

Imaging: Photography, Film, Video, and Digital Arts

Two-Dimensional Art

- Drawing
- Painting
- Printmaking
- Imaging: Photography, Film, Video, and Digital Arts

Look at the things around you, the immediate world around you. If you are alive, it will mean something to you, and if you care enough about photography, and if you know how to use it, you will want to photograph that meaning.

– *Edward Weston*

Introduction

- Technology has revolutionized the visual arts
- Throughout history, artists have tried to imitate nature.
- Since the early 19th century, people have been able to capture nature due to technological advancements.
- ***Video Art*** - artists have appropriated TV to make video art.
- ***Digital Art*** - artists use computers to make digital art.

PHOTOGRAPHY

- Photography is science and art.
- It is an art of the hand, head, and heart.
- Photography is a matter of selection and interpretation.
- The word *photography* comes from the Greek word meaning “to write with light”.
- *Photosensitive*
- *Lens*
- *Prints*



Figure 8.1, p.150: ANSEL ADAMS. *Moon and Half Dome, Yosemite National Park, California (1960).*



Figure 8.2, p.151: Crescent Earth, seen by Apollo 17.

Cameras

The camera is similar to the human eye (as shown in figure 8-4)

- **Aperture** - the opening in the camera through which light passes.
- **Shutter** - the mechanism that opens and closed the aperture.
- **Stop** - the size of the aperture.
- **Candid** - a photograph in which real life and motion is captured.
- **Film** - a type of photosensitive surface which is used for recording photographs.
- **Telephoto lenses** - magnify far away objects and tend to collapse space.
- **Wide-angle lenses** - allow a broad view of objects within a confined area.

Film

- ***Emulsion*** – an active layer of small particles of a photosensitive silver salt suspended in gelatin.
- ***Negative*** – film which has been exposed to light and chemically treated.
 - Areas of light and dark are reversed on a negative.

2 types of color film: both contain 3 light sensitive layers

- ***Color reversal film***
- ***Color negative film***

Digital Photography

Digital photography - translates visual images to digital information, which is recorded on a disk.

Advantages:

- No need to deal with film.
- Immediate gratification.
- Can manipulate the images on the computer.
- Can print them yourself.

Disadvantages:

- Can not achieve the sharpness of film, unless you can afford a very expensive digital camera.
- Files are large.
- Can not always obtain the quality of film.

History of Photography

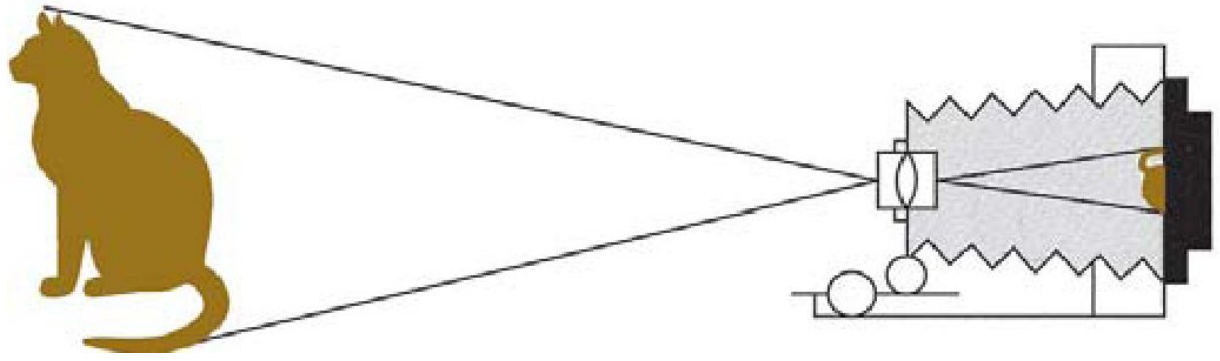
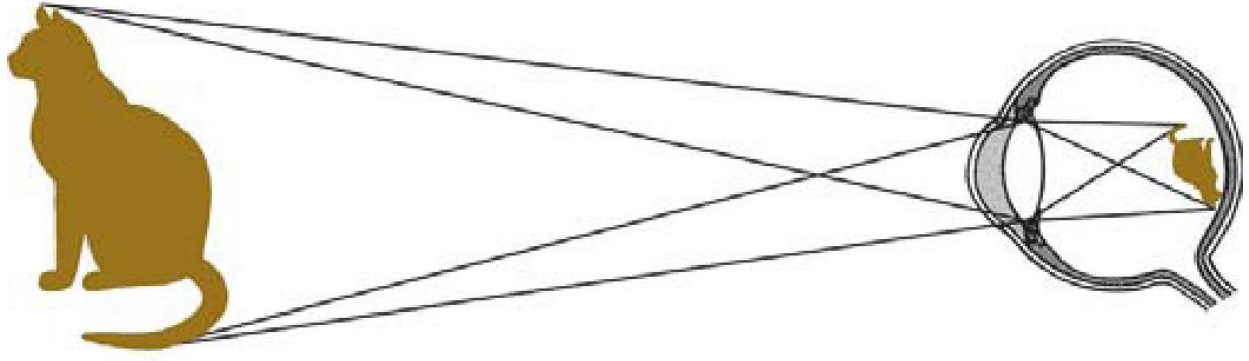
1. The Camera Obscura
2. Photosensitive Surfaces
3. Heliography
4. The Daguerreotype
5. The Negative
6. Portraits
7. Photojournalism
8. Photography as an Art Form

