

Important Data

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Access syllabus: www.uturn.org/syllabi.htm (scroll to course and click on course name); click on “slides” to view current week’s visual material.

Access ANY slide lecture: www.uturn.org/19lect1.pdf
/19lect2.pdf, etc.

or

/20lect1.pdf
/20lect2.pdf, etc.

up to lecture # 12 for either 19th century photo history or 20th century photo history.

Slides are also available by downloading 19th or 20th century foto folder (with files) off Hugunin’s flash drive.

Optional 20th Century Photo Term Paper

Photography and Research in Austria –
Vienna, the Door to the European East
The proceedings of the Vienna Symposium

Go to this URL to view this text, then choose two essays to summarize:

http://www.eshph.org/wp-content/uploads/2015/12/photography-and_research_in_austria2001.pdf

This will replace doing the summations of two Beaumont Newhall essays.

P.S. On page 175 you will find a reference to my criticism

Battle of the Discourses

Majoritarian

versus

Minoritarian

Pictorialism

Purism

It is important to understand what an emerging aesthetic is reacting against, not just what that aesthetic asserts.

Pictorialism to Purism (Modernism)

Major players in this gradually shift:

Photographers:

Alfred Stieglitz

Edward Steichen

Theorists:

Charles Caffin

Marius de Zayas

Earliest Major Modernist Photographer:

Paul Strand

“Can a photograph have the significance of art?” This question has vexed the medium since its inception, and in 1922, the experimental arts journal *Manuscripts (MSS)* asked its contributors to offer their thoughts on the matter. They included the painters Charles Demuth and Arthur Dove, Marcel Duchamp, Sherwood Anderson, Georgia O’Keeffe, and Charles Chaplin, among others. *MSS*’s prompt was specific: answers needed to be concise, the maximum word count was six hundred, and all responses would be published unedited. Photographers, however, were not invited to comment.



CAN A PHOTOGRAPH HAVE THE SIGNIFICANCE OF ART

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SHERWOOD ANDERSON
THOMAS H. BENTON
ERNEST BLOCH
OSCAR BLUEMNER
STEPHAN BOURGEOIS
GILBERT CANNAN
CHARLES CHAPLIN
THOMAS J. CRAVEN
ELIZABETH DAVIDSON
CHARLES DEMUTH
MARIUS DE ZAYAS
ARTHUR G. DOVE
MARCEL DUCHAMP
ALFEO FAGGI
WALDO FRANK
HUTCHINS HAPGOOD

J. B. KERFOOT
GASTON LACHAISE
WALTER LIPPMANN
JOHN MARIN
KENNETH HAYES MILLER
GEORGE F. OF
GEORGIA O'KEEFFE
LEO ORNSTEIN
JOSEPH PENNELL
CARL SANDBURG
EVELYN SCOTT
CHARLES SHEELER
LEO STEIN
S. MACDONALD WRIGHT
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The Beauty of a Social Problem

WALTER BENN MICHAELS

Walter Benn Michaels

“The more you see the photograph as made by the world [its *indexicality*], the less you see it as made by the photographer [its *intentionality*]”.

Therefore, the straight photograph is seen by Pictorialism as problematic as art, hence the need for manipulation.

That idea is perhaps most influentially identified with Roland Barthes and with the opening sentences of *Camera Lucida*: “One day, quite some time ago, I happened on a photograph of Napoleon’s youngest brother, Jerome, taken in 1852. And I realized then, with an amazement I have not been able to lessen since: ‘I am looking at eyes that looked at the Emperor.’”¹⁵ The point of the remark depends, of course, on the implicit comparison with painting. And the distinctive character of the amazement is a function of the fact that it has nothing to do with the kinds of amazement—at the skill of the artist, the brilliance of her conception, and so on—that might plausibly be produced by a painting. If paintings could show you the eyes of the emperor, then Barthes himself could have looked at them. But paintings can’t. That’s why Kendall Walton, coming from a different theoretical tradition, nevertheless makes the same point: “We do not see Henry VIII when we look at his portrait; we see only a representation of him.”¹⁶ To say that you’re seeing eyes that looked at the emperor is thus to say that you’re not seeing a representation of eyes that looked at the emperor. This is what Walton calls the “sharp break . . . between painting and photography”

On this account, the difference between the painting and the photograph, which Barthes understands as the difference between a representation and what he will call an “emanation,” is at the same time a difference between the kind of control available (and necessary) to the maker of representations and the kind of control neither available nor necessary to the maker of emanations—thus, for Barthes, photography is “a *magic* not an art” . What this actually means is that it’s a technology, not an art, and so what’s often described as the “automaticity” of the photograph is its indexicality approached from another angle: the more you see the photograph as made by the world, the less you see it as made by the photographer.

Pictorialist Photo Clubs

Photo-Club de Paris (France)

The Brotherhood of the Linked Ring (Brit.)

The Photo-Secession (U.S.)

Austrian Photo-Club

Ennobling Processes

- gum bichromate printing
- Van Dyke (brown) printing
- Bromoil printing
- Cyanotype printing
- Photogravure
- Platinum printing
- Collotype printing

These permit the hand of the
photographer to intervene in
the photographic process

The Pictorialist Style

- 1) soft focus, differential focus, or even extreme diffusion.
- 2) moody atmospheric effects: haze, fog clouds.
- 3) dappled sunlight, S-curve compositions.
- 4) borrowing of academic art themes, genre scenes, influence of Tonalist landscapes.
- 5) non-silver process often used, where hand work can personalized the print.
- 6) Suggestion, symbolism, vagueness achieved.
- 7) Influence of Japanese prints bridges into modernist photo as well (flatness, shallow depth)

Robert Demachy On the Straight Print:

"A straight print may be beautiful, and it may prove superabundantly that its author is an artist; but it cannot be a work of art . . . Now, speaking of graphic methods only, what are the distinctive qualities of a work of art? A work of art must be a transcription, not a copy, of nature."

The proof furnished by the negative can be correct from a documentary point of view. It will lack the constitutive qualities of the work of art until the photographer knows how to put them there. This means—we dare to affirm—that the definitive artistic image obtained photographically will owe its artistic charm to nothing but the way in which the author can transform it. We gratefully accept the correct picture that an appropriately chosen and well-directed lens can offer. All our efforts are directed to preserve its integrity. Yet, all means are valid for us to simplify the minute useless information

Traits of Symbolist Art

Spirituality

Estheticism

Suggestiveness

Indeterminacy

**Penumbra of Feeling surrounds
the idea envisioned**

Revolts against Naturalism

ROBERT DEMACHY

Etude de Femme, 1894



Etude, 1895



Coin de rue à Menton, 1896



ALFRED STIEGLITZ

The Cardplayers, 1894



A Rainy Day on the Boulevard, 1895



Winter, 5th Ave., 1896



F. BOISSONAS

Les Troglodytes, 1894



DRESSER

Nettoyage, 1894



E.H. de SAINT-SENOCH

Vieux Pont de Quimperle, 1895



HUGO HENNEBERG

En Esté, 1894



Novembre, 1895



Le Pont, 1896



Sur la route, 1897



HANS WATZIK

Un Tyrolien, 1894



Michel, 1895



Soir d'automne, 1896



ACHILLE DARNIS

La berge inondée, 1897



ACHILLE DARNIS

Tête d'Étude, 1895



G.J. ENGLEBERTS

Dans les Dunes de Kuldjeg, 1895



E.J.C. PUYO

Sommeil, 1896



HEINRICH KÜHN

Crepuscule, 1897



Robert Demachy (1859 - 1937)

Central figure in the French Pictorialist movement, founding member of the Photo-Club de Paris (1894). Master of the gum bichromate process. Hated straight photography. With Alfred Maskell, he co-authored the text *Photo Aquatint, or The Gum Bichromate Process* (London: 1897). By 1906 he was using the Bromoil Process exclusively. In 1906 he co-authored the with Constant Puyo *Art and Photographic Procedures*.

