Foundations for Art and Design Through Photography

Part VI

landscape

landscape

Mackenzie Charlton

aims

- To increase knowledge of the historical development of the landscape image.
- To express ideas, convictions, or emotions through landscape images.
- To develop an understanding of how different techniques can be employed to aid personal expression.

Picture postcards, calendars, and travel brochures show us glimpses of romantic, majestic, and idyllic locations to be admired and appreciated. The beautiful and wonderful are identified, observed, recorded, and labeled repeatedly by professionals, tourists, and travelers.

"Most tourists feel compelled to put the camera between themselves and whatever is remarkable that they encounter. Unsure of other responses they take a picture. This gives shape to experience: stop, take a photograph, and move on."

- Susan Sontag – *On Photography*

Landscape in Art

Started in painting and Romanticism

John Constable

0

Joseph Mallard William Turner
The Slave Ship 1840

Thomas Cole *The Ox Bow*

Connecticut River near Northhampton

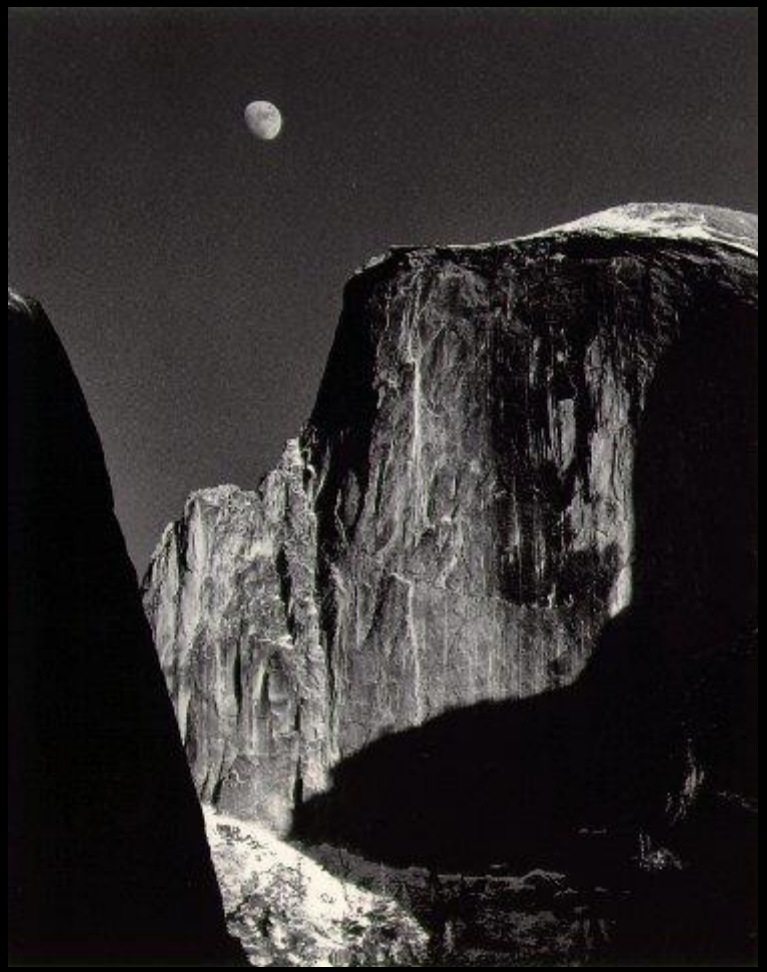
1836

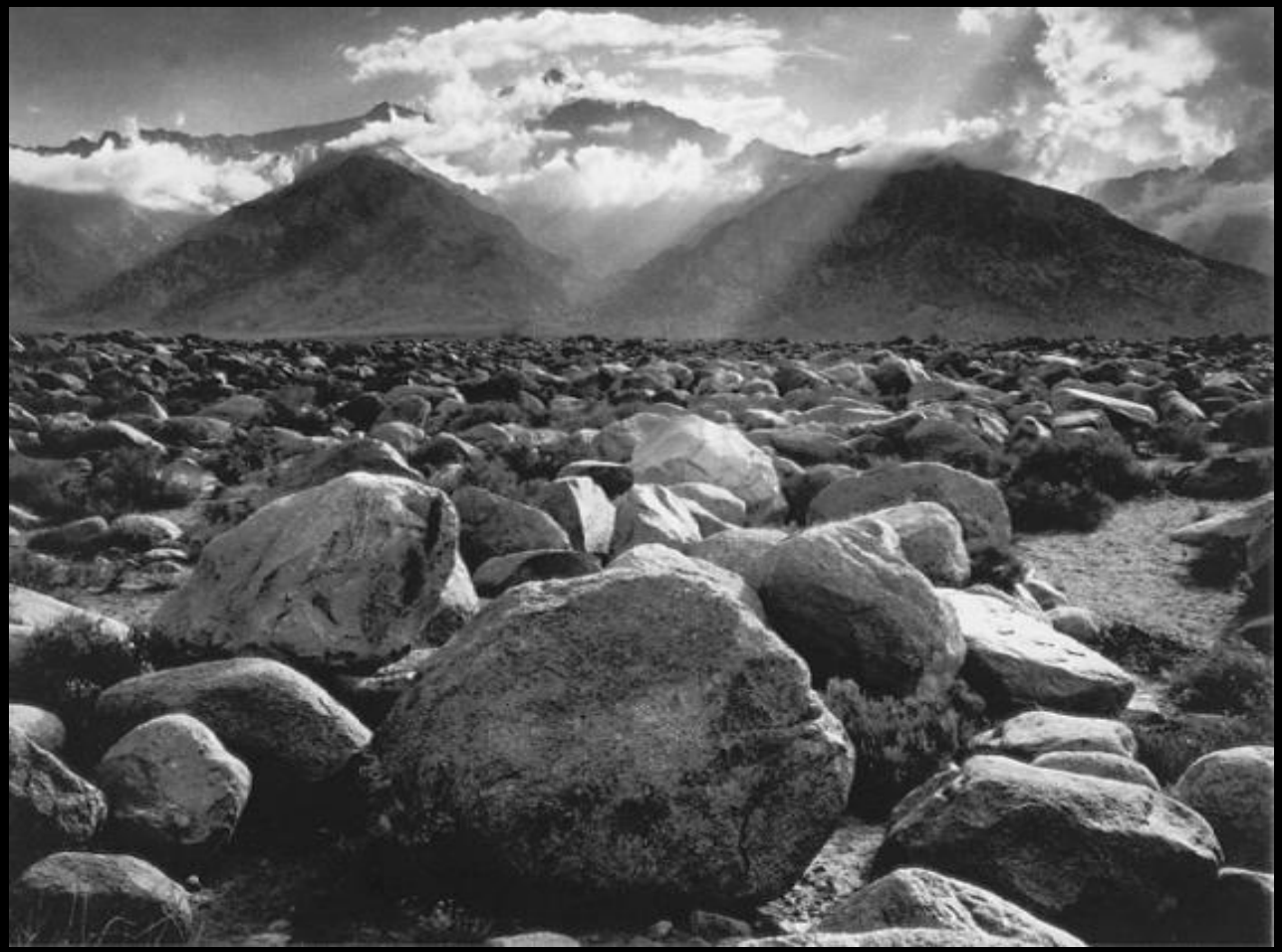
Great Landscape Photographers

Timothy O’Sullivan

Carleton Watkins

Ansel Adams





Robert Adams

Topographics Movement

Edward Weston

Student Samples of

Grand Landscape
Detail
Abstract
Panorama

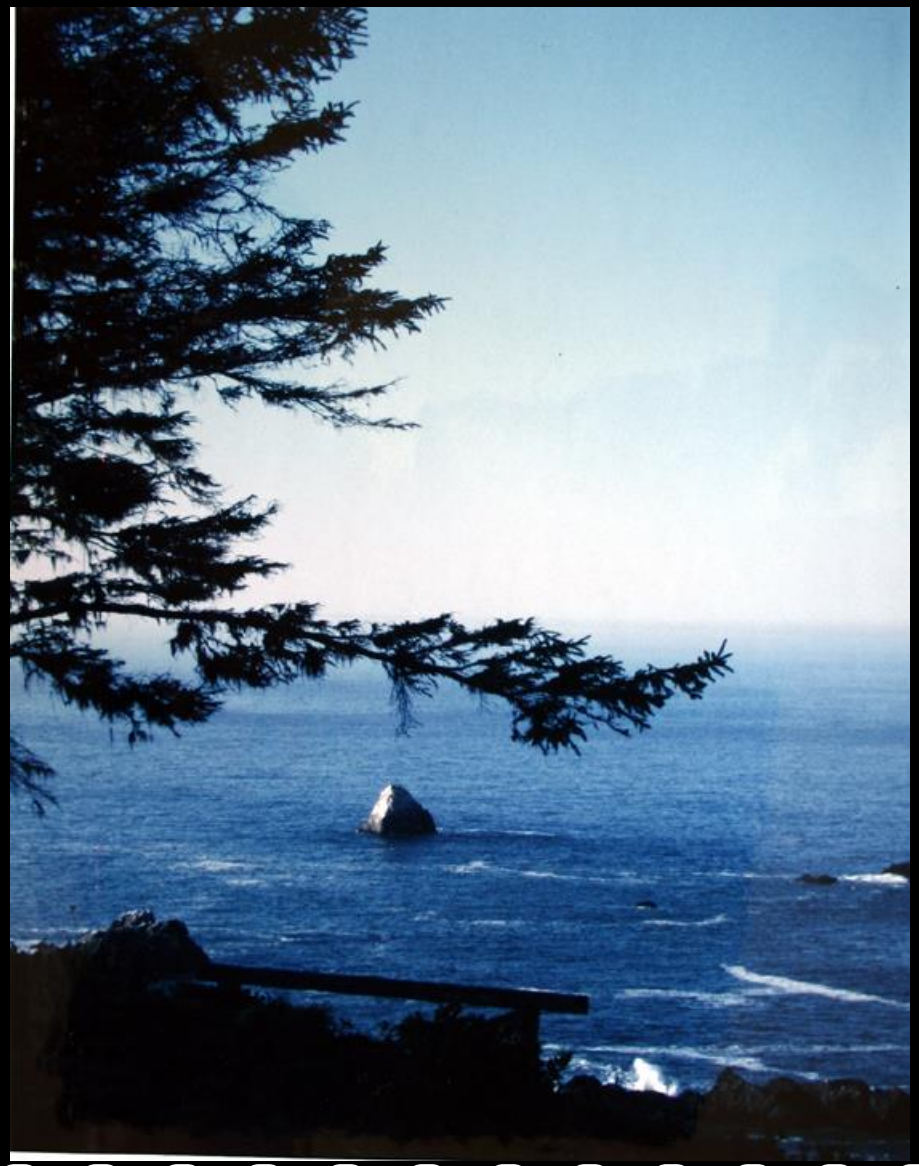
Grand Landscape

Ari Friedman

Ari Friedman

Ari Friedman

Ari Friedman



Ari Friedman

Detail

Ari Friedman

Ari Friedman

Ari Friedman

Ari Friedman

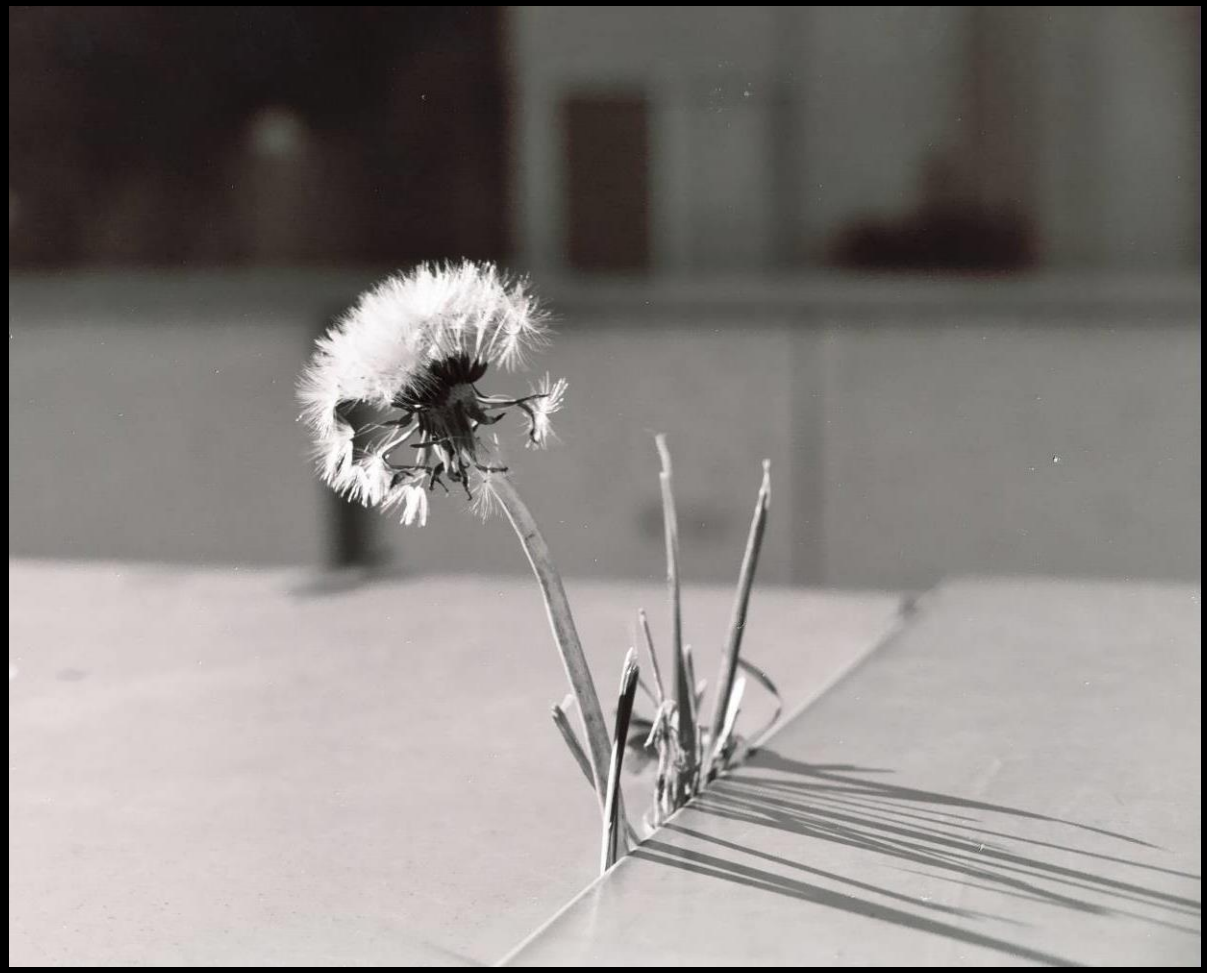
Brittany Binnall

Abstract

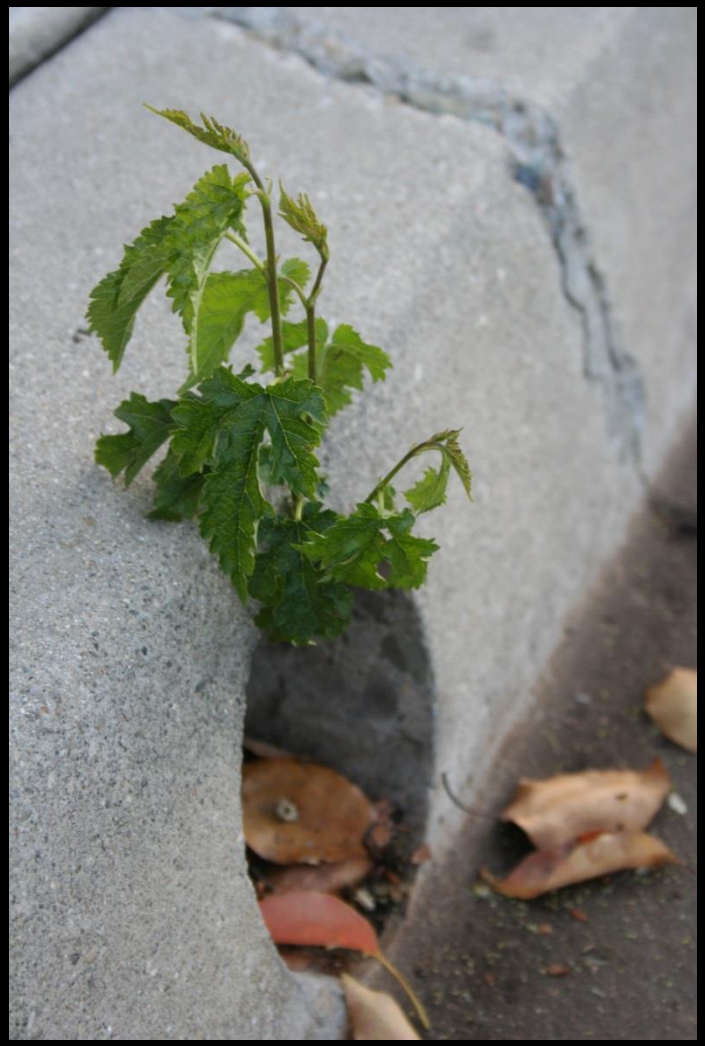
Chris Barthe

Daniella
Rebolledo

Daniella Rebolledo



Bri Tescher



Bri Tescher

Bri Tescher

Panorama

Work of Peter Marinelli

Steven Bradley

