History of Photo

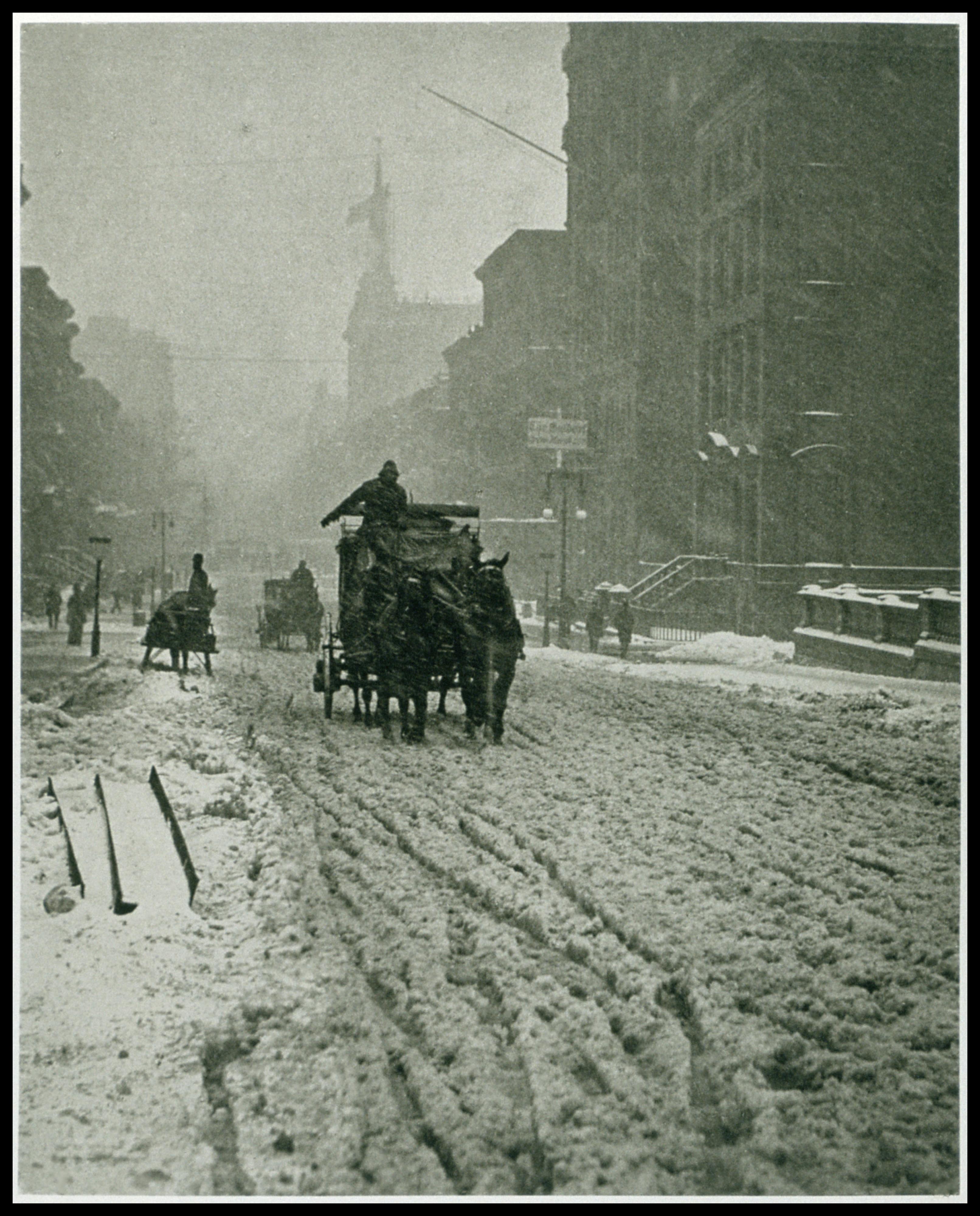














































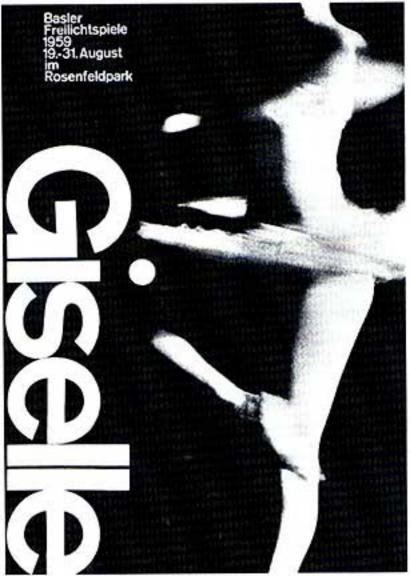


















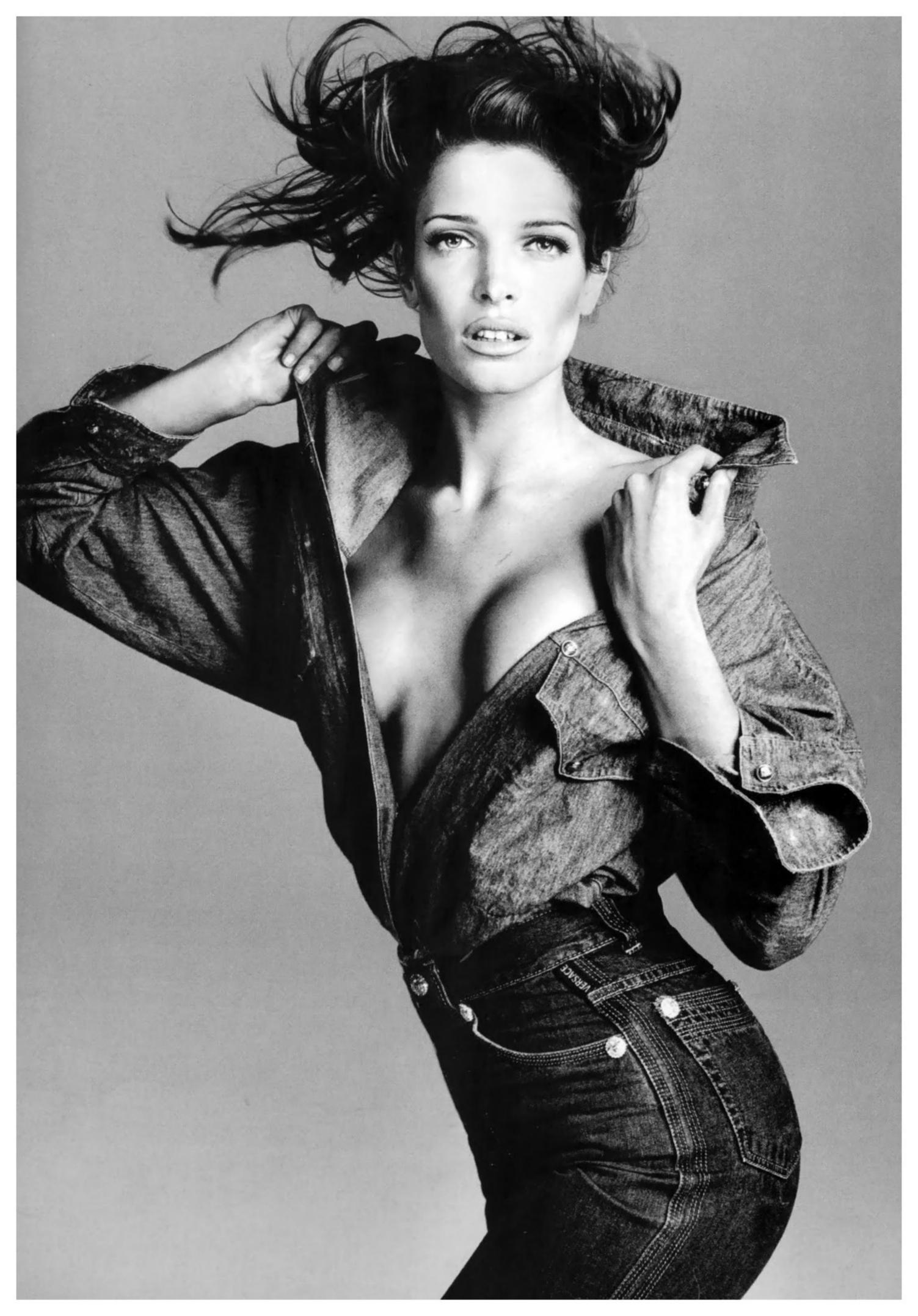
Richard Avedon - "The 1940s," Stephanie Seymour, hat and suit by Charvet, Paris, April 1995 Copyright © 2009 The Richard Avedon Foundation.





