

History of photography (part 3): photography as art

CS 178, Spring 2011



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Outline

- ◆ photography as an aid to artists
- ◆ genres
 - allegory
 - still life
- ◆ Naturalism
- ◆ Pictorialism
- ◆ profile: Alfred Stieglitz

Photography as an artistic medium



(Rosenblum)

William Talbot, *The Open Door*, 1843

Photography as an aid to artists

(Rosenblum)



Eugène Durieu, Figure Study, 1853

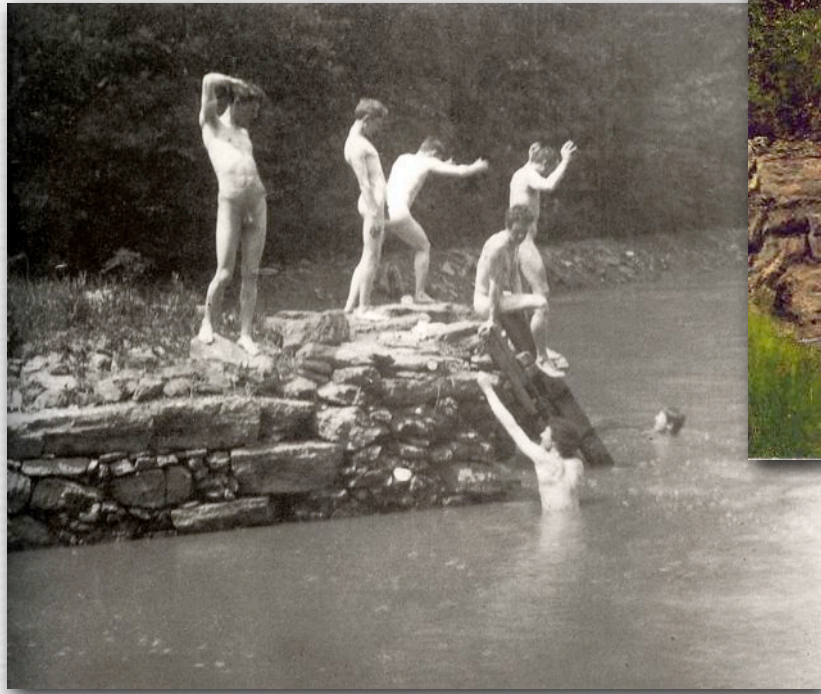


Eugène Delacroix, Dante and Virgil in Hell, 1822

- Delacroix collaborated with Durieu on these figure studies

Photography as an aid to artists

(Rosenblum)



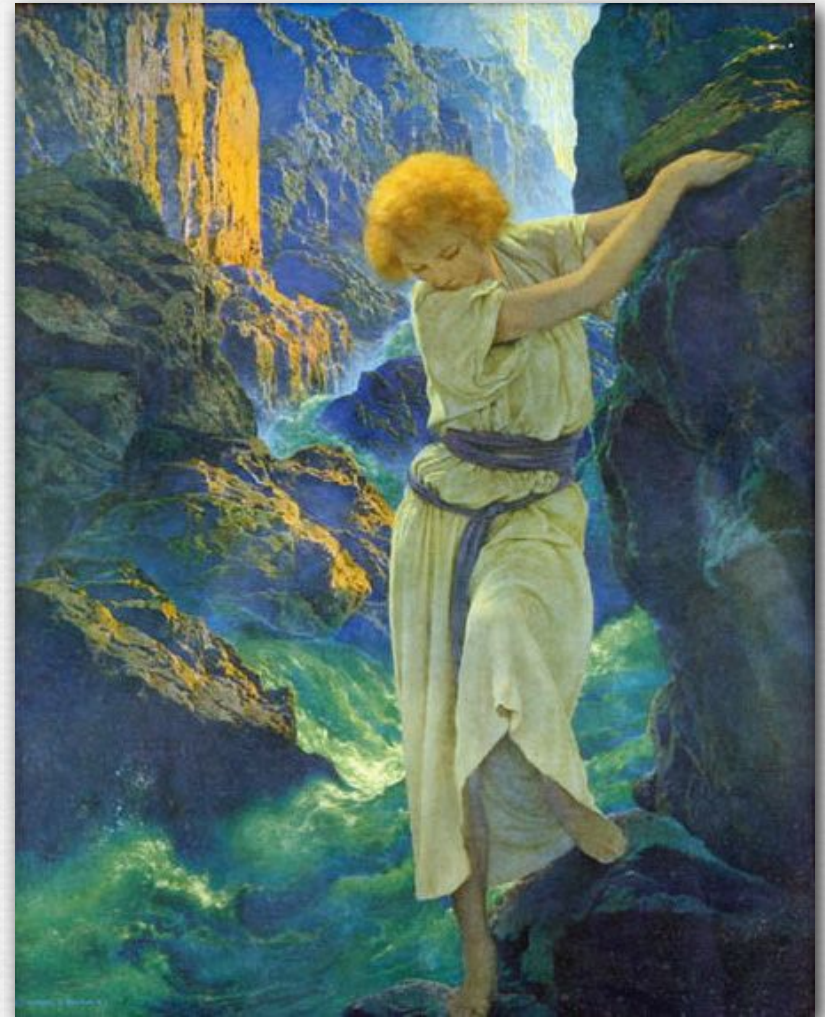
Thomas Eakins's students, 1883



Thomas Eakins, *The Swimming Hole*, 1883

Photography as an aid to artists

Kitty Owen (granddaughter of William Jennings Bryan)



