

# Photography311

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### Alfred Stieglitz (StEEglits)

#### BIO

Alfred Stieglitz was an American photographer and promoter for modern art born 1864 in Hoboken, New Jersey who was actively trying to make photography recognizable as an art-form alongside mediums such as painting and sculpture. He was also known for his New York art galleries in the early 20th century; the most well-known being the 291 gallery. With his interest in the avant-garde culture, Stieglitz was able to introduce many similar European artists to the U.S. through his exhibits.

In his youth, Stieglitz's father was able to stay home and play an active role in seeing that Stieglitz was well-educated by enrolling him in the best private school in New York. In 1882 Stieglitz began studying mechanical engineering in Berlin but later changed to photography after enrolling in a chemistry class taught by Herman Wilhelm Vogel. Vogel was a scientist and researcher in the early development of photography. Stieglitz found a way to challenge himself academically but at the same time was offered a creative outlet by Vogel who introduced him to photography. He soon after met Adolf Von Menzel and Wilhelm Hasemann who inspired him to take photographs based directly from nature. He traveled all over Europe, with his first camera, taking many photographs of landscape and peasants along the countryside. In 1884 he began collecting books on photography and using them as a way to develop his own ideas and style. In 1887 he wrote his first article for the new magazine *The American Amateur Photographer*. He was later offered co-editor of the magazine which allowed him to talk about photography as a modern art-form. This marked the beginning in writing about and promoting photography in magazines for Stieglitz.

In 1896 he succeeded in aiding to form the *Camera Club of New York* which was originally broken up into the *Society of Amateur Photography* and *New York Camera Club*. At the time photography was still seen as a mechanical and chemical process that didn't involve any kind of creativity. Stieglitz used the Camera Club as a forum to help in convincing the public that photography was an art-form worthy in comparison to other art mediums like painting.

Eventually Stieglitz didn't enjoy the way the *Camera Club* was being run so he and several like-minded photographers broke away from the group and formed the *Photo-Secession*. At the time galleries that showcased photography were being judged by painters and other artists, but no photographers. Stieglitz wanted to open an exhibit for photography to be judged solely by other photographers. The Photo-

Secession group was able to hold an exhibition for their work in a space donated by Edward Steichen called the Little Galleries of the Photo-Secession (which was later shut down then reopened as the 291 Gallery). Stieglitz also published an independent magazine of photography that echoed the same artistic standards as the Photo-Secession called *Camera Work*. He made the following statement about the Photo-Secession in *Camera Work*:

"So many are the enquiries as to the nature and aims of the Photo-Secession and requirements of eligibility to membership therein, that we deem it expedient to give a brief résumé of the character of this body of photographers.

The object of the Photo-Secession is: to advance photography as applied to pictorial expression; to draw together those Americans practicing or otherwise interested in the art, and to hold from time to time, at varying places, exhibitions not necessarily limited to the productions of the Photo-Secession or to American work.

It consists of a Council (all of whom are Fellows); Fellows chosen by the Council for meritorious photographic work or labors in behalf of pictorial photography, and

Associates eligible by reason of interest in, and sympathy with, the aims of the Secession. In order to give Fellowship the value of an honor, the photographic work of a possible candidate must be individual and distinctive, and it goes without saying that the applicant must be in thorough sympathy with our aims and principles.

To Associateship are attached no requirements except sincere sympathy with the aims and motives of the Secession. Yet, it must not be supposed that these qualifications will be assumed as a matter of course, as it has been found necessary to deny the application of many whose lukewarm interest in the cause with which we are so thoroughly identified gave no promise of aiding the Secession. It may be of general interest to know that quite a few, perhaps entitled by their photographic work to Fellowship, have applied in vain. Their rejection being based solely upon their avowed or notoriously active opposition or equally harmful apathy. Many whose sincerity could not be questioned were refused Fellowship because the work submitted was not equal to the required standard. Those desiring further information must address the Director of the Photo-Secession, Mr. Alfred Stieglitz, 1111 Madison Avenue, New York."

Throughout 1911 and early 1912 Stieglitz continued organizing ground-breaking exhibits of modern fine arts at 291 and promoting new art along with photographer in the pages of *Camera Work*.

Stieglitz was said to have a hand-held Folmer and Schwing 4x5 plate film camera. As well as used an 8x10 plate film camera which was bigger and required a tripod. He used many different techniques in producing his photographs including gelatin DOP, lantern slides and autochrome. He also experimented with gum printing and the glycerin process even though he had strict principles against photo manipulation. Stieglitz believed that photography was a way of creating a poem through the language of photography.

“[he was], by conviction and instinct, an exponent of the 'straight photograph,' working chiefly in the open air, with rapid exposures, leaving his models to pose themselves, and relying for results upon means strictly photographic. He is to be counted among the impressionists, fully conceiving his picture before he attempts to take it, seeking for effects of vivid actuality and reducing the final record to its simplest form of expression” (Newhall)

Being that Stieglitz was so interested in the Avant-garde culture he found himself greatly influenced by artists like painter Charles Sheeler and photographer Paul Strand. During the course of his long career, he produced more than 2500 mounted photographs and was the first photographer to exhibit in major U.S. museums.

### **Some of his work explained:**

#### **The Terminal (1892):**

Stieglitz took this photo using a small 4x5 camera which, at the time, was not considered a camera for taking artistic photographs. He was able to roam freely with this his hand-held camera and take shots of the ever changing urban life around him. He used the elements of rain, smoke and snow to his advantage to unify and soften his photos.

#### **Winter – Fifth Avenue**

“In order to obtain pictures by means of the hand camera it is well to choose your subject, regardless of figures, and carefully study the lines and lighting. After having determined upon these watch the passing figures and await the moment in which everything is in balance; that is, satisfied your eye. This often means hours of patient waiting. My picture, "Fifth Avenue, Winter" is the result of a three hours' stand during a fierce snow-storm on February 22nd 1893, awaiting the proper moment. My patience was duly rewarded. Of course, the result contained an element of chance, as I might have stood there for hours without succeeding in getting the desired pictures.” (Stieglitz)

#### **Equivalent Series:**

Stieglitz photographed clouds from 1922 into the thirties. He believed that clouds were an abstract equivalent to his own emotional experience at the moment he snapped the shutter. He thought that the form, colours and lines could represent his own emotions and ideas.

### **The Steerage:**

It can be considered one of the greatest photographs in history because it documents in a single image of that time as well as one of the representations of photography as a modern art.

Stieglitz had always been jealous of the bond between his twin siblings Julius and Leopold growing up. When he met Georgia O'Keeffe, an American painter, in 1917 he knew he had finally found his own "Twin" or "soul-mate". Before her had known her name or met her in person, he was introduced to her work which was so was enthralled by that he began showcasing it publicly without her permission. After O'Keeffe confronted him, he knew right away she was the woman he wanted all along, though the feeling was not reciprocated until later on. The two began writing intimate letters back and forth and occasionally meeting since O'Keeffe. In 1917 Stieglitz felt the urge to reinvent himself and ended everything he has involved himself in within the last decade. He disbanded Photo-Secession, stopped publishing Camera Works, closed the door on 291 and eventually ended his marriage with Emmeline Obermeyer. His artistic style began to change from romanticized impressionism to realism. Together Stieglitz and O'Keeffe were a power house. He became obsessed with taking photos of O'Keeffe through 1918-1925 which resulted in some of his most well-known works. Stieglitz made O'Keeffe one of the most photographed women of the 20th century after Greta Garbo. In 1921 he hung the first one-man photography exhibit since 1912 which consisted of 146 prints of O'Keeffe. It was at this exhibit that he made his famous declaration:

"I was born in Hoboken. I am an American. Photography is my passion. The search for Truth my obsession." He followed this statement with:

"PLEASE NOTE: In the above STATEMENT the following, fast becoming "obsolete", terms do not appear: ART, SCIENCE, BEAUTY, RELIGION, every ISM, ABSTRACTION, FORM, PLASTICITY, OBJECTIVITY, SUBJECTIVITY, OLD MASTERS, MODERN ART, PSYCHOANALYSIS, AESTHETICS, PICTORIAL PHOTOGRAPHY, DEMOCRACY, CEZANNE, "291", PROHIBITION. The term TRUTH did creep in but it may be kicked out by any one." (Norman).

This statement symbolized the dichotomy that Stieglitz embodied. He was a perfectionist who used the same scenes over and over until he was satisfied and only used the finest papers and techniques; but at the same time he created all his "work" from the heart opposed to just creating "art" that was made by those "trained" to see beauty.

One of the most important things about O'Keeffe was that she had become the muse Stieglitz had always

wanted. In the time he photographed her he produced more than 350 mounted prints that portrayed a wide range of her character, moods and beauty. Many of them were close-ups and often focused on parts of her body and quite often her hands.

These photos became the single most intimate images ever recorded of a single individual in the history of art.

"His refusal to encapsulate her personality into a single image was consistent with several modernist ideas: the idea of the fragmented sense of self, brought about by the rapid pace of modern life; the idea that a personality, like the outside world, is constantly changing, and may be interrupted but not halted by the intervention of the camera; and, finally, the realization that truth in the modern world is relative and that photographs are as much an expression of the photographer's feelings for the subject as they are a reflection of the subject depicted."

As his health and energy declined he started to take photographs less and less. Eventually he just took photographs from the window of his study like *Looking Northwest from the Shelton*.

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Due to the file size of my photographs, I am unable to post them on here. However, they can be found on my Facebook.

-Amber

## Annie Leibovitz



## Ansel Adams

### Ansel Adams Presentation

Ansel Adams was born on February 20, 1902 and died on April 22, 1984; he was an only child in an upper class family. He grew up in San Francisco and was there in 1906 when the city was rocked by a large earthquake, he survived unharmed but fell and broke his nose during an aftershock. He was supposed to get it reset upon reaching adulthood but never did. As a child he had no interest in sports but took an interest in nature instead. At age 12 he began to teach himself to play the piano and to be a musician was his early life goal and brought structure and discipline to his youth. He first visited Yosemite National Park in 1914 with his family and was dazzled by the experience,

“the splendor of Yosemite burst upon us and it was glorious. Little clouds were gathering in the sky above the granite cliffs, and the mists of Bridal Veil Fall shimmered in the sun. We trailed a drogue of dust as we gathered speed on the level valley floor. One wonder after another descended upon us; I recall not only the colossal but the little things: the grasses and ferns, cool atriums of the forest. The river was mostly quiet and greenish-deep; Sentinel Fall and Yosemite Falls were booming in the early summer flood, and many small shining cascades threaded the cliffs. There was light everywhere!”(Adams,53)

One of the first pictures he ever took was during an accidental fall from a rotting stump upon which he'd perched for a picture of Half Dome. After that summer he returned to Yosemite many times in the following years. In 1919 Adams joined the Sierra Club, a club founded in 1892 by John Muir, which is the oldest and largest grassroots environmentalist organization in the U.S. “To explore, enjoy, and protect the wild places of the earth; to practice and promote the responsible use of the earth's ecosystems and resources; to educate and enlist humanity to protect and restore the quality of the natural and human environment; and to use all lawful means to carry out these objectives.” That is the mission statement for the Sierra Club. His first photographs were published in 1921 even though he was still an aspiring pianist. The summer was for hiking, camping and photography while the rest of the year was devoted to his music. In 1928 he married Virginia Best, who came from a family of artists that had a studio in Yosemite Valley. That marriage signaled the end of his musical career as well.

Adams' career truly began in 1927 when he was contracted to make a portfolio, it was entitled *Parmelian Prints of the High Sierras* and was shot in the style he has come to be known for. However he did experiment with other techniques in the 1920s, pictorialism was popular at the time and he experimented with the style, a style that mimicked paintings, but ultimately rejected it for more realism through sharp focus, heightened contrast, precise exposure, and darkroom techniques. This excursion to the High Sierras was the first time he visualized what he wanted in the photograph and was able to reproduce that vision physically. Here is his definition of visualization,

“The camera makes an image-record of the object before it. It records the subject in terms of the optical properties of the lens, and the chemical and physical properties of the negative and print. The control of that record lies in the selection by the photographer and in his understanding of the photographic process at his command. The photographer visualizes his conception of the subject as presented in the final print. He achieves the expression of his visualization through his technique - aesthetic, intellectual, and mechanical.”(78)

[Monolith the Face of Half Dome](#) was one of his most striking photos from this excursion. It was a success and allowed Adams to make money doing photography. This was all made possible in 1926 when he was introduced to a man named Albert Bender. Bender was philanthropist, a successful businessman with an appreciation for the arts. Adams recognized the importance of good technique when it came to making prints as well as taking the photo itself. He learned much about printing techniques, inks, design, and layout which he later applied to other projects from a group called the Roxburghe Club. Up until 1930 Adams was still juggling both music and photography, it was in that year that he went to New Mexico and met the man that would help him to make up his mind, Paul Strand. Strand showed Adams some of his negatives, and those negatives inspired Ansel to the powers of photography as an expressive art. "I returned to San Francisco resolved that the camera, not the piano, would shape my destiny."(109)

"With high energy I began to explore the personal photographic direction based on the inherent qualities of the photographic process itself. I abandoned my textured photographic papers and began using the same smooth, glossy surfaced papers used by Paul Strand and Edward Weston to reveal every possible detail of the negative. I am unsure how much this change in paper affected my photographic seeing, but I suddenly could achieve a greater feeling of light and range of tones in my prints. I felt liberated; I could secure a good negative born from visualization and now consistently progress to a fine print on glossy paper."(110)

His first solo exhibition was at the Smithsonian in 1931 and was made up of 60 prints taken in the High Sierras. His photos were very well received, however he felt they were lacking so he broadened his subject matter to include still-lives and close-ups. He also began to visualize every image before capturing it to increase the quality of his photos. Natural light and small apertures were also a key factor in his photos (i.e.: [Rose and Driftwood](#)).

1932 marked the historical start of Group f/64. Adams was with a group of fellow, like-minded photographers that believed in straight photography, photos that looked like photos not imitations of other art forms. They came up with the name Group f/64 because it was an f-stop that many of these photographers used consistently in order to get great detail and large depth of field in their art. These artists defined what they felt creative photography should be and lent moral support to one another. Here is their manifesto,

The name of this Group is derived from a diaphragm number of the photographic lens. It signifies to a large extent the qualities of clearness and definition of the photographic image which is an important element in the work of members of this Group.

The chief object of the Group is to present in frequent shows what it considers the best contemporary photography of the West; in addition to the showing of the work of its members, it will include prints from other photographers who evidence tendencies in their work similar to that of the Group.

Group f/64 is not pretending to cover the entire spectrum of photography or to indicate through its selection of members any deprecating opinion of the photographers who are not included in its shows.

There are great number of serious workers in photography whose style and technique does not relate to the *métier* of the Group.

Group f/64 limits its members and invitational names to those workers who are striving to define photography as an art form by simple and direct presentation through purely photographic methods. The Group will show no work at any time that does not conform to its standards of pure photography. Pure photography is defined as possessing no qualities of technique, composition or idea, derivative of any other art form. The production of the "Pictorialist," on the other hand, indicates a devotion to principles of art which are directly related to painting and the graphic arts.

The members of Group f/64 believe that photography, as an art form, must develop along lines defined by the actualities and limitations of the photographic medium, and must always remain independent of ideological conventions of art and aesthetics that are reminiscent of a period and culture antedating the growth of the medium itself.(112)

Along with this manifesto the group displayed 80 photos in the de Young Museum. This created a backlash within the art community from artists claiming that photography was not art. The museum allowed the photos to be shown however. Adams became embroiled in a verbal conflict with William Mortensen, a well known pictorialist at the time. The feud lasted many years and Adams often said that Mortensen was the opposite of everything he believed in and stood for in photography. Adams was forced to do some commercial photography both to support his family and his creative works.