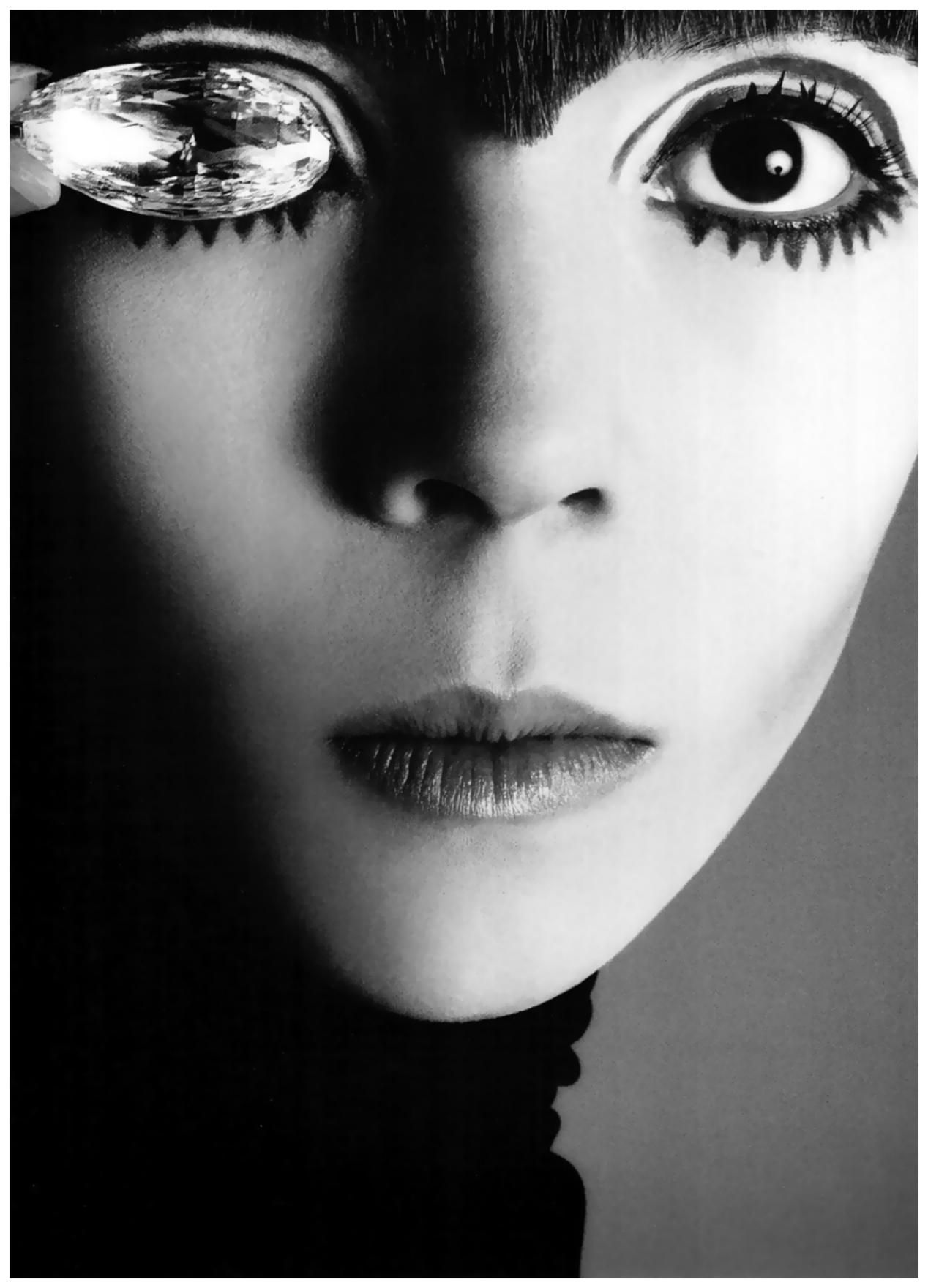






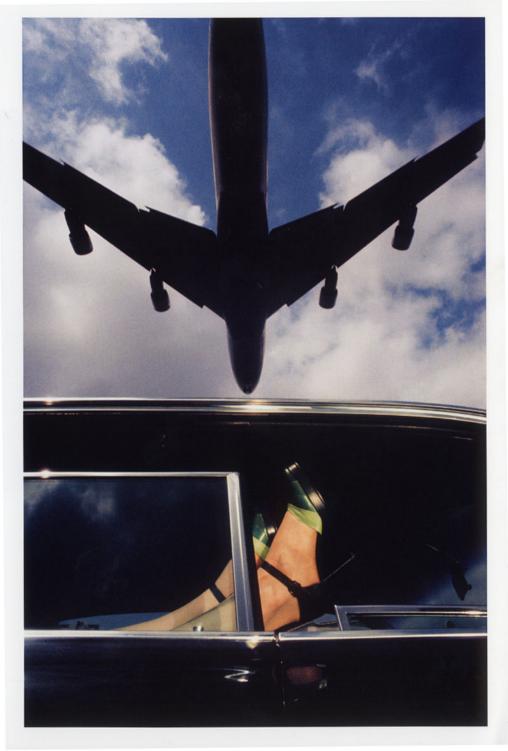










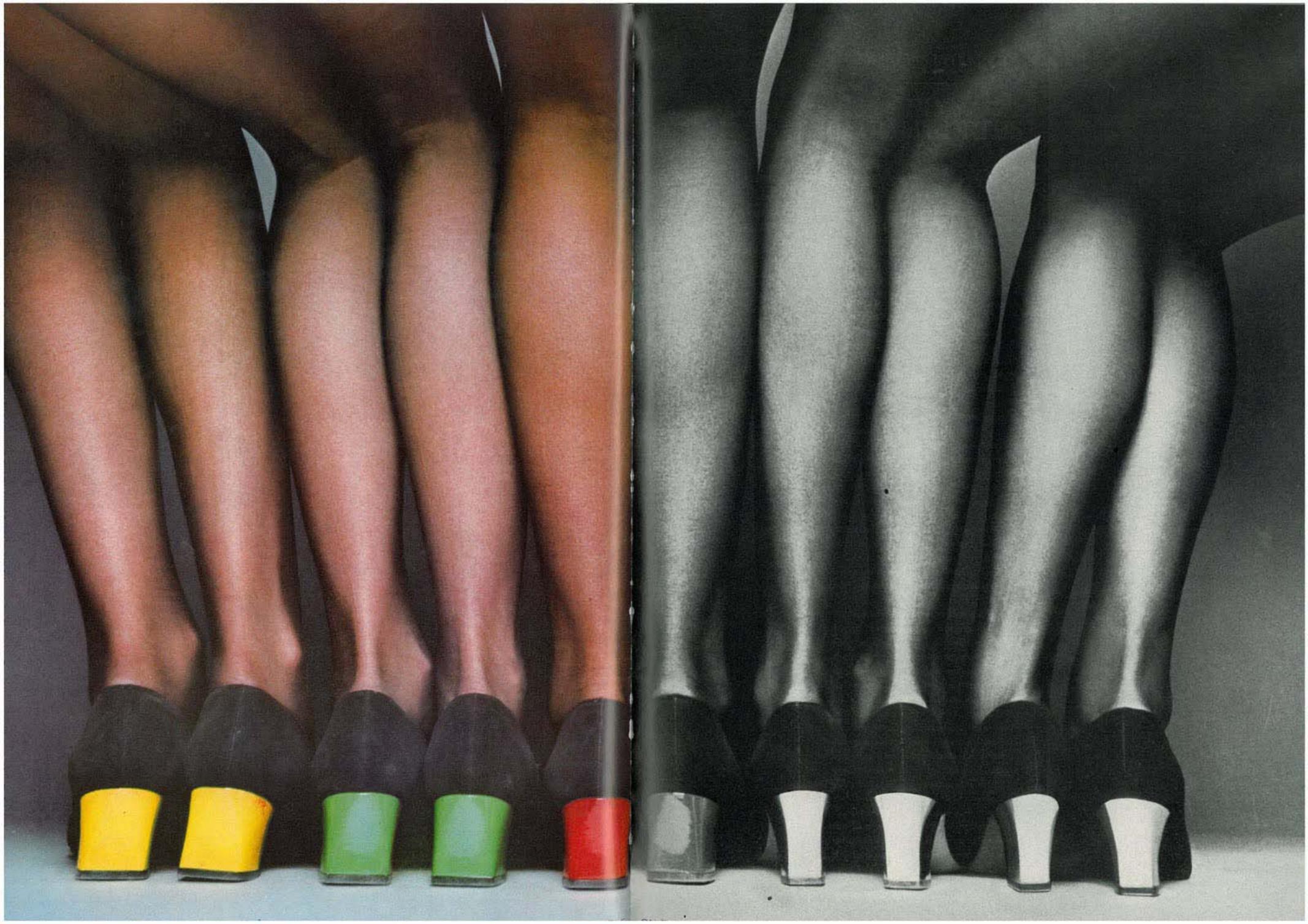










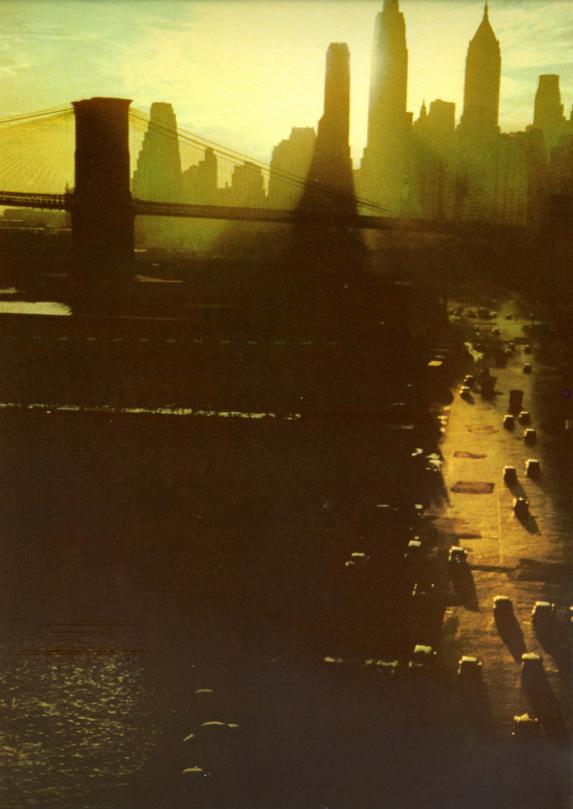


BANANAPRADA

The ninth edition of Prada Real Fantasies is nurtured by the richness of the baroque and uses the tools of the computer and internet – animation, distribution – to express and mediate these elements. Many reflected on Spring Summer 2011 by saying fashion is back with colours after the dark days of the economic crisis. The richness of nature and its artificial transformation into architecture and art – creatures eternalized in marble and ornamental patterns, mythical creatures – calebrate this episode.

















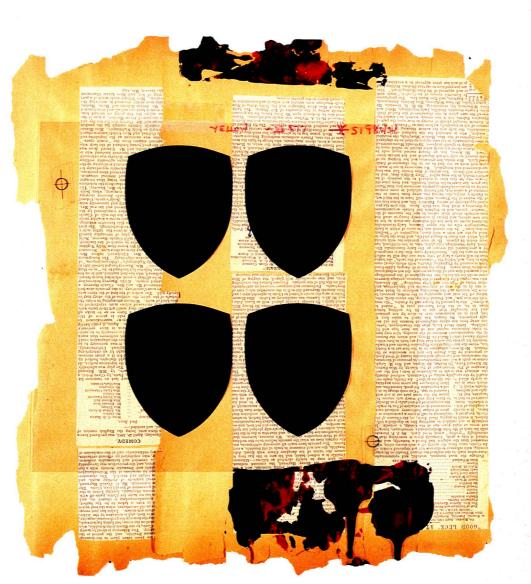


hat's all this ise a b o u t anyway?

WHAT'S ALLEMENTER ANYWAY? b o u t anyway?

FOTOGRAFIKS DAVIDCARSON

TEXT PHILIP B.MEGGS



Simple visual themes, such as black spots on light opposite light spots on black, delight the mind and excite the eye. (David's personal collage work.) "Give us a call." This proves how resilient alphabetical messages are to entropy and degradation.

s s



FOTOGRAFIKS

An equilibrium between

PHOTOgraphy AND Design through graphic expression that evolves

FROM CONTENT.



FOTOS+DESIGN BY DAVID CARSON
TEXT BY PHILIP B. MEGGS

GINGKO PRESS

o2. is photography ART?

06-07

The debate over photography's legitimacy as art began early on. Only places, and things transform the o

after William Henry Fox Talbot announced his positive/negative photographic

when photogenic drawing was first spoken of, that it was likely to prove when photogenic drawing was first spoken of, that it was likely to prove injurious to art, as substituting mere mechanical labor in lieu of talent distorting our understanding of the and experience." After noting that there was "ample room for exercise of camera is more than a light preser skill and sensitive person. Carrying a camer

judgement" by controlling variations in exposure and fixing time for $\stackrel{\circ}{\text{e}}$ varied

artistic effects, Talbot concluded: "I feel confident that such an alliance $^{\rm F}$ of science with art will prove conducive to the improvement of both." $^{\rm C}$

Sixty years later, little progress toward the acceptance of photog- enchantment, awareness, and even raphy as art had been made, prompting Alfred Stieglitz to write about "The

sneer of those not willing to give certain photographic pictures rank as works of art."

At the turn of the century, O.W. Beck said: "It is vehemently denied by a majority that photography is or ever can be art..." But Beck had hope, believing that photography "will in course of time become a remarkable

tool for expressing thought and fee

Why did it take decades for p
Photography's mechanical and che
repeatable image of the natural we
documentation, made with a verac
Perhaps this numbing power to ca
a major stumbling block in photog
form.

The reputation for truth, grave dependence upon alteration before been totally destroyed by digital may places, and things transform the o over and over in printed matter, shower really quite happens. Photogour identity while creating lust for

The antidote for the photogra distorting our understanding of the camera is more than a light preser sensitive person. Carrying a camer experience, and response to the wo possibility. A camera-carrier, whet sees the world with vigilant eyes. Tenchantment, awareness, and even