Peter Marinelli

Peter Marinelli

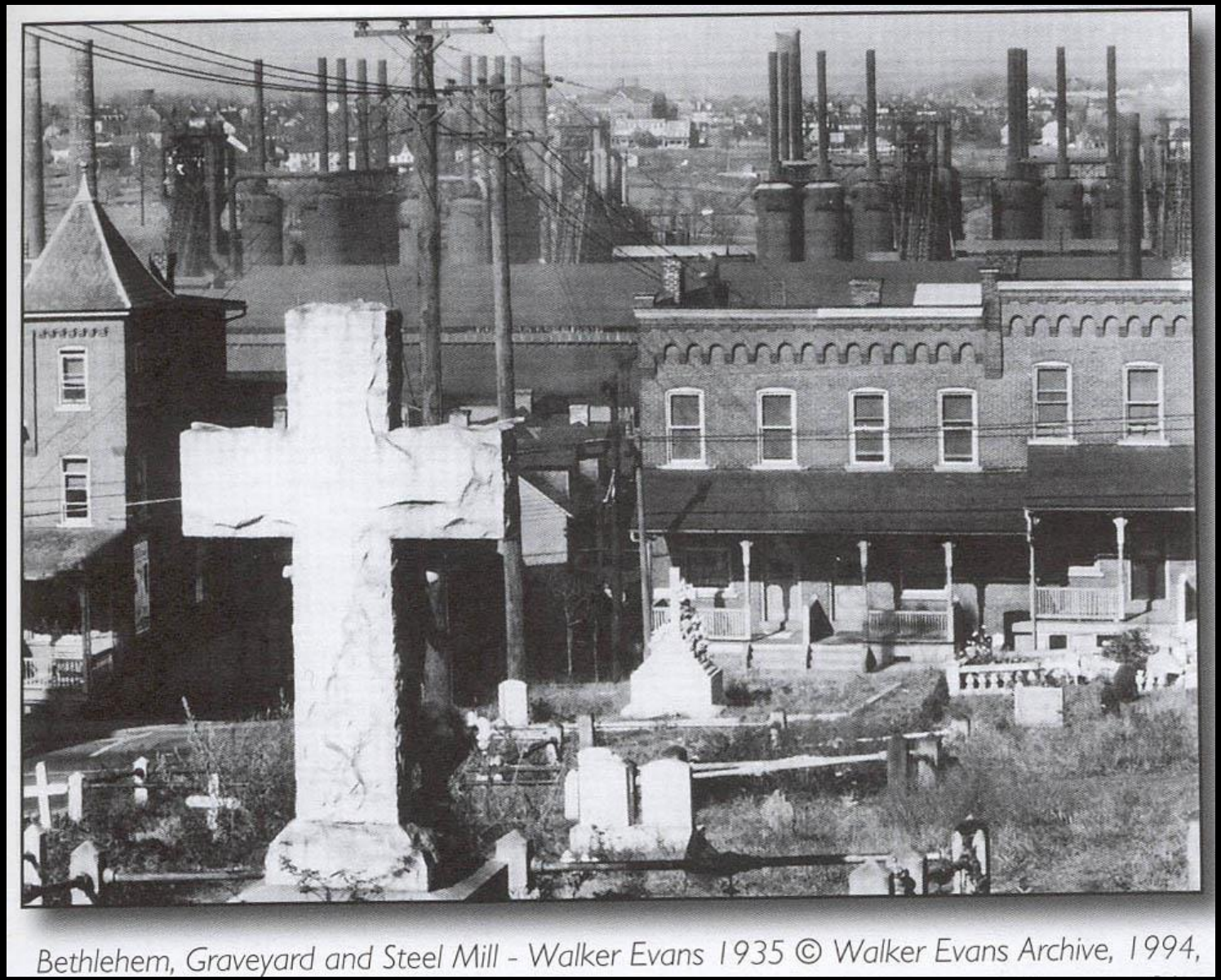
Peter Marinelli

Documentary

- Photography was invented at a time when the explorations of new lands was being undertaken by western cultures. Photography was seen as an excellent medium by survey teams to categorize, order, an document the grandeur of the natural environment.
- A sense of scale was often established by including small human figures looking in awe at the majestic view.
- In the 1930's Roy Stryker of the Farm Security Administration (FSA) commissioned many photographers to document life in America during the depression.
- Photographers such as Arthur Rothstein, Dorothea Lange, and Walker Evans produced images which not only documented the life of the people and their environment but were also subjective in nature.

Walker Evans

Activity one



Bethlehem, Graveyard and Steel Mill - Walker Evans 1935 © Walker Evans Archive, 1994,

