

Cave Paintings

Cave of Cantabria, Altamira, Spain – 35,000 years ago

Cave Wall in Indonesia – 39,000 years ago



- Why is photography important? Why does it matter - not just in our time, but for all time?
- Our desire to make photographs is deep rooted.
- Nearly 40,000 years ago, paintings were made on cave walls and ceilings – as a way of communicating with others.

Robert Cornelius, first photographic self portrait, 1839

- In October of 1839 (the year photography was invented) , a man in Philadelphia named Robert Cornelius, working out of doors to take advantage of the light, made this head-and-shoulders self-portrait using a box fitted with a lens from an opera glass.
- The back of the photograph reads, “The first light picture ever taken.”
- The portrait is the first known photographic portrait ever taken.



- Today, pictures are made with many mediums including photography. What drives the impulse to make pictures?
- The fundamental, most basic motive for making the vast majority of pictures – is a desire to *preserve, document, commemorate* and *remember* specific people and important events.



Anonymous, tintype portraits, 1860s



Tintypes were small photographs on pieces of sheet metal or tin. It was a quick process and inexpensive to produce. They allowed many people to have a likeness of a loved one.

Catherine Opie, from *In and Around Home*, 1999

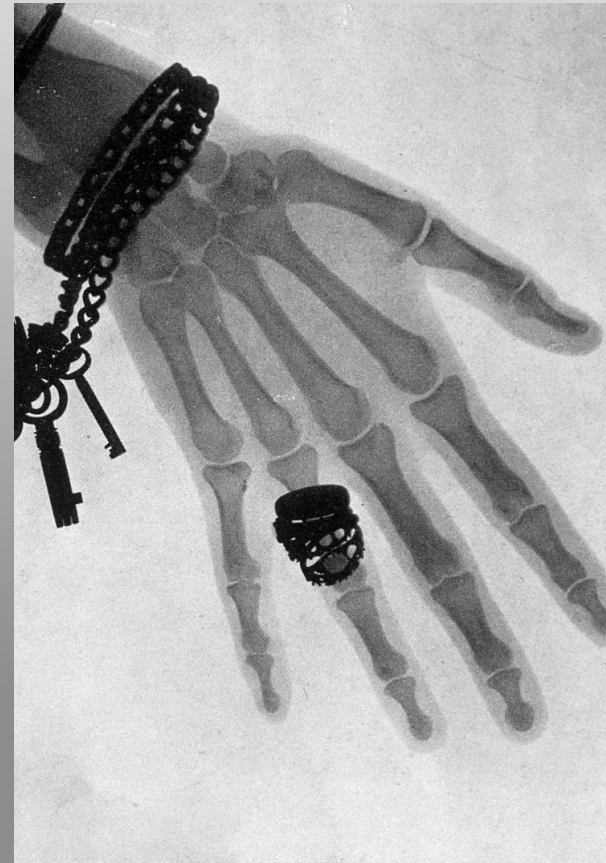


Arthur Tress, *Flood Dream*, 1971
Duane Michels, *This Photograph is my Proof*



Artists use images in expressive ways to articulate how they view themselves and the world.

Nasa, *The Helix Nebula* (discovered 1824), 2011
X-rays, beams that can penetrate opaque structures, (discovered 1901).



Photography is also used to create informational systems and scientific imagery – to visualize what is unseen.

Ansel Adams, *The Tetons and the Snake River*, 1942



The making of pictures persists because words don't always provide a satisfactory way to describe and express our relationship to the world.

Nan Goldin, *Nan and Brian in Bed*,
from *The Ballad of Sexual Dependency*, 1983



Words don't always provide a satisfactory way to describe and express our relationship to one another or ourselves.

Larry Sultan, from *Pictures From Home*, 1984



Pictures are an essential component of how we observe...

Ryan McGinley, *Dakota (Hair)*, 2004



NYC Police Aviation Unit, September 11, 2001.



How we communicate..

Benetton *Unhate* advertising campaign Hu Jintao and Barack Obama, 2012



How we express our views...

Elliott Erwitt, *New York*, 1974



Cheerleaders carrying the American Flag before the start of a high school football game, August 13, 2020, in Herriman, Utah. AP photo by Rick Bowmer.

How we celebrate...



And how we remember.

A man stands next to graffiti at the damaged port area in the aftermath of a massive explosion in Beirut, Lebanon, August 11, 2020.

