

FOTOGRAFIA DIGITALE



Accademia di Belle Arti Santa Giulia, Brescia - Primo semestre

Prof. Domenico Quaranta - info@domenicoquaranta.com - <http://domenicoquaranta.com>

PROGRAMMA DEL CORSO

OBIETTIVI

Il corso si propone un duplice obiettivo:

introdurre gli studenti del corso di Arti Visive alle peculiarità tecniche e culturali del mezzo digitale, e alle sue ripercussioni sul linguaggio fotografico;

sviluppare una conoscenza di base dei linguaggi e degli usi della fotografia digitale.

CONTENUTI

La proposta del corso sarà strutturata in due parti:

La prima, di carattere teorico, sarà sviluppata dal prof. Domenico Quaranta, e intende fornire agli studenti una formazione di base sulle peculiarità del mezzo digitale, sulla breve storia della fotografia digitale nella più complessa e stratificata storia del mezzo fotografico, e sulla sua adozione da parte degli artisti;

La seconda, di carattere pratico, sarà sviluppata dal prof. Alessandro Mancassola, e intende fornire agli studenti gli elementi tecnico-pratici per l'utilizzo nel campo dell'arte contemporanea della fotografia digitale (utilizzo macchine fotografiche e Photoshop Adobe CS5).

Allo studente è richiesta l'elaborazione di uno o più progetti fotografici, da presentare all'esame o in forma cartacea o digitale.

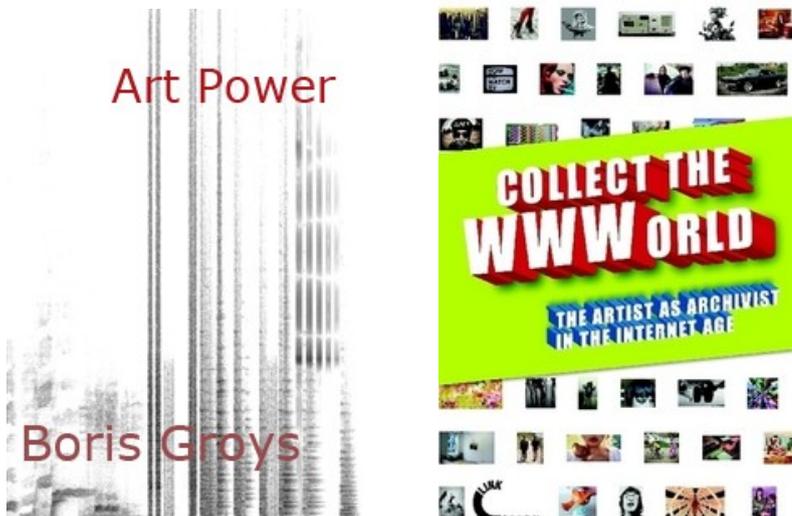
LETTURE CONSIGLIATE

David Levi Strauss, *Politica della fotografia*, Postmedia, Milano 2007.

Claudio Marra, *L'immagine infedele. La falsa rivoluzione della fotografia digitale*, Bruno Mondadori, Milano 2006.

Boris Groys, *Art Power*, postmedia books, Milano 2011.

Domenico Quaranta (a cura di), *Collect the WWWorld. The Artist as Archivist in the Internet Age*, link editions, Brescia 2011.



LE ORIGINI DELLA FOTOGRAFIA



Louis Daguerre, *Natura morta*, 1837; William Fox Talbot, *Calotipia*, 1842



Felix Nadar (1820 - 1910)

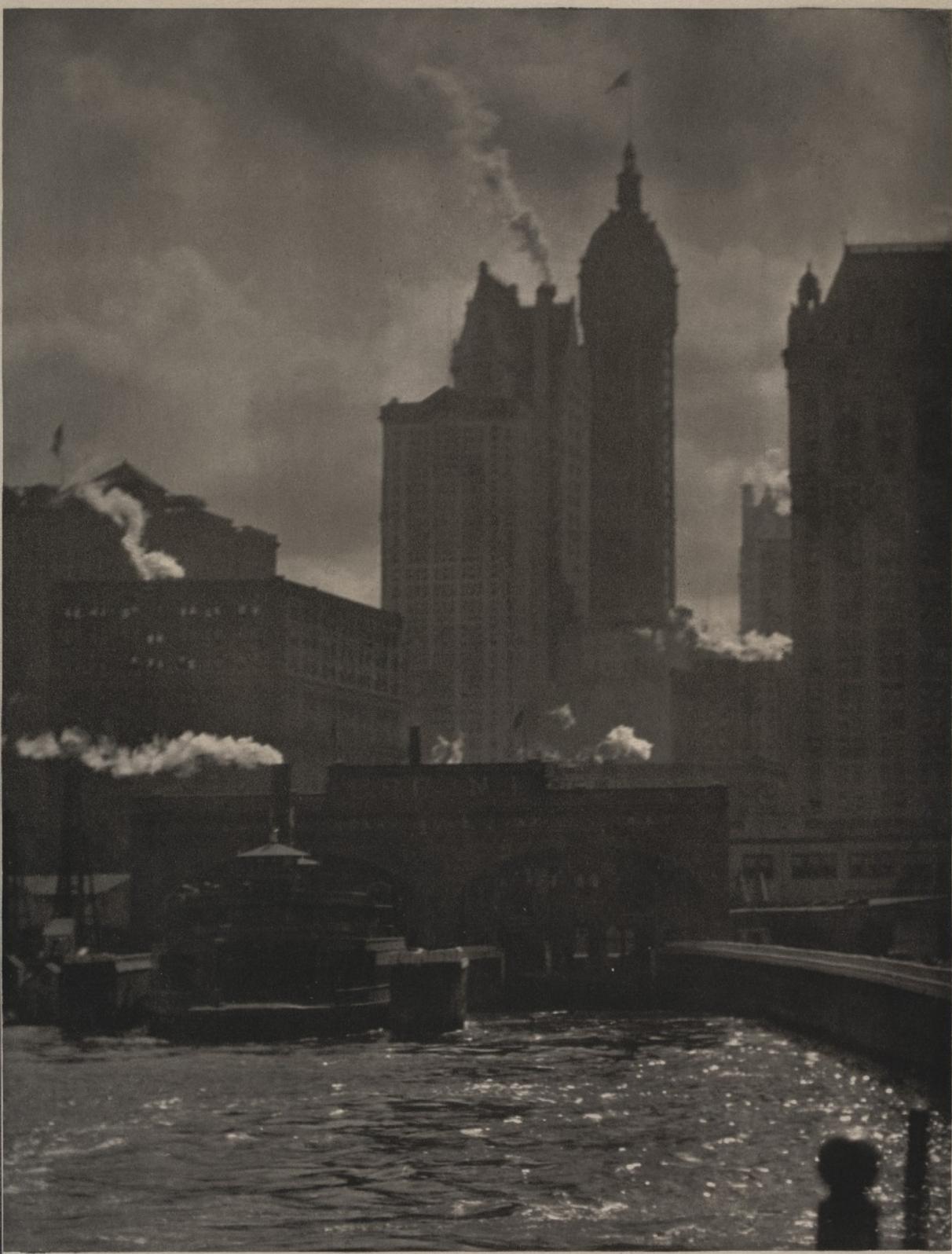


Pittorialismo: *The great wave*, di **Gustave Le Gray** - 1857



Alfred Stieglitz (1864 – 1946) e la Photo Secession

1902: prima mostra della Photo Secession; primo numero di Camera Work
1907: apre 291



Alfred Stieglitz, *Città dell'ambizione*,
1910

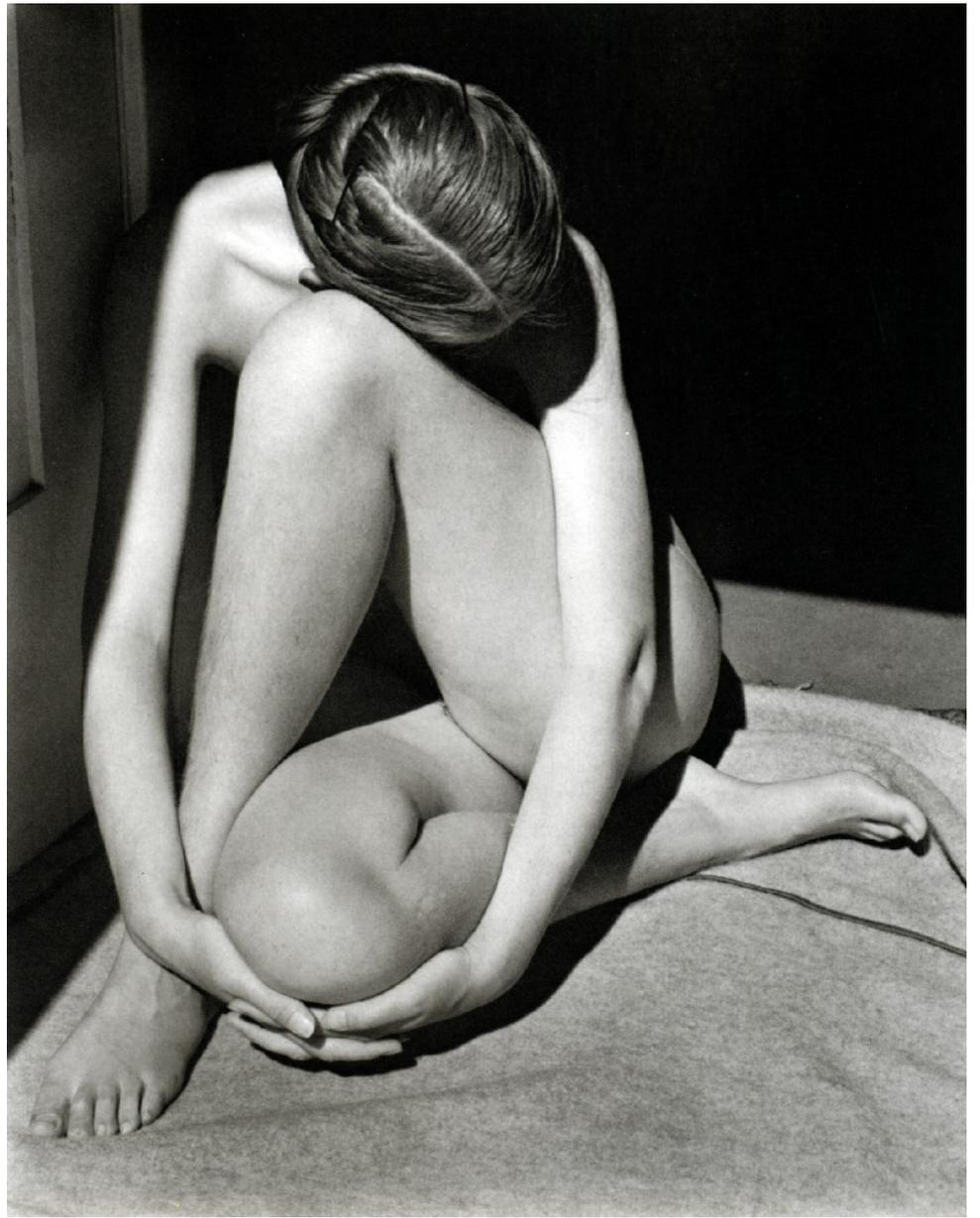
DAL PITTORIALISMO ALLA FOTOGRAFIA DIRETTA



Edward Steichen (1879–1973)



LIFE



Paul Strand (1890 – 1976) – Edward Weston (1886 - 1958)





Ansel Adams (1902 - 1984)



Eugene Atget (1857 – 1927)



August Sander (1976 - 1964)



Walker Evans (1903 - 1975)



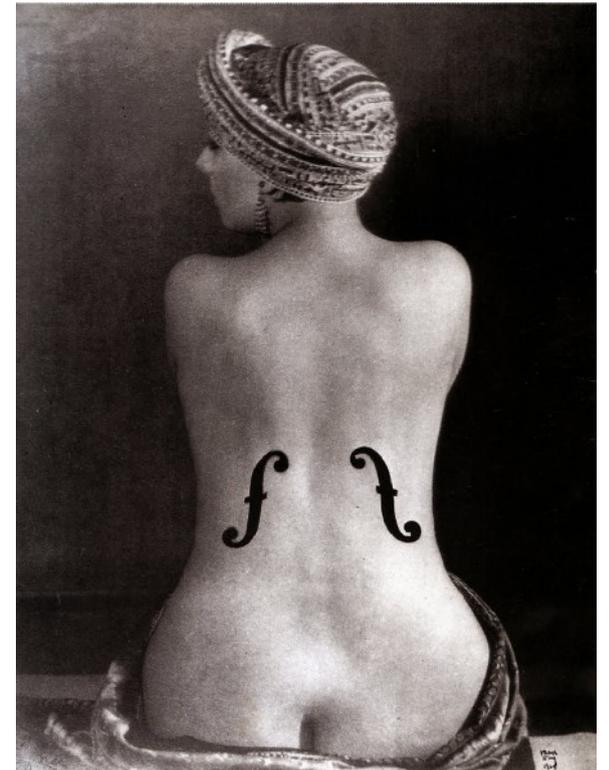
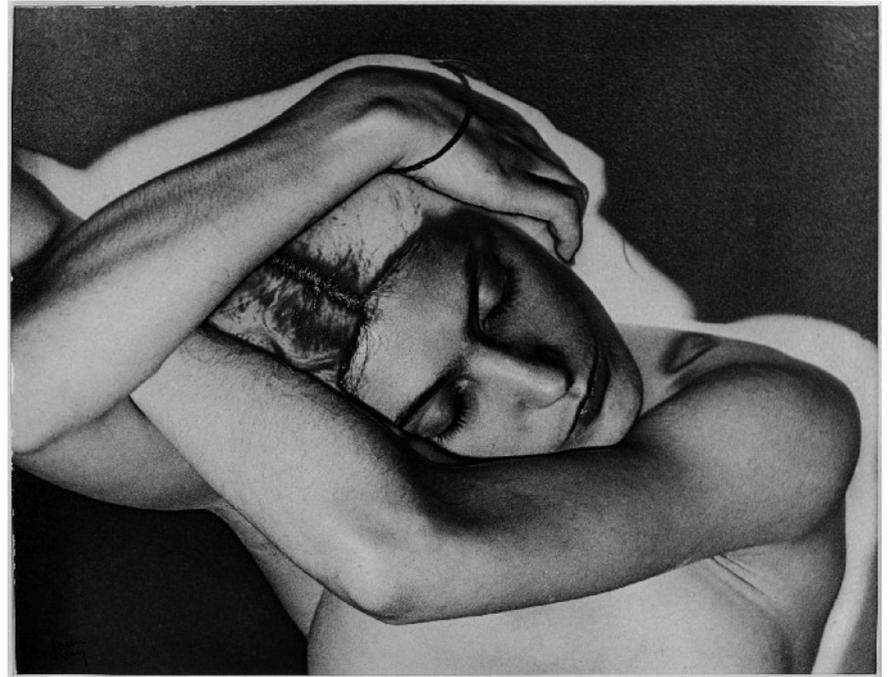
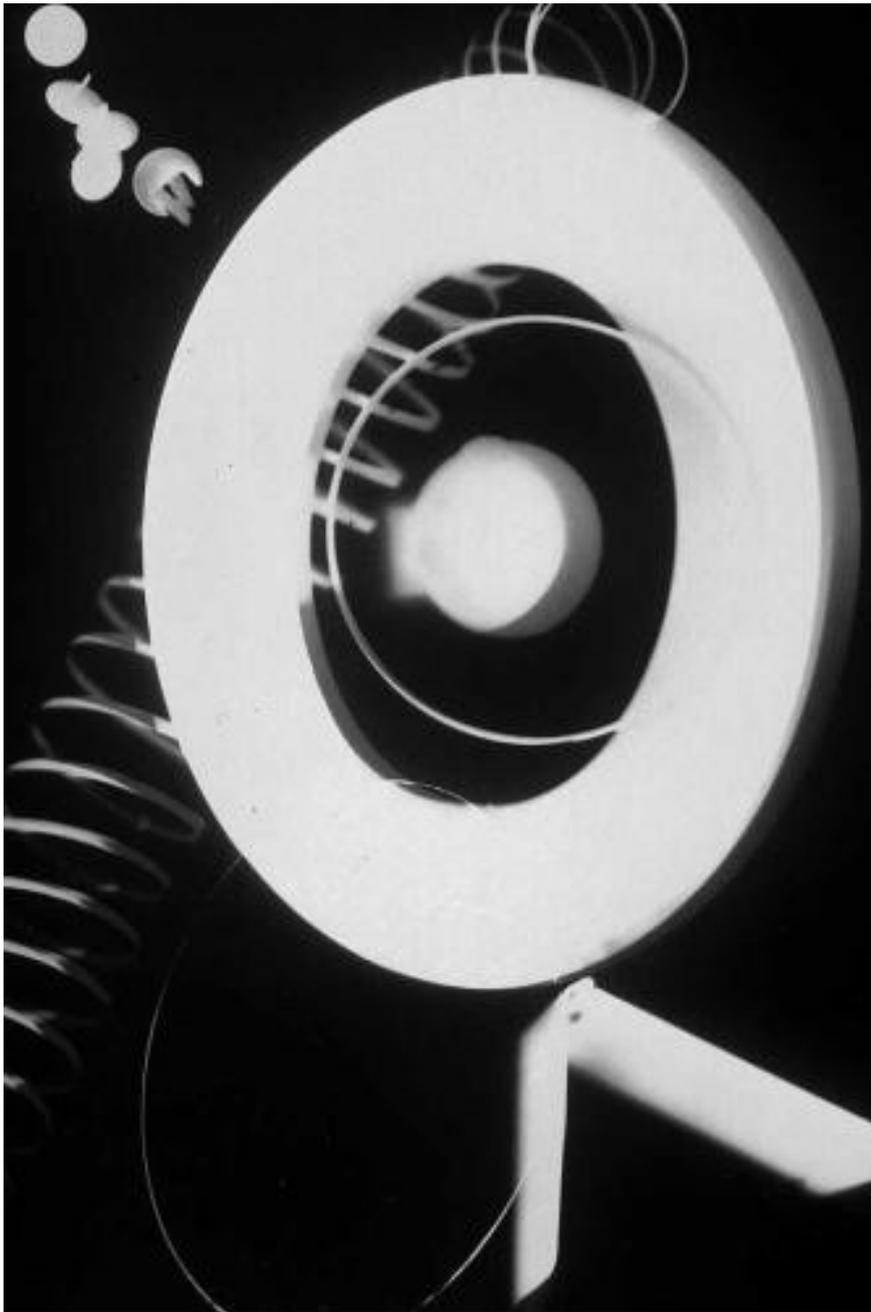


