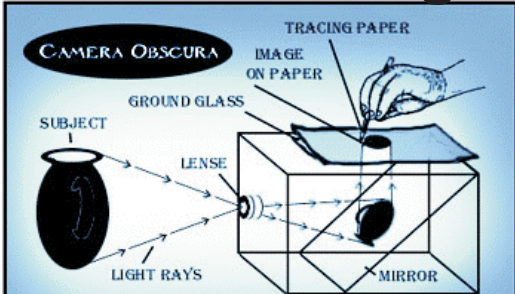


Modern Photography

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NAME: _____



Early Developments

The camera itself is based on optical principles known since the age of Aristotle; a filmless version was in use in the mid-1500s as a sketching device for artists. Called the **camera obscura** (Lat., =dark chamber), it consisted of a small, lightproof box with a pinhole or lens on one side and a translucent screen on the opposite side. This screen registered, in a manner suitable for tracing, the inverted image transmitted through the lens.

The Invention and Impact of Photography

Photography's basic principles, processes, and materials were discovered virtually simultaneously by a diverse group of individuals of different nationalities, working for the most part entirely independently of one another. With the advent of the photography came mass production and dissemination of photographic prints.

Alfred Stieglitz

The first art photographer in the United States, Alfred Stieglitz more than any other American compelled

the recognition of photography as a fine art. Because he was determined to win acceptance of photography as an art form equal to painting and sculpture, Stieglitz sometimes referred to all visual arts as "camera work."

In 1907 Stieglitz sailed to Europe on the luxury liner. Below the first-class upper deck, he saw passengers crowded into the less costly steerage level below. The steerage was divided into an upper and lower deck joined by a narrow stairway.

Alfred Stieglitz, The Steerage, 1907, Photogravure.



1. What was the name of the filmless version of the early camera created in the mid-1500s? (1)

2. List two impacts of early photography? (2)

1.

2.

3. Who is considered the first art photographer in the U.S.? (1)

4. Examine Stieglitz's *The Steerage* and describe the people in the upper part of the photo. (1)

5. Examine Stieglitz's *The Steerage* and describe the people in the lower part of the photo. (1)

6. Look at Stieglitz's *The Steerage* and describe what object in this photograph at once separates and joins the upper and lower portions of this image? (1)



Ansel Adams,
Face of Half Dome,
Yosemite Valley,
1926.



Ansel Adams

He was a piano player who became a photographer in the 1920s, inspired by the wilderness of central California, especially the area of Yosemite. Now Adams' photographs, mostly stark, detailed images of the American southwest, are among the most recognizable in the world.

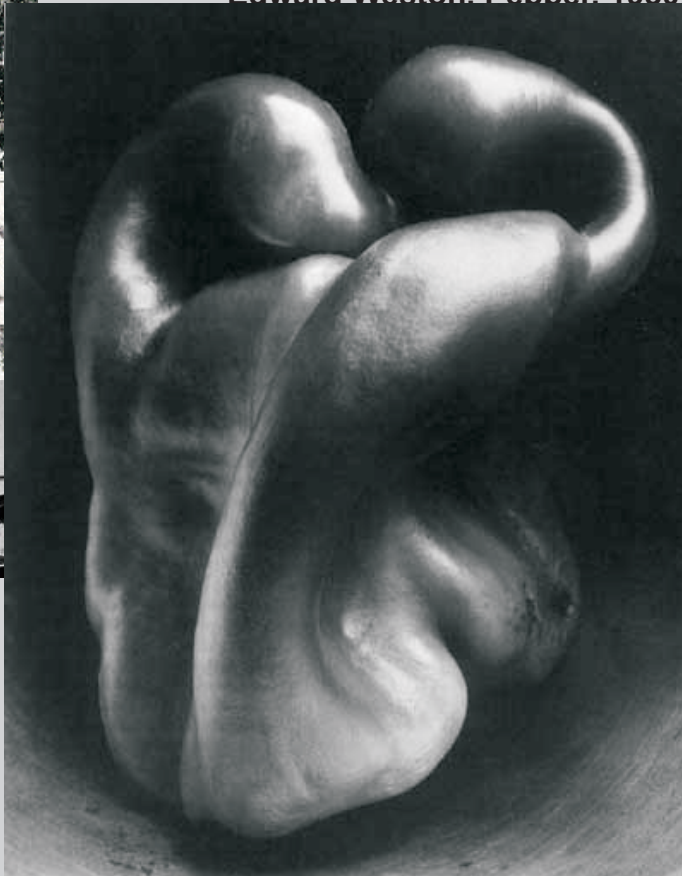
7. How does Adams use contrast and texture in his Face of Half Dome, Yosemite Valley photograph from 1926 and what kind of mood/feeling do you get from the work as a result? (3)

Contrast:

Texture:

Mood/feeling:

Edward Weston. Pepper. 1930.



