Through the Looking Glass:
reliving the past and revisiting the present through photographic heritage

Fred Truyen, May 2016
Virtual Museum

- It allows to navigate, walk through, view different angles, discuss and experience
- It allows to build virtual collections bringing together dispersed works
- Is not limited to physical museums
- Is an opportunity for archives and agencies who do not have museum space to showcase their collections
Photography in the Virtual Museum

Photography ↔ 2D

Virtual Museum ↔ 3D
Now, Kitty, let's consider who it was that dreamed it all. This is a serious question, my dear, and you should not go on licking your paw like that—as if Dinah hadn't washed you this morning! You see, Kitty, it must have been either me or the Red King. He was part of my dream, of course—but then I was part of his dream, too! Was it the Red King, Kitty? You were his wife, my dear, so you ought to know—Oh, Kitty, do help to settle it! I'm sure your paw can wait!
Photographic Archetype

Through the looking glass

The Frame and Beyond
Trompe l’œil

The painting is not what is on the canvas, but what you see on the canvas

**Digitisation ≠ reproduction**
The Virtual Museum

3D Spaces
Scale, Framing & Distance

2D Textures
Light, Reflectance, Illusion
Passionné par toutes les formes de savoirs de son temps, Bruegel imaginera les anges rebelles comme autant de monstres créés à partir de spécimens et d'objets rares sortis de cabinets de curiosités, de planches illustrées tirées de livres imprimés ou de manuscrits.

Fascinated by the knowledge explosion of his time, he paints the falling angels as monstrous creations made from specimens and rare objects taken from cabinets of curiosities, illustrated plates from printed books or manuscripts.
Echoes of the Past

Family in Mourning

Germanicus's grief-stricken wife, Agrippina, is surrounded by three of their six children and their nurse, the youngest ones shown as cherubic in their naked innocence. The boy in blue would become the vile emperor Caligula, known for his brutality and excess.

Avenging a Friend

The Stages of Grief
1900

1901
In the gardens

1901
Field day at Marie-Antoinette’s Estate
This photograph was originally published in a groundbreaking Life Magazine photo essay by Gordon Parks, which exposed Americans to the effects of racial segregation. Parks focused his attention on a multigenerational family from Alabama. His photographs captured the Thornton family’s everyday struggles to overcome discrimination.
Gordon Parks's choice of subject matter sets his series of photographs of a family living under segregation in 1956 Alabama apart from others of the period. Rather than focusing on the demonstrations, boycotts, and brutality that characterized the battle for racial justice, Parks emphasized the prosaic details of one family's life. His ability to elicit empathy through an emphasis on intimacy and shared human experience made them especially poignant.
Beyond the pixel

From geometry to algorithm

Anti-aliasing Dithering Anisotropic Filtering

Closer to Van Eyck
Visual Spectrum

- UV
- IR
- Microwave
- FM
- AM
- Long radio waves

Increasing frequency ($\nu$)

Increasing wavelength ($\lambda$)

Visible spectrum

Increasing wavelength ($\lambda$) in nm
VIS  IR 850 nm  UV 365 nm
Beyond the frame

Ken Burns effect

MOVING STILLS
The collapse of the Milvian Bridge from the Story of Constantine series after P.P. Rubens

Michelle Obama & Carla Bruni Sarkozy