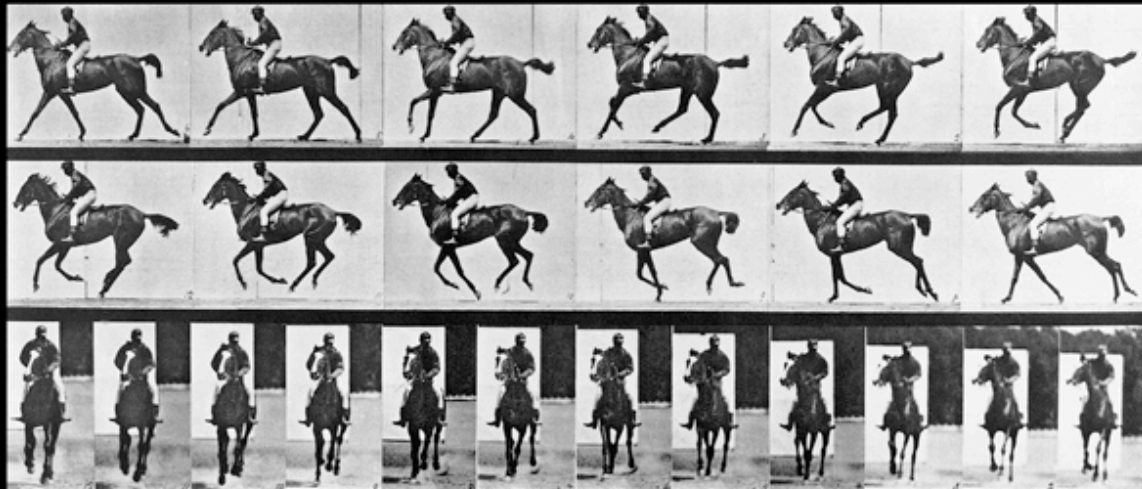


Chapter 12 Photography and Time Based Media

Photography: from the Greek word “phos” meaning light and “graphos” meaning writing. The word photography literally means Writing with light.



Eadweard Muybridge. *Annie G, Cantering, Saddled*. December 1887.
Collotype print. sheet: 19 × 24 in., image: 7-1/2 × 16-1/8 in.
The Philadelphia Museum of Art / Art Resource, NY. [Fig. 12-1]



1



2



3



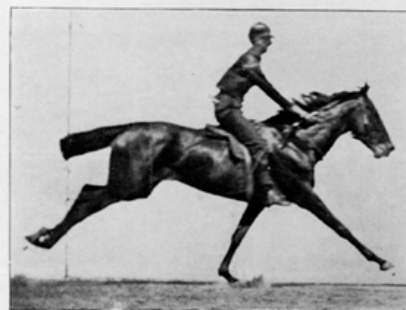
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Copyright, 1887, by Eadweard Muybridge.