8. What shape do you see in Edward Weston's Pepper photograph, a human figure or a pepper and why? (2)

why:

Edward Weston

He is an American photographer whose stark, realistic images of landscapes and nudes influenced photographic art. The works for which he is famous for sharp, stark, brilliantly printed images of sand dunes, nudes, vegetables, rock formations, trees, cacti, shells, water, and human faces.



Modern Photography

The Impact of New Technology

The development of the 35 mm camera first marketed in 1925, made **documentarians** infinitely more mobile. Color film for color negative film in 1942. In 1947 the Polaroid Land camera, could produce a positive print in seconds. All of these technological advances granted the photojournalist enormous and unprecedented versatility. The advent of **large-circulation** picture magazines, such as **Life** (begun 1936) provided an outlet and a vast audience for **documentary work**. With the coming of World War II photographers like Margaret Bourke-White documented the global conflict.



Margaret Bourke-White photo for Life magazine at Buchenwald, 1945.



Margaret Bourke-White

She was with General Patton's third army when they reached **Buchenwald** on the outskirts of Weimar. Bourke-White said, "I saw and photographed the piles of naked,

lifeless bodies, the human skeletons in furnaces, the living skeletons who would die the next day. Using the camera was almost a relief. It interposed a slight barrier between myself and the horror in front of me." LIFE published in their May 7, 1945 issue many photographs of these atrocities, saying, "Dead men will have indeed died in vain if live men refuse to look at them."

Modern Photography

After the war museums and art schools opened their doors to photography. Photographers began to break free of the oppressive strictures of the straight aesthetic and documentary modes of expression. **New documentarians** commenced probing what has been called the "**social landscape**," often mirroring in their images the anxiety and alienation of urban life. Such introspection naturally led to an increasingly personal form of documentary photography, as in **Arbus** work. Biographer Bosworth says: "She was involved in the question of identity. Who am I and who are you? The twin image expresses the crux of that vision: normality in freakishness."



Diane Arbus, Identical Twins, 1967.



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1. List 1 technological advance that granted the photojournalist unprecedented versatility in the early part of the 20th century?(1)

2. Look at Margaret Bourke-White photo for Life magazine at Buchenwald and explain why would this photograph be important as a historical document? (1)

3. With the advent of new modern photography what kind of landscape did the new documentarians investigate? (1)

4. Arbus's Identical Twins photo investigates the question of identity. Do you believe the two twins in the photo appear to be identical? Why or why not? (1)

Many young photographers felt little inhibition against handwork, collage, multiple images, and other forms that were anathema to practitioners of the straight aesthetic. Since the 1960s photography has become an increasingly dominant medium within the visual arts. Many painters and printmakers, including **Andy Warhol** have blended photography with other modes of expression, including computer imaging in mixed media compositions at both large and small scale.



Andy Warhol, Marilyn Monroe, series, screen print on white paper, 1967.

5. What 2 kinds of femininity myths does Sherman explore in her photographs? (1)

- 1.
- 2.

Cindy Sherman

She is an American photographer, whose uses images in which makeup, costumes, wigs, and the like allow her to take on a variety of guises and roles, Sherman transforms still photography into performance art to explore traditional and pop-cultural myths of **femininity**. Her work implicitly examines issues of **identity** and **stereotype, representation** and **reality**, the function of mass media, and the nature of portraiture.



Cindy Sherman, Untitled #92 1981.

Cindy Sherman, Untitled Film Still #13 1978.

6. By the end of the 20th century digital imaging and processing and computer-based techniques had made it possible to do what with photographic images? (1)

Digital Technology

By the end of the 20th century digital imaging and processing and computer-based techniques had made it possible to manipulate images in many ways, creating revolutionary changes in photography. Digital technology allowed for a fundamental change in the nature of photographic technique. Using computers, various numbers can easily be changed, thus altering colors, rearranging pictorial elements, or combining photographs with other kinds of images.



7. What kind of mood/feeling do you get from Charlie White's The Persuaders photograph from 2003 and why? (2)

Charlie White, The Persuaders, digital photograph, 2003.



Charlie White

He is a member of the Post-Photography School of Photography, where the hyperreal reigns and the idea of an unadulterated image seems quaint. "A picture is just a million questions now," says White. "Did it really happen? Do I believe it? The picture doesn't lie. It is a lie." Like Post pioneer Cindy Sherman, White favors cinematic staging and elaborate makeup. He isn't afraid to borrow Tinseltown's props or Silicon Valley's computing power. For White, software is just a tool, like a paintbrush or a camera.

8. Explain what Charlie White means when he says "The picture doesn't lie. It is a lie." (1)