

THE PHOTOGRAPHER'S EYE

JOHN SZARKOWSKI

THE PHOTOGRAPHER'S EYE BOOK

- ▶ No longer in print, published in 1966
- ▶ John Szarkowski was the Director of Photography at New York's Museum of Modern Art from 1962-1991
 - ▶ Personally picked by Edward Steichen to be his successor

THE PHOTOGRAPHER'S EYE

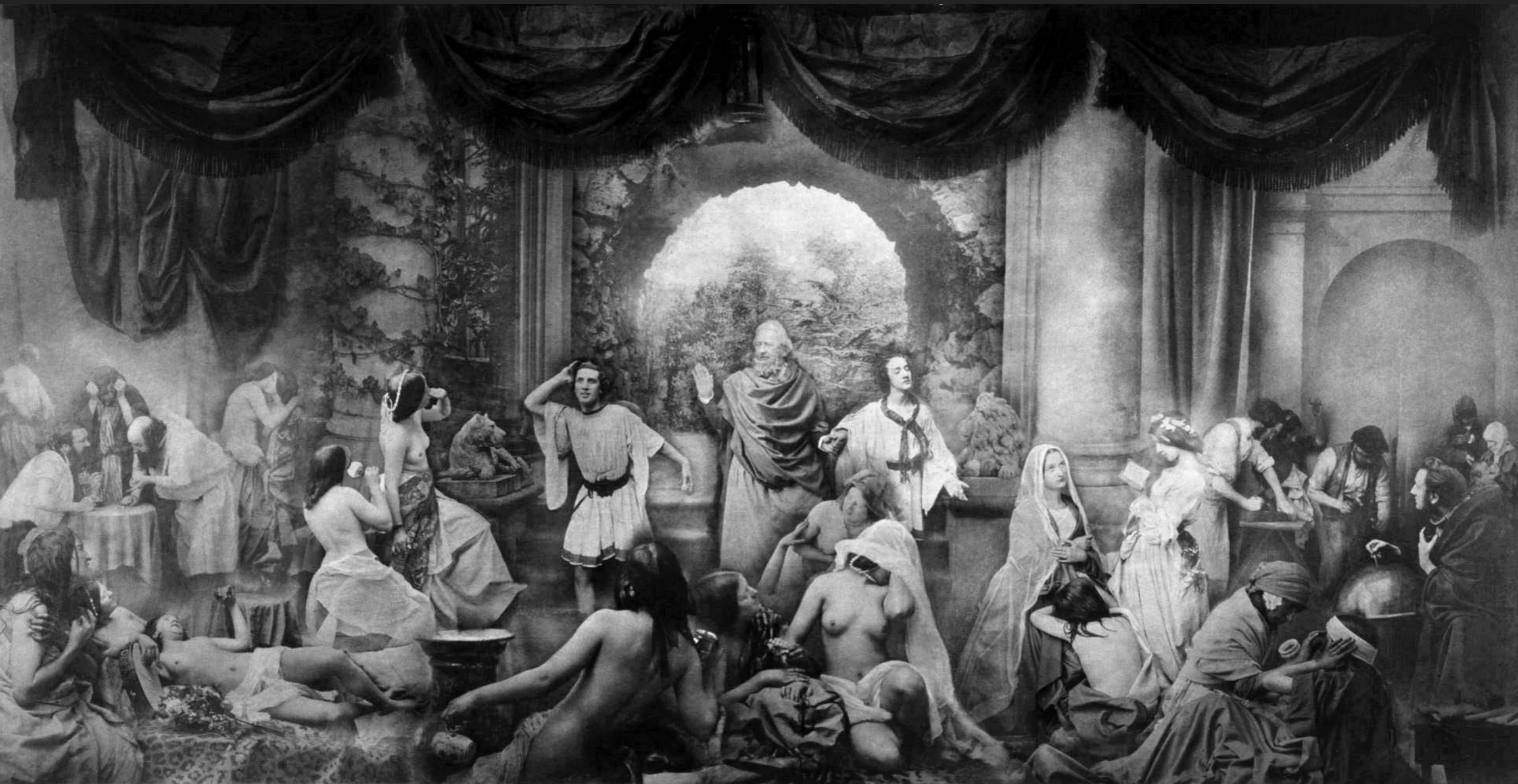
- ▶ The book is an attempt to define the characteristics of photographs
 - ▶ "What photographs look like, and why they look that way."
 - ▶ Argues the importance of looking carefully and bringing every bit of intelligence and understanding as a viewer

IS PHOTOGRAPHY AN ART FORM?

