

Photo

Im- pulse goes stereo



Gago Coutinho. (1912-1914) Pirâmide de capim. IICT/ U.Lisboa

Photo Impulse presents

Seminar # 2

Thu, Feb. 20

**NOVA University, Colégio Almada Negreiro,
room306 PROJECT MEMBERS ONLY**
10:00–16:30 Workshop: Preparing historical
stereos for digital 3D viewing

LUSÓFONA University, Auditorium José Araújo
PRE-CONFERENCE | GENERAL PUBLIC
17:30 Rachel Bullough Ainscough: "Clifford: A
Pioneer Photographer in Spain" **EN**

Friday, Feb. 21

**NOVA University, Colégio Almada Negreiro,
room219 CONFERENCE | GENERAL PUBLIC**
10:30 Denis Pellerin: "Collecting Stereoviews:
Highlights from Dr. Brian May's Collection" **EN**
11:30 Coffee Break
11:45 Nuno Borges de Araújo: "19th century Angola
in the stereoscopic images of photographers
Moraes and Silveira" **PT**
13:00 Lunch
14:30–17:30 Workshop: Make your own
smartphone stereoviews with Denis Pellerin and
Rebecca Sharpe **EN**

2020

Feb. 20, 21

U. Nova

Campus

de

Campolide

sign-up for workshop:
photoimpulse@fcsh.unl.pt
+ info www.photoimpulse.fcsh.unl.pt





Gago Coutinho. (1912-1914) Pirâmide de capim. IICT/ U.Lisboa

Presentation

Photo Impulse aims to study photography's materiality and the different technologies around which visual cultures evolve. Drawing on previous studies on stereoscopy in Portugal, our research group will present some aspects of stereo visual culture.

Although very rare in the geographical collections of the former Instituto de Investigação Científica Tropical, some stereoviews do exist and a stereo camera used in several expeditions was preserved, dating back to the beginning of the 20th century. This is the case for the expeditions of Border Delimitation of South Zambeze (Mozambique, 1904-1906), the Geodesic Survey of East Africa (Mozambique, 1907-1910) and the Border Delimitation Expedition to South East Angola (1912-1914), all conducted by Carlos Gago Coutinho (1869-1959) of the Portuguese

Navy. There is also a set of stereoviews of an Angola-Congo Border Delimitation Expedition conducted by another military of the Portuguese navy, César Moura Brás (1881-1954) at Centro Português de Fotografia. These collections will help to better understand the role of this 3D technology in those contexts.

On the first day will take place a workshop targeted at the project research team concerning the visualization of these collections in 3D with the help of digital technologies.

Open to the general public, a pre-conference by Rachel Bullough Ainscough will end the first day at Lusófona University, sponsored by the Early Visual Media Lab. She will address the work of Charles Clifford, a British photographer in 19th century Spain.

On the second day, the morning session includes two presentations. Denis Pellerin will present Brian May's extensive collection of stereoviews. Nuno Borges de Araújo's talk will address the practice of stereoscopic photography by Abílio Cunha Moraes and sons and José Silveira, among the most active 19th century Portuguese photographers in Angola.

The afternoon will be dedicated to a workshop with Denis Pellerin and Rebecca Sharpe on how to use a smartphone for stereo photography.

To sign-up for the workshop, please send an email: photoimpulse@fcsh.unl.pt

Program

Thu, Feb. 20

**NOVA University, Campolide Campus,
Colégio Almada Negreiro, room306**

PROJECT MEMBERS ONLY

10:00–16:30 Workshop: Preparing
historical stereos for digital 3D viewing

13:00–14:00 Lunch

**LUSOFONA University,
Auditorium José Araújo,
Victor de Sá Library**

PRE-CONFERENCE | GENERAL PUBLIC

17:30 Rachel Bullough Ainscough:
"Clifford: A Pioneer Photographer in
Spain" **EN**

Friday, Feb. 21

**NOVA University, Colégio Almada
Negreiro, room219**

CONFERENCE | GENERAL PUBLIC

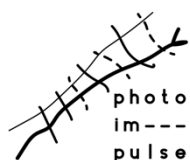
10:30 Denis Pellerin: "Collecting
Stereoviews: Highlights from Dr. Brian
May's Collection" **EN**

11:30 Coffee Break

11:45 Nuno Borges de Araújo: "19th
century Angola in the stereoscopic
images of photographers Moraes and
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13:00 Lunch