IWilliam Drawing"
Gazette. I 2Alfred S Photogra
Notes Vol 30.W. Be Camera I

No. I. Jul

cont.

design of widely available magazines made him the most prolific, most visible, and the most conspicuous designer of his generation.

A scientist once told me the working definition for research is "when I am doing what I don't know what I'm doing". Carson's approach to design and photography encompasses a similar aspect of openended exploration. For the better part of two decades, he has steadily explored new paths, questioned past accomplishments, and experimented with new possibilities. One need only look at his layouts for surfing magazines in the early 1980s to realize that experimentation isn't a passing stage in Carson's career, but a way of life.

Musing on his design work, in 1996 Carson told *Print* magazine: "I didn't try to break rules. I lacked a built-in restrictive understanding of how things are supposed to be done. It's just that I didn't know what the rules were." 4

Carson majored in sociology and graduated from San Diego State University in 1977. He studied graphic design briefly in 1980, then accepted an

internship at Surfer Publications. Carson isn't completely self-taught as is often stated, for apprenticing as a journeyman graphic designer at a magazine publishing firm is no different from the apprenticeships used to educate artists from the medieval era until the second half of the nineteenth century, when more formal schooling for aspiring artists became the norm.

Just before the computer revolution re-formed graphic design, Carson was catapulted to international design prominence as art director/designer of Beach Culture (1989-91). This influential publication was followed by Surfer (1991-92) and Ray Gun (1992-96). Currently he maintains an independent design office in New York, designing a host of projects including (but not limited to) advertisements, music videos, posters, publications, television commercials, and trademarks.

4Philip B. Meggs, "Five Top Designers Confess: 'I Never Went to Art School!'" Print, Vol. 50 No. 3, May/June 1996, p. 128.

orange

uice

32-33]

Photo-minimalism. Close-up and

out-of-focus photography permits

the isolation of an attribute. The

color of orange juice is isolated

from its container; an omelette

becomes a pattern of colors, experi-

enced without interference. Food's

chroma is as much a part of its

dentification and appeal as its

aroma.





CHILE.

santiago

44.45)

Human eyes—with their intense central focus that fades rapidly toward the peripheral vision—do not cope well with out-offocus images. They scan and dart over the surface of the page, seeking detail. Blurred images force us to see overall color and mass, rather than detail.





































Making a Test Strip









7
Preparing and making the



8
Exposing the rest of the



Developing the test



10 Stopping the





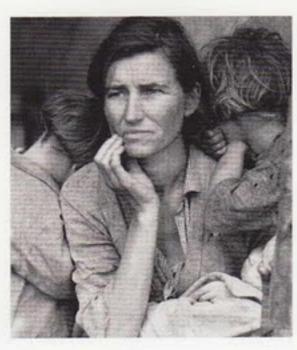


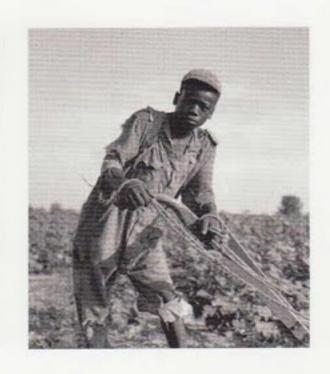


DOROTHEA LANGE

A LIFE BEYOND LIMITS







LINDA GORDON





















FESTIVAL HOLLAND muziek voor dans 19, 20, 21 16, 17, 18 16, 17 13, 14 \ Jeugddans Hermans' Hand Compagnie François Raffinot Leine/Roebana/Norton Anne Affourtit & Derrick Brown FESTIVALKASSA (070) 346 52 72 Dick Raaijmakers Lanonima Imperial ederlands Dans Theater 3 EATER AAN HET S stee (Jebodel, 18







