Traverser le monde

L'Exposition universelle de 1867 et la photographie

This is an English translation of the main texts from the exhibition to help you during your visit. The credits for the images and audio clips featured in Stereo Spectacular are listed at the end of this document.

SEE AND REVISIT THE WORLD'S FAIR

A TURNING POINT IN PHOTOGRAPHY

A major event in 19th-century visual history, the 1867 World's Fair received unprecedented photographic coverage. Produced and distributed in large numbers, these images helped raise awareness of the event and preserve its memory.

Featured in display cases and on walls alike, photography permeated every space of the exhibition, revealing the diversity of its uses. From distant landscapes in Algeria, California, and China to images of celestial bodies and microorganisms, photography allowed visitors to traverse the world, to travel through the universe and carry it in one's pocket, and to make accessible that which escapes the eye.

Driven by the development of less expensive processes, photography became increasingly accessible.

Thousands of visitors took the opportunity to have their portraits taken, entry passes for exhibitors used photographic identification, allowing these individuals to skip the line, in what was one of the first large-scale uses of photography for individual identification, and a precursor to contemporary photo ID.

The exhibition also marks an important milestone in the recognition of photography as an independent art form. In contrast to traditional methods of reproduction, particularly engraving, photographers sought to highlight the uniqueness of their work. At the same time, the profession was organizing itself, with the emergence of trade unions, and new artistic, technical, industrial, and commercial challenges were taking shape, foreshadowing the transformations of the coming century.

Through portraits, official views, experimental works, the ghostly traces of crowds, and the countless reproductions of the exhibited objects, a new visual culture took shape. The 1867 World's Fair thus emerged as a laboratory of photographic modernity.

We invite you to discover photography's diversity through images that bear witness both to the event itself and to a new way of representing and exploring the world.



PANORAMA OF THE CONSTRUCTION OF THE 1867 WORLD'S FAIR PALACE AT THE CHAMP-DE-MARS IN PARIS, 1866

1866

Pierre Petit
Reproduction based on an albumen print—Exhibition print.

Pierre Petit took this panoramic view of the construction site in late summer 1866. It shows the skeleton of the Elliptical Palace, made of steel and glass, which was to house the centerpiece of the 1867 World's Fair.

This striking photographic composition is made up of several successive shots.

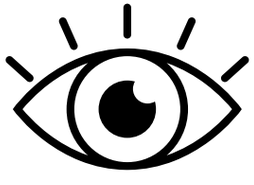
The photographer and his assistant appear three times in the frame, combining technical prowess with visual play—a way of signing the image and demonstrating the power of the new medium.

Bibliothèque nationale de France, EO-18-boîte FT 4

STEREOSCOPE FOR VIEWING POSITIVE IMAGES ON GLASS

CIRCA 1860–1880

Stereoscopy is the technique of creating the impression of depth from two flat images. Stereoscopic views consist of two photographic images of the same scene taken from two different angles. Each eye perceives the image intended for it, thereby enabling the viewer to perceive depth and see the scene in three dimensions. These views are either on paper, mounted on brightly coloured cardboard, or on glass as positives. They are viewed through a device called a stereoscope. This view shows the United States section, at the heart of the Elliptical Palace. In the foreground, you can see Steinway & Sons pianos. They were the first American company to win a gold medal at the Exhibition.



LOOK CLOSELY THROUGH THE LENSES AND YOU WILL GRADUALLY SEE THE 3D IMAGE EMERGE.



STEREOSCOPE

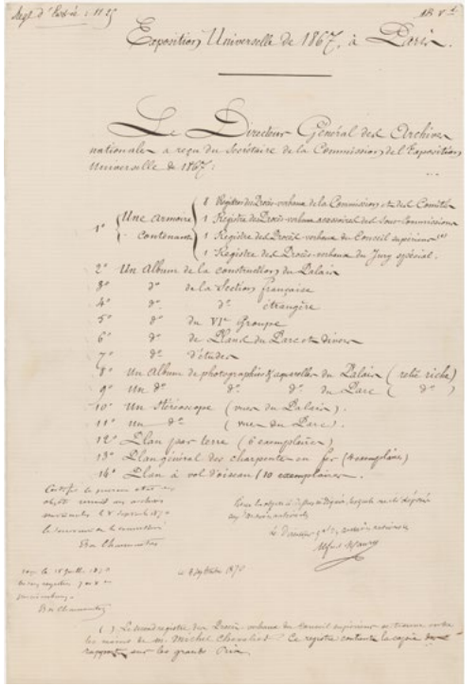
1867

Léon & Lévy

Poplar (frame), mahogany, mother-of-pearl and paper label

This stereoscope, entrusted to the National Archives in 1870 by the Exhibition Commission, along with the archives, contained 400 stereoscopic views on paper showing the palace at the 1867 World's Fair. A second stereoscope was dedicated to views of the park. These 800 3D views, a true "boxed set" of the exhibition, helped preserve the memory of the event and recreate its atmosphere. These stereoscopes were likely used for demonstrations at the World's Fair before joining the collections of the National Archives . The devices were exhibited and used again, starting in 1874, in a special room set up within the museum that opened in the same year as the Exhibition. These stereoscopes may have been supplied by the Léon & Lévy company, which patented and marketed numerous models. This particular model could be used by two people at the same time.

