DENNOS MUSEUM CENTER

Photography from the Dennos Museum Center Collection

Information for Educators

"People say they have to express their emotions. I'm sick of that." Berenice Abbott told an Art News magazine writer. "Photography doesn't teach you how to express your emotions; it teaches you how to see." (Art News, January 1981)

Dear Educator,

The Dennos Museum Center is proud to present *Photography from the Dennos Museum Center Collection*. A PDF version of this packet can be found online at www.dennosmuseum.org/.

This exhibition was organized for the Picturing American Museum Partnership Program. Find more information about the program and apply for funds for a museum visit at http://www.michiganhumanities.org/programs/picturingamerica/index.php.

Dennos Museum Center K-12 educational programming aligns with Michigan Content Standards for Arts Education and the National Standards for Arts Education. We especially strive to provide experiences that will fit into a curriculum for the new Michigan Merit Curriculum for the Visual Performing and Applied Arts. To this end, experiences at the Dennos Museum Center highlight aspects of the creative process. In order to make sure that your tour addresses what you are doing in the classroom, please inform the docent (volunteer tour guide) when contacted of any special interests or needs. For details on content standards addressed by educational programming, please go to www.dennosmuseum.org/education/schools/resources/.

Please discuss your field trip goals with your docent prior to arriving at the museum. We are exciting to work with you to create a successful and fun visit to the Dennos Museum Center.

Thank you for visiting the Museum and we look forward to seeing you soon!

The Dennos Museum Center Educational Department

BRIEF HISTORY OF PHOTOGRAPHY

Adapted from photo.net

ancient times: Camera obscuras used to form images on walls in darkened rooms; image formation via a pinhole

16th century: Brightness and clarity of camera obscuras improved by enlarging the hole and inserting a telescope lens

17th century: Camera obscusras in frequent use by artists and made portable in the form of sedan chairs

1727: Professor J. Schulze mixes chalk, nitric acid, and silver in a flask; notices darkening on side of flask exposed to sunlight. Accidental creation of the first photo-sensitive compound.

1800: Thomas Wedgwood makes "sun pictures" by placing opaque objects on leather treated with silver nitrate; resulting images deteriorated rapidly, however, if displayed under light stronger than from candles.

1816: Nicéphore Niépce combines the camera obscura with photosensitive paper

1826: Niépce creates a permanent image

1834: Henry Fox Talbot creates permanent (negative) images using paper soaked in silver chloride and fixed with a salt solution. Talbot created positive images by contact printing onto another sheet of paper.

1837: Louis Daguerre creates images on silver-plated copper, coated with silver iodide and "developed" with warmed mercury; Daguerre is awarded a state pension by the French government in exchange for publication of methods and the rights by other French citizens to use the Daguerreotype process.

1841: Talbot patents his process under the name "calotype".

1851: Frederick Scott Archer, a sculptor in London, improves photographic resolution by spreading a mixture of collodion (nitrated cotton dissolved in ether and alcoohol) and chemicals on sheets of glass. Wet plate collodion photography was much cheaper than daguerreotypes, the negative/positive process permitted unlimited reproductions, and the process was published but not patented.

1854: Adolphe Disderi develops *carte-de-visite* photography in Paris, leading to worldwide boom in portrait studios for the next decade

1855: Beginning of stereoscopic era

1855-57: Direct positive images on glass (ambrotypes) and metal (tintypes or ferrotypes) popular in the US.

1861: Scottish physicist James Clerk-Maxwell demonstrates a color photography system involving three black and white photographs, each taken through a red, green, or blue filter. The photos were turned into lantern slides and projected in registration with the same color filters. This is the "color separation" method.

1861-65: Mathew Brady and staff cover the American Civil War, exposing 7000 negatives

1870: Center of period in which the US Congress sent photographers out to the West. The most famous images were taken by William Jackson and Tim O'Sullivan.

1871: Richard Leach Maddox, an English doctor, proposes the use of an emulsion of gelatin and silver bromide on a glass plate, the "dry plate" process.

1877: Eadweard Muybridge, born in England as Edward Muggridge, settles "do a horse's four hooves ever leave the ground at once" bet among rich San Franciscans by time-sequenced photography of Leland Stanford's horse.

1878: Dry plates being manufactured commercially.

1880: George Eastman, age 24, sets up Eastman Dry Plate Company in Rochester, New York. First half-tone photograph appears in a daily newspaper, the *New York Graphic*.

1888: First Kodak camera, containing a 20-foot roll of paper, enough for 100 2.5-inch diameter circular pictures.

1889: Improved Kodak camera with roll of film instead of paper

1890: Jacob Riis publishes *How the Other Half Lives*, images of tenement life in New York City

1900: Kodak Brownie box roll-film camera introduced.

