

History of photography (part 3): photography as art

CS 178, Spring 2009



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Next week's sections

- ◆ landscape photography
- ◆ meet at the entrance to “The Dish” (Stanford Academic Preserve) that is near Lake Lagunita
- ◆ bring your camera
- ◆ bring a hat & water if it's hot
- ◆ be prompt, or you'll be left behind!



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

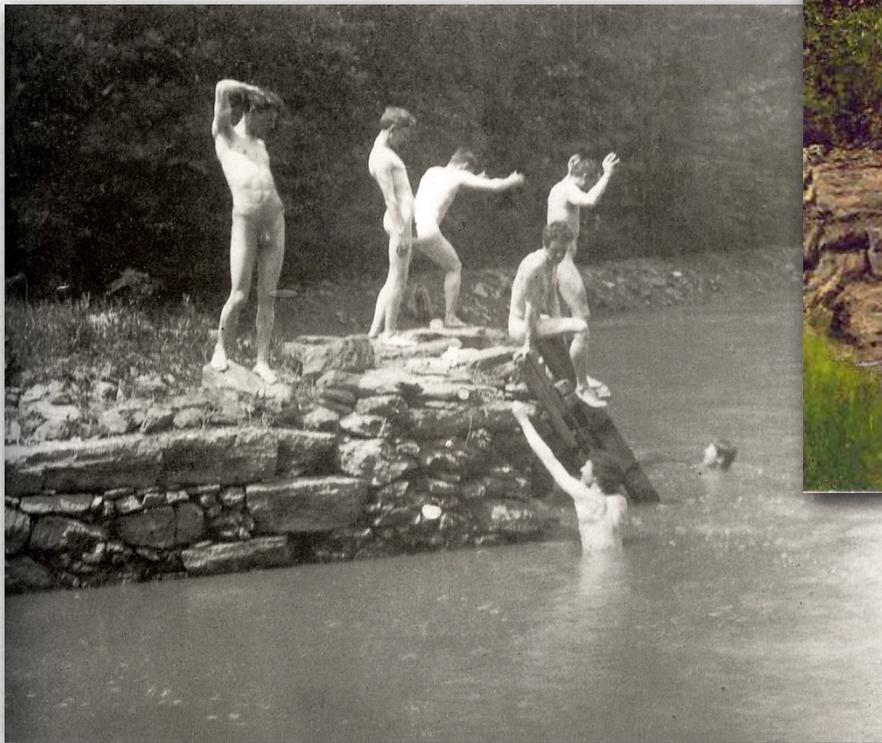


Eugène Delacroix, Dante and Virgil in Hell, 1822

- 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



Maxfield Parrish, illustration for Life, 1923

Kitty Owen (granddaughter of William Jennings Bryan)



(Ludwig)

