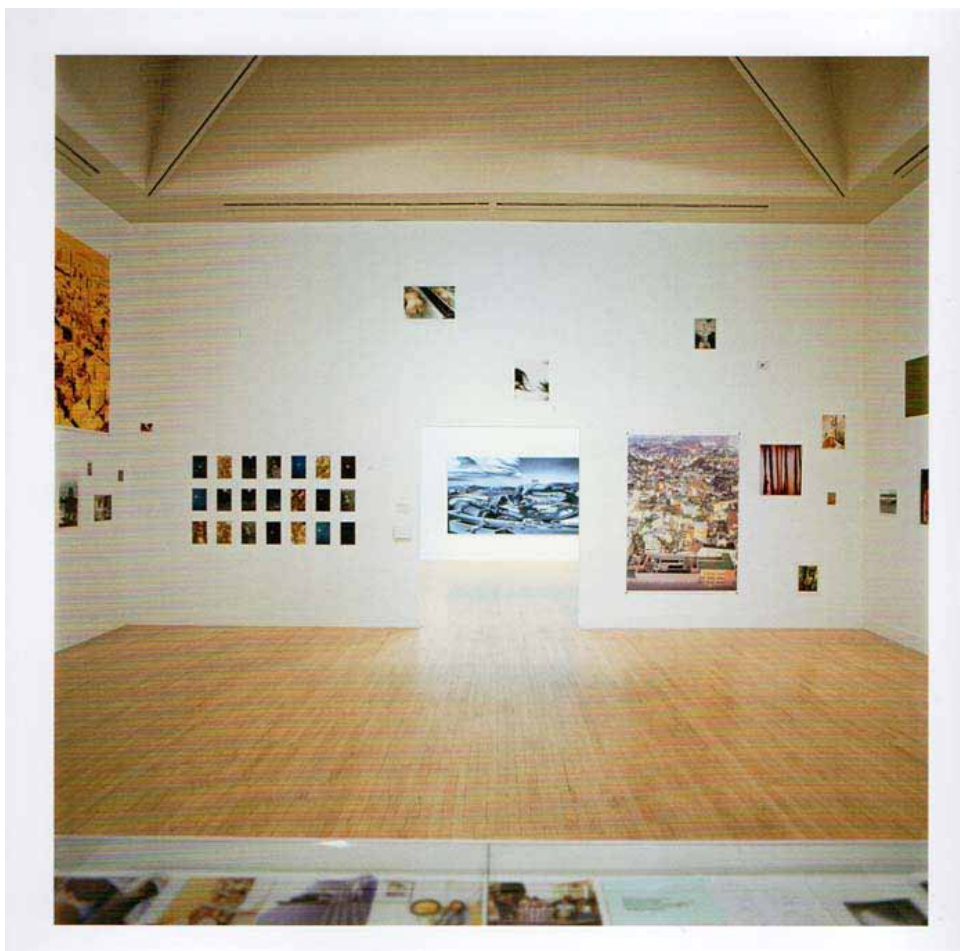
(fig. 8) Installation view of the Turner Prize at Tate Britain, London, 2000. On the left, Total Solar Eclipse Grid.

(fig. 9) Installation view of the Turner Prize at Tate Britain, London, 2000. Central, I don't want to get over you, 2000.