Photo credit: Hannah McKay/Reuters



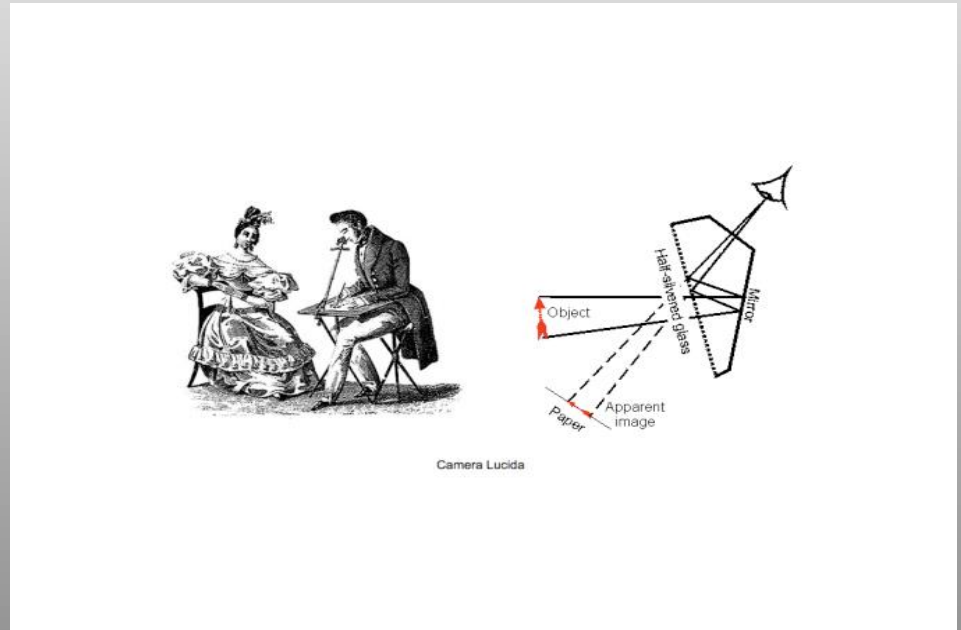
Silhouette Machine, Silhouette Portrait, 1792



- In the 18th century the growing commercial class wanted to have the same status of being commemorated in the same pictorial style as the wealthy class. By having one's portrait done, a person of the middle class could visually affirm their social status to the world.
- Because of the increased demand, various methods for making portraits were popular. The silhouette was the earliest method.