Adams used large format cameras because they allowed for the greatest resolution in the negatives. This also allowed him to shoot at very small apertures (f/64) which captured a large depth of field and a lot of detail. He often shot on glass plate negatives, they are fragile but they are of a higher quality and last much longer than film will. He frequently used filters to heighten or lessen contrast within his images. With Monolith he used a dark red filter to make the sky darker, the way he visualized it. For Adams, and Group f/64 the technique was of the utmost importance. They called it straight photography, capturing the world as it is (as they see it). Adams loved nature, he was a strong advocate for preservation of our natural resources and as such nature is the common theme in his photography. He did some portraiture as well but he is mostly known for his landscapes. Often mountains or waterfalls, beautiful yet imposing vistas that a select few have witnessed in person. People today often go to the sights of some of his more famous landmark photos and attempt to recreate them for themselves. One book in particular called Yosemite in Time (Mark Klett) is a book of contemporary photos trying to recreate some of the greatest photos taken in Yosemite. It is fascinating to see just how much the landscape has changed in some instances and how it has stayed the same in others. As much as his film camera was important and of the highest quality, Adams had to keep his own body in top form as well. He often was hiking in rough terrain, and inclement weather did not stop him from his craft. Interestingly enough as a child he was quite often ill, but he credits the High Sierras for curing him. His love for them was pure, and he hated to see the parks destroyed by daily visitors to the park.

He also pioneered the Zone System, a technique of determining the tonal qualities of an image to assist the artist with composition. This technique is now taught to every aspiring photographer and discussed in most photographic books and magazines. Many people believe this system is too difficult and only complicates things for the artist. It was developed to give the artist maximum control over their subject matter, and allow them to more easily visualize the image and achieve it. Adams has written many articles and books on his techniques, both for the camera and the darkroom.

Ansel Adams was an artist. His photographs are art, science, personal, and now decades later archival/historical. They are all of these things and none of them at the same time. They are also commercial, his images are iconic and can be seen everywhere, in books, magazines, advertisements, and calendars. His work is so popular because he shows us the majesty of a Mother Nature untouched by men. Giving us a glimpse of what we can never really see, especially today after many decades of land development. It really is a testament to his skill with the camera that his images endure in today's culture. Perhaps the best way to sum up the career of Ansel Adams would be to repeat what he told his mother when he decided to pursue photography as a career. She begged him to not give up on the piano because the camera cannot express the soul. He responded that perhaps the camera cannot, but the photographer can (110).

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## THE BIG LIE project

January 24, 2011

This is a small project assigned to the students as a warm up in creativity for the term. To begin to see the possibilities of the image and the ability for it to deceive and to be turned in different directions, each student was given one photo they've never seen before (all were drawn from slides acquired by Professor Saul at a garage sale). The students were to write and present a narrative about the image.

Professor Gerald Saul presented the following as a demonstration:



I had this friend once, back in second grade, back when you didn't have to have anything in common to be best friends, you know. And anyway, this kid, Jakey, had a lot of trouble at home. Not the usual arguments and stuff but real violent trouble. His father would go out on some sort of binges and at the end of it all, well, it was crazy. Anyway, one day, right at the beginning of summer vacation, Jakey came crying to me, which was really weird because I never thought anything could get to him cause he was tough and could always take a hit, and he had this show box of family pictures in his hands. He said his dad was going to burn them all because of something his mom had done or said and that he didn't want that to happen, so would I hide them? I said I would and I tucked them under my bed. The next day we went on a summer vacation for two weeks and when I got home, Jakey and his family had moved away. I never saw him again. I never forgot about those photos and I kept them safe ever since. (Gerald Saul)

## Student "Big Lie" projects:

[Taylor Bacala](#)

[Dacey Harrower](#)

[Emilie Lebel](#)

[Anthony Leeks](#)

[Jenesse Ritchie](#)

[Erik Sirke](#)

[Amber VanPinxteren](#)

[Colten Yuzicapi](#)

## Amber VanPinxteren

Big Lie project for Film 311, January 24, 2011



This photo is weird and I hate it. I don't know why my Aunt Debbie even took a picture of this moment; my aunt is a little crazy. Debbie has this photo on her fridge at home. This was the day that my cousin Anna's dog ran away, in November of 1994. Remy, the dog, ran away after my uncle Don accidentally left the back gate open when he taking out the garbage. Anyways, I had to ask Debbie about the story behind this photo and this is what she told me:

Debbie said that she and Don had had Remy for about two years before she got pregnant with Anna. Once Anna was born, she became attached to Remy, and Remy to her. As a baby, Anna would just stare at Remy all day, studying him, and she would fuss when he wasn't around. Debbie told me that her and Anna went out looking for Remy while Don stayed home in case Remy came back. She said that Anna had not understood what was happening when she took her to their regular park without Remy and gave Anna a dog treat to try and lure Remy back.

Debbie took this photo as she was telling Anna what had happened. I know, a little psychotic, right? So right here Anna is just about to burst into tears, clutching onto Remy's treat like it's the last memory of Remy she'll ever have. No kid that age should ever have to know that kind of sorrow, or have to relive it every time she goes by her fridge. I have absolutely no idea why Debbie would 1) even take this picture or 2) proudly display it on a fridge. At least try to get Anna to smile for the picture so you don't have Remy's disappearance living in infamy!

The good news is that Remy came back home while Anna and Debbie were at the park. I think it would have been worse if Debbie kept the picture and displayed it if they didn't find Remy, but Debbie took the picture as she was telling Anna that Remy was lost, not knowing for sure that they would indeed find Remy. So Debbie proudly displays a picture of the day they lost and found Remy, while her little daughter is on the verge of tears. I do not understand it and I think it's crazy. Anna tells me how much she hates the picture whenever I go visit and how she has attempted to remove it from the fridge, but Debbie won't have any of it. It's no wonder my family hardly ever visits Debbie and her family.



## Anthony Leeks

Big Lie project for Film 311, January 24, 2011



Back before people were politically correct there were hermaphrodites. Now we call them transgenders but it means the same thing. Michelle Elizabeth Moore was born with both sets of sexual organs. Her parents decided to wait and let Michelle decide which sex she wanted to be, but because they really had wanted a girl they gave her a girls name in hopes of influencing her decision later on. She was an especially happy child growing up in Flint, Michigan. She had a lot of friends in her neighbourhood and did not really question who she was. Only after being in the change room at the local YMCA did she question her mother about their differences. Her mother awkwardly explained the situation and told Michelle that she was a lucky little it, she got to choose whether to be a boy or a girl (she always tried to make the situation bright no matter how awkward). Michelle was confused but accepted it quite readily, like most kids do. The ice cream after the conversation probably helped though.

So Michelle decided to become a boyish little girl. She did this so she could chase her dream. The dream to become a child prostitute in Thailand. She felt that being a girl yet looking a little like a boy would help to draw in all the sexual deviants. She was right. Everyone loved her, even superstars, Gary Glitter was one of her regulars. Michelle, however, did not enjoy the lifestyle as much as she thought she would. The pay was terrible and she had to work long hours. She felt like she wasn't reaching her full potential, God must have more in store for her. So she moved back to Flint to be with her family and to commemorate the occasion they took this photo. They were a very happy and close family.

On a sidenote... Michelle chose wrong, as she grew older she didn't develop like a young woman should. So



she went in for surgery again and is now better known as Michael Moore. Michael has reached his full potential as an influential filmmaker in the good ol' US of A.

## Colten Yuzicapi

Big Lie project for Film 311, January 24, 2011



It was declared by father, “a significant moment.” So on the side of the road the family took position in front of the camera. If only he knew how right he was. Together they waited for the timer to end.

For the past two days the entire town unknowingly digested the remains of Caleb Dawson. He tasted a lot like Iodine. The desert was a strange place.

Caleb’s body- was for the most part – not important at least not to Aaron because Aaron was certain a siren had begun to call his name. She sang a twisted tune just for Aaron. Aaron was sick. And being in the heat did not help his state of mind. If anything the heat made the siren louder –more prominent in Aaron’s head.

His arms felt heavy. The tips of his fingers tingled and when balled his hand into a fist he believed they didn’t belong to him. He was a stranger in his own body.

Aaron just needed some water.

A year ago, in the summer, Aaron had- for some reason- jumped off the top of a two story building and fallen into a dumpster. When he emerged he discovered a large gash on the right side of his neck. The skin had just peeled off. The wound stemmed from the bottom of his ear lobe down to his collar. Rather than go to the hospital Aaron crafted a homemade bandage out of duct tape and toilet paper. He did not remove the bandage for fourteen days.

That was just Aaron. No one questioned what he did.

On the morning of the fifteenth day Aaron tore his bandage off. A layer of dirt and grime outlined the unexposed skin and in the centre- the focal point- a thin scab had formed. The scab caused Aaron a lot of discomfort. It would easily break whenever Aaron moved his head to far to the right. It was itchy and dry. So Aaron would scratch the scab and then it would bleed. Fuzz would creep into the crevice of the wound. He would spend hours picking out the fuzz.

Aaron hated his fuzzy neck.

Over time Aaron's scab had become tough. It was thick. The scab had caused the skin on his neck and shoulder blade to tighten. Out of fear of tearing the scab Aaron stopped moving his neck. He kept his head titled sideways. It was painful.

In his bedroom at his mirror Aaron looked at his slanted reflection. He imagined a siren singing his name. He thought his mouth was dry. It was at that moment Aaron decided he was through with his scab. He was done with it. He picked at the one end, slowly. It was stiff. It did not bend. It hurt. Aaron's mouth watered from the stinging sensation. Finally he got to a point where he could stick the tip of his fingernail in between the scab and unformed flesh. So Aaron pulled. And pulled. Small strings of skin clung to the bottom of his scab. Aaron made no noise. He internalized the pain. The scab began to bleed. He kept pulling but the strings would not break. So Aaron ran down to the kitchen grabbed a knife and over the sink he cut them off one by one and. Still attached to his neck the skin lay limp like elastic bands.

And still the siren sang. He really needed some water.

When it was done-completed- the right side of his neck was pink. He held the scab in his hand. It reminded him of a locust. A small breeze brought a burning sensation to Aaron's neck and for the first time in a long time Aaron cried. He felt worse than before. Aaron- the little bitch- couldn't handle the heat.

Every month Aaron's scab reformed and every month Aaron tore his scab off. It was his ritual- his secret. Eventually Aaron felt no pain. And over time Aaron moved his neck however he pleased.

Aaron told this to Caleb Dawson minutes before Caleb's death as they climbed the water tower ladder. Caleb was alarmed by this revelation but Caleb told himself that was just Aaron being Aaron. Caleb never questioned what Aaron did.

Caleb promised Aaron that breaking into the water tower would be cool. That it was worth it. It would be fun.

Inside the water tower the two of them stood on steel grate which ran along the edge of the room. Below them black water splashed as it spun in a circle. The air swayed in the direction of the water. In the centre of the room a funnel of water formed. The room was humid. A few dead birds littered a section of the grate near the railing. They lay limp like elastic bands. Against the wall near the dead birds was a nest. Birds were living inside the water tower. Many of them escaped but the stupid ones did not.

They were being purged.

The most unfortunate birds were the ones who fell down the funnel of water. And for the second time in a short while Aaron cried again. Caleb laughed at Aaron. He called Aaron stupid.

Aaron did not give much thought to his actions when he pushed Caleb over the railing. He reacted on instinct. Caleb was just another scab- another locust.

The desert was a strange place. The hood of the car glared in the sun as it traveled down the dirt road. The siren became louder. A cloud of dirt followed the car. The cop's lights flashed: red, blue, red, blue. The siren was singing Aaron's name. The cops were coming for him.

Aaron's head ached. It hurt because Aaron refused to drink water for two days. He could not bring himself to drink Caleb and the birds. He told himself it was gross but really he just felt guilty. Aaron had watched Caleb drown. He had heard him scream. And then Aaron walked home - alone. He had lost his only friend over a few dead birds.

Aaron wanted to cry -he really did. He didn't want to leave his bed. He thought about confessing. He thought about his scab.

Aaron watched as the cops approached the family with caution. They waited for the picture to be taken. It was very polite of them. Afterwards Aaron confessed. He said it was wrong. So the two cops took Aaron away. His mother cried. She didn't want to deal with the embarrassment of having her eldest son arrested for murder.

So Father was right. It was a significant moment. The family was finally purged.

## Dacey Harrower

Big Lie project for Film 311, January 24, 2011



## Emilie Lebel

Big Lie project for Film 311, January 24, 2011



On the morning of Good Friday, Johnny and George were flipping through channels; the Christmas tree was still up (because their mother Mary thought it was a nice decoration) and an April snowfall had plagued the streets of Regina. There was absolutely nothing on TV but Good Friday Mass and informercials so the boys both decided to watch the mass. The two homeschooled boys knew little about any religion except that Christmas was Jesus' birthday. It intrigued the boys to hear his name during what seemed to look like a funeral, just like the one they attended for their Aunt Nadine. The more they listened the more they realized that to their horror, Jesus had been killed via crucifixion. They were watching what seemed to be his funeral on TV and this made the boys feel extreme grief and anger. To them, Jesus was a symbol of Christmas and someone had killed him! Their anger incited them to do something about it and so they disguised themselves as sheriffs and turned their toy box upside down to find their guns. It was at that moment that their mother came downstairs and witnessed her two little boys dressed up. She took a quick picture and before she knew it they were out the door.

Now, the boys had only ever seen a priest once and it was at the church from Nadine's funeral. So they set out towards the direction of the church. They walked a few blocks and found it. They barged through the doors in excitement. They had really wanted more detail on how Jesus had died but instead walked in to find the priest holding a golden cup above his head and shouting "Drink this, for it is the blood of Christ" The boys looked at each other in absolute horror and George yelled out "Okay! Everybody down!!" His voice echoed through the big church and so did the sound of bullets piercing heads. The boys had been given real guns for Christmas that year, with the parent's hope that it would keep them safe. They had

perfect aim and the murderers were falling to their knees in pain. There was blood splattered every where. When they finally approached the priest they were out of bullets. The priest took it as a chance to grab the boys but the priest made eye contact with the boys in their cowboy uniforms and died on the spot from a heart attack caused by a raging erection.

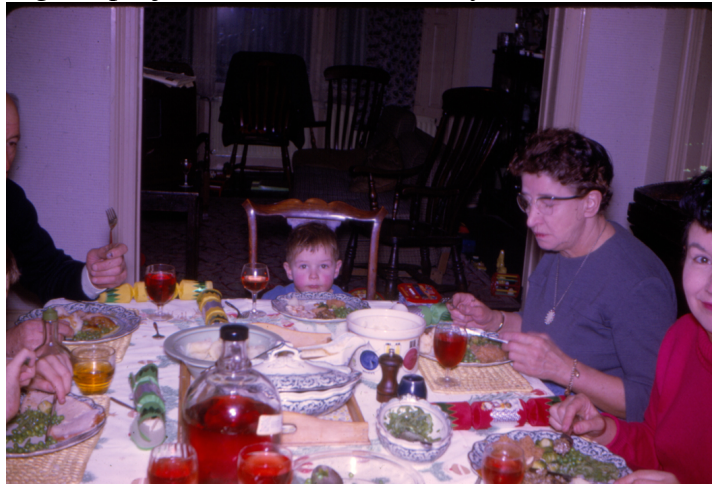
The boys walked out in slow motion throwing cigarettes out from their mouths. Fake cigarettes of course. And they arrived home to find that their mother had finally taken down the Christmas tree.

~Emilie Lebel ~



## Erik Sirke

Big Lie project for Film 311, January 24, 2011



Hi everyone, my picture is of a family eating dinner. Now, I want to level with everyone, I lost my picture very recently after acquiring it, and of course I didn't realize this until I started this assignment...yesterday, so all of what I say is from memory.

(clear throat)

let's begin.

