

Media involves the varying methods of experience of an audience. This can range from paintings to music to the virtual world. The term new means bringing a innovative form of media to its audience. New media allows the provides the world with a new experience. A new media artist takes a common medium, revitalizes it and presents it as something new. The artist is creative, innovative and challenging. They push the boundaries, both technologically and to what is socially acceptable. What is considered new media is always evolving because as the world changes, so also does media(10) . Photography is not a new concept in the world; it has been around since the early 1800s and was one of the earliest forms of media. Since its beginning, photography has advanced from a rigid and structured style to a fluid medium filled with expression as we see today. With the help of Louis Daguerre, Eadweard Muybridge, Margaret Bourke- White, Richard Prince, andCindy Sherman, photography evolved and broke new grounds.

Photography witnessed its first groundbreaking event in 1839, with Louis Daguerre. Louis Daguerre was a French artist and chemist. Daguerre partnered with Niepce (a French inventor to create a new imaging process. After the death of Niepce, Daguerre continued the work and reinvented the process required to take a picture. Expanding on Niepce's concept, Daguerre created a way to process images in minutes, rather than hours. He called his new process Daguerreotypes. A Daguerreotype is a positive image on a metal plate with a silvered surface which could portray very fine detail(2). Before the development of the Daguerreotype, subjects had to remain still for long periods of time while their portraits were being taken. The Daguerreotype only took a few minutes to take a portrait; resulting in this becoming a popular mode of portraits.

Within a few years of its release, everyone wanted to have their portrait taken. The Daguerreotype led to a cultural innovation; it led to the commodification of art. The audience had the power to buy their art, and the artist now created art for profit. New materials and new chemicals were used to make the Daguerreotype; and from this creation evolved the development of the latent image. A latent image is invisible when exposed to light; when the film is developed, the exposed areas darken (forming the image)(9). This new process changed how images were developed. The Daguerreotype could be considered the Polaroid camera of that time; it could create a single image within minutes, but the image could not be reproduced(10). This invention is a milestone in the timeline of photography. Daguerre revolutionized the technological aspect of photography. He developed a new process of making images; a process that is still mirrored in today's photography. The Daguerreotype was a major cultural innovation because it allowed cameras to be available to the mass audiences. With this advancement, anyone could become a photographer; anyone could produce art.

Eadweard Muybridge defined movement in photographs. He was an English photographer who gained recognition in 1878 with the production of "The Horse in Motion". This series of images was the first of its kind. Muybridge was curious to see if all of a horse's legs were ever off the ground at the same instant. In order to capture the entire motion of a horse, Muybridge set up multiple cameras, synchronizing them to take a picture at a different time while the horse was galloping. He used a device to trip the shutter strings that were stretched across the track where the horse galloped. These strings were attached to the shutter. By pulling the strings at different times, he was able to freeze the full motion of the horse galloping with photographs(5). He developed a

zoopraxiscope, (a device to project motion pictures) to show his images. The idea of using more than one camera to capture the same subject (as it moves) had never been done before. Muybridge went outside the box of traditional photography, which was usually still and very composed. He froze movement on film. His work brought the possibility of viewing movement that the human eye would not normally be able to perceive(20). His captured motion images were revolutionary to photography and film. He laid the groundwork for film as we know it today. His idea of photographing rapid action was a landmark in the history of photography. Muybridge used new shutter speeds, capturing objects in a way that had not been photographed before. He also used this process to create other works, such as depicting a woman walking down stairs, and a bison cantering. His experimental work captured motion in a still life form. Soon, artists such as Ottomar Anschütz, Etienne-Jules Marey and Thomas Eakins began to mimic this idea of capturing motion with many photographs(20). His new form of capturing motion was becoming well known, and well copied. This proves that a new concept in media can be outdated very quickly.