Bibliothèque nationale de France, Eo 14a FT4 t.1



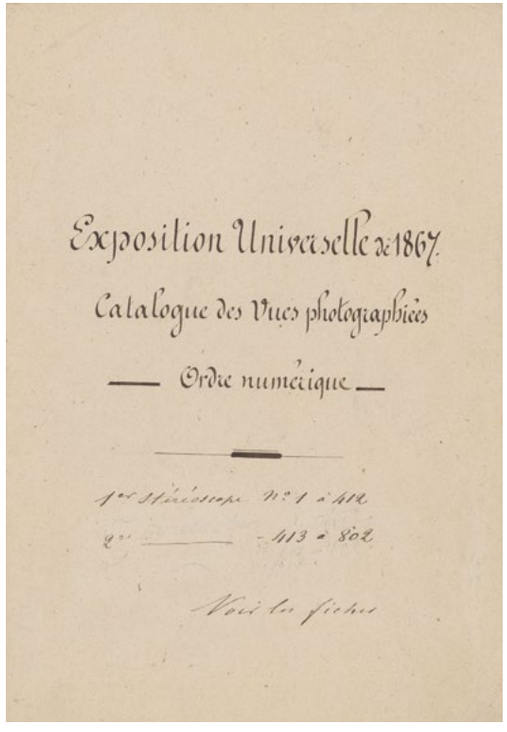
Inventory of the Deposit of a Portion of the Archives of the 1867 World's Fair

September 8, 1870

It was an extraordinary development when, as early as 1870, the vast archival holdings of the 1867 World's Fair were transferred to the National Archives. The Fair became part of the historical record barely three years after it took place. On September 8, 1870, amid the political turmoil in Paris, just a few days after the deposition of Emperor Napoleon III, and once the proclamation of the French Republic had been proclaimed, the Imperial Commission chose to deposit its most precious documents at the National Archives for safekeeping.

The collection includes registers, albums, two stereoscopes, maps, and photographs, including the *Albums du Parc*. For the first time, the documentation and archiving of the Exposition were carried out using visual media.

This inventory list was drawn up by the secretaries of the Imperial Commission, Alexandre Béguyer de Chancourtois and Édouard Cumenge, and the Director General of the National Archives, Alfred Maury.



CATALOG OF STEREOSCOPIC VIEWS FROM THE 1867 WORLD'S FAIR

1870–1900

Léon & Lévy

Photographers Moyse Léon and Isaac, known as Georges Lévy, produced nearly a thousand stereoscopic images (3D views) documenting every aspect of the Exposition. Employed until 1864 by Ferrier & Soulier, a pioneering firm in stereography, they founded their own company, Léon & Lévy, which offered architectural and landscape photographs from around the world for the budding tourism industry.

Pierre Petit, who held a monopoly on photography at the World's Fair, subcontracted the production of stereoscopic images to the pair and marketed the images through a catalog published in 1868. This list was compiled by archivists when the collection arrived at the National Archives.

The archivists were eager to complete this series as early as October 11, 1876, by requesting the missing photographs directly from the Léon & Lévy photography company.

Archives nationales, ABV/D/6/a

ARCHIVE THE 1867 WORLD'S FAIR

The history of the National Archives is closely linked to that of the 1867 World's Fair, since the main storage facilities and the National Archives Museum were inaugurated during the event. Beginning in 1870, the archives of the Imperial Commission—comprising more than 300 boxes of documents, 2,000 photographs and drawings, and 150 publications—were entrusted to the National Archives.

These exceptional works were displayed to the public beginning in 1874 in a dedicated gallery, preserving the memory of the Exposition in a condensed form, in which photography and drawing took center stage.

Among these remarkable works is a large bird's-eye view of the Exhibition Park, painted in watercolor and commissioned in 1869, which offers an image of the site that is both precise and idealized. It depicts in detail the Palace, the pavilions, the gazebos, and the lighthouses, presenting a vivid and lively scene filled with visitors and horse-drawn carriages. After being exhibited at the 1872 Salon, the image was reproduced as a lithograph. Added to these are the monumental Albums du Parc, produced by Adolphe Alphand, chief engineer of the Department of Public Works and director and principal architect of the World's Fair Exhibition Park. Bound in green leather, adorned with the imperial coat of arms, and measuring nearly one meter in height, these albums bring together photographs by Pierre Petit and drawings by François Roux, constituting a true memorial to the Exposition.

