

Through the Magnifying Glass: Painters or Photographers?

Written by Doifel Videla

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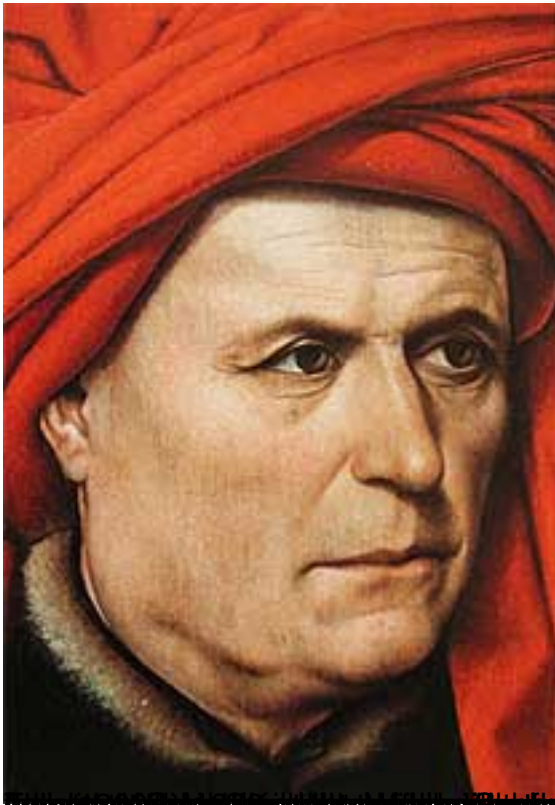
THE PROJECTED OPTICAL IMAGE

In December 2001, an eventful conference was held in New York, crowning two years of intense research during which the painter David Hockney collected evidence to prove the thesis that the nature of painting was radically altered when it adopted the projected image as a tracing pattern. According to Hockney, this change took place in the city of Bruges as early as 1430, that is, at the beginning of the Renaissance.



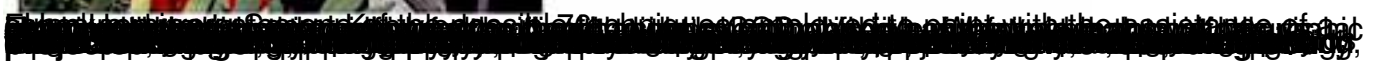
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~~Information: This image is a reproduction of a painting by John Everett Millais, titled 'The Magnifying Glass', which is part of the collection at the National Gallery, London. The painting is a black and white engraving, and it is a reproduction of a painting by John Everett Millais, which is part of the collection at the National Gallery, London.~~

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1303-6

1452

1470

1500

1580

1600

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Pieter Bruegel the Elder, 1625, View of Delft, National Maritime Museum, London, front Gallery, Delft, with a wide-angle lens



Two men in a room, 1835, National Maritime Museum, London, front Gallery, Delft, with a wide-angle lens

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~~Doifel Videla is a writer and photographer. He has been published in various magazines and newspapers. This is his first book. It is a collection of his best work. It is a must-read for anyone who loves art and photography.~~

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William Adolphe Bouguereau, *La Vague*, 1886. From David Hockney's book, p. 195.
<http://www.zenzero.com/magazine/articles/00/bouguereau.html>
