

Still-Life & Abstract

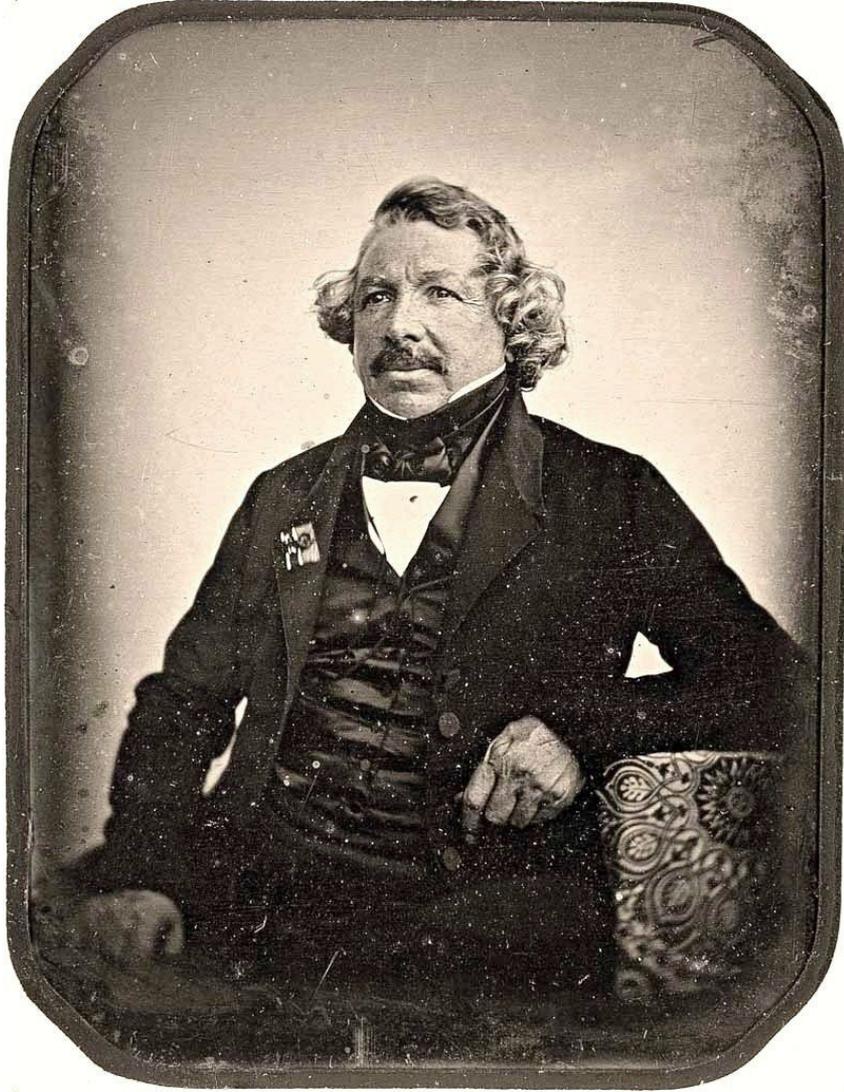
Content Warning: Nudity



Dictyota dichotoma
in the young state, &
in fruit.

Anna Atkins

“*Dictyota dichotoma*, in the young state and in fruit”
from Part XI of *Photographs of British Algae: Cyanotype Impressions*.
1849–1850