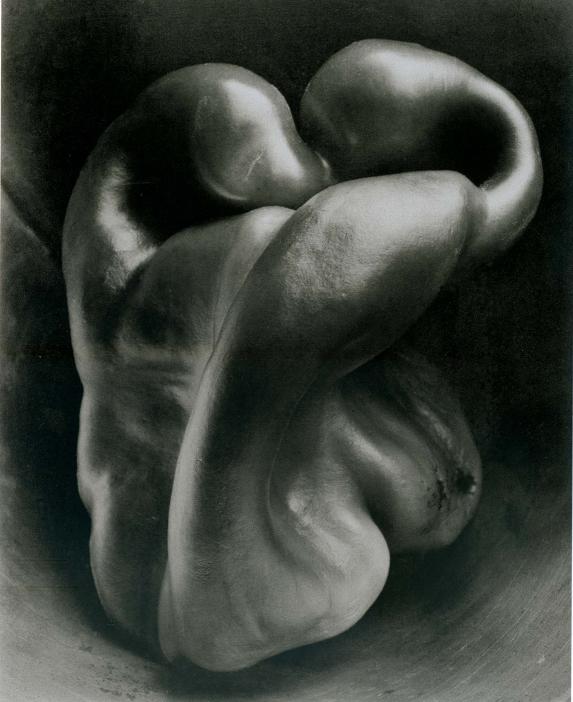






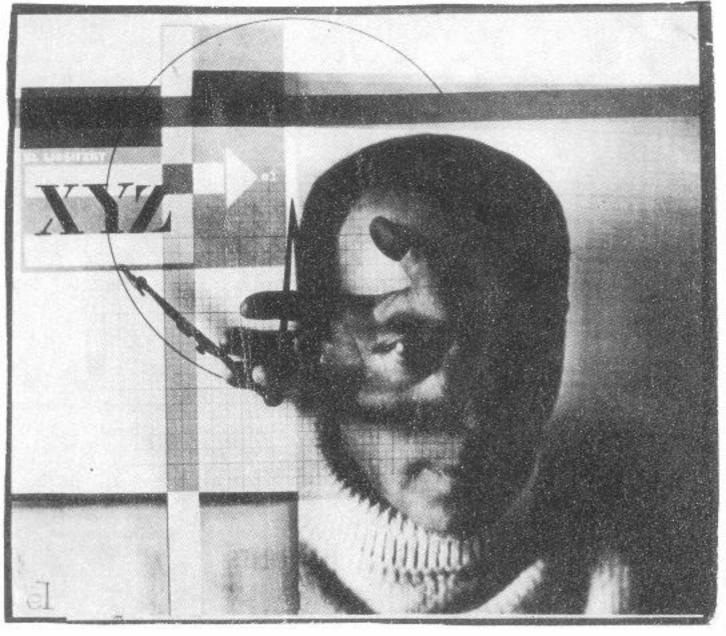








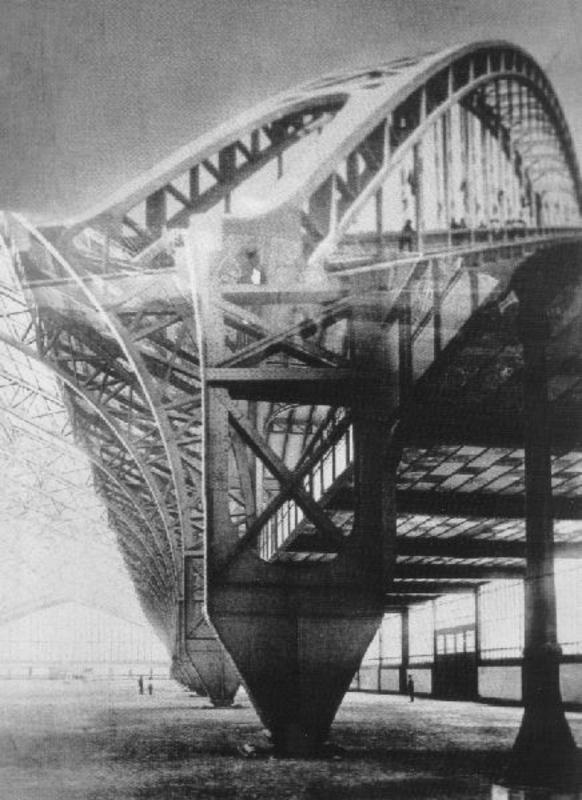




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RUSSISCHE

1929 24märz-28aprii



















a lancer's holland dance rostival







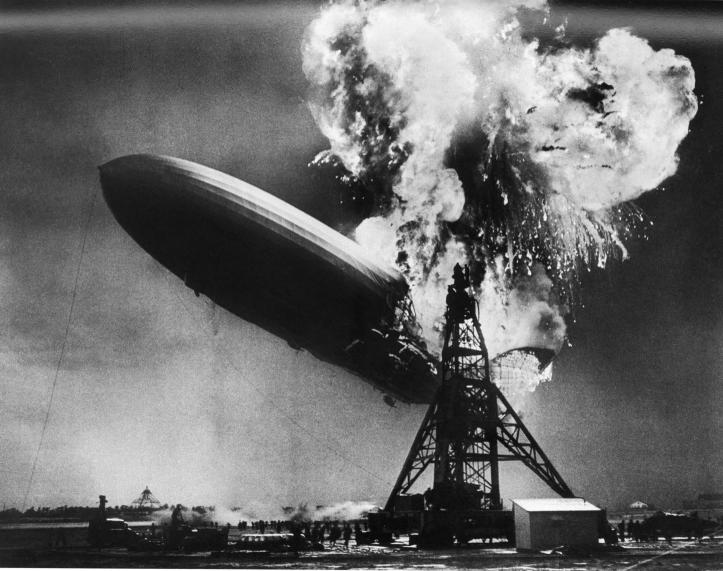










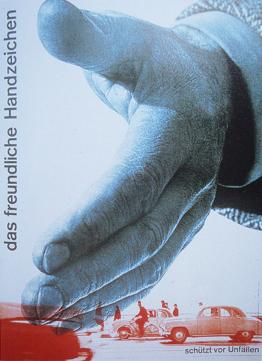












































































Pine Needles in Ice, 1967

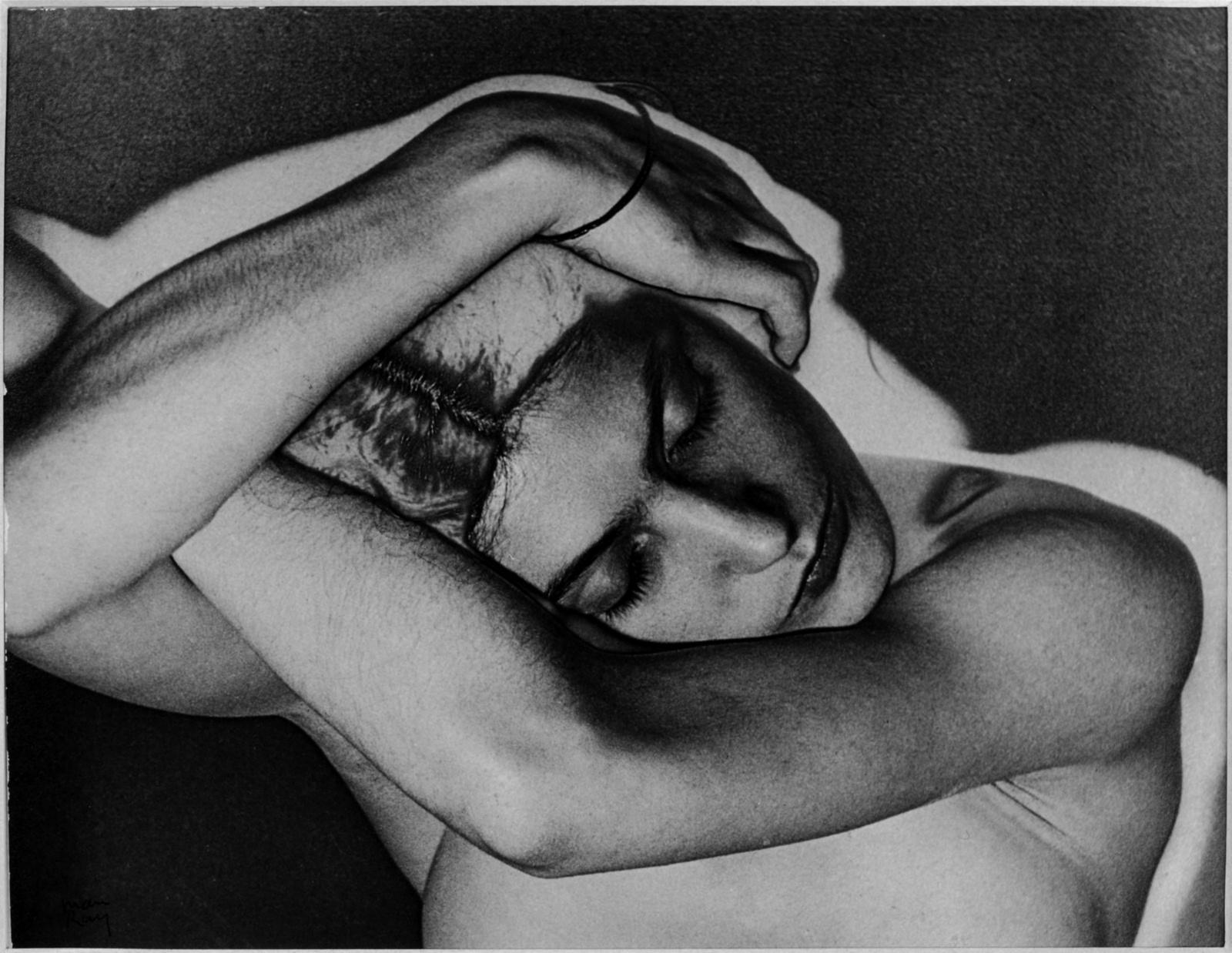




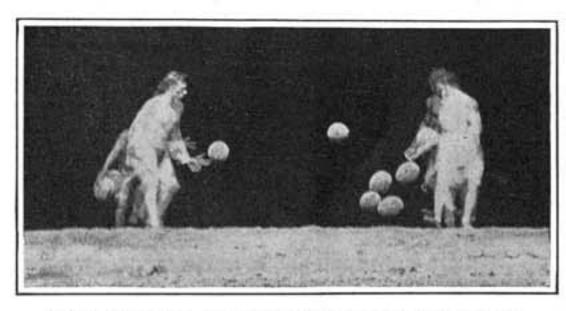




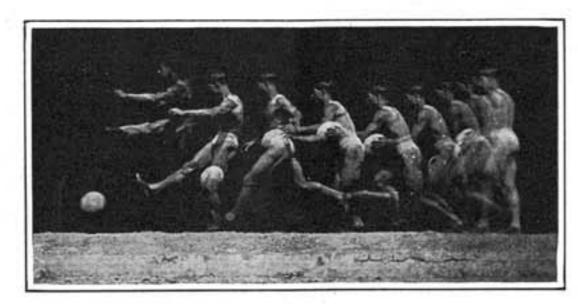




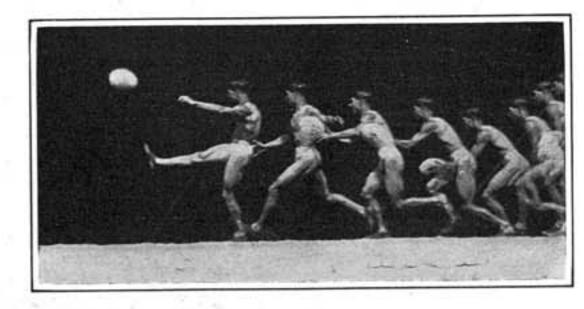




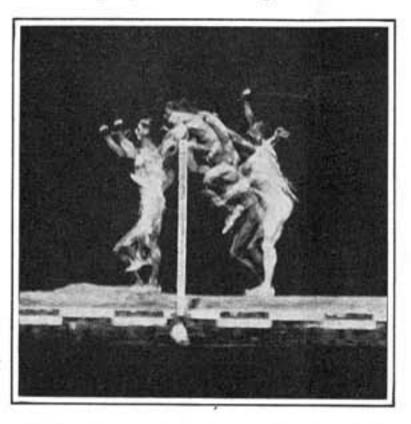