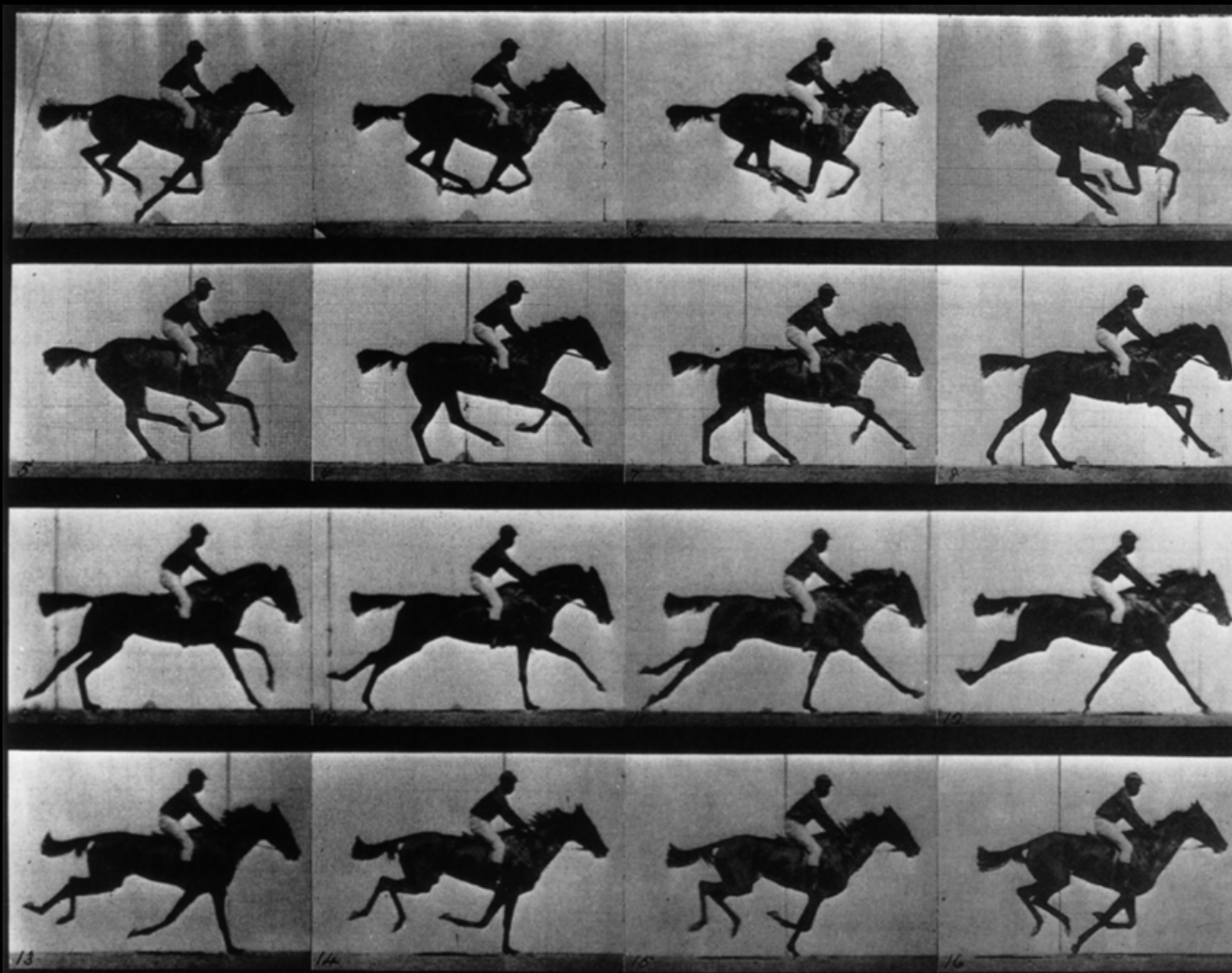


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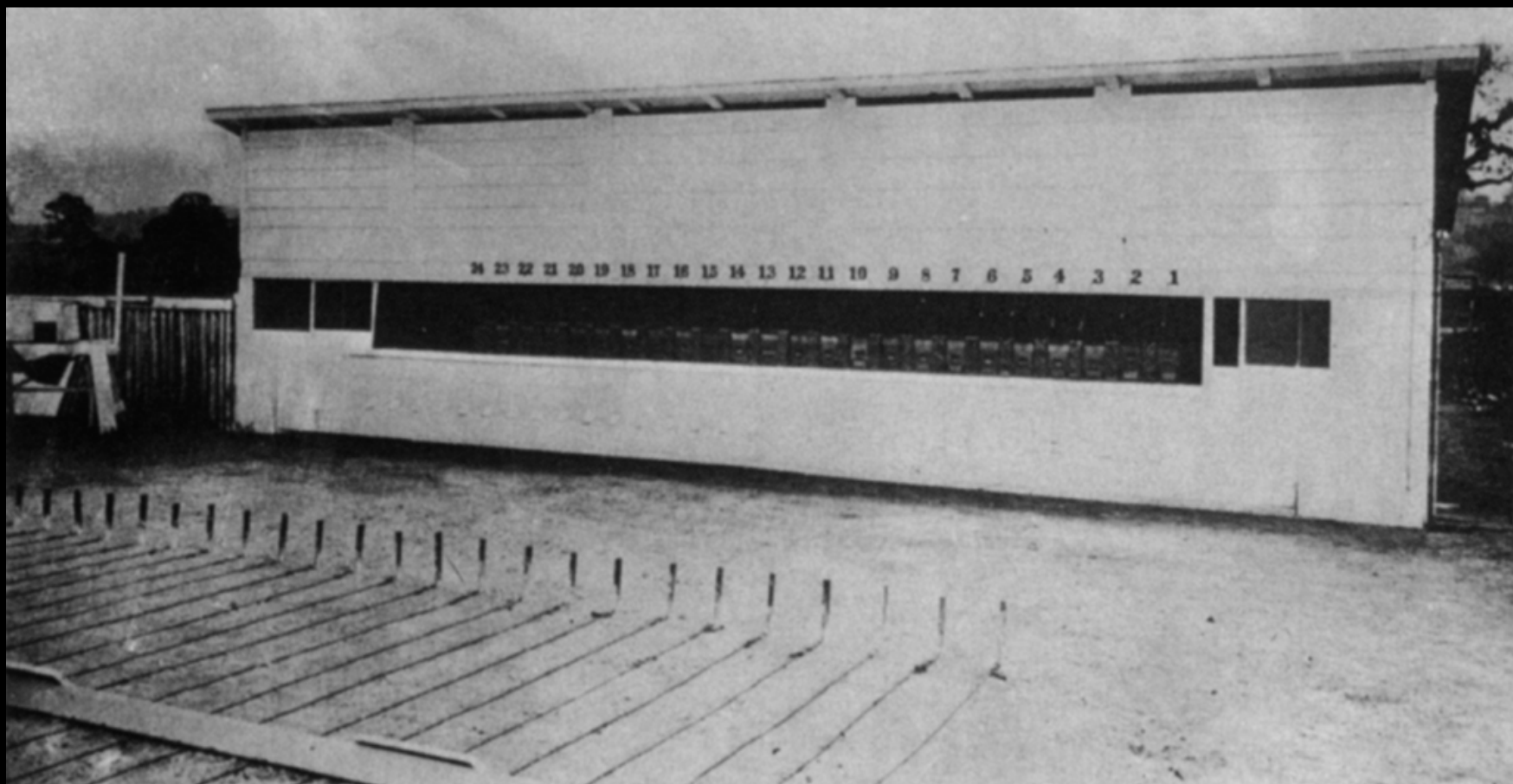
**Eadweard
Muybridge.
Galloping
Horse.
1878.
Photograph.**



Eadweard Muybridge.

Horse Galloping.

1878; collotype; 9.125" x 12"; George Eastman House, Rochester NY.