arc Levoy

Planning a photograph



pre-production sketch

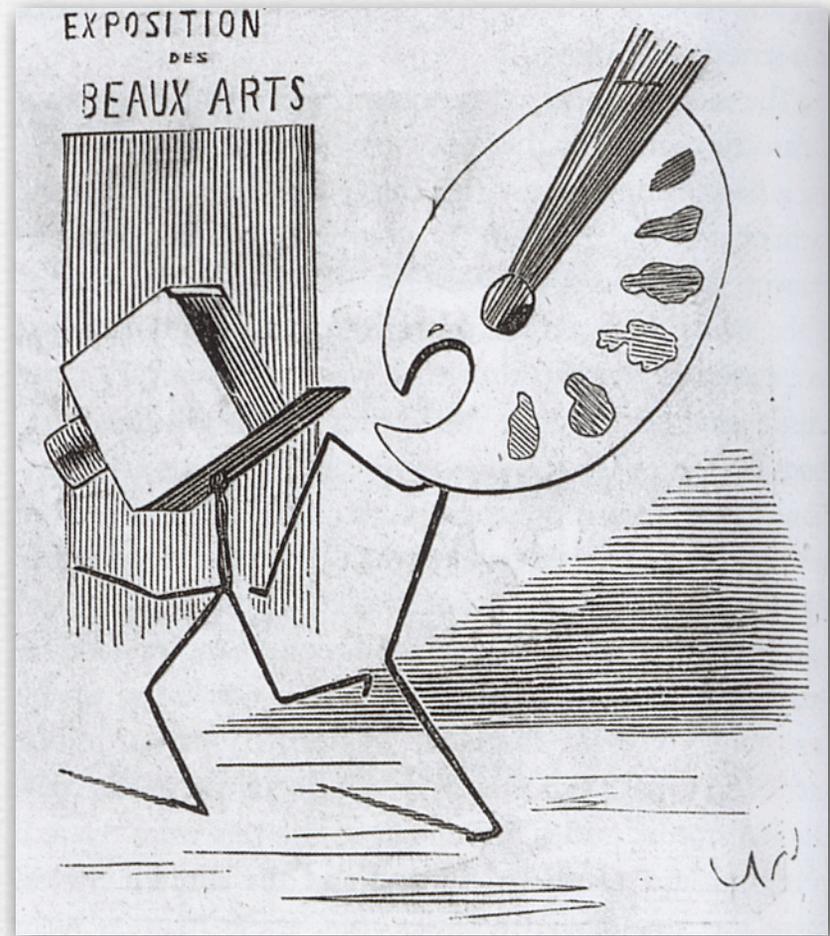
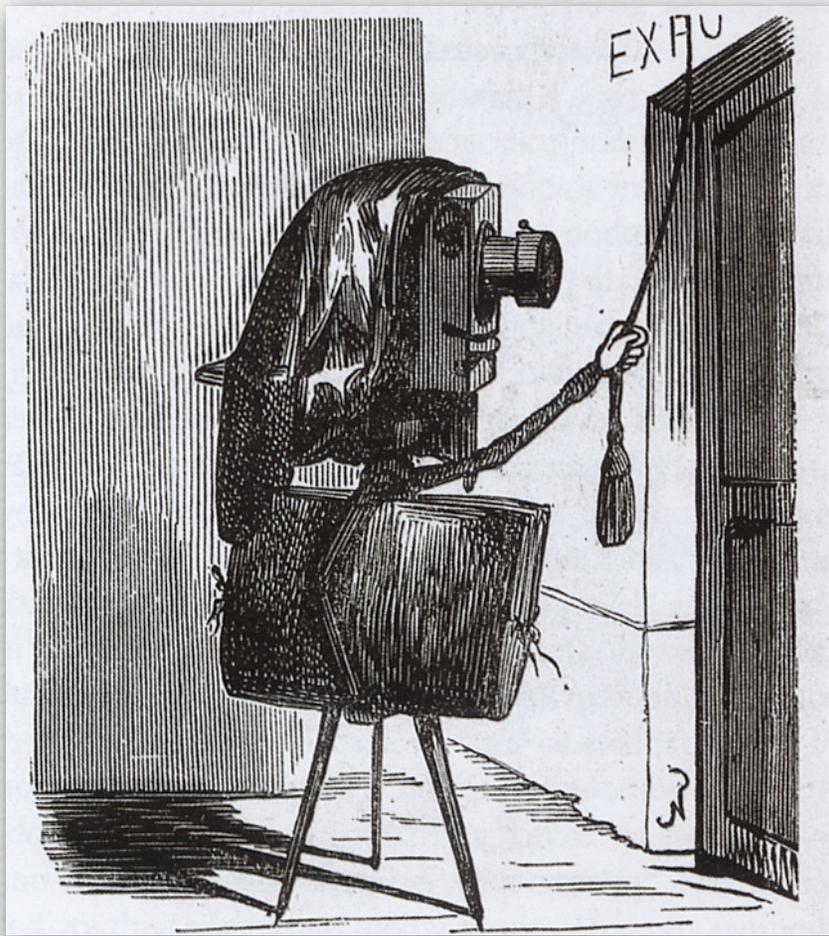
(Newhall)

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

Genres

- ◆ allegory
- ◆ still life



Thomas Cole, *The Voyage of Life: Childhood*, 1840



Thomas Cole, *The Voyage of Life: Youth*, 1840



Thomas Cole, *The Voyage of Life: Manhood*, 1840



Thomas Cole, *The Voyage of Life: Old Age*, 1840

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

- 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, tipping glass, rotting fruit



Willem Claesz Heda, Still Life - Vanitas, 1628

Memento mori (“Be mindful of death”)