Daguerreotype of Louis Daguerre
1844



Timothy
O'Sullivan
1873



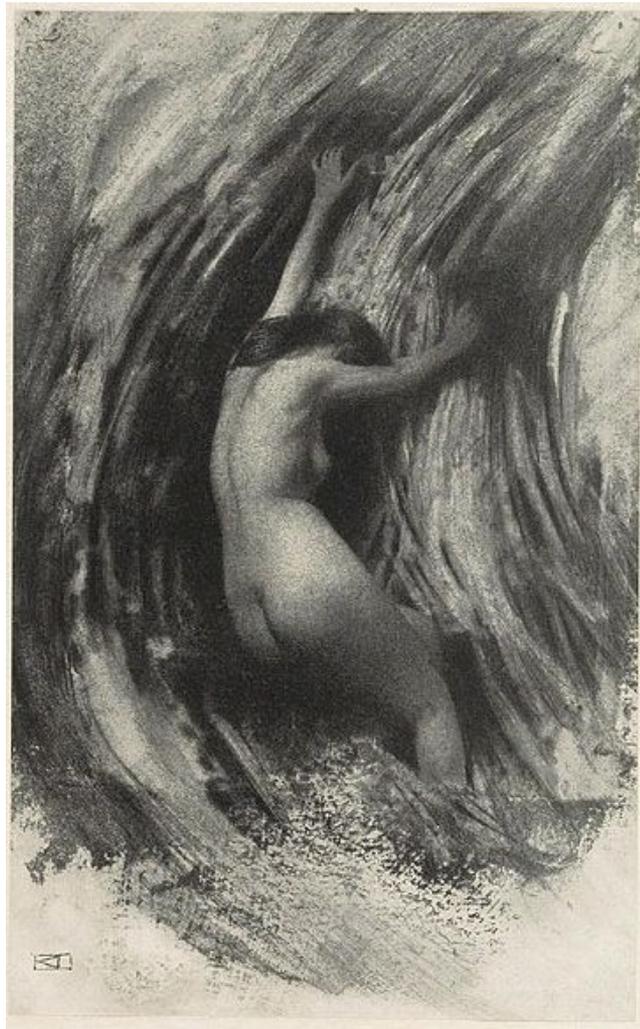
Alfred Stieglitz
"The Hand of Man"
1902

Pictorialism

“If they were to be accepted as real artists, Pictorialists decided, [photographers] must **make the hand of man apparent in the negative or the print**. It became de rigueur to leave telltale evidence that the photographer, not the camera, was in control. Brushes added painterly strokes to wet emulsion, and soft-focus lenses and paper negatives diffused the light and the subject. **The Pictorialists chose processes that required handwork to further muddy what would have been clear**. Textured and colored printing papers called attention to themselves, rather than the image. To emphasize the seriousness of photography, they staged important historical events before the camera, with models in various states of costume and dishabille. This also reflected the dominant style of painting during the late eighteenth and early nineteenth centuries. But painters of any note had moved far away from this practice long before the Pictorialists adopted it.”

- Mary Street Alinder from “Group f.64”

Robert Demachy
1904





William Mortensen
1924-26



Heinrich Kühn
Still Life with Fruit
1910





Caravaggio
Still Life with Fruit on a
Stone Ledge
1605-1610

Group f.64 Manifesto

1932

"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.

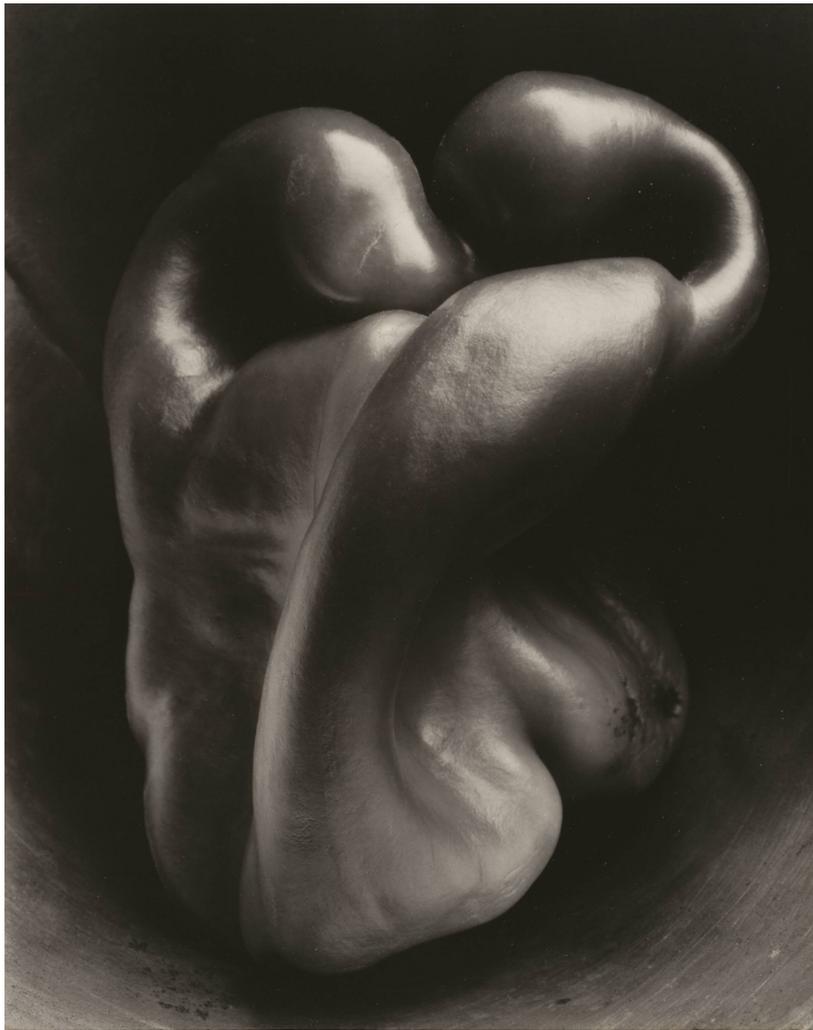
Group f/64 is not pretending to cover the entire spectrum of photography or to indicate through its selection of members any deprecating opinion of the photographers who are not included in its shows. There are great number of serious workers in photography whose style and technique does not relate to the metier 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.