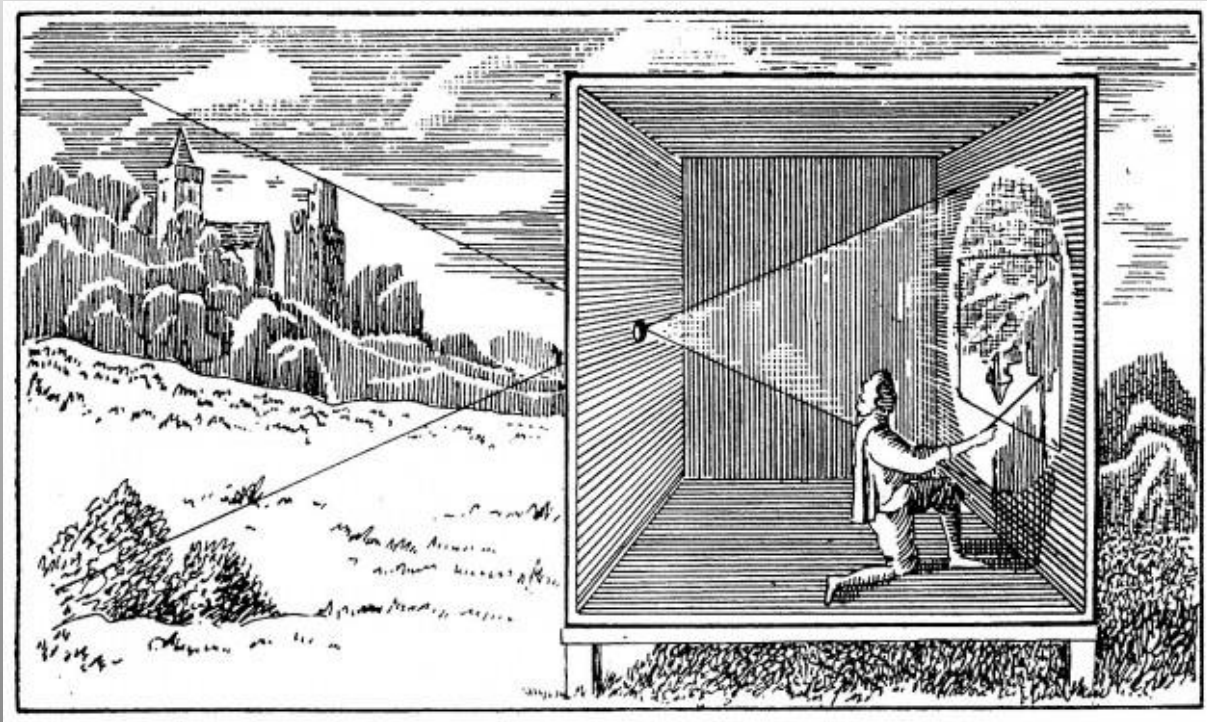
Camera Lucida

artist sketching with a camera lucida, 1830



- Had a glass prism, held at eye level by a brass rod attached to a portable drawing board.
- The artist looked into a peephole at the center of the prism and simultaneously saw both the subject and the drawing surface.
- The idea was to let the pencil be guided by the “virtual” image and to trace that image onto a sheet of paper attached to the drawing board.

Camera Obscura (“darkroom”) 1600s



- Camera obscura was a dark room with a small pinhole on one wall through which a beam of light travels, is inverted, and is projected onto an opposing wall.
- Initially used as a drawing aid to artists, it had the most direct effect on photography.