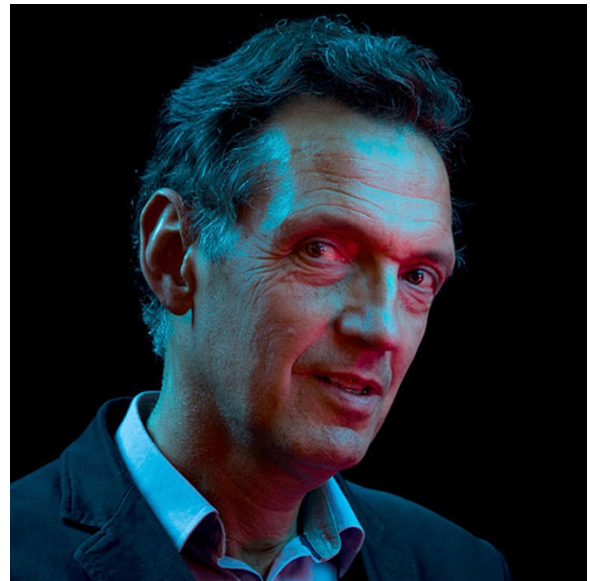
14:30–17:30 Workshop: Make your own
smartphone stereoviews **EN**



Abstracts

Collecting stereoviews: highlights from Dr. Brian May's collection

There are as many different ways of collecting stereoviews as there are collectors. Some want to specialise in a process (daguerreotype, ambrotype, collodion on glass, etc.); other prefer collecting photos of a particular town, area or country; a third category will concentrate on certain subject matters (ships, trains, occupations, nudes); a few will only buy photographs signed by "big names" while a lot can only afford amateur views or images by unknown stereoscopists they just happen to like. Although Dr. May's collection focuses mainly on French and British Victorian photographs from the 19th century, you can find a little of everything in it and, as you go through the cards the whole history of stereo photography gradually unfolds, from the first stereo daguerreotypes of the Great Exhibition in 1851 to images taken with a stereo Realist camera over a hundred years later. Photo historian Denis Pellerin will take you on a journey through that history with images from this extensive collection of over 150.000 stereoscopic items.



Denis Pellerin

The London Stereoscopic Company

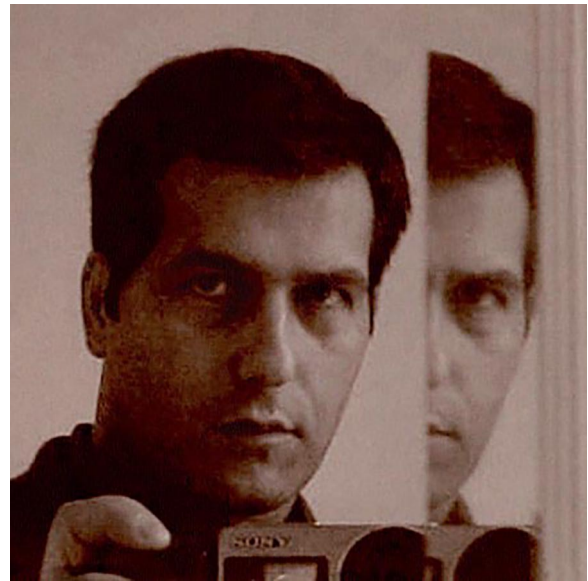
Denis Pellerin is a photo-historian with a passion for stereo photography. He has been researching and learning about the history of stereo photography for over 30 years and has written several articles and books on the subject, both in French and in English. Denis had the good fortune to meet and work with Dr. Brian May before being hired by the latter as the curator of his extensive photographic collection.

Brian May and Denis Pellerin have now co-authored three books together (*Diableries: Stereoscopic Adventures in Hell*, 2013, *The Poor Man's Picture Gallery*, 2014, *Crinoline: Fashion's Most Magnificent Disaster*, 2016) and are currently working on a couple more publications while being also deeply involved in the various activities of The London Stereoscopic Company, re-created by Brian May in 2008.

Since September 2015 Pellerin has been the director of the said company whose original motto, "No home without a stereoscope", is more than ever valid.