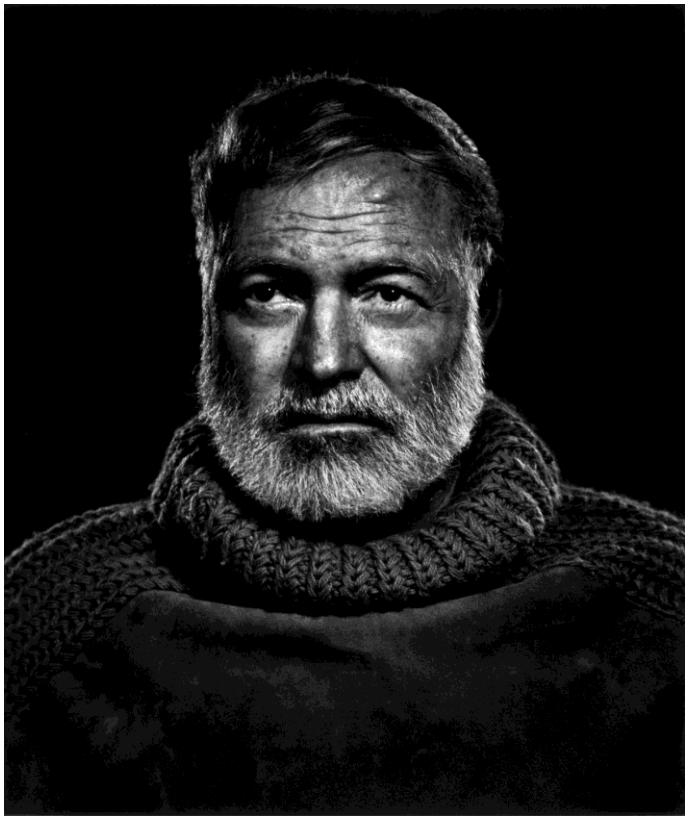
1902: Alfred Stieglitz organizes "Photo Secessionist" show in New York City

1906: Availability of panchromatic black and white film and therefore high quality color separation color photography. J.P. Morgan finances Edward Curtis to document the traditional culture of the North American Indian.
1909: Lewis Hine hired by US National Child Labor Committee to photograph children working mills.
1917: Nippon Kogaku K.K., which will eventually become Nikon, established in Tokyo.
1921: Man Ray begins making photograms ("rayographs") by placing objects on photographic paper and exposing the shadow cast by a distant light bulb
1924: Leitz markets a derivative of Barnack's camera commercially as the "Leica", the first high quality 35mm camera.
1932: Inception of Technicolor for movies, where three black and white negatives were made in the same camera under different filters; Ansel Adams, Imogen Cunningham, Willard Van Dyke, Edward Weston, et al, form Group f/64 dedicated to "straight photographic thought and production".; Henri Cartier-Bresson buys a Leica and begins a 60-year career photographing people; On March 14, George Eastman, aged 77, writes suicide note--"My work is done. Why wait?"--and shoots himself.
1934: Fuji Photo Film founded. By 1938, Fuji is making cameras and lenses in addition to film.
1935: Farm Security Administration hires Roy Stryker to run a historical section. Stryker would hire Walker Evans, Dorothea Lange, Arthur Rothstein, et al. to photograph rural hardships over the next six years. Roman Vishniac begins his project of the Jews of Central and Eastern Europe.
1936: Development of Kodachrome, the first color multi-layered color film; development of Exakta, pioneering 35mm single-lens reflex (SLR) camera
World War II:
Development of multi-layer color negative films
Margaret Bourke-White, Robert Capa, Carl Mydans, and W. Eugene Smith cover the war for LIFE magazine
1947: Henri Cartier-Bresson, Robert Capa, and David Seymour start the photographer-owned Magnum picture agency
1948: Polaroid sells instant black and white film
1955: Edward Steichen curates Family of Man exhibit at New York's Museum of Modern Art
1959: Nikon F introduced.
1960: Garry Winogrand begins photographing women on the streets of New York City.
1963: First color instant film developed by Polaroid; Instamatic released by Kodak; first purpose-built underwater introduced, the Nikonos
1976: First solo show of color photographs at the Museum of Modern Art
1983: Kodak introduces disk camera, using an 8x11mm frame (the same as in the Minox spy camera)
1985: Minolta markets the world's first autofocus SLR system (called "Maxxum" in the US); *In the American West* by Richard Avedon
1987: The popular Canon EOS system introduced, with new all-electronic lens mount
1990: Adobe Photoshop released.
1991: Kodak DCS-100, first digital SLR, a modified Nikon F3
1992: Kodak introduces PhotoCD
1993: Founding of photo.net, an early Internet online community; Sebastiao Salgado publishes *Workers*; Mary Ellen Mark publishes book documenting life in an Indian circus.
1999: Nikon D1 SLR, 2.74 megapixel for $6000, first ground-up DSLR design by a leading manufacturer.
2000: Camera phone introduced in Japan by Sharp/J-Phone
2001: Polaroid goes bankrupt
2003: Four-Thirds standard for compact digital SLRs introduced with the Olympus E-1; Canon Digital Rebel introduced for less than $1000
2004: Kodak ceases production of film cameras