Ah, Christmas, 1964, I don't remember it at all, but these people sure should, especially the little bastard in the middle. Now I say especially because not only would the other folks in the picture be most likely dead, if not freshly dead, or sending in their resume, but because the event that took place said Christmas 1964 affected him the most. And of course, I say bastard because the bastard doesn't have a father, or at least at the time. And I say at the time, because...well that leads me to my story.

(Clear throat)

This particular Christmas was like any other in the McAlister household. It started with the arrival of Santa around midnight, the opening of presents around morning, the playing with said presents around noon, the eating of unsaid supper around evening and finally the departure of Santa around late at night. Now, you see, the McAlister household and its little bastard were special in that they got to see and visit with Santa all Christmas day and night. He would regale the McAlisters with stories of Mrs. Claus and the elves, help the little bastard, who I will now call Bastion because I think this is no longer funny, play with his fire truck and assist in the drinking of alcohol during and after supper.

The first day back to school, Bastion would often be asked "Say Bastion, what did Santa do this year" and Bastion would often reply "give me a nifty firetruck then get gooned".

(mild laughter)

How true.

This year, however, was a little different. Instead of Bastion waking up to find a brand new fire truck under the tree, he finds a mildly wasted Santa. Confused, Bastion just stands there and watches as Santa slowly stumbles erect. Fixes his hat and says "Don't worry Bastion, I haven't forgotten about you, but this year I'm going to give you a different present". The innocent Bastion remains still. Santa begins to move again and slowly struggles towards the child. He gets closer and closer until all that fills Bastion's attention is the sight of red flannel and the smell of red flannel. However, instead of rape, magic was done for Santa extended his arm, flexed his fingers thusly and reached behind Bastion's ear to reveal a note saying.....

Oh, this is my picture. Ummm. He reaches behind his ear and reveals a note saying "I am your father".



(sneeze)

Oh, no note, just money.

Yep, it turns out that Bastion had a father all along who, because of his violent crime, was only allowed on parole one day a year, Christmas. And, feeling it was more important for his son to experience Santa than parenting, dressed up and spent the day with Bastion as The Fat Man himself, every year until this year in 1964 when he was released from prison and decided it was time to end the charade and thus gave his son the lamest present of all, love; and the worst Christmas present of all, the revelation that Santa does not exist and if seen in any physical form is most likely a misguided parent slipping on empty bottles of cinnamon schnapps and spiraling down a staircase of unlawful criminality.

Long story short, this picture was taken by Bastion's father later that evening after uttering the common request: "cheese!"

## Jenesse Ritchie

Big Lie project for Film 311, January 24, 2011



## Taylor Bacala

Big Lie project for Film 311, January 24, 2011



Today the class worked with four different 35mm film stocks to shoot some images for a macabre "Broken Hearts" valentine contest at the [Dunlop Art Gallery/RPL](#), taking into consideration some of the approaches of [Joel Witkin](#). While this was rather rushed (and admittedly uninspired) of a shoot, I wanted the images shot quickly so that we could process the film right way. I kept the first image from each roll (see first four images below) and the rest were given to the eight students in the course to manipulate through scratching or composite printing to create a more evocative image.

To process, we used coffee and washing soda rather than traditional developers. We used the Roger [Bunting method](#) (which is not [the method that uses vitamin C](#)) because I'd had success with this before and because he wrote an amazing book about 25 years ago, "[The Chemistry of Photography](#)". One other online recipe indicated that the solution should be used within 30 minutes. This will explain why second batches have always failed for me in the past. All rolls were shot overexposing by one stop.

Initial results:

Black and white film: success (low contrast)

Colour negative film (Kodak 200 iso): success (monochromatic)

Colour reversal film (Kodak Ektachrome 100 iso): success (low contrast, black and white)

Kodachrome; failure. The emulsion just oozed off when we pulled it out after the fix. I'd like to try this again and let it dry without agitation to see if there were any images there, but running a finger over it after it came out of the water resulted in complete deletion of any image that might have been there.

Black and white film developed with coffee (scanned from negative and digitally reversed)



Colour negative film developed with coffee (scanned from negative and digitally reversed)



Ektachrome colour reversal film developed with coffee (scanned from negative and digitally reversed)



Kodachrome colour reversal film developed with coffee.



Kodak black and white photographic paper developed in coffee. As the solution was frighteningly dark, it is difficult to watch the image appear. I had expected it to emerge slowly but it actually came up as quickly as the dectol and I think I over-developed it slightly. This was a contact print created with three negative transparencies. The tone, as it appears in this scan, is accurate to the actual print.

In considering the layers of potential meaning behind Courtney Milne's photography taken in his own back yard, the class took a few minutes to ponder images. Here are a few of the results.









## Courtney Milne

Saskatchewan photographer, 1943-2010

[On his website](#) we find Milne's personal mission statement: "To reveal the Mystery ... not to try to solve it." and his mission: "'To inspire wonder and impassioned living".

In 1975 his marriage had fallen apart and he was unhappy with his job. His thoughts of committing suicide by jumping into the Saskatchewan River were prevented only because of the surface being frozen. Milne recalls hearing a voice tell him to move into a cabin outside of Saskatoon and photograph bison and northern lights. While certainly a result of his chronic depression and diabetes, he nonetheless did so. Within weeks of that night, Milne had transformed himself from a media executive into a photographer sleeping on a lino floor in an unheated cabin in the middle of winter. His life would never be the same. His depression seemed tied to his diabetes. Just a few weeks after his big move he began taking insulin and maintaining a more health conscious approach to diet. From that point on, Milne found himself generally happy.

Visual studies of the prairies culminate in first book, "Prairie Light" in 1985. It has a number of sequels (Prairie Dreams (1989), Prairie Skies (1993), Saskatchewan Luminous Landscape (2005)).

As his reputation as a photographer increased, Milne gained support and resources to travel and take pictures around the globe. The Sacred Earth project (1988-89) was a ten month world journey to exotic places where Milne shot over 60,000 images, all on slides. He also became engaged to his second wife. The book project (1991) features a foreword written by the Dali Lama. Milne's work in the 1990s focused on travel to the most beautiful and exotic spots in the world, some in Canada, many elsewhere.

Milne continued engaging with the photographic community, writing articles and teaching workshops. His 185 published articles contain a large range of commentaries, giving technical, aesthetic, and business advice to novice and professional photographers. He kept no secrets about his approaches. Any practice based in secrecy is going to be limited. Milne's photographic practice was based in observation, patience, and connective-ness to the subject matter. These are easy to underhand but difficult to replicate, ensuring the Milne was rarely surpassed.

In 1999, with 100 days until the millennium, Milne challenged himself to create significant work every day until then. He began at home then moved around the country shooting over 7000 slides. The result was that the best ten images of them all were shot in his own back yard. Through the remainder of his life, Milne would concentrate his camera repeatedly on his backyard and in particular on the tiled swimming pool therein. The pool became a metaphor for Milne on many levels, physical, philosophical, emotional, personal, political, intellectual, and spiritual. The more he studied it, the more images he discovered to be unique and beautiful within it.

Milne eventually shifted from slides to digital images, but always maintaining the highest degree of quality and technical rigor. He died on August 29, 2010.

## David Hockney

David Hockney (British, born 1937) studied art from early age including at the Royal College of Art. His rise to art-stardom was swift. Coinciding with his seeing of a highly influential Picasso exhibition, Hockney's career launches in 1960 with inclusion in some important shows and eventual solo shows. His paintings and lithographic prints sell well and he begins to travel. In New York he meets Warhol and other important American artists. By the mid 60s, Hockney is primarily based in the US, drawing, painting, and teaching. In 1967 he purchases a 35mm camera to aid him in his painting. He begins to become unhappy with the distortions in perspective inherent in using wide angle lenses. However, needed a wider viewpoint, he begins collaging photos together in the early 70s. His work continues to be painting based throughout the 70s with some significant work around book illustrations, Picasso homage, and theatre design. His career is going very well with international exhibitions of his paintings in major galleries. In 1982, it is suggested that an exhibition of his photographs, which had not been at the forefront, be held in Paris. Hockney sets out to investigate Cubism and the photographic representation of three dimensional space in two dimensions. His first wholly photographic show was held in New York and was 150 works shot with Polaroid. Shot the Grand Canyon later that year. A core tenet of Cubism is the rejection of the classical three point perspective viewpoint in favour of multiple viewpoints. His collages are often constructed as a grid of uniform photos. As he continued working in photo collage or photo construction, the images fragmented further with each image being cut to show only the parts he chose. In 1985 he is introduced to pre-photoshop computer graphics programs and in 1986 he begins to include the photocopier in his work. Stays constantly current with technology, sending images over the internet in the late 1980s and beginning to employ a digital camera and laser printers in 1990. Hockney's art returned to being predominantly painting and drawing based but the camera would continue to be important. The impact of his Cubist/collage style in the 1980s is very important in the realm of photography.

[Hockney website](#)  
[images](#)

[Class photo inspired by Hockney](#)

## Diana Thorneycroft

Diana Thorneycroft is a Winnipeg based artist who has been working in photography for the past twenty years. Her formal approach is to light the human figure or ironically arranged toys and paintings with a flashlight, painting the scene and drawing it out of the darkness. Her images are often cruel, violent, and biting sarcasm. The black humour inherent in her images is rooted strongly in the Canadian identity. However, the juxtaposition of frivolity and the macabre in her tableaux photographic constructs is highly engaging, beautiful, and thought provoking. She has an upcoming solo exhibition in Regina at the AGR in 2012.

<http://www.cielvariable.ca/archives/en/issues/cv30-cv39/cv38/629-portfolio-diana-thorneycroft.html>

[http://www.inyourdreams.helensanderson.com.au/artists/canadian\\_artists/thorneycroft\\_dian/thorneycroft\\_diana.htm](http://www.inyourdreams.helensanderson.com.au/artists/canadian_artists/thorneycroft_dian/thorneycroft_diana.htm)

<http://dianathorneycroft.com/collection-history.php>

<http://www.youtube.com/watch?v=ZKGd5gsimwc>

In class, we created some [responses to Thorneycroft's work](#).

## Diane Arbus

### Biography

Diane was born on March 14 1923 to Gertrude and David Nemerov, wealthy owners of the Russeks fur store in downtown New York. As a child, this wealth formed a cocoon around her, protecting her from the effects of the great depression and other common ailments.

“I was confirmed in a sense of unreality. All I could feel was my sense of unreality.”

At the age of 14 she met Allan Arbus who she promptly married four years later at 18. Allan acted as Diane’s first teacher as they formed a studio for fashion photography. Allan was the technical side and Diane was the visual stylist. However, after a few years, she became sick of the fashion world and quit to pursue her own artistic goals.

After some soul searching she eventually struck gold when she took a class taught by famed photographer Lisette Model. Model encouraged Arbus to go out and seek the “forbidden” in her subjects, heavily influencing her emotional and visual style. She then met Marvin Israel, her lifelong friend and supporter, who pushed Arbus to pursue her goals even further.

She supported herself financially by taking photos for magazines. When she did eventually get her photos in the Museum of Modern Art, she was terribly saddened to learn the janitor had to come early every morning to wipe the spit from her work. It wasn’t until 1967 with her “New Documents” exhibit that she finally received critical and popular acclaim. She died shortly afterwards in 1971 after taking sleeping pills and slashing her wrists with a razor.

### Apparatus

Technology as a whole was not very important or necessary for the photographs of Arbus. What was important was the type of camera she used. Originally using a run of the mill 35mm Leica camera, from which she would blow up and crop the prints to extenuate the grain, in 1962 she switched to a medium format Rolleiflex which gave her a cleaner picture and the un-cropped almost square frame her most famous pictures possess. Later she added a Mamiya C33 and flash to her arsenal which permanently cemented the snap-shot, exposed, almost documentarian look Arbus became famous for. Also, these twin lens reflex cameras allowed Arbus to keep her face exposed to her subjects preventing their bond from being broken, like many photographers, by a camera on her face.

### Aesthetics

Arbus would frame her subjects face on and direct. She is the documentarian of their hidden world,

trying to get them to reveal in image what they cannot to the world. To do this sometimes she would get so close to her subjects so as to reveal the individual pores on their faces. Other times she would step back and deprive us of a close physical look, but let the viewer into the world they inhabit. There were no tricks or mechanical gimmicks to her style, just efficient honest technique.

All of her photos were in black and white, lit with either natural light or a flash and would be taken in one of the subject's frequented locales. She would refrain from obvious manipulation the misscene, instead she would use the camera's position itself to create the image she wanted.

"Sometimes I can see a photograph or a painting, I see it and I think, That's not the way it is. I don't mean a feeling of, I don't like it. I mean the feeling that this is fantastic, but there's something wrong. I guess it's my own sense of what a fact is. Something will come up in me very strongly of No, a terrific No. It's a totally private feeling I get of how different it really is.

"I'm not saying I get it only from pictures I don't like. I also get it from pictures I like a lot. You come outdoors and all you've got is you and all photographs begin to fall away and you think, My God, it's really totally different. I don't mean you can do it precisely like it is, but you can do it more like it is."

### **Themes or Motifs**

The most obvious theme in Arbus's work is freakiness.

"Freaks was a thing I photographed a lot. It was one of the first things I photographed and it had a terrific kind of excitement for me. I just used to adore them. I still do adore some of them. I don't quite mean they're my best friends but they made me feel a mixture of shame and awe. There's a quality of legend about freaks. Like a person in a fairy tale who stops you and demands that you answer a riddle. Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've already passed their test in life. They're aristocrats."

Ironically, Arbus was afraid she would solely become known as the photographer of freaks, which is what she did become. However, regardless of her subject matter, freaks or normies, all her photos had a cerebral uneasiness to them.

She was known as a soft spoken woman who, after spending a few hours listening to her subjects, could get them to pose in very honest and revealing ways.

(Refer to story of Germaine Greer).

However, this openness and outward honesty in her subjects often got her into trouble.

(Refer to Viva scandal in 1967)

### **Purpose**

Most of Arbus' photos were taken for magazine periodicals, but these never became known as any of her critically famous work. Her portfolio pictures were taken out of her own desire to create art. "She began her life as a self-described "collector," viewing her work as "a sort of contemporary anthropology."

### **How to Photograph Like Her**

To more poignantly answer a question Gerald asked in class, to take an Arbus-like picture I would invite

myself over to a sweet old lady's house, and stay far past my welcome and her bedtime. At the first sign of a perturbed facial twitch I would take my picture and leave. (If you follow this strategy, you will capture excellent moments of character truth. Just make sure your subject is not diabetic as it greatly improves the chances of you getting cake, and makes the awkward stay all the more sightly bearable).

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## Photography

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## Edward Curtis

### Biography

Edward S. Curtis was born in 1868 near Whitewater, Wisconsin. From a young age he was fascinated with photography and even built his own camera even though he dropped out of school only receiving a grade 6 education. In 1874, his family moved and Edward Curtis found a job working as a darkroom assistant in Saint Paul, Minnesota (age 17). In 1887, he and his family moved, once again, to Seattle, Washington. There, Edward Curtis purchased a new camera and became a partner in a photography studio with Rasmus Rothi. Soon after, Curtis left Rothi and joined with Thomas Guptil and created the new studio Curtis and Guptil Photographers and Photoengravers. Guptil left in 1897 and the studio became Edward S. Curtis Photographer and Photoengraver. In 1892 Edward Curtis married Clara Phillips and together they had four children.

Curtis liked exploring the mountains in the area and whilst climbing Mount Rainier, he came upon some lost hikers. He led them back to camp and this meeting was to change his life. This hiking party included C. Hart Merriam (Chief of the United States Biological Survey) and George Bird Grinnell (editor of *Field and Stream* magazine). Merriam arranged for Edward Curtis to accompany the Harriman Expedition to Alaska in the summer of 1899 as a photographer. Grinnell was also part of this expedition and became very interested in Curtis' photographs. Together in the summer of 1900, they took an expedition to Montana to photograph and study the Blackfeet Indians. On this trip, Curtis decided to photograph and study all Native American tribes west of the Mississippi River. He realized that as the settlers continued to move west, the Native American culture would soon vanish as they were displaced and had to integrate into Western society.