Cecil Beaton (1904 - 1980) – Horst Paul Horst (1906 - 1999)

LE AVANGUARDIE



Christian Schad (1894 – 1982)



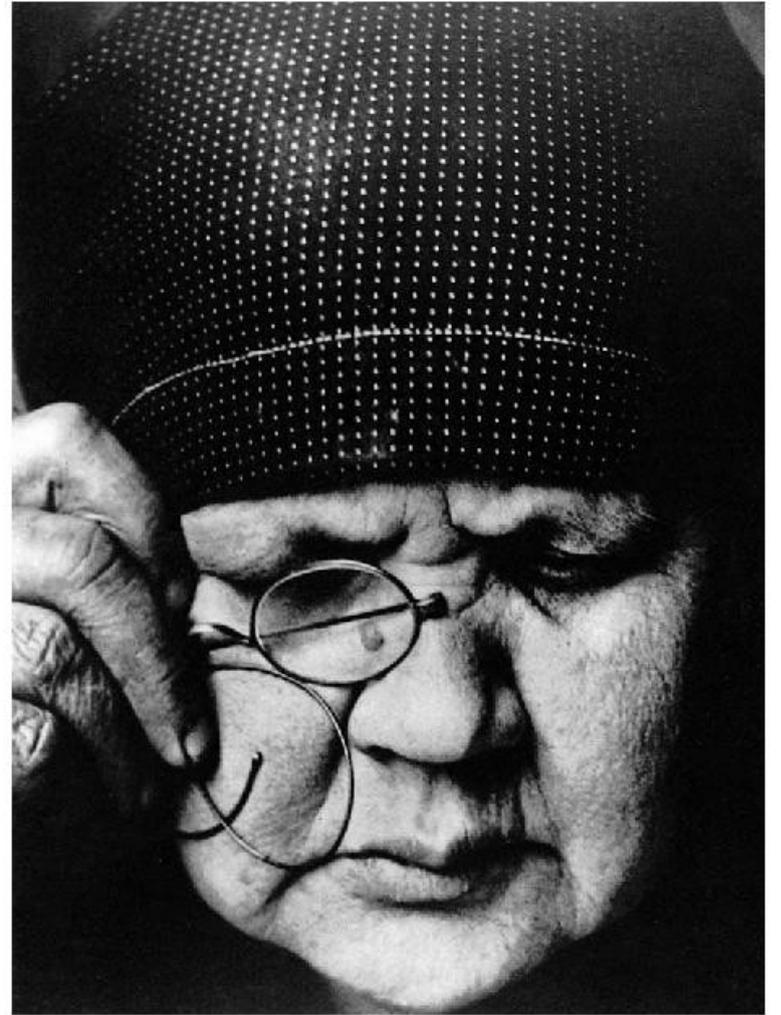
Man Ray (1890 - 1976)



Anton Giulio Bragaglia (1890 - 1960)



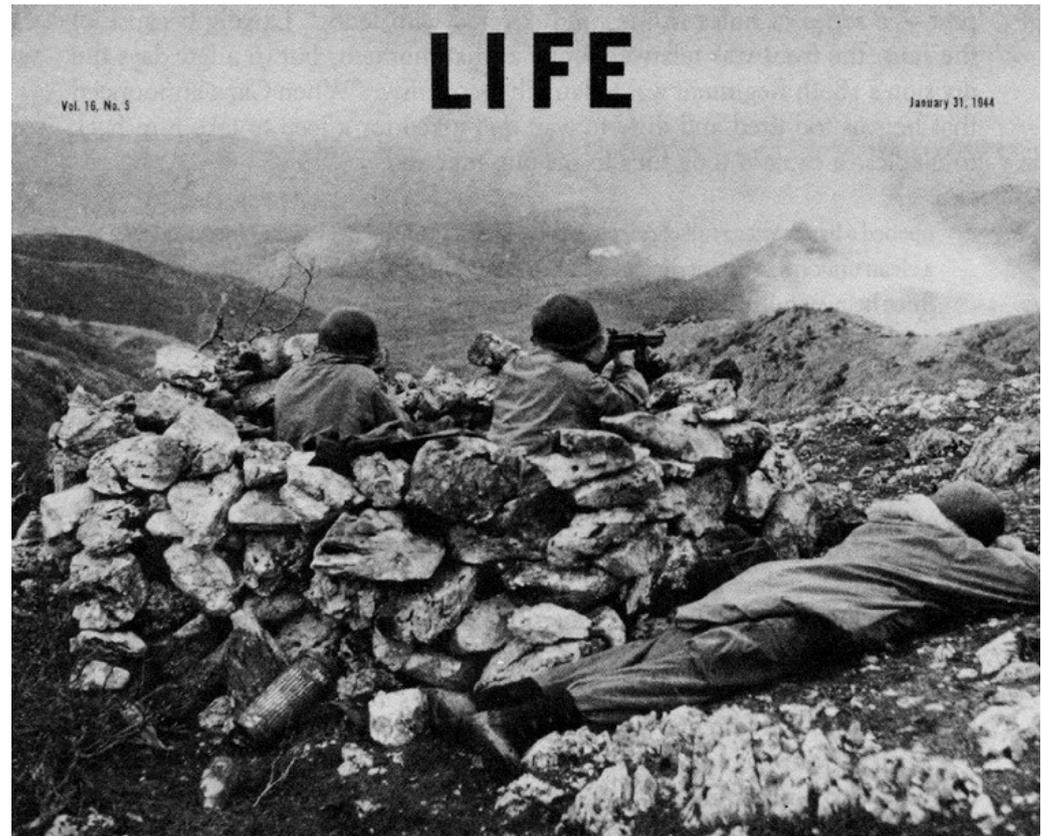
Lazlo Moholy-Nagy (1895 – 1946) e Aleksandr Rodčenko (1891 - 1956)



MAGNUM (1947) E IL FOTOGIORNALISMO



Robert Capa (1913 - 1954)



Vol. 16, No. 5

LIFE

January 31, 1944

FROM A HILLYTOP OVERLOOKING THE LIRI VALLEY THREE INFANTRYMEN OF THE U.S.-CANADIAN MOUNTAIN TROOPS PROTECT AN ADVANCING PATROL WITH THEIR MACHINE GUN

IT'S A TOUGH WAR

Photographs for LIFE by Robert Capa

For months the Fifth Army has inched ahead in Italy. Through mud and mountains it has ground nearer Cassino, chief bastion of the German winter defense line. On Jan. 22, in an amphibious attempt to outflank this line, it landed troops near Anzio northwest of the town of Cassino and only 92 miles short of Rome.

With the troops of the Fifth Army during the battle for the Liri valley on the approaches to Cassino was LIFE Photographer Robert Capa. His pictures, printed here, are grim and un sentimental, but they tell something of what war is like in Italy. They prove that it is a tough war.

When the pictures were taken, the Fifth Army was advancing at the rate of about three miles a week. In terms of the thousands of miles still to go on the roads to Berlin and Tokyo, three miles were insignificant. But for the men who fought for those three

miles they were no mean distance. In the fight some of them died and their bodies lay in the snowy mountain passes near their foxholes. Others were wounded and were brought down steep mountain paths on stretchers to front-line hospitals. But most of them, British and French and American alike, lived somehow through the week. They were the ones who, in spite of their weariness, would fight this week's battles, and next week's, and the weeks' after that.

To these men it seems years ago that they were home. Now all they know and feel is the grinding monotony of war. Day and night they hear the roll of guns, the explosion of mortars, the whine of machine-gun bullets. Their home is among the rocks and snows of the Italian mountains. They are usually wet and hungry, always tired. Most of them have not had a bath or slept in a bed for months. They grumble and they curse, and their only dream is of the day

when they will be finished with this chore on the front.

They worry, too, about the home they will return to. They want it to be the same home they left. Last week Secretary of War Stimson reported that these soldiers on the front line in Italy and the South Pacific were worried and unhappy and even angry about what was going on at home. In urging adoption of a national service act, he said: "I can tell you today that the industrial unrest and lack of a sense of patriotic responsibility . . . has aroused a strong feeling of resentment and injustice among the men of the armed forces. If it continues it will surely affect the morale of the Army. It is likely to probog the war and endanger our ultimate success. Unless we set forth boldly to stamp it out, the hot flame will destroy some of the great love of country which alone can make a man endure the hardship, the pain, and the death which service above self has offered him."



Henri Cartier-Bresson (1908 - 2004)



David “Chim” Seymour (1911 - 1956)



Anonimo; Joseph Kudelka; Marc Riboud



Tazio Secchiaroli (1925 - 1998)



Werner Bischof (1916 – 1954) e René Burri (1933)

WORLD'S HIGHEST STANDARD OF LIVING



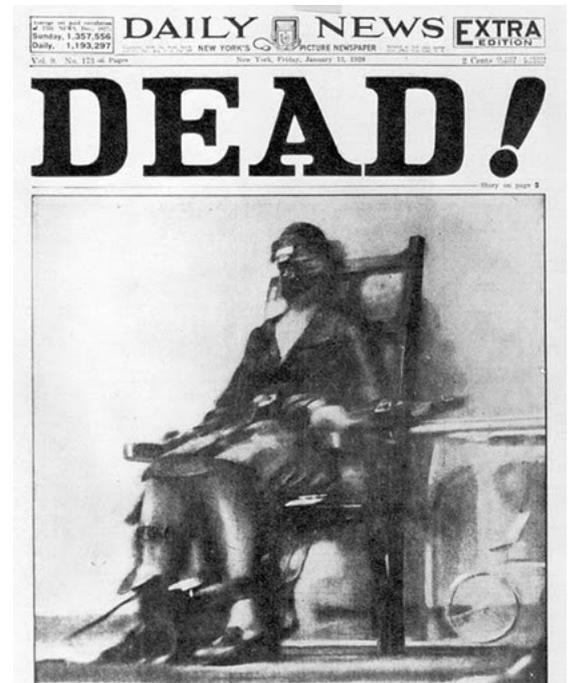
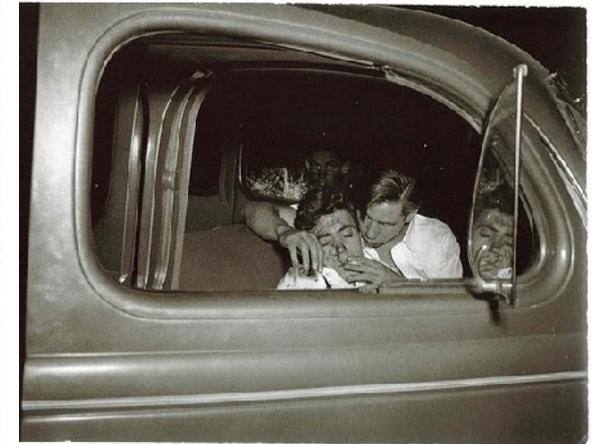
*There's no way
like the
American Way*



Margaret Bourke-White (1904 - 1971)



Robert Frank (1924) ed Elliott Erwitt (1928)



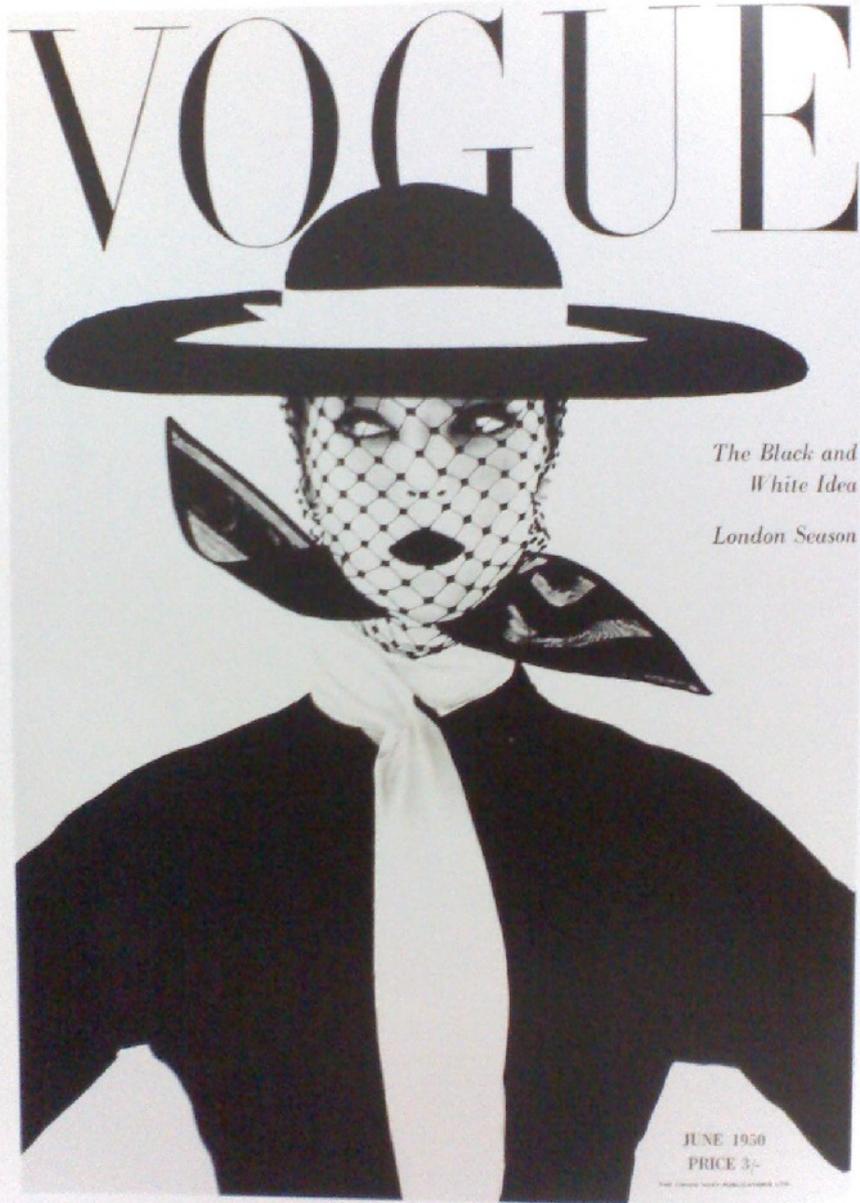
Weegee (pseudonimo di Arthur Fellig, 1899 - 1968)

