

Ariel**Rapid #: -3449804****IP: 132.194.32.22****33**

Status	Rapid Code	Branch Name	Start Date
Pending	GZN	Main Library	5/28/2010 7:22:32 AM

CALL #: NA730.C2 A7
LOCATION: GZN :: Main Library :: stacks
 TYPE: Article CC:CCL
 JOURNAL TITLE: Architectural digest
 USER JOURNAL TITLE: Architectural digest (Los Angeles, Calif.)
 GZN CATALOG TITLE: Architectural digest.
 ARTICLE TITLE: Photograms: adventurous experiments using objects, paper and light
 ARTICLE AUTHOR: Finch, Christopher
 VOLUME: 53
 ISSUE:
 MONTH:
 YEAR: 1996-12
 PAGES: 170-173
 ISSN: 0003-8520
 OCLC #: GZN OCLC #: 1481856
 CROSS REFERENCE ID: [TN:108314][ODYSSEY:206.107.42.145/ILL]
 VERIFIED:

BORROWER: COA :: Auraria Library**PATRON:** Rachael Delaney

PATRON ID: rdelane

PATRON ADDRESS:

PATRON PHONE:

PATRON FAX:

PATRON E-MAIL:

PATRON DEPT:

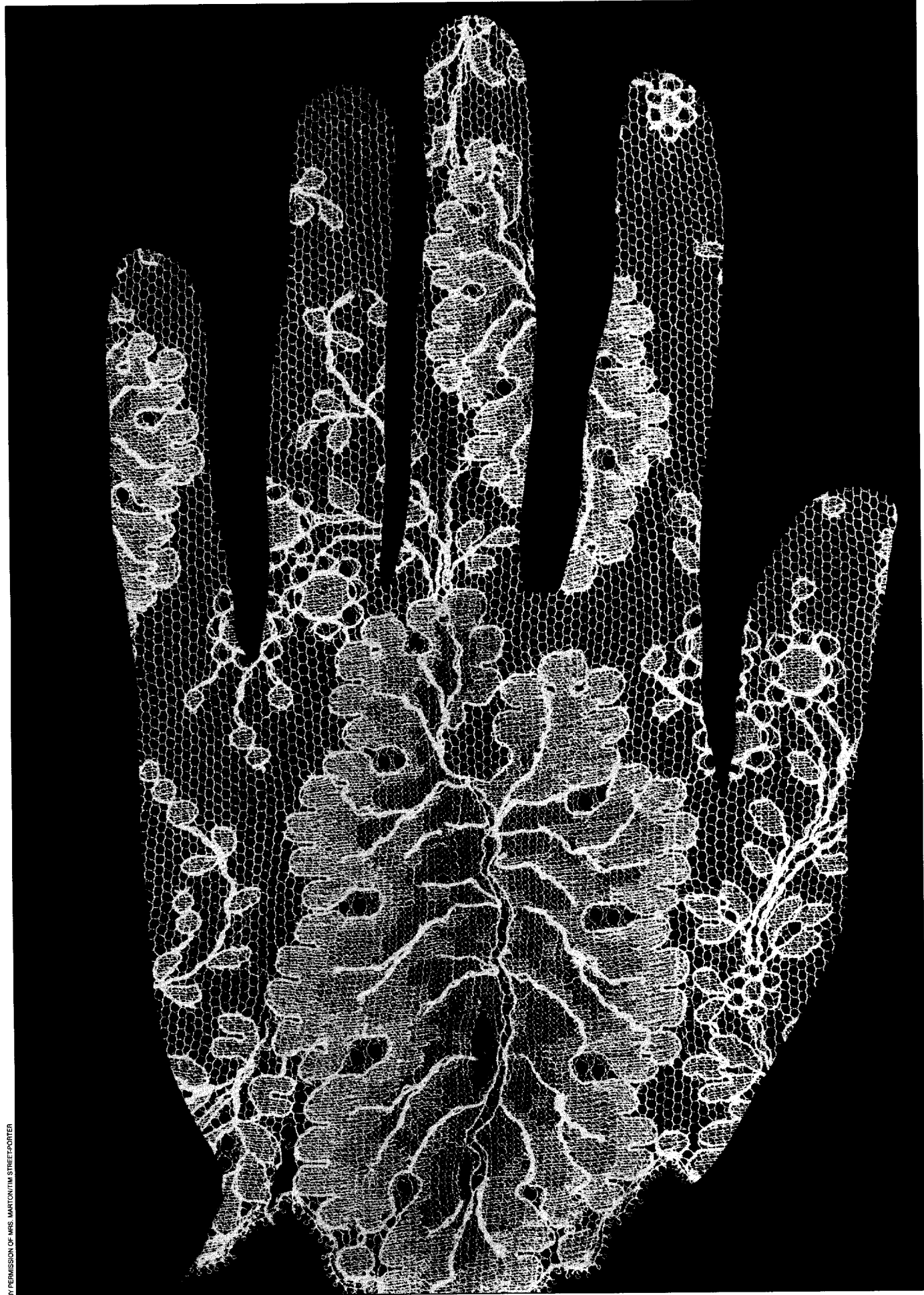
PATRON STATUS:

PATRON NOTES:



This material may be protected by copyright law (Title 17 U.S. Code)
 System Date/Time: 6/1/2010 7:39:13 AM MST

A
I
A
C

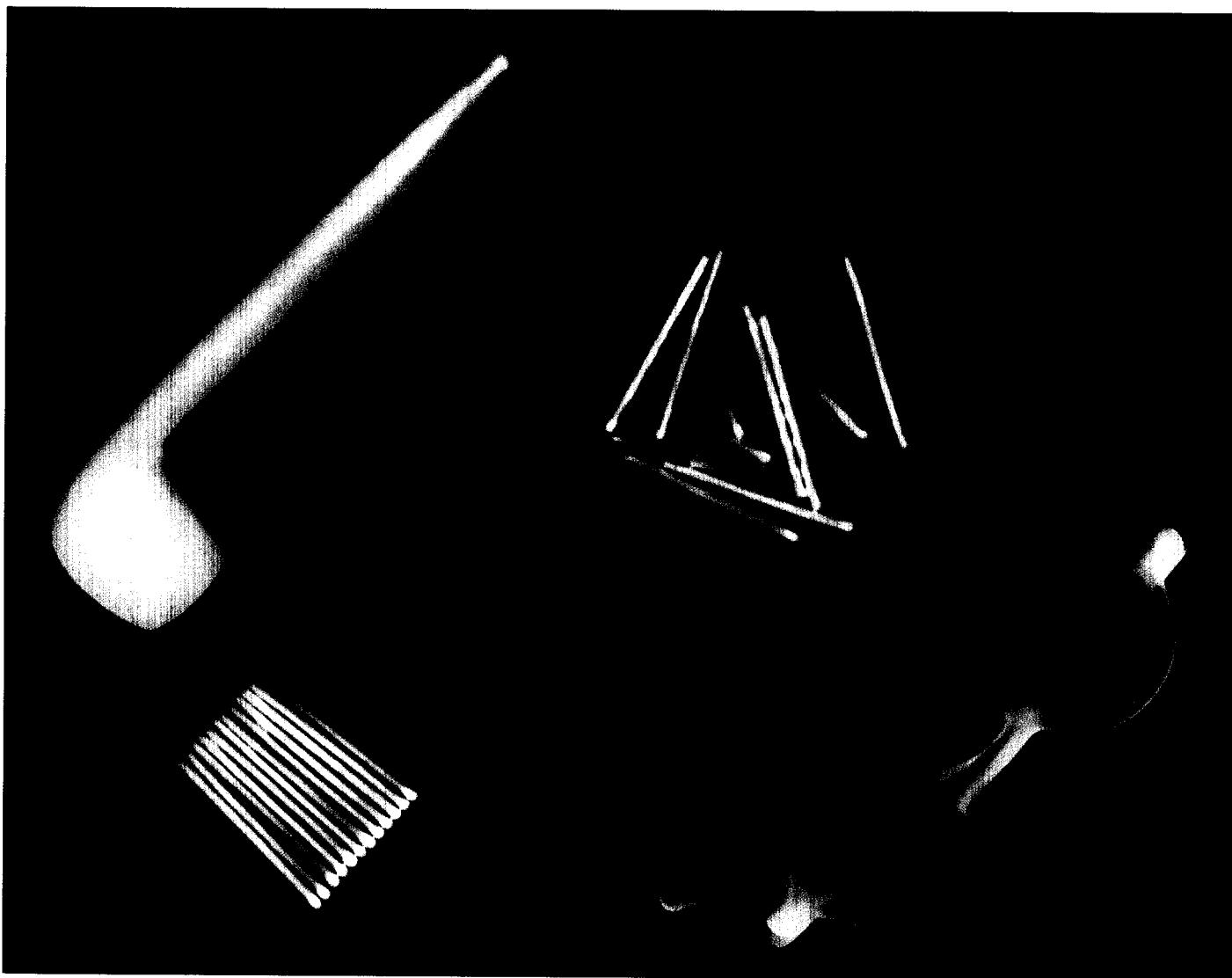


BY PERMISSION OF MRS. MARTONIM STREEPORTER

V
glo
tha
obs
me
ers
exp
pro
ima
eth
beg
tally
rem
ing
is i

ART
PHOTOGRAMS
ADVENTUROUS EXPERIMENTS USING
OBJECTS, PAPER AND LIGHT

By Christopher Finch



When photography was invented in 1839, some gloomy prophets predicted that it would make painting obsolete. Instead, the new medium helped push painters toward fresh and often experimental approaches to producing their handmade images. Early in the twentieth century a few painters began to experiment with totally nonfigurative art, as far removed from the replicating role of the camera as is imaginable. Abstraction

seemed to many artists to hold out the promise of a new and purer aesthetic, without any ties to reportage and with nonreferential values akin to those of music. Soon photographers were the ones who felt their security threatened: Was merely documenting reality—however skillfully done—enough? The tables were turned, and photography's would-be avant-gardists began looking for ways to keep pace with the painters.

