



Article: Faking It in Analog Terms (Abstract)

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Abstract: Faking It in Analog Terms

Nora W. Kennedy

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Joint Meeting in Wellington, New Zealand.*

We have surely and definitively left the analog age and are fully engrossed in the digital era of imaging. No more does one wait with anticipation to pick up those holiday snapshots from the photo finisher on the corner, uncertain whether the classic shots under difficult lighting conditions came out or not. The transition has been more rapid and complete than expected by some, the era of analog photography not even a memory for many now in their formative years. Terms are forgotten, concepts lost, meanings altered. In preparing a technical glossary for the exhibition catalog for *Faking It: Manipulated Photography Before PhotoShop*, interesting discussions led to the selection of terms from the analog era essential for the general public to understand photography from the past. Words like “darkroom” and “negative” are quaint and all but meaningless in today’s world. Others have been adopted by image editing software such as Photoshop, introduced by Adobe in 1990. What is “combination printing” and how does it differ from “multiple exposure”? What are “composite prints” and how do “composite portraits” set themselves apart? This talk will review past terminology and explore some now forgotten techniques and materials used during the first 150 years of photography to create and manipulate images. All will be illustrated with photographs and details of photographs from the *Faking It* exhibition, opening at The Metropolitan Museum of Art in October 2013.



Fig. 1. Image above: Detail from the photomontage by George Washington Wilson: **Aberdeen Portraits No. 1**, 1857. Albumen silver print from glass negative. The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel, 2011. 2011.424 The Metropolitan Museum of Art.

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