Caravaggio, St. Jerome, 1606



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

- 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

Photographic still life

Hermann Krone, Still Life
of the Washerwoman, 1853



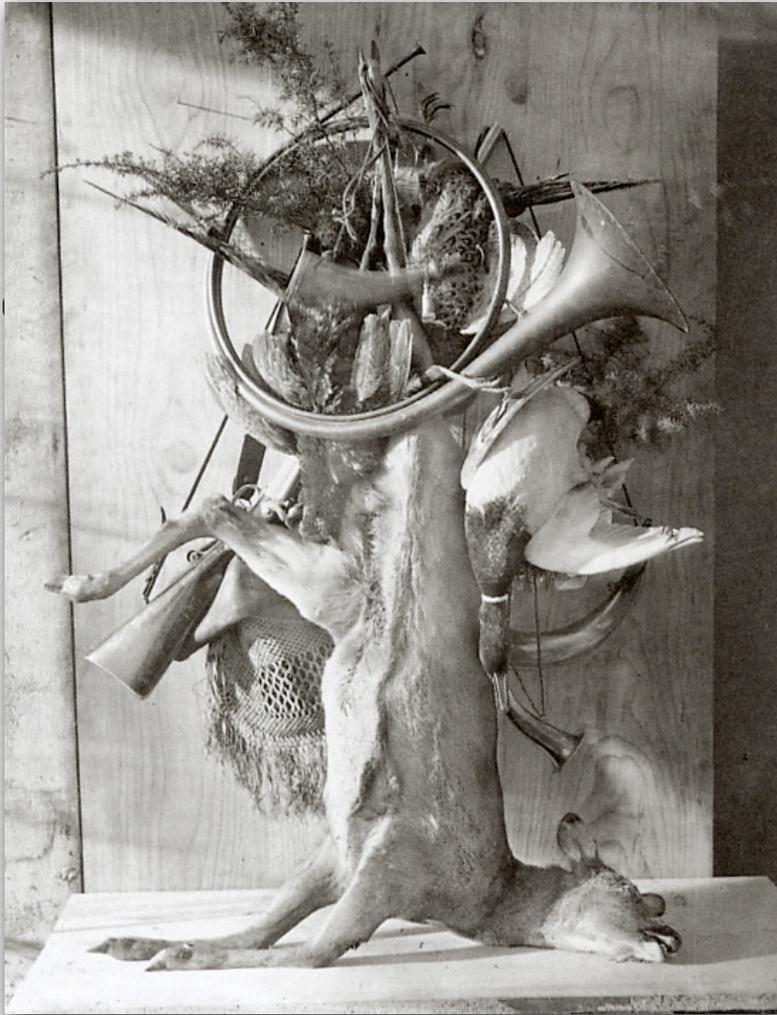
Charles Aubry,
Leaves, 1864



(Rosenblum)

Dead nature

(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



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

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(Honour)

(Rosenblum)

George Caleb Bingham,
Fur Traders Descending
the Missouri, 1845



Frank Sutcliffe, Water Rats, 1886

© 2009 Marc Levoy

(Rosenblum)