(fig. 10) Installation view of If one thing matters, everything matters, Tate Britain, London, 2003. From left to right, Peaches VI, 2001, Blushes #82, 2001, Zero Gravity III, 2001.
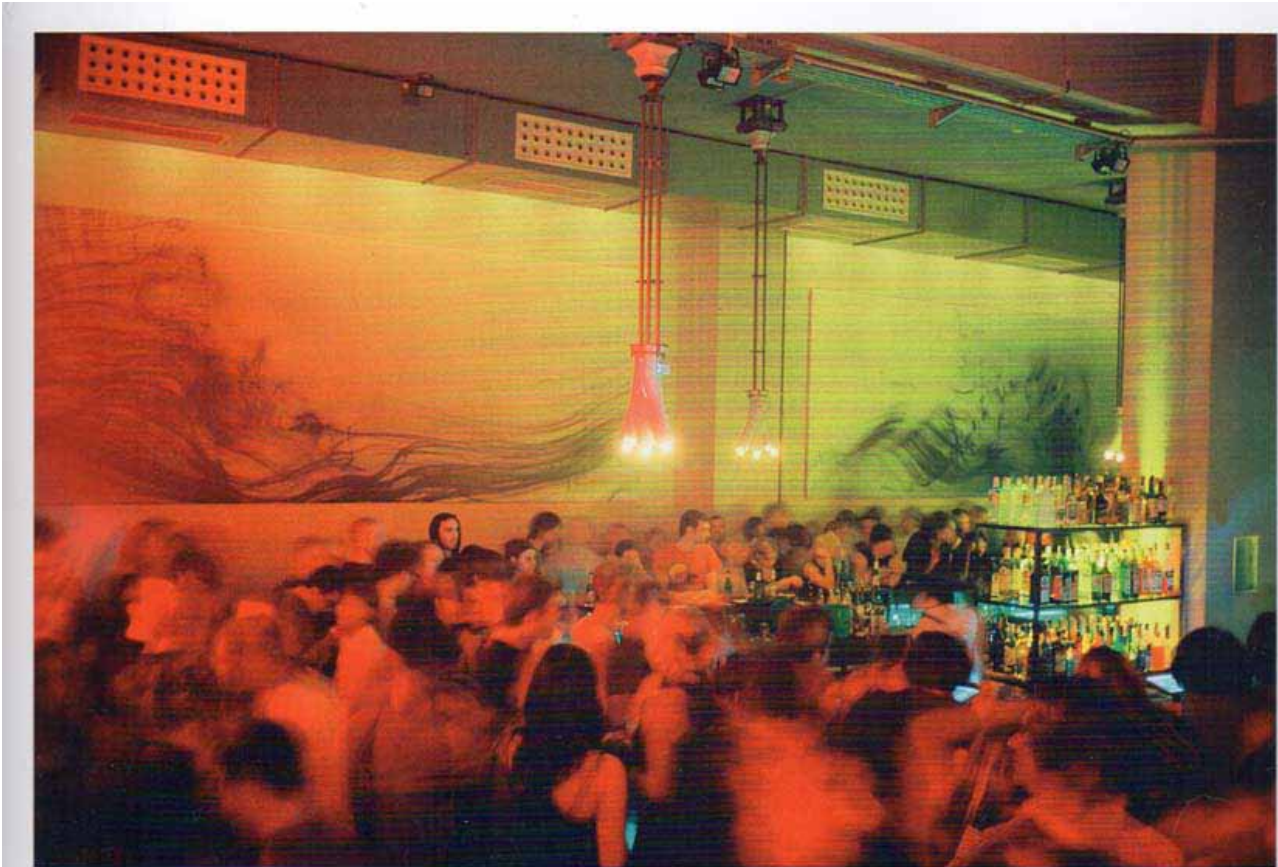
(fig. 11) Installation view of Ostgut Freischwimmer Left and Right at the Panoramabar, Berlin, 2004.

(fig. 12) Installation view of Freischwimmer at the Tokyo Opera City Art Gallery, 2004. From left to right, Mental Picture #62, 2002, Silver installation, 2004, Layers, 2000.
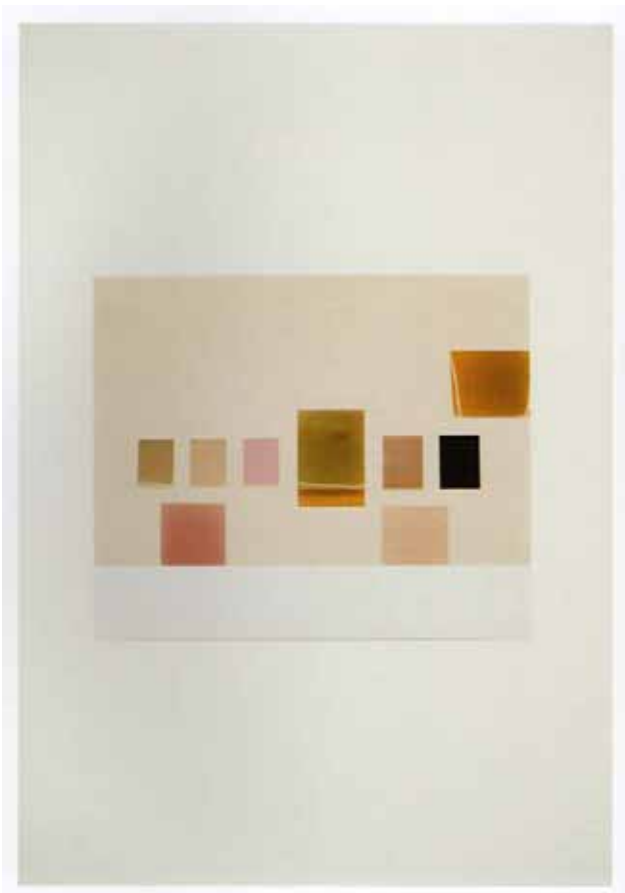
(fig. 13) Silver installation (detail), 2005.