Eadweard Muybridge's arrangement to photograph horse motion at Stanford's Palo Alto track.

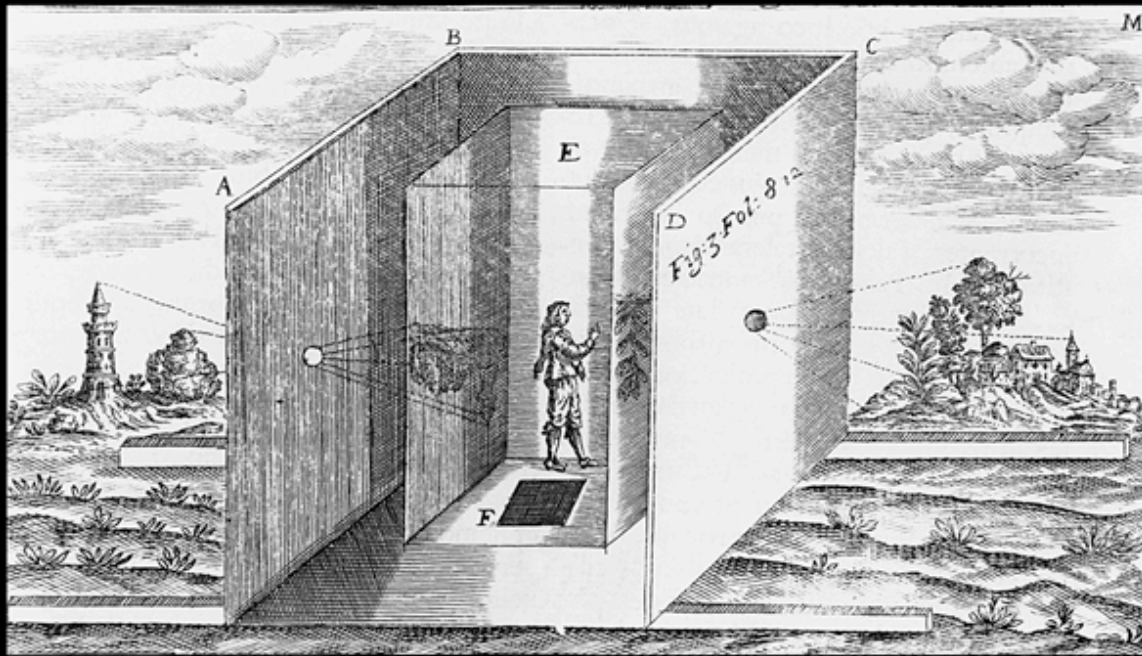
“The world is essentially a storehouse of visual information. Creation is the process of assemblage. The photograph is a process of instant assemblage, instant collage.”-Robert Rauschenberg

“A photographic equivalent to the Sears and Roebuck catalog of the day”



Walker Evans. *Roadside Stand Near Birmingham, Alabama*. 1936.
Courtesy of the Library of Congress. [Fig. 12-3]

In the 4th century B.C.E. the Greek philosopher Aristotle noted that one of the abilities of light was to duplicate an image. It was not until the 16th century that anyone managed to construct a device to harness this property of light. This device is known as the camera obscura.



Published by Dutch physician and mathematician Reinerius Gemma-Frisius. *Camera Obscura*. published 1544.

Engraving.

Courtesy George Eastman House. [Fig. 12-4]

- Camera obscura (dark room) was first invented during the Renaissance as a drawing tool for perspective and proportion. The image would appear upside down, and was traced onto a sheet of paper. Later, artists invented a lens to focus the blurry image, which helped them refine the technique for creating chiaroscuro.
- Leonardo da Vinci arranged the lenses in the holes of the darkroom so that the image was projected on the opposite wall.
- It is highly debated who to credit with inventing the first fixed image.

What is photogenic drawing?

In 1839, Englishman William Henry Fox Talbot presented a process for fixing negative images on paper coated with light-sensitive chemicals.

This process, which Talbot called photogenic drawing, resulted in some of the first photographs.



William Henry Fox Talbot. *Mimosoidea Suchas*, *Acacia*. c. 1839.
Photogenic drawing.

Fox Talbot Collection, National Museum of Photography, Film & Television/Science & Society Picture Library. [Fig. 12-5]



William Henry Fox Talbot. *The Open Door*. 1843.
Calotype.

Fox Talbot Collection, National Museum of Photography, Film & Television/Science &
Society Picture Library. [Fig. 12-8]

This photo made in 1839 is one of Daguerre's earliest images, in which one man stood still for the required 10-20 minute exposure and is the only sign of the bustling crowd. He was getting his shoes shined. A daguerreotype image cannot be reproduced, as the plate is the photograph.