ANNE SHIRLEY
PHILLIPS HOLMES
MARGARET HAMILTON
PARAMOUNT THEATRE
STARTING FRIDAY
MAR 20
CAROL LOMBARD
LOVE BEFORE BREAKFAST

PUBLIC
BELL SYSTEM
CONNECTIONS
TELEPHONE
MOTOR CO.
AMERICAN GAS

Dorothea Lange

Refreshing
Chesterfields
SATISFY
Camel
SCOTCH
OLD GOLD

NORWALK
Coca-Cola
7up
NORWALK
100
NATURAL
OCTANE
GREEN
GO
15

Ali Sandoval

Documentary Landscape

AP 2007-8

Santana's
MEXICAN FOOD
DRIVE THRU
OPEN 24 HOURS
DONATION CENTER
MENUDO
SABADOS Y
DOMINGOS
24
HRS.
DRIVE THRU
OPEN
Prensa Hispana
TOME UNO
GRATIS
CADA
MIERCOLES

Death

UNITED SOCIALIST STATES OF AMERICA
UNITED SOCIALIST STATES OF AMERICA

Personal Expression

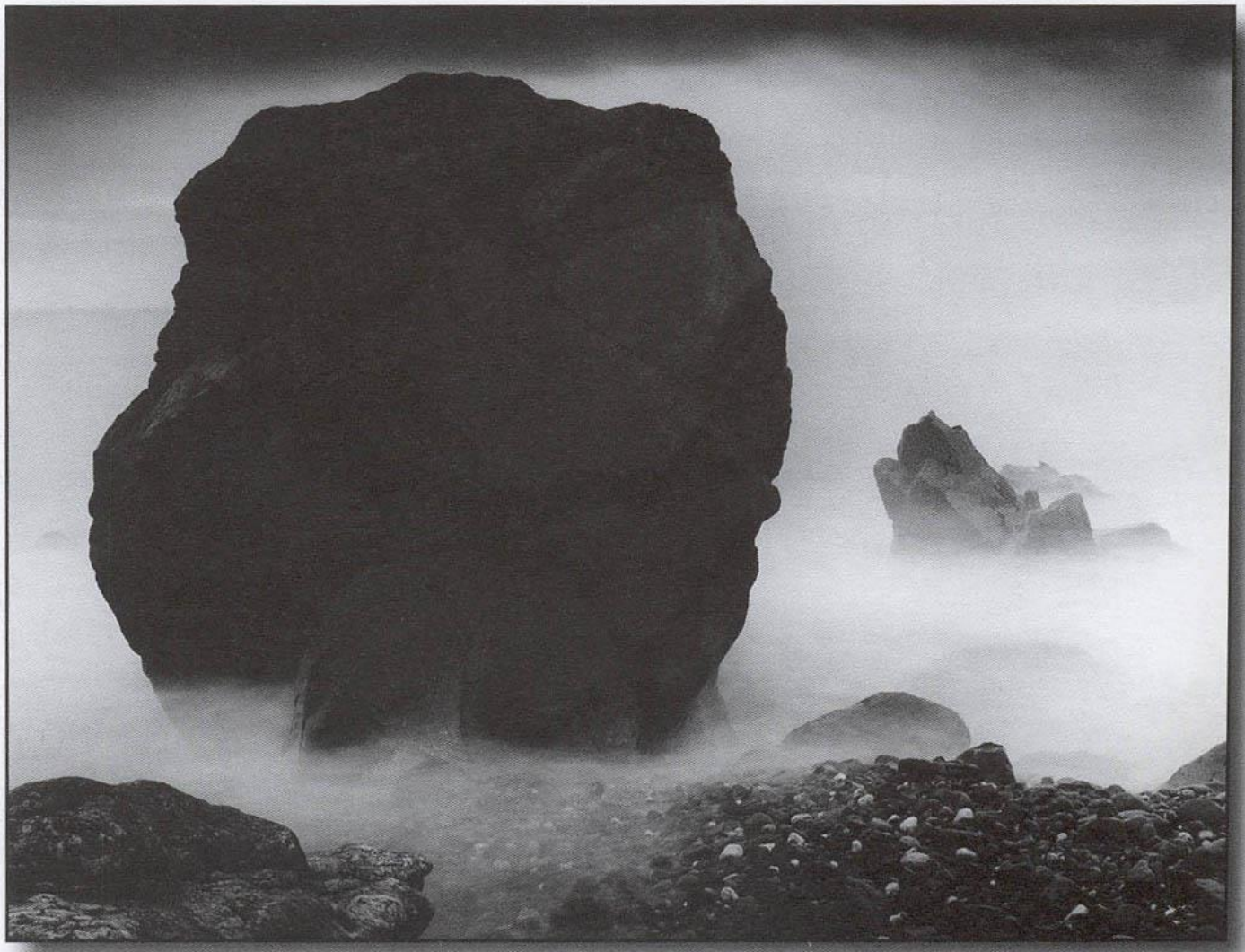
- The landscape can be used as more than a simple record of a particular landscape at a particular moment in time. It can be used as a vehicle or as a metaphor for something personal the photographer wishes to communicate