- ▶ Early photographers struggled with the mechanical aspect of photography
 - ▶ Many emulated other arts such as pictorial painting
 - ▶ Henry Peach Robinson's *Fading Away*
 - ▶ *Two Ways of Life* by Oscar Rejlander



Fading Away, Henry Peach Robinson 1858



The Two Ways of Life, Oscar Gustave Rejlander 1857

PHOTOGRAPHY CHARACTERISTICS: MADE VS. TAKEN

- ▶ Unlike paintings that were “made,” based on traditional skills and theories, photographs were selected, or “taken”
 - ▶ Photography is defined *not* by those emulating traditions of painting
 - ▶ It's characteristics are shown in the work of those who purposely break from tradition, or who are ignorant of previous tradition

PHOTOGRAPHY: ART BY THE MASSES

- ▶ The dry-plate process expanded the base of photographers
- ▶ Roll film made photography available to everyone
- ▶ Multitudes of photos began to be the sole influence for new photographers
 - ▶ With hand-held cameras came new points of view such as *snapshots*
 - ▶ Photography created it's own vision

5 ASPECTS OF PHOTOGRAPHY

- ▶ The Thing Itself
- ▶ The Detail
- ▶ The Frame
- ▶ Time
- ▶ Vantage Point

THE THING ITSELF

- ▶ Photography deals with the actual
- ▶ Clearer, permanent version of aspects of the world
- ▶ Photograph appears true, lens is impartial, photographer's role ignored
- ▶ Reality is filtered, reduced in size, clarified or exaggerated

RP RICCI PHOTOGRAPHY
UNTITLED



**ERIC ALAN PRITCHARD
TREES OF ANKGOR**





BRYCE PINCHAM
DREAM BIG





SIMON MIGAJ



THE DETAIL

- ▶ Isolating and documenting fragments gives details meaning and significance
- ▶ Details in photography often reveal compelling clarity
- ▶ Details relevant in photography were too ordinary to paint
- ▶ Photographs could be read as symbols