Margaret Bourke-White first gained recognition in 1929 as an industrial photographer(18). Two years later, she began working for Fortune Magazine, as a photojournalist. Bourke-White can easily be described as a, "Fore runner in the newly emerging field of photojournalism" ("Women in History"). She was a photojournalist and could isolate her emotions from her stories. She would present the facts; objectively, not subjectively(18). Her goal was to objectively present the actual reality as it was in different situations. Bourke-White, after becoming well known for her work, travelled all over the world to cover issues in different countries. During the Second World War, she

was alongside the U.S army, serving as a war correspondent for both Life Magazine and U.S Air Force. After the war, her focus shifted to world wide racial inequality. Bourke- White's work gained world wide recognition multiple times. In 1937, one of her most famous pieces was published in Life Magazine. She travelled to the flood ravaged area of Louisville, Kentucky. There, she photographed black victims of the flood standing in a breadline, beneath a billboard of a smiling white family in a car. The caption on the billboard indicated that this was the ideal American lifestyle. She dug beneath the propaganda and false realities that countries presented and found the truth in situations; and would portray this in her images. Bourke- White was a pioneer in the field of photojournalism. Her determination presented the whole truth and changed the way we view photography today. With her contribution to the development of photojournalism, she made the viewer aware that there are always two realities to every situation; the ideal (most portrayed) reality, and the true reality.

Richard Prince is an American painter and photographer who began his career in 1975 by making collages from different advertisements and magazine covers. The collages gave him inspiration to photograph advertisements and reinterpret them. His groundbreaking art was a series of photographs, titled "Untitled (Cowboy)" which were produced between 1980- 1992. These images were a reproduction of the Marlboro Man. He recreated the stereotypical American male by collecting different components from several Marlboro cigarette ads, enlarging them and altering them. There by, creating personal style. His innovative technique for producing art involved stylizing existing images. He also created a series of paintings, titled "Nurses". Prince scanned

images from magazine covers, and printed them and transferred the images to a canvas. Once the image was on the canvas, he would paint over it, making it unique (19). Prince's skill as a photographer or as an artist was extremely limited, something he would easily admit(19). He allowed his creativity to overcome this obstacle and was still able to create a new type of photograph. His unique pieces of art were simply reproductions of something that had been already produced, with his own interpretation included. This innovative way of producing art added an extremely creative aspect to his work. Prince, in every way can be considered an appropriation artist. He used images from other artists or magazines to help form new images of his own. No one had thought to use components of someone else's work to create a new piece. This work deviated from the normal portrayal of art. Richard Prince broke barriers as far as the definition of art. Art was something that was created; he made art something that was re-created.

The concept of a self portrait was forever altered in 1977. Cindy Sherman is an American photographer, who became well known for producing images of herself. However, they could not be considered self- portraits since they did not portray her identity whatsoever(4). Her main goal of her photography was to bring issues, especially those regarding femininity to the surface of the modern world. Her work analyzes these issues while she uses herself as the means to do so. In every 'self- portrait' she would transform herself into a character. Her characters were dependent on the social issue that she was addressing. While self portraits were traditionally about the artist's ability to convey their identity and soul in the photograph for all the viewer's to see, Sherman did the exact opposite(4). In every photo, she became so engrossed with the character she

was playing that she never allowed her true identity to be seen. She created a new form of portrait photography, becoming known as Conceptual Portrait Photography(17). Sherman transformed still life photography; turning it into performance art(17). With her outrageous photographs, she explored, and challenged the pop- cultural idea of femininity. She challenged the stereotype of the female body, and “Invites the spectator to actively read the image... implicate questions of subjectivity and identity” (Wells 283). She challenges the audience to interpret her work while being aware of the social issues she is describing. Between 1985- 1989, she produced images that were considered extremely grotesque, and much more disturbing than her earlier work. She would dress to look deformed, place herself in strange settings with unusual lighting effects. Sherman created new media within her own work by expanding on her original style. She introduced a new way to do self portraits; Sherman made her art objective, rather than subjective.

The term new media is one that is hard to define, as it is always changing. Technology and cultural standards are always evolving; for this reason, it is hard for something to be new media. It will take only a few years (if that) for something new and more innovative to be developed and out date the previous new media. Artists are always looking to expand perceptions of art by breaking existing barriers in society. In the 20th century, technological and social advances became common. Photography reflects these changes. Photographers have, and always will continue to push the boundaries of social acceptance in order to produce a new idea or concept. By the time a photographer’s work gains recognition, it is no longer innovative. In the short time

required for the concept to be recognized, a newer idea has already been developed. These artists all contributed to the advancement of photography in the 19th and 20th centuries. All though their innovative style was short lived, their work had a profound impact on the direction of this medium.

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