Lidell Sawyer, In the Twilight, 1888

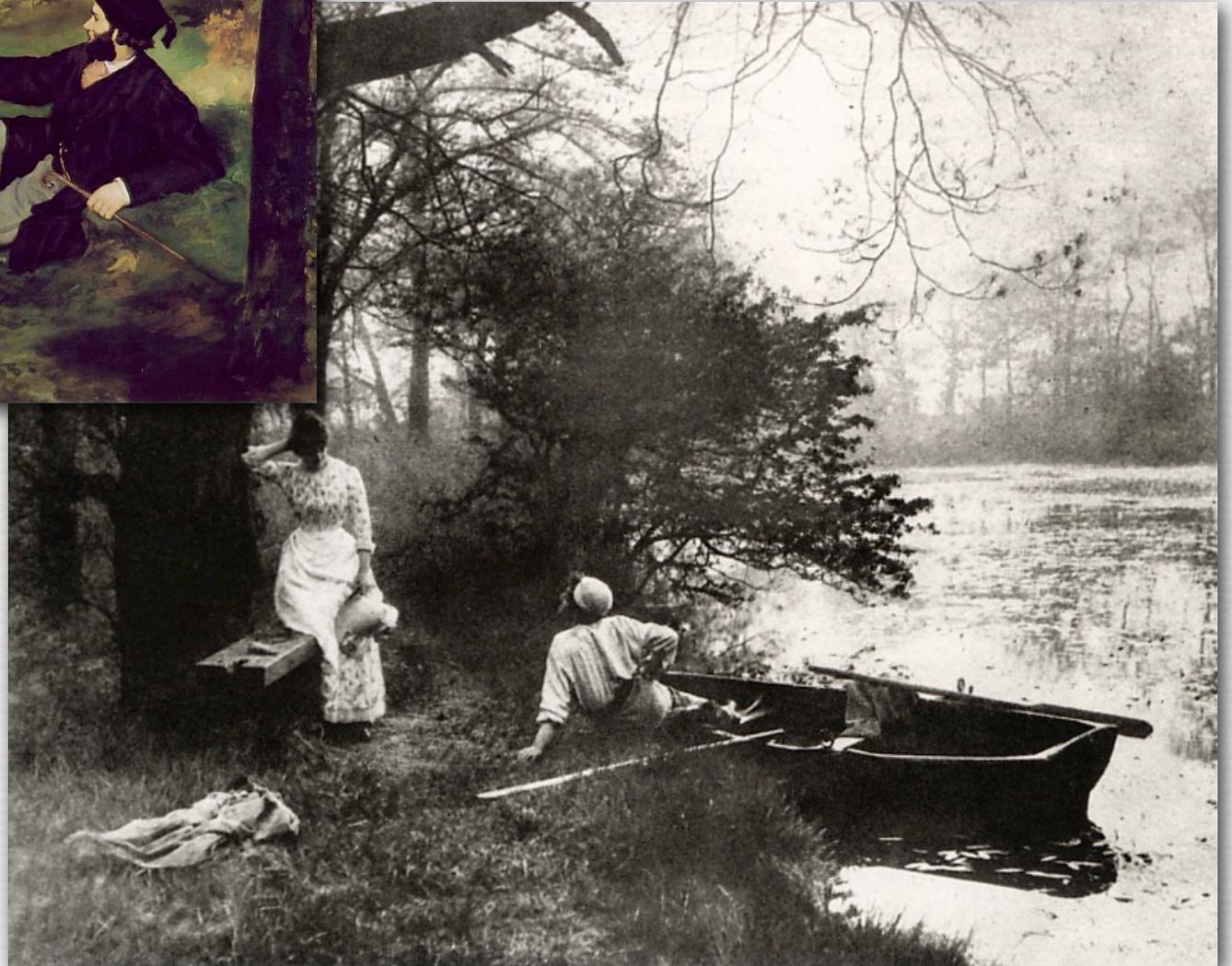
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Édouard Manet, *Le Déjeuner sur l'herbe*, 1863

(Gardner)

(Rosenblum)