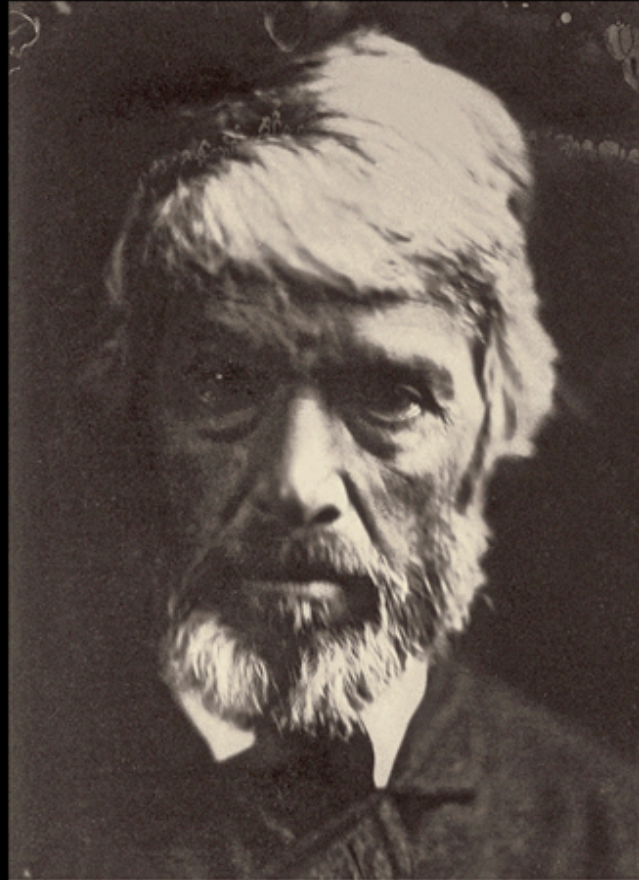
Louis-Jacques-Mandé Daguerre. *Le Boulevard du Temple*. 1839.
Daguerreotype.
Bayerisches National Museum, Munich. [Fig. 12-6]



Richard Beard. *Maria Edgeworth*. 1841.
Daguerreotype. 2-1/8 × 1-3/4 in.
By courtesy of the National Portrait
Gallery, London. [Fig. 12-7]

Daguerre perfected the daguerreotype using a copper plate, which created a clear image and a much shorter exposure time. Subjects had to remain motionless, without blinking for a minutes, which explains the expressionless images in antique photos. This was still less expensive and time-consuming than having your portrait painted and became very popular. Painters felt competition for the first time, and began to explore the artist's view, as opposed to recording nature.

Julia Cameron utilized lighting, a major tool for all photographers, to its full effect and her photos were highly sought after. She photographed many famous subjects such as Tennyson, Longfellow, and Darwin. Portraits remain a major source of income for photographers today.



Julia Margaret Cameron. *Portrait of Thomas Carlyle*. 1863.

Silver print. 10 × 8 in.

Science & Society Picture Library. [Fig. 12-9]



Timothy O'Sullivan (negative) and Alexander Gardner (print). *A Harvest of Death, Gettysburg, Pennsylvania, July 1863, from Alexander Gardner's Photographic Sketchbook of the War*. 1866.

Albumen silver print (also available as a stereocard). 6-1/4 × 7-13/16 in.
Courtesy of the Library of Congress. [Fig. 12-10]



Alfred Stieglitz. *The Steerage*. 1907.
Photogravure. 13-3/16 × 10-3/8 in.

Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. ©
2012 Estate of Alfred Stieglitz/Artists Rights Society ARS, NY. Provenance unknown.
(436.1986). The Museum of Modern Art, New York, NY, U.S.A. [Fig. 12-11]



Stieglitz, founder of the famous gallery “291,” which brought modern art to America, sought to define “pure” or “straight” photography in which the artist does not manipulate “the truth.” This is one of his more famous images, a formal compositional study, which is considered to be the first “art photo.” This diagonal composition was not created, but rather discovered and captured by the artist.



Charles Sheeler. *Criss-Crossed Conveyors—Ford Plant*. 1927.

Gelatin silver print. 10 × 8 in.

© The Lane Collection Courtesy, Museum of Fine Arts, Boston. Photograph © 2012
Museum of Fine Arts, Boston. [Fig. 12-12]



Ansel Adams. *Moonrise, Hernandez, New Mexico*. 1941.
Gelatin silver print. 18-1/2 × 23 in.
© Ansel Adams Publishing Rights Trust/CORBIS. [Fig. 12-16]

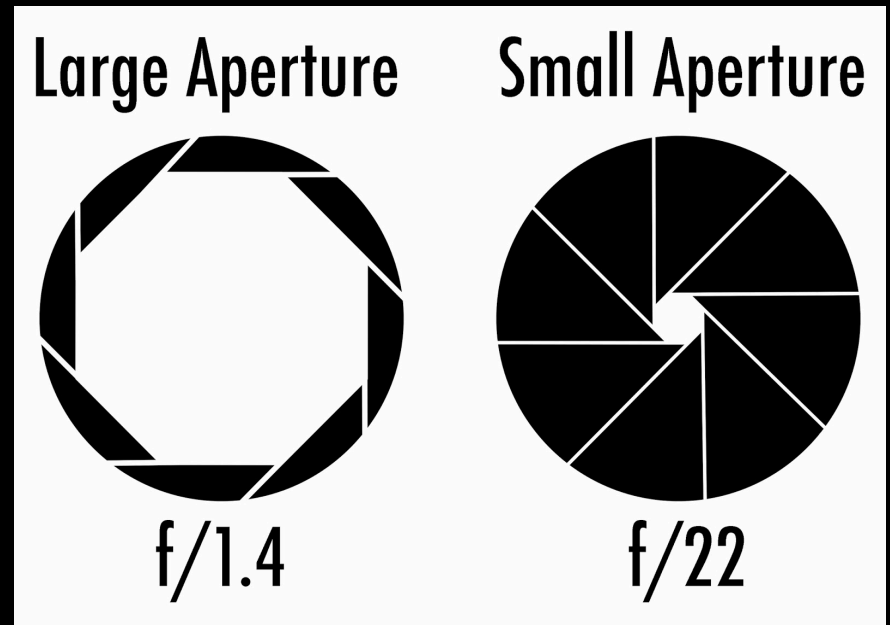
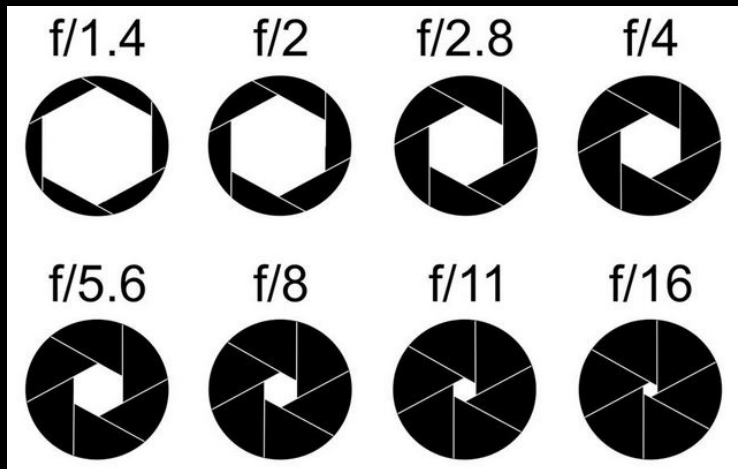
What is the Zone System?

