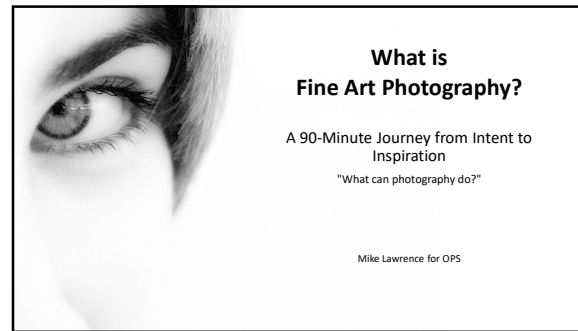
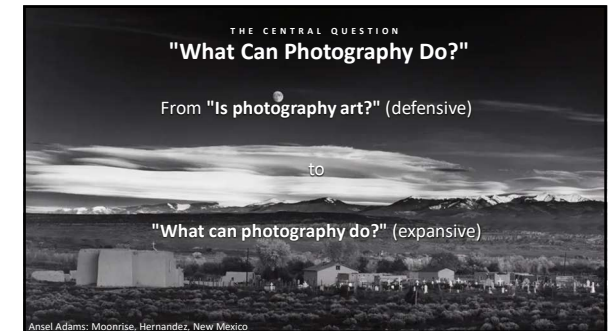