In 1906, J.P. Morgan financed Curtis' dream and gave him \$75,000 to produce a series on the North American Indian. The project was only expected to take 5 years. There are 20 volumes in total with a foreword by President Theodore Roosevelt, 20 portfolios, and over 2,200 photogravures. Curtis took over 40,000 images of more than 80 tribes, and 10,000 wax cylinders of music and language. It took him close to 25 years to finish his goal, during the time he went through much difficulty. His wife, Clara, divorced him in 1919 and gained both his studio and original camera negatives. By 1928, he was desperate for cash and sold the rights to *The North American Indian* to J.P. Morgan's son who then went on to sell the rights to the Charles E. Lauriat Company. Edward Curtis died on October 19th, 1952 from a heart attack in

Whittier California. He is buried at Forest Lawn Memorial Park in Hollywood Hills, California.

#### Apparatus

The apparatus was not an important aspect for Edward Curtis. As previously stated, his first camera he built himself, then he bought what was available once he went into business. The images shown in the 20 volumes of *The North American Indian* are sepia toned photogravures taken from glass plate negatives. Not much else is known about his camera and prints.

#### Aesthetics

Edward Curtis took his photos with the aim of recording Native American culture. There are two main types of photos in his collections. One type aims to show his subjects in scenes from their daily lives and incorporate traditional dress and ceremonies. These shots are done almost exclusively outdoors and depict landscape and housing. This is especially important when it comes to the different tribes as they differ exponentially from North to South and East to West. The other type of image involves one subject, particularly important historical figures, and they are placed in a studio setting in order to get a traditional portrait. Almost all his portraits show the subjects in a medium to close up shot at eye level with the subject looking straight at the camera. Not all of these images are done in a studio but the background is out of focus and becomes unimportant.

Curtis' photos romanticize the Native Americans as he saw them as a 'vanishing race' and thus some controversy arose surrounding his research and images. Some of the photos have been retouched in order to omit the presence of Western society. Objects have been removed from photographs or the photos are staged. Some subjects have been posed in situations and dress that were no longer in use (from a time previous to the one he was photographing), or inaccurately, or the ceremonies depicted were simulated and not actually occurring. However, his work did accomplish the goal of recording Native American history and culture **prior** to contact with Western society.

#### Themes or Motifs

As already stated, Edward Curtis tended to romanticize the Native Americans as well as document them. Many are shown in the same portrait positioning and depicted the style and dress characteristic of their own tribe. The important thing is that the images were taken in order to document and record and are thus taken from an anthropologist angle even though Curtis was not an anthropologist.

#### Purpose

Edward Curtis took these photos because he felt a personal obligation to record a culture that he felt was 'vanishing'. Today, his work is praised because he took on this enormous task based on a desire to learn and not for monetary gain. This expedition was complicated and difficult; one needs to consider the distance travelled, the equipment of the time, as well as the reception into the homes of the Native

Americans. However, Curtis completed his work even though the full extent of his accomplishment is only realized today. He died with barely any recognition, indeed his obituary in The New York Times reads, "Edward S. Curtis, internationally known authority on the history of the North American Indian, died today at the home of a daughter, Mrs. Bess Magnuson. His age was 84. Mr. Curtis devoted his life to compiling Indian history. His research was done under the patronage of the late financier, J. Pierpont Morgan. The foreward for the monumental set of Curtis books was written by President Theodore Roosevelt. Mr. Curtis was also widely known as a photographer" (Wikipedia).

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March 14th, 2011.

## Everett Baker

Everett Baker was born to a farming family in Minnesota in 1893. He studied science at university there and became a strong socialist while in school. In his early 20s he was very successful at selling books door to door, in particular a set of informative books that helped people with medicine, veterinary and other things. So successful was Baker that soon he was offered his own territory for sales. He chose Saskatchewan as it had a rail line leading directly from Minnesota and was new domain. Once here, he broke records for sales and soon bought a farm and married his gal from back home. Farming was good for a while, especially during the war years when the government took control of the market and ensured that crops were bought and sold for a good price and moved to the necessary places efficiently. After the war, the free market and a few pieces of bad luck and Baker bankrupt. He began a co-op store which also did well, selling groceries and farm repair services. He even published a book through the co-op, a sort of manifesto on the co-operative movement. However, the depression brought about the end of the store and it wasn't until the end of the 1930s that Baker began making inroads in the social movements again. Employed by the Saskatchewan Wheat Pool in the late 30s, he traveled the province collecting and disseminating information to people on farms and in all of the small towns. He would speak not only of the Wheat Pool but of the need for education, for vacations, and for the need for a variety of life. He would flavour his presentations with slide shows and films, often run off the battery of his car in places which did not yet have electricity. When he bought a used Leica camera and began shooting Kodachrome film, the presentations began to include images of the people and communities he was speaking to and about. Over the years, Baker would photograph thousands of normal people, posed in normal clothes, at or near their workplaces. He also documented and helped to preserve much of the early settler history and was a founding member of the [Saskatchewan History and Folklore Society](#). His photographs, shot with an untrained but certainly expert eye, bring us into the lives of the people of this province. He shows us human beings doing what they do, working and living in their communities. The archive of images was donated to the Society he began. Everett Baker died in 1981 and was buried in a co-operative cemetery where all are equal.

[Images](#)

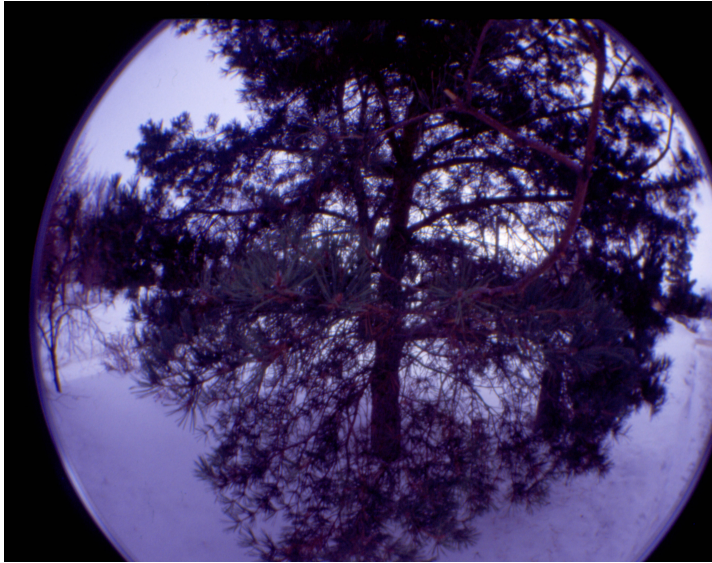
## Fish Eye photography

Using this 35mm fixed lens fisheye camera:



Emilie Lebel shot these images (other images were shot the same day used lower interior light and did not work out)







Warming up on the first day of class, we went into the dark studio and shot a number of flash images, taking into consideration the work of [Phillipe Halsman](#). These are simple workshop images to test some of the parameters.



This image was to begin to practice looking at images, breaking down how they must have been lit, and attempting to replicate that style. This image was based upon "The Calling of Saint Matthew" by Caravaggio. (original below it).





This is an interesting project which reshoots the exact content of old photos with the up to date individuals. A lot of work though: <http://irinawerning.com/back-to-the-fut/back-to-the-future/>

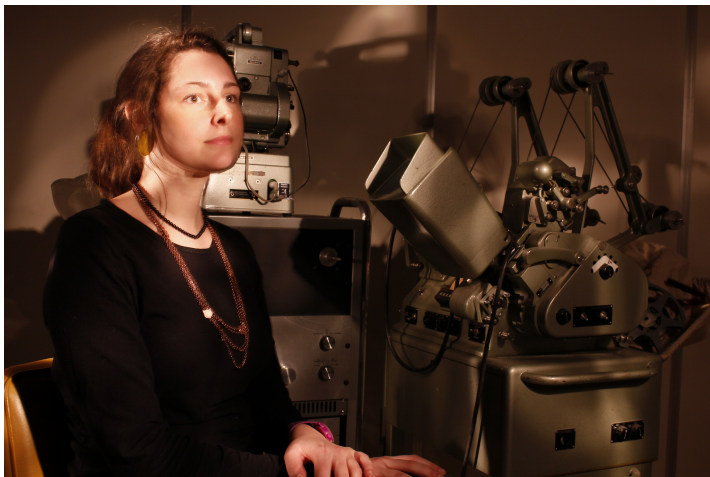
## Ghosts and Thorneycroft-inspired making, not taking, photographs.

We experimented with long exposures in the dark and lighting our subjects, be they people or toys, with a hand held flashlight, painting the light onto them and deciding which areas would be emphasized and which would fall off into darkness. We also played with ghosts, using techniques common in the 19th century to convince people posing for long portraits that their ancestors were watching over them (an employee would slip quietly into the shot from behind for a few seconds of these minute long exposures). The work today was primarily inspired by [Diane Thorneycroft](#).

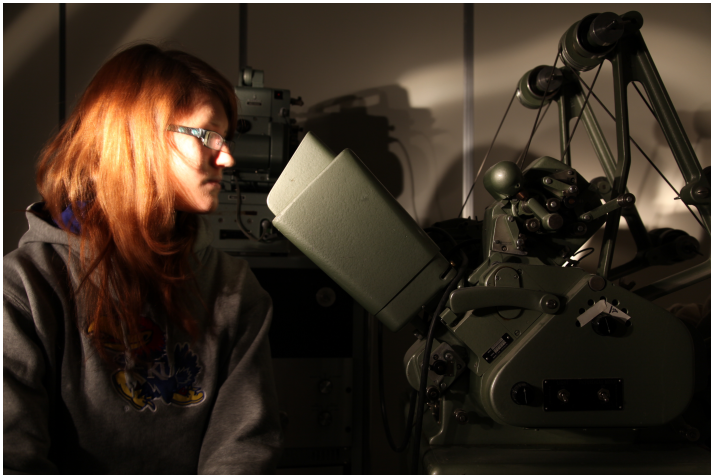
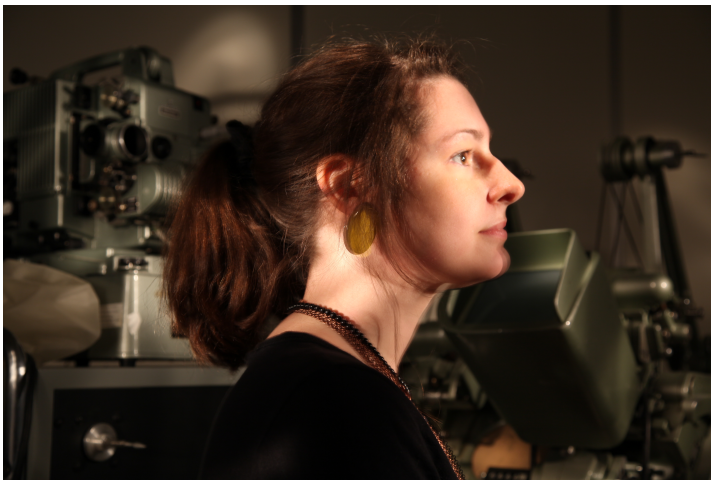
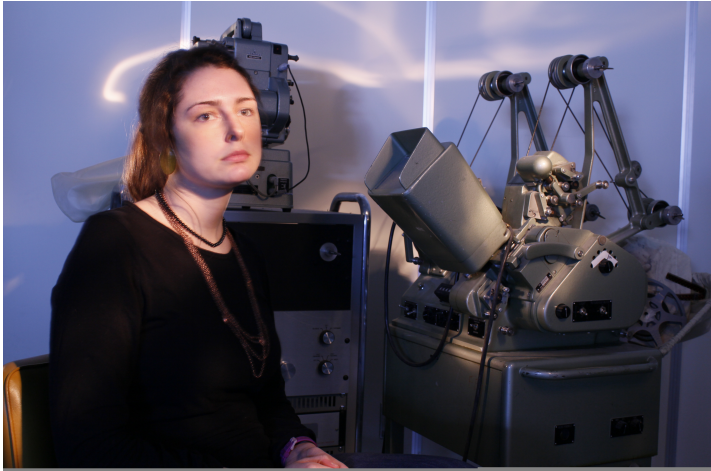


These were both shot with an intermittent light while the student spun in a chair.





The image above and below were nearly identical but the blue one had ambient light on the other side of the room from a video projector.



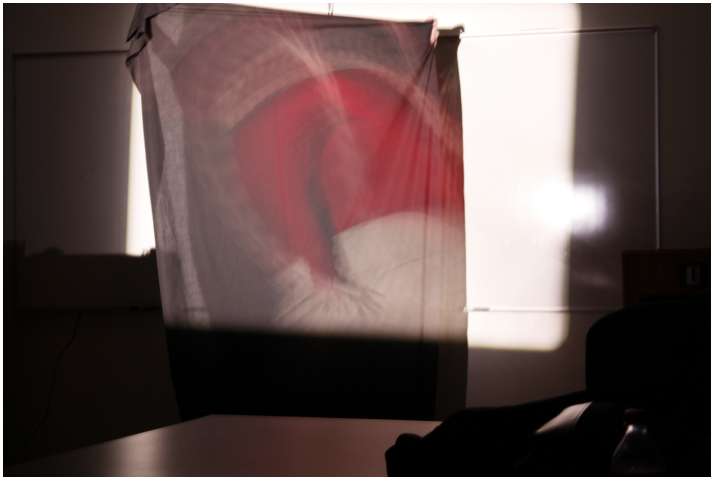




The two images above were exposed while lit by a film projector standing in for a strobe light (24fps). Below was shot using a rotating disc with a slot cut into it which created an intermittent light.



This used the tilt focus and was lit by flashlight.







In class we created a couple of contact prints from glossy magazine pages where both sides of the image superimpose on top of each other in the print, similar to how [Robert Heinecken](#) worked. We worked in negative rather than positive as we did not have access to the same materials as he. We also printed through clear transparencies and through images printed onto regular bond paper. It is clear that the glossy magazines allow the image to print very cleanly but that the bond paper shows the textures of the fibers. All contact prints below were created under an enlarger with a piece of glass holding all of the elements firmly together.



This was printed from transparencies and the photographic paper was developed using coffee and washing soda.



The image above and the one below are from an old Martha Stewart magazine. No filters, Printed from one page on top of a single sheet of black and white photographic paper and developed in standard Kodak Dectol developer.



The following image is a contact print from the negative original paper print above. It is left/right reversed because it was printed face to face with emulsions touching to achieve the sharpest focus. However, the softness of the "LG" logo demonstrates that generation loss through print to print contact printing has problems.





The image below is printed through two layers of standard bond paper onto which the images (one of the skull, the other of William Bessai-Saul on the beach) had been printed with a black and white laser scanner.