Lit was the glossy, east-coast magazines which provided the skeleton on which all the other myriad Avedon projects were fleshed. Partly, perhaps, a question of being in the right place at the right time: one could not invent a more appropriate outlet for the stark, but often naturally lit, portraits of models, artists, the famous and the infamous. Despite Avedon's only great protestations against daylight, he had an even greater resistance to



SANDRA BENNET, TWELVE-YEAR OLD, FOGGY FORD, COLORADO, AUGUST 1945

Richard Avedon (1923 – 2004) e Irving Penn (1917 - 2009)

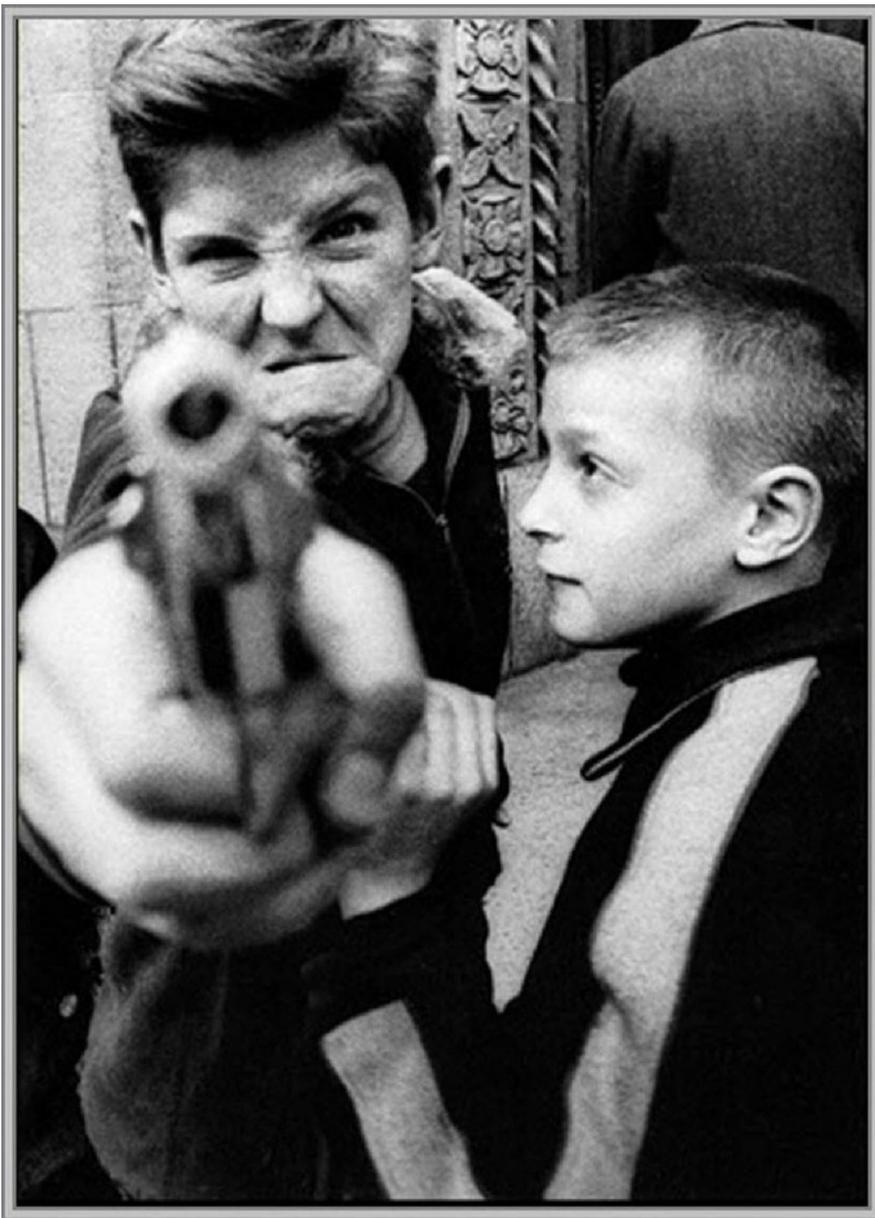


JUNE 1950 The Black and White Idea

LA SCUOLA DI NEW YORK

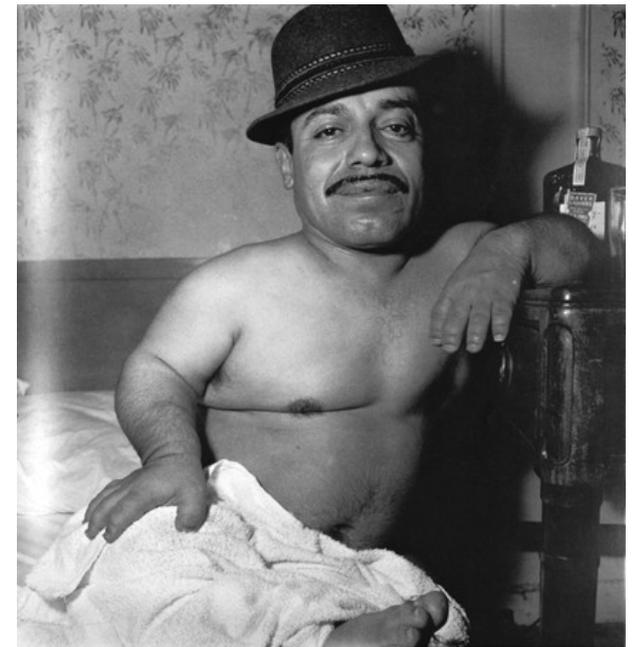


Helen Levitt (1913 - 2009), Lisette Model (1901 - 1983)



William Klein (1928)

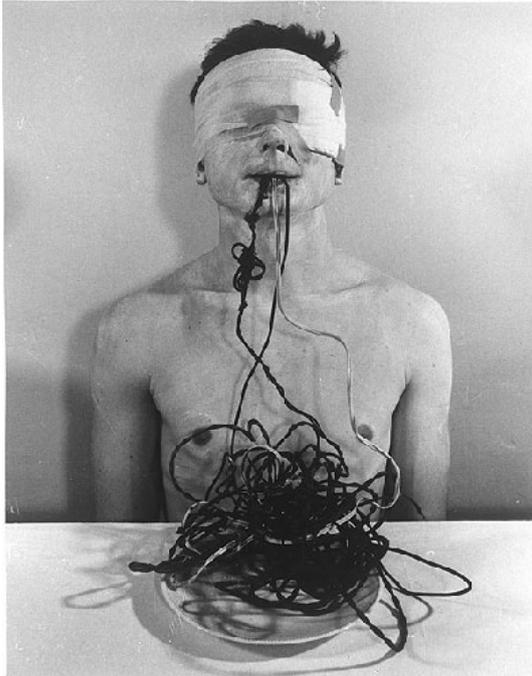




Diane Arbus (1923 - 1971)



ARTE E FOTOGRAFIA NEGLI ANNI SETTANTA



PERFORMANCE - Rudolf Schwarzkogler - Gilbert & George - Urs Lüthi



A LINE MADE BY DRAWING

ENGLAND 1967



THE PILGRIMS WAY

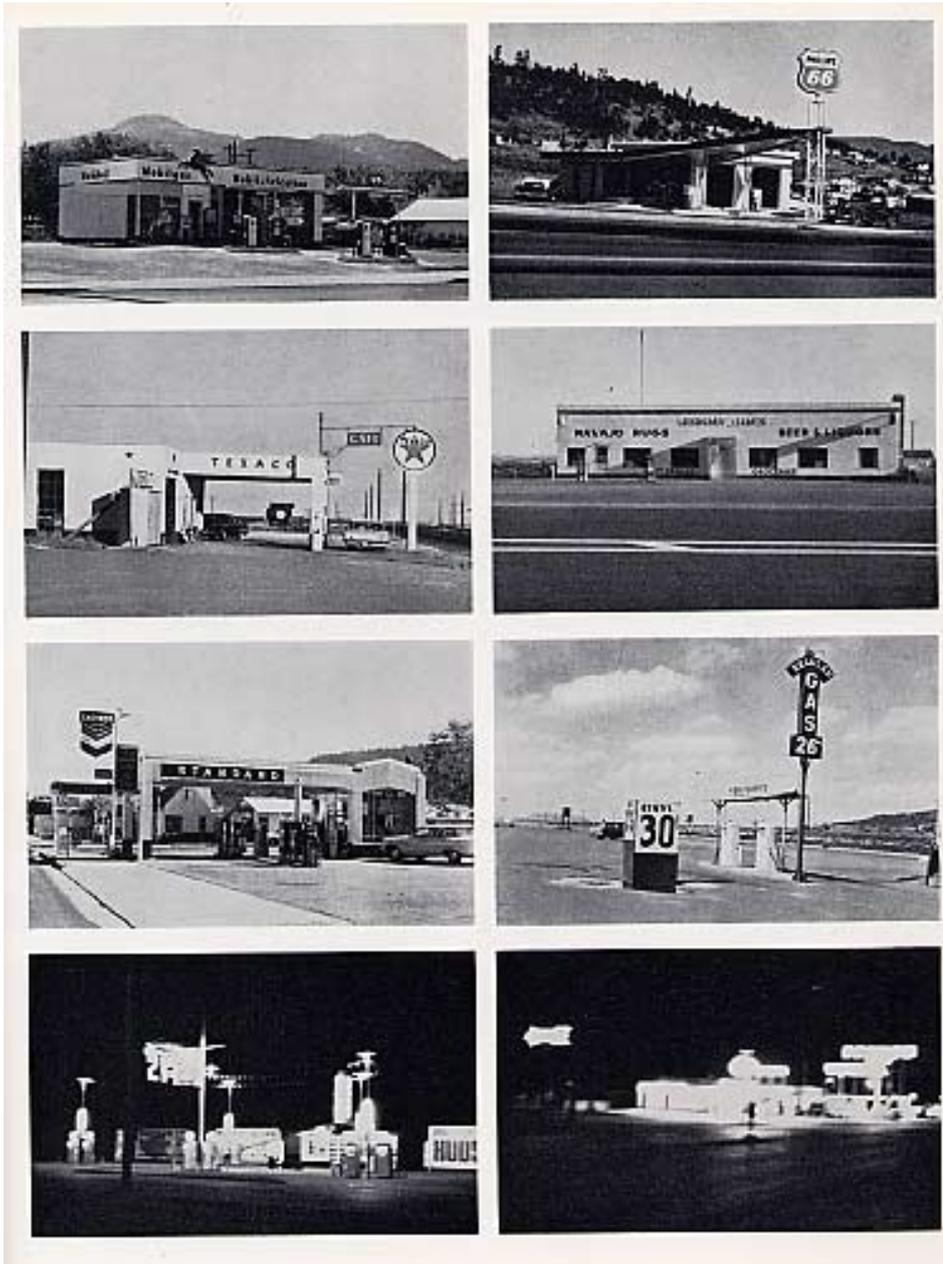
1971

A HOLLOW LINE ON THE NORTH DOWNS

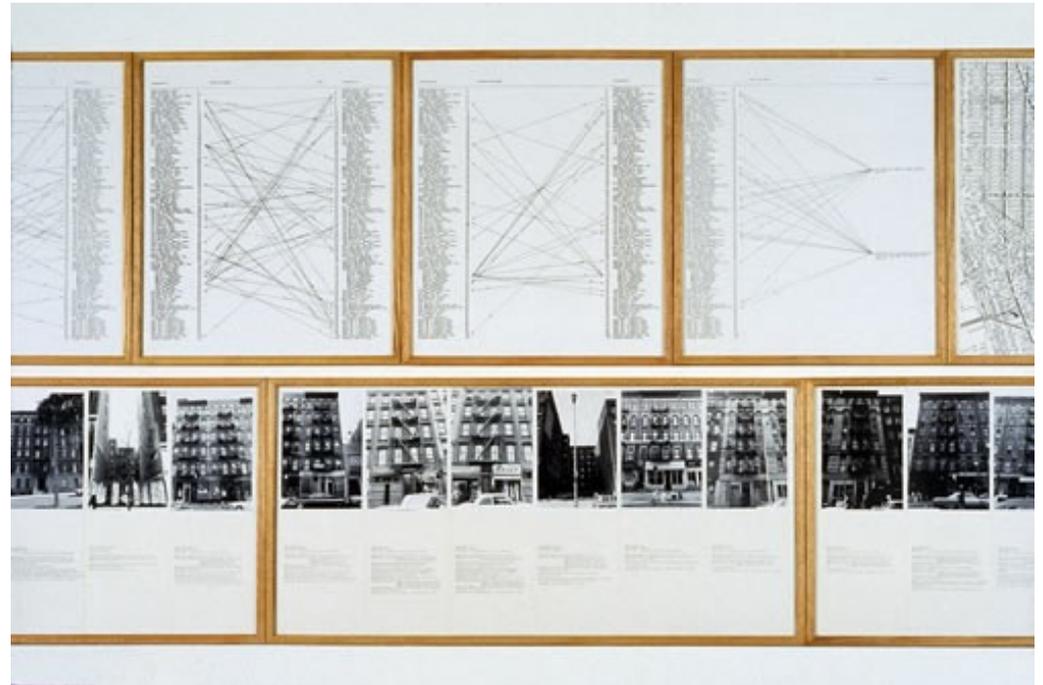
ANCIENT PATHS FORMING A ROUTE BETWEEN WINCHESTER AND CANTERBURY