Photographers such as Paul Strand, Edward Weston

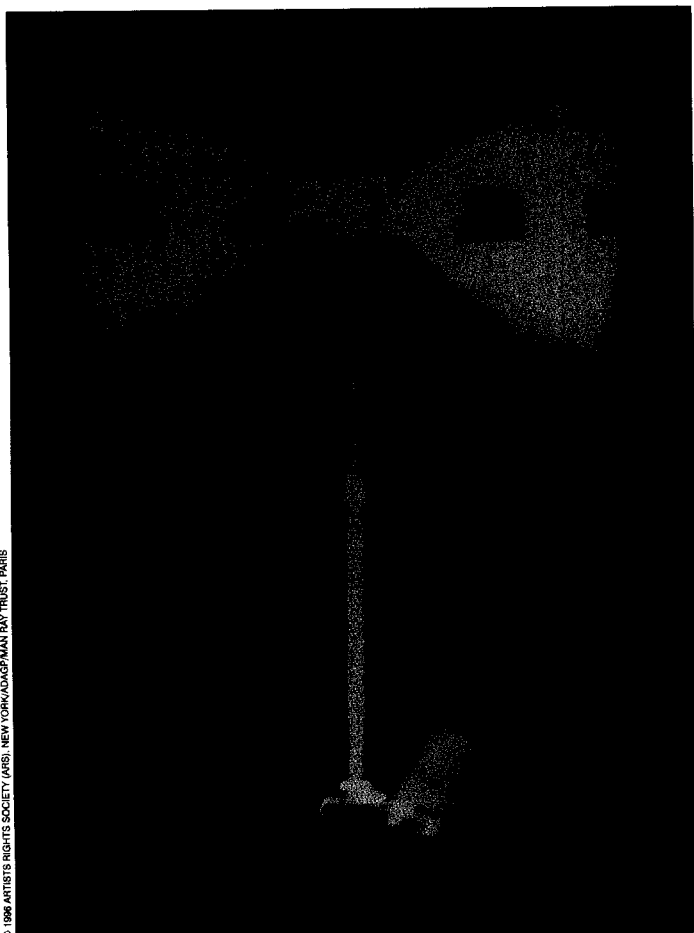
and the German Albert Renger-Patzsch, along with many others, isolated abstract forms in both nature and the man-made realms of architecture and industry. Others went still further, creating abstractions by placing objects directly onto a sheet of photographic paper and making compositions—without the intervention of a camera lens—by exposing these arrangements to light so that negative shadows of the objects were imprinted on the paper (as strap lines of a swimsuit are imprinted on a

GLASSES AND PIPE

ABOVE: Georgii Zimin, circa 1930; 11½" x 9". Modernist artists like Zimin produced the innovative images called photograms by placing objects of various opacity on photographic paper and exposing them to light. Houk Friedman, New York.

**UNTITLED
(HAND AND LACE)**

OPPOSITE: Ervin Marton, circa 1937; 9¼" x 6½". After Marton immigrated to Paris in 1937, his work with photograms was influenced by his friend and fellow Hungarian artist Brassai. Stephen Cohen Gallery, Los Angeles.