PIERRE PETIT'S PHOTOGRAPHIC MONOPOLY



LONGITUDINAL SECTION OF THE SMALL STONE PHOTOGRAPH PAVILION

OCTOBER 1867
François Roux
Watercolor
Archives nationales, Albums du Parc, F/12/11872/1

The Imperial Commission organising the World's Fair had established a monopoly on photography. A single photographer had the exclusive right and privilege to take photographs and sell his work within the exhibition grounds, as well as to take the portraits required to issue season tickets and access passes for visitors and trade professionals.

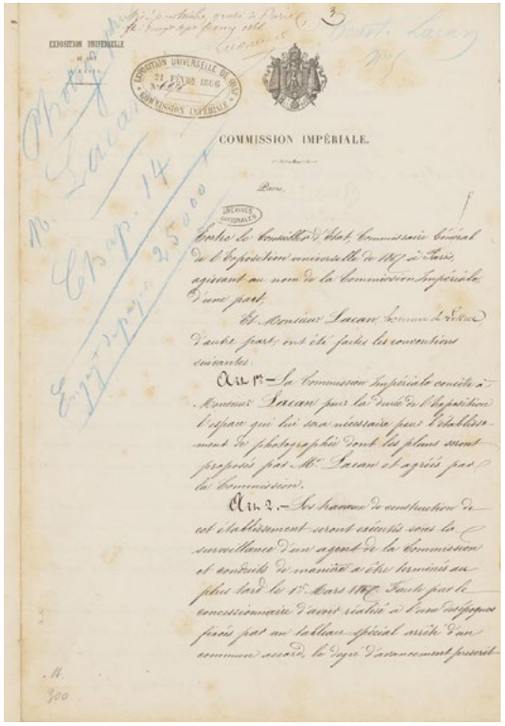
With the proliferation of photography and fierce competition between studios (more than 350 were operating in Paris between 1866 and 1870), the Imperial Commission sought to regulate and, above all, tax, photography, just as it did with ice cream parlours, brasseries, restaurants, tobacconists, and more.

Of the six bids, the proposal by Pierre Petit, a 36-year-old portrait artist, was selected on 17 February 1866. This decision provoked fierce discontent within the profession, which demanded 'equal access to the field and sunlight for all', but the Commission remained uncompromising. A colourful character, Pierre Petit was a true entrepreneur , who wanted to be everywhere: he subcontracted the production of views of the Palace and the Park, set up a luxurious studio, and operated a mobile photographic carriage. Despite his best efforts, his business wasl not profitable.



PIERRE PETIT'S PHOTOGRAPHY PAVILION

1867
Pierre Petit
Reproduction after an albumen paper print
Archives nationales, Albums du Parc, F/12/11872/1


EXPOSITION UNIVERSELLE

COMMISSION IMPÉRIALE.

Agreement Establishing a Photography Monopoly Within the Exhibition Grounds

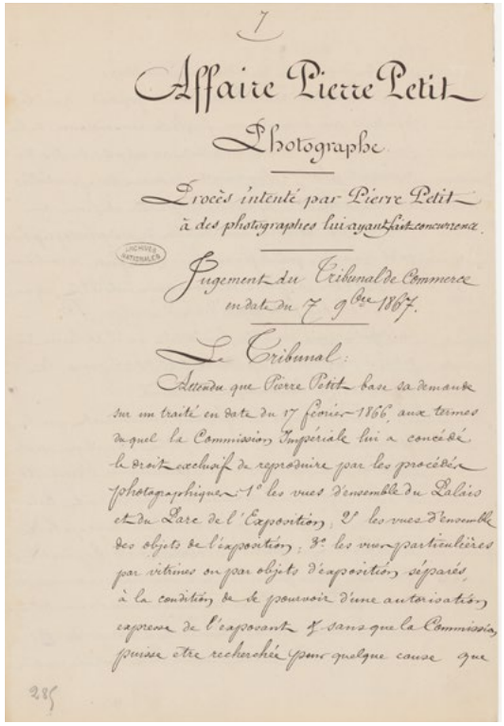
February 12, 1866

Concluded for the sum of 60,000 francs, this photography concession contract was signed by Frédéric Le Play, Commissioner General of the Imperial Commission for the Exposition, and exhibition photographer Pierre Petit, allowing the latter to photograph the construction site and then the event itself until its closing on November 3, 1867. To meet what he anticipated would be a considerable demand for photographs, he outsourced work and surrounded himself with experienced photographers to handle shoots in all photographic formats.