[http://www.google.ca/imgres?imgurl=http://www.fotokabinet.nl/page10/files/henri-cartier-bresson-magnum-marseille-1932-horse-vintage.jpg&imgrefurl=http://www.fotokabinet.nl/page10/page10.html&usq=NafbzyRlagaDYCdgvWe\\_KmWOo=&h=148&w=185&sz=7&hl=en&start=42&sig2=IZFw4lcRwetypJaY\\_gUVEA&zoom=1&tbnid=ysWshMf1yfJpRM:&tbnh=117&tbnw=147&ei=atGpTYGpOMzogQeV\\_uDzBQ&prev=/search%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1932%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=312&oei=HdGpTet5isCwA8SSvIwJ&page=2&ndsp=36&ved=1t:429,r:19,s:36&tx=161&ty=70](http://www.google.ca/imgres?imgurl=http://www.fotokabinet.nl/page10/files/henri-cartier-bresson-magnum-marseille-1932-horse-vintage.jpg&imgrefurl=http://www.fotokabinet.nl/page10/page10.html&usq=NafbzyRlagaDYCdgvWe_KmWOo=&h=148&w=185&sz=7&hl=en&start=42&sig2=IZFw4lcRwetypJaY_gUVEA&zoom=1&tbnid=ysWshMf1yfJpRM:&tbnh=117&tbnw=147&ei=atGpTYGpOMzogQeV_uDzBQ&prev=/search%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1932%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=312&oei=HdGpTet5isCwA8SSvIwJ&page=2&ndsp=36&ved=1t:429,r:19,s:36&tx=161&ty=70)

In this photograph our eyes are drawn towards an out of focus buggy and then to the railing:

[http://www.google.ca/imgres?imgurl=http://www.fotokabinet.nl/page10/files/henri-cartier-bresson-magnum-marseille-1932-horse-vintage.jpg&imgrefurl=http://www.fotokabinet.nl/page10/page10.html&usq=NafbzyRlagaDYCdgvWe\\_KmWOo=&h=148&w=185&sz=7&hl=en&start=42&sig2=IZFw4lcRwetypJaY\\_gUVEA&zoom=1&tbnid=ysWshMf1yfJpRM:&tbnh=117&tbnw=147&ei=atGpTYGpOMzogQeV\\_uDzBQ&prev=/search%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1932%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=249&oei=YdGpTbtfhK\\_KxA-2N4ZIJ&page=2&ndsp=38&ved=1t:429,r:25,s:42&tx=78&ty=68](http://www.google.ca/imgres?imgurl=http://www.fotokabinet.nl/page10/files/henri-cartier-bresson-magnum-marseille-1932-horse-vintage.jpg&imgrefurl=http://www.fotokabinet.nl/page10/page10.html&usq=NafbzyRlagaDYCdgvWe_KmWOo=&h=148&w=185&sz=7&hl=en&start=42&sig2=IZFw4lcRwetypJaY_gUVEA&zoom=1&tbnid=ysWshMf1yfJpRM:&tbnh=117&tbnw=147&ei=atGpTYGpOMzogQeV_uDzBQ&prev=/search%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1932%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=249&oei=YdGpTbtfhK_KxA-2N4ZIJ&page=2&ndsp=38&ved=1t:429,r:25,s:42&tx=78&ty=68)

In both these photographs there is a presence of people and yet accompanying them there is a feeling of emptiness and isolation. I believe it has a lot to do with the vast space present.

In contrast to these two images:

[http://www.google.ca/imgres?imgurl=http://images.artnet.com/artwork\\_images/693/605401t.jpg&imgrefurl=http://www.artnet.com/Galleries/Artists\\_detail.asp%3FG%3D%26gid%3D693%26which%3D%26aid%3D3702%26ViewArtistBy%3Donline%26rta%3Dhttp://www.artnet.com&usq=iWBjfsuBPURczvnzThSh-qx0MAU=&h=122&w=185&sz=9&hl=en&start=0&sig2=gmg22pFXvQthedzJCMjCEQ&zoom=1&tbnid=V1okQ06eKhgWnM:&tbnh=97&tbnw=148&ei=p9GpTdCINZOasAOKrISXCQ&prev=/image%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1967%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=546&oei=p9GpTdCINZOasAOKrISXCQ&page=1&ndsp=35&ved=1t:429,r:27,s:0&tx=78&ty=66](http://www.google.ca/imgres?imgurl=http://images.artnet.com/artwork_images/693/605401t.jpg&imgrefurl=http://www.artnet.com/Galleries/Artists_detail.asp%3FG%3D%26gid%3D693%26which%3D%26aid%3D3702%26ViewArtistBy%3Donline%26rta%3Dhttp://www.artnet.com&usq=iWBjfsuBPURczvnzThSh-qx0MAU=&h=122&w=185&sz=9&hl=en&start=0&sig2=gmg22pFXvQthedzJCMjCEQ&zoom=1&tbnid=V1okQ06eKhgWnM:&tbnh=97&tbnw=148&ei=p9GpTdCINZOasAOKrISXCQ&prev=/image%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1967%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=546&oei=p9GpTdCINZOasAOKrISXCQ&page=1&ndsp=35&ved=1t:429,r:27,s:0&tx=78&ty=66)

[http://www.google.ca/imgres?imgurl=http://www.afterimage.com/bressonprisoner.jpg&imgrefurl=http://annlee.webzero.co.kr/tt/archive/200604%253Fpage%253D2&usq=\\_zhMiyCMDfs1VjI-9ASp6ByPzAU=&h=778&w=500&sz=90&hl=en&start=0&sig2=VjABgPmTdtXqGqNkzqwV1w&zoom=1&tbnid=1H4QN8X\\_C6ALFM:&tbnh=132&tbnw=85&ei=9NGpTb7XA4KusAPKp-ikCQ&prev=/images%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1972%2Bprisoner%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=93&oei=9NGpTb7XA4KusAPKp-ikCQ&page=1&ndsp=37&ved=1t:429,r:0,s:0&tx=45&ty=86](http://www.google.ca/imgres?imgurl=http://www.afterimage.com/bressonprisoner.jpg&imgrefurl=http://annlee.webzero.co.kr/tt/archive/200604%253Fpage%253D2&usq=_zhMiyCMDfs1VjI-9ASp6ByPzAU=&h=778&w=500&sz=90&hl=en&start=0&sig2=VjABgPmTdtXqGqNkzqwV1w&zoom=1&tbnid=1H4QN8X_C6ALFM:&tbnh=132&tbnw=85&ei=9NGpTb7XA4KusAPKp-ikCQ&prev=/images%3Fq%3Dhenri%2Bcartier%2Bbresson%2B1972%2Bprisoner%26um%3D1%26hl%3Den%26biw%3D1596%26bih%3D694%26tbnid%3Disch&um=1&itbs=1&iact=rc&dur=93&oei=9NGpTb7XA4KusAPKp-ikCQ&page=1&ndsp=37&ved=1t:429,r:0,s:0&tx=45&ty=86)

In the first image: a caged monkey. Attached to his head are tubes. He seems uncomfortable. In the second one: A caged man in a similar pose only flipped.

?

These four photographs were taken at very different parts of his career. What do you guys think? Would you agree or disagree?

Henri Cartier-Bresson will often use shadows and direct light to create unique compositions.

?

[http://www.google.ca/imgres?imgurl=http://lh4.ggpht.com/\\_cHnXDLjHkfU/S6qU-QJ0ibI/AAAAAAAFnU/w4E2mKP-hmE/kevin\\_sharkey\\_bookfriday\\_henri\\_cartier\\_bresson4.jpg&imgrefurl=http://homedes](http://www.google.ca/imgres?imgurl=http://lh4.ggpht.com/_cHnXDLjHkfU/S6qU-QJ0ibI/AAAAAAAFnU/w4E2mKP-hmE/kevin_sharkey_bookfriday_henri_cartier_bresson4.jpg&imgrefurl=http://homedes)

[ign.marthastewart.com/2010/03/books-friday-design-of-imperial-delhi-and-photographs-by-henri-cartier-bresson.html&usg=\\_\\_x-3ICm3fhWoiwlss5zzC5IO4t8=&h=1091&w=1600&sz=523&hl=en&start=0&sig2=dILsIoO2ZbevG-14L-DmhQ&zoom=1&tbnid=7C0uGL3fHNtiMM:&tbnh=129&tbnw=166&ei=WtOpTaX5MYW-sAOOuICcCQ&prev=/search%3Fq%3Dhenri-cartier%2Bbresson%2Bshadows%26hl%3Den%26biw%3D1579%26bih%3D694%26tbnid%3Disch&itbs=1&iact=rc&dur=187&oei=WtOpTaX5MYW-sAOOuICcCQ&page=1&ndsp=36&ved=1t:429,r:4,s:0&tx=77&ty=58](http://ign.marthastewart.com/2010/03/books-friday-design-of-imperial-delhi-and-photographs-by-henri-cartier-bresson.html&usg=__x-3ICm3fhWoiwlss5zzC5IO4t8=&h=1091&w=1600&sz=523&hl=en&start=0&sig2=dILsIoO2ZbevG-14L-DmhQ&zoom=1&tbnid=7C0uGL3fHNtiMM:&tbnh=129&tbnw=166&ei=WtOpTaX5MYW-sAOOuICcCQ&prev=/search%3Fq%3Dhenri-cartier%2Bbresson%2Bshadows%26hl%3Den%26biw%3D1579%26bih%3D694%26tbnid%3Disch&itbs=1&iact=rc&dur=187&oei=WtOpTaX5MYW-sAOOuICcCQ&page=1&ndsp=36&ved=1t:429,r:4,s:0&tx=77&ty=58)

This photograph looks almost like a painting. It's well balanced-almost compartmentalized. Again, this photograph required a lot of patience. He waited for the girl to move directly into frame.

During WWII and while France was controlled by France Henri Cartier-Bresson didn't take a single photograph. After the war Henri Cartier-Bresson focused more on photojournalism. He didn't want to miss anything. Here is a photograph he took in India.

?

Four woman look out at a large landscape. In the Bg are mountains and clouds. There is a heavenly quality to this photograph:

?[http://www.google.ca/imgres?imgurl=http://www.mir.com.my/rb/photography/companies/Leica/Leica-M6/M6-Special/M6-HenriCartier-Bresson1998/images/HCB\\_Magnum\\_india.jpg&imgrefurl=http://www.mir.com.my/rb/photography/companies/Leica/Leica-M6/M6-Special/M6-HenriCartier-Bresson1998/index.htm&usg=\\_\\_vt24syLh8zNBjrneWSFeKBB5UsI=&h=204&w=305&sz=17&hl=en&start=0&sig2=ReGinaq\\_MaryGHY8sFqurw&zoom=1&tbnid=1TAOIYDSOI0TM:&tbnh=140&tbnw=187&ei=BNSpTZW\\_EoSisAPU6IyQCQ&prev=/search%3Fq%3Dhenri-cartier%2Bbresson%2Bindia%26hl%3Den%26biw%3D1579%26bih%3D694%26tbnid%3Disch&itbs=1&iact=hc&vpx=545&vpy=228&dur=718&hovh=163&hovw=244&tx=136&ty=88&oei=BNSpTZW\\_EoSisAPU6IyQCQ&page=1&ndsp=37&ved=1t:429,r:12,s:0](http://www.google.ca/imgres?imgurl=http://www.mir.com.my/rb/photography/companies/Leica/Leica-M6/M6-Special/M6-HenriCartier-Bresson1998/images/HCB_Magnum_india.jpg&imgrefurl=http://www.mir.com.my/rb/photography/companies/Leica/Leica-M6/M6-Special/M6-HenriCartier-Bresson1998/index.htm&usg=__vt24syLh8zNBjrneWSFeKBB5UsI=&h=204&w=305&sz=17&hl=en&start=0&sig2=ReGinaq_MaryGHY8sFqurw&zoom=1&tbnid=1TAOIYDSOI0TM:&tbnh=140&tbnw=187&ei=BNSpTZW_EoSisAPU6IyQCQ&prev=/search%3Fq%3Dhenri-cartier%2Bbresson%2Bindia%26hl%3Den%26biw%3D1579%26bih%3D694%26tbnid%3Disch&itbs=1&iact=hc&vpx=545&vpy=228&dur=718&hovh=163&hovw=244&tx=136&ty=88&oei=BNSpTZW_EoSisAPU6IyQCQ&page=1&ndsp=37&ved=1t:429,r:12,s:0)

As I metioned ealier Henri Cartier -Bresson took a lot of portraitures. Mainly consisting of Artists. I'm sure they are of people Henri found to be interesting.

One portrait that caught my eye was of Henri Matisse. It's a perfect example of the decisive moment. Matisse is candid and in his element:

[http://www.google.ca/imgres?imgurl=http://www.dptips-central.com/image-files/henry-cartier-bresson-henri-matisse.jpg&imgrefurl=http://www.dptips-central.com/henry-cartier-bresson.html&usg=\\_\\_aTHchtsxFWmXKaNXj9Dp\\_mPLTZQ=&h=401&w=600&sz=80&hl=en&start=0&sig2=zcbwzfwB\\_zt-cbc6YIEmjQ&zoom=1&tbnid=PpkXKerVz1INNM:&tbnh=122&tbnw=158&ei=v9SpTdebB5P2tgPe4MGBcCQ&prev=/search%3Fq%3Dhenri-cartier%2Bbresson%2Bmatisse%26hl%3Den%26biw%3D1579%26bih%3D694%26tbnid%3Disch&itbs=1&iact=rc&dur=312&oei=v9SpTdebB5P2tgPe4MGBcCQ&page=1&ndsp=33&ved=1t:429,r:0,s:0&tx=85&ty=87](http://www.google.ca/imgres?imgurl=http://www.dptips-central.com/image-files/henry-cartier-bresson-henri-matisse.jpg&imgrefurl=http://www.dptips-central.com/henry-cartier-bresson.html&usg=__aTHchtsxFWmXKaNXj9Dp_mPLTZQ=&h=401&w=600&sz=80&hl=en&start=0&sig2=zcbwzfwB_zt-cbc6YIEmjQ&zoom=1&tbnid=PpkXKerVz1INNM:&tbnh=122&tbnw=158&ei=v9SpTdebB5P2tgPe4MGBcCQ&prev=/search%3Fq%3Dhenri-cartier%2Bbresson%2Bmatisse%26hl%3Den%26biw%3D1579%26bih%3D694%26tbnid%3Disch&itbs=1&iact=rc&dur=312&oei=v9SpTdebB5P2tgPe4MGBcCQ&page=1&ndsp=33&ved=1t:429,r:0,s:0&tx=85&ty=87)

?Later when Cartier-Bresson was in his seventies his life came full circle. He started to paint again.



## Hockney inspired collage

I shot this in class to discuss Hockney, Photoshop, and resolution. Keeping at the original 18 megapixel images shot with the Canon Rebel, and keeping the multiple layers, this image was over four gigabytes as a RAW file. That requires a lot of processing power and a lot of memory. The old computer we had in the classroom, which is really just for simple web tasks but has Photoshop CS2 on it, could not realistically deal with it. This version is obviously shrunken and compressed (less than one meg).



**Welcome to [University of Regina](#) Film 311 for January to April, 2011. This site is for students in this course to share information and express opinions about photographers.**

The course is conducted by Professor [Gerald Saul](#) in the [Department of Media Production and Studies](#).