Maxfield Parrish, illustration for Life, 1923

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Planning a photograph



(Newhall)

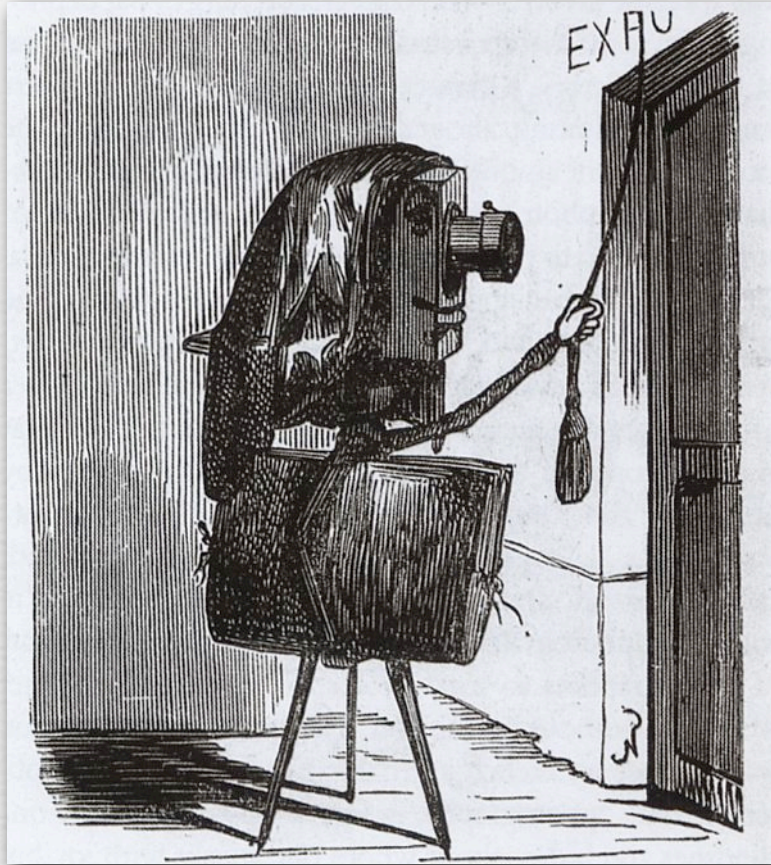
pre-production sketch

photograph



Henry Peach Robinson, Carrolling, 1887

Photography struggles for respect



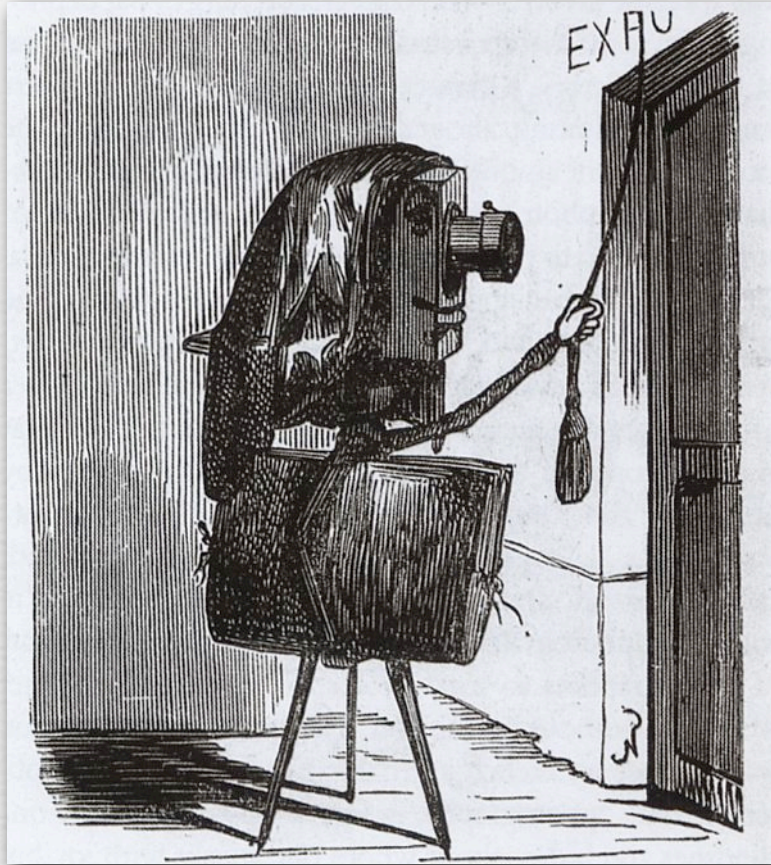
“Photography asking for just a little place in the exhibition of fine arts.”