The pavilions, walkways, and most of the sections were thus photographed with a large-format view camera by Auguste-Rosalie Bisson and Charles-Louis Michelez. Their expertise was also put to use for the benefit of the exhibitors.

These high-quality prints were sold individually, but smaller formats designed for albums and collections—including business cards and album cards—were also available. The Léon & Lévy company produced more than 800 stereoscopic views on paper and 160 on glass.

Archives nationales, F/12/3815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Affaire Pierre Petit

Photographe

Procès intenté par Pierre Petit à des photographes lui ayant fait concurrence

Jugement du Tribunal de Commerce en date du 7 9bre 1867.

Le Tribunal:

Attendu que Pierre Petit base sa demande sur un traité en date du 17 février 1866, aux termes duquel la Commission Impériale lui a concédé le droit exclusif de reproduire par les procédés photographiques 1° les vues d'ensemble du Palais et du Parc de l'Exposition; 2° les vues d'ensemble des objets de l'exposition; 3° les vues particulières par vitrines ou par objets d'exposition séparés à la condition de se pourvoir d'une autorisation expresse de l'exposant et sans que la Commission puisse être recherchée pour quelque cause que

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CASE FILE ON THE DISPUTE BETWEEN PIERRE PETIT AND THE IMPERIAL COMMISSION FOR THE 1867 WORLD'S FAIR

1866–1869

According to his letter of complaint sent to the Commission on April 20, 1869, Pierre Petit's financial losses were staggering: he estimated them at 200,000 francs for the photography concession alone. The location of his pavilion was reportedly unfavorable for business, and competition was too fierce despite promises of exclusivity.

For his International Photography Workshop, a project carried out in partnership with Ernest Lacan, Pierre Petit also paid 25,000 francs without receiving any results.

Pierre Petit filed lawsuits—first against the Commission and then against two photographers. He lost on both counts, as the commercial court ruled that the grounds of the Exposition could not be subject to a ban on photography. The Imperial Commission would agree to pay him only meager compensation, which bore no relation to the considerable extent of his losses.

Archives nationales, F/12/3123

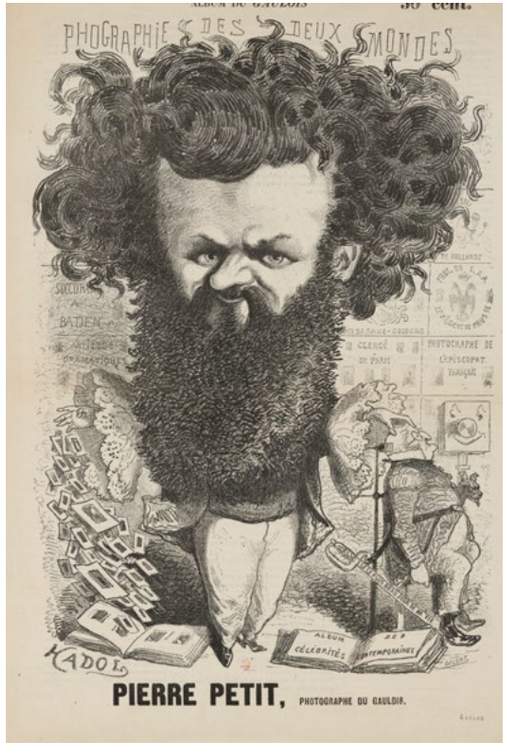
PLAN OF PIERRE PETIT'S WORKSHOP

1866

Drawing

The photography studio that Pierre Petit set up in the park was particularly luxurious. The facade was adorned with imperial flags and symbols, and the entrance was crowned by a huge sun—an allegory of photography—flanked by the photographer's name "Pierre Petit." There, he took portraits that bore the address of this prestigious studio on the back. Like the grand photography studios of the Second Empire, which reflect a taste for the spectacular, this photography pavilion was lavish: a large waiting and exhibition room, adorned with allegorical sculptures in the neoclassical style, a posing room—a true "stage"—and a restroom for the comfort of clients, as well as a huge glass-enclosed terrace for photographic sessions, a darkroom, and a large storage room for the photographs.

Archives nationales, F/12/3123



CARICATURE OF PIERRE PETIT

NOVEMBER 4, 1860

Paul Hadol

Lithograph, published in *Le Gaulois* [reproduction]

This caricature of Pierre Petit was published in the satirical newspaper Le Gaulois, where his friend Étienne Carjat—also a photographer—worked as a caricaturist beginning in 1858. Like Disdéri, Carjat, and Nadar, Pierre Petit embraced his eccentricity.

Nicknamed "Hairy Collodion", after a chemical component used in photography, he is frequently the subject of caricatures in the general satirical press.