By 1914 he'd given up photo for sketching.









Frank Eugene (1865 - 1936)

Known for his heavily hand-manipulated imagery, mainly portraits and figure studies.

1902 -- is founding member of The Photo-Secession.

1906 -- moves to Germany to do painting in the Jugendstil manner.

1913 -- appointed Royal Professor of Pictorial Photography at the Royal Academy of Graphic Arts in Leipzig.





Manipulated Pictorialism

In the Photo-Secession, Frank Eugene and Joseph Keiley used glycerine development to create the texture of brushstrokes in their photos or to remove areas of the image altogether; Eugene also drew dark hatch marks on his negatives. These practices critic Charles Caffin called "manipulated photographs."

Key Pictorialist Critics

Charles Caffin (b. 1854) -- pro-Symbolist, search for essences, universals, eventually pro-straight photo.

***Photography as a Fine Art* (1901) functioned as a manifesto for Photo-Secessionists.**

Sadakichi Hartmann (1/2 German, 1/2 Japanese, b. 1867) -- had more approval of allegorical imagery than Caffin did; eventually sides with straight photo approach. He touted what was later to be called "previsualization" of the image.





Charles Caffin & Sadakichi Hartmann

The two key critics who initially championed Pictorialism eventually touted unmanipulated Pictorialism and then finally Purist straight photo.

Caffin feared materialism and commercialism and worried that technology might foster an environment which is spiritually barren. Caffin had no confidence that the institutional church would give spiritual direction to the age. Instead, he turned to nature and to art. As the artist aims to reveal the “spirit of nature,” Caffin observes in *Photography as a Fine Art*, “It would not be far wrong to say that landscape art is the real religious art of the present age”

Visitors take their impressions at a jump. If they find pictorial photography in the Fine Arts Building, they may see that it has some pictorial merit; but if they come upon it in the *mélange* of exhibits in the Liberal Arts Building, mixed up with all kinds of varieties of photographic prints, they would not have time or perhaps ability to sort the wheat from the chaff. The public needs directing.

Caffin's relationship to Stieglitz and the activities of the Photo-Secession further reveals his service to modern art. He had shown an early interest in photography as an art form. From 1900 through 1902, he contributed articles to *Camera Notes*, edited by Stieglitz. This association continued with the appearance of *Camera Work* in 1903, and a close personal friendship developed between the two men.

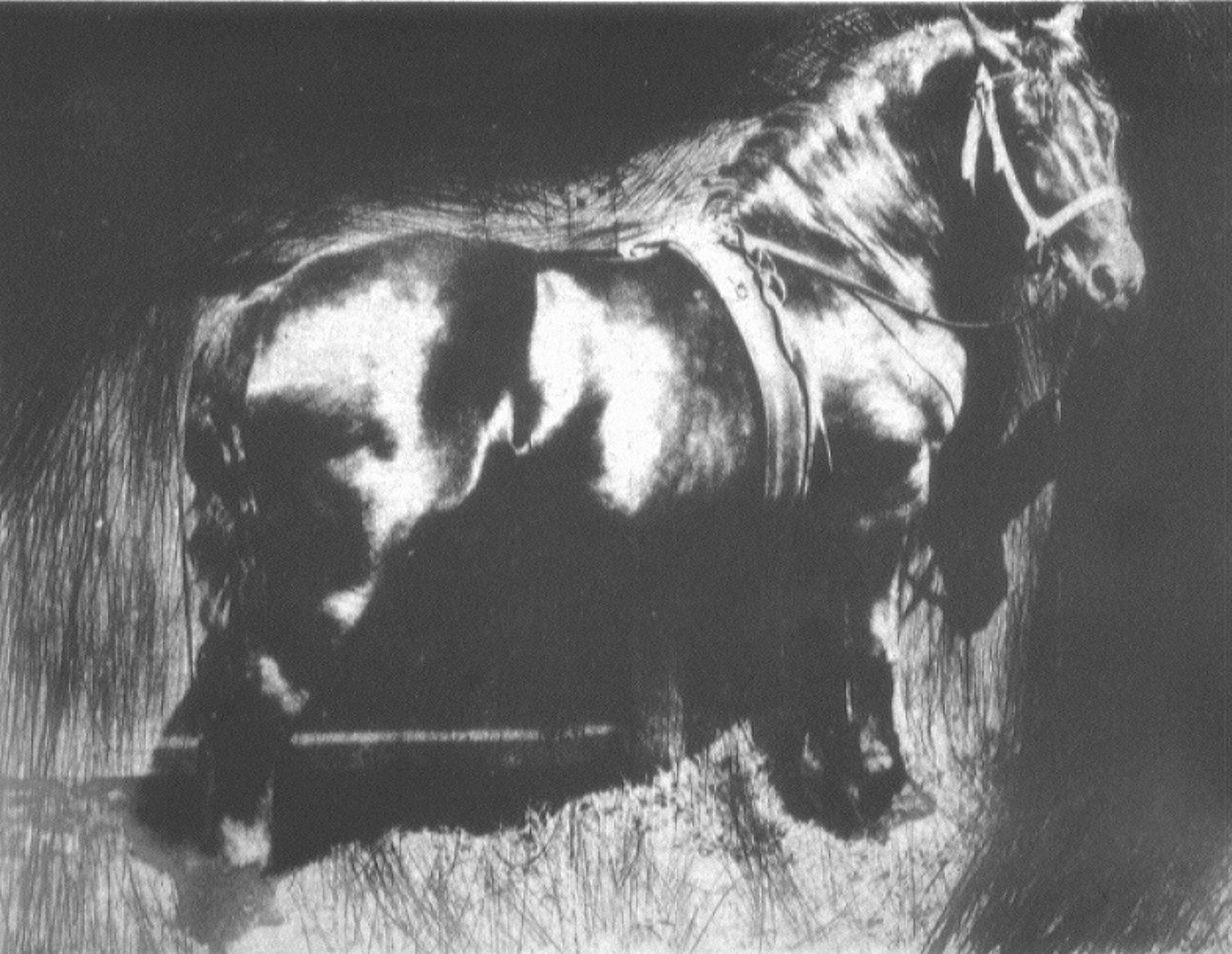
Charles H. Caffin
A Voice for Modernism
1897–1918



UMI Research Press
Studies in the Fine Arts: Criticism



Permanent Exhibitions (November-April) of Pictorial Photographs—American, Viennese, German, French, British—as well as of modern art not necessarily photographic, at the "Little Galleries," 291 Fifth Avenue, New York City. Open week days 10-12 a.m. and 2-6 p.m.