19th century Angola in the stereoscopic images of photographers Moraes and Silveira

Stereoscopic photography in Angola is documented in the practice of two professional photographic studios, between the late 1860's and the 1890's. Interestingly its practitioners were two people who went from Portugal to Angola for the same reason: the condemnation of deportation for counterfeiting currency. The first is Abílio da Cunha Moraes, a machinist and watchmaker, resident in Coimbra, succeeded by his sons after his death, and the second is José Nunes da Silveira, photographer, then resident in Lisbon. If Silveira had already made and edited stereoscopic photographs of Lisbon and Sintra, as well as stereoscopic portraits in his studio, Cunha Moraes began his photographic practice in Luanda. In addition to studio photography, Moraes began making a series of stereoscopic photographs of the coastal region of Angola, which he released on the Portuguese continent, where images of this colony were virtually unknown. The stereoscopic work of Abílio da Cunha Moraes and probably of his eldest son Augusto César (ca. 1869-1874) was continued by his younger sons (ca. 1877-1890s). José Nunes da Silveira made his stereoscopic photographs in Angola between ca. 1869 and 1878. To date we are unaware of the existence of other practitioners of stereoscopic photography in Angola in the 19th century.



Nuno Borges de Araújo

Universidade do Minho

Born in Braga in 1959. As a self-taught photographer, he began his learning and practice in 1977. In 1976-1978 he worked full time in archaeological excavations. Graduated in Architecture at F.A.U.P. (Porto), having worked in several studios. He resumed his photographic activity in 1994. From this year on, he has worked in architectural photography, his images having been published in several national and foreign magazines. He has also shown and published his personal photographic work. From 1995 to 2013 he participated in several courses in the areas of photography history, old photographic processes and conservation and restoration of photographic images. At the same time, he has been conducting research on Portuguese Photography History, concentrating on the period between 1839 to 1910, having produced literature on the subject. He is finishing his PhD in Communication Sciences at University of Minho, with the theme 'Photography and Visual Culture in Braga, 1853-1910'.

Workshop: Make Your Own Smartphone Stereoviews

You don't need expensive cameras or software to make your own stereoscopic 3-D images. It's relatively easy and there's currently a real buzz on social media with people making their own stereoviews with smartphones and sharing them.

To sign-up for the workshop, please send an email: [**photoimpulse@fcs.unl.pt**](mailto:photoimpulse@fcs.unl.pt)



Rebecca Sharpe

The London Stereoscopic Company

Rebecca Sharpe has a scientific background and began her career in health care before being hired to be the assistant curator of Dr. Brian May's collection where her passion for stereoscopy proves a valuable asset. She has been working for the London Stereoscopic Company for over two years and is currently sorting, scanning and cataloguing the 150,000 stereoscopic images of the archive as well as carrying out research of her own on Victorian stereo photographers. Rebecca has been making photographs for a long time and, although she takes most of her stereos with a smartphone, she also enjoys giving a second life to film stereoscopic cameras. She has been holding workshops on how to use a smartphone for stereo-photography in various institutions and has recently started a blog about stereoscopy.

<https://stereoscopy.blog/>

Clifford: a pioneer photographer in Spain

A mysterious and colourful figure, the British photographer Charles Clifford (1819-1863) is universally recognised as one of the greatest photographers in Spain in the 19th century. From his curious arrival in Madrid in 1850 to his untimely death in 1863, Clifford worked tirelessly to portray a country and its people to the best of his ability. Never afraid to stretch the boundaries of the new photographic medium in order to satisfy his own creative needs, he fulfilled the desire of his clients in Spain to have a visual record of their times and that of his clients abroad; to see as much of the country (known and unknown) as possible, at a time when mass tourism was still a thing of the future and Spain continued to enjoy the romantic image of a country off the beaten track, somewhere between the Pyrenees and Africa.

At the forefront of new photographic processes and techniques acquired during his frequent trips to London and Paris, Clifford used his studio in Madrid to teach photography to all those interested, a task he continued during his trips around Spain. His clients included the aristocracy, the government and the Royal Houses of Spain and Great Britain which both have substantial collections of his work. Embracing all the photographic genres from portraiture to civil works, Clifford's unique image of Spain reconciles in perfect harmony the ancient past of the country with the modernization and progress of the 1850's.

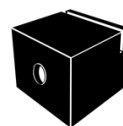


Rachel Bullough Ainscough

Universidad San Pablo CEU, Madrid

Rachel Bullough Ainscough is a teacher of specialised English for the degrees in communication and humanities at San Pablo CEU University in Madrid. She has a bachelor degree in Hispanic Studies from Hull University, England and a PhD in History of Art, (photography) from the Universidad Complutense, Madrid. In her spare time, she likes walking in the countryside with her headphones on listening to music, reading English and American detective and mystery novels and watching TV series on Netflix.

PRE-CONFERENCE by



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