The player on the right has fumbled the ball.



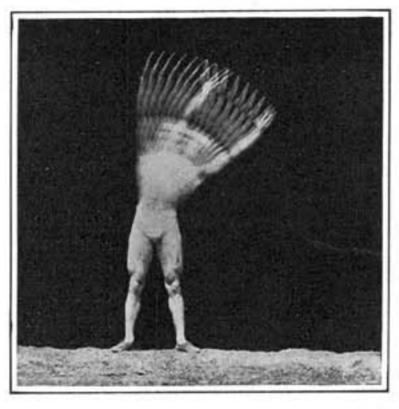
Composite photograph of a bad kick-off.



Composite photograph of a good drop-kick.



Study of a standing high jump from start to alighting.



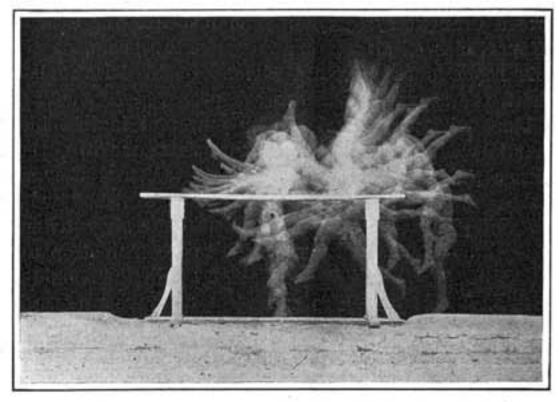
Composite photograph of a familiar calisthenic exercise.



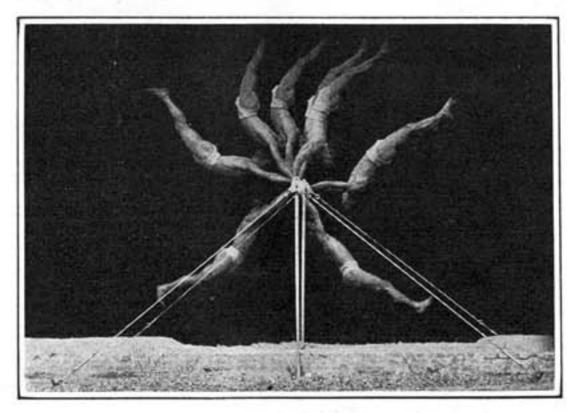
Study of an exercise for developing the abdominal muscles.



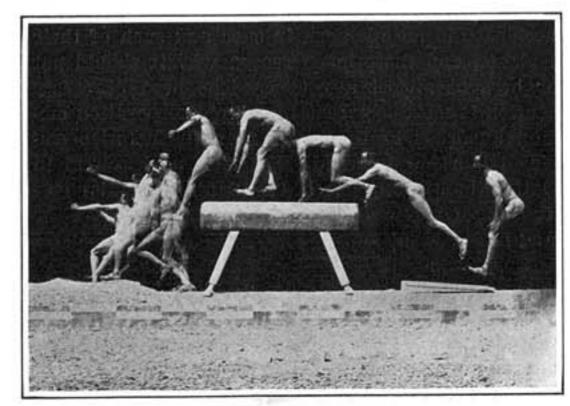
How an athlete jumps from a height to the ground.



Swinging between the parallel bars.

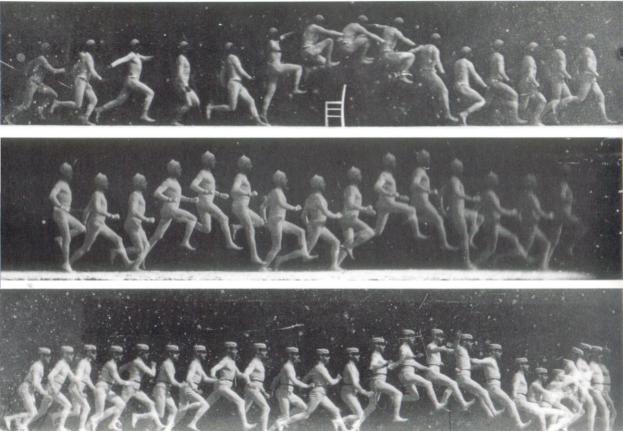


Seven stages of the giant swing.



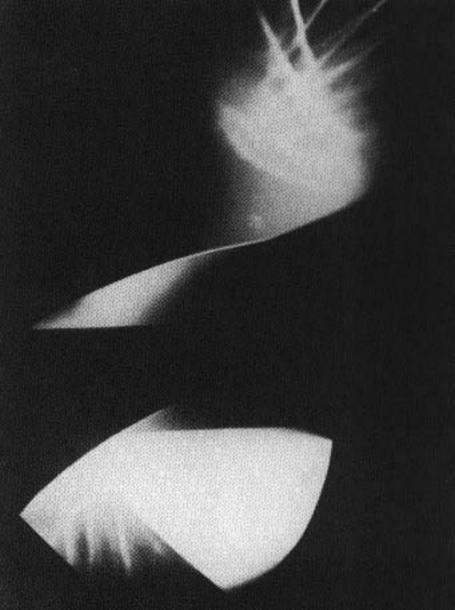
Leaping over a gymnasium horse.