42 DAYS IN APRIL A 100 MILE WALK

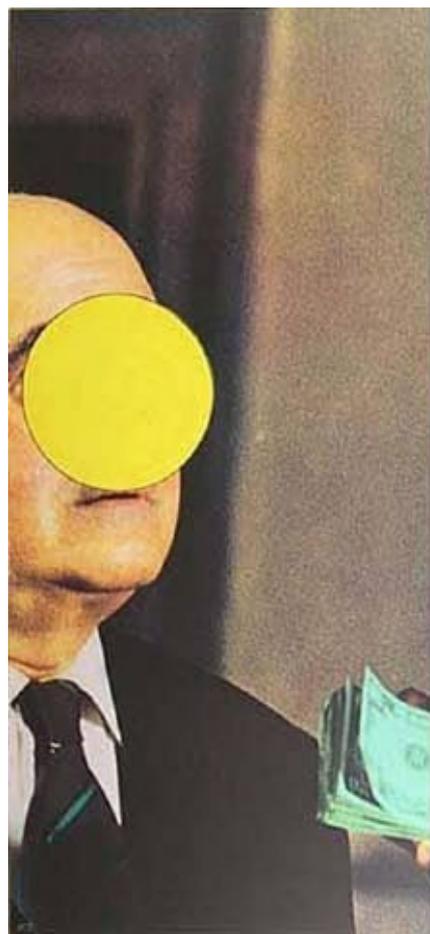
LAND ART - Richard Long - Hamish Fulton



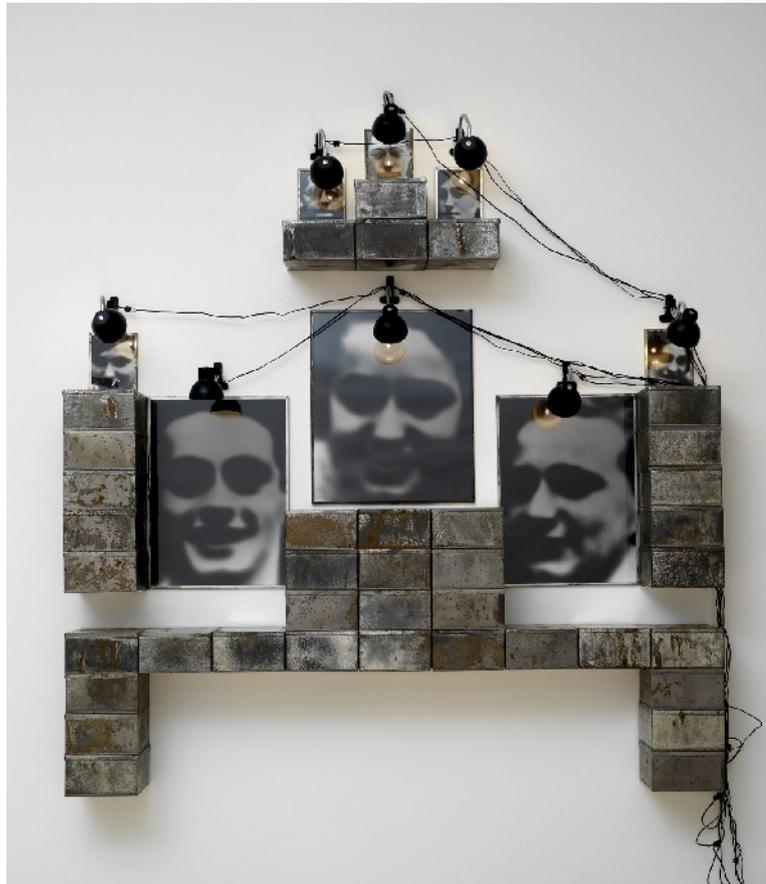
CONCETTUALE - Ed Ruscha, Gordon Matta-Clark, Dan Graham



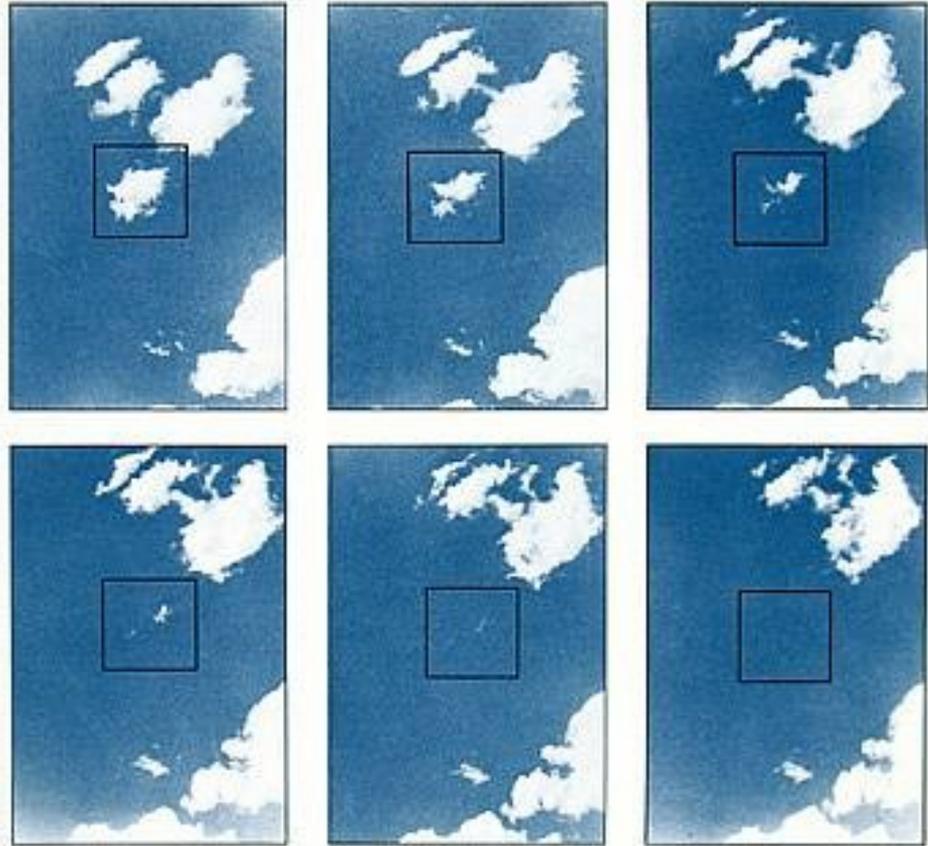
CONCETTUALE - Joseph Kosuth, Hans Haacke, Douglas Huebler



CONCETTUALE - John Baldessari



DISSOLVING CLOUDS



According to Hatha Yoga principles, if you breathe properly and concentrate your Psychic (Electrical-mental) Energy, you can dissolve a cloud. I tried it and photographed the results. This is what happened - see cloud outlined - Time elapsed was 3 minutes.

Peter Hutchinson, Aspen, August 1970.

Peter Hutchinson 1972

Narrative Art: Christian Boltanski, Peter Hutchinson

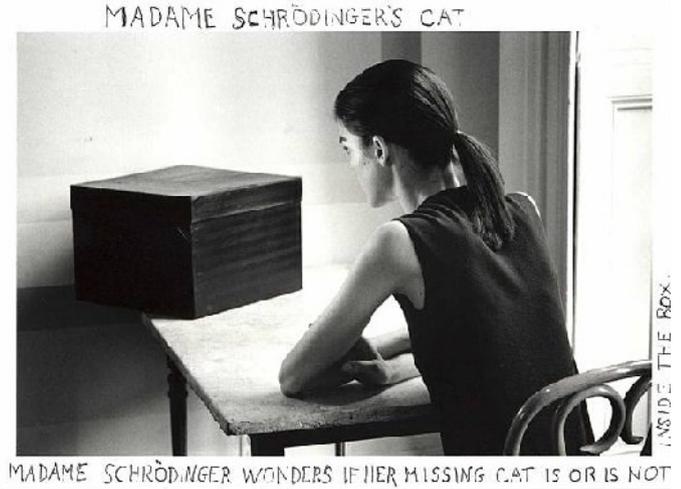


The Liberal Females Flirting Behind a Gay Man (Clark, Deby, and Lester), Park Slope, Brooklyn, New York, 1968.

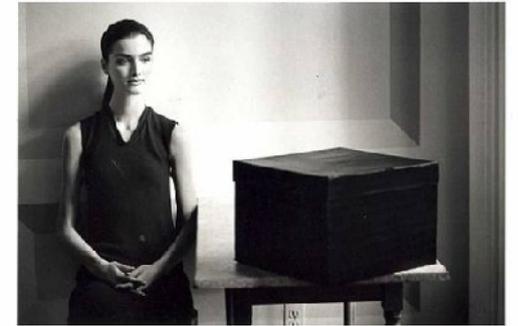


My Mother Examining Her False Teeth as Her Mother Did to Scare Children, 1970.

NARRATIVE ART - Leslie Krims e Duane Michals

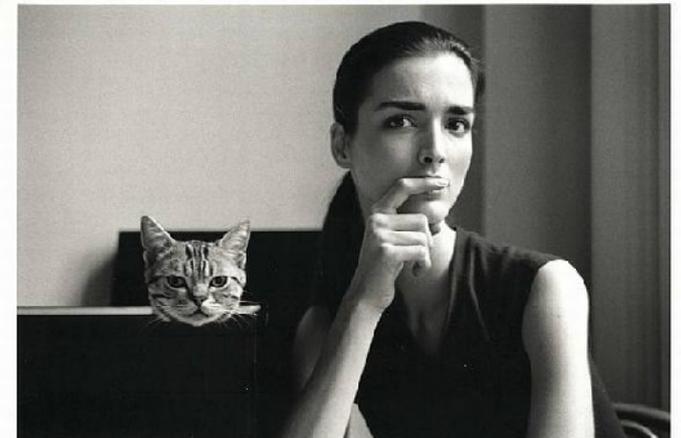


2.



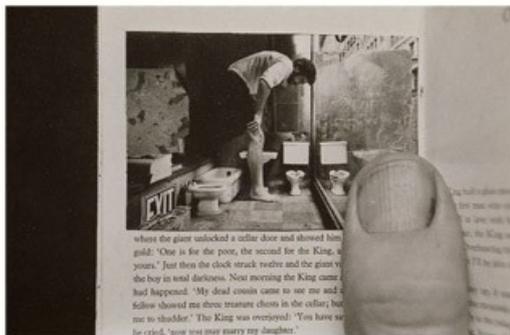
THE CAT, WHICH MAY OR MAY NOT BE INSIDE THE BOX,
WONDERES IF MADAME SCHRÖDINGER IS OR IS NOT OUTSIDE THE BOX.

3.



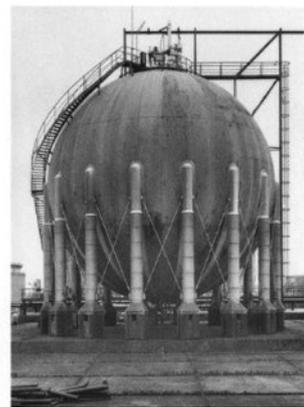
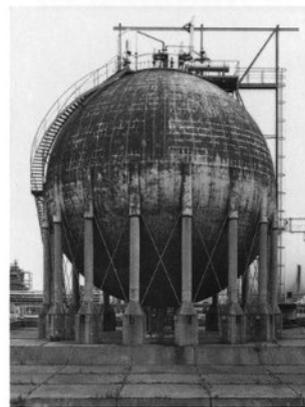
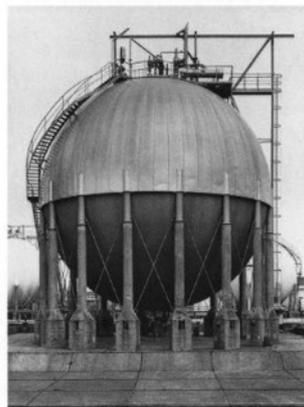
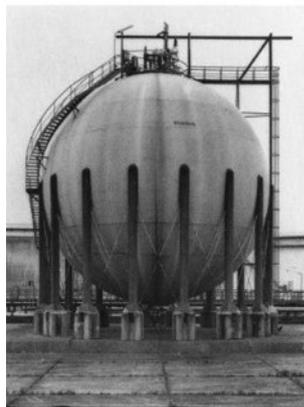
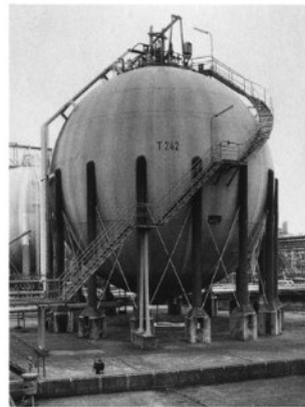
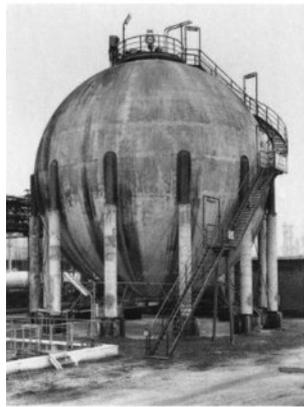
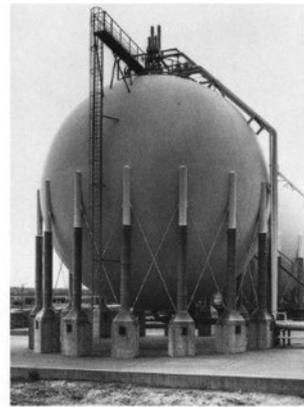
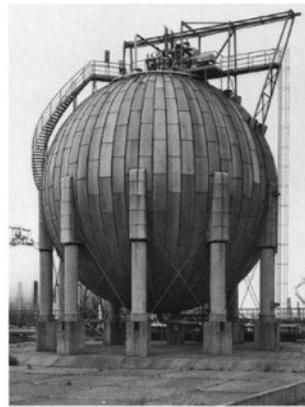
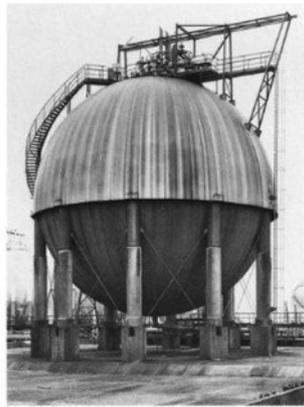
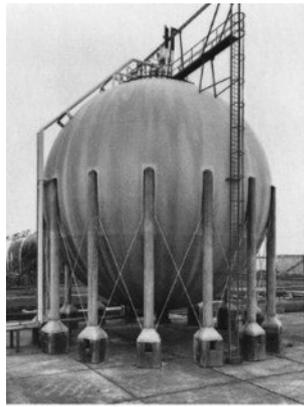
MADAME SCHRÖDINGER AND HER CAT ARE BOTH WONDERING WHAT THE PROBABILITIES
ARE THAT AT THIS MOMENT YOU ARE READING THIS.

THINGS ARE QUEER



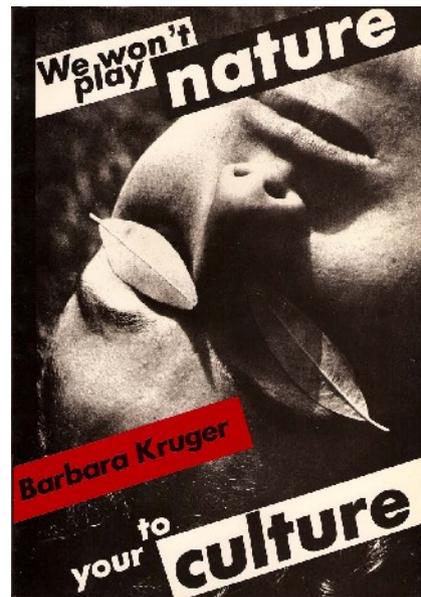
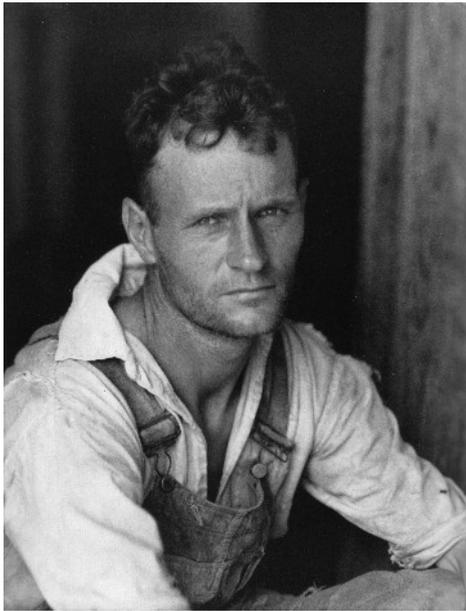


Francesca Woodman (1958 - 1981)