Developed by Ansel Adams and Fred Archer in the 1930s, the Zone System is, in Adams' words, "a framework for understanding exposures and development, and visualizing their effect in advance." A zone represents the relation of an image's (or portion of an image's) brightness to the tone that the photographer wishes to see in the final print.

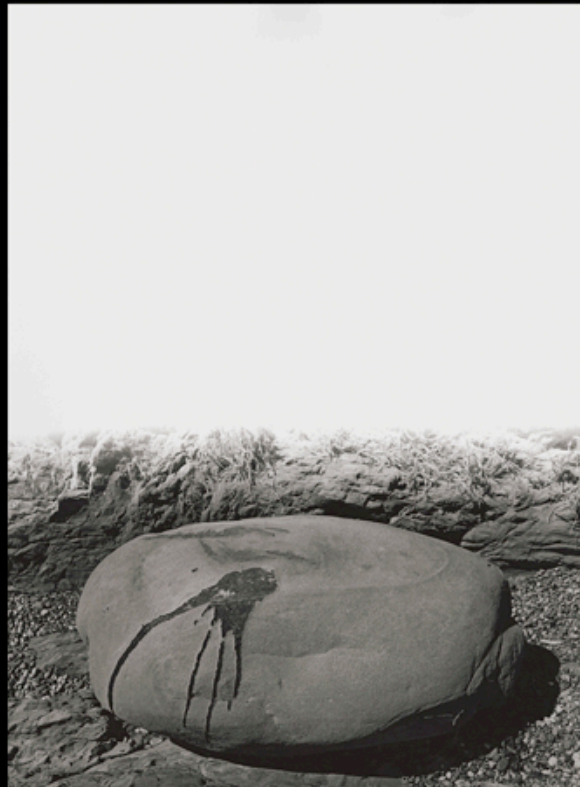
The techniques of dodging and burning: Dodging and burning are terms that come from analog photography. It is a technique used during the printing process to manipulate the exposure of a selected area(s) on a photographic print, deviating from the rest of the image's exposure. **Dodging** – lightening, i.e. dodging the light, **Burning** - darkening, i.e focusing the light to darken an area.

What is a camera's aperture?

- It is a hole that controls the amount of light entering a camera. You can compare it to the pupil of human eyes.
- Aperture, also called F-Stop, is a variable opening in the lens surrounded by rounded blades, and these aperture blades are opened and closed allowing the photographer to control the amount of light exposure.

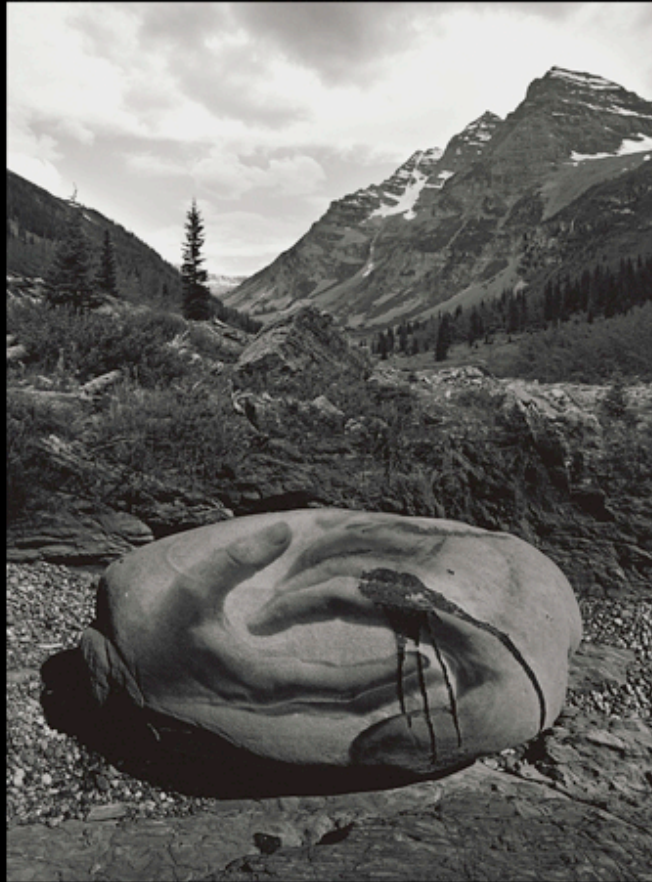


Other photographers planned and composed their composition, much like painters. Uelsmann considers his camera “a license to explore” and he begins to create after the image is taken. Artists sought to alter the objective nature of photography to include the artistic viewpoint. Through the manipulation of photos, we can no longer say “the camera does not lie”.