**LORNE RESNICK
SISTERS**



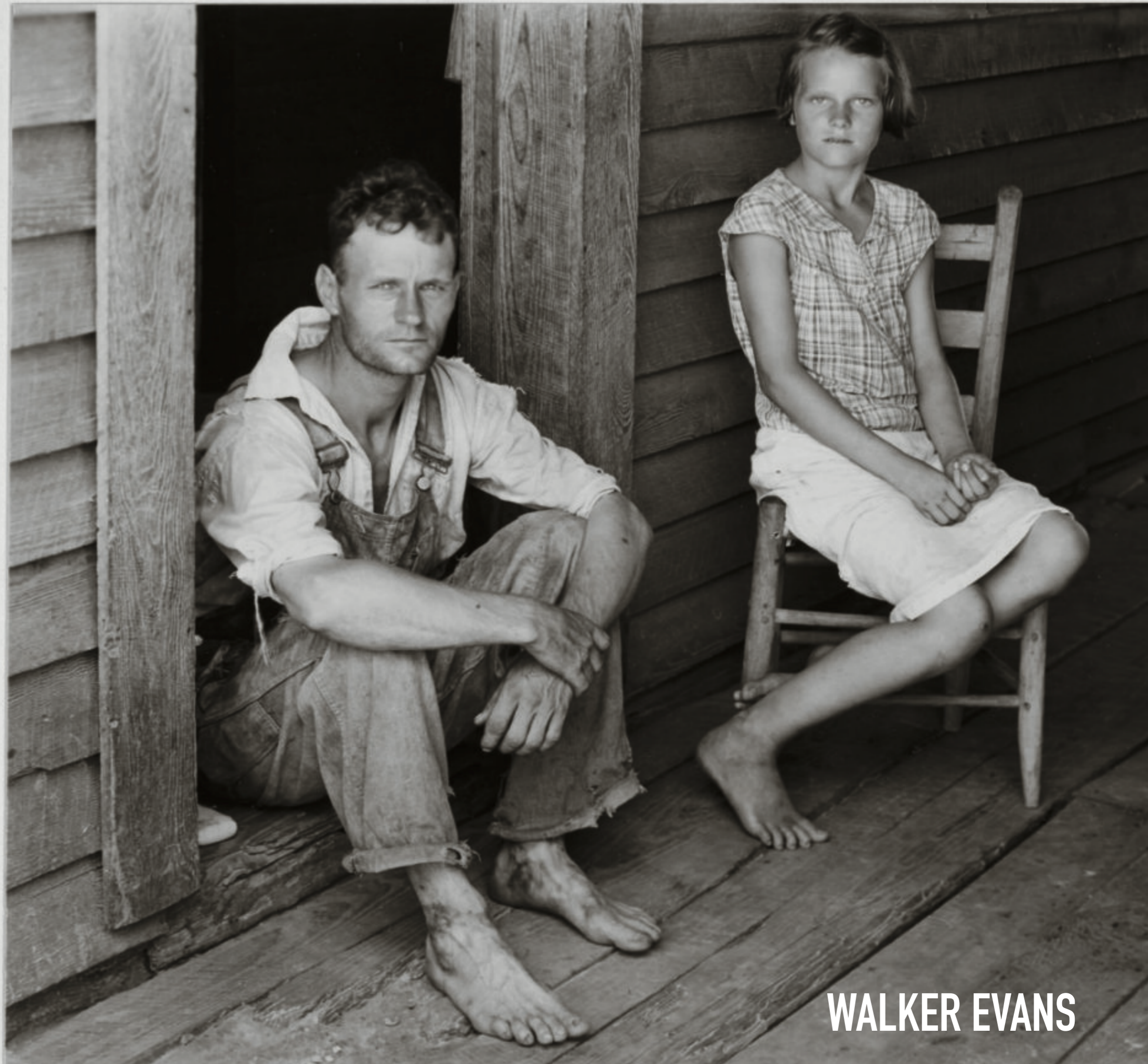
**AMY POLLARD
MARKET DAY**



ANSEL ADAMS

JIMMY NELSON





WALKER EVANS

THE FRAME

- ▶ "To quote out of context is the essence of the photographer's craft."
- ▶ Photographer must decide what to include and what not to include
- ▶ The frame creates new relationships between subjects in the frame by cropping
- ▶ There are an infinite number of croppings in any given situation