The stakes are clear: reputation attracts clients, and visibility is a key driver of business. The portrayal of the photographer-artist thus involves particularly decisive strategies of influence and power, including being featured in satirical papers, aimed at gaining recognition and status within a profession that was then undergoing a major transformation toward entrepreneurship.

Bibliothèque nationale de France, EO-18(1)-FOL

FACES AND FIGURES

Although there were many visitors, they are scarcely visible, as photography was not yet capable of capturing people in motion. One can, however, sense their ghostly presence in the images, during fleeting moments of rest.

By this time, a thriving photographic portrait industry had taken root in Paris. Foreign delegations, families and groups of friends posed for the camera. Countless portraits produced in this way — depicting both anonymous individuals and prominent figures — now reside in various collections and archives.

Photographs of celebrities were also in great demand, including those of Japanese prince Akitake Tokugawa, the shogun's younger half-brother. He visited a Parisian studio, dressed in traditional attire, to have his portrait taken. He was one of many powerful figures who came to Paris for the Exhibition.

Photographic portraiture also played a part in the early days of anthropology and in the efforts to classify populations, concerns which emerged in the 19th century. Images of staff and visitors from different parts of the world are part of a vast repertoire of human figures and 'types' --- categories now regarded as historically specific and scientifically obsolete.

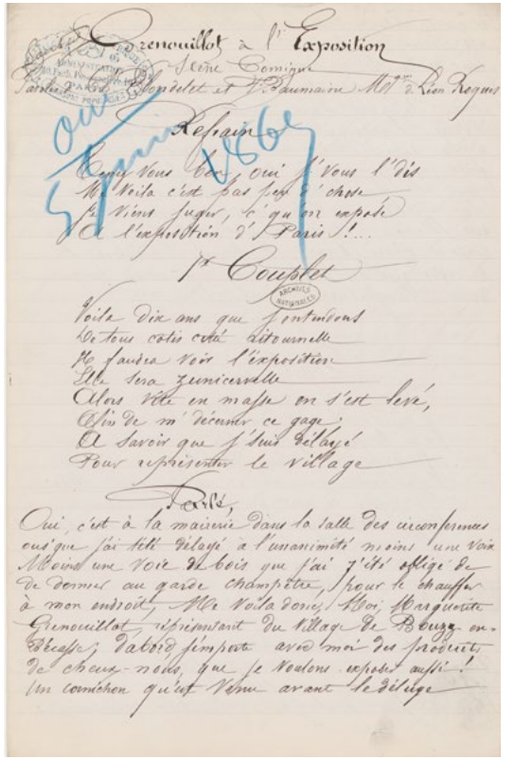
One of the first exhibitions of ethnographic photographs was presented to the public at the heart of the Exposition.

Finally, the World's Fair introduced the use of images for identification purposes. To gain quicker entry, exhibitors and visitors could purchase an admission ticket bearing a photograph of their face. Caricaturists and satirical songwriters mocked this innovation, which was destined to have a long future in the surveillance of individuals.



Group 4 (clothing, fabrics, and other personal items), with «phantom» visitors seated in the gallery

1867
Pierre Petit
Reproduction after an albumen paper print
Archives nationales, CP/F/12/11875, pl. 47


Grenouillot à l'Exposition
Scène Comique
Paroles de Blondelet et F. Baumaine Mus. de Lion Roquet
Refrain
Oui vous bon, oui j'vous l'dis
Me voila c'est pas peu d'chose
Je viens juger, ce qu'on expose
A l'exposition d'Paris !...
1er Couplet
Voila dix ans que j'entendons
De tous cotés cité ritournelle
Il faudra voir l'exposition
Elle sera zunicervelle
Alors vite en masse on s'est levé,
Afin de m'décerner ce gage
A savoir que j'suis délayé
Pour représenter le village
Parlé,
Oui, c'est à la mairie dans la salle des circonférences
ous que j'ai été délayé à l'unanimité moins une voix
Moins une voix de bois que j'ai j'été obligé de
de donner au garde champêtre, pour le chauffer
à mon endroit, Me voila donc, Moi, Marguerite
Grenouillot, représentant du village de Bourg-en-
Décasse; d'abord j'emporte avec moi des produits
de chez-nous, que je voulons exposer aussi!
Un cornichon qu'est venu avant le déluge

Lyrics of the Song "Grenouillot at the Exposition"

1867

Félix Baumaine and Charles Blondelet

In September 1867, the Darré family visited the World's Fair with a weekly pass accompanied by photographic portraits taken in a professional studio. These passes went beyond their simple function as admission tickets to become true mementos. Their format, embossing, and signature foreshadow future identification cards.