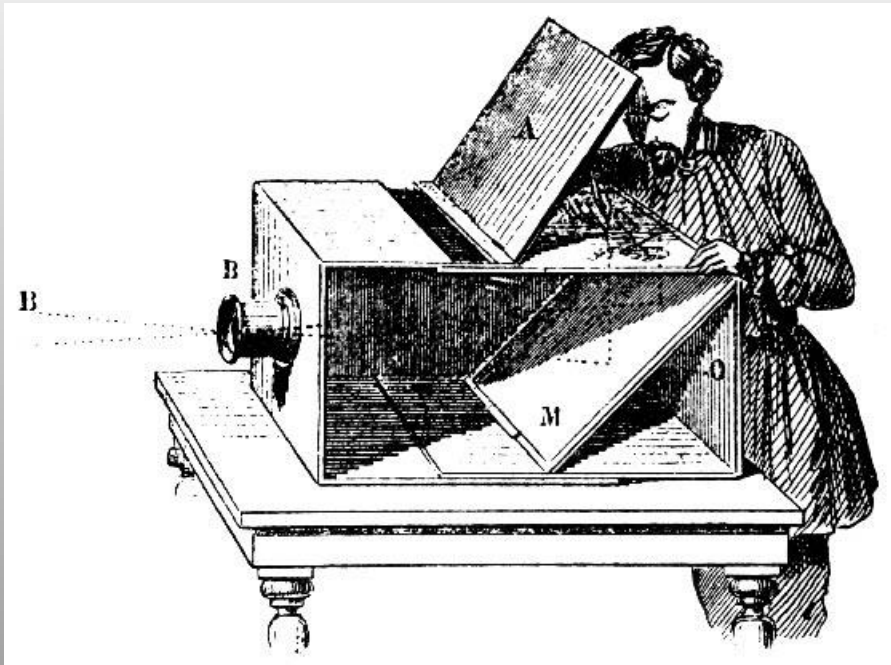
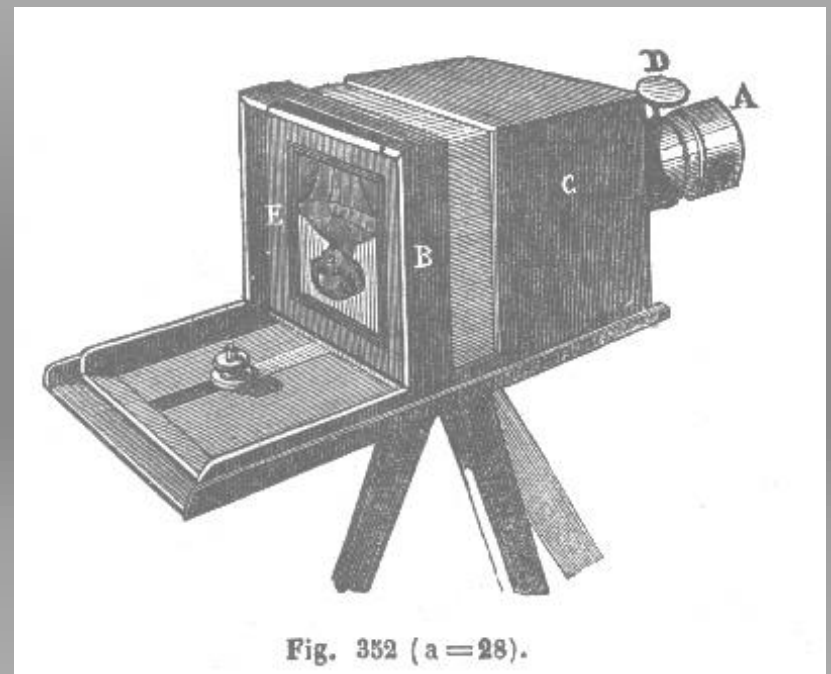
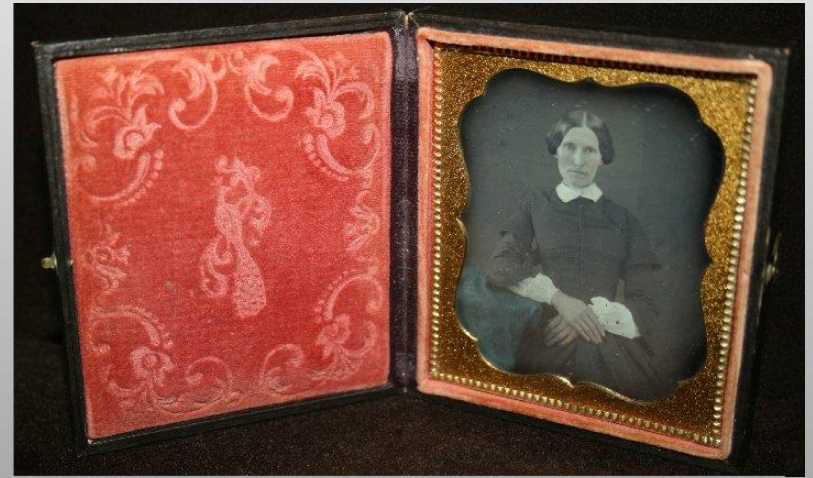
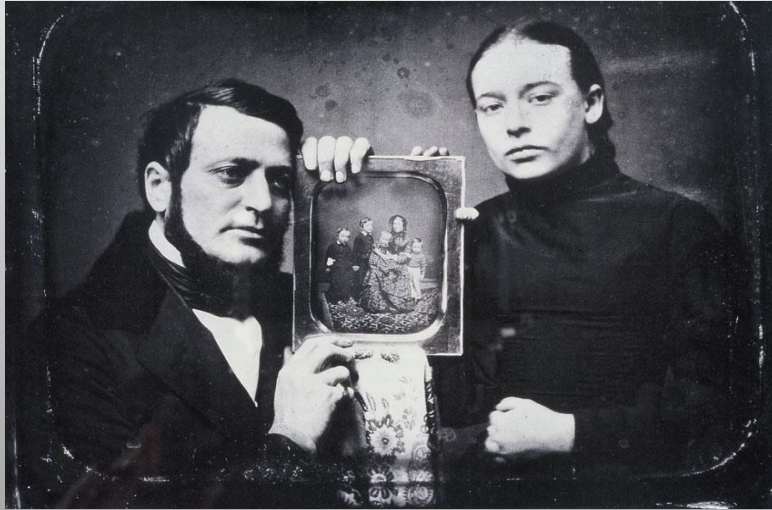


Table top Camera Obscura

Later camera Obscura with lens



Anonymous, *Couple Holding a Daguerreotype*, 1850



The daguerreotype is a highly polished silver surface on a copper plate.