Lidell Sawyer, *In the Twilight*, 1888

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Pictorialism

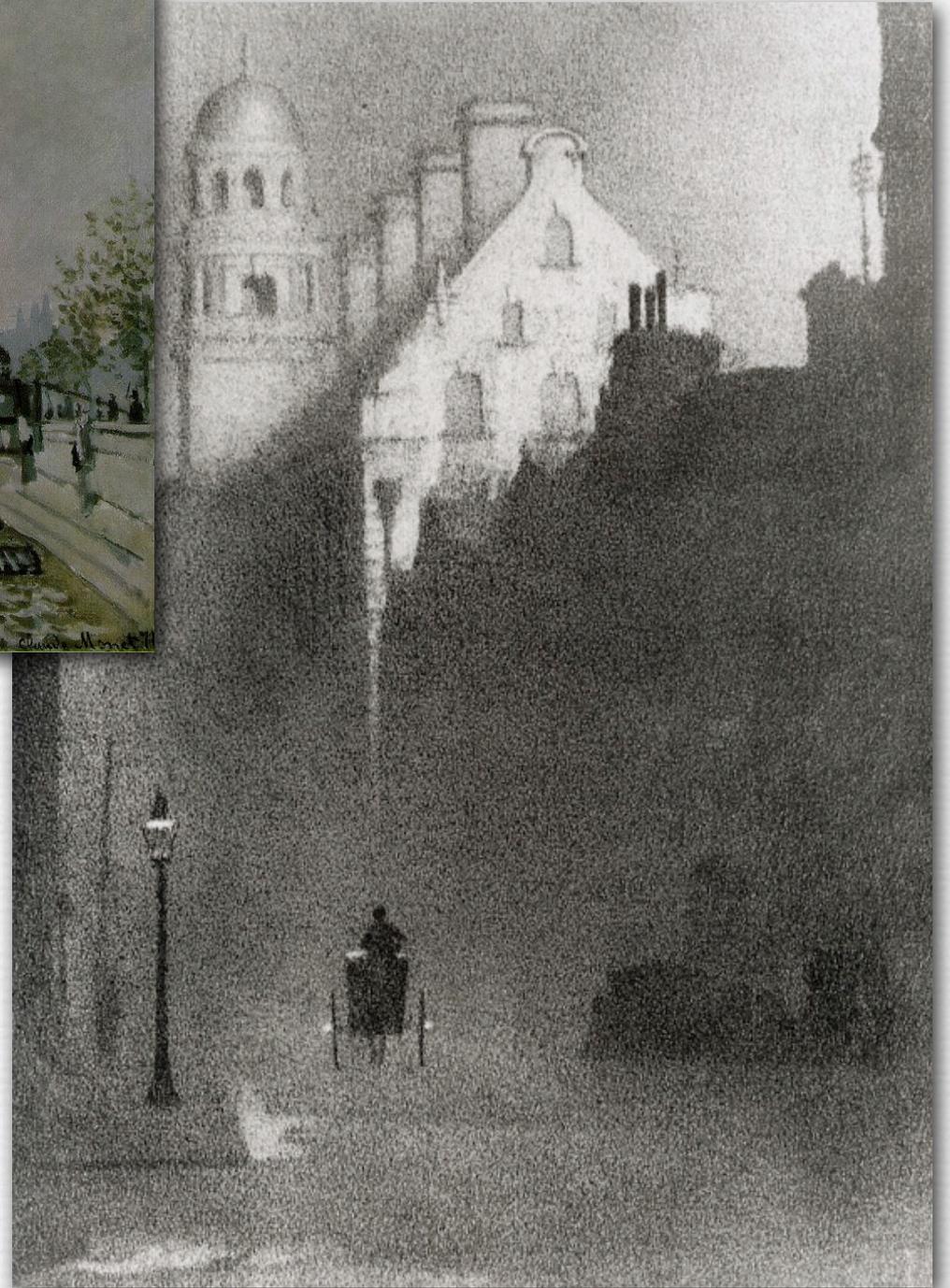
- extreme manipulation of the photograph
- photographic Impressionism

John Dudley Johnston,
Liverpool - An Impression, 1906





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



John Dudley Johnston,
Liverpool - An Impression, 1906

(Rosenblum)



James Craig Annan,
A Black Canal, 1894



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

(Rosenblum)