Gaspard Tournachon (“Nadar”), from *Le Journal Amusant*, 1857



Francois-Joseph Heim, The Exhibition of 1824

Photography struggles for respect



“Photography asking for just a little place in the exhibition of fine arts.”

Gaspard Tournachon (“Nadar”), from *Le Journal Amusant*, 1857

Genres

- ◆ allegory
- ◆ still life



Thomas Cole, *The Voyage of Life* (1842) I: Childhood



Thomas Cole, The Voyage of Life (1842) II: Youth



Thomas Cole, *The Voyage of Life* (1842) III: Manhood



Thomas Cole, *The Voyage of Life* (1842) IV: Old Age

Allegorical collage

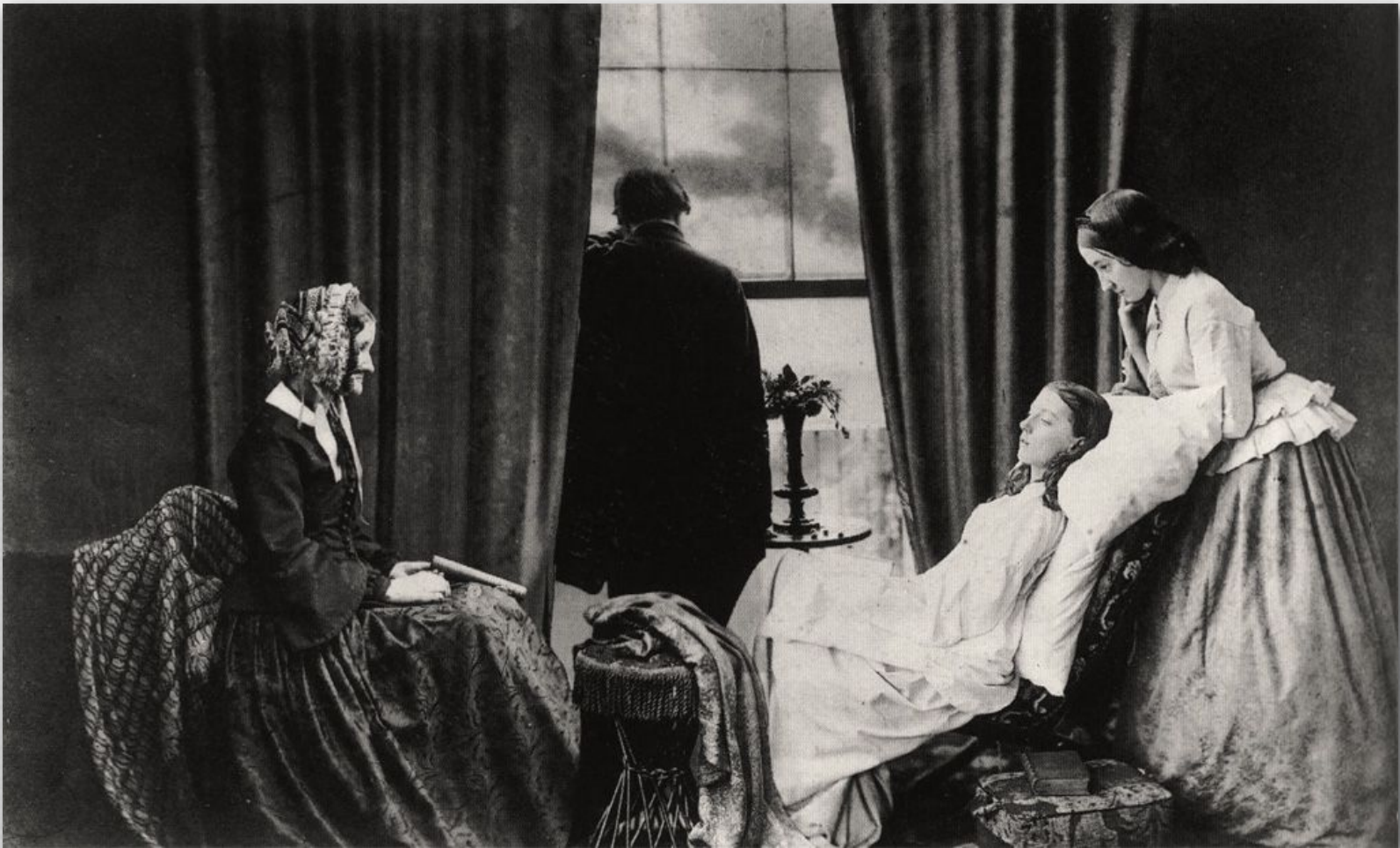
- huge print (31" wide)
- composite of 30 negatives
- widely denounced as mechanical
- made the artist rich and famous



Oscar Rejlander, *Two Ways of Life*, 1857

One-frame movie

- perfectly healthy 14-year old girl
- photograph as theatrical narrative
- 5 differently exposed negatives, hence early example of HDR!