Photography = light writing

Three things needed to create a photograph:

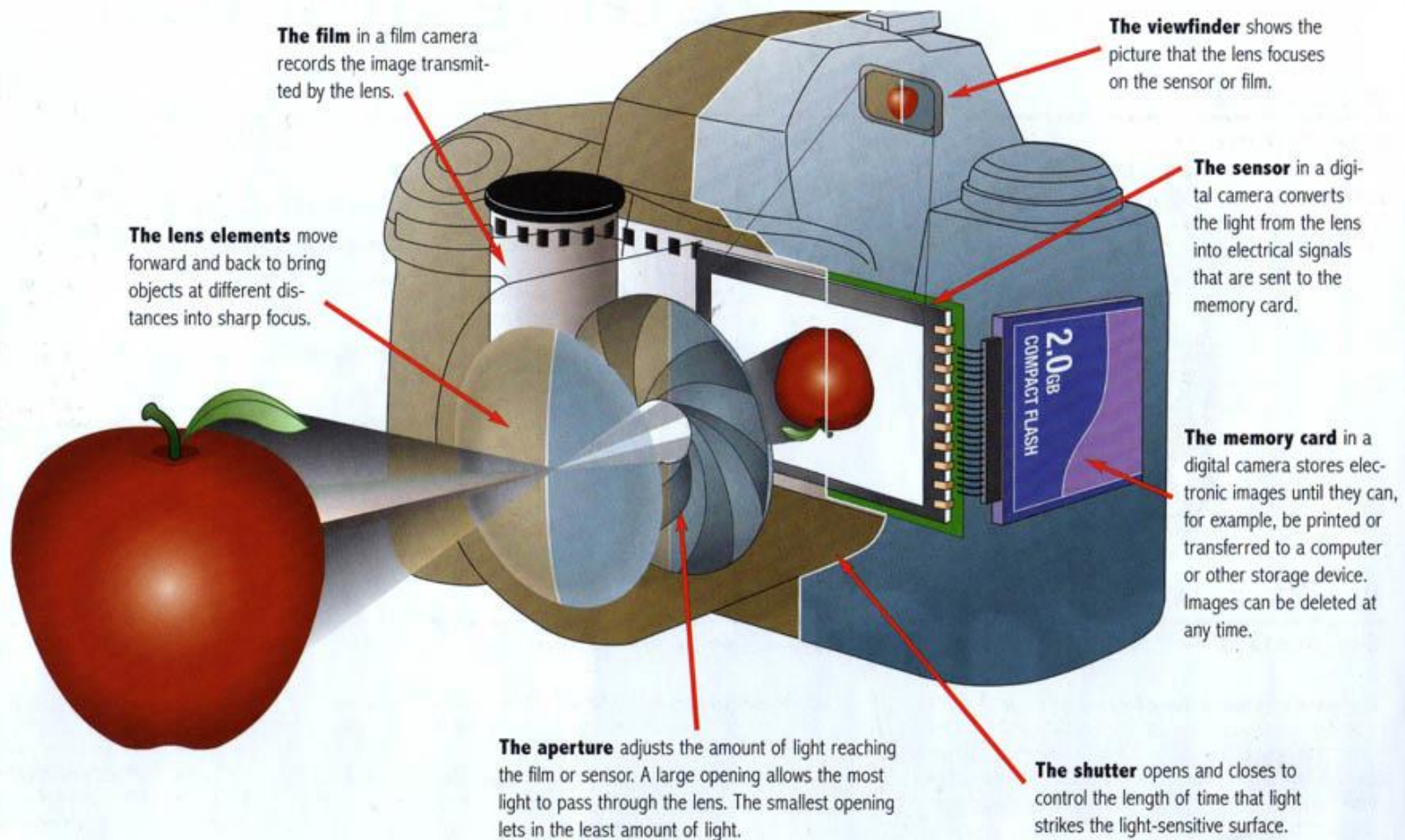


- Optical device which can control light.
- Chemical process that can reproduce the effects of light on a surface.
- Chemical process that can “fix” light (the image) permanently.

William Henry Fox Talbot, *Photogenic Drawing*, 1838



- Made with paper sensitized with a solution of sodium chloride (salt) and silver nitrate. Sodium chloride + silver nitrate = silver chloride.
- The process would eventually become known as salt prints, though Talbot referred to them as photogenic drawings.