"The camera produces an intense delineation of an external reality, but the camera also transforms what it 'sees'. I seek to make images which function both as fact and as metaphor, reflecting both the external world and my inner response to, and connection with it.

Since 1974, with the stream and seascapes, I had been seeking ways of extending the photographic moment. Through multiple exposures the making of a photograph becomes itself a process, a mapping of time produced by the energy of light, an equivalent to the process of the landscape itself."

- John Blakemore

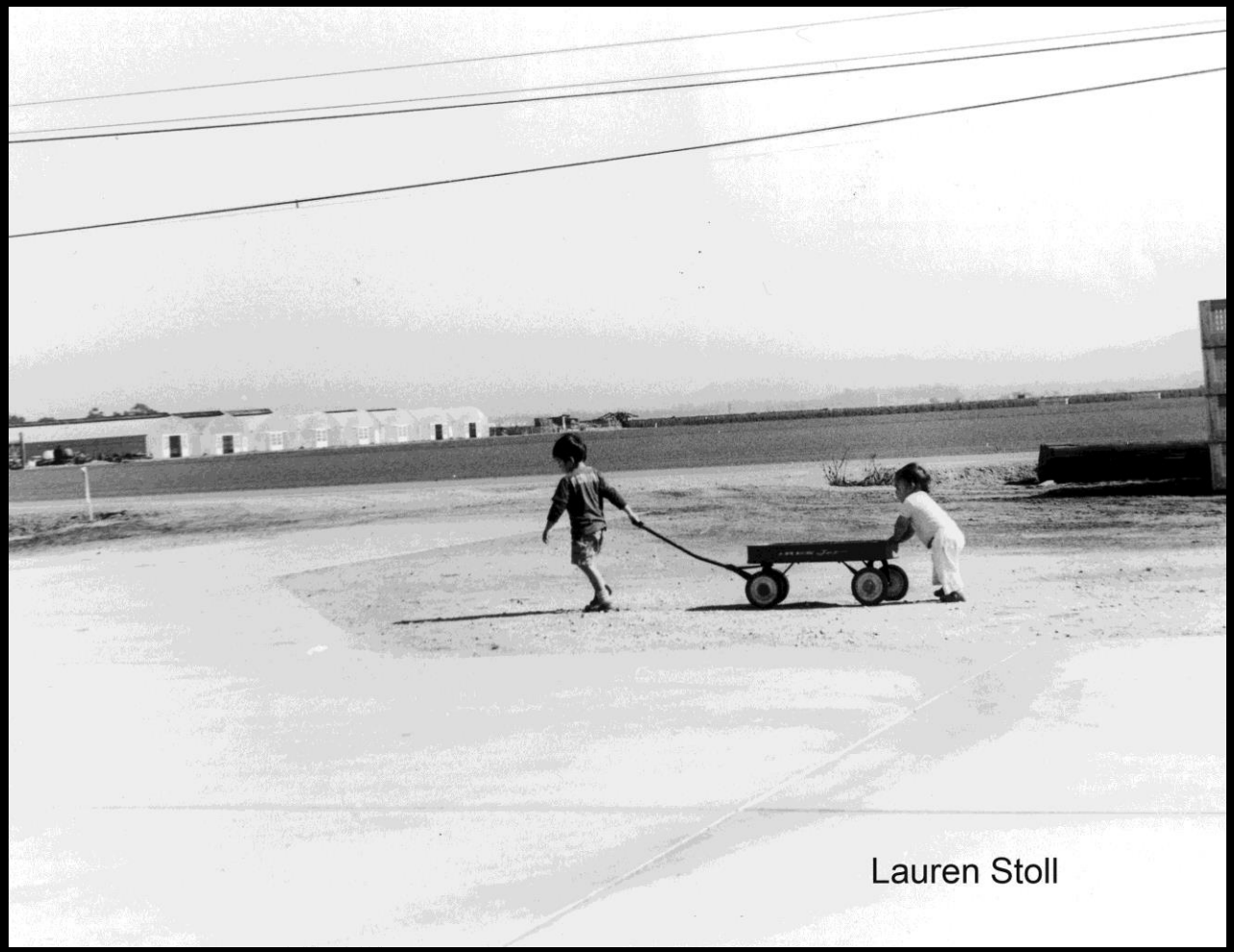
- Communication of personal ideas through considered use of design, technique, light, and symbolic reference is now a major goal of many landscape photographers.
- Much of the art world now recognizes the capacity of the photographic medium to hold an emotional charge and convey self-expression.