People to Know

- Heinrich Schulze
- Joseph-Nicéphore Niepce
- Jacques-Mandé Daguerre
- William Henry Fox Talbot
- Julia Margaret Cameron
- Gaspard Felix Tournachon “Nadar”
- Matthew Brady and Alexander Gardner
- The Lumière Brothers

The Camera Obscura

- Was literally a covered box or a darkened room with a pin hole to project light and an image on the opposite wall.
- The image was projected upside down.
- Used to trace a scene and get correct perspective.



The Camera Obscura

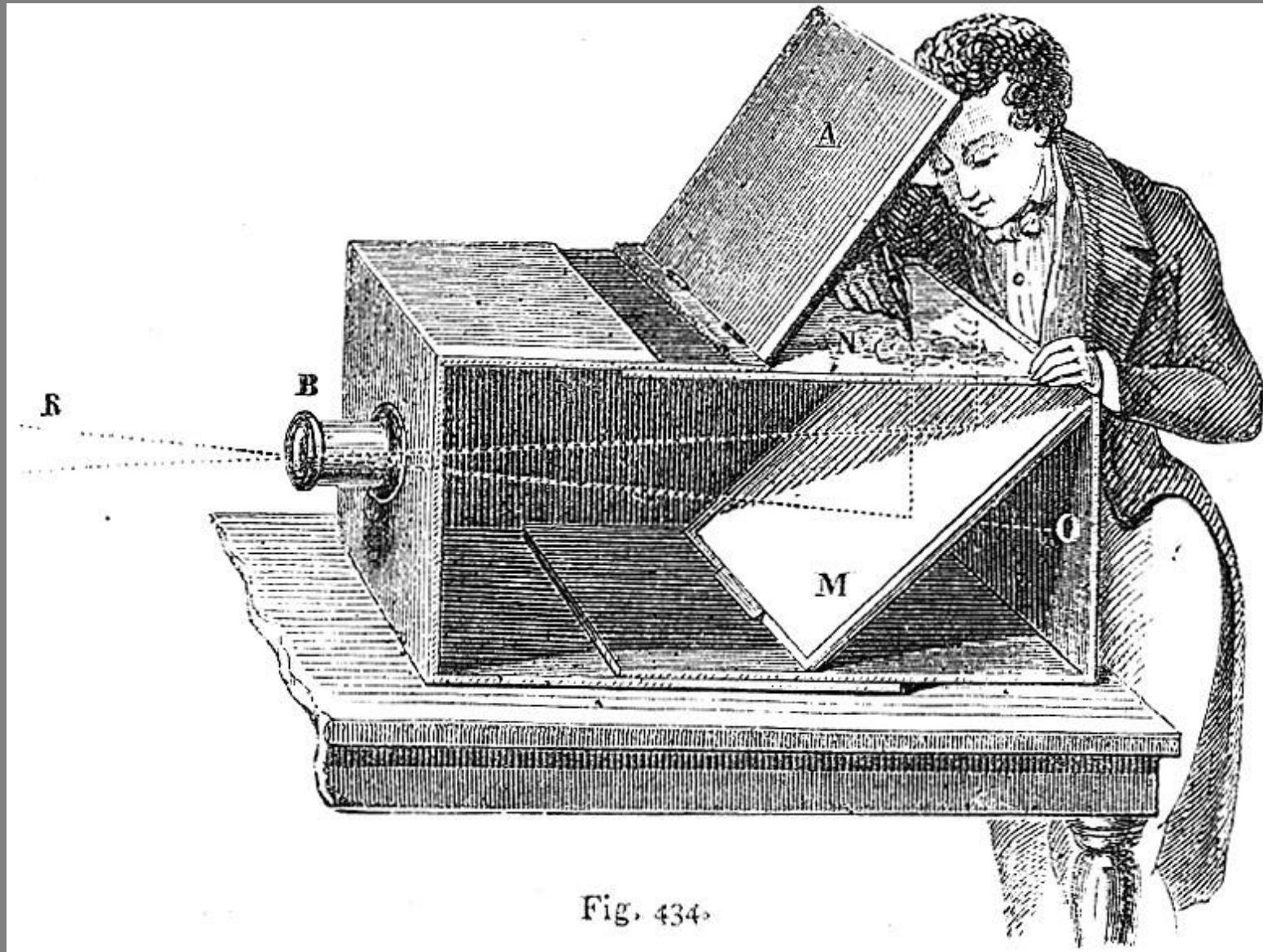


Figure 8.4, p.153: The camera obscura.

Abelardo Morrell



The Daguerreotype

- Invented in 1829 by Niepce and Louis-Jacques-Mande Daguerre.
- Used a thin sheet of silver-plated copper.

Drawbacks:

- Long exposures: 5 - 40 minutes.
- Image reverses left to right.
- Very delicate, had to be sealed behind glass.
- No negative, therefore no copies could be made.

Daguerreotype



Figure 8.5, p.154: LOUIS-JACQUES-MANDÉ DAGUERRE. *The Artist's Studio* (1837).

The Negative

Invented in 1839 by British scientist William Henry Fox Talbot.

How:

1. Placed an object on a piece of light sensitive paper.
2. Exposed the arrangement to light.
3. Called them photogenic drawings.
4. Image was reversed and inverted. Black and white reversed.
 - Talbot also made the the first contact print by placing the negative on a second sheet of light sensitive paper and exposing both of them to light.

The Negative



Figure 8.6, p.155: WILLIAM HENRY FOX TALBOT. *Botanical Specimen* (1839). Photogenic drawing.

Autochrome

- Invented by Louis Lumiere in 1907.
- Glass plates coated with 3 layers of dyed potato starch that served as color filters.

The Autochrome Color



Figure 8.7, p.155: LOUIS LUMIÈRE. *Young Lady with an Umbrella* (1906–1910). Autochrome.

Portraits

- Nadar = Gaspard Felix Tournachon.
- Became popular in 1850.
- Photography and portraits available to the middle classes.

Portraits



Figure 8.8, p.156: NADAR. *Sarah Bernhardt* (1859).

Photojournalism

- Photojournalism revolutionized the capacity of news media, with the ability to bring realistic representation of important events before the public's eyes.
- Alexander Gardner first used the camera to record major historical events such as the US Civil War.

Photojournalism



Figure 8.10, p.157: ALEXANDER GARDNER. *Home of a Rebel Sharpshooter, Gettysburg* (July 1863). Wet-plate photograph.