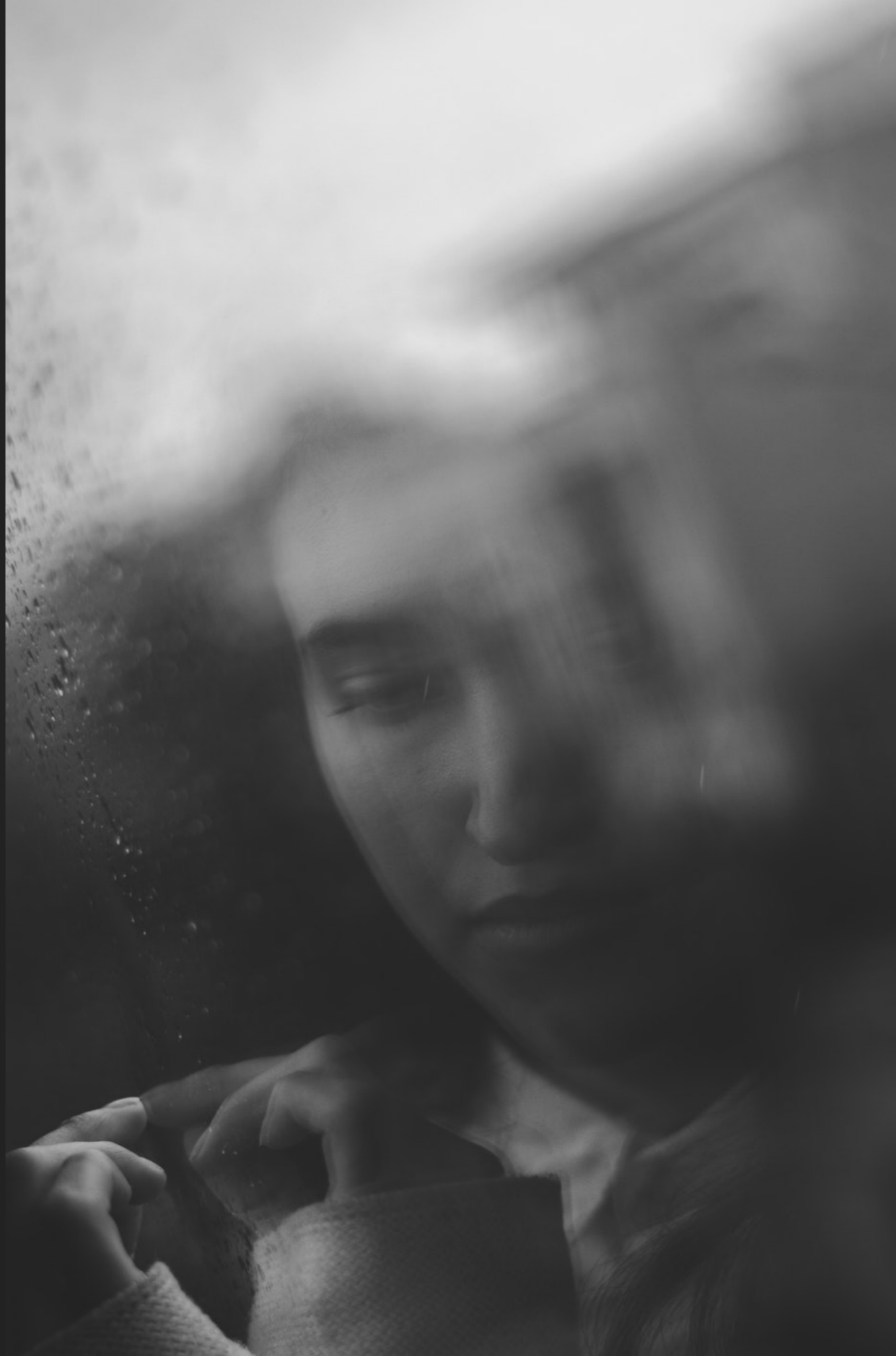


YURI DOJC
O KING



MACDUFF EVERTON, THE TAJ MAHAL AND REFLECTING POOL AT DAWN

M.T ELGASSIER





ANDEA FERRARIO

TIME

- ▶ Photographs are a record of the *present time* of which they were taken
- ▶ Photographs are not instantaneous
 - ▶ They describe shorter or longer lengths of time
- ▶ The photographer selects a decisive moment to capture the image