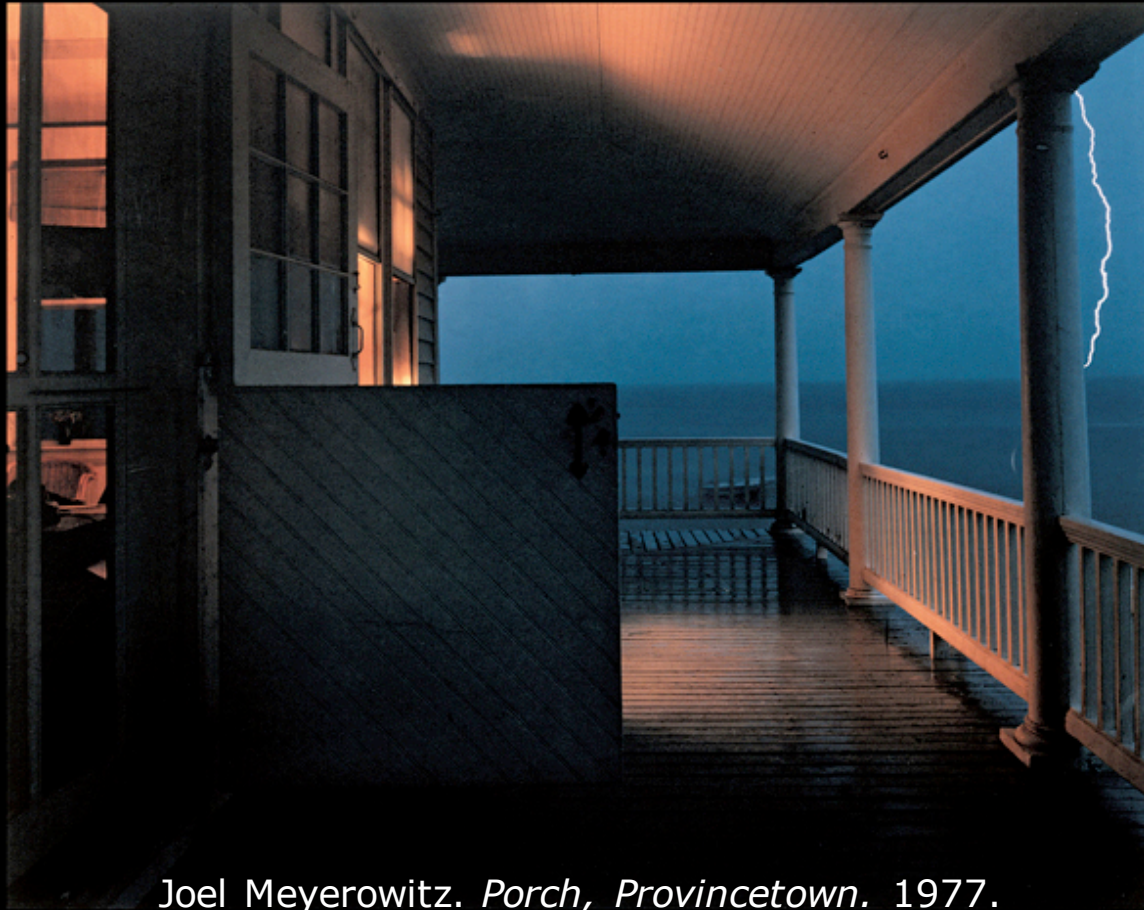


Jerry N. Uelsmann. *Untitled* (first version). 1970.
© Jerry Uelsmann. [Fig. 12-20]



Jerry N. Uelsmann. *Untitled* (second version). 1970.
© Jerry Uelsmann. [Fig. 12-21]

Color Photography



Joel Meyerowitz. *Porch, Provincetown*. 1977.
(Lightning bolt, C/L Plate 7.).

© Joel Meyerowitz, courtesy Edwynn Houk Gallery. [Fig. 12-22]



Annie Leibovitz. *Karen Finley at her home in Nyack, New York*. 1992.
Chromogenic print. 39-1/16 × 49-1/8 in.
Annie Leibovitz/Contact Press Images Inc. Courtesy of the artist. [Fig. 12-23]



Edgar Degas. *After the Bath, Woman Drying Her Hair*. 1896.
Gelatin silver print. 6-1/2 × 41-1/16 in.
The J. Paul Getty Museum, Los Angeles. [Fig. 12-24]

Digital Photography



Andreas Gursky. *Ocean II*. 2010.
Chromogenic print. 134-1/4 × 98-1/8 × 2-1/2 in.
Andreas Gursky, VG BILD-KUNST, Bonn. [Fig. 12-25]



Gregory Crewdson. *Untitled (House in the Road)*. 2002.
C-print mounted on aluminum, edition 3 of 10. 53-1/2 × 65-1/2 in.
Phoenix Art Museum Collection. © Gregory Crewdson. Courtesy Gagosian Gallery. [Fig.
12-26]



