

# IMMAGINI DEL PRIMO CAPITOLO

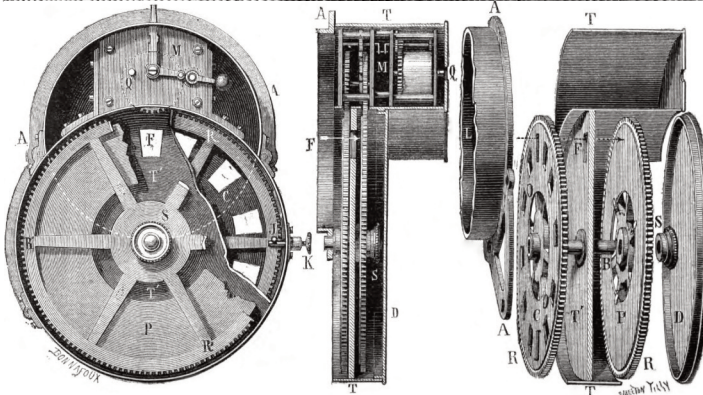
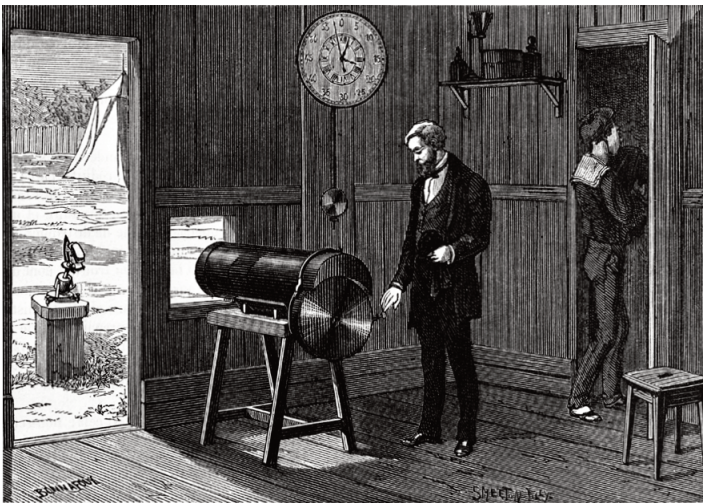


Fig. 1.1 – Auguste Tilly, revolver fotografico di Janssen, 1874.

*Light painting*



Fig. 1. Mode d'emploi du fusil photographique.



Fig. 1.2 – Fucile fotografico di Marey, 1882.



Fig. 1.3 – Étienne-Jules Marey scrive il suo nome con luce riflessa su una pallina bianca, 1890 ca.

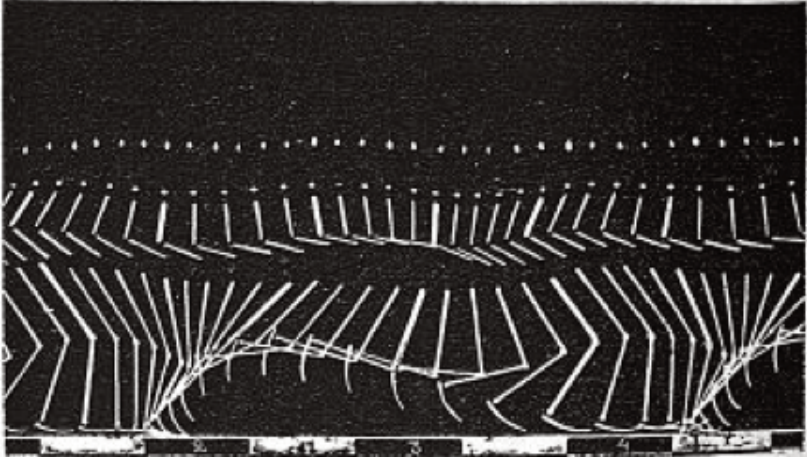


Fig. 7. — Images d'un coureur réduite à des lignes brillantes qui représentent l'attitude de ses membres. Chronophotographie sur plaque fixe.

Fig. 1.4a – Étienne-Jules Marey e Georges Demeny,  
*Cronofotografia di un uomo che corre.*