(fig. 14) Installation view of Lighter I to Lighter V, 2006. Unique c-prints of 50,8 x 61 cm in Plexiglas frames of 68,6 x 63,5 x 10 cm.

(fig. 15) Lighter V, 2006.
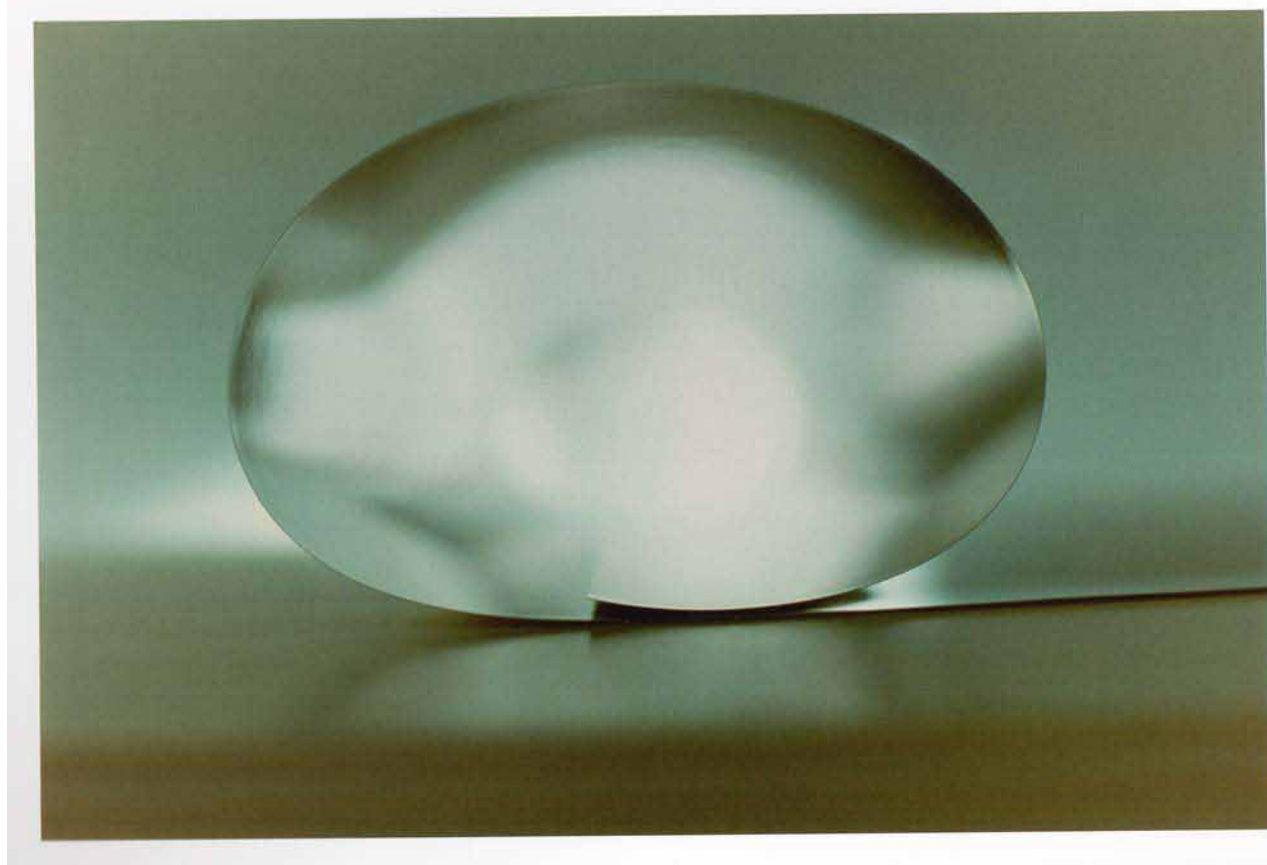
(fig. 16) Paper Drop (Space), 2006. Unframed inkjet print of 136,8 x 205,1 cm.