Rocks and Tide, Wales - John Blakemore

Stephanie Thibodeau

Sarah
Schroeder


Lauren Stoll

Kelly Mac Dowell

Jenayl Peters

Giselle Martins

Photo by Mariah Devins

Alternative Realities

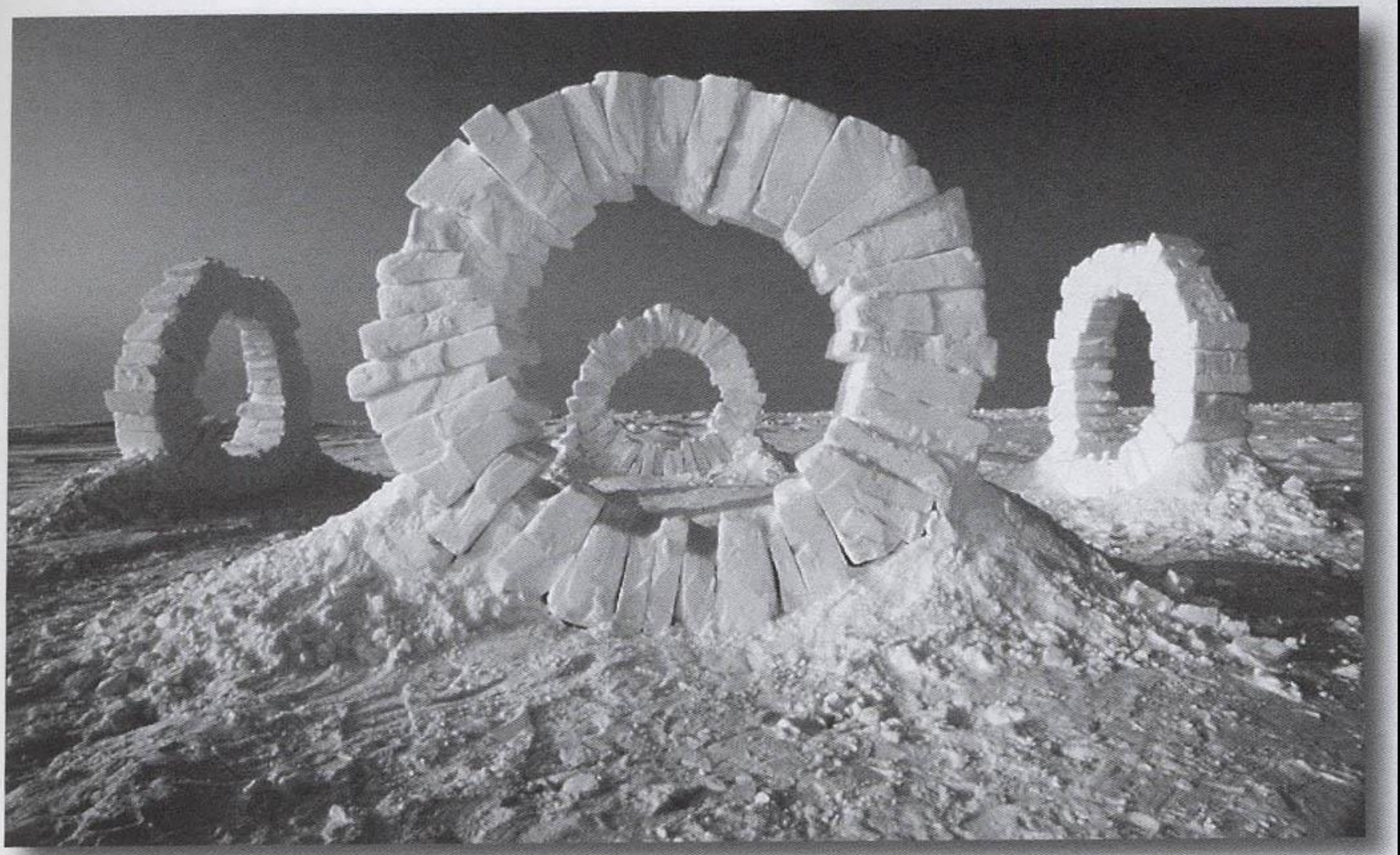
- The camera is far from a purely objective recording medium.
- The discriminating and questioning eye is frequently now turned towards the urban and suburban landscapes the majority of us now live in. It is used to question the traditional portrayal of the rural landscape (romantic and idyllic) as a mythical cliche.
- Landscape values can be used to reflect the values of society.
- The landscape that has been traditionally portrayed as being unified and harmonious may instead be portrayed as confused and cluttered to express the conflict between expectation and ‘reality’.
- Photographers also explore their personal relationship with their environment using the camera as a tool of discovery and revelation.
- To make a photograph is to interact and respond to the external stimuli that surround us. We may respond by creating images that conform to current values and expectations or we may create images that question these values. To question the type of response we make and the type of image we produce defines who we are and what we believe in.

Dreams Will Come True - Matthew Orchard

The Constructed Environment

Activity four

- When Arthur Rothstein, the FSA photographer, moved a skull a few meters for the effect he, and the FSA, were accused of fabricating evidence and being dishonest. A photograph, however, is not reality. It is only one person's interpretation of reality. Rothstein perceived the skull and the broken earth at the same time and so he included them in the same physical space and photograph to express his emotional response to what he was seeing. Is this dishonest?
- The photograph can act as both a document and as a medium for self-expression. Truth lies in the intention of the photographer to communicate visual facts or emotional feelings. Sometimes it is difficult for a photograph to do both at the same time.
- Some photographers like to interact with the landscape. Andy Goldsworthy moves into a location without preconceived ideas and uses only the natural elements within the location to construct or rearrange them into a shape or structure that he finds meaningful. The day after the work has been completed the photographs are often all that remain of his work. The photograph becomes both the record of art and a piece of art in its own right.



© Image by Andy Goldsworthy

Practical Assignment

Turn in six digital images or two darkroom images on flickr

Examples

Alison Ward

Leesha Bronson

AP

VEGA

Jacob Blade

AP

CANS
CANS 1.65
ELECTRIC VEHICLE CHARGING STATION

CONTRACTORS
WELCOME
got scrap?

Kyle Bradshaw

Kyle Bradshaw

Chris Barthe

Brittany Binnall

Brittany Binnall

Christy Stanton

Danny de la Rosa

Danny de la Rosa

Danny de la Rosa

Danny de la Rosa

Danny de la Rosa

Danny de la Rosa

Sarah Ellis

Matt Price

Jessica Sharpe

(Holga 120 film)

Jessica Sharpe

(Holga 120 film)

Jessica Sharpe

(Holga 120 film)

Jessica Sharpe

(Holga 120 film)