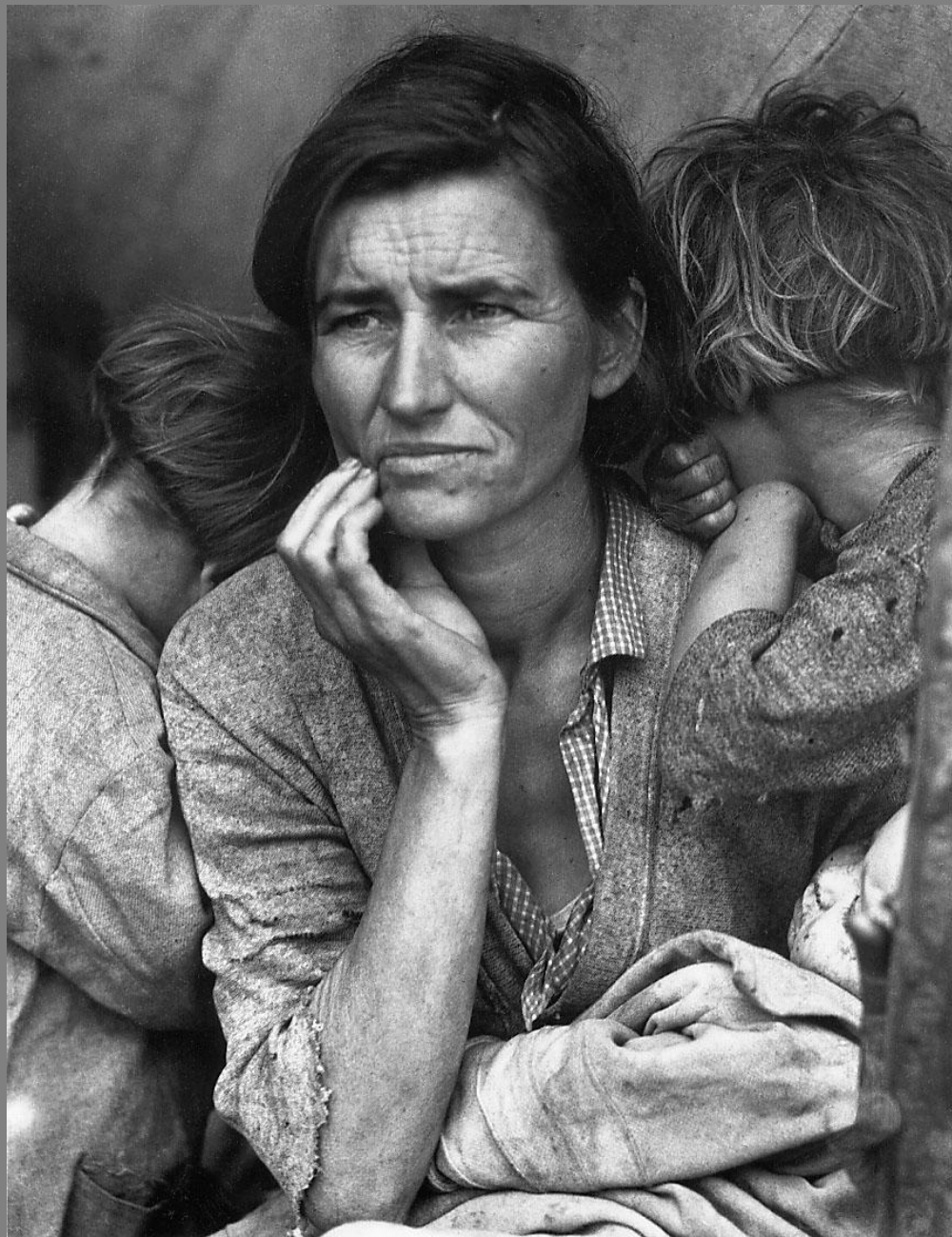


Figure 8.11, p.157: DOROTHEA LANGE. *Migrant Mother, Nipomo, California* (1936). Gelatin silver print. 12 1/2" x 9 7/8".



Figure 8.12, p.158: MARGARET BOURKE-WHITE. *The Living Dead of Buchenwald, April 1945* (1945).



Figure 8.13, p.159: RON BERARD. *Untitled* (2001).

Photography as an Art Form



Figure 8.14, p.160: EDWARD STEICHEN. *The Flatiron Building—Evening* (1906).

Photography as an Art Form

- In 1902 Alfred Stieglitz founded the Photo Secession, a group dedicated to advancing photography as a separate art form.
- Photograph has the capacity to stir us.
- Our relationship to photography is intimate.
- Because photography shows us frozen images in time we may wonder about what has come before or what happened after.



Figure 8.15, p.160: SANDY SKOGLUND. *Radioactive Cats* (1980). Cibachrome. 30" x 40".



Figure 8.17, p.161: CINDY SHERMAN. *Untitled* (1984). Color photograph. 71" x 48 1/2".

Cinematography

- Cinematography - The art of making motion pictures
- Motion pictures do NOT really move.
- The audience is shown 16 - 24 still pictures, or *frames* per second.
- ***Slow Motion*** is achieved by filming 100 or more frames per second and playing it back at the normal 16 - 24.