(fig. 17) Installation view of Wolfgang Tillmans at the Hirschhorn Museum and Sculpture Garden, Washington DC, 2007. From left to right, Memorial for the Victims of Organized Religions, 2006, and Paper Drop (White) C, 2004.

(fig. 18) Installation view at the Hirschhorn Museum, 2007. Central, Ostgut Freischwimmer Left, and Chemistry Squares.

(fig. 19) Installation view of Wolfgang Tillmans at the Museum of Contemporary Art, Chicago, 2006. On the left, Smokin Jo. On the right Chemistry Squares. In front, the tables of Truth Study Center.

(fig. 20) Truth Study Center (Table 8), 2007.

(fig. 21) Installation view of Wolfgang Tillmans at the Moderna Museet, 2012. Central, Truth Study Center and Venus transit, 2004.

(fig. 22) Installation view of Wolfgang Tillmans at David Zwirner Gallery, 2015. Note the different display methods, ranging from framed photographs with white edges, the Plexiglas frame of the Lighter, to the image of Oscar Niemeyer on plain paper.

(fig. 23) Installation view of Wolfgang Tillmans: 2017 at Tate Modern, 2017.
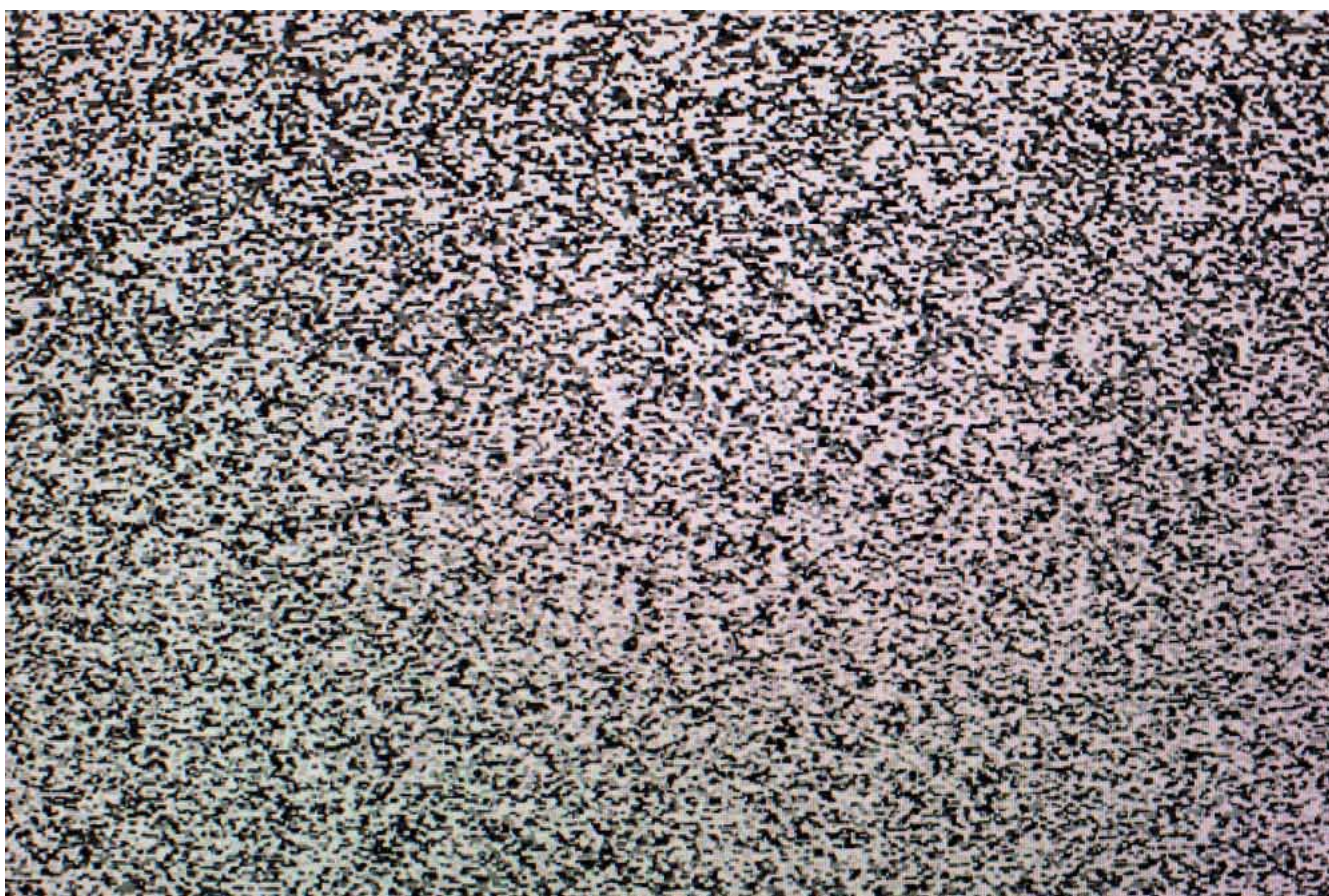
(fig. 24) End of Broadcast, 2014.