Jessica Sharpe

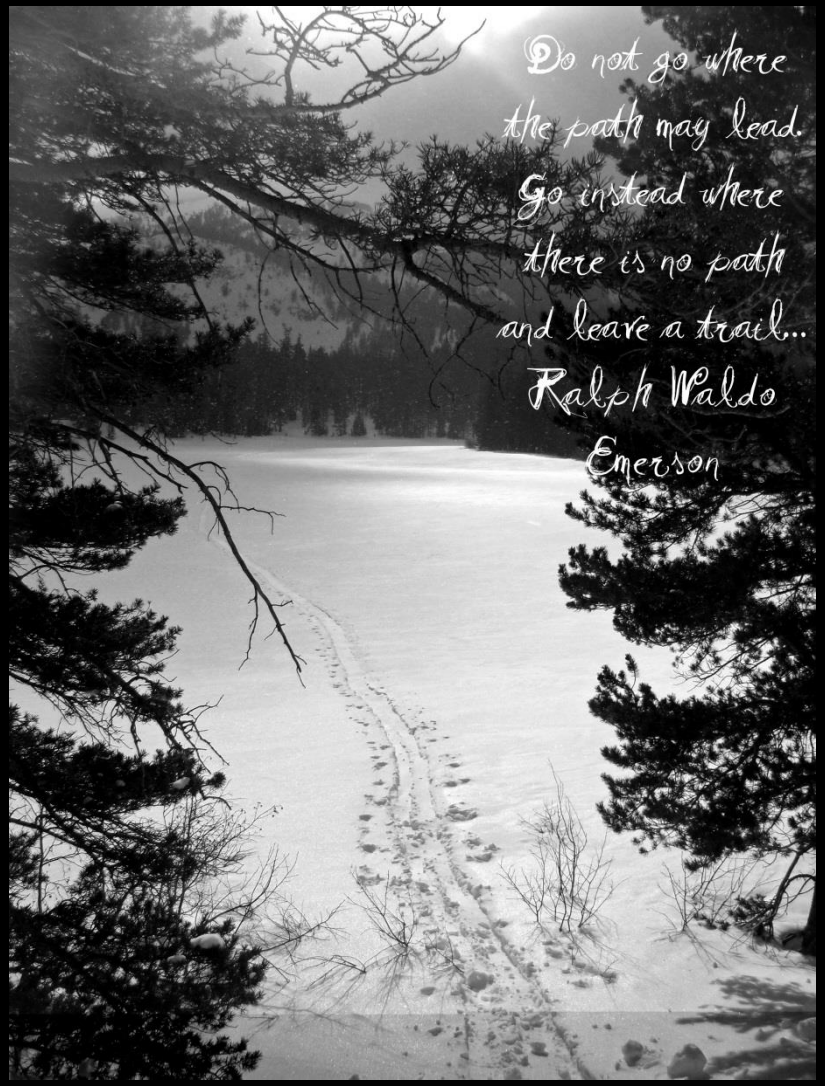
(Holga 120 film)

Cory Tauber

Hillary Morefield

Hillary Morefield

Hillary Morefield


Do not go where
the path may lead.
Go instead where
there is no path
and leave a trail...
Ralph Waldo
Emerson