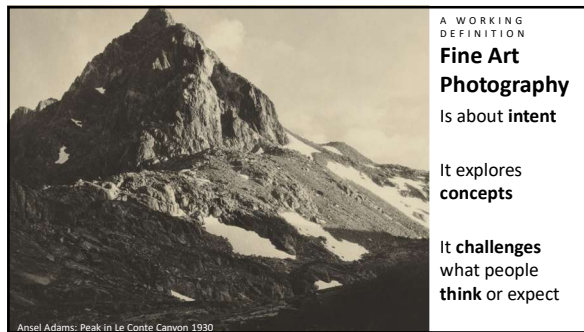
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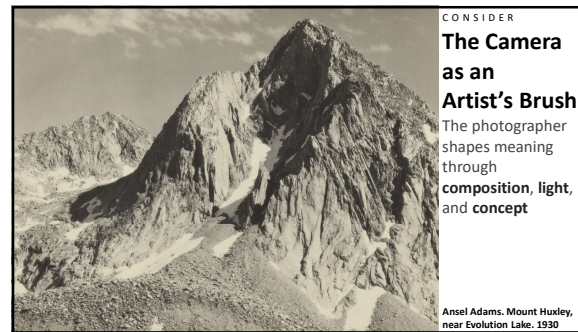
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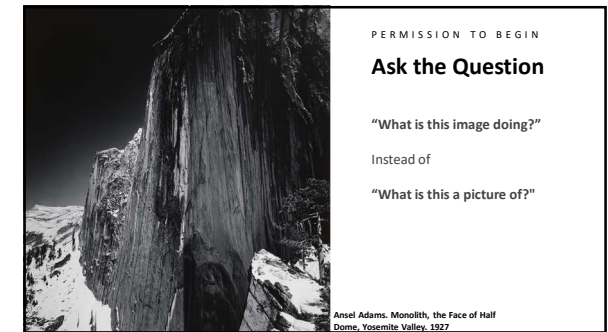
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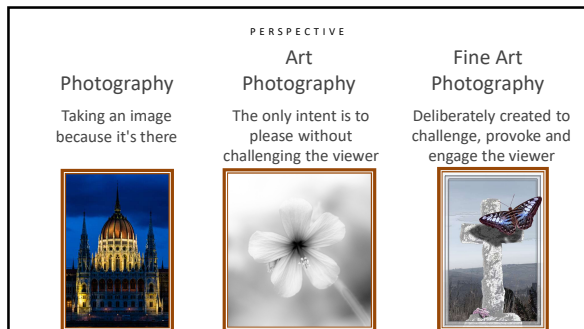
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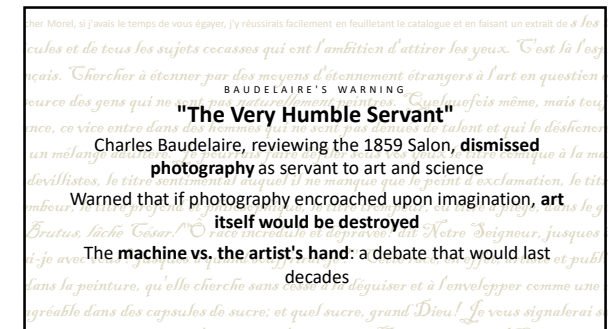
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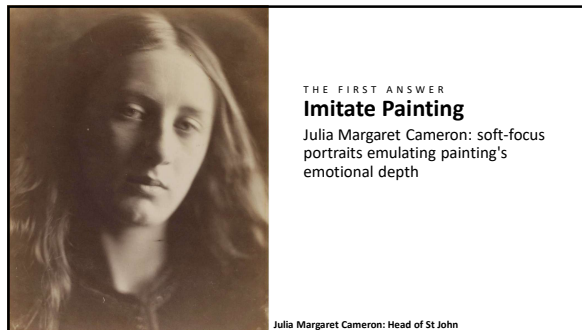
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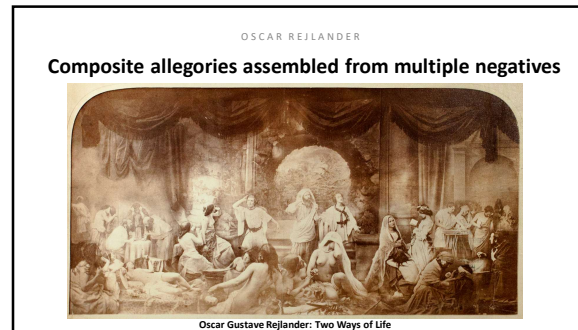
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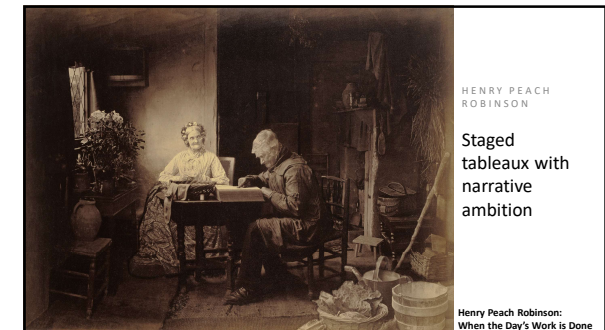
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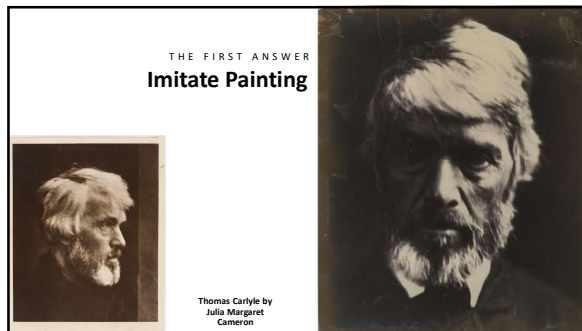
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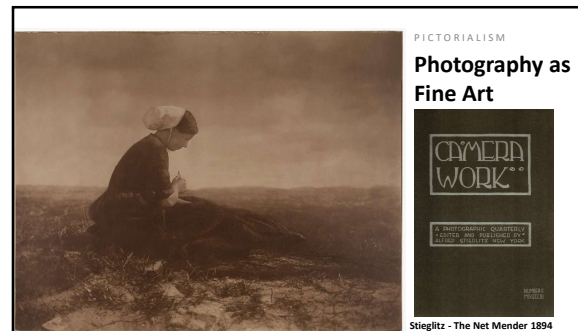
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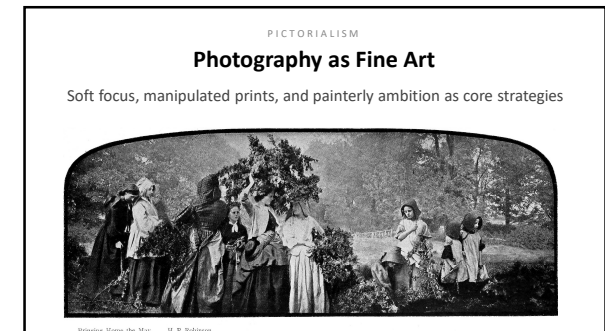
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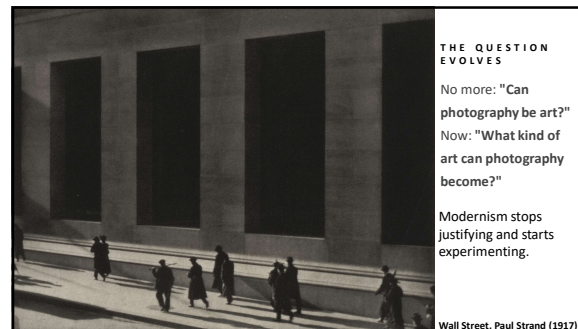
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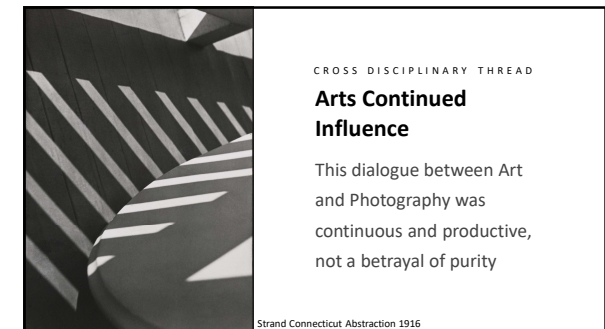
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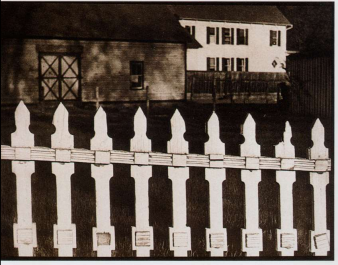
18