IMAGES & ARTISTS

Edwin Hale Lincoln (American, 1848 – 1938)
Trifolium Agrarium and T. Procumbens, Large and Small Hop Clover, 1914
Platinum Print

Edwin Hale Lincoln had strong ties to the American Arts & Crafts movement; his photographs were featured in Gustav Stickley's influential magazine, *The Craftsman*. Lincoln was a champion of "straight" photography at a time when gauzy pictorialism was in vogue, with this platinum print being an example of his highly sophisticated and very modern vision.



Yousef Karsh (Canadian, 1909 – 2002)
Ernest Hemingway, 1957
Gelatin silver print

Ernest Hemingway (1899-1961) has become an American legend, and is one of the most well-known writers of the 20th century. His turbulent lifestyle ended with his suicide in 1961. However, over the course of his life he achieved fame and success, winning both the Pulitzer Prize and the Nobel Prize in Literature for his novel *The Old Man and the Sea*. Speaking about this photograph, Hemingway told Karsh: "Karsh, between my face, my beard, this sweater, and your talent, we can't miss!"

Yousuf Karsh was a Canadian portrait photographer that captured theimages of many of the important cultural and political icons of the day.

Imogen Cunningham (American, 1883 – 1976)
Two Callas, 1929
Gelatin silver print

Imogen Cunningham has succeeded in creating a sensual image in her photograph, *Two Callas* by carefully arranging and lighting her subject. In this 'still life' the penetrating light, ever so poetically presents to us the texture of the callas, yet refrains from removing their silkiness.

This perfect composition, well-balanced, with a harmony of sweet tints on which capture the smooth whiteness of the callas, contrasted with the darkness of the background, creates an elegant image.

Berenice Abbott (American, 1898 – 1991)
New York at Night, 1930
Gelatin silver print

In 1929, Abbott moved from Paris to New York City to work on a project that became known as the "Changing New York" project. Abbott funded the project herself until 1935, when she was hired by the Federal Art Project (the visual arts arm of the New Deal's WPA Federal One Program) to continue her project, now with assistants in the field and the office.

Abbott's project sought to create a broadly inclusive collection of photographs that together suggest a vital interaction between three aspects of urban life: the diverse people of the city; the places they live, work and play; and their daily activities. It was intended to empower people by making them realize that their environment was a consequence of their collective behavior. Moreover, she chose her camera angles and lenses to create compositions that either stabilized a subject (if she approved of it), or destabilized it (if she scorned it).

New York at Night is a great example of Abbott's planning and precision seen throughout her "Changing New York" project. Abbott calculated that in order to get this dramatic night shot with all the office lights on she would need to expose the film in her camera for 15 minutes. She knew that most people left their offices in Manhattan at 5:00 p.m., and of course when they left they turned the lights off. The only night in the year that it would be dark enough before 5:00 p.m. to create the contrast between the building lights and the night sky is the shortest day of the year, December 20th. Abbott also knew that she couldn't be in any wind if she had to leave her camera's shutter open for 15 minutes, as the slightest motion could blur her picture. She sought out a building with the perfect view and got permission from the landlord to use a window. At sunset on December 20, 1934 Abbott was all set up, the weather was clear, and she got her picture.

ONLINE RESOURCES

- History of Photography Timeline: http://photo.net/history/timeline
- Artists
    - **Yousuf Karsh:** http://www.karsh.org/
    - **Imogene Cunningham:** http://www.imogencunningham.com/index2.html
    - **Berenice Abbott:** http://www.nypl.org/research/chss/spe/art/photo/abbottex/biography.html
    - **Arnold Kolb:** http://www.arnoldkolb.com/
    - **Edward Hale Lincoln:** http://www.leegallery.com/lincoln.html

LESSON PLANS & CLASSROOM EXTENSIONS

Webquest: Landscapes
Online lesson plans relating to photographers are available on our website at http://www.dennosmuseum.org/education/schools/lessons/webquest_karsh.html and http://www.dennosmuseum.org/education/schools/lessons/webquest_warhol.html. These lesson aims to build critical thinking and observation skills while using internet resources in a meaningful way.

Classroom Extensions:

- Have students work with the relating lesson plans and resources available from the Picturing America Program
    - http://www.michiganhumanities.org/programs/picturingamerica/index.php
    - http://picturingamerica.neh.gov/