The Group will appreciate information regarding any serious work in photography that has escaped its attention, and is favorable towards establishing itself as a Forum of Modern Photography."

Edward Weston
"Pepper #30"
1930





Imogen Cunningham
"Agave Design 1"
~1920's

Ansel Adams
1944





Imogen Cunningham
"The Unmade Bed"
1957



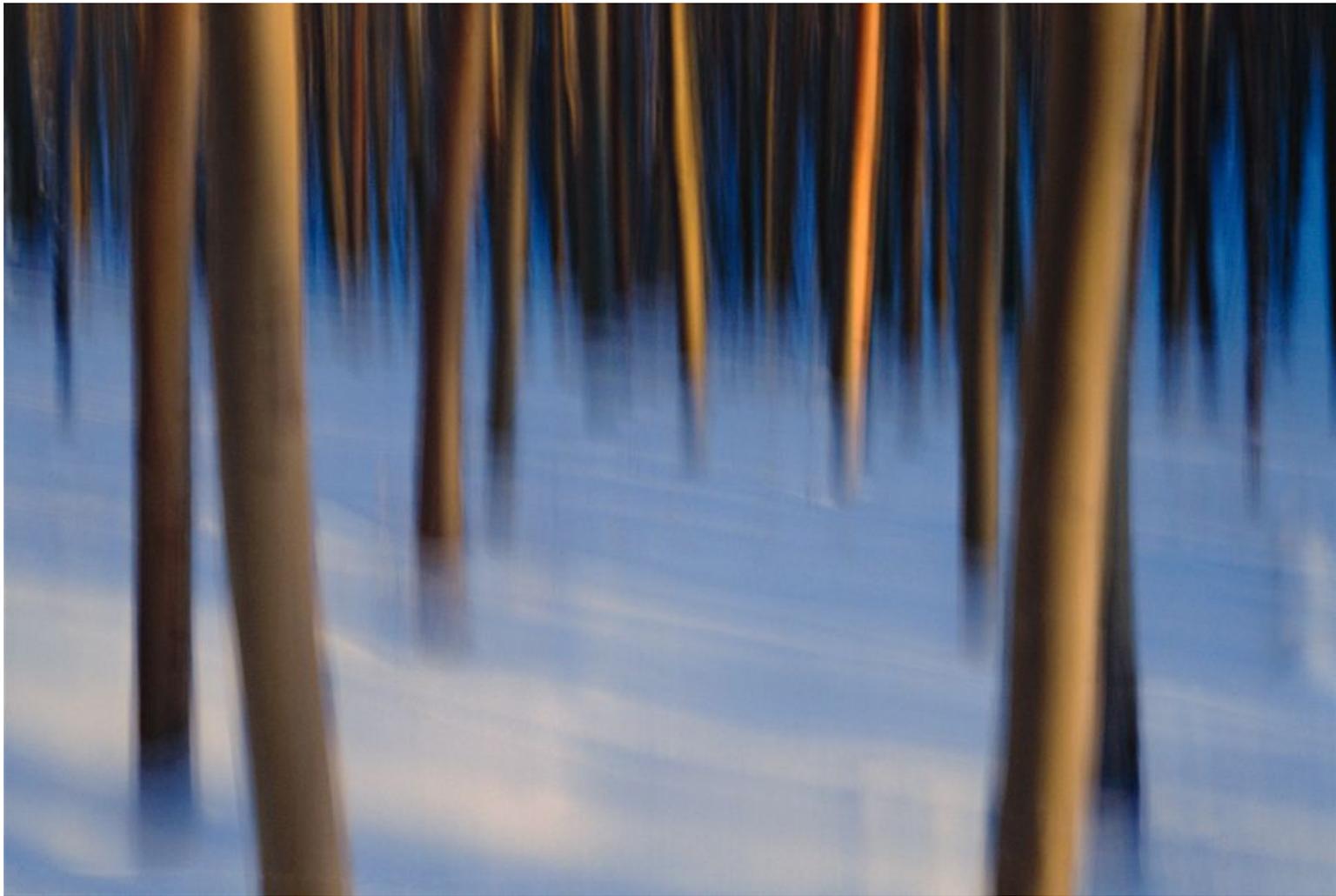
Andre Kertesz
1932



Andre Kertesz
Distortion # 86A
1933

Andre Kertesz