The system implemented at the Exposition was unprecedented: for exhibitors, each portrait was duplicated and archived in albums used to verify identity at the entrance. This innovation drew mocking reactions, as in the song "Grenouillot à l'Exposition," in which a provincial character invents the term "fichetographie," combining "photography" and "fichage" (file registration). Behind the humor, the song reveals contemporary questions about the administrative uses of photography.

Archives nationales, F/18/1555

SUCHARD CHOCOLATE PAVILION COVERED PROMENADE AND SWISS RESTAURANT

1867

Pierre Petit (concession)

Albumin-printed photograph mounted in an album

Culinary experiences were part of the journey offered by the organizers.

The outdoor gallery of the Elliptical Palace offered a selection of international restaurants, and several pavilions in the park sold a variety of food items. This was an opportunity for many manufacturers to develop what might be called a brand image. This photograph of the Suchard pavilion is filled with customers posing for the photographer, standing still to avoid blurring.

Archives nationales, F/12/3238

CAPTAIN IN THE EGYPTIAN BATTALION OF THE EXPEDITIONARY CORPS TO MEXICO

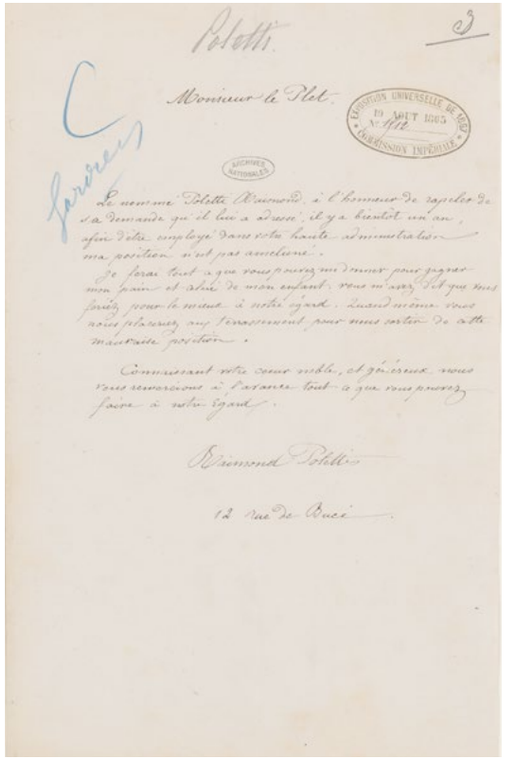
1867

Edmond Choisy

Facsimile, exhibition print

Abd al-Rahmān Mūsā was one of the survivors in a group of Sudanese soldiers sent to Mexico in 1863 to support Maximilian's Second Mexican Empire. He had his photograph taken in May 1867 at the Saint-Edme studio across from the World's Fair.

© Paris - Musée de l'Armée, Dist. GrandPalaisRmn / Anne-Sylvaine Marre-Noël



Application letter from Raymond Poletti for a position as an office assistant or custodian

February 28, 1865

Custodian's workbook from the 1855 World's Fair

In 1867, photographic processes allowed for large-scale production, but were not sensitive enough to capture movement. Albumin or collodion glass negatives limited the range of possible subjects. Thus, the walkways— though teeming with crowds of visitors— often appear deserted in the photographs, or populated only by ghostly figures. Supervisors and guards, who were often more stationary, were more readily visible. The archives contain extensive information about these important figures including Raymond Poletti, who had also served as a guard during the 1855 World's Fair, and whose service record and application letter attest to his good work.

Archives nationales, F/12/2925

GROUP PORTRAIT "SOUVENIR OF THE 1867 PARIS EXPOSITION"

1867

Louis Joseph Semah

Business card, printed on albumen paper

The 1867 World's Fair spurred new uses for the photographic portrait. Transylvanian violinist Joseph Kozak, Lìng Yà Cai from China, and Sumi from Japan were photographed from the front and in profile by Jacques-Philippe Potteau to enrich the anthropological collections of the Natural History Museum. These standardized portraits, intended to measure, compare, and classify populations, contributed to the rise of a scientific discourse centered on the concept of race—understood today as an ideological classification that is historically situated and has no biological basis. The Exposition also attracted visitors from all over the world, such as the tea vendors in the Chinese Garden or a Sudanese soldier who had returned from Mexico; their portraits bear witness to the bustling activity of the Parisian studios in the vicinity of the Exposition.

Collection Jean-Luc Pontvieux

TO EXHIBIT PHOTOGRAPHY



Exhibition of French Photography, French Section, published in L'Exposition universelle de 1867 illustrée,

April 1 – November 3, 1867.
Desroches-Valnay (drawing), E. Deschamps (engraving).
Reproduction of an engraving after a photograph.
Archives nationales, Bibliothèque historique, 4° RES 356.