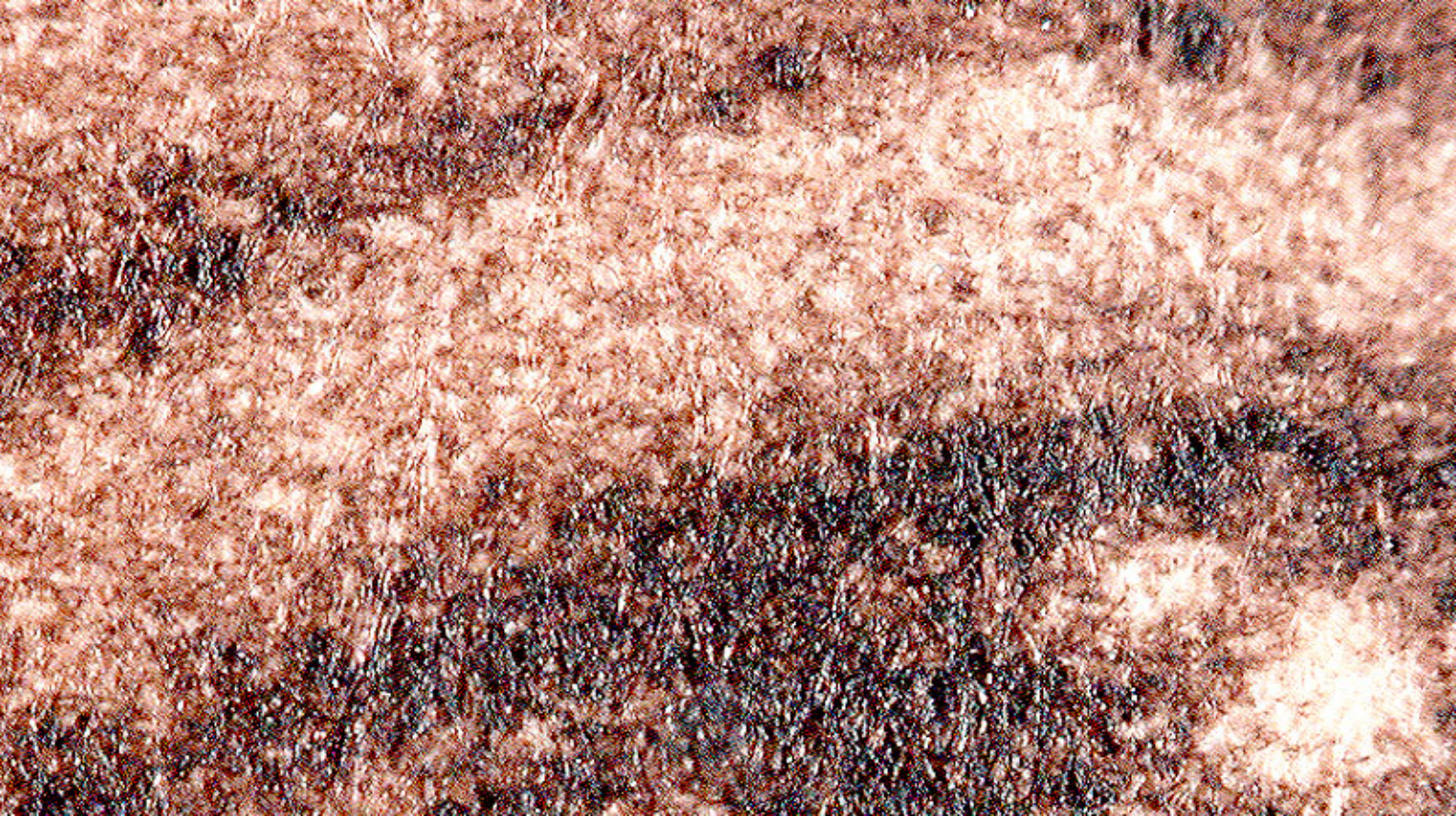




Photogravure

Most popular photogravure method was “grain photogravure” pulled by hand off a copperplate, using grain or dust to break up the image and give the illusion of a continuous tone. This was an intaglio method introduced by Karl Klic of Vienna in 1879.

Stieglitz’s publication *Camerawork* used this method.







A. H. Weston
1898





HAMBURG · KUNSTHALLE



7. internationale AUSSTELLUNG

VON
KUNST-PROTOGRAPHIEN
1899



Ges. z. Förderung d. Amateur-Photographie

1899



Alfred Stieglitz (1864 - 1946)

- 1883 -- starts his involvement with photography; studies photo chemistry with Herman W. Vogel in Berlin and becomes seriously involved in Pictorialist photo clubs.
- 1890 -- returns to NYC, joins the Society of Amateur Photographers of New York (later this club combines with The New York Camera Club. Combined this new club, known as The Camera Club by May 1896, publishes *Camera Notes*. Stieglitz edits this publication from 1897 - 1903, putting out 24 issues. There were 52 such camera clubs in the USA in 1888, but nearly 100 by 1895.
- 1893 -- Stieglitz helps curate The Society of Amateur Photographer's of New York's first major members' exhibition.
- 1893 - 95 -- Stieglitz edits *The American Amateur Photographer* magazine. A. Horsley Hinton contributed to a regular column therein; Max Madder's 1895 essay "Independence in Photography" touted the idea of individual expression via photography.

Stieglitz con't

1902 -- he abandons the amateur camera clubs and starts his own organization, The Photo Secession; he rejects the likes of Rudolph Eickemeyer, Jr. for a more elitist approach to photography.

1903 -- he starts *Camerawork* magazine to oppose a superbly crafted journal to the poor halftone reproductions of the mass media of the day. According to Stieglitz, this magazine was to be, "a constantly progressive, steadily cumulative work of art." Writers featured in the magazine were: Sadakichi Hartmann, Charles Caffin (critics) and many photographers. The portfolio section was printed by gravure, halftones used in the text section.

"My own camera is of the simplest pattern and has never left me in the lurch, although it has had some very tough handling in wind and storm...a shutter working at a speed of one-fourth to one-twenty-fifth of a second will answer all purposes. Microscopic sharpness is of no pictorial value."

Alfred Stieglitz (1897)









That picture marked a turning point in Stieglitz's career. It was a kind of manifesto, declaring that it was no longer necessary to travel to "picturesque" and idyllic or unspoiled places like Gutach—where he had been pleased by the absence of trains and factories—in order to make pictorialist photographs. Stieglitz claimed that *The Hand of Man* marked the beginning of a new era in photography, since it successfully demonstrated the "pictorial possibilities of the commonplace."

From the 1890s to the years of World War I, there was a boom, a real explosion, in the publishing industry. This was made possible by several factors: improved technology for printing, more rapid and efficient distribution by rail, and a public eager for these products. Significant for art material was the appearance of the photograph as illustration. This expansion affected all areas of publishing,

Stieglitz: *Camera Notes & Camerawork*

1897 - 1903 -- edits *Camera Notes*

1893 - 1895 -- edits *American Amateur Photographer*

1903 - 1917 -- edits *Camerawork*

Total of 50 numbers published

Printed in editions of 1000 copies

Annual subscription cost \$8.00

Gravure printing in portfolio section



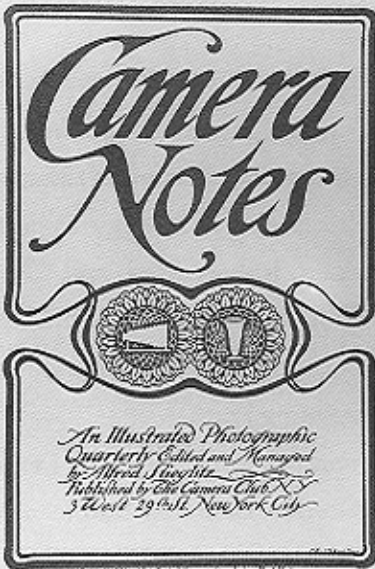
CAMERA NOTES

OFFICIAL ORGAN OF
THE CAMERA CLUB, N.Y.