## Photographers discussed in class:



[Phillipe Halsman](#) (presented by Gerald Saul, January 10, 2011)

[Joel-Peter Witkin](#) (presented by Gerald Saul, January 17, 2011)

[Robert Heinecken](#) (presented by Gerald Saul, January 24, 2011)

[Courtney Milne](#) (presented by Gerald Saul, January 31, 2011)

[Everett Baker](#) (presented by Gerald Saul, February 7, 2011)

[David Hockney](#) (presented by Gerald Saul, February 14, 2011)

[Louis Jacques Mdaguerre](#) (presented by Dacey Harrower, February 28, 2011)

[Ansel Adams](#) (presented by Anthony Leeks, February 28, 2011)

[Michael Wesely](#) (presented by Gerald Saul, February 28, 2011)

[Diane Arbus](#) (presented by Erik Sirke, March 7, 2011)

[Henri Cartier-Bresson](#) (presented by Colten Yuzicapi, March 7, 2011)

[Diana Thorneycroft](#) (presented by Gerald Saul, March 7, 2011)

[Edward Curtis](#) (presented by Taylor Bacala, March 14, 2011)

[Annie Leibovitz](#) (presented by Emilie Lebel, March 14, 2011)

[Loretta Lux](#) (presented by Gerald Saul, March 14, 2011)

[Alfred Stieglitz](#) (presented by Jenesse Ritchie, March 21, 2011)

[Man Ray](#) (presented by Amber VanPinxteren, March 21, 2011)

[Jeff Wall](#) (presented by Gerald Saul, March 28, 2011)

## Class workshops

[Surreal flash images and lighting exercise](#)

[Valentine coffee development](#)

[Contact printing and experimenting with Heinecken's style](#)



[Metaphor and the inspired beauty of Courtney Milne](#)

[Pin Hole Photography](#)

[Wesely-inspired time exposures](#)

[Fish Eye photography](#)

[Ghosts and Thorneycroft-inspired making, not taking, photographs.](#)

[Photoshop portraits](#)

[Hockney inspired collage](#)

[Depth and scale](#)

Rotational shapes

## Class projects

[The Big Lie](#)

[Workplaces](#) (not for grading)

## First Portfolio

[Taylor Bacala](#)

[Dacey Harrower](#)

[Emilie Lebel](#)

[Anthony Leeks](#)

[Jenesse Ritchie](#)

[Erik Sirke](#)

[Amber VanPinxteren](#)

[Colten Yuzicappi](#)

## Links of interest

[Gerald's random photo links](#)

[Erik's Neat Websites](#)

[Amber's Snapped Action](#)

[Dacey's Mind Blowing images](#)

[Jenesse's TTV find](#)

[AJ Leeks' Long Exposures](#)

[Taylor's Research Into Portraiture](#)

[Richard Avedon](#)

## Jeff Wall

[\*\*\\*\\*Jeff Wall\\*\\*\*\*](#) (born 1946) is a Canadian photographer whose best known gallery exhibited works feature staged tableaux. He utilizes actors, usually in an outdoor urban environment, to depict subtle scenarios which critique contemporary social problems. The images initially appear to be spontaneous and candid but careful study usually leads the viewer to realized the constructed nature of the scene. He uses some digital manipulation such as with the blown photo.

Wall exhibits his images as large-scale back-lit [cibachrome](#) photograph often two meters square. He also writes extensively about art and photography with his own work being deeply steeped in art theory with some pieces requiring an intellectual reading to fully comprehend.

## Joel Peter Witkin

We are fortunate that [Joel-Peter Witkin](#) became a photographer. Given the bizarre events of his life, if he were not to have found an outlet through his art, the world might be a more dangerous place. His images are grotesque and disturbing. Utterly without joy, they are grim reminders that we are little more than flesh.

Born 1939, Witkin's childhood was filled with the tension of the divorcing of his Jewish father and Catholic mother. His later analogies between glass and photography, seemingly a throwback to 19th century practices, may come from a traumatic event while smashing glass for his father's glazier business when he received a shard of glass to the eye. Trauma appears to escalate in Witkin's life as, at the age of six, he witnesses a fatal car crash where the decapitated head of a young woman literally rolled to his feet. His near mythic young life continues in his teen years with his first sexual encounter being with a hermaphrodite.

In 1969 Witkin was enlisted into the Vietnam war where he was assigned to photograph the dead.

Returning home in the early 1970s he trained as a "primal therapist", a field in which he was supposed to assist clients to relive their own births. At university he studied poetry, sculpture and lithography.

Photography was where all of the elements of his background could come into focus.

The subjects of his work are bodies; still, silent, and sometimes even dead. He is very meticulous in his process, carefully devising his compositions and the themes behind them before embarking on the Herculean task of finding a corpse or a misshapen individual who fits the role. He has made arrangements with the morgue in Mexico City to inspect and photograph corpses of unknown people delivered there. He arranges them until they transcend the mere flesh.

These photographs evoke 19th century scientific documentation, classical painting, and surrealism. The viewer is faced with tableaux images which are difficult to accept as real but so realistic that they are impossible deny. This contradiction of beauty and ugliness is difficult to reconcile; a paradox which evokes surrealism.

To give texture, depth, mystery, and to further degrade the flesh of the images, Wilkin mars the emulsion and manipulates the image in printing. This further establishes the images as aged, belonging more to the 19th century.

When we look at them, we have the voyeuristic sensation of being allowed to stare at the forbidden. Like the freak show carnival (more 19th century iconography), we are frightened yet safe, staring from a safe distance. Social boundaries dissolve and we can study the pain and the humiliation and the morbid beauty of these updates to Hieronymus Bosch scenes.

(Gerald Saul)

Hey this is a neat little video that Mike Flores did to some of Hans Zimmer's score "Dream is Collapsing" enjoy!

[http://www.filmschoolrejects.com/news/the-inception-score-makes-the-world-more-epic.php?utm\\_source=feedburner&utm\\_medium=feed&utm\\_campaign=Feed%3A+FilmSchoolRejects+%28Film+School+Rejects%29&utm\\_content=FaceBook](http://www.filmschoolrejects.com/news/the-inception-score-makes-the-world-more-epic.php?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+FilmSchoolRejects+%28Film+School+Rejects%29&utm_content=FaceBook)

AJ

## Loretta Lux

Loretta Lux was born in Dresden, (East) Germany in 1969. She studied visual art in Munich in early 1990s. Her photographs of children, posed and directed, with subtle digital manipulation of colour and background, create a surreal effect of detachment. . The intention is to create images of people that the viewer can recognize as not being portraits of those people and so will project their own selves into the role portrayed by the performer/model and create personal connections with that figure. While not prolific, Lux's photographs are highly sought after and she has attracted international gallery attention

[Web site](#)



## Louis Jacques Daguerre

### Biography-

Louis Jaques Mande Daguerre was born on the November 18th, 1787 in the commune of [Corneilles-en-Parisis](#) in Val-d'Oise France. He was “born into a petit-bourgeois family, he lacked much formal education” (Marien, 12). He did have a particular drive to succeed and an outgoing personality. At a young age he began showing interest in design. He apprenticed as an architect, and then began working as a designer for the theatre at the age of 16. He began to get well known and received some acclaim for his work in Paris Theatres and was known by some as a “class hero”. “He had an astonishing ingenuity in the handling of light and lighting effects, and he supplied the scenic and lighting effects for a number of operas in theatres in Paris” (Leggat). He was one of the creators of diorama, which was the use of realistic effects in the theatre to thrill audiences. The effects included light shows and gigantic paintings of famous places. He needed to use a devise called the “camera obscura” to help him plan his visual effects. This device got Daguerre interested in trying to preserve images, and he tried to chemically do so. His early attempts were unsuccessful. It wasn't until he created a partnership in 1829 with [Nicephore Niépce](#) (who is credited to have created the first permanent photograph, using the heliograph in 1822). In their agreement “Daguerre promised to give Niepce an improved camera obscura and Niepce agreed to show Daguerre the means by which he was able to capture camera obscura images, which he did at his estate” (Marien, 12). It was later admitted by Daguerre that the camera obscura he gave to his partner was unable to take clear images. After Niece died in 1833 Daguerre continued to work on his research. In 1835 he had created some latent (undeveloped) images. He discovered that mercury fumes could be used to develop the images. One theory is that Daguerre had stored one of his latent images in his cabinet, and the fumes from the mercury of a broken thermometer is what developed the “photo”. He then later discovered that table salt could be used to stop the process of development. The process he discovered was dubbed the Daguerreotype. In August of 1839 Daguerre's process was made public to the world, after being purchased from Daguerre by the French Government. “Government support for science and invention was an important feature of French intellectual life” (Marien, 14). His process spread rapidly around the world. Daguerre died July 10, 1851, and up till then hadn't spent much time improving upon his process. The same year that he passed away Frederick Scott Archer discovered a new and improved photographic process.

### Apparatus-

Daguerre's apparatus was invented by himself and the research he has from his previous partner Niepce. His process took a lot of trial and error before it was perfected, and even then it had its downsides. His photos were taken by taking a highly polished copper sheet plated with silver. He placed the plates with the silver side down over a closed box that contained iodine. Silver iodide was created when the silver fused with the iodine fumes. After exposing these plates to light for a few minutes by placing them in an adapted camera obscura, he would coat the plates with fumes from heated mercury, which caused the mercury to merge with the silver. The plates were then fixed using a sodium chloride solution, then rinsed in water. Daguerreotypes are not like the photos we are used to today. They needed to be kept sealed behind glass because they are very delicate and sensitive. At certain angles when you are holding a Daguerreotype, it looks almost like a mirror.

There were some obvious downsides to this method. The first is that the images were very fragile. Secondly, the early Daguerreotypes required such a long exposure time that portraiture was very difficult. Another drawback is that the images were reversed; sometimes photos were even taken into mirrors so that the subjects weren't flipped in the image. The biggest downfall of the Daguerreotype is that the images couldn't be reproduced. The wet collodion process that was discovered the year Daguerre died made it possible for a negative (printed on glass) to make multiple prints.

### Aesthetics-

Most of Daguerre's images have been lost over time, but the ones that stood the test of time were crystal clear and had a lot of contrast. For being one of the first photographers he definitely knew how to play with light to achieve the best image. Some of the earliest surviving Daguerreotypes are images he took of objects that he placed together to be in the shot. What is considered to be the oldest surviving Daguerreotype is an image of some clay sculptures, a bottle, and a framed image. Even in the earliest images the textures and tones are very well represented. His images of landscapes made city streets look empty because the exposure time was so long the walking subjects couldn't be captured. Having experience in architecture and design gave Daguerre a good eye for composition and planning of a shot. Since the art form was so new, the aesthetic is really that of real life: trying to capture and reproduce real life images without having to paint or draw them. Daguerre himself said, "The Daguerreotype is not an instrument which serves to draw nature; but a chemical and physical process which gives her the power to reproduce

herself” (Marien, 23).

#### Themes or Motifs-

Daguerre’s images started being of objects he would place together. An example is a photo he took of seashells sitting on shelves. He also took landscape shots, and photos of buildings. This interest likely stemmed from his experience with architecture. After the process was more refined, he began taking portraits. The Daguerreotype was most commonly used for portraiture. Subjects needed to stay perfectly still for several minutes, as the exposure time was so long. There were even devices to hold people heads in place when being photographed so that they wouldn’t move. Since few of Daguerre’s photos are available to view, it is difficult to notice any other themes or motives than those listed above. Many of his photographs were just testing the medium, for instance, he once tried to photograph the moon.

#### Purpose-

Daguerre’s photos were first taken to see if they *could* be taken. They were experiments, and done in the name of science. He was an inventor and wanted to be the first to have permanent photographs. As time passed, his photography served as a way for people to have their image live on, without needing to get their portrait painted. He was able to scientifically reproduce nature, although he insisted that nature itself was doing the work. His photos were also taken in the name of art. Being a painter and a printmaker, Daguerre appreciated the beauty of the world around him.

#### -Which Of The Above Issues are Most Important

The apparatus was likely of utmost importance to Daguerre. Unlike us, he couldn’t just go to a store and buy a camera and snap away. He was forced to create the process from scratch and literally spent years without even obtaining any promising results. As a viewer it is also interesting to look at his themes and motifs because it’s interesting to see what he took pictures of, as arguably the first ever photographer.

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## Man Ray

- My photographer is Man Ray. I'm only going to go through the most important parts of his biography as his life was very well documented; he even wrote an autobiography.
- Man Ray was a Dadaist, a surrealist, and portrait-artist, and a fashion photographer. Man Ray was also a real jack-of-all-trades: "Man Ray has been [a] painter, sculptor, maker of collages and objects, architectural draughtsman, designer, printmaker, chess player, writer, photographer, pioneer of avant-garde film, [and] inventor." (Langsner 2)
- The reason he went through so many different methods of expressionism was because he believed that "there is no progress in art." (Baldwin 25)
- He was born Emmanuel Radnitzky in 1890 in Philadelphia and died about 35 years ago in 1976 in Paris, France.
- He was a man with an "unruly spirit" (Penrose 16) and when he was only seven years old, he declared that he wanted to be an artist. (Langsner 2) This is also when his family made the move from Philadelphia to Brooklyn.
- He is so highly regarded as an artist that he has been compared to Adam, the first man, in terms of his family history: "No one has ever managed to elicit from [Man Ray] the history of his family, which he affirms is long forgotten....One has the impression that, like Adam, Man Ray was the first of his race." (Penrose 9)
- There are two curious facts about his childhood further planted the idea in his mind of being an artist:
  - o "...with an awakening taste for experiment, he deliberately smeared all over his face the wet paint from the newly decorated doors of his home. His delight in this early and daring use of paint, and the 'cold blooded whipping' from his father that followed, remained in his memory. The criticism his ideas were bound to provoke, however, was in general to act on him as a stimulus rather than as a deterrent." (Penrose 12)
  - o He was given a box of crayons for his birthday, around the time when the U.S. battleship *Maine* sunk in the Cuban War. Man Ray would recreate a black and white photo of the incident with his crayons: "He enjoyed the freedom of creating his own version, in colors so daring that they brought immediate reproach from those who thought they knew better." (Penrose 13)
- Man Ray originally wanted to become a painter, yet declined a scholarship in architecture and instead took an art class. (Penrose 15-16) In the beginning, he worked with life and abstraction. However, the art class did not please him, he wanted to draw real woman but was told the beginner classes would only work

with plaster casts. (Penrose 16)

- Then in 1911, Man Ray started visiting Alfred Stieglitz's (Jenness's photographer) 291 exhibition on his lunch hour every day. He was dazzled by Stieglitz's photographs, and commented on them in this way: "[They are] free of anecdote and cheap sentiment. They remained intensely figurative in contrast to the painting and sculpture he exhibited. I could not help thinking that since photography had liberated the modern painter from the drudgery of faithful representation, this field would become the exclusive one of photography, helping it to become an art in its own right." (Penrose 21) They soon developed a friendship and Man Ray started going to art classes and lectures at the Ferrer Modern School. However, despite his fascination with Stieglitz's photographs, Man Ray still had the desire to become a painter. The only photography he had done up to this point was taking pictures of his works with a Brownie camera, simply to record them. (Baldwin 24) Stieglitz was only one of his influences, another mentionable one is Robert Henri (cover, Baldwin) as well as Pablo Picasso later on in his life. (Naef 76)

- His first one-man painting exhibition was in 1915, but his second one in 1916, with one of his first known photographs called *Self Portrait*. While he was in New York, he experimented with different methods of creating art, such as using an airbrush. (Naef 44)

- He soon became known as "the lonely and strenuous defender of the Dada spirit in New York" (Schwarz 54)

- Arturo Schwarz has a very interesting description of Ray's blend of Dada: "Man Ray's particular blend of Dada is unique. It is an equal mixture of Picabia's love of paradox and Cravan's nihilism with larger quantities of Jarryesque humour and Duchampian noncommitment, plus a cooling dash of American pragmatism. Man Ray's technical and scientific background and his love for precision and perfection add the final ingredients of this explosive cocktail...he is among the few Dadaists to remain faithful to the original Dada premises throughout their lives." (Schwarz 51)

- During his early years in the US, the Dada movement in Europe was expanding. It was not expanding so well in the States. (Schwarz 51) No one was really doing Dada except Man Ray! (Schwarz 52) Even Stieglitz didn't do Dada, he "was prompted by the desire to show the European avant-garde rather than to take a militant stand by backing a single movement" (Schwarz 53) like Dada.

- So, with the lack of other Dada artists in New York and the blooming of Dada in Europe, Man Ray left for Paris.

### PARIS

- Man Ray lived in Paris from 1921-1940, and then again from 1951 until his death. Man Ray really

thought of Paris as home. (Baum 2)

- In his early Paris years, he concentrated on creating pictures with the camera (rayographs), fashion

photographs, portraiture, and even things like glass negatives. (Naef 44)

- This is undoubtedly where he did most of his work.