Henry Peach Robinson, *Fading Away*, 1858

The Dutch still life

- balanced composition
- variety of textures
- specular highlights
(white if glass,
colored if metal)
- interreflections
- reflected windows

Willem Claesz Heda,
Still Life with
Oysters, Rum Glass,
and Silver Cup, 1634



Vanitas

- intended to symbolize the transience of life, the futility of pleasure, and the certainty of death
- common symbols are a skull, clock or candle, pipes for blowing bubbles, leaning glass, rotting fruit



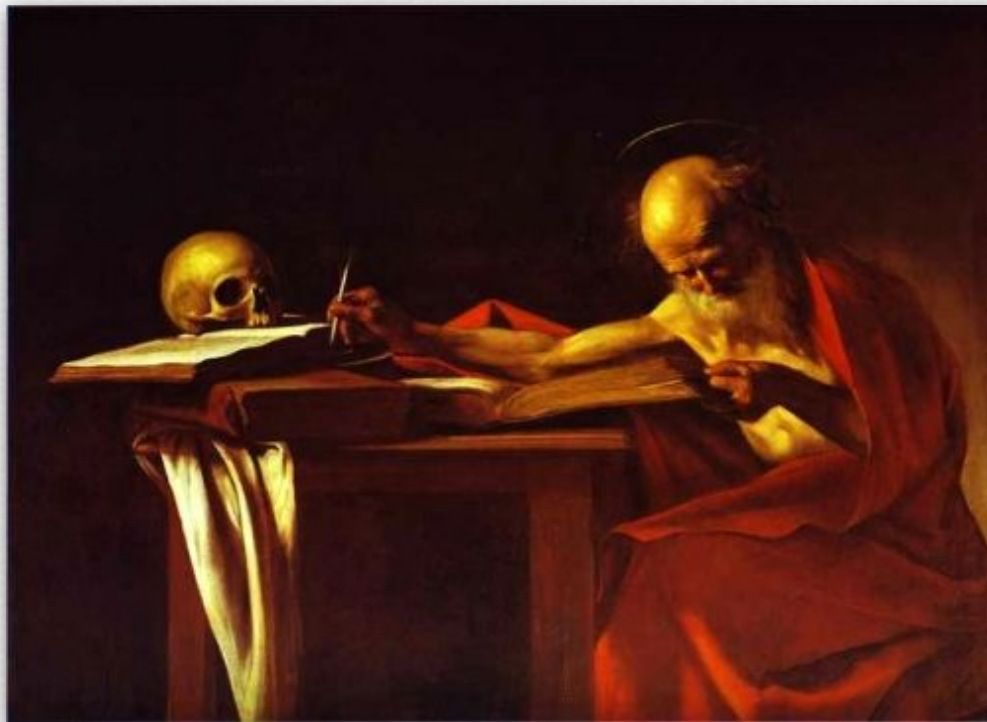
Willem Claesz Heda, Still Life - Vanitas, 1628

- anamorphic image of skull
- to view without distortion, stand near lower-left corner of painting
- salvation is represented by crucifix in upper-left corner

Hans Holbein,
The Ambassadors,
1533



Memento mori (“Be mindful of death”)



Caravaggio, St. Jerome, 1606



Lawrence Olivier in Hamlet, 1948,
“Alas, poor Yorick!
I knew him, Horatio.”

(Rosenblum)