Bernd e Hilla Becher

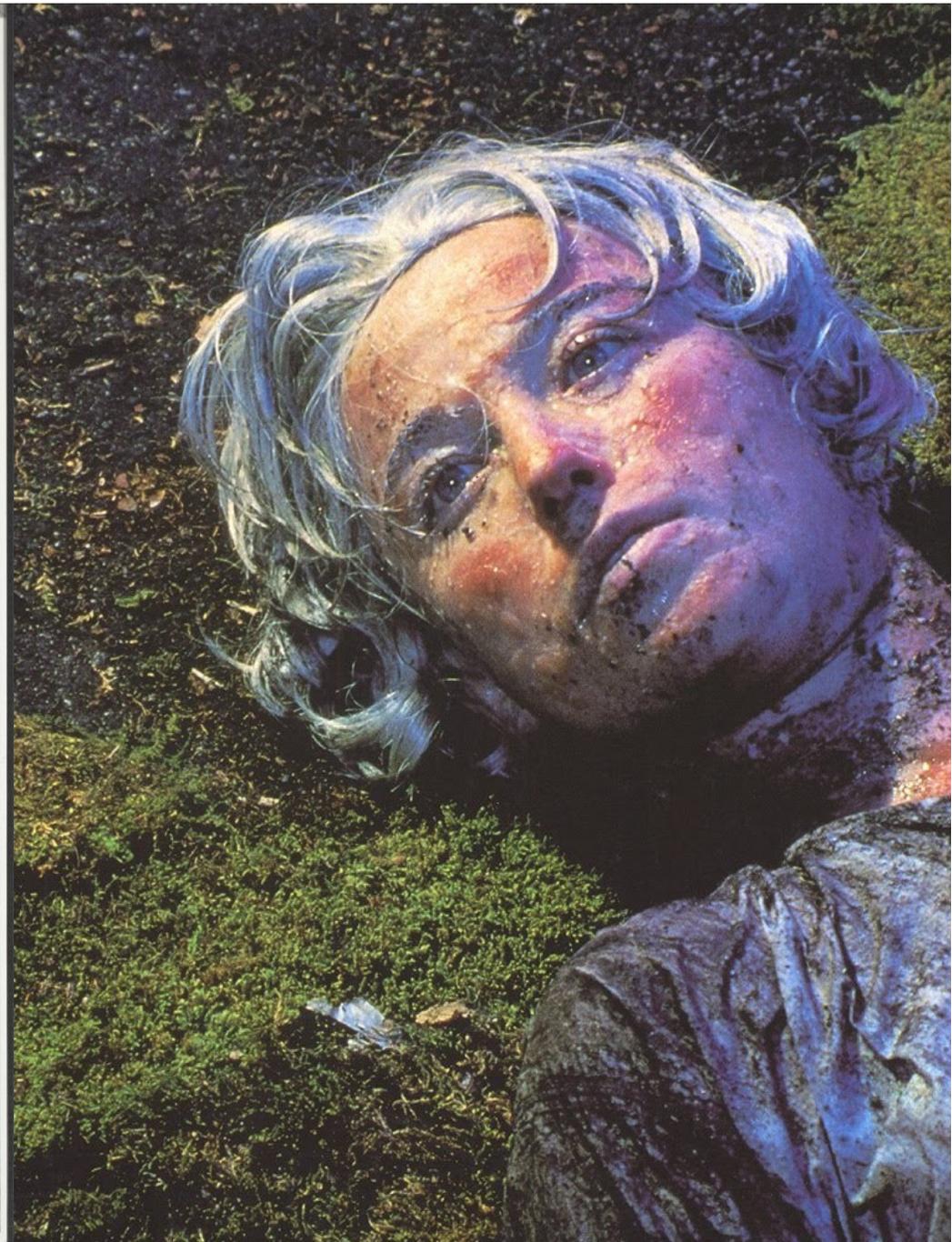
ANNI 80 – LA GENERAZIONE DI “IMAGES”



Sherrie Levine, Barbara Kruger, Louise Lawler



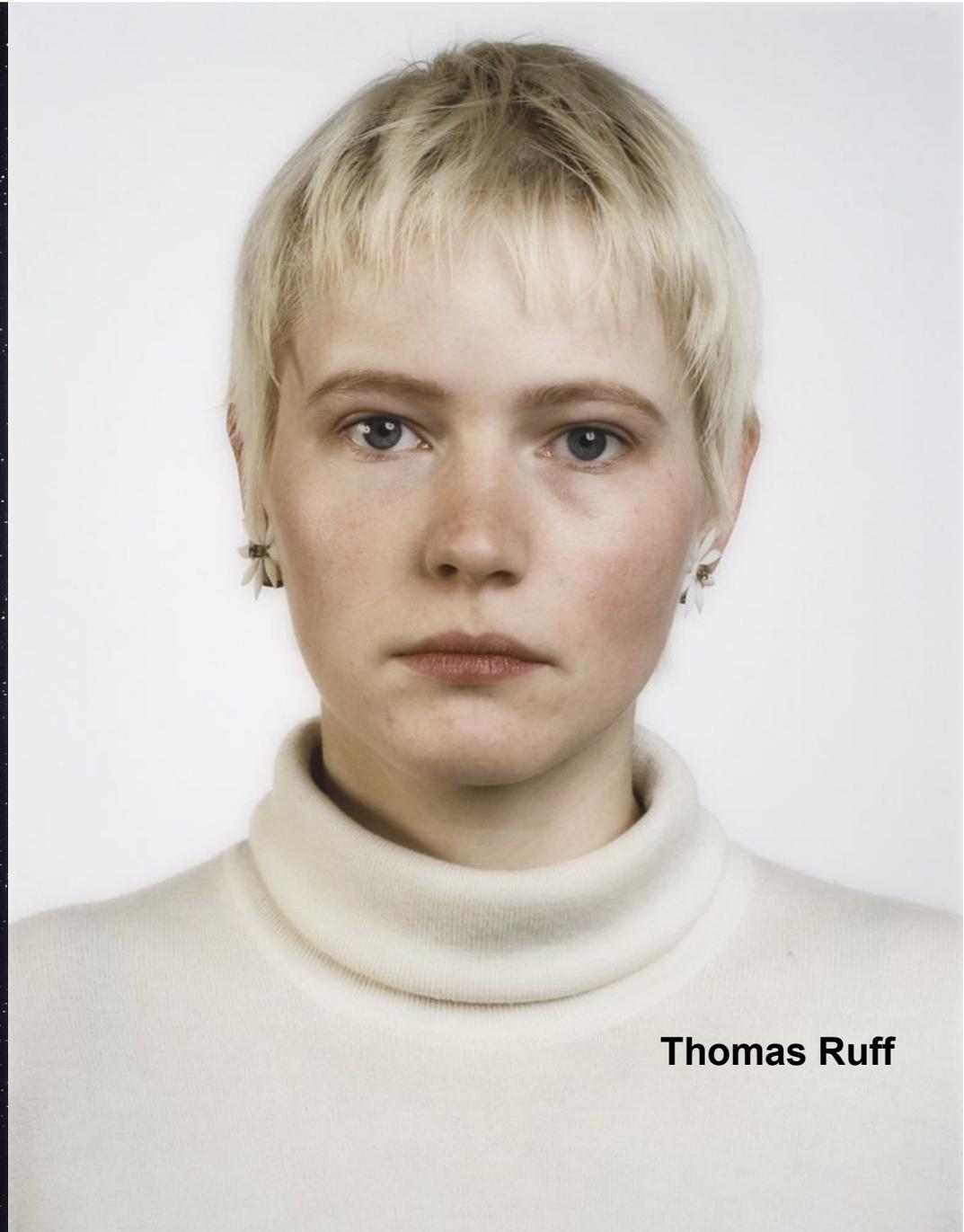
Cindy Sherman





Richard Prince e Martha Rosler

ANNI 80 – 90: LA SCUOLA TEDESCA DEI BECHER



Thomas Ruff



Thomas Struth



Andreas Gursky

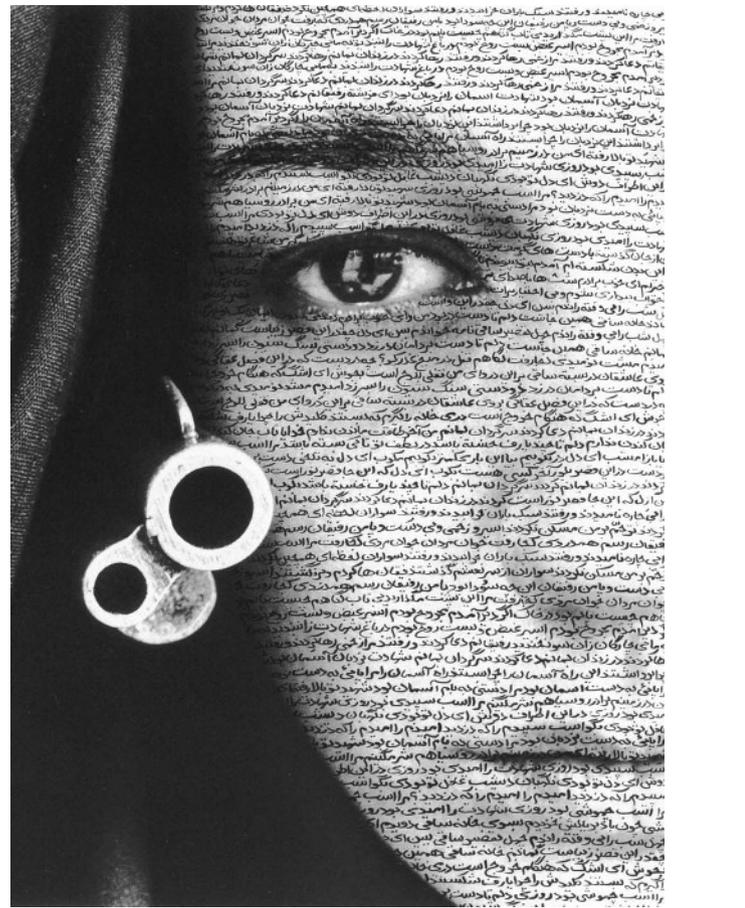


Candida Höfer

GLI ANNI NOVANTA



Jeff Wall



Matthew Barney - Shirin Neshat - Mariko Mori



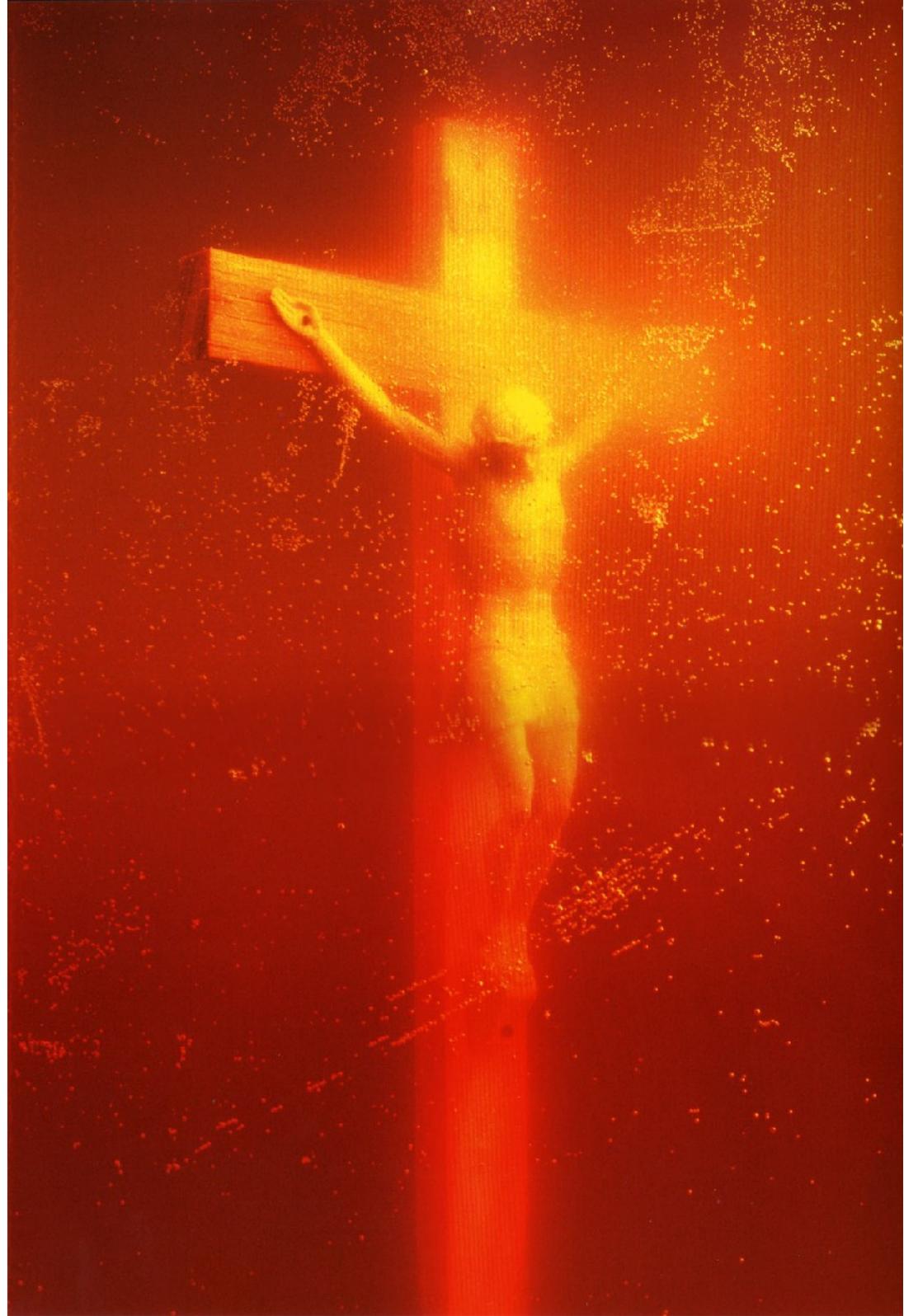
Tracey Moffatt, Thomas Demand, Sandy Skoglund