RAYOGRAPH (BOWTIE)

LEFT: Man Ray, 1921–22; 9 $\frac{1}{2}$ " x 7". The images American Dadaist Man Ray made often resembled something other than the items he had used, as in a photogram in which painting implements evoke a bow tie and a candle. One Bond Masterworks, New York.

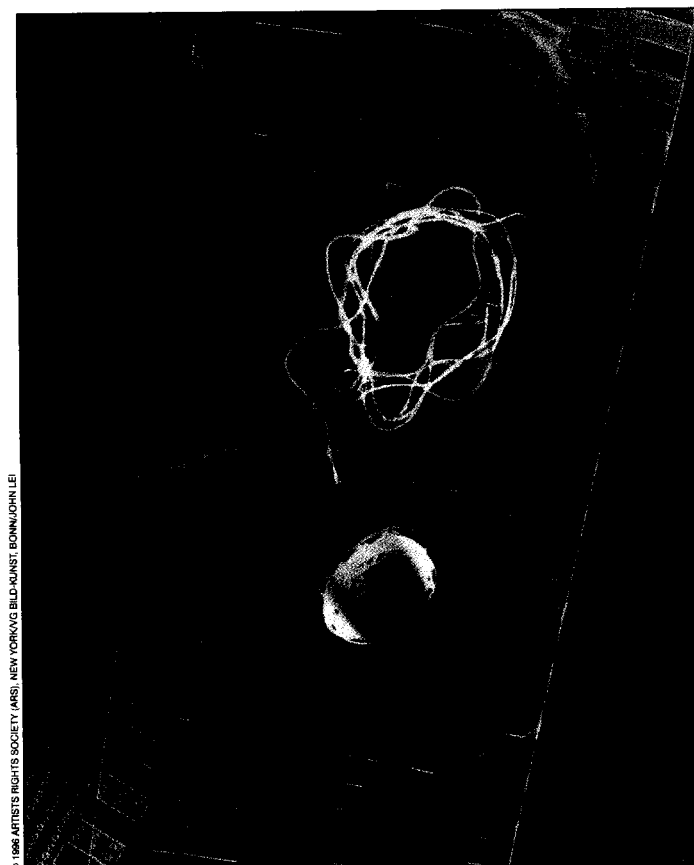
shoulder after sunbathing). The resulting images became known as photograms.

The technique for creating them is older than photography itself. In around 1800 Thomas Wedgwood—son of the famous British ceramist—made “profiles” of insects and leaves on white leather coated with silver nitrate. In 1833 William Henry Fox Talbot began to experiment with what he called “photogenic drawings,” making negative images of botanical specimens and other items, such as pieces of lace, by laying them on paper made light-sensitive with silver chloride and then exposing them to light. The technique continued to be used by botanists and other scientists but otherwise was largely forgotten until the World War I period, when it was rediscovered by adventurous artists looking for new means of expression.

The first person to produce a significant body of photograms was a German painter named Christian Schad who, working in Zurich, came under the influence of the Dada movement and had the idea, in 1918 or 1919, of creating collagelike abstract photographic compositions by exposing semi-

UNTITLED

LEFT: László Moholy-Nagy, 1939; 19 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ ". Moholy-Nagy, who helped found the New Bauhaus in Chicago in 1937, hailed the use of light in photograms as “a new creative means, like color in painting and sound in music.” Ubu Gallery, New York.



GLASSWARE, CLASS I #1

OPPOSITE: Arthur Siegel, circa 1937; 13 $\frac{1}{4}$ " x 10 $\frac{1}{4}$ ". The photogram's ability to effectively capture an object's transparency gave artists another tool with which to express changing attitudes toward solidity and space. Ubu Gallery, New York.

transparent found objects—pieces of fabric, torn paper and thread—in contact with photosensitive paper. The compositions, which he called Schadographs, were reminiscent of Kurt Schwitters's *Merz* collages, assembled by the Hanover Dadaist from the detritus of everyday life.