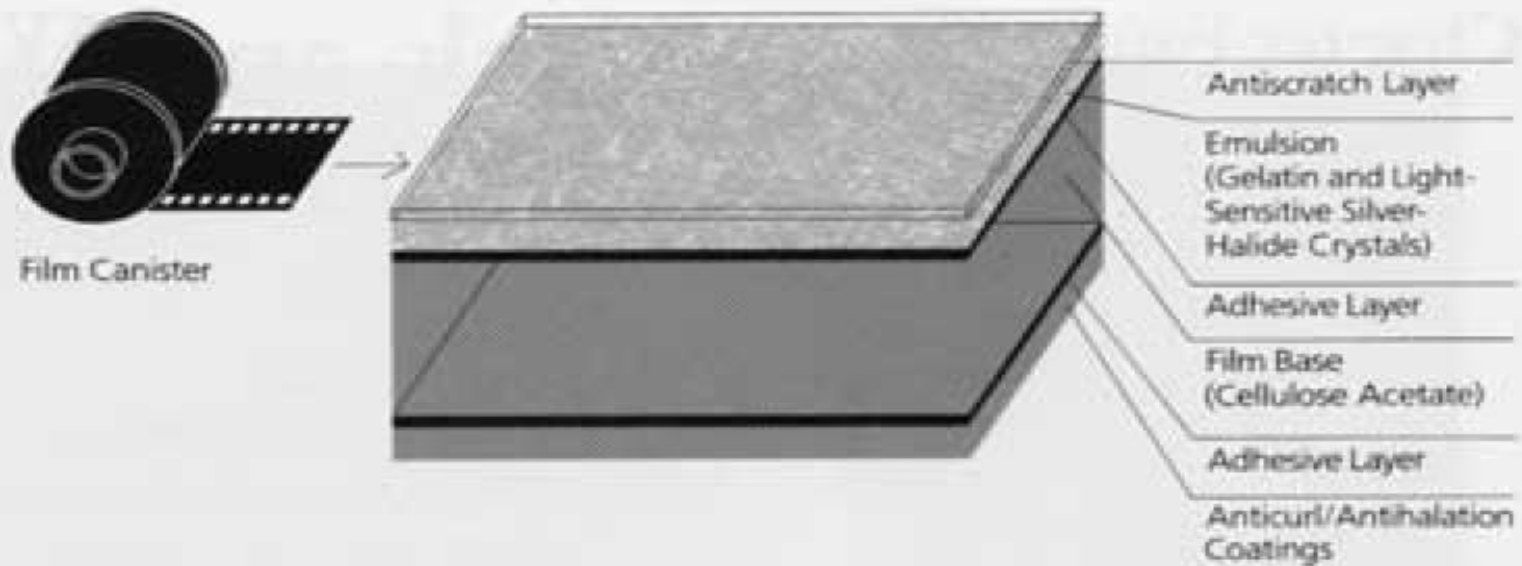
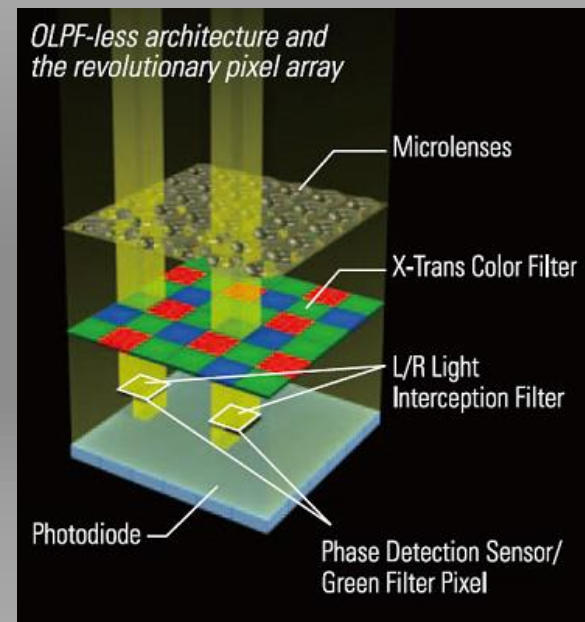
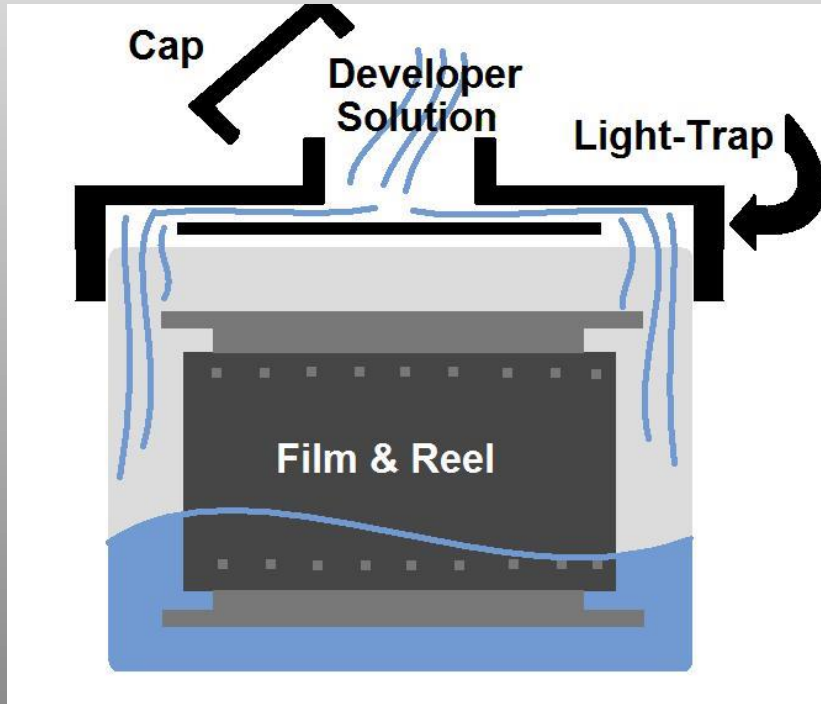