Muybridge's Cinemagraphic experiments

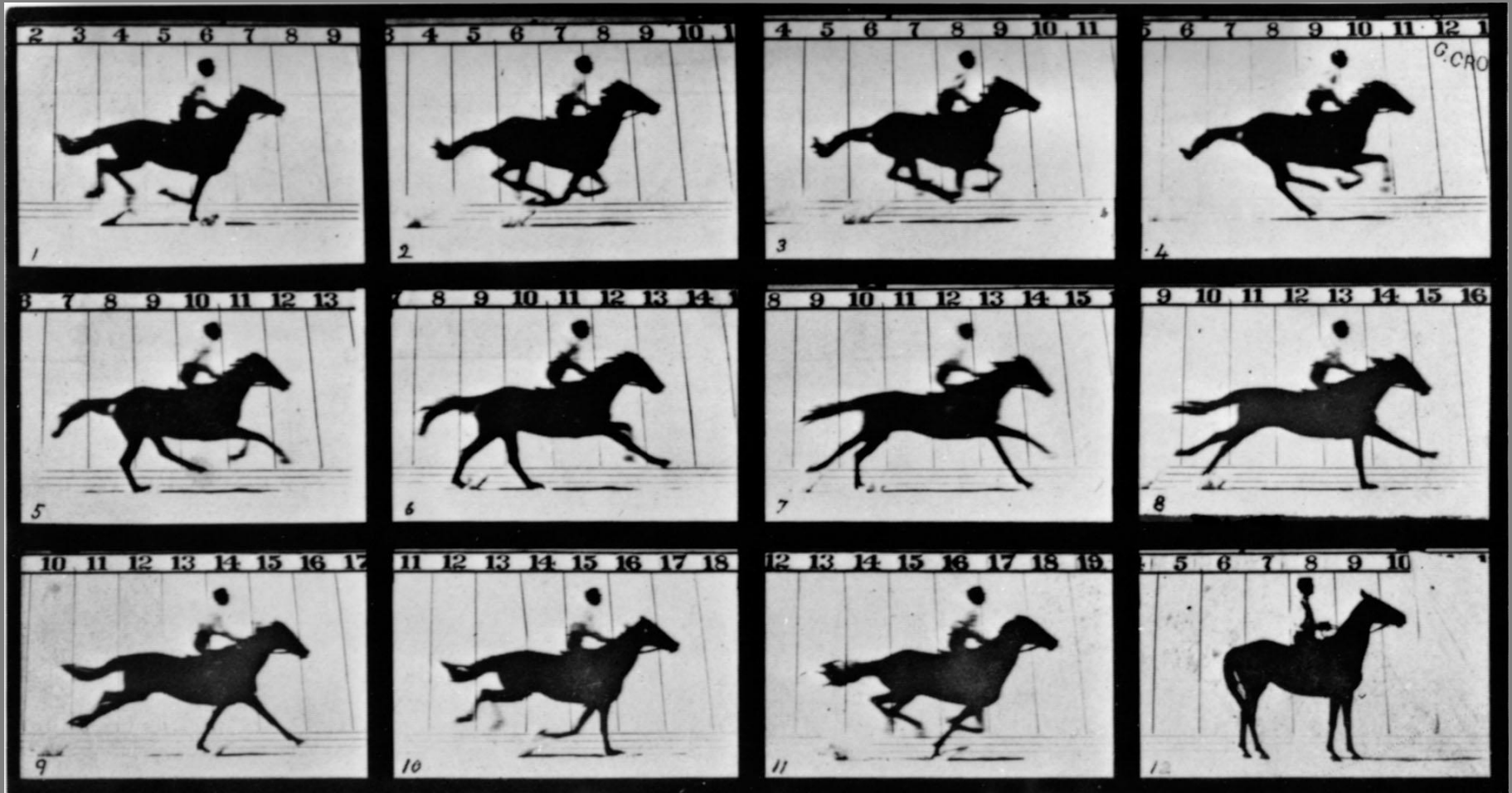


Figure 8.21, p.164: EADWEARD MUYBRIDGE. *Galloping Horse* (1878).