To exhibit photography in 1867, some thirty years after its invention, was to seek to legitimize a new form of representing the world. Under the auspices of a jury comprising pioneers and leaders in photography such as Benjamin Delessert and Olympe Aguado, generations of photographers came together to show their work, from inventors (including Hippolyte Bayard, Abel Nièpce de Saint-Victor...) to young entrepreneurs in the field (such as the Bisson brothers, Étienne Carjat, and Pierre Petit...).

Frames, albums and 3D viewing devices filled the space from floor to ceiling. The professional stakes, linked to the market's growth, were high, and there were heated about between recognising the artistic value of photography understanding, its economic and commercial potential, and celebrating a more personal or amateur approach.

These images capture the most surprising displays – taxidermied animals, mannequins and even trophies – exhibited at the awards ceremony on 1 July 1867.

Photography became an essential tool for disseminating information: numerous magazines were illustrated with engravings based on these photographs.





EXHIBITORS' ALBUM

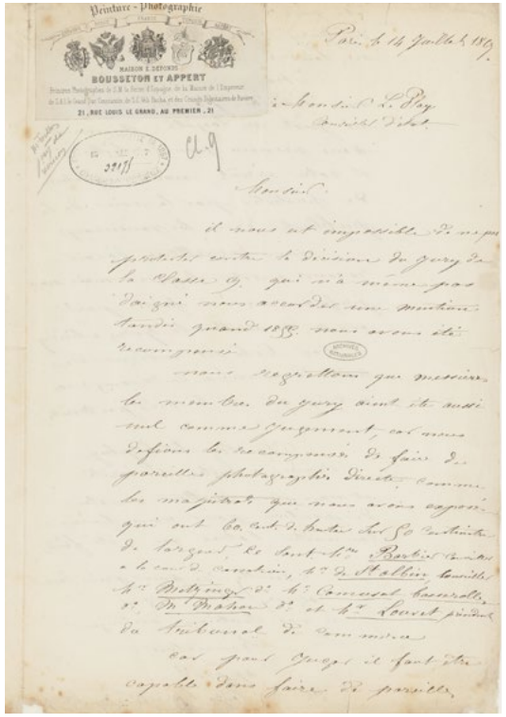
1866–1867

Pierre Petit (concession)

Albumen prints, labeled with the exhibitor's name, address, and class.

Each exhibitor was granted free admission. However, to prevent fraud and streamline access procedures, each exhibitor was issued a personalized ID card with a photograph. A second copy of this portrait was kept in an album used for identity verification, thereby avoiding a more burdensome signature-based verification process. Produced in series, largely by Pierre Petit's studio, these "identity" portraits were not yet standardized and therefore took various forms—as medallions, full-length portraits, or busts. This album, a tool of control, is the sole remnant of a larger collection that has since disappeared. Its historical and documentary value was recognized very early on, as it was exhibited in the National Archives museum as early as 1875.

Archives nationales, F/12/11869



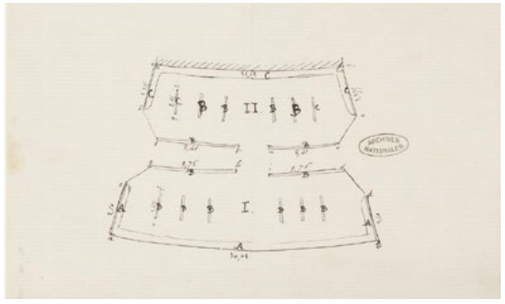
LETTER OF COMPLAINT FROM THE PHOTOGRAPHERS APPERT AND BOUSSETON TO THE EXHIBITION COMMITTEE

JULY 15, 1867

The 1867 World's Fair was a competition among exhibitors. The awards presented there—gold, silver, and bronze medals— were a means of gaining professional recognition and visibility for businesses.

In response to the jury's decision for the Class 9 (Photographic Processes and Equipment) competition, many were dissatisfied, and letters of protest poured in. In Class 9 (Photographic Processes and Equipment). Big names such as Adolphe Braun, Henri Boissonnas, and Charles Nègre sent letters expressing resentment, even anger. Several refused their medals: initially omitted from the list of winners, Frédéric Martens preferred "to remain forgotten rather than be placed on the same level" as his competitor. Photographers Appert and Bousseton openly criticized the jury members, lamenting that they "had such poor judgment [sic]."

Archives nationales, F/12/3095



PLAN FOR THE DISTRIBUTION OF EXHIBITORS OF FRENCH PHOTOGRAPHY BY UNION 1866

The cost of constructing the booths was borne by the exhibitors. This included specifically the costs of building display cases, decorating, handling, and security -related expenses based on the space assigned. In the field of photography, three professional organizations, each embodying a different approach to the profession, were established to share these costs, the Société française de photographie (1854), which included, for example, inventors, pioneers, and amateurs such as Bayard, Chevalier, Poitevin, Aguado, and Blanquart-Evrard; the Chambre syndicale de la photographie (1862), featuring industrialists such as Berthaud and Gaudin; and the magazine *Le Moniteur de la photographie* (1861), centered around Ernest Lacan, with professional photographers and commercial photographers such as Disdéri, Reutlinger, Nadar, and Richebourg.