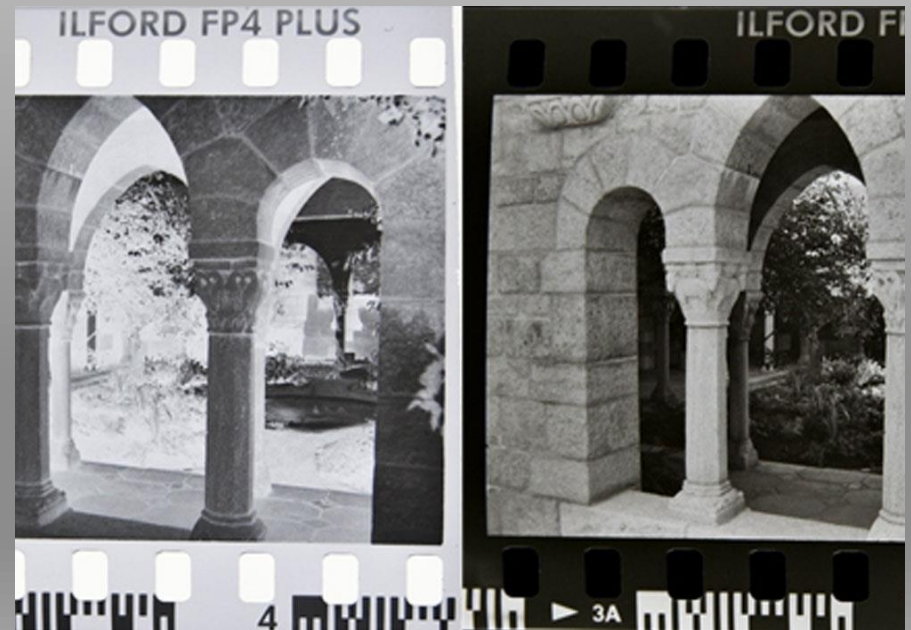
Diagram of film layers.
Diagram of digital sensor