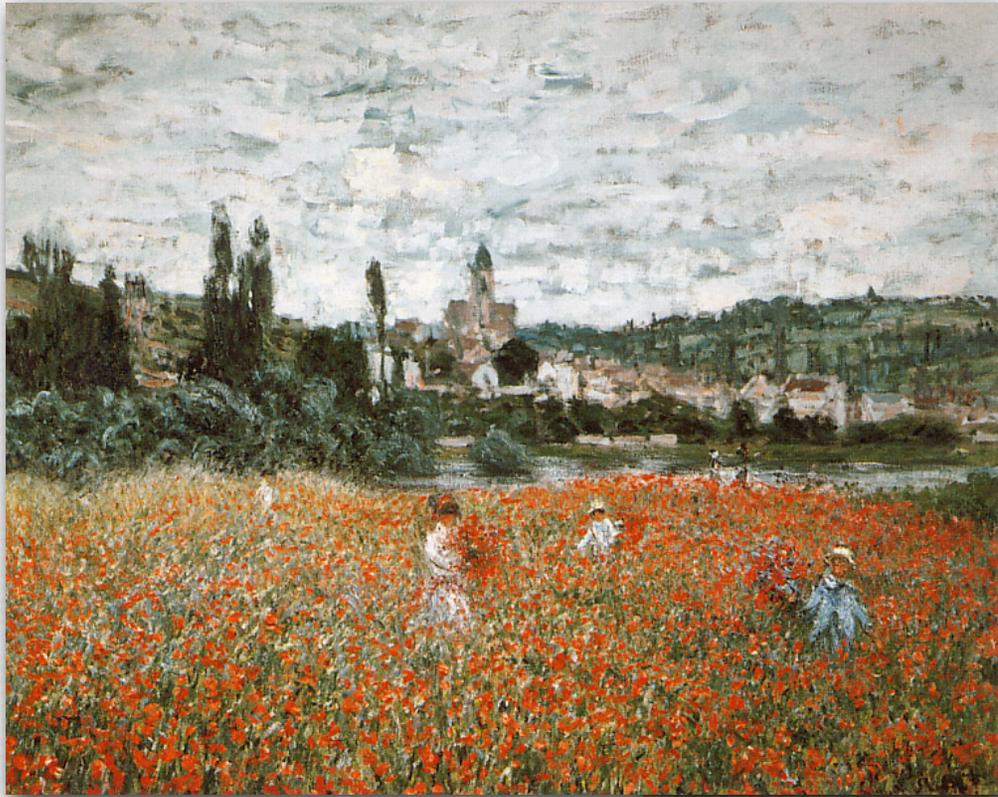


James Craig Annan, A Black Canal, 1894

(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]



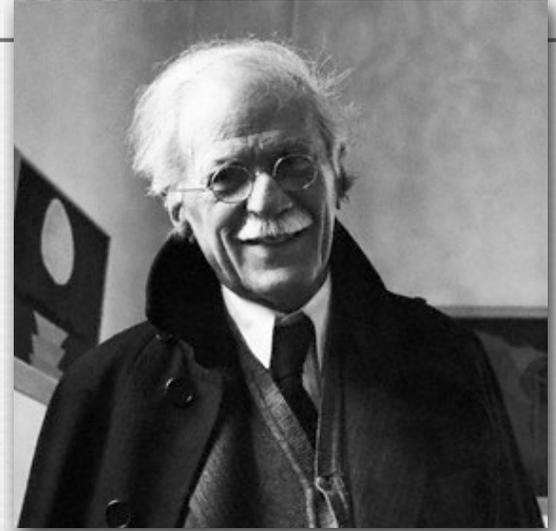
Claude Monet, Bridge at Argenteuil, 1874

Animating pictures

[Chuang SIGGRAPH 2005]



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'Keefe
- ◆ first of the “heroic age” of artist photographers

(Rosenblum)