SECTION 2 SUMMARY

From Servant to Sovereign

Photography's journey:

- 1839 – Started with Anxiety
- 1880 – Introduced Pictorialism
- 1917 – moved onto Modernism



Paul Strand: Fence (1917)

19

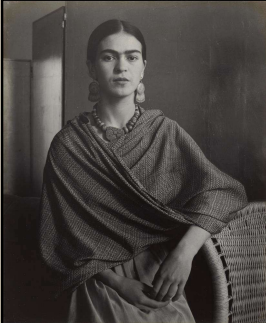
GROUP F/64

The Declaration of "Pure" Photography

Founded 1932 after the smallest aperture on a large-format camera.

Members: Ansel Adams, Edward Weston, Imogen Cunningham

Commitment to sharp focus, full tonal range



Frida Kahlo Rivera, 1931 by Imogen Cunningham

20

THE BAUHAUS EXPANSION

Photography Beyond the Frame

László Moholy-Nagy and the term "typophoto"

- Photograms
- Photomontage



Moholy-Nagy - Self Portrait 1926

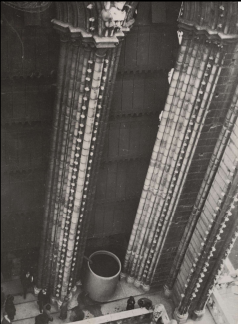
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THE BAUHAUS EXPANSION

Photography Beyond the Frame

László Moholy-Nagy and the term "typophoto"

- Photograms
- Photomontage
- Extreme angles



László Moholy-Nagy, Notre Dame de Paris, 1925

22

CONCEPTUAL ART

The Idea Takes Priority

1960s shift: the camera used for ideas, not beauty



Ed Ruscha's Twentysix Gasoline Stations (1963): the photobook as Conceptual Art

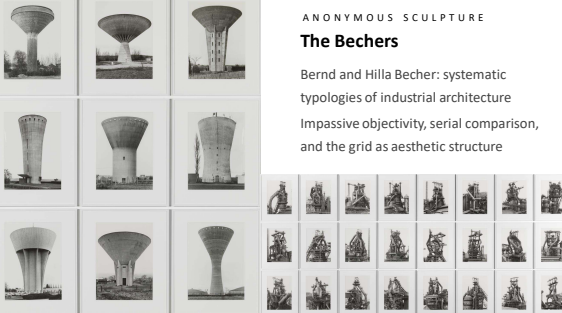
23

ANONYMOUS SCULPTURE

The Bechers

Bernd and Hilla Becher: systematic typologies of industrial architecture

Impassive objectivity, serial comparison, and the grid as aesthetic structure



24

THE DÜSSELDORF SCHOOL

A Generation of Inquiry

Founded 1976 when Bernd Becher was appointed professor at the Kunstakademie

Students:

- Andreas Gursky,
- Thomas Struth,
- Thomas Ruff,
- Candida Höfer



Struth: Shinjuku (Skyscrapers), Tokyo 1986

25

THE PICTURES GENERATION

Photography as Critical Analysis

1970s–1980s: photography as representation

Cindy Sherman's deconstructing gender and identity



Cindy Sherman, Untitled Film Still #21, 1978

26

The Digital Revolution

Digital tools expand creative control

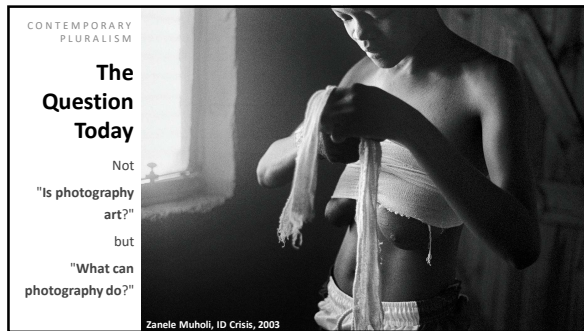
Editing becomes a creative language

Colour, texture, compositing are now accessible

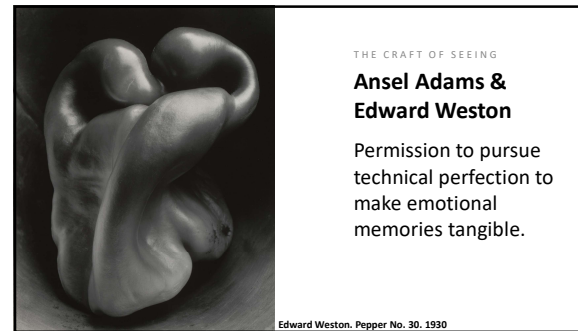


Mike Lawrence: Homage to Vermeer 2024

27



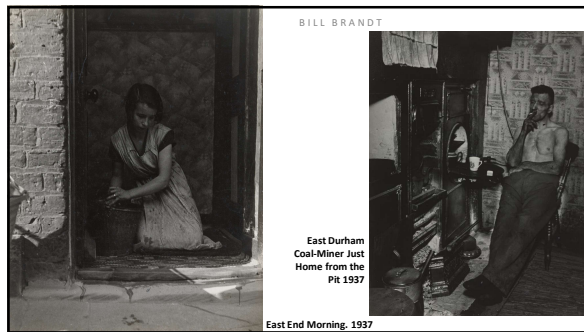
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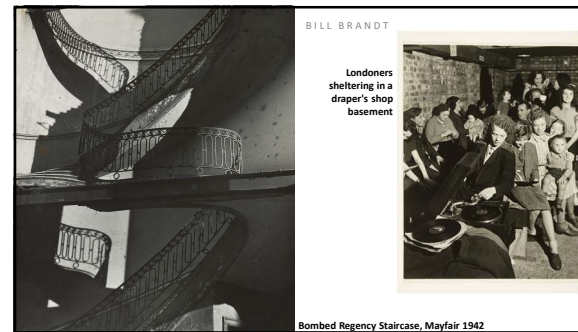