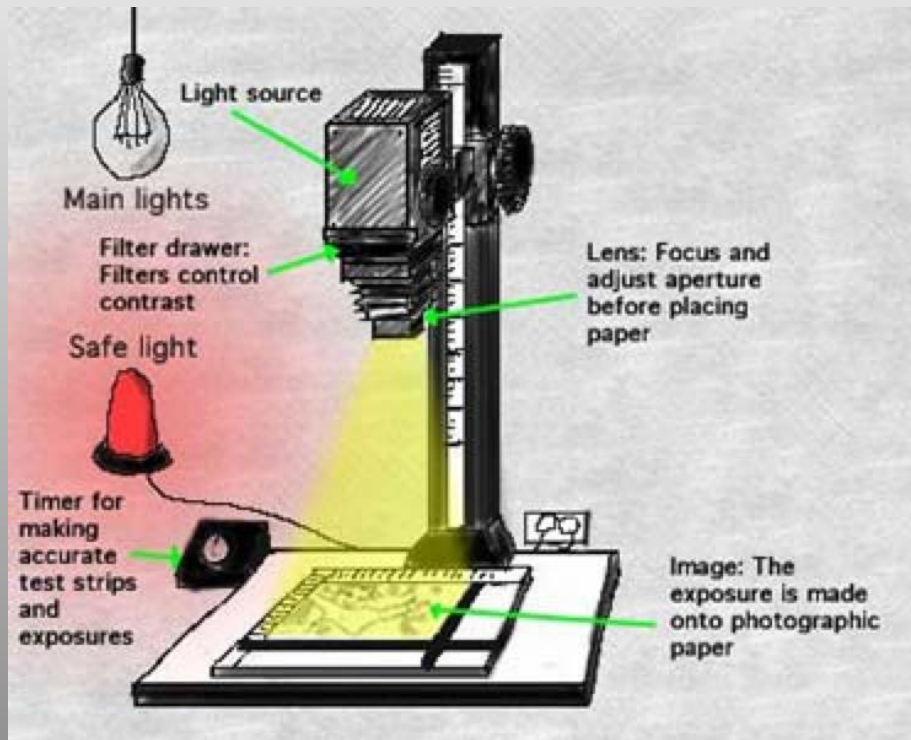
Film in developing solution



Developed film negatives



Printing station for film negatives



Digital Printer

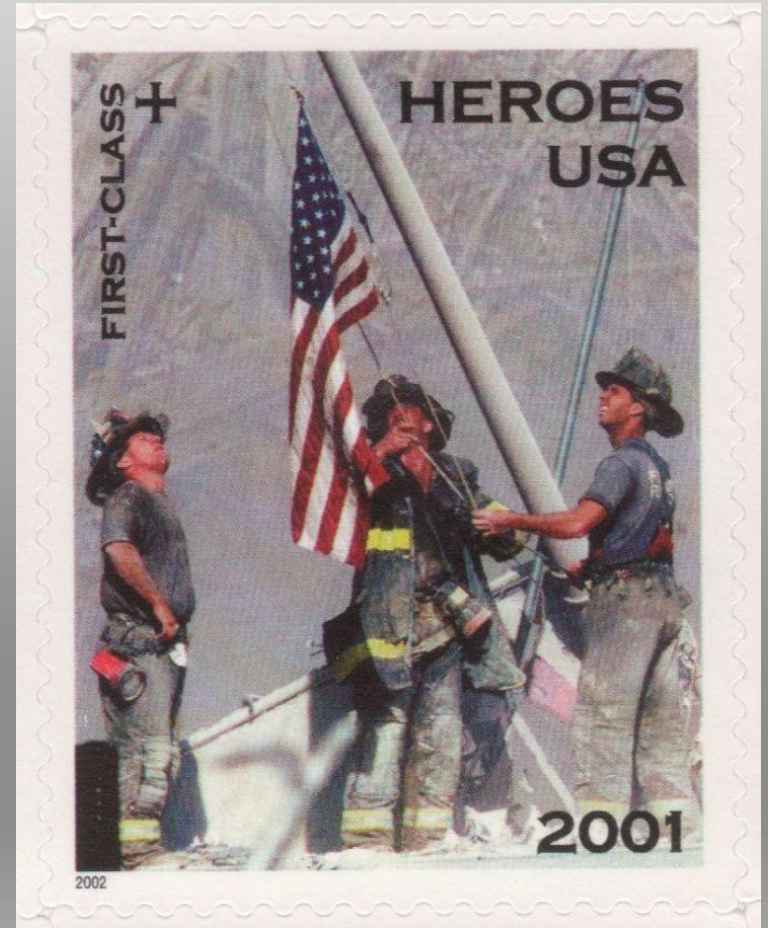


Stephen Shore, *Sunset Drive In*, 1971,
Alfred Eisenstaedt, *Times Square*, 1945



“Photographs make up much of the environment we call modern, photographs are like furniture--they occupy every space that we occupy, privately and publicly.”- Susan Sontag, from *On Photography*

Joe Rosenthal, *Raising the Flag on Iwo Jima*, 1945
9-11 Commemorative stamp, 2001



Looking - Thinking - Research - Looking Again
(Catherine Opie, *Ron Athey / The Sick Man*,
from *Deliverance*, 2000)

Understanding photographs takes time, a willingness to keep our minds open and to set aside the quick judgements we all make in everyday life.

We need to consider both *subject* - what the image shows, and *Subject matter* - what the image is about.



Duane Michals, *Things Are Queer*, 1973









where the giant unlocked a cellar door and showed him gold: 'One is for the poor, the second for the King, and the third for yours.' Just then the clock struck twelve and the giant came to see the boy in total darkness. Next morning the King came to see what had happened. 'My dead cousin came to see me and he showed me three treasure chests in the cellar; but he made me to shudder.' The King was overjoyed; 'You have s