Ian McKay

Ian McKay

Ian McKay

Ian McKay

Stacey Wayne

Danya Migdali

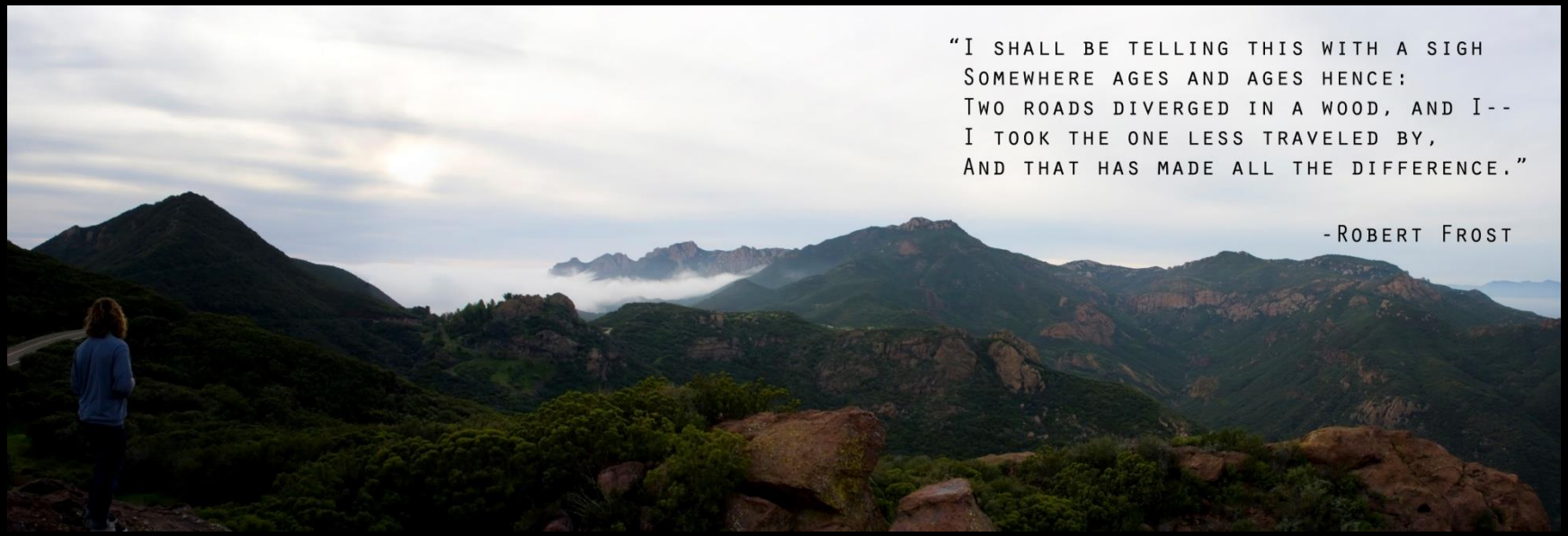
John Longyear

Diana Bronakowska

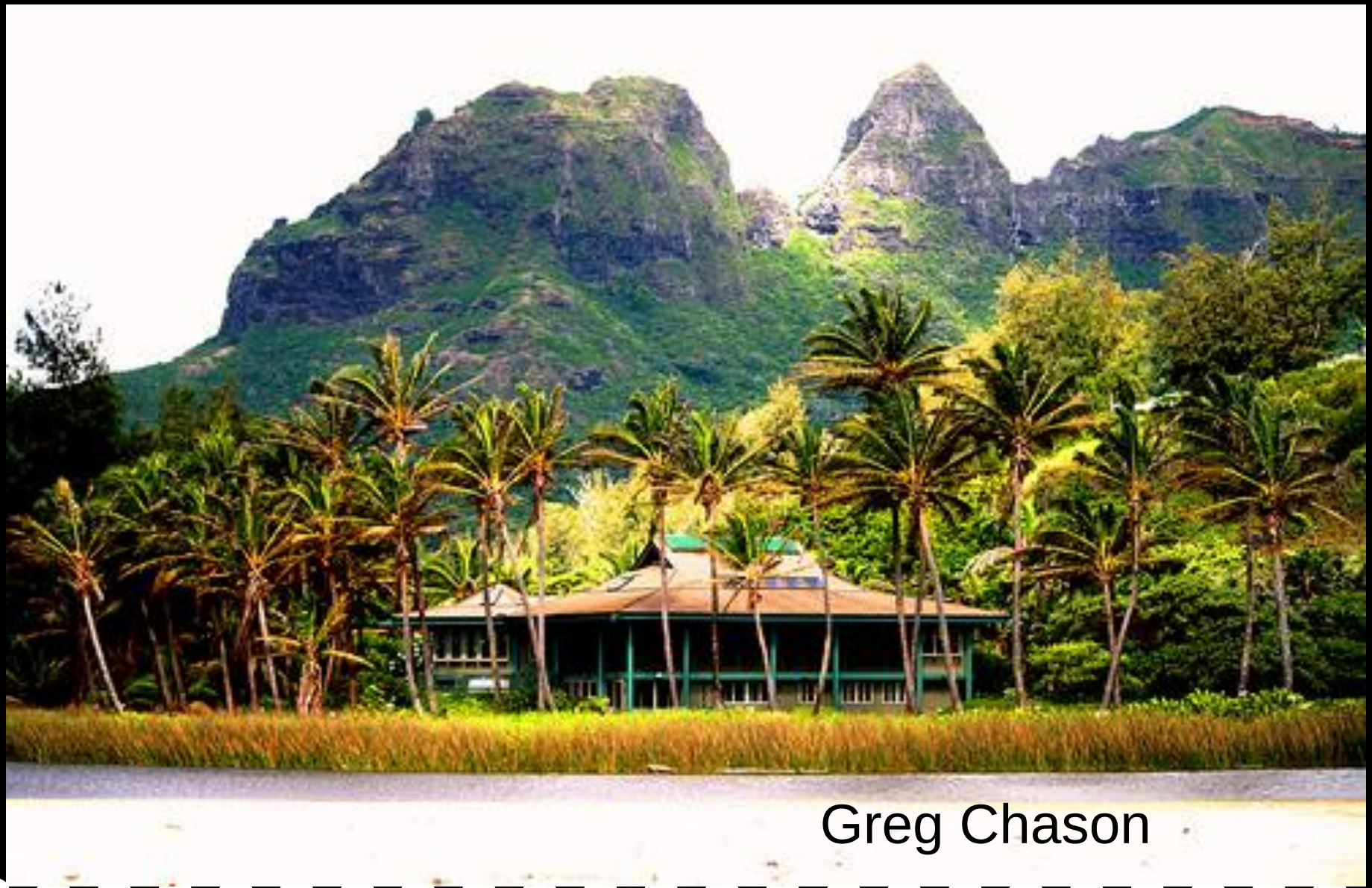
Diana Bronakowska

Justy Bublitz

Justy Bublitz



Justy Bublitz


Greg Chason

Greg Chason

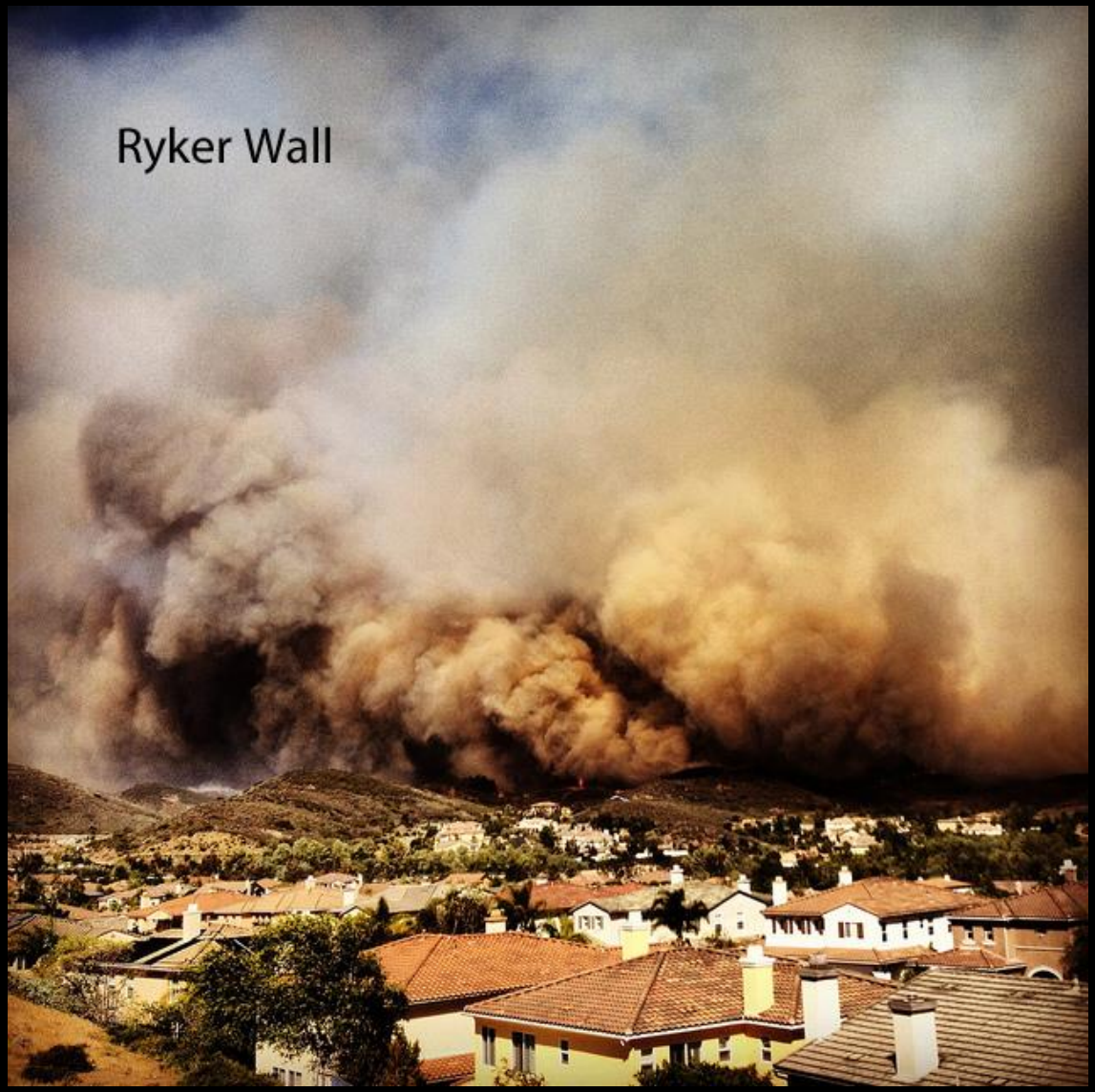
George Graziano

George Graziano

Jonny Byrne

Tyler Macdonald

Johnny Agulia


Ryker Wall