- Man Ray did so many portraits in Paris, there is a whole book dedicated to them, and this part of his work is what I'm mostly going to be discussing. He photographed many different Dadaists, surrealists, basically the celebrities of the time. One might ask how we was able to become so popular so quickly. It wasn't because of his love of socialization as he was a "lone wolf" (Baum 4) and Timothy Baum sums it up quite nicely: "Prior to Man Ray's arrival, the main manner in which to have your personal portrait done was to don your best suit...and sit solemnly in the chair at one the vanity photographic studios....[The result was] a stiff-backed, overly-posed, somewhat agonizing experience....A visit *chez* Man Ray was entirely another experience." (Baum 3) So essentially, these portraits must have been somewhat posed, but in a natural way. When I look at some of these portraits, they feel very relaxed and natural. These people seem to trust Man Ray very much, especially since for a lot of his subjects, he photographed them when they had just started their careers, a very vulnerable moment.

- Baum also mentions that Man Ray did not just simply take photographs, he created them, and no two sittings were alike. (Baum 3) Clearly, Man Ray revolutionized portraiture when he arrived in Paris and photographed an endless number of people.

- Man Ray "became an integral member of the Paris Dada group" (Baum 1) by the end of 1921 and became a Vanity Fair photographer in 1922.

- His solarized works from his time in Paris are interesting. As Baum mentioned, this is a good example of when his love for photography as well as painting came through.

- It was when Man Ray was living in Paris that the Dada movement began to die and surrealism became its successor.

- Man Ray and Duchamp did a few surrealist exhibitions together, one in 1938. (Schwarz 56) Man Ray even experimented in surrealist films from 1923-1929 and made four complete films. (Schwarz 286)

- It was also in Paris that Man Ray met and photographed one of his favourite subjects and his eventual lover, Kiki De Montparnasse. I will talk a little bit more about her later.

- He was the "portrait-photographer-laureate of Paris" the entire time he was there, never coming down from this position. (Baum 4) He did not want to leave Paris, but was forced to because of World War II. However, rather than moving back to New York, he moved to Hollywood in 1940 and lived there until 1951. (Penrose 145-146) This is where he met Juliet (Penrose 146), another one of his favourite subjects

and his lover as well.

- He moved back to Paris in 1951. He wrote an autobiography in 1963, called *Self Portrait*. He died in Paris in 1976 in his studio of old age. (Baldwin 362-363)

### TOOLS

- In terms of tools, when asked what type of camera he used in 1967, he replied: "None ! I have to modify them all. My cameras are all of my own design. I take lenses apart and put them together again and put them on cameras that were not meant for them." (Hirsch 99)

- From his earlier days such as in the teens and twenties, he probably used dry plates as those were the technology of the day in terms of photography. His works from this time are referred to as "plates" and "gelatin silver prints." (Naef)

- For his rayographs, he did exactly what we did in Film 205 where we placed objects on photosensitive paper and exposed the paper and objects to light.

- He did admit to retouching his photographs. He said in an interview, "'Oh, yes, I was a great retoucher. A retoucher is an esthetic surgeon !'" (Hirsch 99)

- Solarization was a manipulation he used often.

### FAMOUS WORKS

- I am now going to show you some of Man Ray's most famous works and talk a little bit about the aesthetics as well as some of their purposes.

- This is Violon D'Ingres from 1924. I found that in a lot of his work, the background is usually unimportant, and this portrait is no exception. Kiki is the model here. It's erotic. It appeared in a Dada anthology as well as in a Surrealist journal. The photo certainly does follow Dada, although Dada really has no rules. It does mock classical painting and objectifies Kiki as a violin (Naef 40). The aesthetics really don't matter here so much as the purpose does; to go against the norm.

- This is Larmes from between 1930 and 1932. This is another mocking piece of art, and Naef describes it very well in a way I absolutely agree with and something I think goes for most of his portraits: "The picture is a metaphor for the artificiality of art making, a scene that is staged for the camera, a device renowned for its truthfulness....To the Surrealists, the eye was an important symbol of inner vision, a concept central to their philosophy. For Man Ray, it seems to have had a more personal identification as well." (Naef 56)

- This is a set called "Noire et Blanche" from 1926. This set can actually be considered a fashion photograph as this one [the one of her with her head on the table] was in *Vogue* in the May 1926 issue.

This is Kiki again with an African ceremonial mask. There's lots of great contrast here, both aesthetically with the black and white faces, but also with the contrasts of a living and inanimate woman and a



traditional and a modern woman. (Naef 50) Again, this photograph has a symbol: "Masks are often used in ceremonies to signal a heightening of consciousness....The Surrealists considered this state a source of creative activity." (Naef 50) He also did something similar in a photograph called "Juliet with Headdress", where his other muse Juliet is wearing a Brazilian headdress, again, another contrast of cultures.

- This is a few of Man Ray's self portraits. For these photos, I believe that most of these were taken for personal reasons rather than to convey a message to a Surrealist-interested audience. Once again, the background is meaningless, great contrast. Now, Man Ray did not do very many colour photographs, even when the option was available to him. Man Ray must have been a very self-reflective man it seems, he must have got great joy out of doing these, even with his autobiography that he wrote.

- (show Juliet compilation) These are a few portraits of Juliet. Juliet was Man Ray's wife. Usually, photographs of her show her beauty (Naef 98), as we can see here. Juliet was "the most enduring and perhaps the most pliable" (Naef 98) of Man Ray's models. We can see here that she indeed played a lot of different roles for Man Ray, from a fashion photo-esque model to an almost inanimate looking mannequin. Once, again, the backgrounds are plain and the focus is front and centre.

### Themes

- Eroticism was a common theme in some of his portraits, especially with Kiki and Juliet (show Kiki erotic), but they focused more on beauty

- Self portraits

- Surrealism

- Fashion, I will show you some of his fashion photographs now (show fashion compilation), he still did a lot of experimenting even though these were likely commissioned. He very much liked to show the beauty in people, especially women.

- Man Ray had a particular interest in faces and he dreamed as a young man of becoming a celebrated portrait painter. (Penrose 28)

### Purpose

- I believe that most of these photos were taken to give an artistic message and to go against the norm, as both Dada and Surrealism do. Some of the fashion photographs he took were no doubt commissioned, but they are an exception in terms of the purpose only. However, his fashion photographs do often go against the norm with solarization, etc.

- I also believe that a lot of these photos are for personal reasons. Being the self-reflective man he seemed to be, it's no wonder Man Ray took so many pictures of Kiki and Juliet (as they were both his lovers), and of course his self-portraits.

- I also found a very good description of why Man Ray used photography as a means of expression: "In the age of the machine, photography was seen as a machine-like process manufacturing objective truths purged of subjectivity and emotion. But, for Man Ray, the camera was not a machine for making documents but an instrument for exploring dreams, desires and the medium's unconscious mind." (Genius of Photography)

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## Michael Wesely

Michael Wesely was born in 1963. From a family of avid photographers, he became interested in the field at an early age. He studied photography in Germany and quickly began bringing his interest in conceptual art together with his use of the camera. To Wesely, beauty is important but always secondary to the idea. His most outstanding work is his extremely long exposures of cities. New York, Berlin, and others have been the subject of his photographs which are often months or years long. The result is images in which buildings being constructed or demolished are ghosts and the path of the sun creates arcs of light through the sky. His new works being exposed will take upwards of 50 years, likely not to be completed until after his death.

[Images](#)

[Class experiments in Wesely-style](#)

This is the coolest long exposure technique I have ever seen. Go here and watch the video!  
<http://gizmodo.com/5637776/watch-how-this-hologram-was-painted-with-an-ipad>

-Dacey

Very nice. I love long exposure photography, here is one guy whose photography I really dig. He did a documentary with a filmmaker when he went to China. Wish I

could remember the title. Anyway here is the link to his site and most of his works are up there.  
<http://www.edwardburtynsky.com/>

AJ (oh the film was Manufactured Landscapes)

We shot some images in the studio at f22 to create these results.





## Here are a few interesting websites I've stumbled upon over the years. Take a look.

[50 Incredible Photography Techniques and Tutorials](#): just like the name suggests, this website has 50 incredible photography techniques and tutorials ranging from slow-motion and infrared to tilt-shift and HDR.



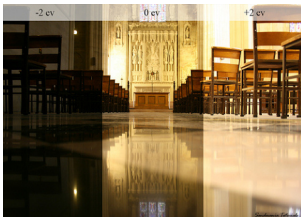
Slow Motion



Not infrared, but a really neat B&W



Tilt-Shift



Hight Dynamic Range

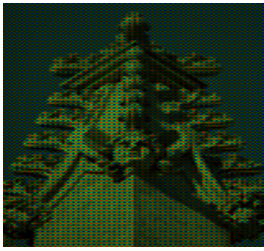
Multiple Exposure Tips: [Part 1](#) and [Part 2](#): this page is more about how to gain the effect with film, but many DSLRs nowadays also allow for multiple exposures.



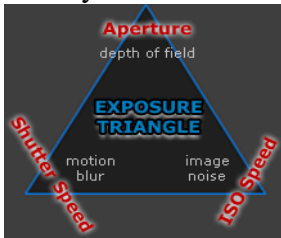
A multiple exposure of a city to bring out the sky

[Digital Photography Tutorials](#): If you are like me and love the technical side of things, you will love this website. It goes into great detail into not only explaining how digital imaging works, but also how post-processing works.





What you DSLR actually sees

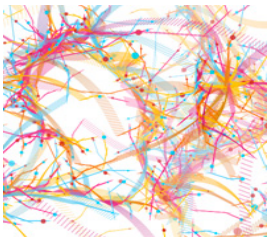


Classic exposure triangle



A prime look at some lenses

[Processing](#): If you are unlike me and love computer language and coding, then you will love this program. It is essentially Photoshop/After Effects, but instead of the effects pallet it has a command prompt.



Woohoo, radical



## Philippe Halsman

Born in 1906 in Riga, Latvia, Philippe Halsman studied engineering until he became interested in photography. While hiking in Austria in 1928, his father fell and died of a head injury. Philippe was blamed for the situation and sent to prison by the anti-Jewish Austrian authorities. In 1930, family friend [Albert Einstein](#) assisted in having him released and effectively exiled from Austria. In Paris shortly after, Halsman was highly influential when his sharp focus images of models in Vogue magazine broke the soft, ethereal images previously prevalent. With the invasion of France, Halsman fled to New York where he became established in fashion, advertising, and portraiture. He also established a long standing collaborative relationship with Surrealist [Salvador Dali](#). As well as emphasizing a ever-present sharpness to his images, Halsman began using flash images to suspend figures or object in mid air. In the 1950s, he was commissioned by NBC to shoot portraits of many celebrities such as Groucho Marx and [Marilyn Monroe](#). He began asking his subjects to jump in the air to be photographed with the notion that in the act of jumping a person drops many of their practiced facades and reveals their true self. Halsman called this "Jumpology." Halsman published a record 101 covers for [Life Magazine](#) over his career. (Gerald Saul, January 11, 2011)

Considering the surrealistic images of Halsman, the class captured a number of flash images with objects in chaotic motion.



## Photoshop portraits

To experiment with the idea of photos of people which are not portraits, the class photographs each other against the green wall and manipulated them in an exercise in photoshop. These works were inspired by, although not reflective of, the photographs of [Loretta Lux](#).





Pin Hole photography refers to a realm of photography where the camera being utilized does not have a conventional lens but has a simple small hole instead. Then hole needs to be quite small. The larger the hole, the softer the overall image will be. The depth of field of pin hole photos is quite large but, since these images have an almost unavoidable softness, the product has a very large depth of non-focus. In class we punched holes into coffee cans to use them as the cameras. We calculated the size of the aperture by inserting various sized pins into the holes and then punching those pins through other surfaces and magnifying the hole to measure it. The f-stop is determined by dividing the focal length (the distance from the aperture to the film plane) by the size of the opening (usually about .4 to .8 mm). Cans were mostly either 100 mm or 150 mm in size creating f-stops ranging from 125 to 200. Instead of film, we exposed images onto photographic paper which can be easily loaded under a safe light and later developed in trays.

I also punched a hole through a spare Canon body cap then covered the hole with black wrap that had a pin hole to create a pin hole attachment for the Canon Rebel or the Canon 5D. The hole was very small so even though the focal length was shorter, I calculate it at about F-300.

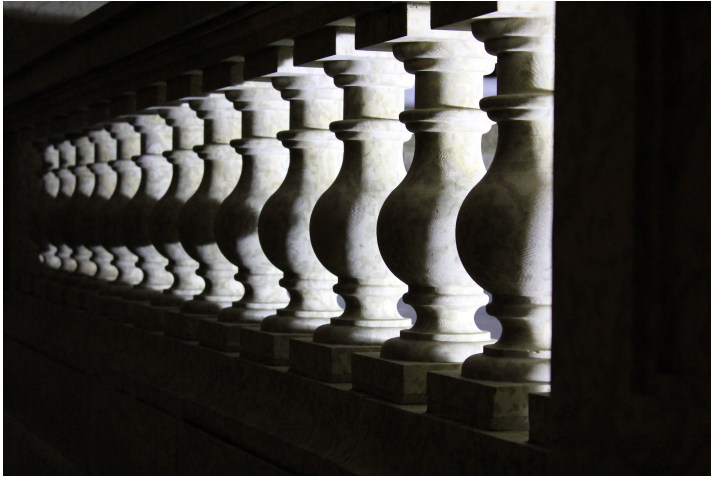
There are many people working in pin hole photography. [Flickr has an entire group of them.](#)

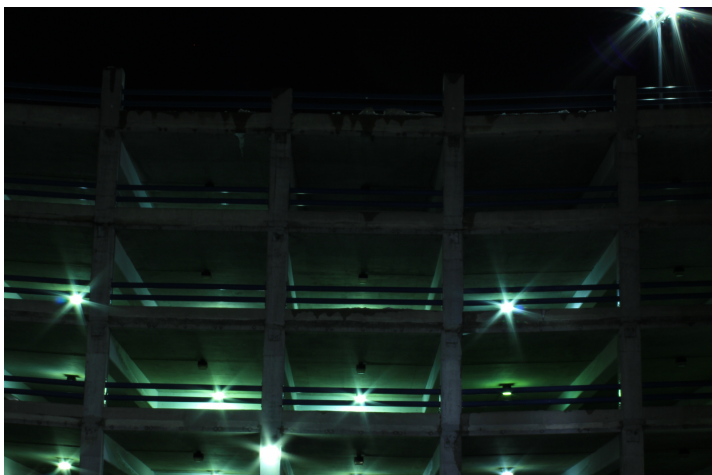
Amber's Pinhole Photo (inverted to positive):













Here is my portfolio of long exposure photographs, the light does some interesting things over time and the way it refracts in the lens makes things interesting.



My name is Amber VanPinxteren. For my portfolio, I used action shots to convey the speed of technology. I used a Sony A300 as well as Adobe Photoshop to create my art. With my portfolio, I am exploring my belief that technology is powered by average, everyday people. I also believe we now live in a world surrounded by technology and that you must be quick in learning about new technology or you will fall behind in many aspects of today's world.

P.S. Some of the pictures may look cut off but that is because they took up a larger area than the area given. Please scroll to the bottom and use the horizontal slider to see the complete picture.

"Message Received" - I wanted this photo to convey the power of communication via technology through an everyday task, such as playing catch with a friend. Communication through technology is fun, quick-paced, and part of our everyday lives.



"Use It or Lose It" - This photo shows my belief that technology moves very quickly and that to stay current, you must keep up with current advancements in technology. While the average person may not be actually engineering new advancements, they are the ones that power the advancements: Technological advancements are made by what the average person desires. This picture perhaps makes the comment that technology may move very quickly, but so does the human race.



"Athletic Technology, Part 1" - I wanted this photo to show how technology has advanced the performance of athletes, both professional and amateur ones. Without technology, Devon's snowboard would be heavier (or may not even exist in the form we know it today) and wouldn't allow him to do the tricks that he performs. Athletes rely on technology to enhance their abilities.