Chez Mondrian
1926





Eddie Soloway
~2010's



Keith Carter
1997



Keith Carter
1992



Tabitha Sorren
"Surface Tension"
~2018

Tabitha Sorren
"Panic Beach 15763-4"
2012

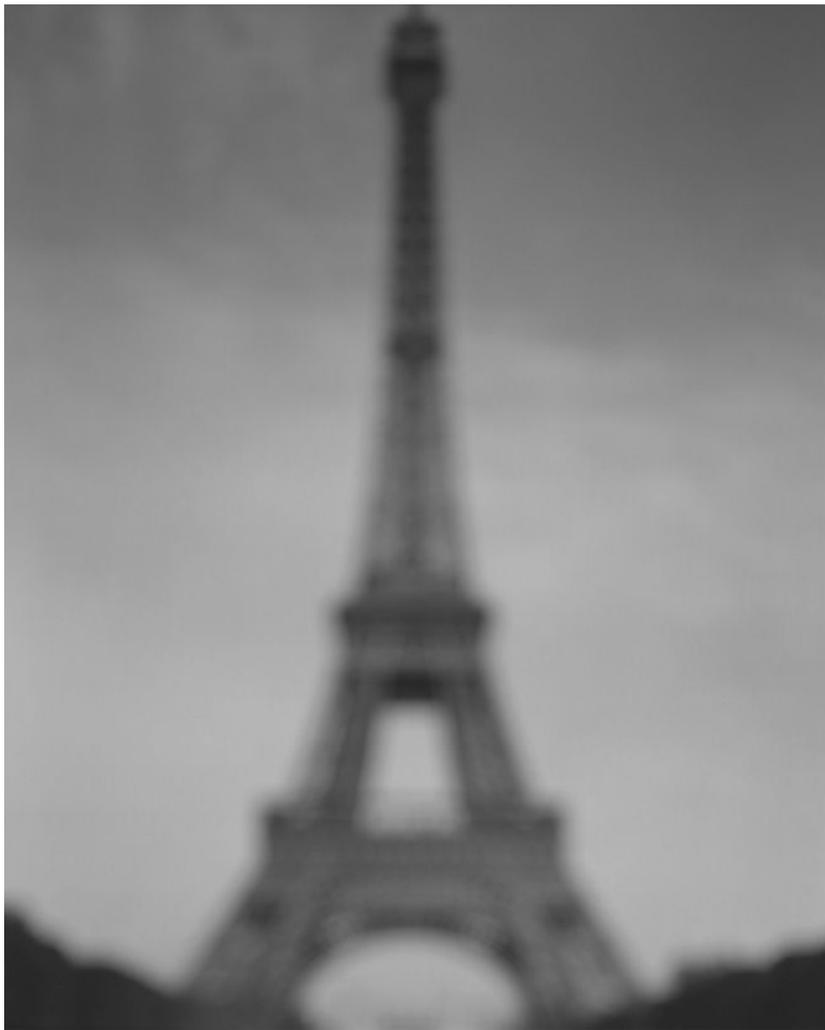


Susan Burnstine
~2010's



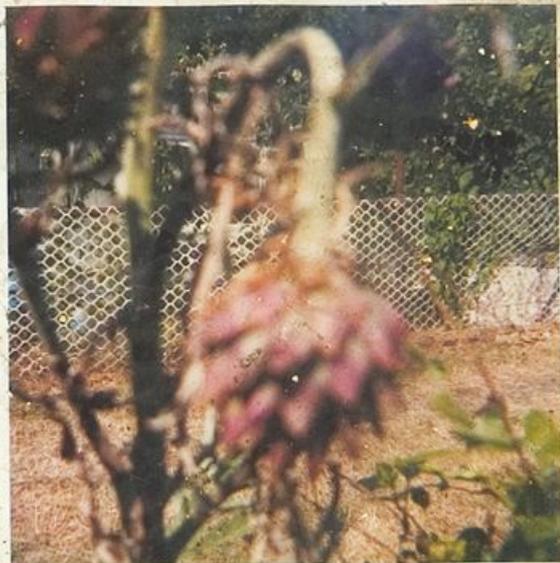


Todd Hido
~2010's



Hiroshi Sugimoto
Eiffel Tower
1997

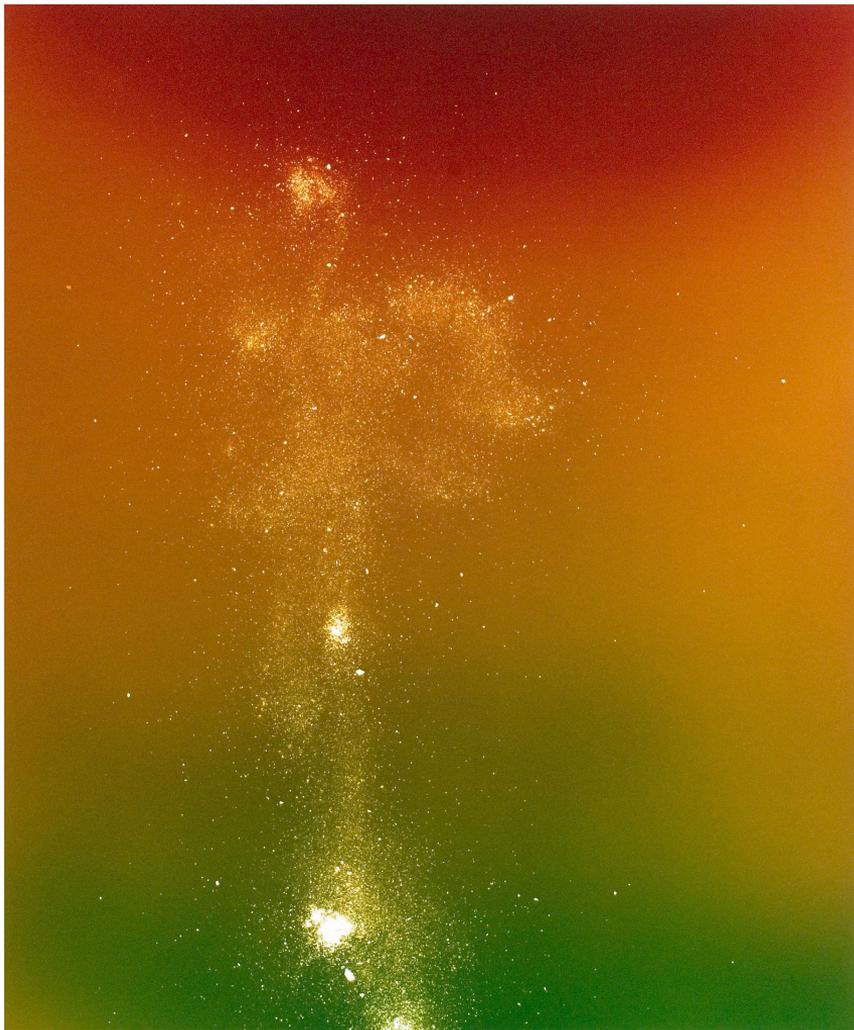
Stephen Gill
"Burried"
2003



14



15

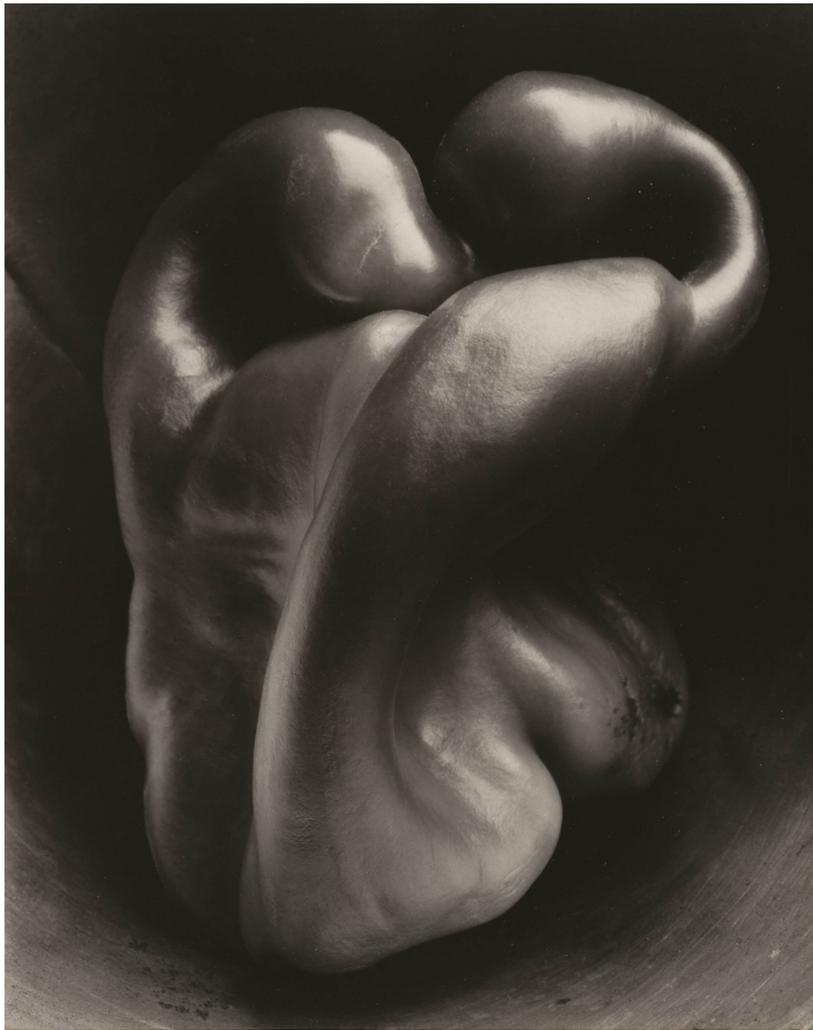


Jason Lazarus

“Study #19 (0y, 100m, at F16 for 8 sec, burned with one flashlight, then another)”

2010

Edward Weston
"Pepper #30"
1930





Andrea Modica
~2000s



Cig Harvey
"Rannuculus & the Felt Tip Marks"
2013

Cig Harvey
"Leaves"
2012





Cig Harvey
~2010's

Kate Breakey
“Woodpecker on Table”
~2010’s





Kate Breakey
Las Sombras/The Shadows
~2010's

DUE August 6th.

5 prints made with digital camera.

Contact sheets of all images. (75 required for assignment)

Consider...

- Control of light
 - Create depth by emphasis on light/shadow
- Control of camera
 - Use slow shutter to blur
 - Use wide aperture to control focus (DOF)
- Control of composition
 - Simple backgrounds draw attention to subject
 - Interruption of form to create visual interest
- Pay attention to meaning
 - Why are you showing a certain subject?
 - What does your image communicate to a viewer?