Eleanor Antin. *Constructing Helen*, from *Helen's Odyssey*. 2007.
Chromogenic print. 68 × 199 in.
Courtesy the artist and Ronald Feldman Fine Arts, New York. [Fig. 12-27]



Alexandre Cabanel. *The Birth of Venus*. Salon of 1863.
Oli on canvas. 52 × 90 in.
Réunion des Musées Nationaux / Art Resource, NY. [Fig. 12-28]

Film



Fernand Léger. *Ballet Mécanique*. 1924.
© 2012 Artists Rights Society (ARS), New York/ADAGP, Paris. Courtesy of The Humanities Film Collection, Center for the Humanities, Oregon State University.
[Fig. 12-29]

What is editing in film?

Editing is the process of arranging the sequences of a film after it has been shot in its entirety. The first great master of editing was D.W. Griffith, who, in *The Birth of a Nation*, essentially invented the standard vocabulary of filmmaking.

What are some of the advantages and disadvantages of video art?

Video art allows artists to work with time-based media at less expense than film requires. Video can be instrumental in documenting performance art. However, video often suffers from the threat of rapid technological change, quickly rendering media extinct.



D. W. Griffith. battle scene from *The Birth of a Nation*. 1915.
The Museum of Modern Art / Film Stills Archive. Courtesy of the Library of Congress.
[Fig. 12-30]

Griffith invented the standard of filmmaking:

Shots: In terms of camera distance with respect to the object within the visual frame

Full shot: actor from head to toe

Medium Shot: actor from the waist up

Close-up: head and shoulders

Extreme Close-Up: portion of the face

Long shot: wide expanse with many characters all at once

Iris Shot: frame slowly opens in a widening circle or blacks out to a circle towards the end.

Traveling Shot: camera moves

Flashback: cutting narratives out of sequence

Cross-Cutting: using short sequences in a fast pace to create drama

Montage: the sequencing of widely disparate images to create a fast paced, multi-faceted image



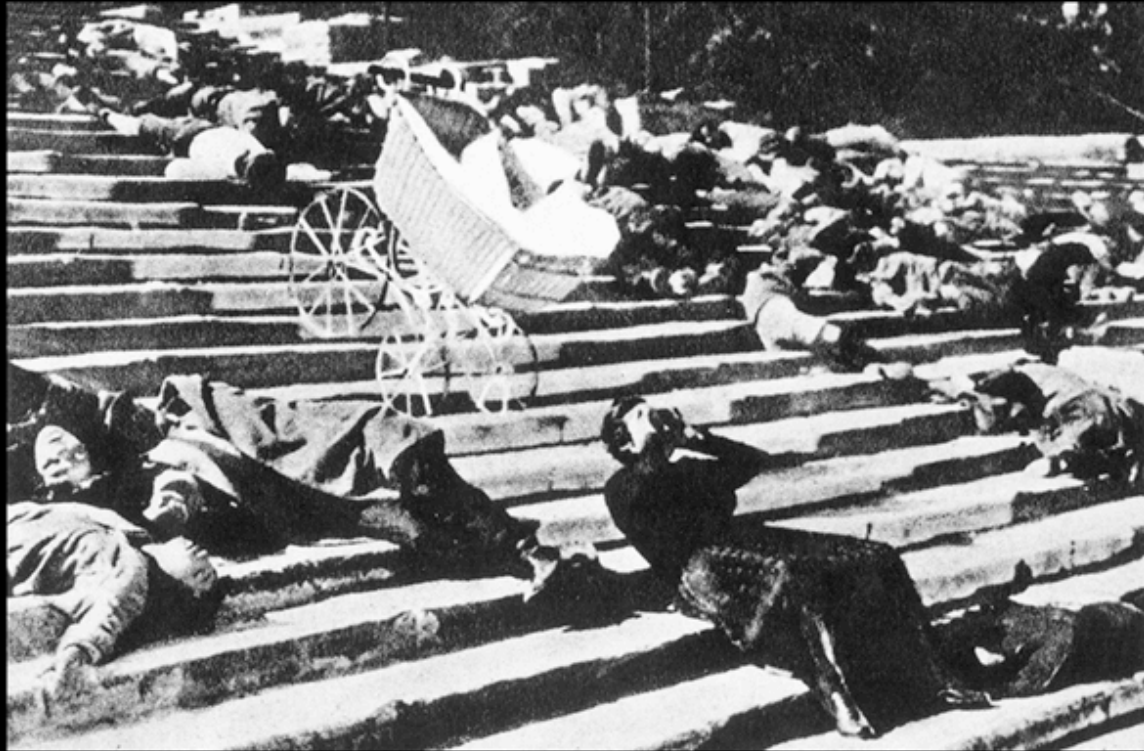
Sergei Eisenstein. *Battleship Potemkin* (still 1 of 4). 1925.
Mary Evans/GOSKINO/Ronald Grant/Everett Collection. [Fig. 12-31a]



Sergei Eisenstein. *Battleship Potemkin* (still 2 of 4). 1925.
Mary Evans/GOSKINO/Ronald Grant/Everett Collection. [Fig. 12-31b]



Sergei Eisenstein. *Battleship Potemkin* (still 3 of 4). 1925.
Mary Evans/GOSKINO/Ronald Grant/Everett Collection. [Fig. 12-31c]



Sergei Eisenstein. *Battleship Potemkin* (still 4 of 4). 1925.
Mary Evans/GOSKINO/Ronald Grant/Everett Collection. [Fig. 12-31d]



Douglas Gordon. *24 Hour Psycho*. 1993.