20.

Into the Darkest Chamber

(fig. 1) The Pillars of Creation recorded by the Hubble Telescope in 1995. The image here is a higher-resolution image taken in 2014.

(fig. 2) Collision of particles in the Large Hadron Collider, presumed to show a trace of the Higgs boson, 2012.

(fig. 3) Simon Starling, Silver Particle / Bronze (After Henry Moore). A bronze sculpture of a single silver particle from a vintage, gelatin silver, photographic print of 'Reclining Figure No. 4,' 1955, by Henry Moore, enlarged x 300,000, 2008.

(fig. 4) Victor Burgin, Bir okuma yeri (A Place to Read), 2010.

(fig. 5) Thomas Heatherwick, United Kingdom Pavilion, 2010.

(fig. 6) Johan Österholm, Structure for Moon plates and Moon shards, 2015.

(fig. 7) Olafur Eliasson, La situazione antispettiva, 2003. Made for the Danish Pavilion at the 50th Venice Biennale in 2003, this is a camera obscura pavilion with multiple apertures.

(fig. 8) Olafur Eliasson, La situazione antispettiva, 2003. Interior view of the pavilion showing multiple camera obscura projections that create a fragmented, kaleidoscopic effect.

(fig. 9) A spontaneous camera obscura effect took place in a room of my house, through the precise alignment of the sun with the keyhole of a door, in combination with the right amount of shade.

X.

Regressionism

(fig. 1) Double Sun.

(fig. 2) Black Mountain.

(fig. 3) Sequence #3 (Wedding Party).

(fig. 4) Sequence #5 (Snow).

(fig. 5) Sequence #15 (Nude Beach Bound).

(fig. 6) Hololool.

(fig. 7) Water Purification Plant.

(fig. 8) Blossoms.

(fig. 9) Obscured Chamber.

(fig. 10) Photographer.

(fig. 11) Digital 3D-render of Photographer.

(fig. 13) 3D-print of Photographer in oak frame.