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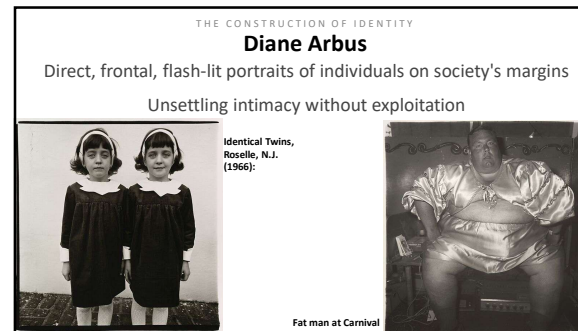
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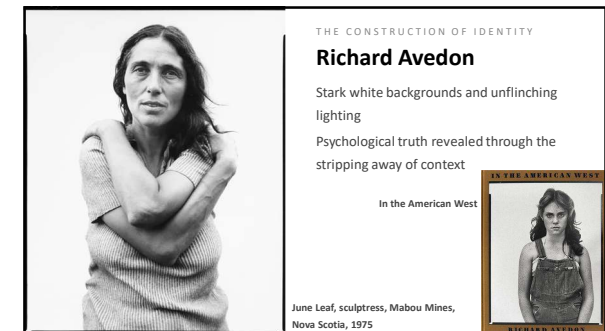
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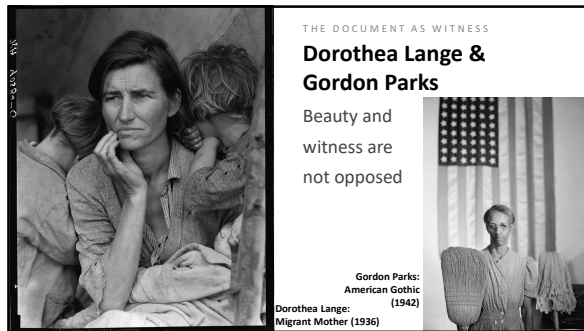
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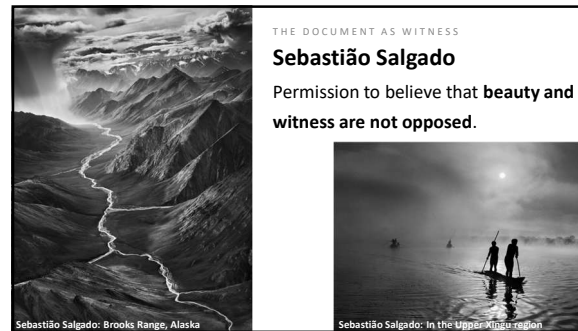
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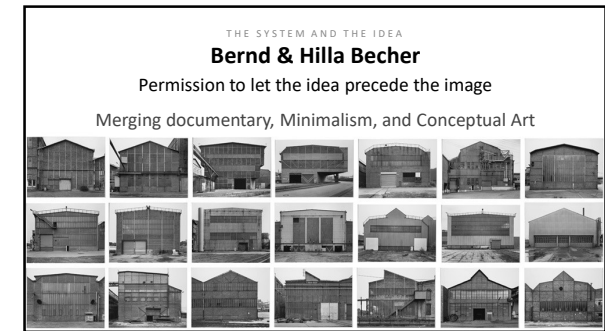
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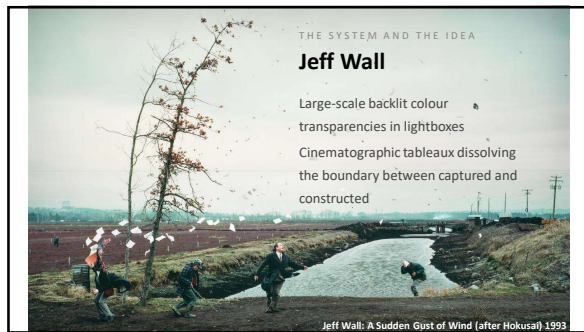
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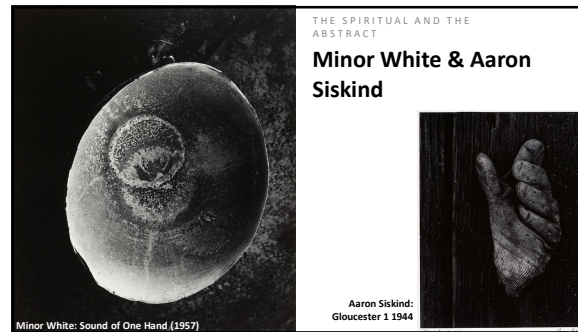
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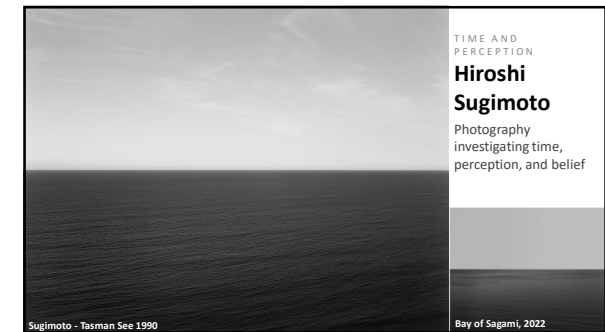
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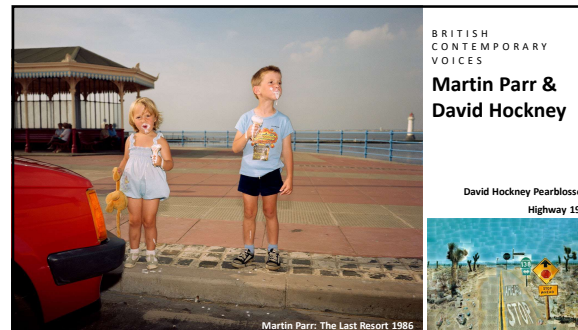