Photographic still life

Hermann Krone, Still Life
of the Washerwoman, 1853



Charles Aubry,
Leaves, 1864

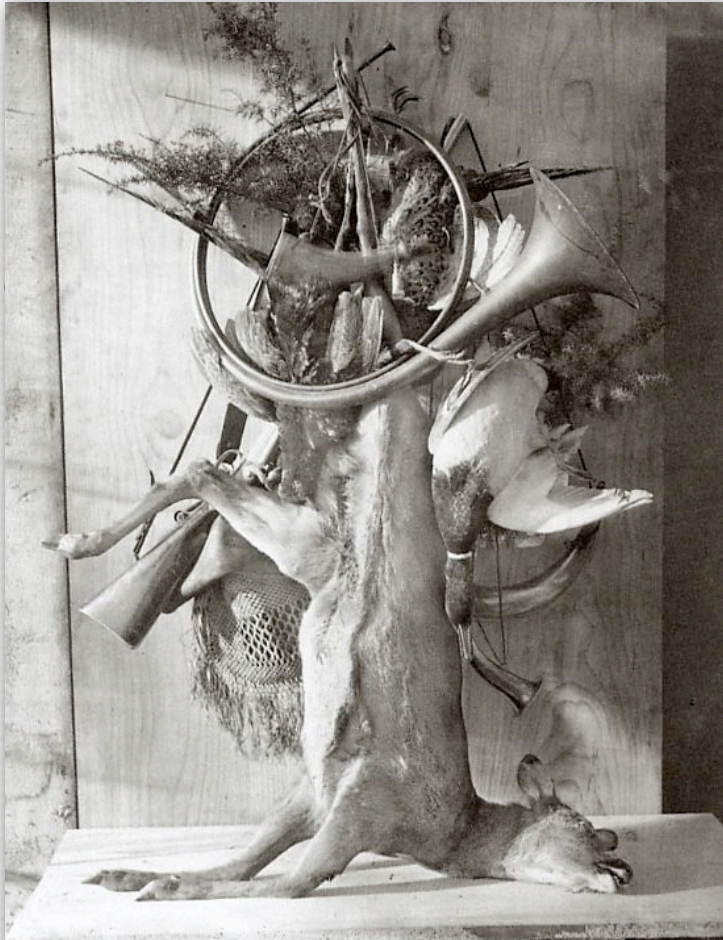


(Rosenblum)

Dead nature

(Baxendall)

(Rosenblum)



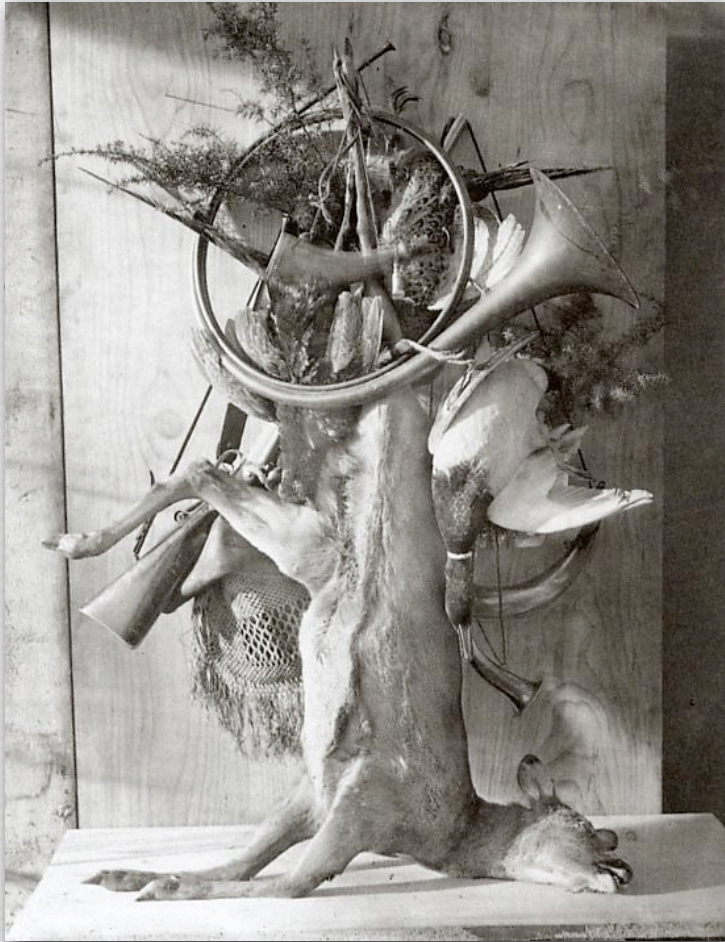
Adolphe Braun, Still Life with Deer and Wildfowl, 1865



Jean-Baptiste Oudry, Hare, Sheldrake, Bottles, Bread and Cheese, 1742

Genres: still life

(Rosenblum)



Adolphe Braun, Still Life
with Deer and Wildfowl, 1865



Jean-Baptiste Oudry, Le Pâté, 1743
(at the S.F. Palace of Legion of Honor)