PER YEAR \$1.00

PUBLISHED BY
THE CAMERA CLUB, N.Y.
1115 WEST 38TH STREET
NEW YORK CITY



*An Illustrated Photographic
Quarterly Edited and Managed
by Alfred Stieglitz
Published by The Camera Club, N.Y.
3 West 29th St. New York City*

Journal of New York Post Office at New York, New York



CAMERA
WORK

A PHOTOGRAPHIC QUARTERLY
• EDITED AND PUBLISHED BY
ALFRED STIEGLITZ NEW YORK

NUMBER XLIX
NUMBER L ****
MDCCCXVII

CAMERA WORK :

An illustrated quarterly magazine devoted to Photography and to the activities of the Photo-Secession. Published and edited by Alfred Stieglitz. Associate Editors: Joseph T. Keiley, Dallett Fuguet, J. B. Kerfoot, Paul B. Haviland. Subscription price, Eight Dollars (this includes fee for registering and special packing) per year; foreign postage, Fifty Cents extra. All subscriptions begin with the Present Number. Back numbers sold only at single-copy price and upward. Price for single copy of this number at present, Two Dollars. The right to increase the price of subscription without notice is reserved. All copies are mailed at the risk of the subscriber; positively no duplicates. The management binds itself to no stated size or fixed number of illustrations, though subscribers may feel assured of receiving the full equivalent of their subscription. Address all communications and remittances to Alfred Stieglitz, 1111 Madison Avenue, New York, U. S. A. Arranged and printed at the printing house of Rogers & Company, New York. Entered as second-class matter December 23, 1902, at the post-office at New York, N. Y., under the act of Congress of March 3, 1879. Copyright, 1915, by Alfred Stieglitz. This issue, Number XLVII, is dated July, 1914. Published in January, 1915.



Stieglitz did everything to ensure that the printing of the photogravures for *Camera Work* would be superb. Indeed, in 1904, when a Photo-Secession exhibition failed to arrive in Brussels on time, a selection of gravures from the magazine was hung instead— and most viewers of the exhibition assumed they were looking at original photographic prints. The gravures were printed on very fine, thin Japan tissue paper, which was nearly grainless. They had to be hand-mounted—by Stieglitz and his associates— either directly on to the pages of the magazine or on to brown or gray mats that were then pasted on to the rich cream-colored pages. Stieglitz himself would check each example of each gravure and carefully ink out any light spots that had been caused by dust.

Stieglitz's Galleries

Little Galleries of the Photo-Secession: 1905 - 1917
(Also known as "291")

The Intimate Gallery: 1925 - 1929

An American Place: 1929 - 1946

THE INTIMATE GALLERY

ROOM 303

ANDERSON GALLERIES BUILDING

480 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

opens its door to the public on December Seventh with a

JOHN MARIN EXHIBITION

The Intimate Gallery will be used more particularly for the intimate study of Seven Americans: John Marin, Georgia O'Keeffe, Arthur G. Dove, Marsden Hartley, Paul Strand, Alfred Stieglitz, and Number Seven.

It will be in the Intimate Gallery only that the complete evolution and the more important examples of these American workers can be seen and studied.

Intimacy and Concentration, we believe, in this instance will breed a broader appreciation. This may lead to a wider distribution of the work.

The Intimate Gallery will be a Direct Point of Contact between Public and Artist. It is the Artists' Room. Alfred Stieglitz has volunteered his services. He will direct the Spirit of the Room.

Every picture will be clearly marked with its price. No effort will be made to sell anything to any one. Prices will be kept as low as possible. Rent is the only overhead charge.

The Intimate Gallery is not a business nor is it a "Social" Function. The Intimate Gallery competes with no one nor with anything.

The Gallery will be open daily, Sundays excepted, from 10 A.M. till 6 P.M.

Exhibition I —JOHN MARIN.

Exhibition II —ARTHUR G. DOVE, January, 1926.

Exhibition III—GEORGLA O'KEEFFE, February.

Exhibition IV—MARSDEN HARTLEY, March.

Other exhibitions to be announced.

All the not overtired will be welcome

Informing both the photographs and the gallery was a period-specific concept of spirituality derived from Transcendentalist and Theosophical ideas, such as the intertwined nature of bodily experience and spiritual knowledge and the loss of oneself in an oceanic cosmos at the moment of enlightenment.

the Transcendentalists had popularized the belief that the natural wilderness contains within it evidence of the divine workings of God.¹³ Following a theory of “correspondences,” first proposed by the Swedish eighteenth-century theologian and mystic Emmanuel Swedenborg, the American Transcendentalists believed that any given object symbolized both material and spiritual existence, which meant that the material world could always be read as an indication of the existence of a spiritual realm.

Edward Steichen (1879 - 1973)

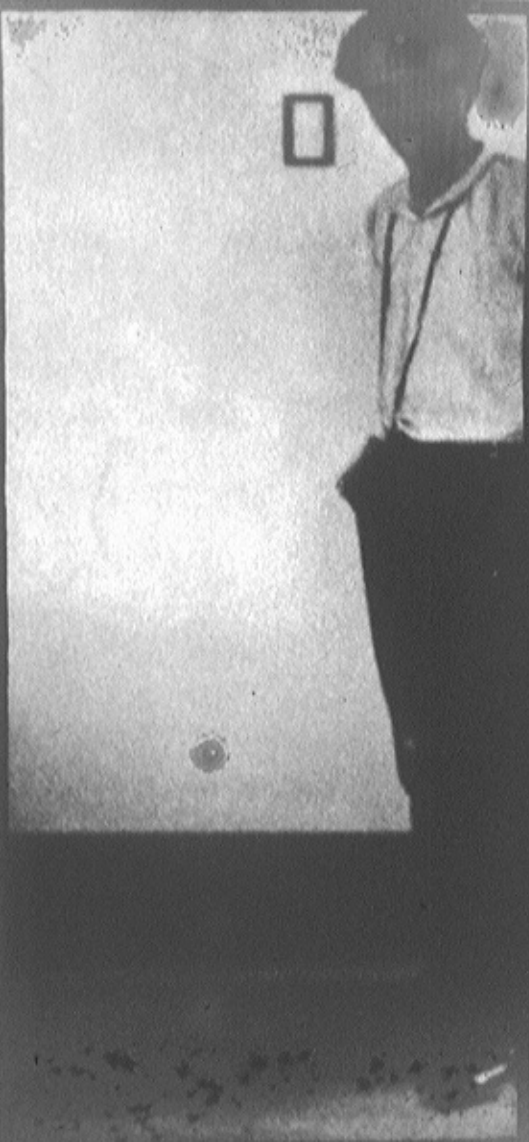
Originally trained as a lithographer and painter, later takes up photography in 1895; becomes a master soft-focus Pictorialist. Later he adopts the modernist sharp, crisp style and does product and fashion photos for *Vogue* and *Vanity Fair*.

He was encouraged in his photography by Clarence White; his public exhibition was in 1899 in the Philadelphia Salon.

35 of his prints were featured in "The New School of American Photography" exhibition in London and Paris in 1901. Same year he was elected to the Linked Ring photo group.

1902 -- he becomes a founding member of The Photo-Secession along with Stieglitz. Later he will design covers for *Camerawork* magazine.





VELOX

Do you appreciate its
Pictorial possibilities?

Steichen does

Nepera Division

Eastman Kodak Company

Rochester, N.Y.

Ask the dealer for a copy of the Velox Book.