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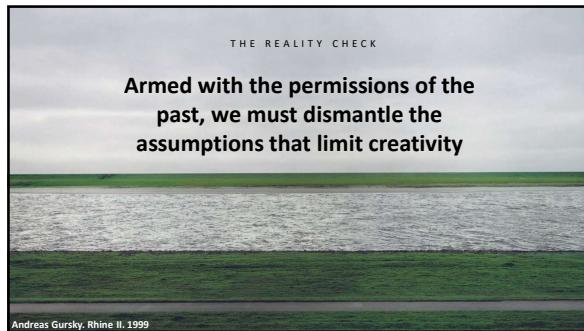
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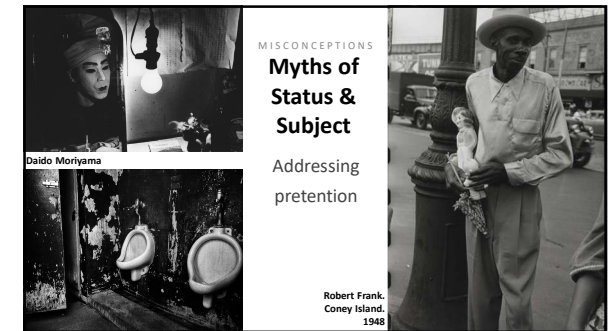
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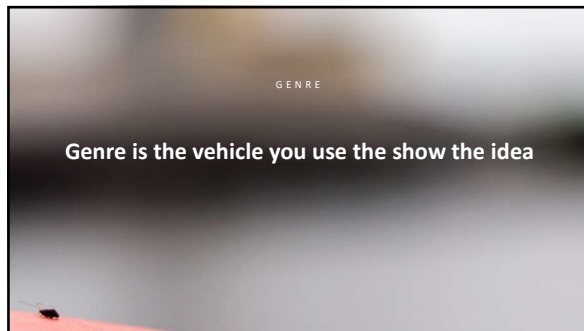
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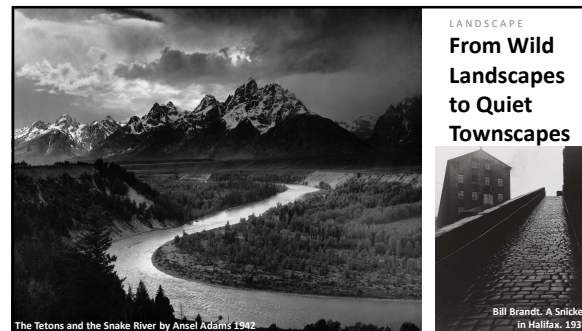
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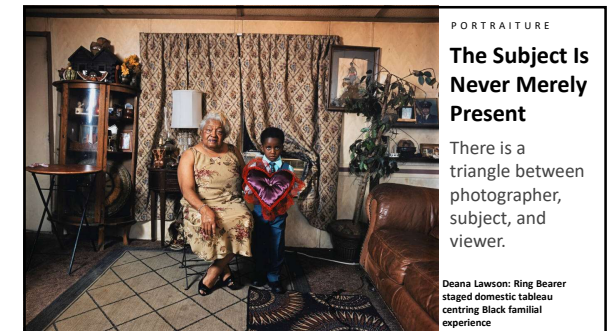
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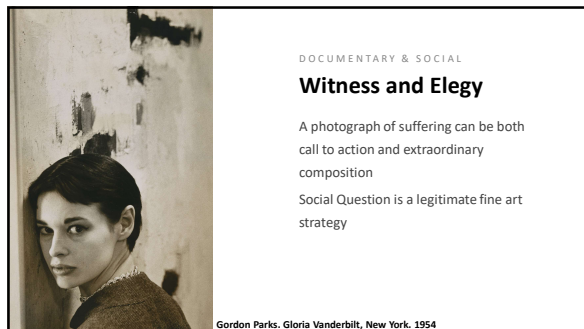
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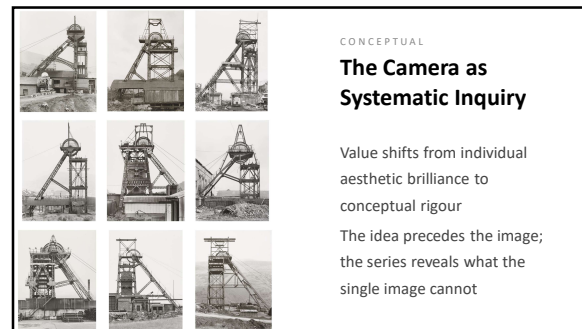
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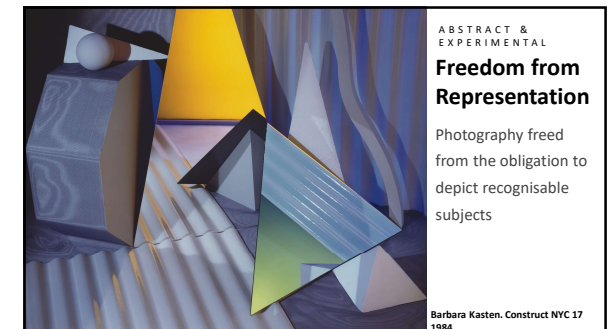