Ansel Adams,
Still Life, 1932



Still life photographs from CS 178

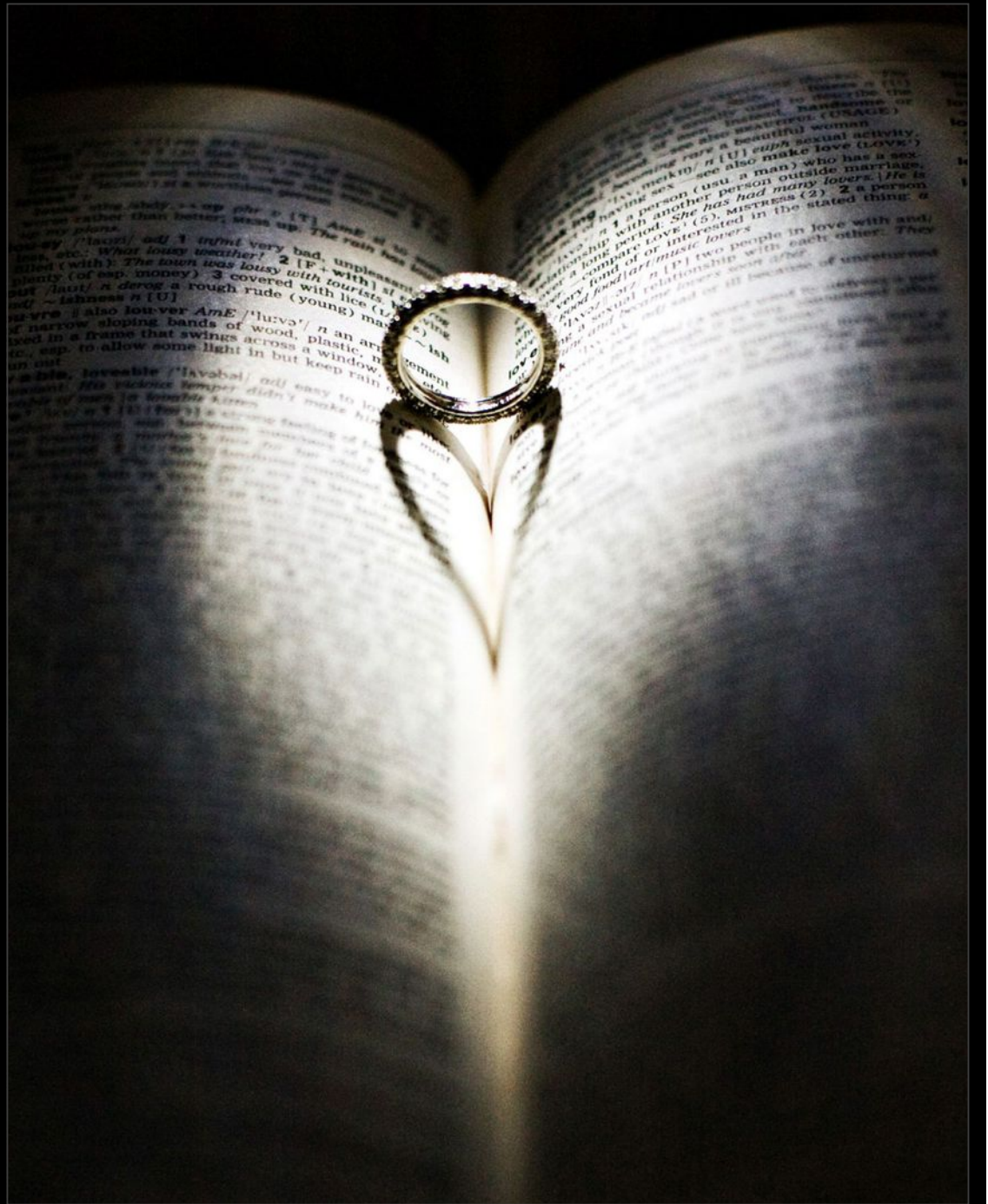


Nora Willett, *Memento Mori* (2009)

Tatiana Iskandar
Vanitas (2009)



Wajahat Qadeer
Heart Ring (2009)



ChangWhan Yea,
Caustics (2010)



Naturalism

(Rosenblum)

- reaction against the artificiality of genre photographs
- blend of Romanticism, lyricism, and early Impressionism
- importance of pose, camera vantage point, and atmosphere



Frank Sutcliffe, Water Rats, 1886



(Honour)



George Caleb Bingham,
Fur Traders Descending
the Missouri, 1845



Frank Sutcliffe, Water Rats, 1886

(Rosenblum)



Lidell Sawyer, *In the Twilight*, 1888

© Marc Levoy



(Gardner)

(Rosenblum)

Édouard Manet, *Le Déjeuner sur l'herbe*, 1863



Lidell Sawyer, *In the Twilight*, 1888

© Marc Levoy

Pictorialism

- photography needed to emulate the art of painting
- extreme manipulation of the photograph
- photographic Impressionism