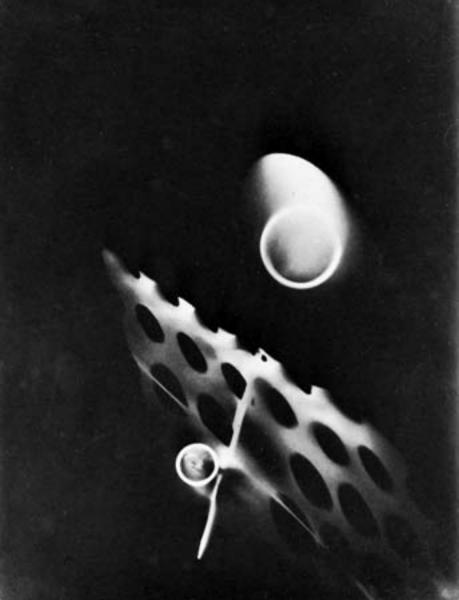








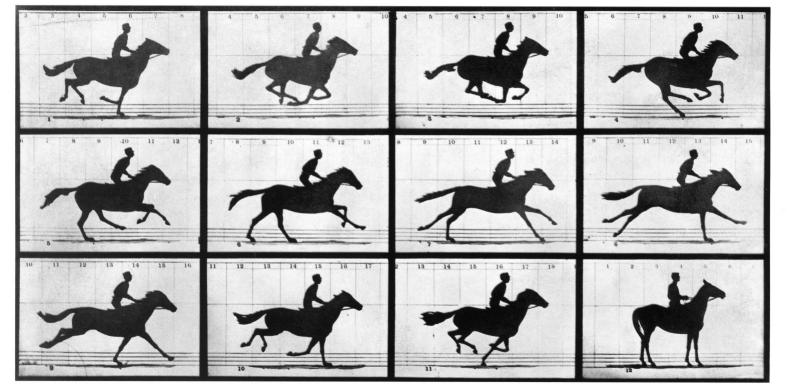


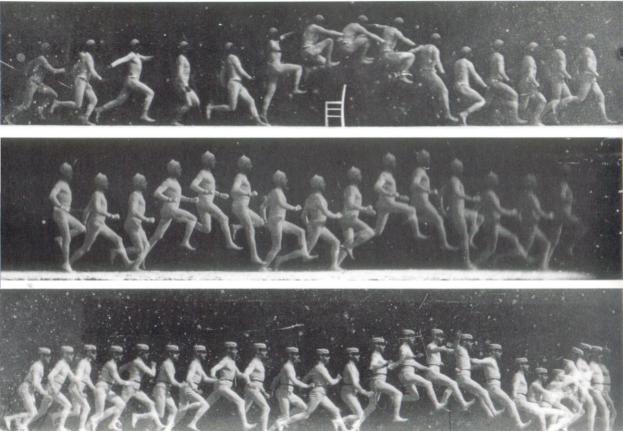


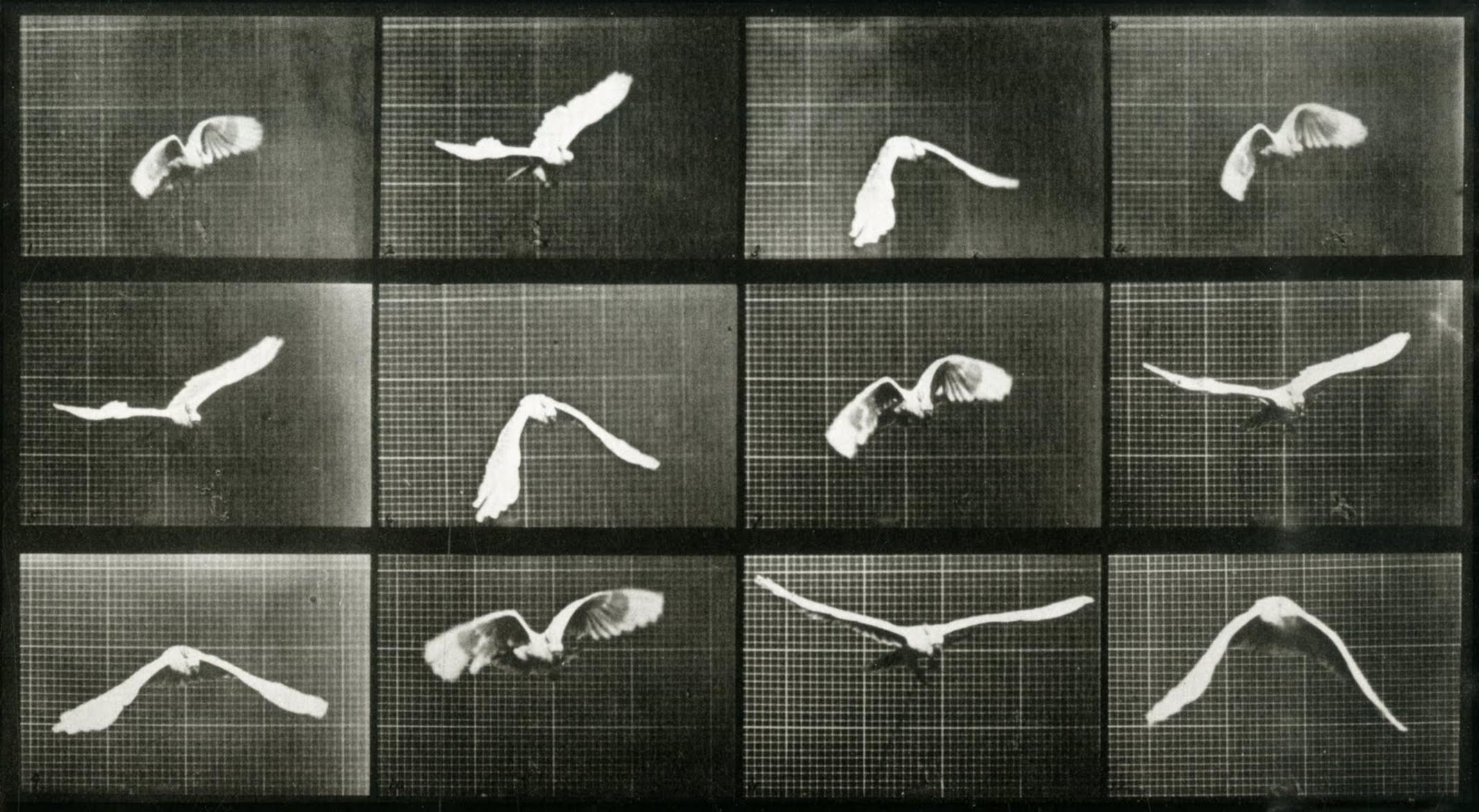


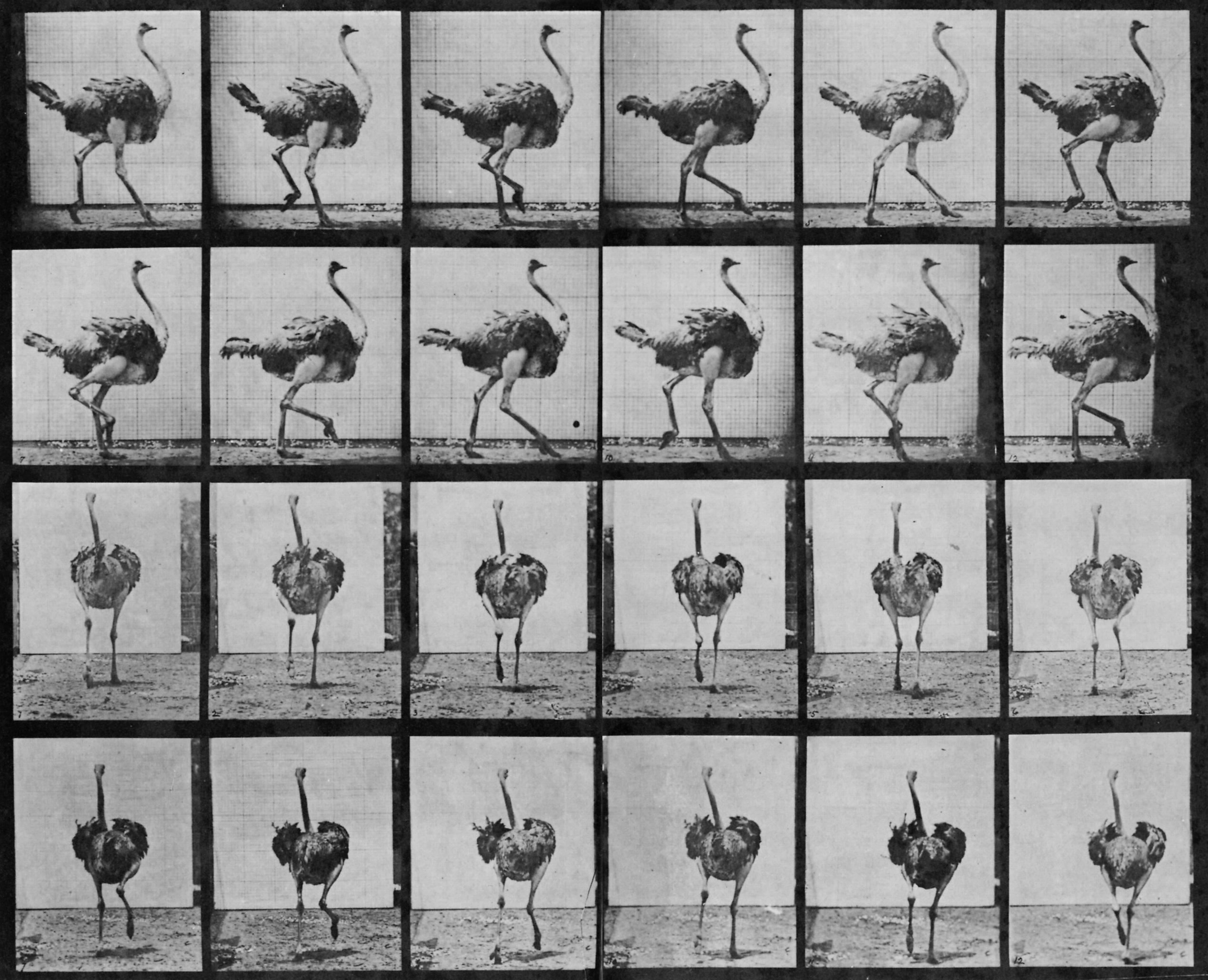


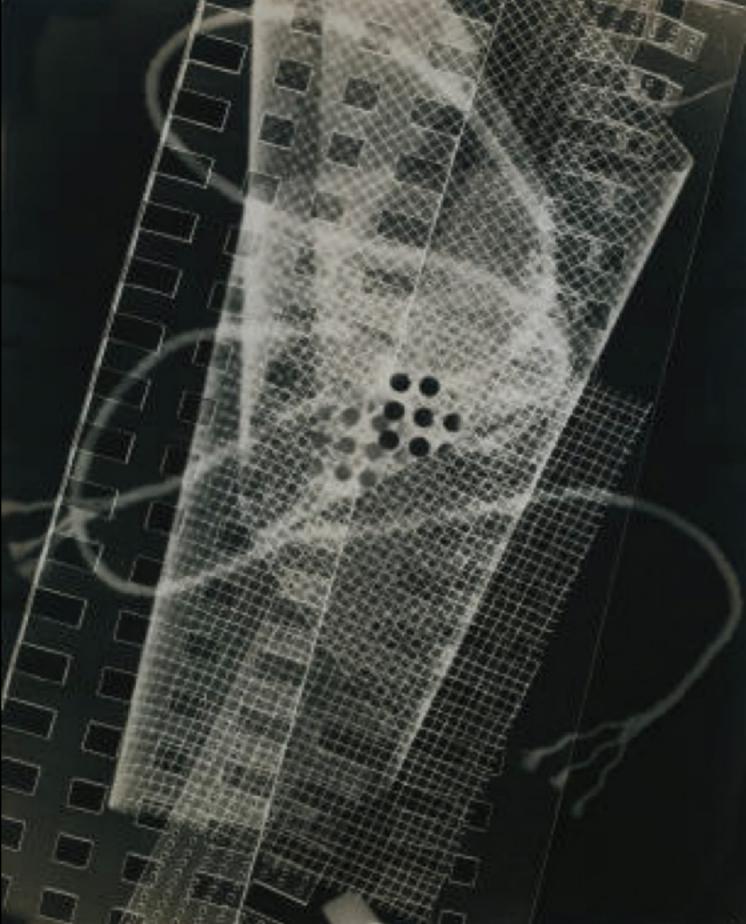




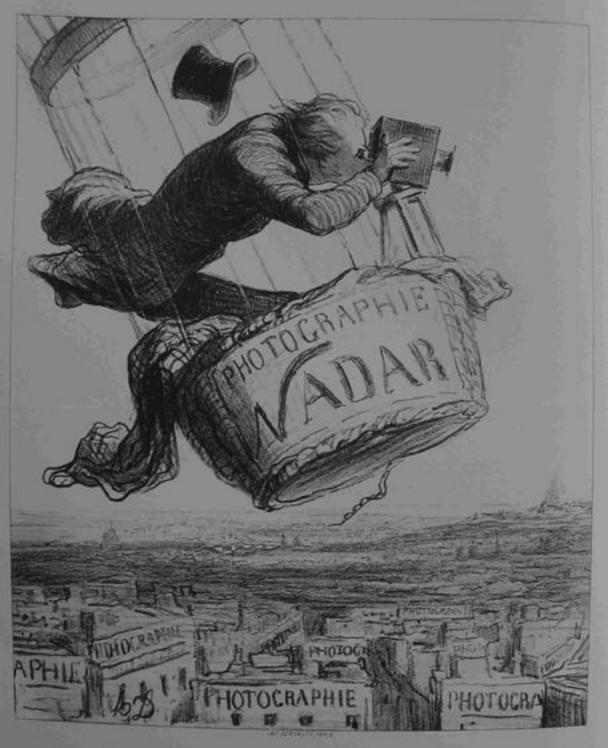












NADAR. elevant la Photographie à la hauteur de l'Art









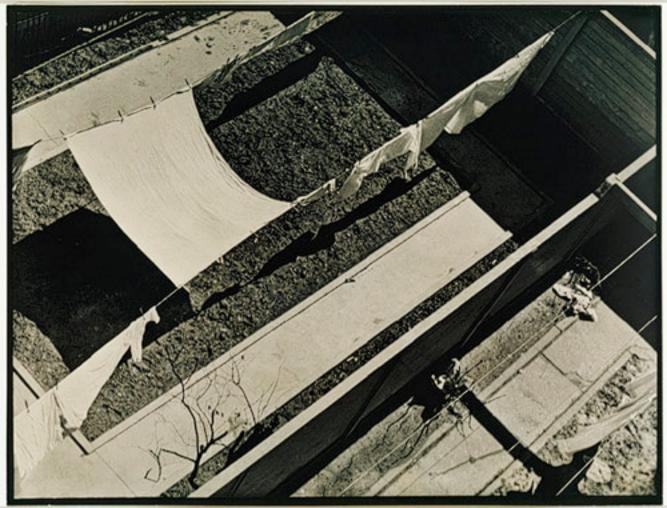








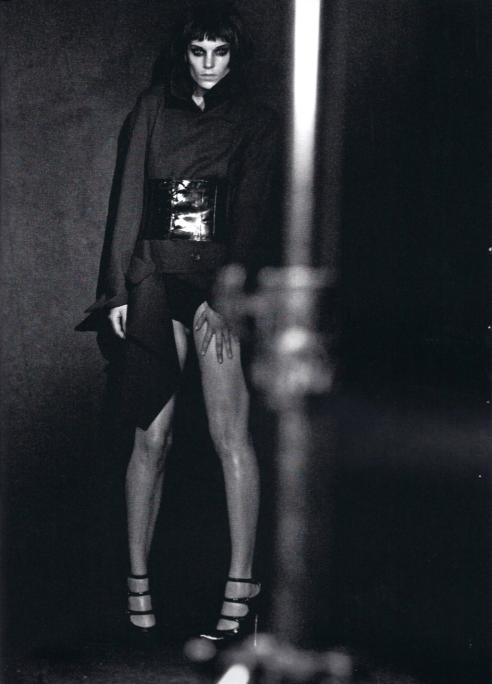


































Pigeons in Piazza San Marco, 1955

Making a Pinhole Camera



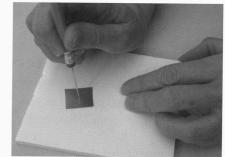
Creating the Camera

of

or

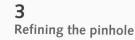
Once the camera-to-be is chosen, spray paint the interior matte black (unless the interior is already a dark, nonreflective color). Double check for potential light leaks (such as around the hinges and handle of a child's lunchbox) and repair them with black photo tape. Next, using a mat knife or a drill bit ½in. (1.25 cm) or larger, cut a small window in the side or end of your camera, preferably centered (for better image coverage). As this opening will accommodate your pinhole, be sure to make it smaller than the approximately 1×1 in. $(2.5 \times 2.5 \, \text{cm})$ square of metal containing your pinhole. File and sand down the rough edges around this window carefully, so that your pinhole metal can be taped in place snugly behind it (using black photo tape).





Making the pinhole