HENRI CARTIER-BRESSON









MARCUS SWANSON
JASON LEZAK



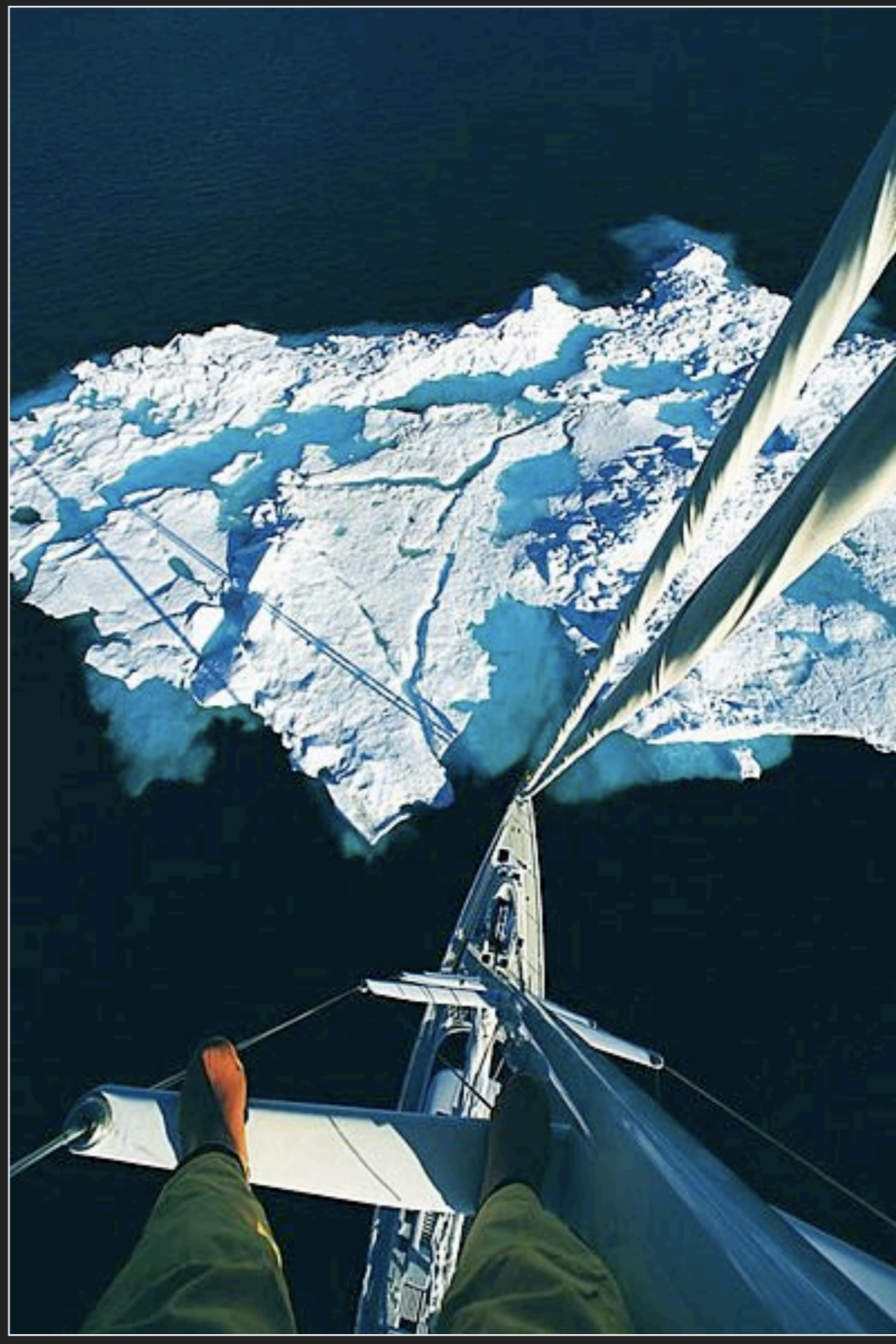
MATTIAS DIESEL

VANTAGE POINT

Photography utilizes unusual angles of view:

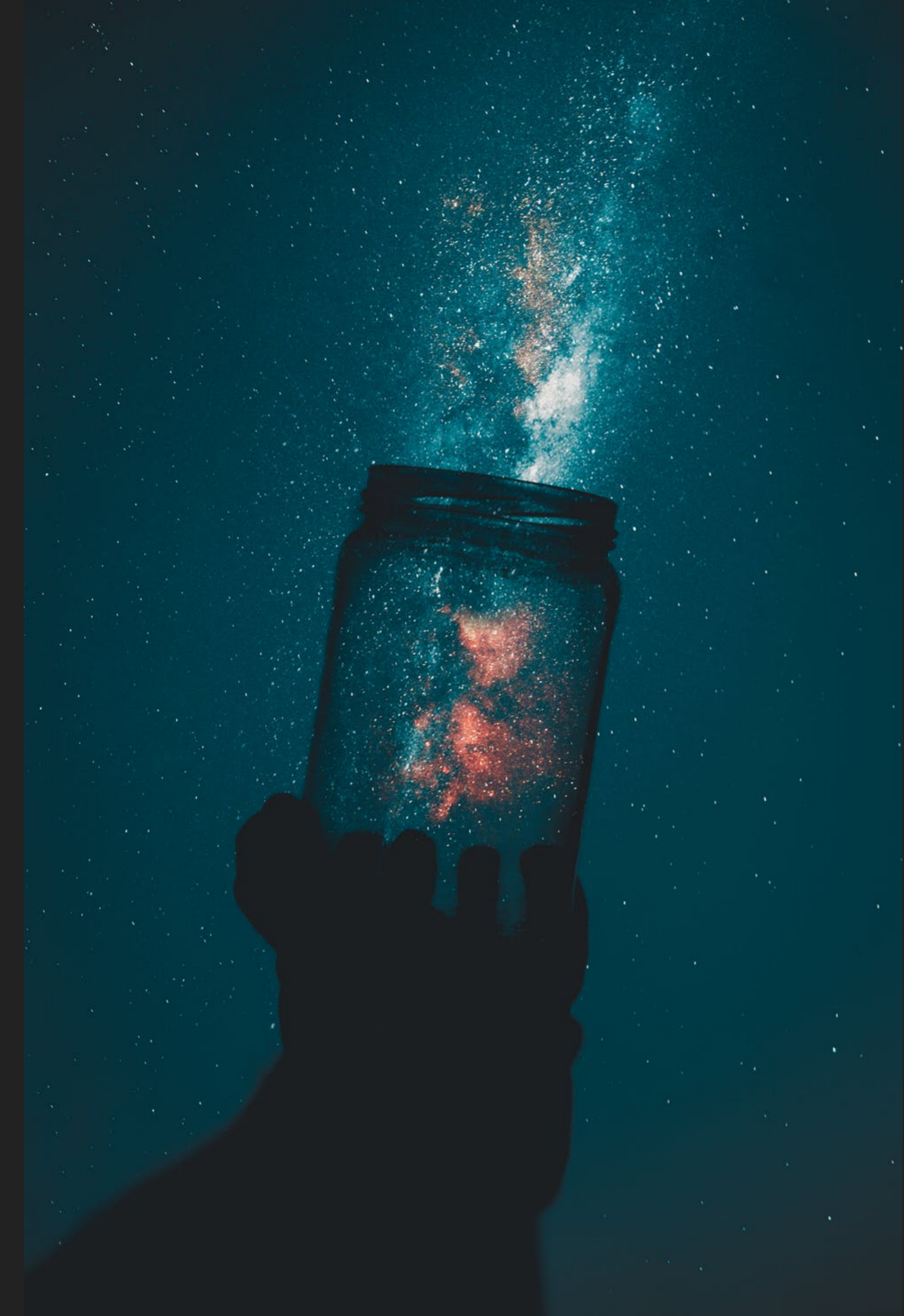
- ▶ Bird's eye view
- ▶ Worm's eye view
- ▶ Foreshortening (or not)
- ▶ From the back
- ▶ Selective focus & depth-of-field
- ▶ Ambiguity, obscurity

**ONNE VAN DER WAL
SHAMAN ICE AND BOOTS**









RAKICEVIC NENAD

ARON.VISUALS





SUMMARY

- ▶ 'Photographer's Eye' aspects native to Photography
 - ▶ The Thing Itself
 - ▶ The Detail
 - ▶ The Frame
 - ▶ Time
 - ▶ Vantage Point