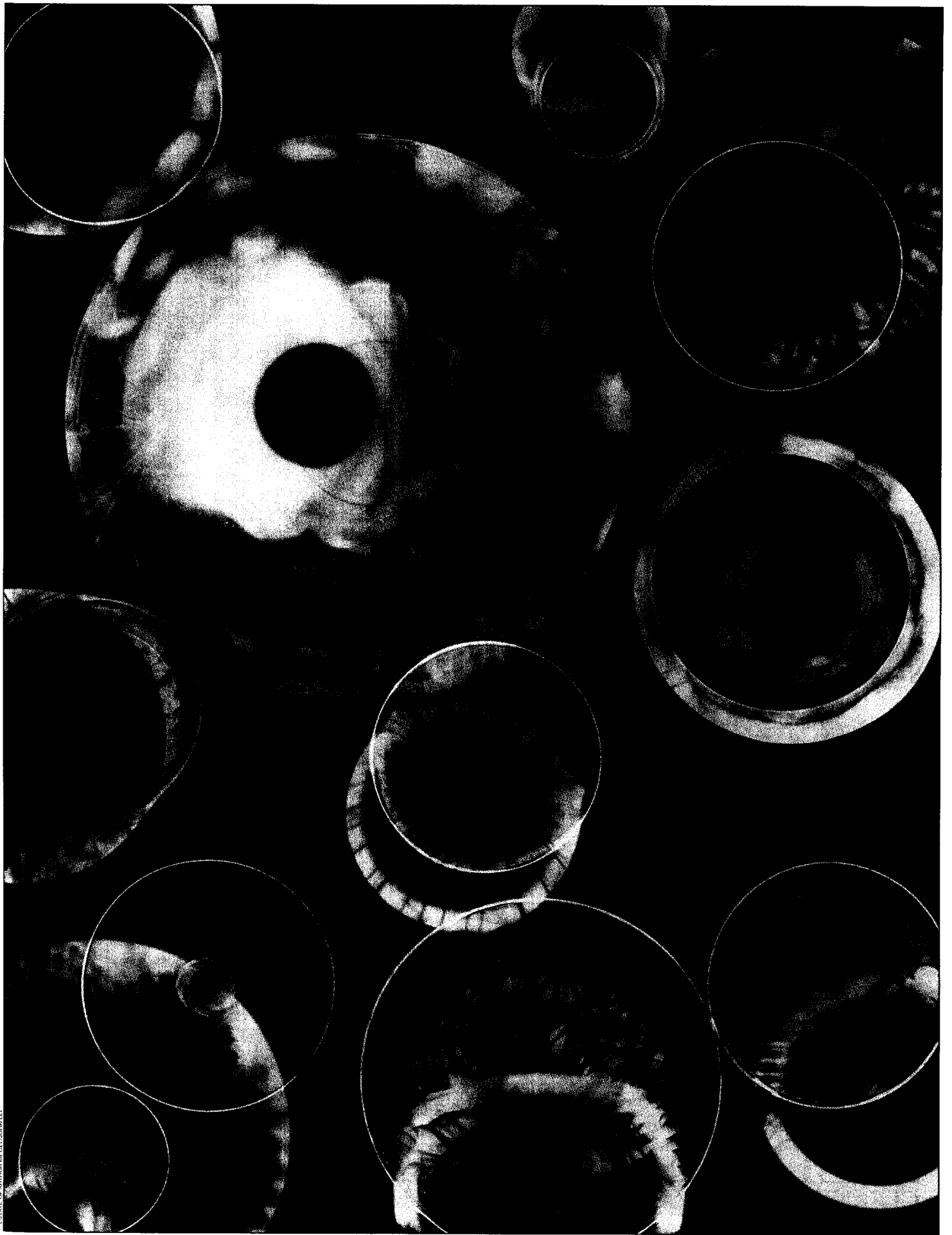
Schwitters himself, and other Dadaist collagists, including Raoul Hausmann, later experimented with the same method, producing results that were similar to Schad's.

Schad worked with arrangements of flat objects. Starting early in 1921 in Paris, the American artist Man Ray—who as a fellow Dadaist may have known Schad's work—began to use a similar technique, though he often employed three-dimensional objects and introduced many new subtleties to the making of photograms, which he called rayographs.

During this period, Man Ray was greatly influenced by Marcel Duchamp in exploring connections between the machine and the subconscious mind, a theme that had fascinated Duchamp for several years. Although Man Ray thought of himself primarily as a painter, he embraced photography in part as a way of making unexpected, psychologically resonant images by mechanical means. The creation of rayographs was just one aspect of this activity, but it produced some of his most striking prints, in which conjunctions of common objects were used to

continued on page 221

l
r
h
e
d
s-
z
e
e
n-
l-
er
ne
ts
e-
ng
ne
ay
n-
n-
b-
ny
k-
he
an
ed
x-
en
n-
at
or
an
ri-
m-
art
ct-
ant
ns.
hs
ac-
me
in
m-
to
221



U.S. AIR FORCE PHOTOGRAPHY CENTER, WRIGHT-PATTERSON AIR FORCE BASE, OHIO