To make the pinhole itself, cut an approximately 1×1 inch $(2.5 \times 2.5 \text{ cm})$ square of metal, and place it on a piece of cardboard or foam core. Using a sewing needle with the blunt end covered in tape or embedded in the eraser of a wooden pencil (in order to cushion your finger) or pushpin, press down into the center of the metal square until the needle pierces the metal, leaving a burr on the opposite side. While pressing the needle into the metal, gently spin the metal and keep the needle vertical. This will ensure that your pinhole is round.



Sand the burr down, using emery sanding paper, on both sides of the metal. Reinsert the needle into the hole as needed to drill and burnish the inside of the pinhole by gently spinning the metal around the shaft of the needle. Your goal is a perfectly round hole, free of metal debris, in a smooth metal plane. Holding the metal up to a light source, use a film loupe or magnifier to verify that your pinhole is round and free of debris.



Inserting the Pinhole

Center the pinhole behind the larger opening in your camera, and tape it into place with black photo tape. Attach your black tape shutter flap and you are ready to go into the darkroom and load your camera.



Loading the film or paper

In the darkroom, insert your light-sensitive material at the back of the camera, with the emulsion (light sensitive side) facing the pinhole. Hold the film or paper in position using reusable adhesive putty or tape (at the corners or in "rolls" at the back of your film or paper). This method also allows you to cut your film or paper into odd shapes. Remember to place your shutter made of black photo tape over the pinhole before leaving the darkroom.