Steichen became seamless with mercantile culture; his name defined the dialogue with consumers. This marriage of art and commerce initially benefited both Steichen and Stieglitz.

In light of Stieglitz's strong anti-commercial reputation, it is ironic that the merger is no more so visible than on the very pages of *Camera Work*. Yet Stieglitz was, in fact, highly sensitive to advertising issues. If an advertisement came in without a design, he would compose it himself. He reminded readers that the advertisements were an integral part of *Camera Work* and "worth careful study."



ROYAL VELOX

A new paper with all the Velox simplicity but coated on a mellow toned stock that adds breadth and softness to the picture.

When sepia toned, with Velox Re-Developer, Royal Velox has the delicacy and charm of an old etching.

At all Kodak Dealers

Nepera Division,
EASTMAN KODAK CO.
Rochester, N. Y.



SHANE
DUNN



Dawn-Flowers*

(To Maurice Maeterlinck)

WEIRD phantoms rise in the dawn-wind's blow,
In the land of shadows the dawn-flowers grow;
The night-worn moon yields her weary glow
To the morn-rays that over the dream-waste flow.

Oh, to know what the dawn-wind murmurs
 In chapel of pines to the ashen moons;
What the forest-well whispers to dale and dell
 With her singular, reticent runes!
To know the plaint of each falling leaf
 As it whirls across the autumnal plain;
To know the dreams of the desolate shore
 As sails, like ghosts, pass o'er the dawn-lit main!
To know, oh, to know
 Why all life's strains have the same refrain
 As of rain
 Beating sadly against the windowpane!

We do not know and we cannot know,
And all that is left for us here below
(Since "songs and singers are out of date"
And the muses have met with a similar fate)
Is to flee to the land of shadows and dreams,
 Where the dawn-flowers grow
 In the dawn-wind's blow,
As morn-rays over life's dream-waste flow
To drown the moon in their ambient glow.



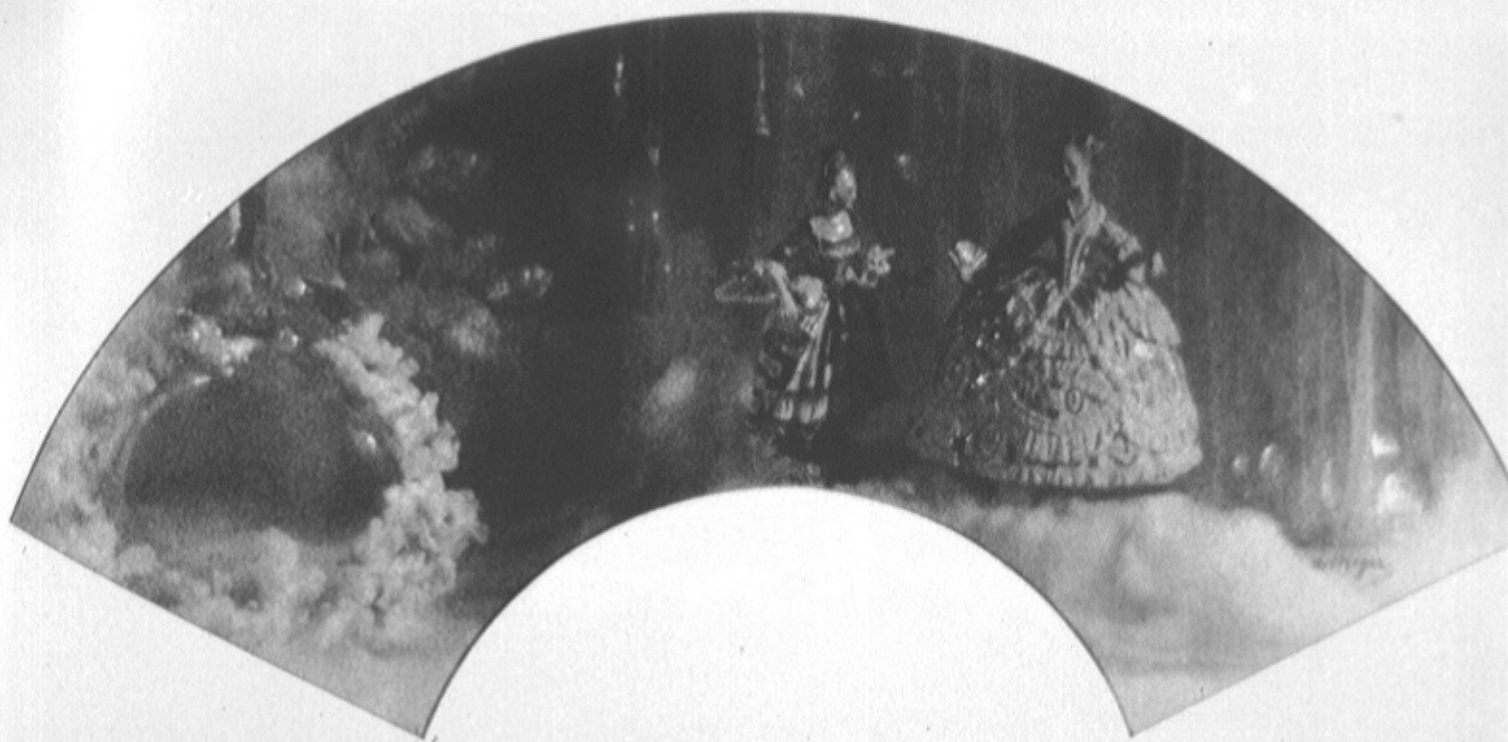
At its best, Hartmann's impressionistic criticism is well written and richly evocative, as in this sentence from an essay on Steichen: "Steichen's nudes are a strange procession of female forms, naive, non-moral, almost sexless, with shy, furtive movements, groping with their arms mysteriously in the air or assuming attitudes commonplace enough, but imbued with some mystic meaning, with the light concentrated on their thighs, their arms, or the back, while the rest of the body is drowned in darkness."⁹⁹ No more eloquent and sympathetic description of Steichen's nudes has been made.