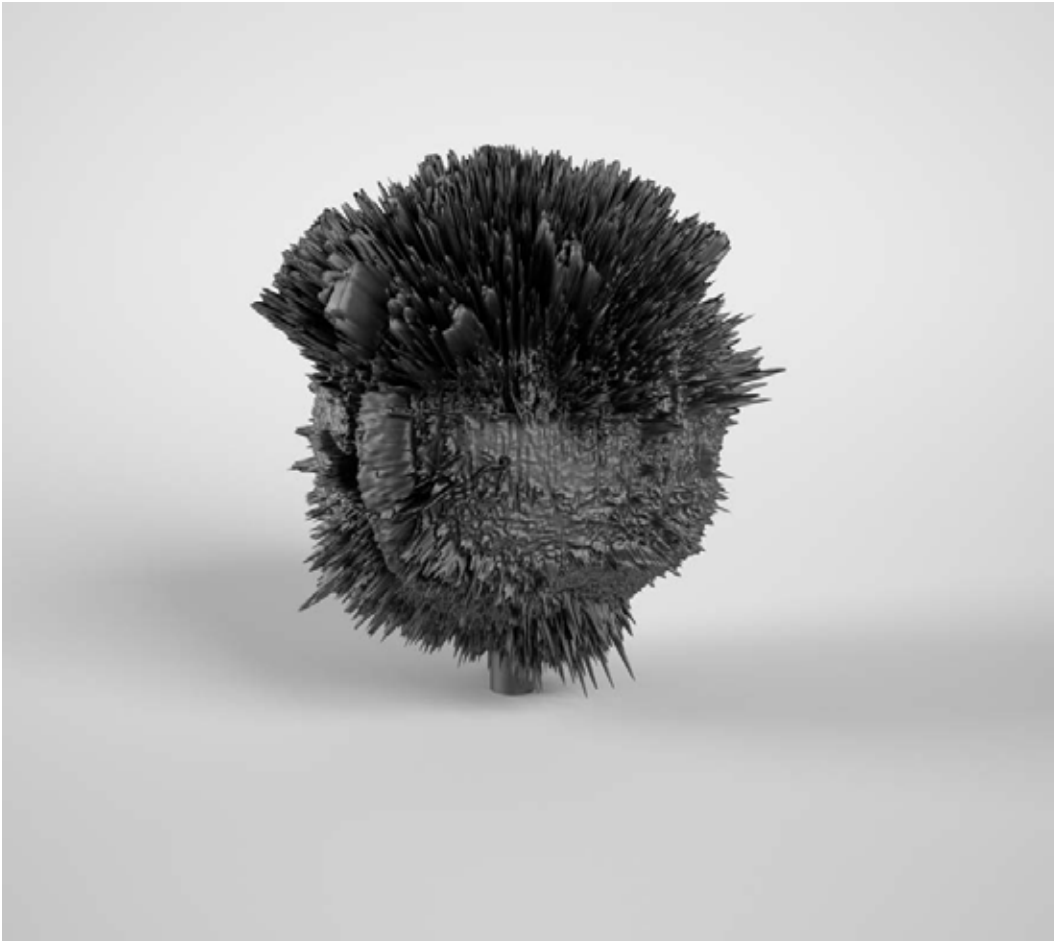(fig. 14) 360° x 180° photosphere of a train tunnel.

(fig. 15) Digital 3D-render of train tunnel.

(fig. 16) 360° x 180° photosphere of a roundabout sculpture.

(fig. 17) Digital 3D-render of roundabout sculpture.

(fig. 18) Digital 3D-render of a forest.

(fig. 19) 3D-print in plastic of a forest.

(fig. 20) Digital 3D-render of a road with tree.

(fig. 21) 3D-print in titanium of a road with tree.

(fig. 22) 50°58'18.9" N x 5°26'57.1" E

(fig. 24) 50°57'11" N x 5°27'05" E

(fig. 23) 50°56'46.3" N x 5°26'32.8" E

(fig. 25) 51°00'15.4" N x 5°24'01.3" E

(fig. 26) Digital 3D-render of a photo pavilion, reflecting the surroundings in its shell.

(fig. 27) Installation view of Double Sun at Sofie Van De Velde Gallery, 2017.

(fig. 28) Digital 3D-render of Tarpaper Shack, installed at Museum Dhondt-Dhaenens.

(fig. 29) Installation view of Hololool and Sequence #3 (Wedding Party) at Sofie Van De Velde Gallery, 2017.

(fig. 30) Installation view of Eclipse at Woning Van Wassenhove, 2015.

(fig. 31) Eclipse (detail).