Special Techniques

- Fixed cameras and staged productions
- The mobile camera
 - *Pans*
 - *Zooms*
- Editing
 - *narrative editing*
 - *longshots*
 - *parallel editing*
 - *flashbacks*
 - *flash-forwards*
 - *fading*
 - *dissolve*
 - *montage*

Staged Production

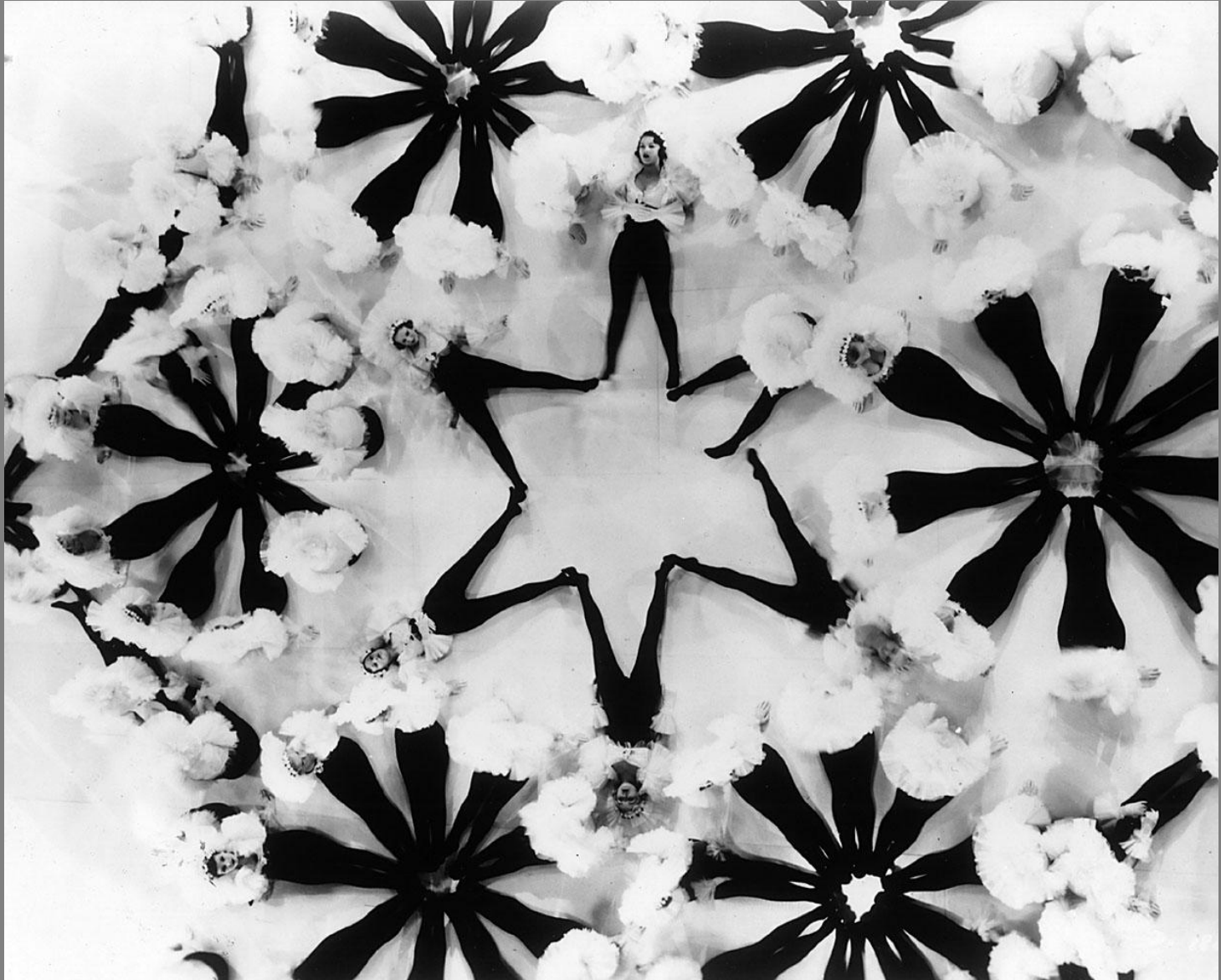


Figure 8.23, p.165: BUSBY BERKELEY. Tutti Frutti number from *Dames*.