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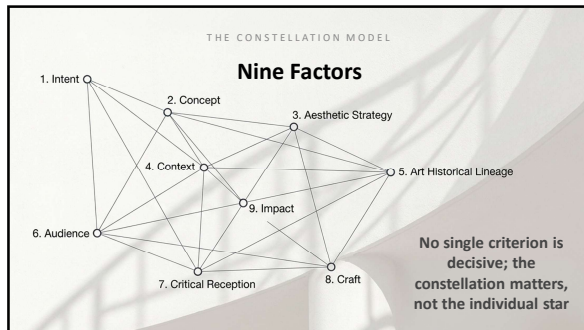
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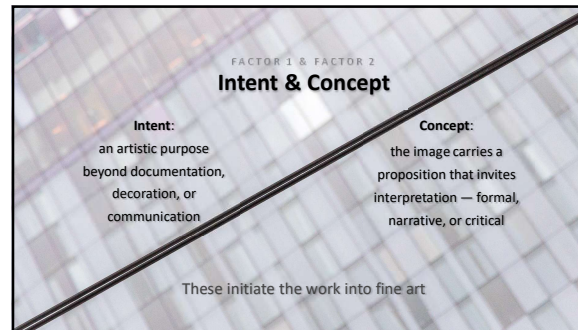
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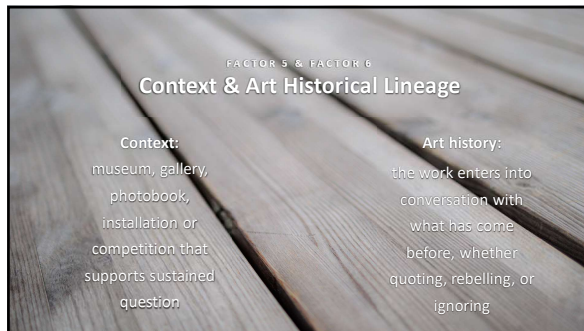
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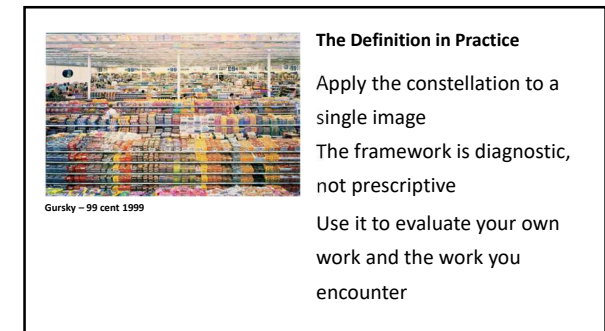
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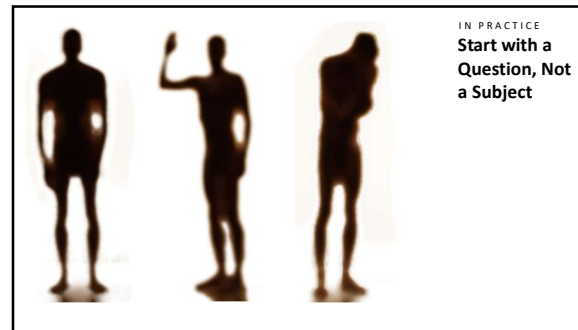
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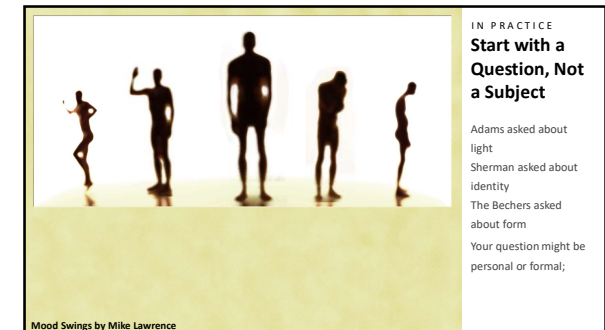
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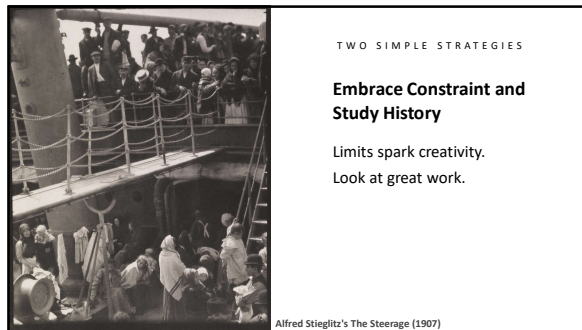
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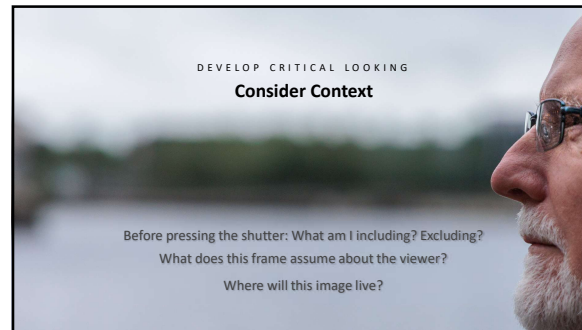
