Photography and Modernity
(1880-1918)

History of Photography

OLLI Vanderbilt
July 21st, 2021
In the 19th century, photographs were considered to have a “neutral vision”
Seated Woman with Bird, c. 1855
Albumen Print
Photographic Iconography of the Salpêtrière Hospital (1876)

Jean-Martin Charcot
LÉTHARGIE
HYPEREXCITABILITÉ MUSCULAIRE
“Photographs of wounded American Civil War veterans were made and circulated to teaching hospitals for study in an effort to improve battlefield care, recovery, and the quality of prosthetics.”

Mary Warner Marien

*Photography: A Cultural History*
Daguerreotype, partly colored, full plate
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- Advancements in printing and camera equipment
- Pictorialism
- Photo Secession & Straight Photography
- Reform Photography
What are some of the benefits of photography’s “not-so-neutral” vision?
The Half-Tone Process
In 1839, exposures could take several minutes; by the end of the nineteenth century, exposure time was reduced to 1/5000th of a second.

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ROCHESTER, N. Y.
Autochromes
Albert Kahn
*Archives of the Planet*
1912
Pictorialism (1880s-1920s)

An early twentieth-century movement in art photography, whose photographs characterized by a soft focus, or in which the photographer’s apparent hand-manipulation of the negative aimed to give the photograph the appearance of brushstrokes or other painterly effects.

Julia Margaret Cameron
Clarence H. White, *Drops of Rain*, 1903, Platinum print.
Photo-Secession
(Est. 1902)

organized by Alfred Stieglitz to compel “the serious recognition of photography as an additional medium of pictorial expression”
Edward Steichen “The Pond - Moonlight” gum bichromate over platinum, 1904
Gertrude Käebier, *Blessed Art Thou among Women*, 1889, platinum print on Japanese tissue
Gertrude Käsebier, *The Heritage of Motherhood*, 1904