Sndy Skoglund "The Cocktail Party," 1992

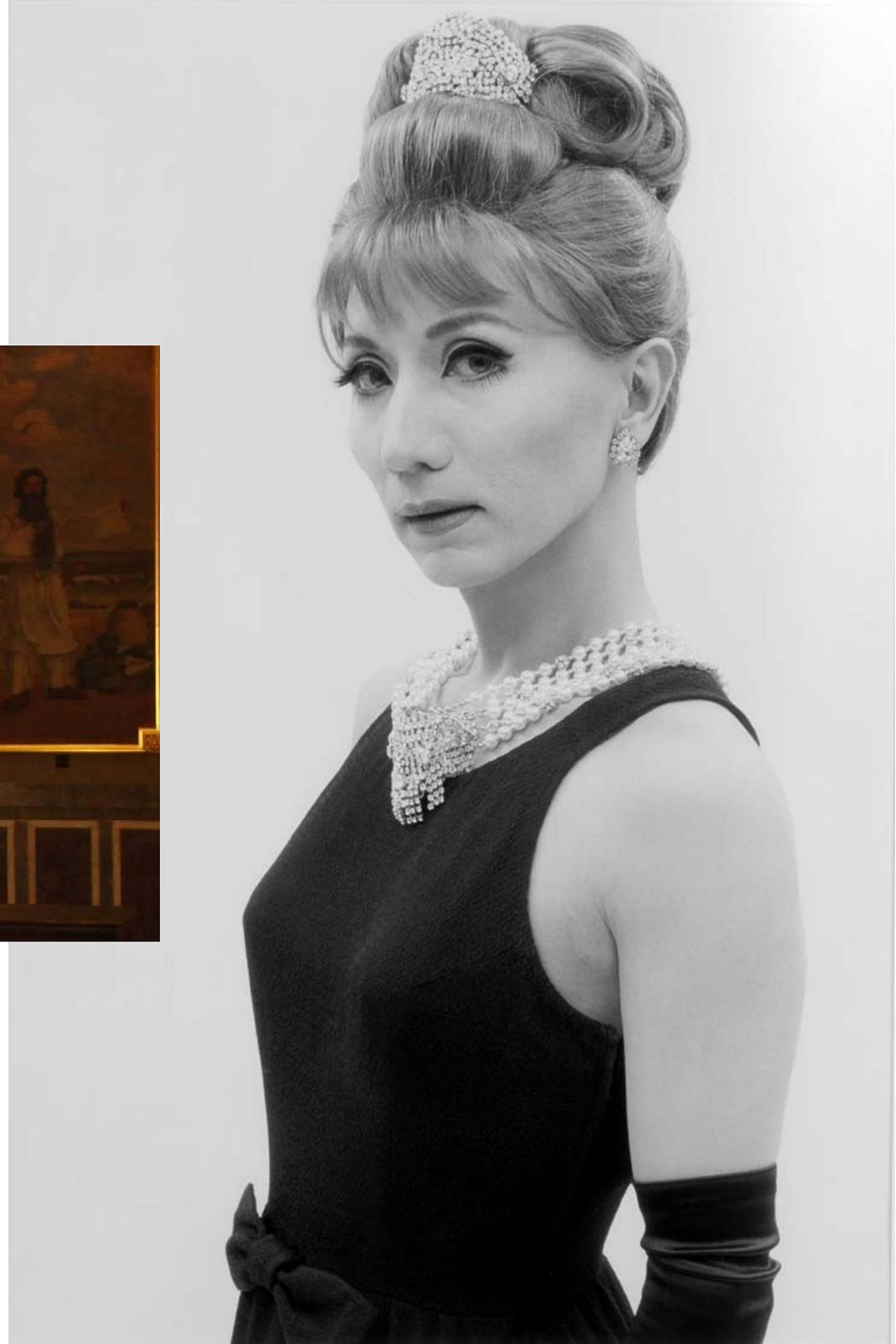


Nobuyoshi Araki - Andres Serrano



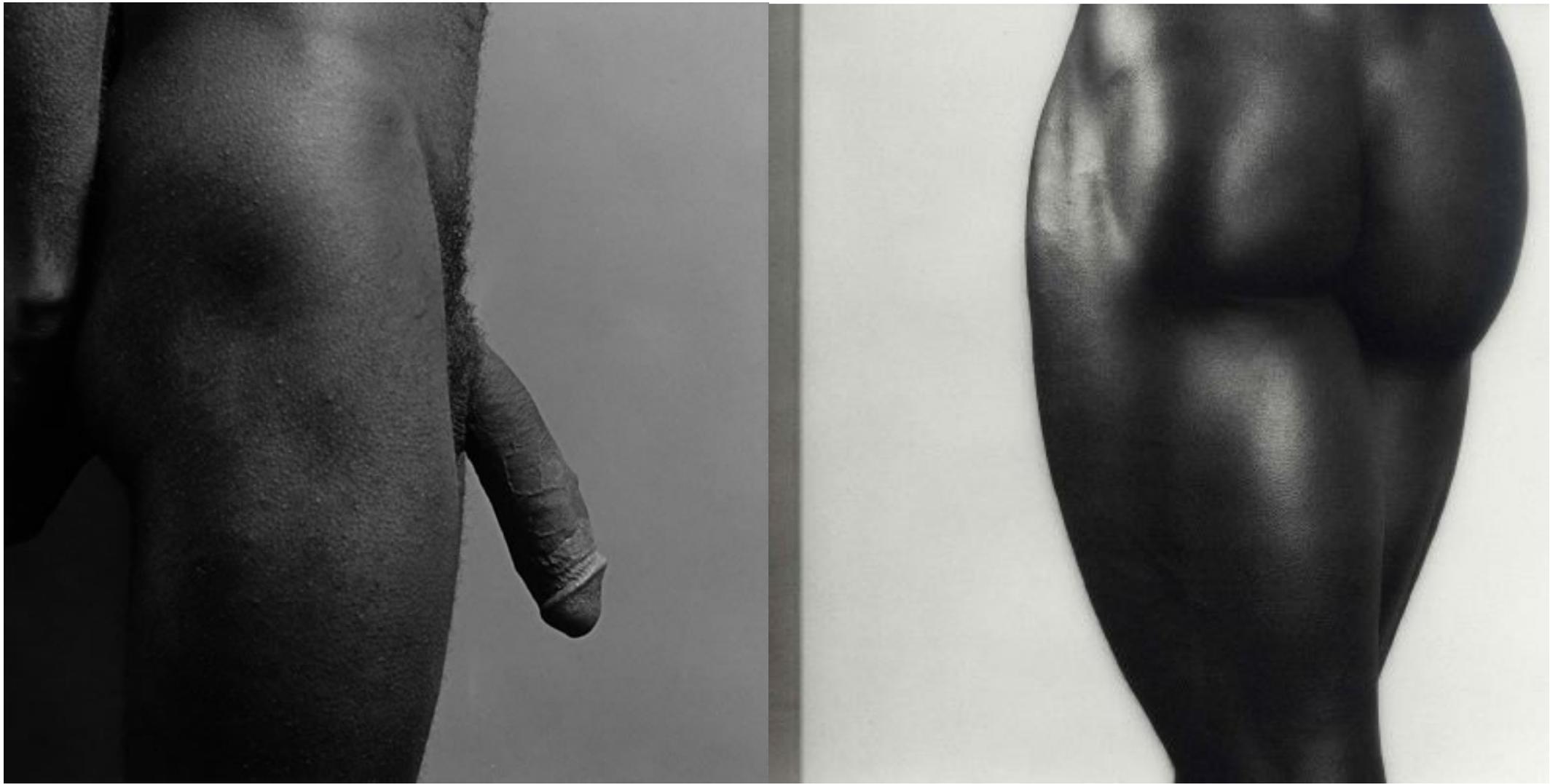


Jasumasa Morimura

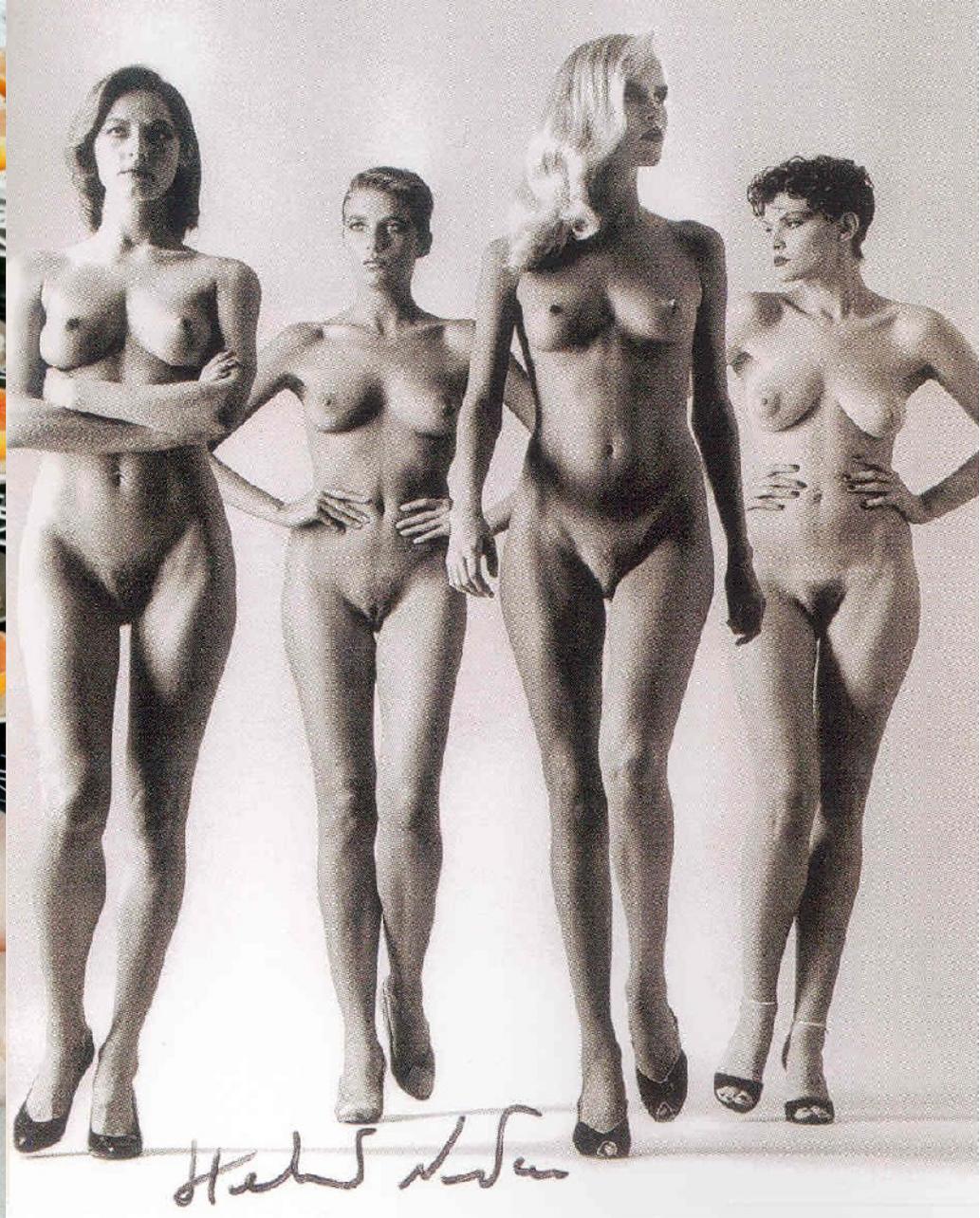




Wolfgang Tillmans – Nan Goldin



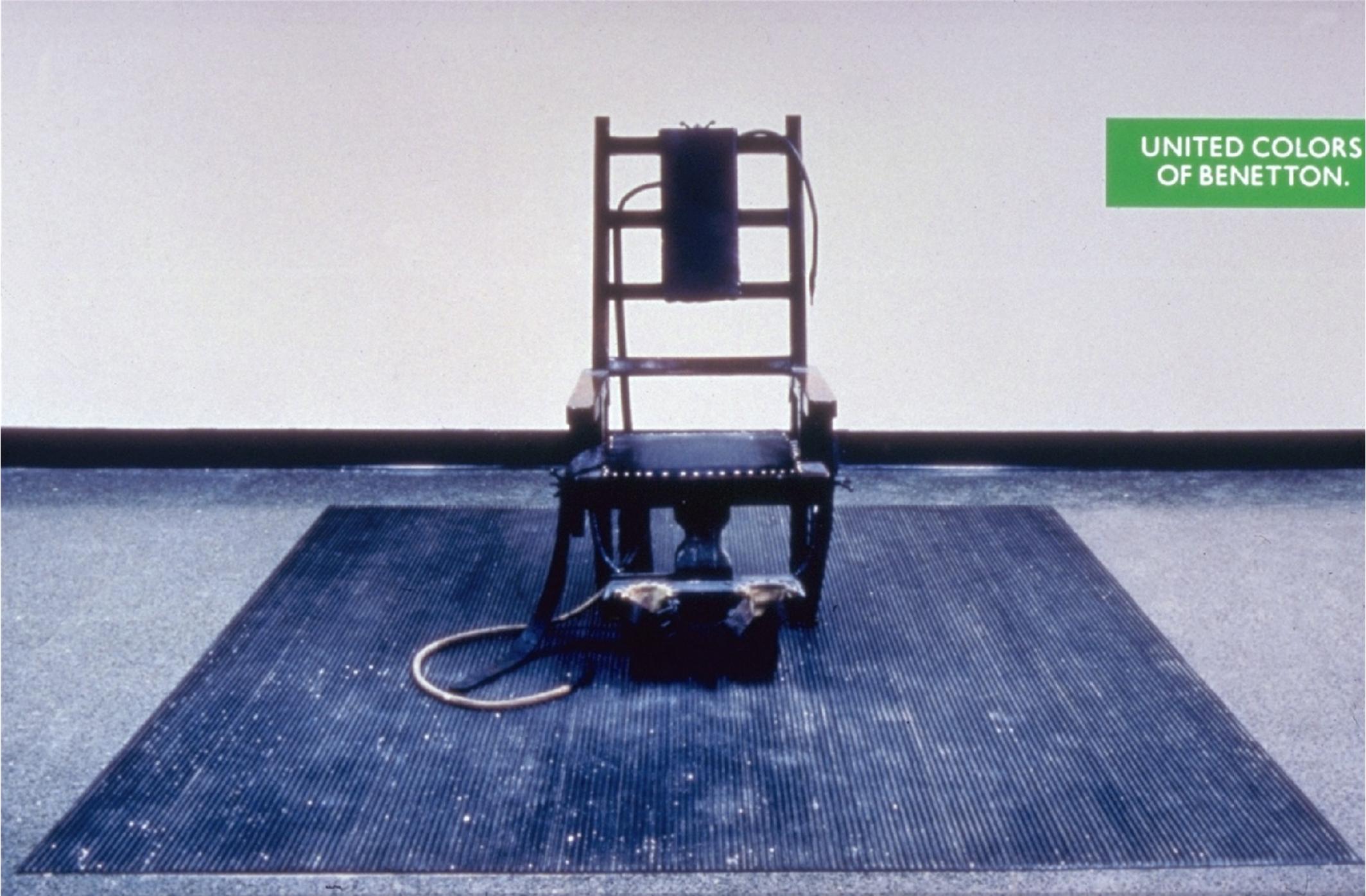
Robert Mapplethorpe



Helmut Newton(1920-2004) Untitled 26x20cm Photograph

Helmut Newton - David LaChapelle

UNITED COLORS
OF BENETTON.



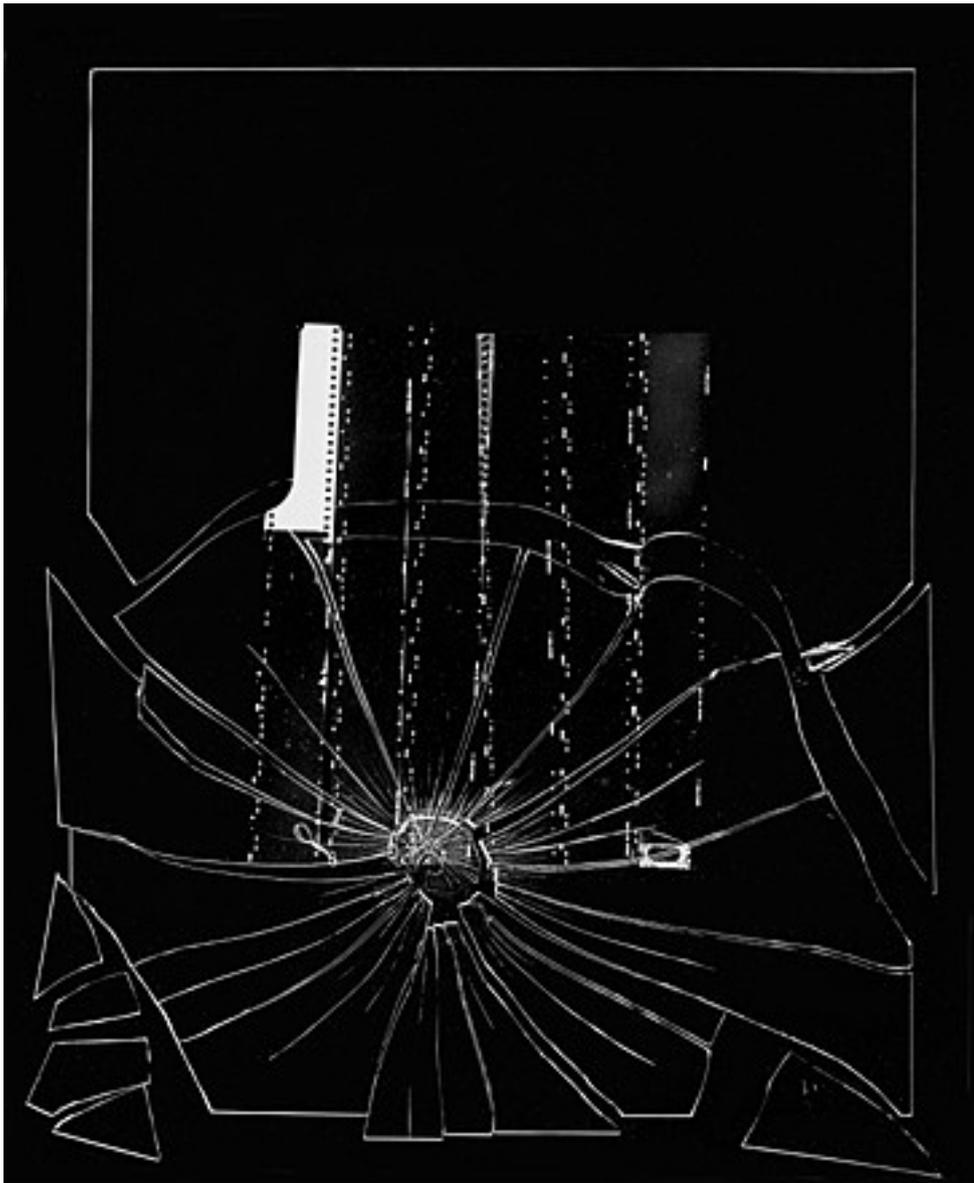
Oliviero Toscani

LA FOTOGRAFIA IN ITALIA



Uliano Lucas (1942) e Mario Giacomelli (1925 - 2000)





Ugo Mulas (1928 – 1973)

Cfr. Le verifiche (1970):

<http://www.ugomulas.org/index.cgi?action=view&idramo=1090232183&lang=ita>



Mimmo Jodice, Ferdinando Scianna, Gabriele Basilico



Franco Vaccari



Luigi Ghirri (1943 - 1992)



Franco Fontana – Olivo Barbieri

IL DIGITALE

A photograph of a modern building at night. The building has a prominent, illuminated sign that reads "IL DIGITALE". The sign is lit up in a bright yellow or orange color, contrasting with the dark night sky. The building's facade is dark, and there are some lights visible on the lower levels. The overall scene is a nighttime urban setting.