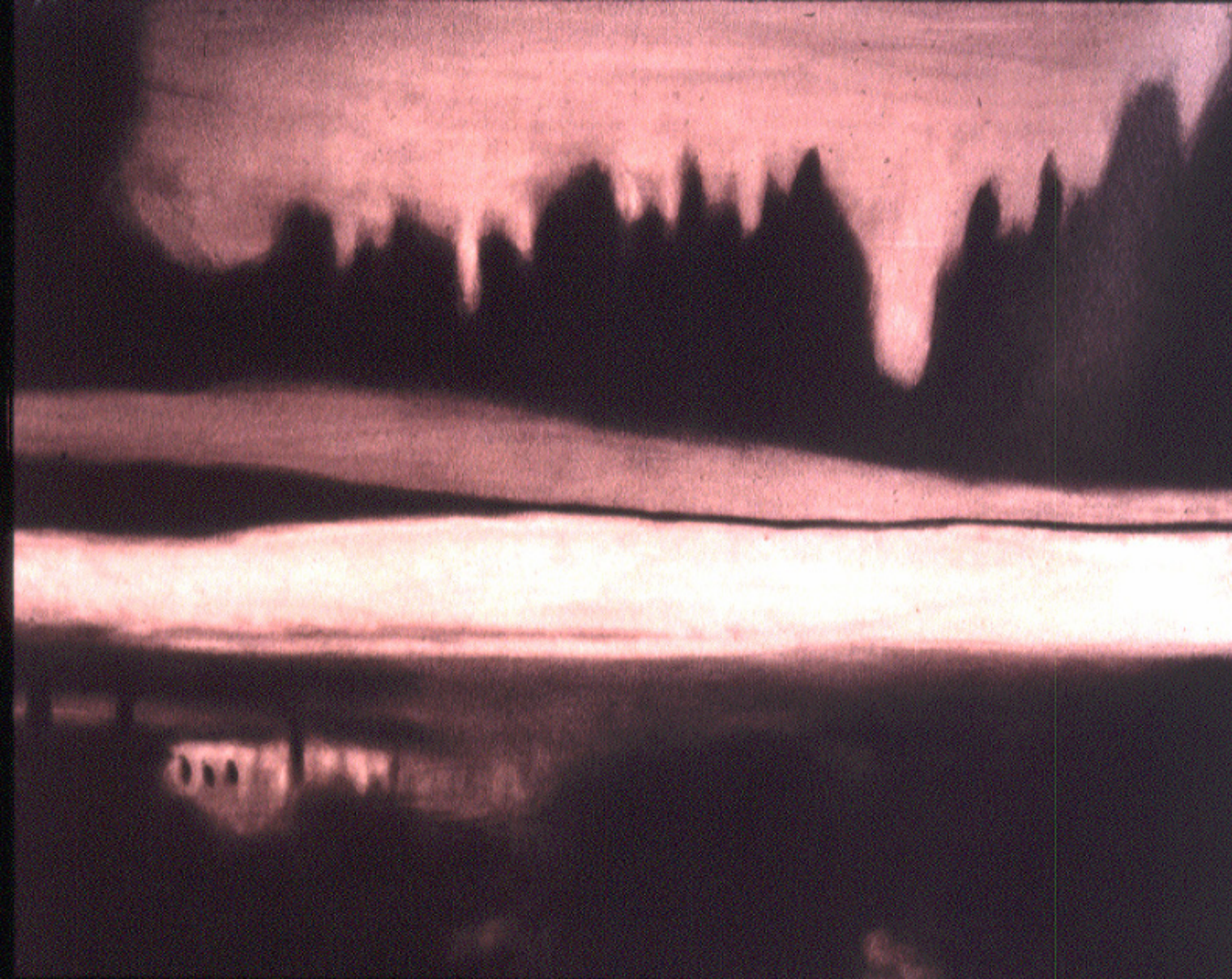




BARON A. DE MEYER. *The Dresden China Fan*. n.d. Platinotype. Albright-Knox Art Gallery, Buffalo, N.Y.

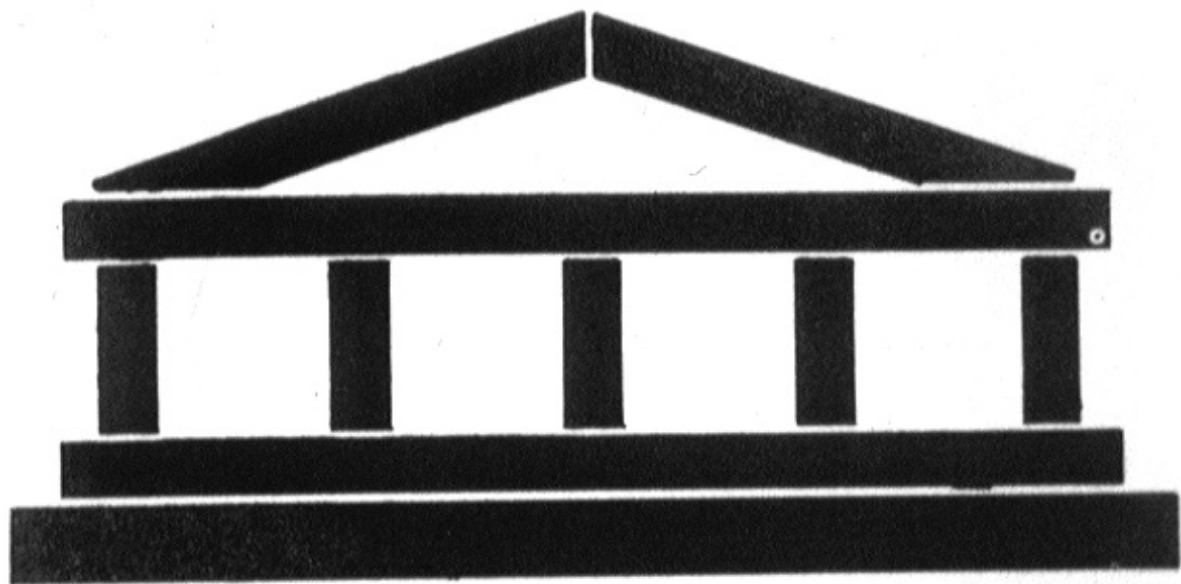
"Baron de Meyer's affiliations place him in the Austrian-German section, although his sympathies are with the American workers."

In their instability and their delicacy,
painting fans, these luxurious toys, suggest the ephemeral-
ness of painting, the provisional character of all painting's
illusions. The nature of the fan's support, which is mobile,
changeable, reminds us of the thinness, the shallowness of
even painting's grandest illusions, reminds us that a paint-
ing is always a fiction, a screen that hides another reality,
just as behind the little pastoral scene the owner of the fan
can hide her eyes, her mouth.









**ALBRIGHT·ART·GALLERY
INTERNATIONAL·EXHIBITION
OF PICTORIAL·PHOTOGRAPHY**

79-1910-12

1910 Albright Museum of Art in Buffalo, NY a watershed exhibition of photography occurs under the curatorship of Stieglitz. International in scope and the crowning achievement of Pictorialist photography, which now begins to loose its grip to Modernism with Paul Strand, et al. THE RIGHT OF THE PICTURE TO SPEAK FOR ITSELF HAS BEEN WON.



Eickemeyer's style, while less than ideal in Stieglitz's eyes, identified a middle ground between imitation and invention which photography could claim to be distinctively its own. His insight derived in part from his skill for staging "Tableaux Vivants."¹⁸ This popular form of entertainment combined illusion and reality to tantalizing effect. Tableaux Vivants were literally "living pictures," scenes chosen from mythology or well known painting and sculpture, recreated by local beauties dressed in costume. As Eickemeyer's photographs reveal, models blossomed under his direction.

Rudolf Eickemeyer, Jr., artist, photographer, and gentleman, was in his prime during the decades of the Gilded Age. [il. 5] This rich era bequeathed Americans many institutions we now take for granted: suburbs, country clubs, professional celebrities, advertising agencies, picture books, and art photographs. Eickemeyer celebrated these beginnings of middle class culture, yet his photographs also reveal the uncertainty of his time, its optimism, ideals, and its ambivalence in the face of enormous change. Eickemeyer's work vividly betrays a genteel response to progress as it finally turns away from modern life to the comforting, constant world of old-fashioned fantasy and romance.



Into this anxious economy sprang the unbridled energy of Florence Evelyn Nesbit whose husband, Harry Thaw, murdered Nesbit's lover, Stanford White, at the Madison Square Roof Garden in 1906.[il. 79] Nesbit began her career as an artist's model, first in Philadelphia, then in New York, where she posed for Charles Dana Gibson's popular sketch, "The Eternal Question." [il. 80] It did not take her long to find posing for photographers "far more lucrative."



*Charles Dana Gibson, "The
Eternal Question," ca. 1905,
pen and ink; original loca-
tion unknown.*



2.3 Charles Dana Gibson, "The American Girl to All the World," *The Gibson Book*, vol. 1 (New York: Scribner's, 1900). Photograph, Richard Fish.