The Mobile Camera



Figure 8.23, p.165: D. W. GRIFFITH. Scene from *Birth of a Nation* (1915).

Film Editing



Figure 8.25, p.166: ALFRED HITCHCOCK. Film still from *North by Northwest*.

Flashbacks in Film Editing



Figure 8.26, p.166: ORSON WELLES. Film still from *Citizen Kane*.

Additional Techniques

Color

Animation

Special effects

Color Motion Pictures



Figure 8.27, p.167: VICTOR FLEMING. "The Burning of Atlanta," a film still from *Gone with the Wind*.

Varieties of Cinemagraphic Experience

- Propaganda
- Satire
- Social Commentary
- Fantasy
- Surrealism
- Symbolism

Propaganda



Figure 8.30, p.169: LENI RIEFENSTAHL. Film still from *Triumph of the Will* (1936).

Satire



Figure 8.31, p.169: CHARLES CHAPLIN. Film still from *The Great Dictator*.

Social Commentary



Figure 8.32, p.169: JOHN FORD. Film still from *The Grapes of Wrath*.

Fantasy



Figure 8.33, p.170: ROBERT WIENE. Film still from *The Cabinet of Dr. Caligari* (1919).

Symbolism



Figure 8.35, p.171: INGMAR BERGMAN. Film still from *The Seventh Seal* (1956).

Video

- What are various forms of video?
- People are unusually receptive to video images. They absorb them and then spout them.
- What does this mean for the live coverage of images, such as news, cultural events, entertainment, and current events “live”?
- What does this mean for staged happenings, social commentary, and planned installations?



Figure 8.37, p.172: BILL VIOLA. *The Crossing* (1996). Two-channel color video and stereo-sound installation, continuous loop. 192" x 330" x 684 (487.7 cm x 838.2 cm x 1,737.4 cm).

Digital Art

- *Digital Art* - the production of images by artists with the assistance of the computer.
- Current computer graphics software offers palettes of more than 16 million colors.
- Colors can be selected and produced on the monitor instantaneously. Effects and lighting can be added, images distorted, etc...
- Artists not only appropriate the technology of the day, but they also appropriate images that have special meaning within a culture.

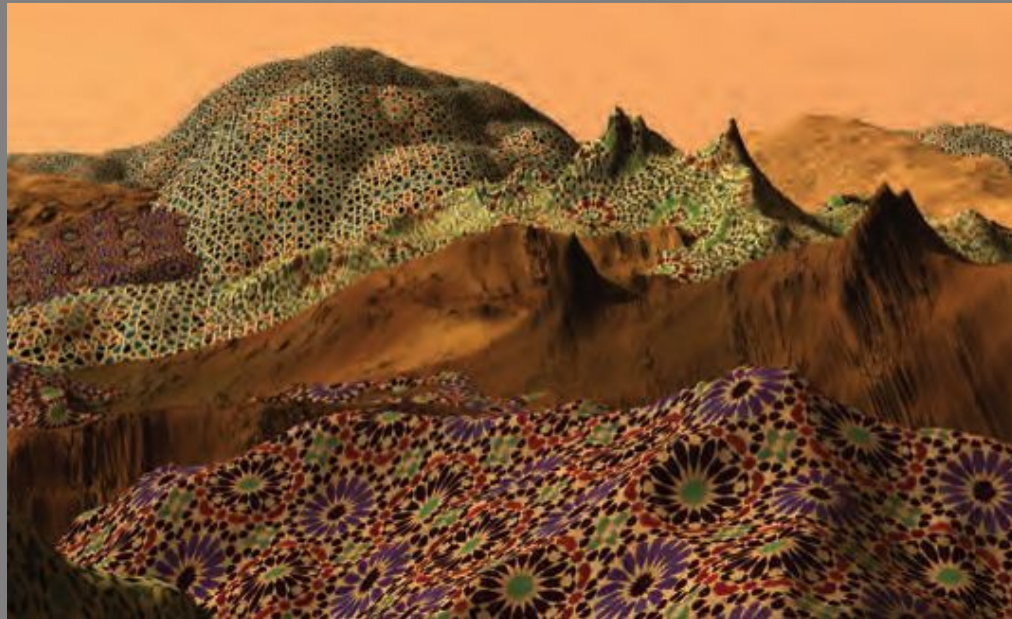


Figure 8.40, p.174: YAEL KARANEK. *Copy: Potentially Endless A* (2007). Lambda print 44½" × 70". Edition of 3.