Photo: Studio lost but found (Bert Ross). © 2011 Studio lost but found. Courtesy Gagosian Gallery from *Psycho*, 1960, USA. Directed and produced by Alfred Hitchcock. Distributed by Paramount Pictures © Universal City Studios, Inc. [Fig. 12-32]



Charlie Chaplin in The Gold Rush. 1925.
Film still.
Everett Collection. [Fig. 12-33]



Orson Welles as Kane campaigning for governor in *Citizen Kane*. 1941.
Film still.

Everett Collection. [Fig. 12-34]

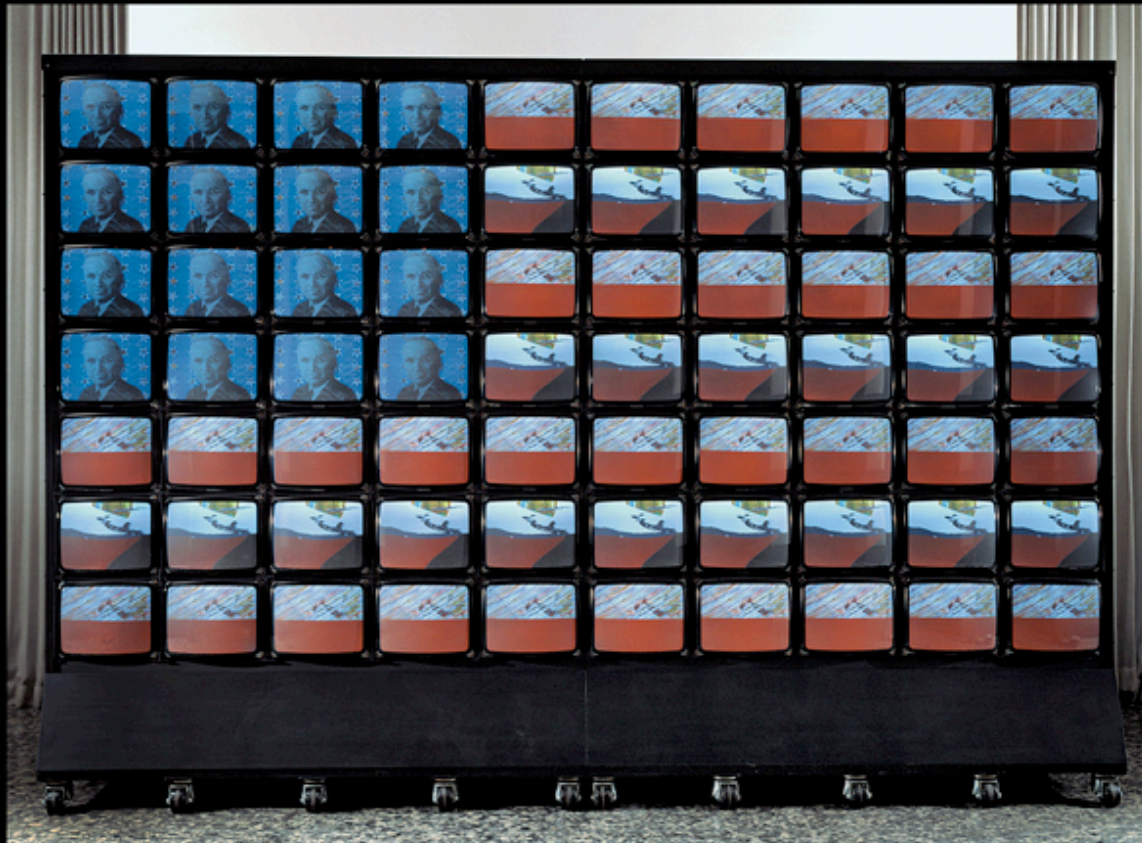


William Cameron Menzies. storyboard for the burning-of-Atlanta scene from *Gone with the Wind*. 1939.
MGM/Photofest. [Fig. 12-35]



The burning-of-Atlanta scene from *Gone with the Wind*. 1939.
MGM/Photofest. [Fig. 12-36]

Video



Nam June Paik. *Video Flag*. 1985–96.

70 video monitors, 4 laser disc players, computer, timers, electrical devices, wood and metal housing on rubber wheels. 94-3/8 × 139-3/4 × 47-3/4 in.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1996. [Fig. 12-37]

Performance Art



Nam June Paik. *TV Bra for Living Sculpture*. 1969.

Performance by Charlotte Moorman with television sets and cello.

Photo Peter Moore: © The Estate of Peter Moore/Licensed by VAGA, New York, NY. [Fig. 12-38]



Jeff Wall. *A Sudden Gust of Wind (After Hokusai)*. 1993.
Fluorescent light and display case. 90-3/16 × 148-7/16 in.
Tate, London / Art Resource, NY. Courtesy of the artist. [Fig. 12-49]



Sakino Hokusai. *Shunshuu Ejiri*, from the series *Thirty-Six Views of Mount Fuji*. 1831.
Color woodblock. 30-1/2 × 46 in.

The Japan Ukiyo-e Museum, Matsumoto City, Japan. [Fig. 12-50]