Fig. 1.4b – G. Demeny,  
*Pathological walk from the front.*

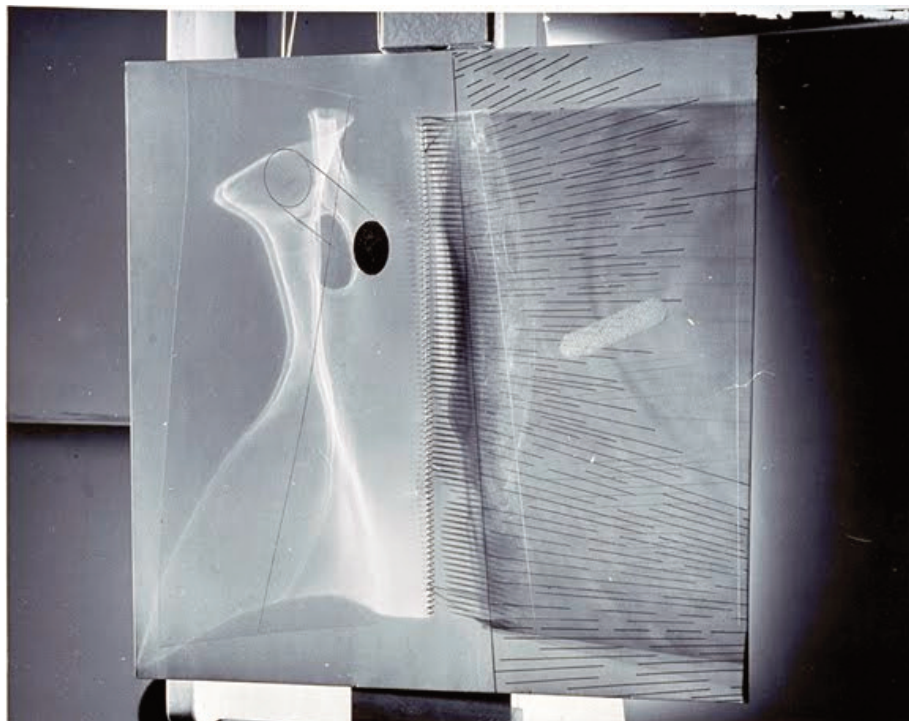


Fig. 1.5 – László Moholy-Nagy, *Light Painting on Hinged Celluloid (position I)*, 1936.



Fig. 1.6 – Nathan Lerner, *Light Tapestry*, 1938.



Fig. 1.7 – Jack Delano, *Stop*, 1943.

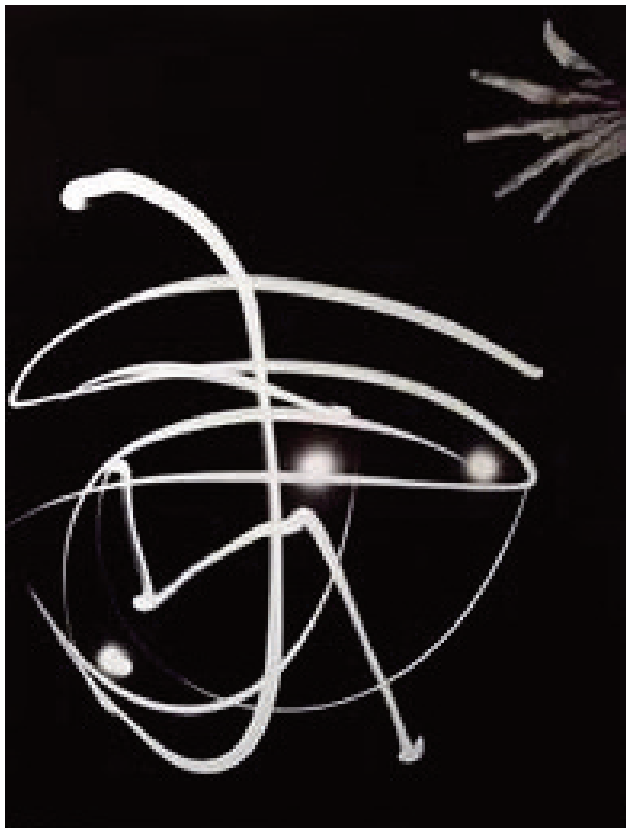


Fig. 1.8 – Barbara Morgan, *Pure Energy and Neurotic Man*, 1940.



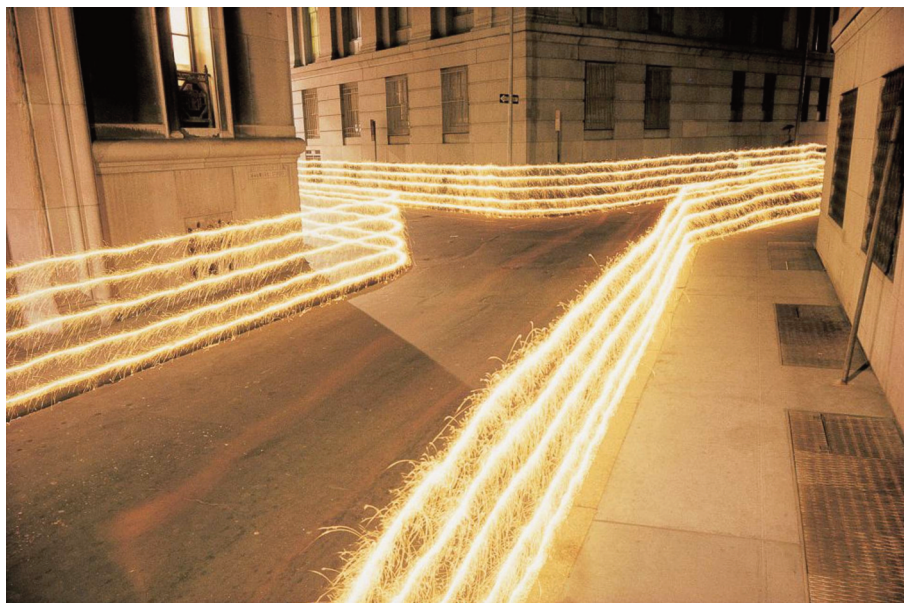


Fig. 1.9 – Eric Staller, *Ribbon of Hannover Street*, 1977.



Fig. 1.10 – John Hesketh, *RH*, 1995. Pellicola analogica, f/11, ISO 64, esposizione 30".



Fig. 1.11 – Le copertine di Troy Paiva per i libri di Stephen King.



Fig. 1.12 – *La beauté*, Calligraphie arabe, Tetouan (Maroc).  
Calligraphie: Julien Breton; photographie: François Aenishanslin.



Fig. 1.13 – Ivan Falardi, *Basilica di San Marco*.



Fig. 1.14 – Jan Pohribný, *Senza te*, Bretagna-Francia, 2001.  
Prima esposizione (durante il tramonto): 1 sec;  
seconda esposizione (durante la notte): 4 minuti, ISO 160, f/16.



Fig. 1.15 – Salvo Veneziano, *More and More*, Sicily 2014, ISO 200, 15 sec, f/5.6.