

Photomechanical Prints: History, Technology, Aesthetics, and Use

Symposium Schedule

Tuesday, October 31			Wednesday, November 1			Thursday, November 2		
10:00-10:30	Welcome and Opening Remarks		10:00-10:30	A Marvellous Echo: Photomechanical prints at the University of Melbourne	Jane Brown	10:00-10:30	Practical Hands: WHF Talbot's photographic engraving process through the eyes of the printer George Barclay	Francesca Strobino
10:30-11:00	The Presence and Absences of Photomechanical Prints	Dr. Geoffrey Belknap	10:30-10:50	Digital Koehler: Activating a landmark 1892 exhibition collection	Meghan Melvin / Annete Manick	10:30-11:00	Obscure Marvels: Early photogravures and their photo-historical fate	Kate Addleman-Frankel
11:00-11:30	Illustration, Race, and Photomechanical Imagery	Robyn Phillips-Pendleton	10:50-12:00	Collecting and the Market for Photomechanical Prints: A panel discussion	Mark Katzman, Patrick Montgomery, Serge Plantureux, Hans P. Kraus, Helena E. Wright	11:00-11:30	The Intermedial Print: Rotogravure, film, and the reshaping of the female face	Prof. Gerry Beegan
11:30-12:00	The Photomechanical Print as Facsimile in the Early 20th Century	Rebecca Capua				11:30-12:00	Photogravure: Backward into the future	Jon Goodman
12:00-1:00	LUNCH BREAK		12:00-1:00	LUNCH BREAK		12:00-1:00	LUNCH BREAK	
1:00-1:30	Johann Carl Enslin and the Nascent Photomechanical Print	Steffen Siegel	1:00-1:30	Never Fade Away: Ernest Edwards and the permanent photograph	Julie Mellby	1:00-1:30	Direct Gravure: A creative variant – materials, research, and art	Craig Zammiello
1:30-2:00	The Converted Daguerreotype: A proto-photomechanical printmaking process	Martin Jürgens	1:30-2:00	Characterization of Collotypes	Jennifer McGlinchey Sexton / Toshiaki Koseki	1:30-2:00	A Close Consideration of Five Works by Six Artists Wherein the Choice to Emphasize the Prosaic Aspects of Mechanical Processes Produces Poetic Artwork	Marlene MacCallum
2:00-2:30	Glass and the Pattern of Photomechanical Printing	Prof. Kelley Wilder	2:00-2:30	The "Jacomet Process": An artful combination of collotype and pochoir	Erika Mosier / Lee Ann Daffner	2:00-2:30	History, Methods, and Contemporary Examples of Photomechanical Screenprinting	Erik Hougen
2:30-3:00	COFFEE BREAK		2:30-3:00	COFFEE BREAK		2:30-3:00	COFFEE BREAK	
3:00-3:30	Girard and Disdéri: At the birth of the half-tone screen	Steven F. Joseph / David A. Hanson	3:00-3:30	The Woodburytype	Barret Oliver	3:00-3:30	Picturing the Book in Three Dimensions: William Griggs' embossed photo-chromolithographic illustrations of bookbindings	Lydia G. Aikenhead
3:30-4:00	Connecting the Dots: Understanding the photographic halftone	Benjamin Levy	3:30-4:00	Ansel Adams: A reproductive aesthetic for photography	Dr. Anne Hammond	3:30-4:00	Archive of Light: Psychedelia's Dancing Lithographs	Aleisha Barton
4:00-4:30	Printing Revolution in the Shape of a Picture Postcard: The Iranian postcard publisher, Abdul Rahim Kashani, and his impact on the constitutional revolution	Mira Xenia Schwerda	4:00-4:30	The Photograph, the Book, and the Bird-Lover: Producing, circulating, and viewing ornithological photography	Karla McManus	4:00-4:30	New Methods and Materials for Photomechanical Printing in the 21st Century	Dr. Carinna Parraman