"Athletic Technology, Part 2" - This is a continuation of my beliefs from "Athletic Technology, Part 1," but in a different form. Everything Joey is using, from his skis and his poles, to his goggles and even his jacket were all designed through technology. Joey may be a great athlete that uses nature to his advantage, but technology is what makes his sport even greater. Technology moves quickly, but so does Joey. Just as Joey is powered through his body to do his sport, his sport relies heavily on greater technology advancements to improve itself and its athletes.



"Binary Playground" - To me, this photo shows just how much fun technology is to use and to play with. With so many ways to entertain yourself using technology, from video games to social networking to watching hilarious videos, no one can ever say again that they were bored sitting at home with their computer and smartphone.



"Leaps and Bounds" - I believe this photo shows how far technology has come, even in Kevin's lifetime. He has gone from watching movies on VHS to watching them on Blu-Ray, cassette tapes to digitally

downloaded albums, from playing Super Nintendo to Xbox 360, and from having one home phone to having a highly-portable personal phone. Technology has indeed made leaps and bounds very rapidly according to what consumers like Kev want to use.



"On the Right Track, Parts 1 and 2" -Originally, I was only going to show the last picture. However, I worked so hard on both these pictures that I felt compelled to share them both together as a set. I think these photos together show how far technology can take you, in many aspects of one's life and throughout one's entire life. I like to think that the first picture shows the span of a lifetime: how fast it passes by and how different each stage is, yet technology is there every step of the way. The second picture concentrates more on Jim's more recent life and how technology is always surrounding him. Jim makes sure to keep up with new technologies and he is not left behind; rather, he is on the right track to using technology to his advantage. Technology may surround him but it does not control him.





















Tom Hussey did a project called the Novartis "Reflections" Campaign that I find to be really interesting. I guess along with this link I will ask a question to all of you: When you are old and gray, do you think you will see yourself as you are or you at your best?

<http://www.behance.net/tomhussey/Frame/329834>

-Amber

Just thought I'd share this photographer's work. His name is Richard Avedon (he seems like a famous photographer but to be honest I've never heard of him before.) I really like his portraits as well as his fashion photographs, and his "reportage" photographs. So basically everything on this site. Check it out for some potential portfolio inspiration [here](#).

- Amber

## Robert Heinecken



Robert Heinecken Image above was created in class using a page from Martha Stewart Magazine using Heinecken's methods.

American, 1931 to 2006

After studying printmaking and lithography and acquiring an MA in 1960, Heinecken began teaching at UCLA where he began their prestigious photography program. He is notable in particular for being a photographic artist who rarely uses a camera. His philosophy is that the world has more than enough images without him acquiring more. He felt his efforts were better served in studying the images we do have, most notably those printed in magazines. He is a self proclaimed “para-photographer” with his practice taking place beside or beyond traditional photographic approaches. The rare times that he would use a camera would be to use a Polaroid to re-photograph other photographs.

To get below the surface, as it were, he creates work that often look beyond the image we initially see and investigates the medium it is printed on, the magazine. By creating contact prints of pages of magazines, he presents an image which is a composite of both sides of the page with results that are surreal, confusing, satirical, comical, and culturally critical.

He uses a Cibachrome or Ilfochrome technique which is a way of printing positive images from another positive (traditionally a slide but also from a contact print). The colours are highly stable and vibrant. Heinecken also devised a system in which he would place photographic film on the television screen and capture a contact print image from the broadcast. He created a series of these “videograms” based around Ronald Reagan’s inaugural address in 1980, combing the images that he’d not yet seen with text added as a later in the exposure.

Somewhat based upon Heinecken's 1981 "Lessons in Posing Subjects/Fantasy Narrative #1", the class was assigned ["The Big Lie" project](#).

Heinecken is quoted as saying: "Many pictures turn out to be limp translations of the known world instead of vital objects which create an intrinsic world of their own. There is a vast difference between taking a picture and making a photograph."

Links to images [A](#) [B](#) [C](#)

[Student workshops and responses to this technique.](#)

I came across a picture that perfectly describes what I want to try to achieve working with the Sony A300 and Photoshop (or at least something like this):

[It is the bottom middle picture with the snowboarder.](#)

(I'm only posting a link as the site states: All photographs are for personal use only, any photographs taken from this website or used for advertising, endorsements or re-sale will be considered copyright theft. Snapped Action remains the copyright owner until a licence for each photograph has been purchased.)

The group is called Snapped Action Photography. I've looked all over their site and unfortunately I have been unable to find the artist of this picture. However, judging by their phone number it appears they're located in the UK somewhere. I looked around their abstract section to find lots of amazing long exposure photos:

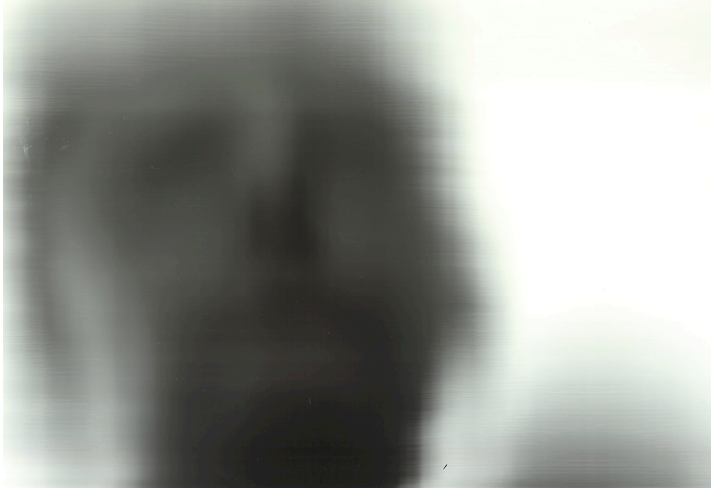
[Fireworks, Lights, and Skateboards](#)

I really enjoy these photographers (or this photographer...I wish they posted this information somewhere!) because they do mostly action shots, which I admire and enjoy very much. They are definitely inspiration for my portfolio. I also admire how much they experiment with long exposure. Their idea to capture a skateboarder with long exposure is very interesting and creates a beautiful and complex photo. I like the skateboard photos best when we do not see the skateboarder, although I do like that they experimented with putting the skateboarder in the shot. These guys (this guy? girl?) are very creative and create some amazing shots.

-Amber



When I was scanning some Man Ray photographs, an idea occurred to me: "You should try scanning your face...just for fun. See how it turns out." So I did, along with my hands:



I am really intrigued by how these photographs came out and I am interested in trying more like these. I like how it seems like I am trapped by technology, trapped inside it. It would be cool to explore the negative sides of technology as an extension of my first portfolio, as technology of course isn't all happy-go-lucky-let's-all-play-together-in-the-machine. These are 60dpi but my scanner can scan up to 600dpi, so

I am interested in seeing if the results still come out as creepy with higher quality.

Gerald, is this something portfolio-worthy? Using the scanner in a more creative way? If I don't hear from you soon I'll send you an email.

Comments are greatly appreciated!

-Amber

I had decided that for my portfolio I was going to do a few portraits and thought that maybe I should do some research. What I found was that there are many different types of portraits but what I found to be most interesting weren't necessarily portraits, but photos containing people.

Portraits are defined as a realistic interpretation of a person (or group) where the face and expression are predominant. The two types of photography that I looked at could be defined as portraits but seem to have their own larger category; they are photojournalism and fashion. Both incorporate people and often the face and expression, but sometimes that isn't the most important part. I think that is what makes the photo most interesting is that the person could be the accessory or the main subject, but either way they are essential for the photo to make sense and carry its intended meaning.

Anyway, here are some photographers that I looked at and their work.

Photojournalists:

[Mary Ellen Mark](#)

[Dorothea Lange](#)

[Esther Bubley](#)

Fashion Photographers:

[Francesco Carrozzini](#)

[Nikola Borissov](#)

Here is an interesting tutorial to create Through the Viewfinder photography:

<http://www.squidoo.com/-how-to-create-do-take-through-the-viewfinder-photographs-ttv-photography-tutorials-instructions>

This is a link to some really nice photographs by Cassie Beck made using this technique:

[http://www.etsy.com/shop/CassieBeck?ref=seller\\_info](http://www.etsy.com/shop/CassieBeck?ref=seller_info)

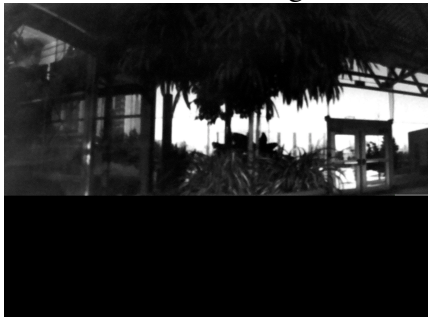
Here is an image shot in class with a Canon Rebel and a small viewfinder Brownie.



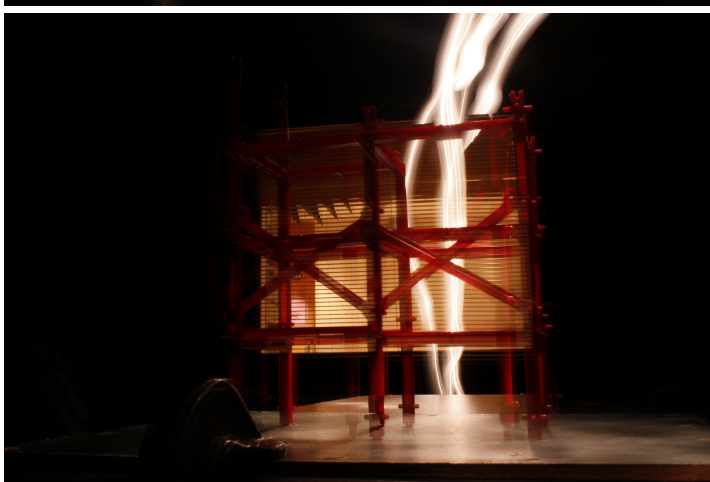
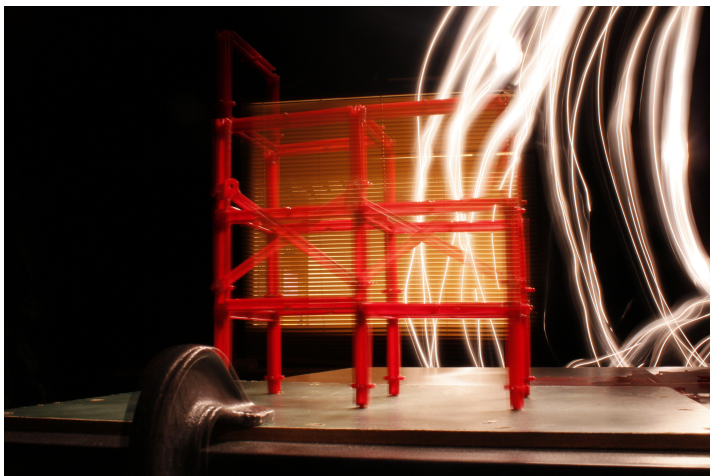
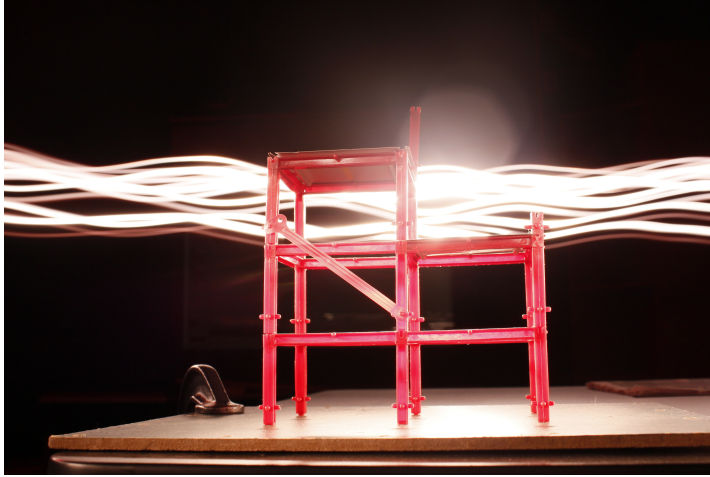
Here is the picture I (Emilie) took during the pin hole experiments.



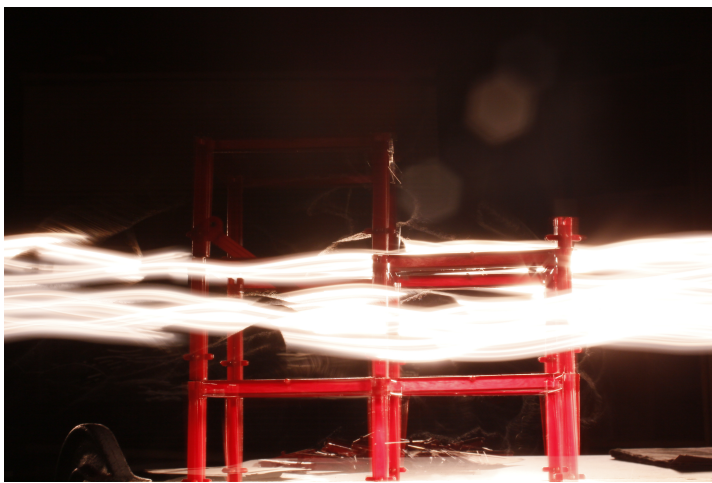
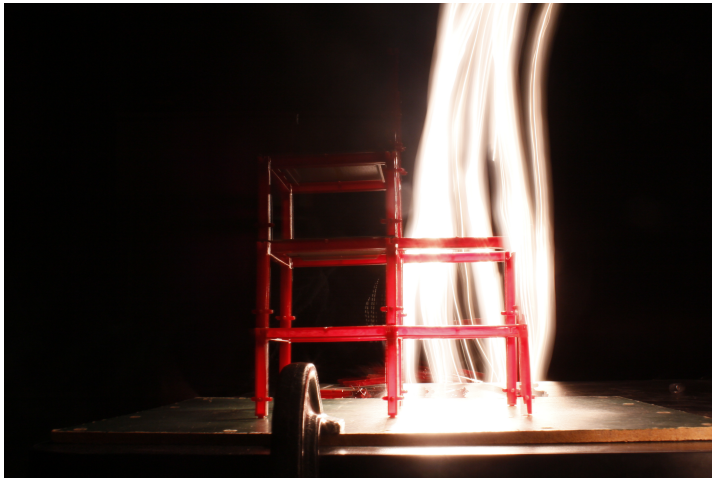
Below is the same image, inverted with auto contrast applied in photoshop:



In class we created these images of buildings in states of construction. To condense the project, a toy building was used, built from an old plastic construction set. To maintain an even building speed, we built the building first and took it down rather than built it up. The sun was created through a flashlight being carried or passed around the area. The images were shot with a Canon Rebel with exposure times of 3 minutes and an f-stop of 22.





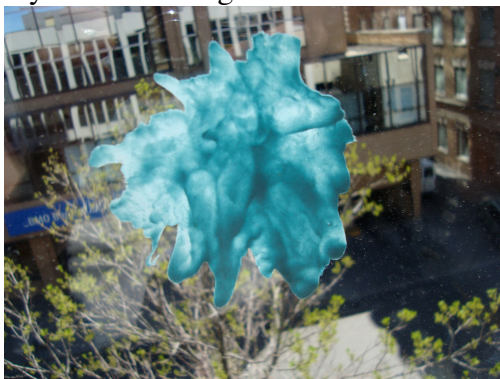


## Workplaces

Inspired by the work of Everett Baker, students each are to take a photography of a workplace, either their own or of someone they know well. People of Earth take approximately 190,000 photographs every second but few of them are of the things we do with most of our day, work.

### Emilie's Workplace

We have these huge windows downtown and we were waiting for the movers to come bring our furniture because that summer we were moving offices. With sticky tack we made this.... so... this is the window of my office looking down at a tree... with sticky tack blocking the view.



### Amber's Workplace

These are photos of a typical day at work for me Wednesday nights. The first photo is a typical list left for me every shift. This is the best job I've ever had!