Edward Steichen,
The Flatiron,
1904

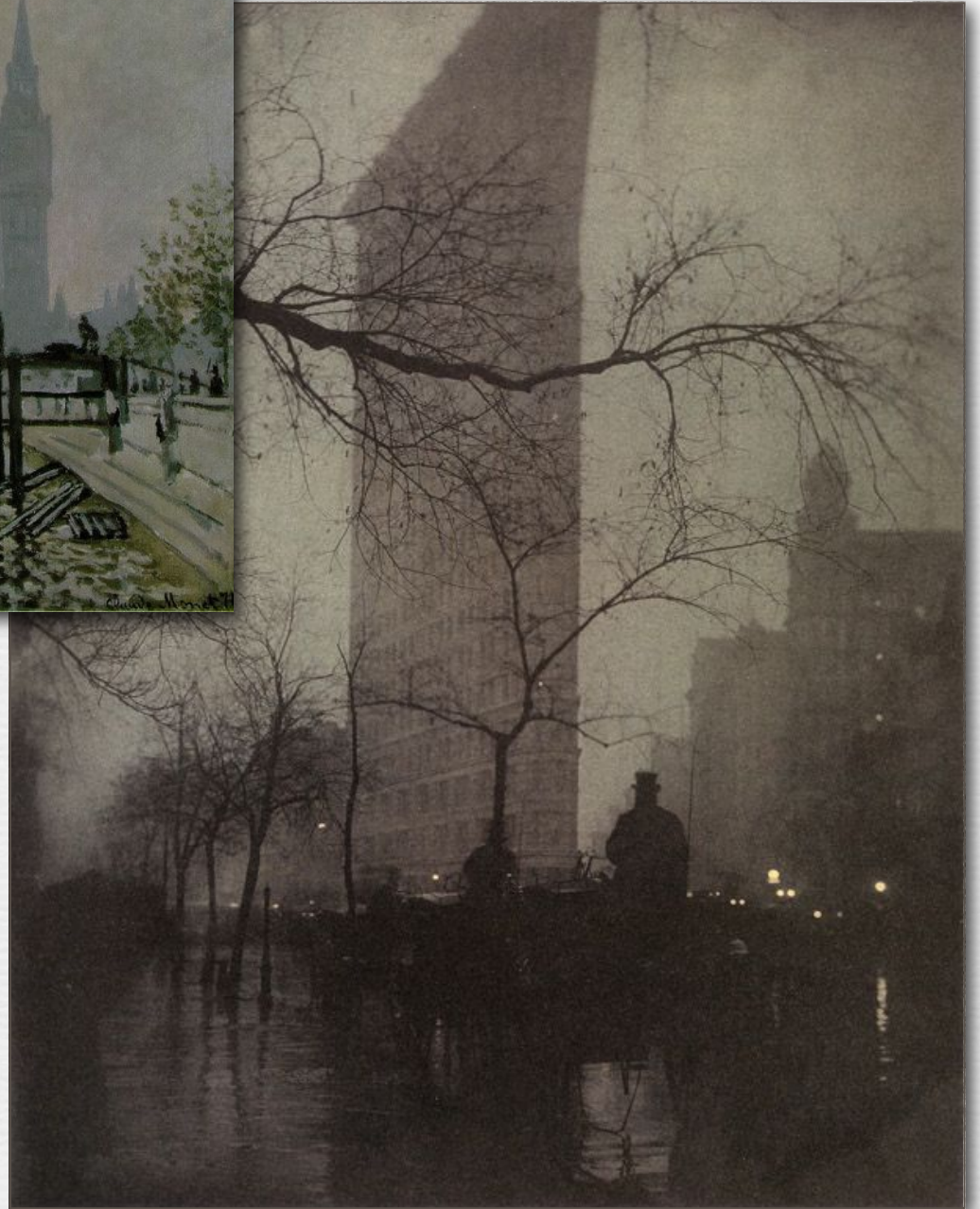


(Daniel)



Claude Monet, The Thames
and the Houses of Parliament,
1871

Edward Steichen,
The Flatiron,
1904



(Rosenblum)



James Craig Annan,
A Black Canal, 1894



Claude Monet, La Grenouillère (The Frog Pond), 1869

(Rosenblum)



James Craig Annan,
A Black Canal, 1894

(Rosenblum)



E.J. Constant Puyo,
Summer, 1903



Claude Monet, Poppy
Field near Vétheuil,
1879

(Rosenblum)



E.J. Constant Puyo,
Summer, 1903

Animating pictures

[Chuang SIGGRAPH 2005]



Claude Monet, Bridge at Argenteuil, 1874

Animating pictures

[Chuang SIGGRAPH 2005]



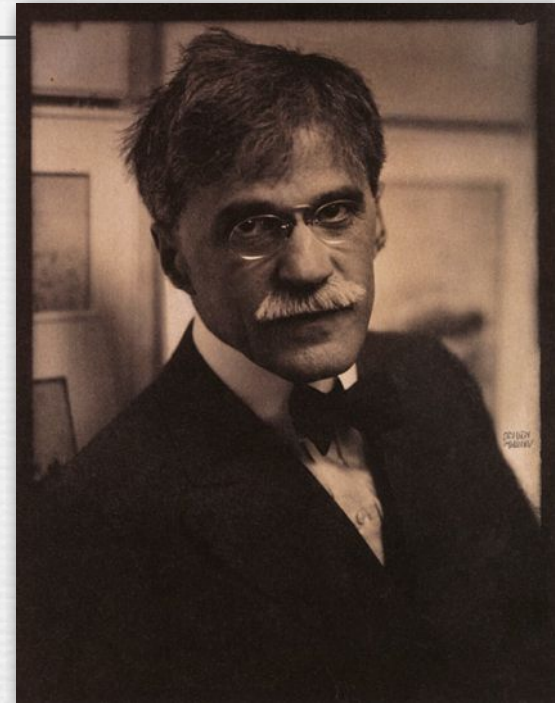
Animating pictures

[Chuang SIGGRAPH 2005]



Alfred Stieglitz (1864 - 1946)

- ◆ began as a Pictorialist
- ◆ became a Realist as he addressed social themes, then a Modernist as he photographed urban landscapes
- ◆ photographed (and married) painter Georgia O'Keeffe
- ◆ first of the “heroic age” of artist photographers



(Rosenblum)



Sun's Rays - Paula,
Berlin, 1889

Venetian Canal,
1897





Leonardo, Mona Lisa
(detail), 1503-1519
example of *sfumato*

Miss Thompson, 1907
(collaboration with
Clarence White)