Thomas Ruff



La fotografia digitale non è fotografia, ma emulazione della fotografia con un altro mezzo

(prima fotografia digitale, 1957)



Una fotografia digitale non è sostanzialmente diversa da qualsiasi altra immagine digitale

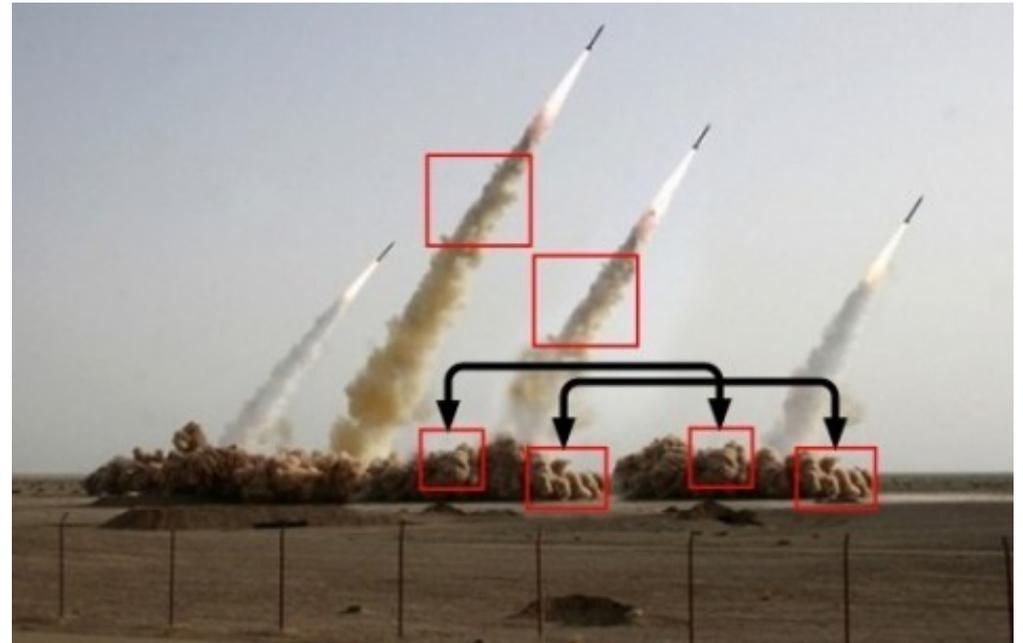


Una fotografia digitale non è sostanzialmente diversa da qualsiasi altro pezzo di informazione

(Andreas Muller Pohle, Face Codes, 1998 - 1999)

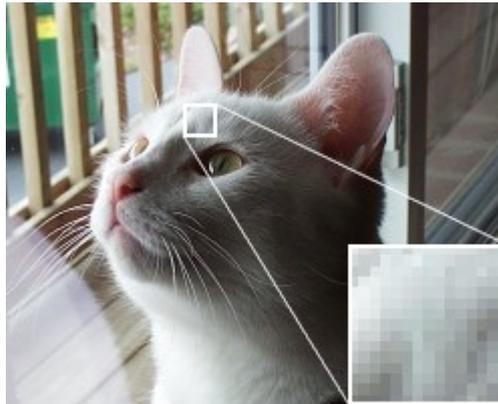


Con la fotografia digitale, la postproduzione non è un'opzione, ma un fatto naturale, scontato.



Di conseguenza, subisce un brutto colpo l'idea di fotografia come indice, traccia del reale, prova di un fatto

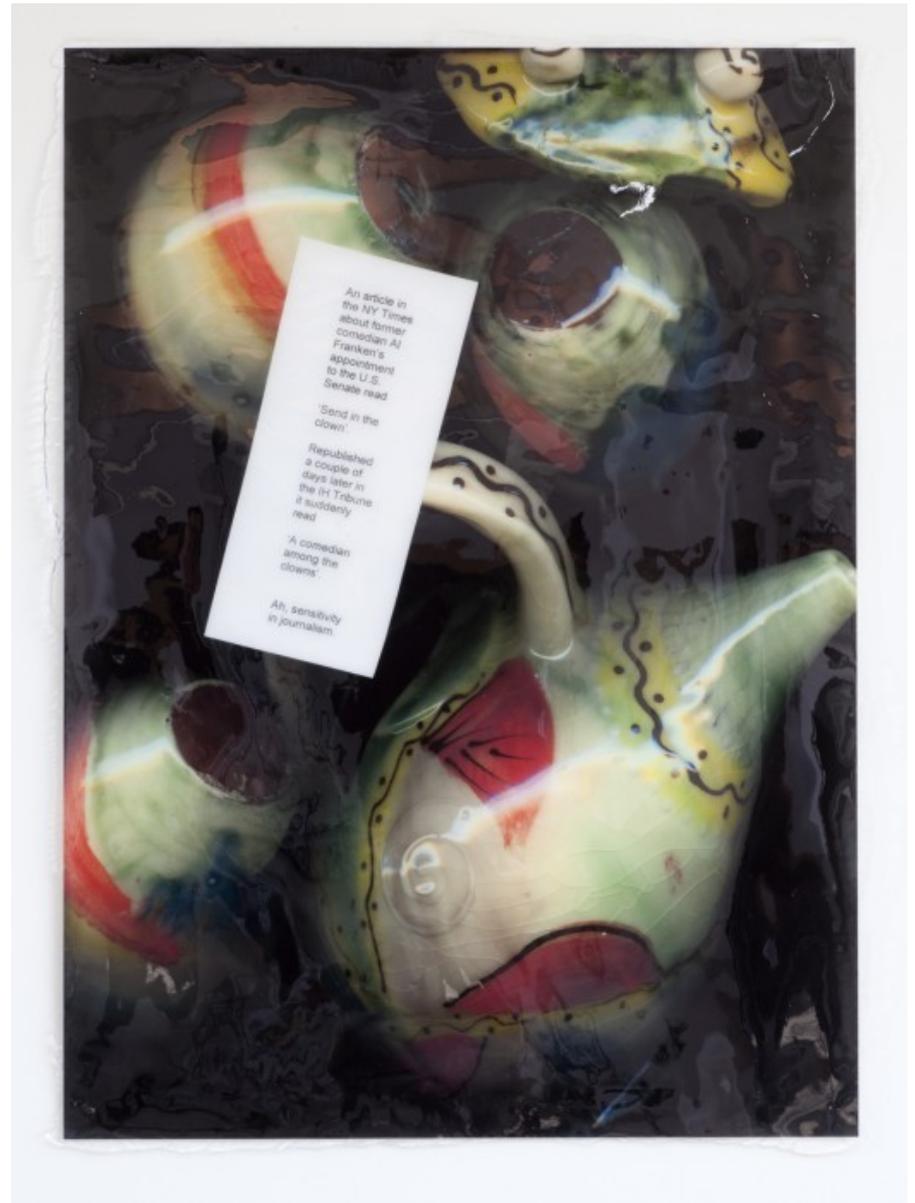
Oliver Laric, *Versions*, 2009



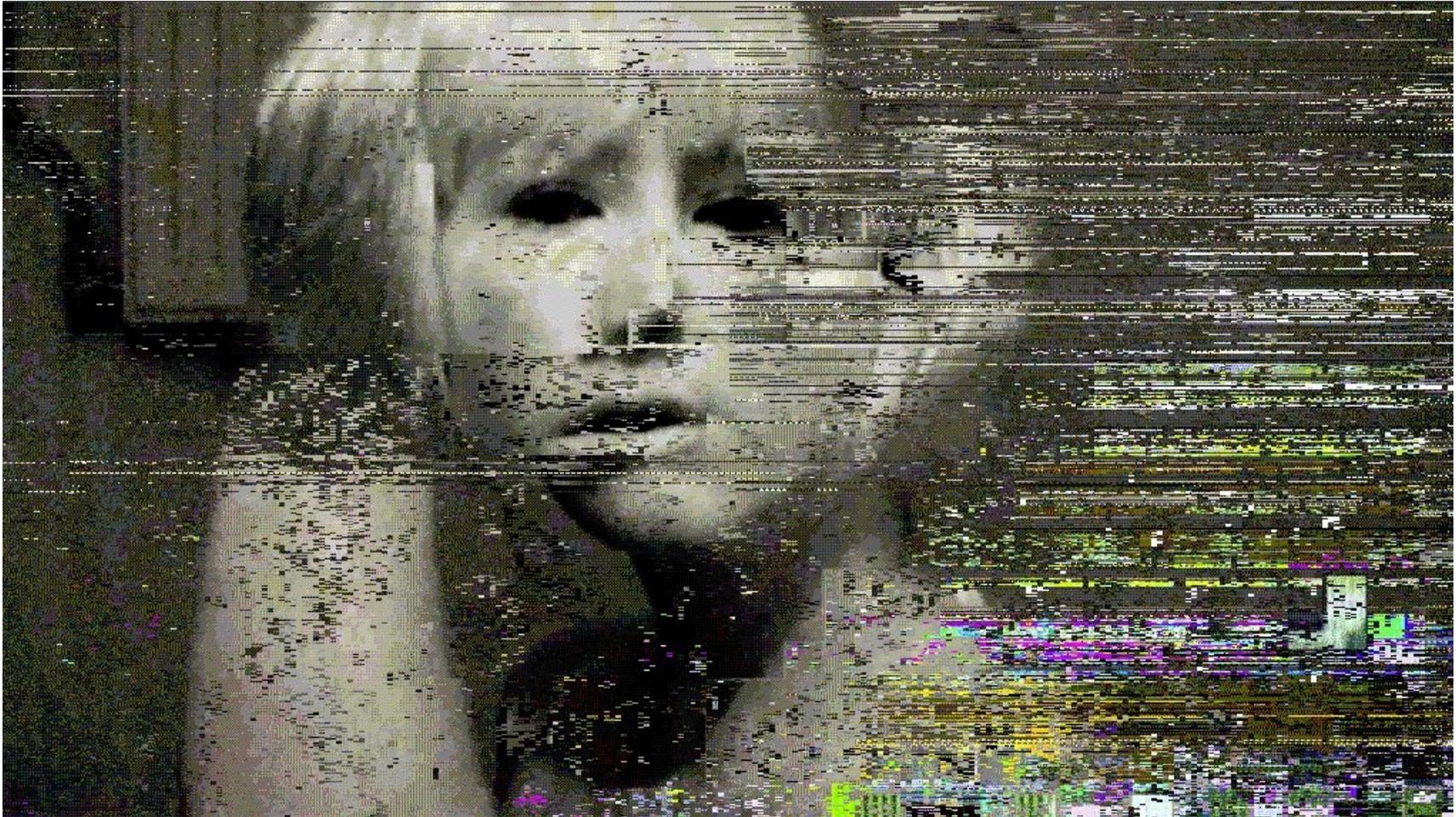
Tuttavia, la fotografia digitale ha una sua peculiare materialità, che può diventare oggetto di analisi...



Il pixel – Thomas Ruff



Lo scanner – Lucie Stahl



Il glitch – Rosa Menkman

La fotografia digitale: il trionfo dell'amatore



Amatore o dilettante?

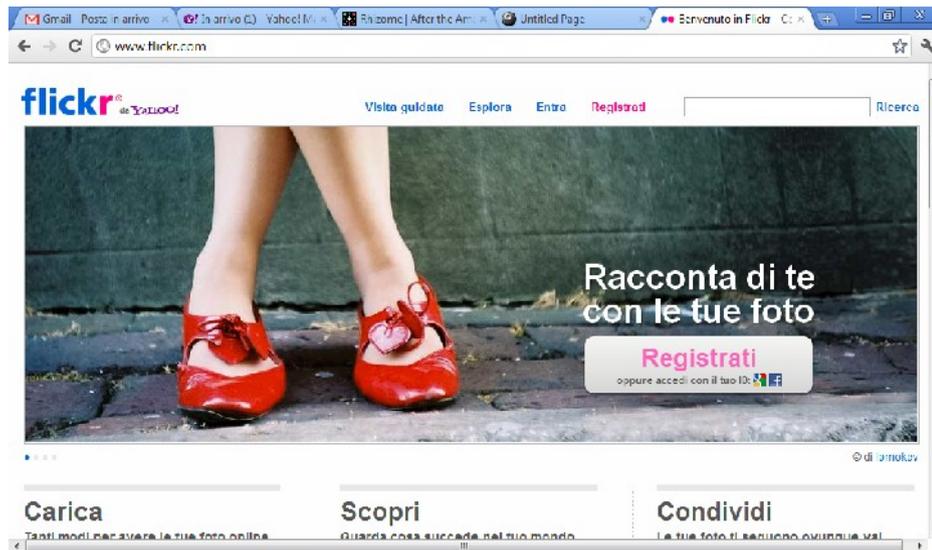
Da Wikipedia: “An **amateur photographer** is one who practices photography as a hobby and not for profit. The quality of some amateur work is comparable to that of many professionals and may be highly specialized or eclectic in its choice of subjects. Amateur photography is often pre-eminent in photographic subjects which have little prospect of commercial use or reward.”

“Vernacular photography or amateur photography refers to the creation of photographs by amateur or unknown photographers who take everyday life and common things as subjects.[...] Examples of vernacular photographs include travel and vacation photos, family snapshots, photos of friends, class portraits, identification photographs, and photo-booth images. Vernacular photographs are types of accidental art, in that they often are unintentionally artistic.”



La fotografia amatoriale dell'era analogica si caratterizzava per:

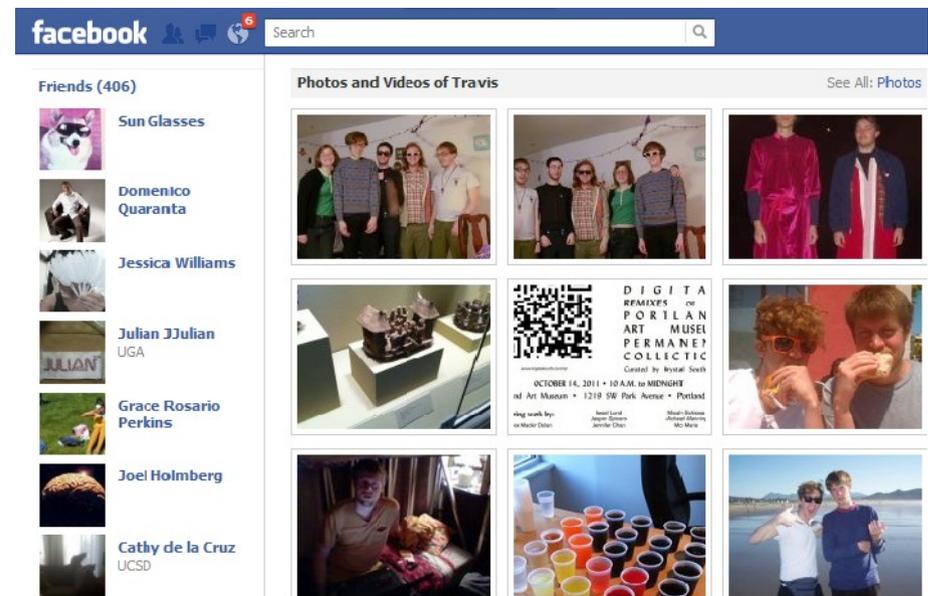
- costi di produzione, sempre più ridotti ma mai abbattuti completamente;
- una relativa "scarsità", legata alle sue condizioni di produzione;
- un uso privato, con un accesso solitamente "postumo" al livello della distribuzione (mercati delle pulci, antiquariato, etc.)