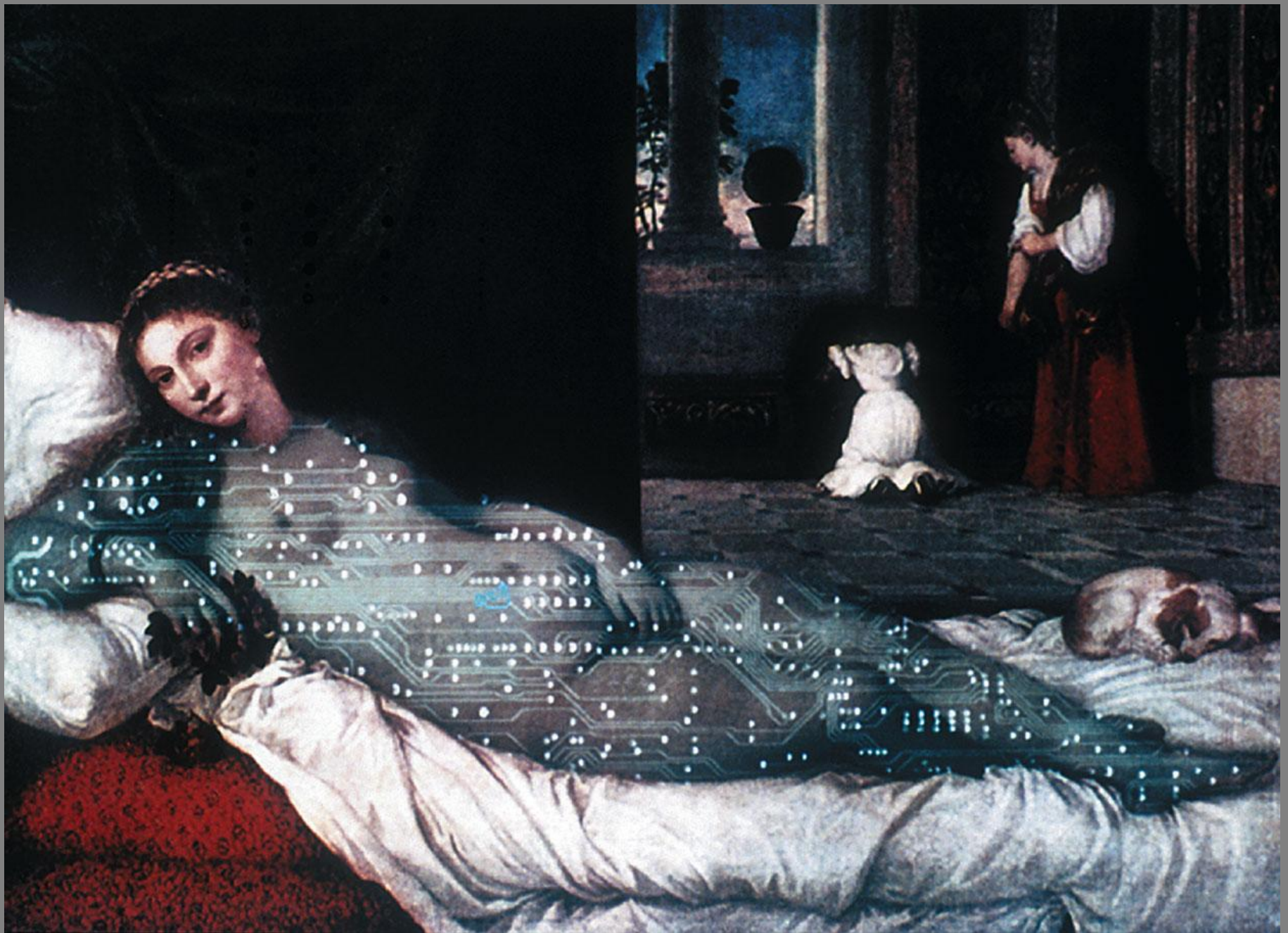


Figure 8.41, p.175: LYNN HERSHMAN. *Digital Venus* (1996). Iris print. 102 cm x 152 cm.