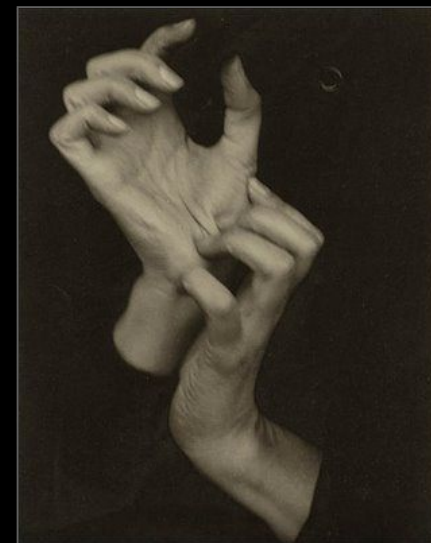
(Daniel)



The Terminal, 1893 (printed 1913)



The Steerage, 1907



Portraits of
Georgia O'Keeffe

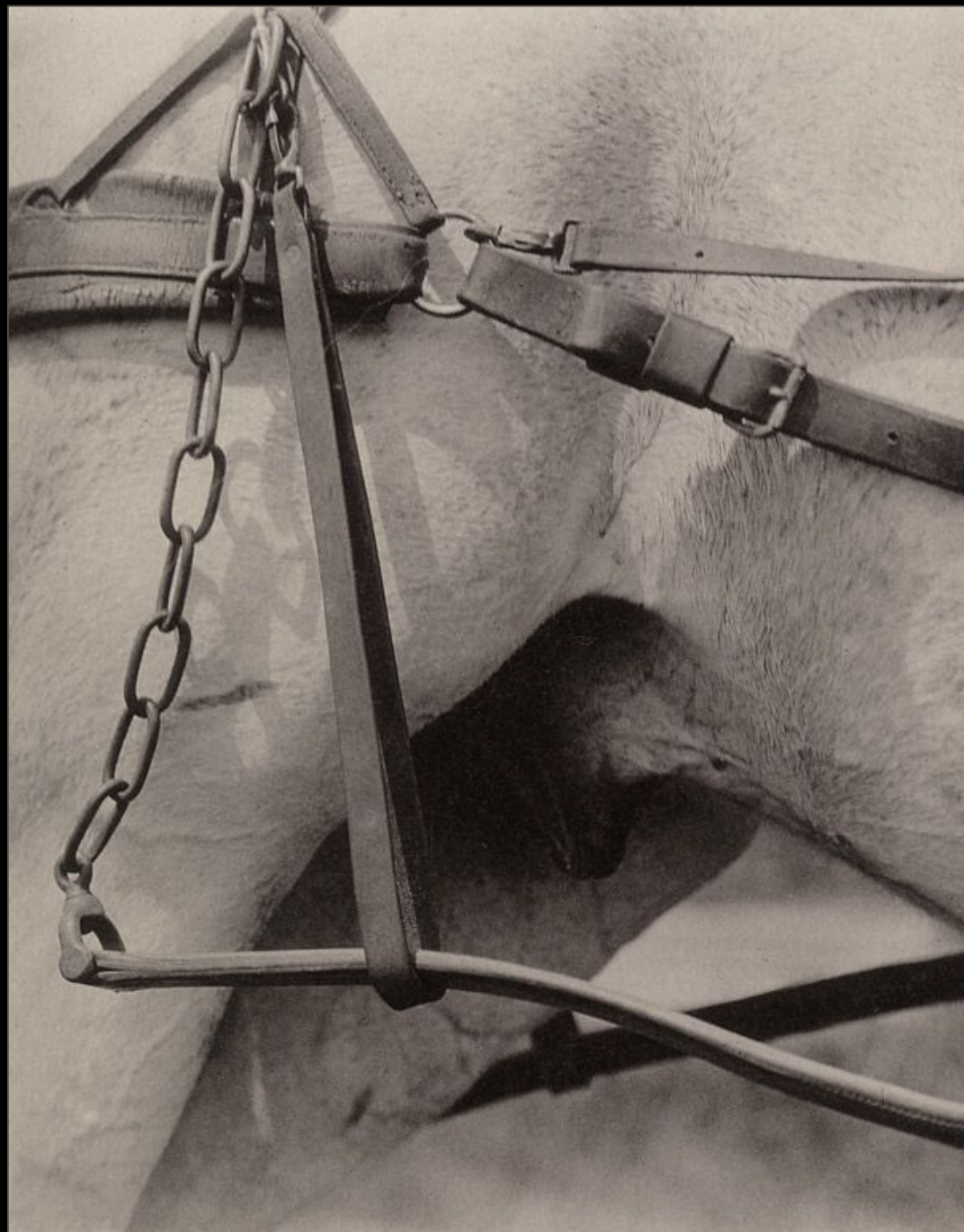


1907



1918

(Daniel)



Spiritual America,
1923

From the Shelton
Westward, New York,
1931



Slide credits

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