PHOTOGRAPHY AS A FINE ART.

VI.—THE LANDSCAPE SUBJECT.

BY CHARLES H. CAFFIN.

ILLUSTRATED BY REFERENCE TO THE WORK OF EDWARD J. STECHEN AND RUDOLF EICKEMEYER, JR.

As a preliminary to the Landscape Subject in photography, let us briefly glance at the pedigree of landscape in painting, for the latter has developed along certain motives which are still in force, and belong as much to photography as to painting.

The landscape in art was first studied and used as a background to figures. So we find it in the works of the Italians, where the painter's motive was to furnish a decorative pattern of form and color behind the figure, to surround the figure with atmosphere, and to contrast its closeness and predominance with the subsidiary charm of vaguer distance; in fact, to set the figure in a concave space of light and atmosphere, somewhat as the sculptor puts his statue in a niche of architecture. It was not until the seventeenth century that landscape was

studied really for its own sake and assumed an independent importance. Then, immediately, from this single source of the dignity of landscape start two separate streams of motive: the naturalistic and the artificial. The former, which aims to depict nature as it really is, was the motive of the Dutch painters, preëminently of Hobbema; while the latter, which would represent nature as the painter conceived it was desirable it should be, was followed by the French painters, Nicolas Poussin and Claude Lorraine. Poussin spent most of his life in Italy, and, being saturated with classical lore and the influence of grand architecture and of tower-crowned hills, painted the so-called heroic landscape, largely as backgrounds for his figure compositions of heroes. The reputation accorded to his work in France laid the foundation of the



"THE ROSE"

By Edward J. Steichen

CHAPTER VI

THE LANDSCAPE SUBJECT

ILLUSTRATED BY REFERENCE TO THE WORK OF EDWARD J. STEICHEN



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Figure 2. Title page for chapter six, "The Landscape Subject," in *Photography and the Art*, by Charles H. Caffin, as published in book form (New York: Doubleday Page and Co., 1901, and Hastings-on-Hudson: Morgan and Morgan, 1971), p. 115.

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Self-Culture and Photography.



R. EICKEMEYER, JR.

MOST estimable young woman, whose earnest and honest endeavor to perfect herself in the "humanities," in spite of the fact that she is deaf, dumb and blind, has interested the sympathies of the educational world strongly in her behalf, recently writes us letters concerning her preparations for entering Radcliffe College. "My studies, at present, consist of Greek, algebra and geometry. I admire Greek. It is easier to read than Latin and much more spontaneous and beautiful. I wish algebra and geometry were only half as easy for me as languages and literature! But, somehow, I cannot make myself care very much whether two and two make four or five, or whether two lines drawn from the extremities of the base of an isosceles triangle are equal or not. I cannot see that the knowledge of these facts makes life any sweeter or nobler!"

While, no doubt, Miss Keller's ideas are partly the consequence of her

THE OLD FARM



////// Pictured by
RUDOLF EICKEMEYER JR.

RR



Figure 3. Cover of *The Old Farm* (New York: R. H. Russell, 1901), by Rudolf Eickemeyer, Jr.



THE OLD MAID

"**T**HE time is out of
joint. Who will,
May strive to make
it better;
For me this warm old win-
dow sill,
And this old dusty letter,"

And still the sweet half-solemn look
Where some past thought was clinging;
As when one shuts a serious book
To hear the thrushes singing.

Peace to your soul! You died unwed, —
Despite this loving letter.
And what of John? The less that's said
Of John, I think, the better.

—ALGERNON DOBSON

FOR never-resting Time leads
summer on
To hideous winter and con-
founds him there;
Sap checked with frost, and lusty
leaves quite gone,
Beauty n'ersnowed, and bareness
everywhere.

—SHAKESPEARE





Figure 4. Rudolf Eickemeyer, Jr., *The Path Through the Sheep Pasture* (1897), exhibited in 1900 at the Royal Photographic Society of Great Britain and at the London Salon of Photography. Courtesy, Division of Photographic History, National Museum of American History, Smithsonian Institution.

F. Holland Day (1864 - 1933)

A literary esthete who tended toward "decadent" estheticism in his photography which he began to practice in 1887. His subject ranged from mythological nudes, often of handsome young men, to Crucifixion scenes.

Day was a closeted gay man who objectified his fantasies in picturing dream-like states as if envisioning a Keats poem (he was heavily influenced by Keats' poetry, Balzac, and Maeterlinck). He was very eccentric, who often dress as an Arab and walk the streets. Later he became a recluse.

He was the first to publish Beardsley in America and aped the English Aesthetes in his dress and manners.

He declined to join the Photo-Secession, disliked Stieglitz, so was not as well-known in his day as he might have been.

"They were committed on principle to a scorn of the commonplace and a defense of a calculated artistic eccentricity...The true aesthetic spirit, as they conceived it, rejected forever a pedestrian technique; it made no concession to a conventional morality; it maintained at all costs the indispensable artifice of art."

F. Holland Day con't

1896 -- he was elected to The Linked Ring (only 3rd American then to be so honored).

1900 -- he, along with Alvin Langdon Coburn, curated "New School of American Photography" at the Royal Photographic Society.

1904 -- a studio fire destroys much of his work, so a true evaluation of his work is difficult.

1917 -- hypochondriacal neurosis plagues him until his death in 1933.







F. Holland Day 1864-1933
SEATED NEGRO BOY HOLDING SPEARS
*ca. 1890. The Art Institute of Chicago,
The Alfred Stieglitz Collection.*