Making an exposure

Work outside (faster than inside) for your first exposures, using a mixed light and shade situation and facing away from the sky or direct sun. Work closer to your subject than you normally would with a lens camera, and time your exposure in seconds or tens of seconds, even minutes, depending upon the light situation. To expose, remove the tape shutter and replace it at the end of the exposure. Indoor exposures may take hours (even days!) depending on the light situation.

Developing the negative

In the darkroom, unload the "negative" from your pinhole camera and develop your ortho film or photo paper as described earlier in this chapter. Develop by eye, in paper developer (1–2 minutes), followed by stop bath (30 seconds), and fixer with hardener (5 minutes) for film, without hardener for paper. Water rinse as the manufacturer directs (shortened for film by using fixer remover, as described on page 93). See pages 99-105 for further information on negatives and the processing of ortho film.

Experiment, get to know your camera, have fun—and welcome to the world of pinhole photography!









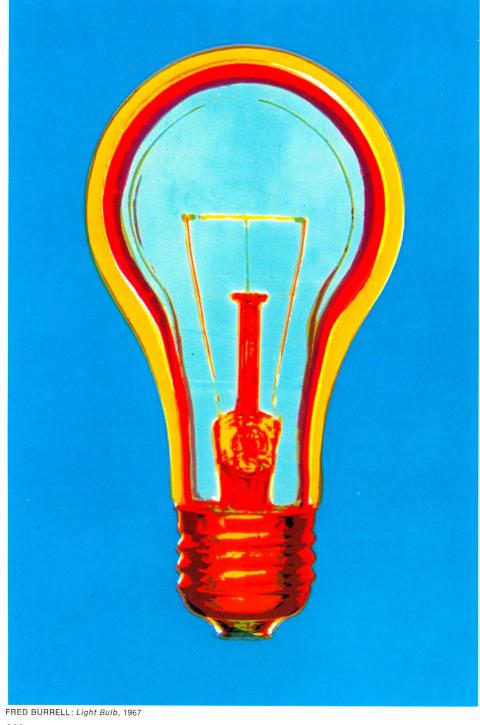
TERRIBLE T





MYSINL

Poster Colors from Plastic Sheets



produce these striking pictures is generally called posterization because the strong, bright colors it gives are reminiscent of those often used for the purpose of display.

The process Fred Burrell employed to

For the light bulb that glows in a way no real bulb ever did, Burrell started with a black-and-white negative from which he made three positive masks of differing densities upon high-contrast film. The film's strong contrast eliminated most middle tones, leaving different transparent areas where color could later be added. Next, negative transparencies were made from each of these positives. At this point the colors were introduced by printing the negatives and the positives separately on sheets of a pigmented plastic called 3M Color-Key, which is insensitive to ordinary light but responds to ultraviolet light. It takes an image in any one of nine colors. Six Color-Keys-each a different color—were then superimposed for the final transparency.

The four-way composite on the opposite page, called Anxiety by Burrell, was made in much the same way-but required 34 separate black-and-white transparencies. Of the four original pictures (a window, a girl's back, a girl's face and a man's face), two were in color, necessitating the extra step of turning them into black and whites. Also, the size of each image had to be adjusted to fit Burrell's concept. Then groups of these were sandwiched and each of the four sandwiches was printed on 3M Color-Key separately. A tricky business, but one that Burrell brought off to convey the prison of tension and anxiety in which modern man often finds himself captive.

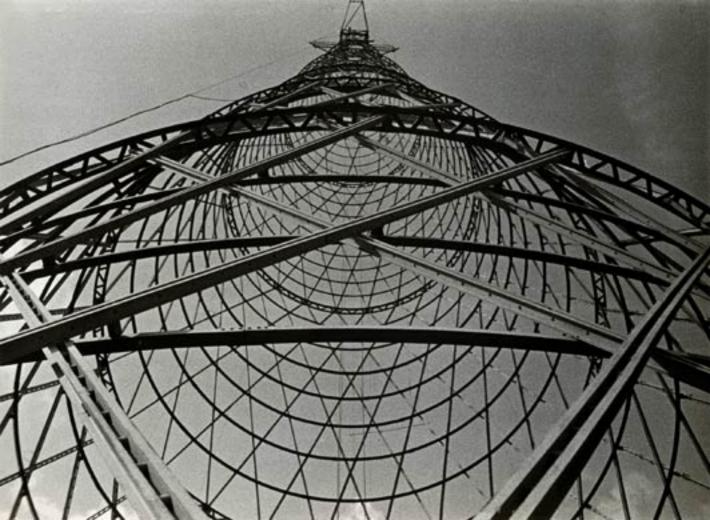






















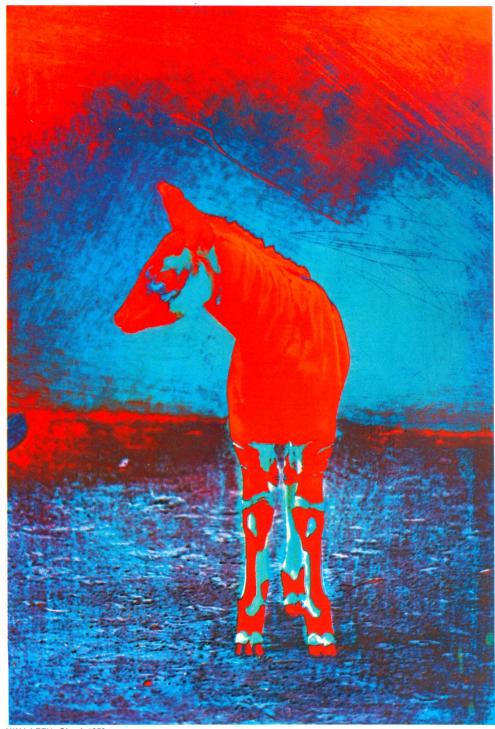


The Startling Effects of Solarization

Pictures of the peculiar African animal called an okapi often make it look vaguely like its relative, the giraffe—but when the photograph is solarized (that is, exposed to light during development), the okapi comes out looking like no other living creature on earth.

The okapi at right was photographed by Nina Leen in the San Diego Zoo. When she looked at the transparency later and noted the uncluttered background and the few dark shadows on the animal's body, she decided to see what effect would be achieved with the use of solarization.

In the TIME-LIFE Photo Lab a color negative was made from the transparency. As development began, the colors in the negative started to appear inverted to their complements—the natural reddish brown of the okapi's body, for instance, became a bluish green, and the yellowish-white head markings became blue. But this normal process was drastically altered after the negative had been in the developer for four minutes. A 10-watt lamp, covered by a yellow filter, was turned on for exactly 2/10 second to solarize the negative. This intensified several of the negative colors and changed others. After negative processing was completed, the negative was printed, turning the colors around again to give a fantastic okapi with a scarlet body and blue markings against a decorative background of blues and oranges.



NINA LEEN: Okapi, 1970





































Bombay, India, 1996.

Photo © Steve McCurry / Magnum from the book South Southeast, published by Phaidon Press.













fuck committees

((Ibelieve in lunatics)

It's about the struggle between individuals with jagged passion in their work and today's faceless corporate committees, which claim to understand the needs of the mass audience, and are removing the idiosyncrasies, polishing the jags, creating a thought-free, passion-free, cultural mush that will not be hated nor loved by anyone. By now, virtually all media, architecture, product and graphic design have been freed from ideas, individual passion, and have been relegated to a role of corporate servitude, carrying out-corporate strategies and increasing stock prices. Creative people are now working for the bottom line.

Magazine editors have lost their editorial independence, and work for committees of publishers (who work for committees of advertisers). TV scripts are vetted by producers, advertisers, lawyers, research specialists, layers and layers of paid executives who determine whether the scripts are dumb enough to amuse what they call the 'lowest common denominator.' Film studios put films in front of focus groups to determine whether an ending will please target audiences.

All cars look the same. Architectural decisions are made by accountants.

Ads are stupid. Theater is dead.

Corporations have become the sole arbiters of cultural ideas and taste in America.

Our culture is corporate culture.

Culture used to be the opposite of commerce, not a fast track to 'content'-derived riches. Not so long ago captains of industry (no angels in the way they acquired wealth) thought that part of their responsibility was to use their millions to support culture. Carnegie built libraries, Rockefeller built art museums, Ford created his global foundation. What do we now get from our billionaires? Gates? Or Eisner? Or Redstone? Sales pitches. Junk mail. Meanwhile, creative people have their work reduced to 'content' or 'intellectual property'. Magazines and films become 'delivery systems' for product messages.

But to be fair, the above is only 99 percent true.

I offer a modest solution: Find the cracks in the wall. There are a very few lunatic entrepreneurs who will understand that culture and design are not about fatter wallets, but about creating a future. They will understand that wealth is a means, not an end. Under other circumstances they may have turned out to be like you, creative lunatics. Believe me, they're there and when you find them, treat them well and use their money to change the world.

Tibor Kalman New York June 1998.



