<http://www.flickr.com/>

La fotografia amatoriale nell'era di Flickr e Facebook si caratterizza per:

- costi di produzione ridotti al minimo;
- eccesso di produzione: si scatta ovunque, in qualsiasi momento, con qualsiasi strumento, e si conserva tutto
- accesso immediato e gratuito al livello della distribuzione, attraverso le piattaforme di condivisione in rete

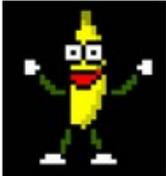


Il “sub-amatore” - Ed Halter

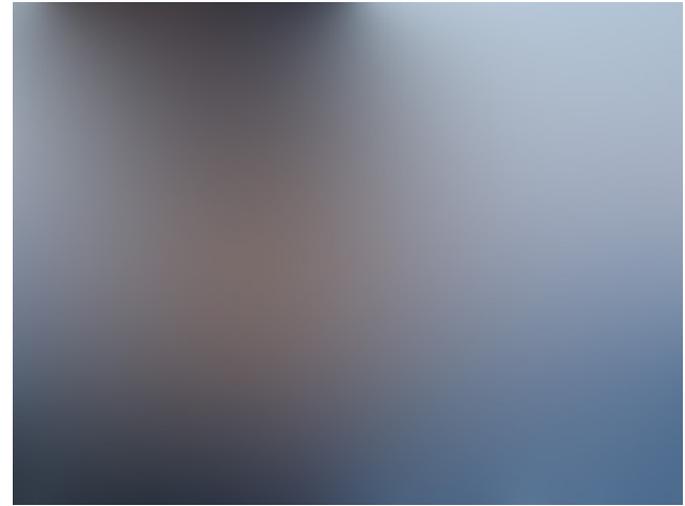
In un saggio del 2009, il critico americano Ed Halter introduce la categoria del “sub-amatore” per descrivere le pratiche e i linguaggi di coloro (artisti o no) che optano per un uso non professionale di strumenti standard (defaults):

“Investigate the category in order to abandon it: does “amateur” still work as a descriptor for user-generated content on the internet? If artists can take apart obsolete technology, critics can take apart obsolete vocabulary. Look through the idea of amateur as a different approach to the idea of defaults.”

“We can still find traditional “amateur photography” online (flowers, sunsets, nudes, etc.) but this isn’t the kind of work that artists engaged with the internet are drawn to. Perhaps we need a new category of “sub-amateur” or “ultra-amateur” to describe what’s happening.”

Hacking	Defaults
Hacking a Nintendo cartridge to make images	Using MS Paint to make images
	12 point Times New Roman
Net.Art 1.0	???
 Anxiety	 Banality
"The Man is taking away our privacy... that's lame!"	"We willingly give up our own privacy (i.e. endlessly talking about ourselves on our Myspace profiles)... why?"
Empowering The People by subverting The Man's power	Being and critiquing The People by using the tools made by The Man
Rock & Roll attitude	Exuberant humility
Jodi's blogs	Tom Moody's blog
Sophisticated breaking of technology	Semi-naive, regular use of technology

Constant Dullaart, *Healed*, 2010 – in corso



“The ideal camera would be one that involved no training whatsoever. Lack of formal control is traded for the assurance of image-capturing. This is the greater socio-economic mechanism that produces the default.”

This historical process allows for—and encourages—the removal of the amateur’s “love” that had always been implicated in the devotion necessary to learn the technology.

The amateur enjoyed spending time with the camera, and thus could become caught up in its formal possibilities; the sub-amateur sees the camera in terms of pure and immediate functionality.”

Gli aggregatori di immagini

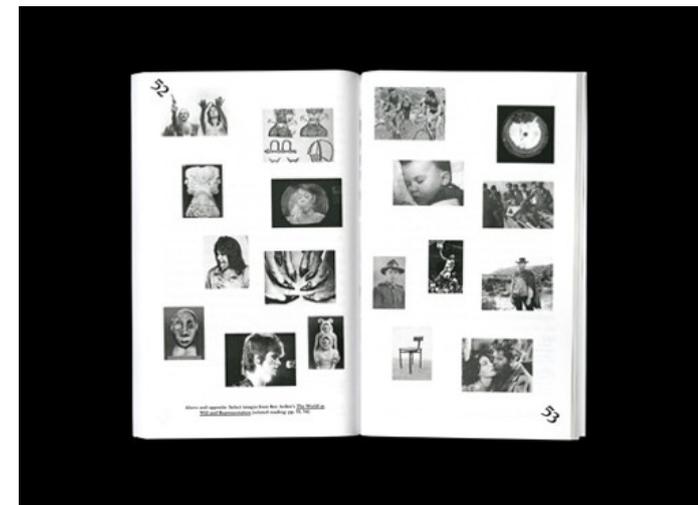
Distribuita e accessibile, la fotografia amatoriale - come tutte le immagini online – viene cercata, osservata, taggata, archiviata e collezionata, e occasionalmente manipolata e ridistribuita. Collezionare è diventata una pratica diffusa, condivisa da artisti e utenti comuni, fine a se stessa o preliminare a una ricerca.

Lettura suggerita:

DDDDoomed—Or, Collectors & Curators of the Image:
A Brief Future History of the Image Aggregator

<http://www.makingknown.org/editionmk/>

Estratti



La dashbord di <http://www.tumblr.com>, il più usato aggregatore di immagini

The image shows a screenshot of a web browser displaying the Tumblr dashboard. The browser's address bar shows the URL www.tumblr.com/dashboard. The page features the Tumblr logo and navigation links for 'Dashboard', 'Collect the WWWorld', and various utility icons. A central panel offers content creation options: Text, Photo, Quote, Link, Chat, Audio, and Video. Below this, a reblogged post by 'jonathanvingiano' is visible, featuring a black and white photograph of a baby behind a wire mesh fence. The right sidebar includes a 'Following 47 people' section, an 'Explore Tumblr' button, and a 'Search Tags' field. At the bottom, a download bar shows two files: 'DDDD_4.jpg' and 'DDDD_7.jpg', with a 'Mostra tutti i download...' link.

Jon Rafman, <http://9-eyes.com/>



Al contempo videogiochi, mondi virtuali e sistemi come Google Street View hanno messo a disposizione di questa massa di prosumer (produttori – consumatori) interi “mondi”, da implementare con il proprio contributo creativo, documentare o utilizzare a loro volta come strumenti per la creazione di immagini e narrazioni.

Che impatto ha sull’arte e sulla figura dell’artista – un tempo unico depositario del gesto creativo – questa evoluzione dei mezzi di produzione e di distribuzione? Che tipo di dialogo si instaura tra pratiche amatoriali e linguaggi codificati?

Collect the WWWorld intende mostrare come la generazione di Internet stia dando nuovo slancio a una pratica artistica inaugurata negli anni Sessanta dall’arte concettuale, e sviluppatasi nei decenni successivi nelle forme dell’appropriazione e della postproduzione: quella che vede l’artista esplorare, raccogliere, archiviare, manipolare e riutilizzare grandi quantità di materiale visivo prelevato dalla cultura popolare e dal mondo della comunicazione.

Oggi, tuttavia, ai mezzi di comunicazione di massa subentra una massa di comunicatori. Ad essi, gli artisti non oppongono un uso più avanzato e tecnicamente consapevole degli stessi mezzi produttivi, quanto piuttosto un affinamento dei propri codici linguistici. Il concettuale ha lasciato in eredità agli artisti contemporanei uno straordinario strumento per mantenere e rinvigorire il proprio ruolo sociale all’interno di una società dell’immagine e dell’informazione: quello di filtrare, analizzare, affinare e sviluppare i codici della comunicazione culturale.

Collect the WWWorld è un tentativo di rendere conto di come l’arte si relazioni alla società dell’informazione.

La fotografia digitale: ubiquità



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Who is this?



Who is this?



Who is this?



Who is this?



Who is this?



Who is this?



Francis Luu



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9498_512.jpg
512 x 355 pixels - 42k
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[sergey-brin-and-larry-pag...](#)
235 x 152 pixels - 14k
[www.rankforsales.com/news/036-seo-apr-17-03.html](#)



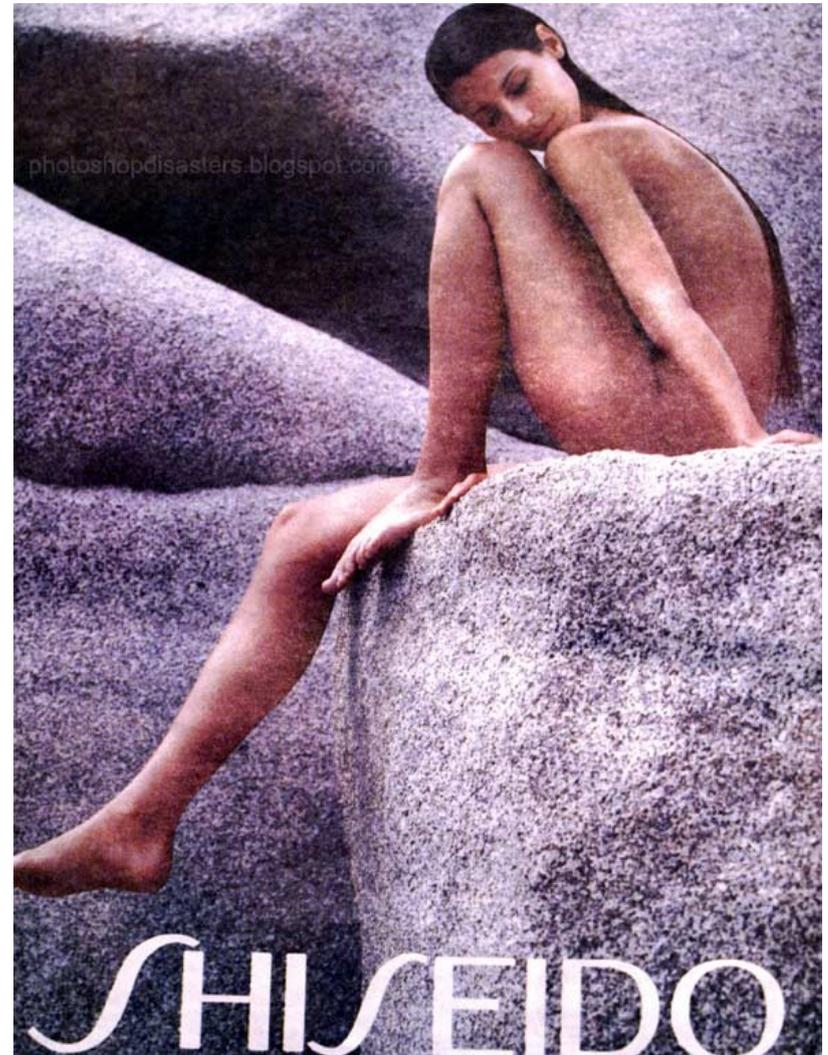
0_1020_269886_00.jpg
420 x 274 pixels - 21k
[www.spiegel.de/netzwelt/politik/0_1518_grossb...](#)



FF.google.1.jpg
210 x 280 pixels - 28k
[www.wired.com/wired/archive/11.01/google.html](#)



La fotografia digitale: il rapporto con il reale e la postproduzione (professionale)



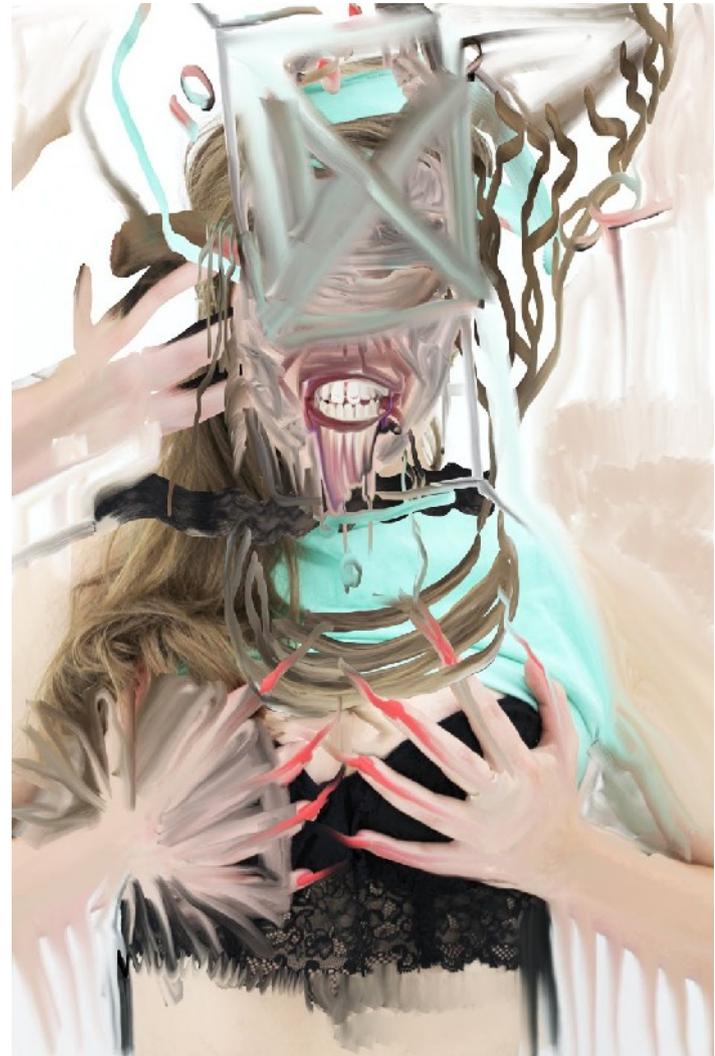
AES+F



La fotografia digitale: il rapporto con il reale e la postproduzione (amatoriale)



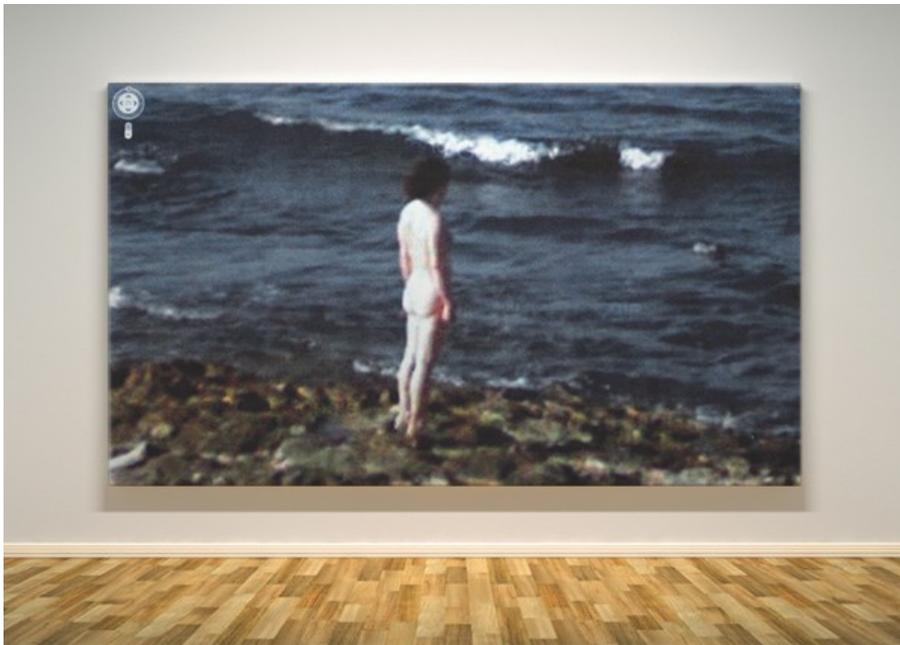
Petra Cortright





John Haddock

Fotografare “altre” realtà: lo schermo



Jon Rafman – Marco Cadioli

<http://enwandrews.tumblr.com>