F. Holland Day 1864–1933

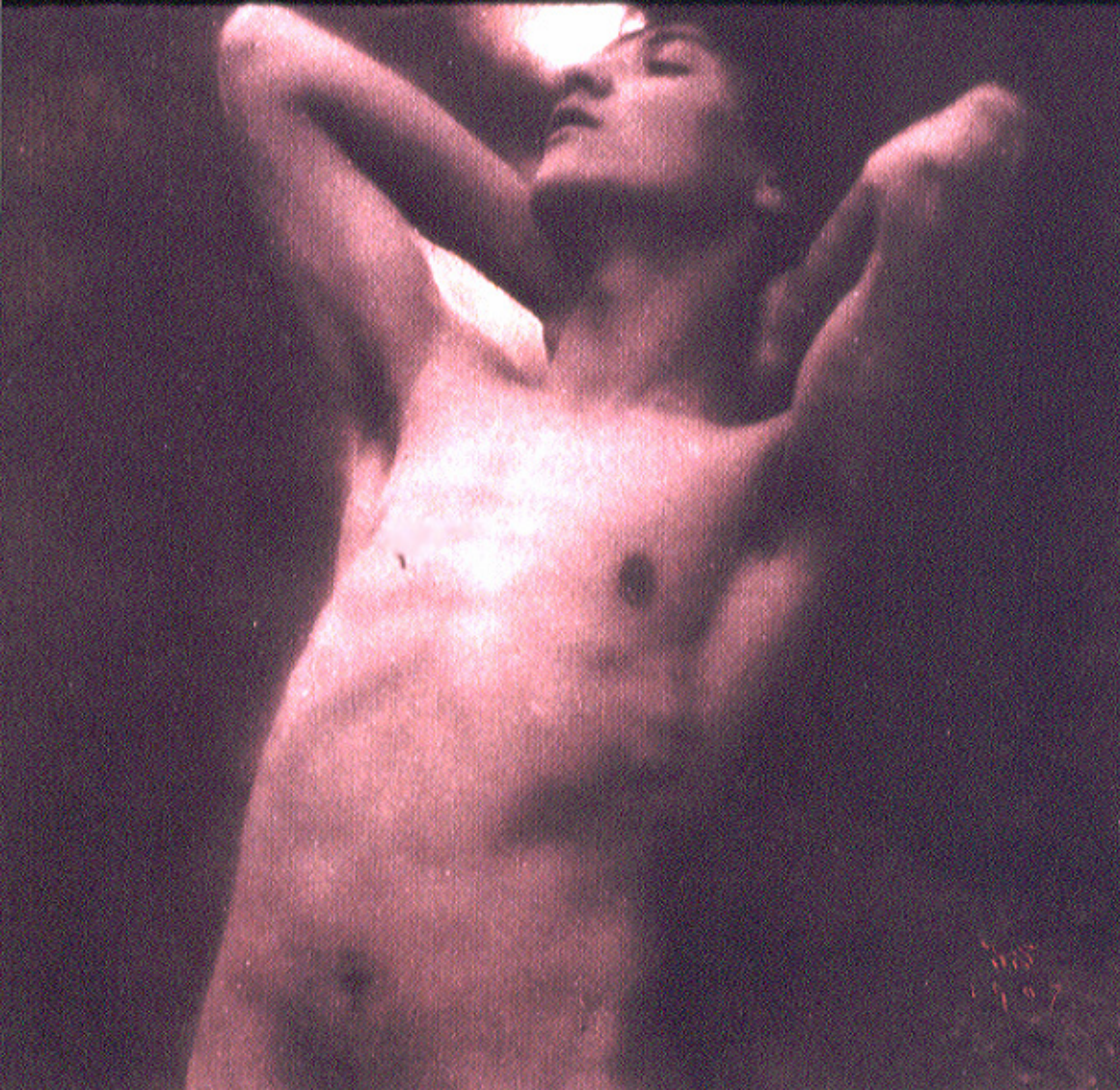
PORTRAIT OF MRS. POTTER PALMER

ca. 1890. The Metropolitan Museum of Art, New York, gift of Alfred Steiglitz



Left: *Nude youth in dappled woods* (1907); right: *Beauty* (1896 or 1897). Both photographs by F. Holland Day.





Clarence White (1871 - 1925)

- 1893 -- at age of 22, begins to photograph, mainly intimate studies of family and friends, idyllic genre scenes, and melancholy portraits. Heavy influence of Whistler and Japanese prints on his style.
- 1898 -- founds the Newark Camera Club, where he exhibited some of the best photographic work being done at the time.
- 1899 -- Stieglitz shows 122 of his prints at The New York Camera Club. He, Kasebier, and Coburn break with Stieglitz in 1912.
- 1907 -- teaches first photo course given at Columbia University.
- 1908 -- Stieglitz devotes an entire issue of *Camerawork* to him.
- 1910 -- founds summer school for photography in Maine.
- 1914 -- starts The Clarence White School of Photography in NYC. Some of his pupils were: Margaret Bourke-White, Dorothea Lange, Laura Gilpin, Ralph Steiner, and Paul Outerbridge, Jr.
- 1916 -- first President of the Pictorial Photographers of America.







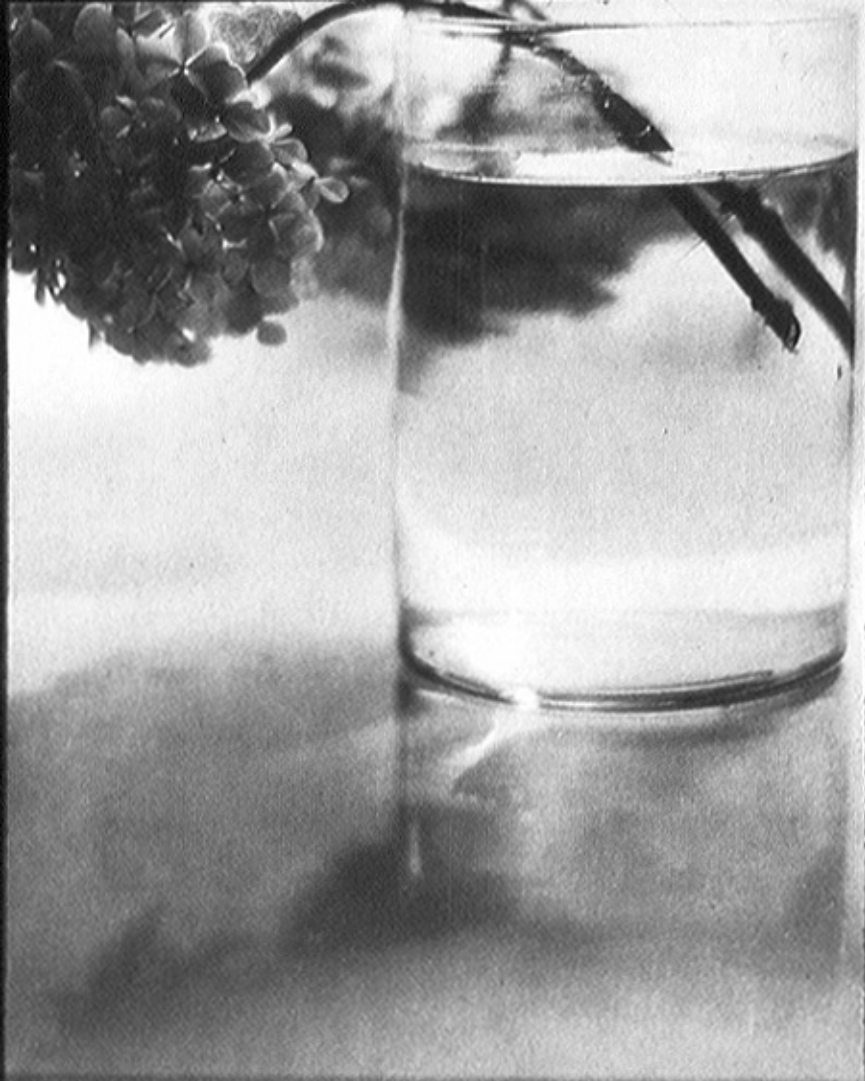












DEMEYER







Gertrude Kasebier (1852 - 1934)

- 1893 -- starts photographing mother-child scenarios, apprenticing herself to a chemist in Germany to learn the process.
- 1896 -- exhibits 150 prints at the Boston Camera Club.
- 1898 -- one of the jurors of the second Philadelphia Salon along with Clarence White and F. Holland Day.
- 1900 -- elected as the first female member of The Linked Ring.
- 1902 -- founding member of The Photo-Secession.
- 1903 -- first issue of *Camerawork* contained gravures of her work.
- 1910 -- 22 of her prints were featured in the Buffalo Pictorialist Exhibition.
- 1912 -- along with White, she and Coburn dropped out of the Photo-Secession to found the Pictorial Photographers of America.





FIG. 90
GERTRUDE KASEBIER, *Girl in Beret*, glossy silver print, background lightened with white pigment.



FIG. 91
Gum print in black, possibly printed from a copy negative of Fig. 90.



FIG. 92
Sepia platinum print from original negative.





Carrie Mae Weems/Jack Shainman Gallery, New York

Scott

Carrie Mae Weems, *Men Flowers*, 2002; from 'The Memory of Time' a recent exhibition







Schönke-Kühnle







istitutis Kässnerin.