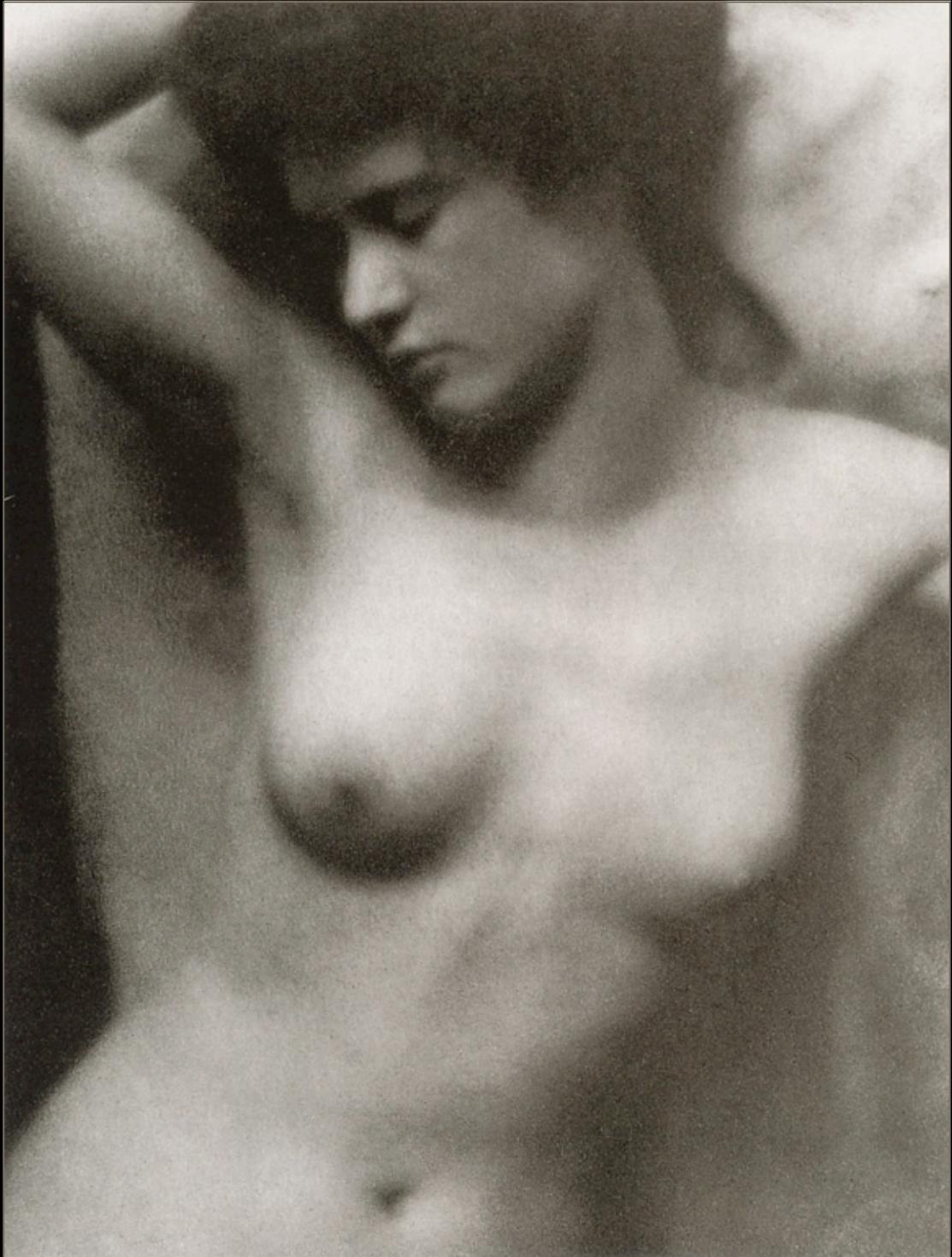


Sun's Rays - Paula,
Berlin, 1889

Venetian Canal,
1897



Miss Thompson, 1907
(collaboration with
Clarence White)





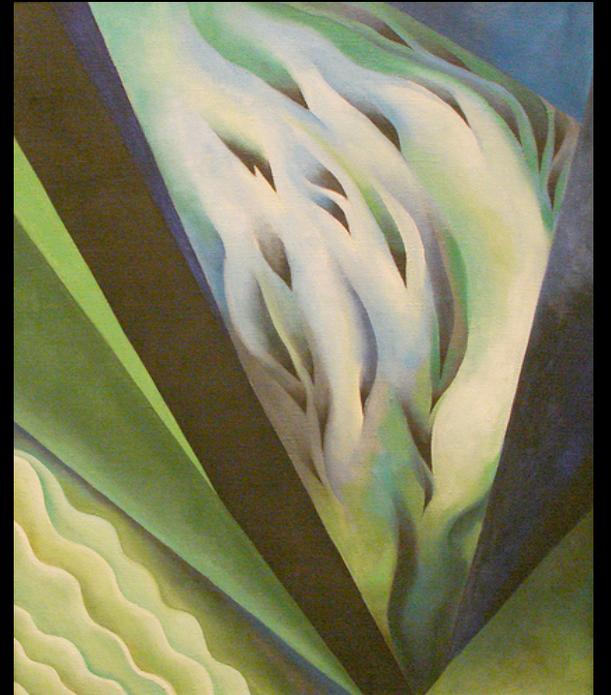
The Steerage, 1907

From the Shelton
Westward, New York,
1931





Portraits of
Georgia O'Keefe



The paintings of
Georgia O'Keefe

Slide credits

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- ◆ Baxandall, M., *Shadows and Enlightenment*, Yale University Press, 1995.
- ◆ Tanser and Kleiner, *Gardner's Art Through the Ages* (10th ed.), Harcourt Brace, 1996.
- ◆ Honour and Fleming, *The Visual Arts: A History* (4th ed.), Harry Abrams, 1995.