Archives nationales, F/12/3037

THE ALGERIAN PAVILION

1867

Bisson Brothers (Pierre Petit concession)

[Reproduction]

France used photography to cement its colonial rule. In 1865–66, Captain Louis Piboul accompanied a French expeditionary column to the Biskra region (Algerian Sahara). Following violent uprisings among the Algerian population in 1864, the French army organized shows of force in the region. Piboul took nearly 150 large-format photographs and 200 stereoscopic views on this occasion. The 3D images were viewed through stereoscopes in Room 9 of the Algerian Pavilion. The photographic documentation of Algeria's regions farthest from the Mediterranean coast was thus presented to the general public as a demonstration of colonial power over these territories.

Archives nationales, F/12/3037

REPRODUCE THINGS



Trophy of medal-winning objects from Group 2 (Liberal Arts) for the awards ceremony

1867
Pierre Petit
Reproduction after an albumen paper print
Archives nationales, F/12/3238

In this world of objects, photography is became an increasingly stable and reliable means of reproduction: it often replaced objects that could not be transported to exhibition stands.

However, experiences from the World's Fairs of 1855 and 1862 highlighted the need to regulate the production of photographs of exhibits to prevent the aisles from becoming cluttered with photographic equipment. Pierre Petit, a photography contractor, was therefore entrusted with a central role: awarded a near monopoly over photographic production at the Fair, he took, according to his own account, nearly 17,000 photographs of objects in five months.

Beyond its documentary function, photography provided models lineation contributes to the industrialisation of visual production. There is also a cultural dimension: the public gradually became accustomed to the photographic gaze. Photography transformed and threatened the professions of draughtsmen and engravers by prioritising mechanical processes at the expense of traditional manual labour.

EGRET, FEATHERS, AND DIAMONDS, PRESENTED BY BOUCHERON, AT THE WORLD'S FAIR OF 1867

Franck de Villecholle

Albumen print

Under the auspices of the Commission for the Promotion of Workers' Education, elected representatives from numerous professions (photographers, typographers, lithographers, fan makers, artificial flower makers, stearin workers, etc.) were invited to express their views on the exhibited products, with the aim of compiling a report. To illustrate the report, the exhibitors themselves provided the images.

Here, the drawing created for the "jewelers" section of the report was based on a photograph by Franck de Villecholle, who had received a commission from the jeweler Boucheron.

Archives Boucheron, LP_088



THE WONDERS OF THE 1867 EXPOSITION

1867

Volume II

While engraving and drawing had previously dominated the dissemination of images of objects, the year 1867 marked a turning point: photography also established itself as a leading industrial tool. Engravings were increasingly based on photographs, bypassing the drawing stage. Photography had also recently become capable of being printed directly without the need for engraving, as evidenced by the twenty-two awards given in 1867 to prints of this type made with oil-based ink. A true turning point, the Exhibition thus became the scene of professional rivalries among photographers, draftsmen, and engravers and saw the emergence of numerous debates regarding the rendering and interpretation of images.

Bibliothèque nationale de France, Eo 14a FT4 t.1

“THE IMMENSE BAZAAR”

In the palace’s galleries, the profusion of objects and materials, organized by country, stretched from floor to ceiling, creating a spectacular effect of accumulation. Luxury goods (Baccarat, Christofle, etc.) interacted with Japanese furniture, clocks from Württemberg, Swedish mannequins in formal attire, taxidermied animals, a ventilated elastic saddle objects related to mobility, foodstuffs. The possible uses of photography in interiors were on display in the showcase of Auguste Klein of Vienna—fans, bound albums, a display stand for visiting cards, and photo frames—showing how photography had begun to colonize the domestic sphere. Journalist Ernest Lacan described the scene as an “immense bazaar where the whole world has sent its wares” (Ernest Lacan, Le Moniteur de la photographie, July 15, 1867).

CRÉDITS

Stereo Spectacular was developed at EPFL's Laboratory for Experimental Museology, Lausanne, Switzerland.

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National Gallery of Victoria, Melbourne, The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014. (NGV)
National Museum of American History, Smithsonian Institution (NMAH)
Tekniska museet | National Museum of Science and Technology (TM)
The Getty Research Institute, Los Angeles (94.R.65) (GRI)
The History of Photography Archive (HPA)
The Library Company of Philadelphia (LCP)

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