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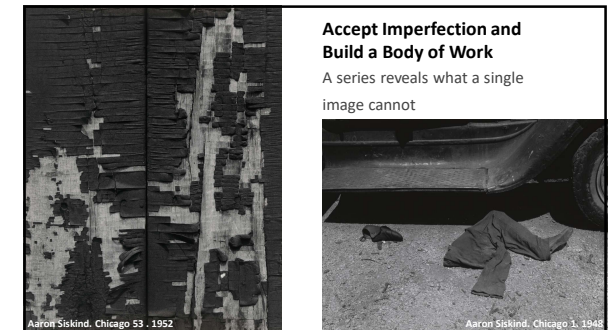
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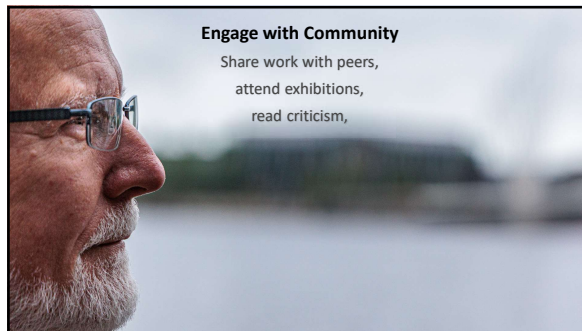
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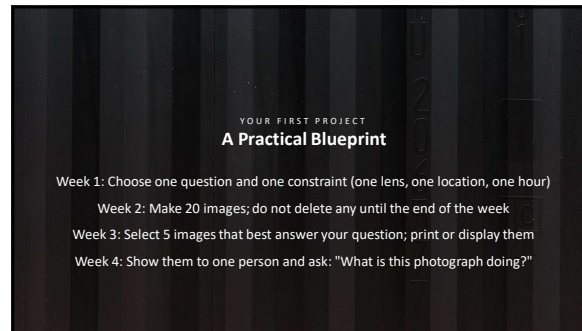
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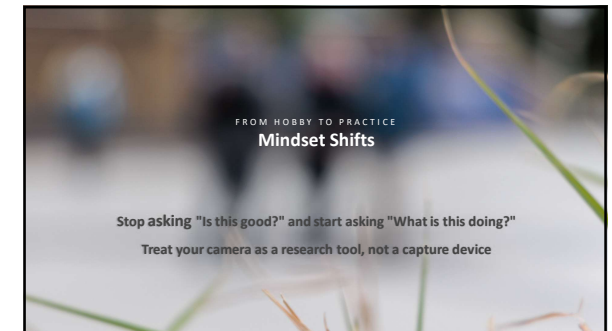
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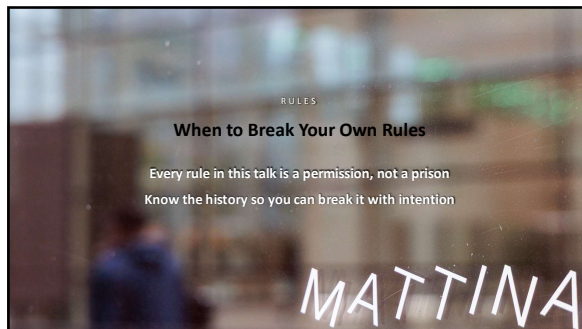
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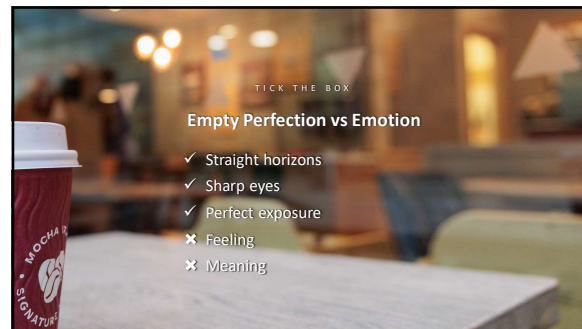
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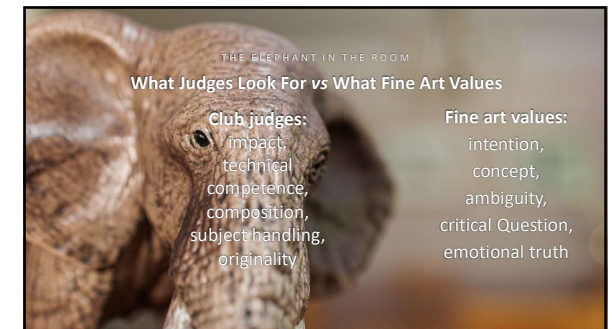
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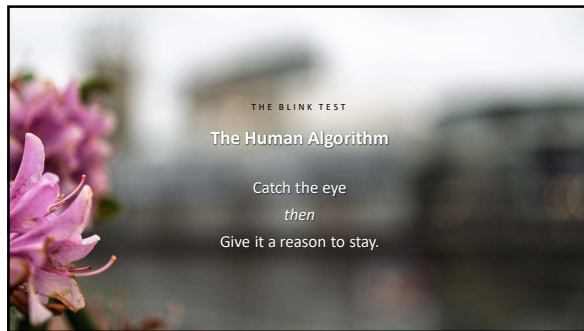
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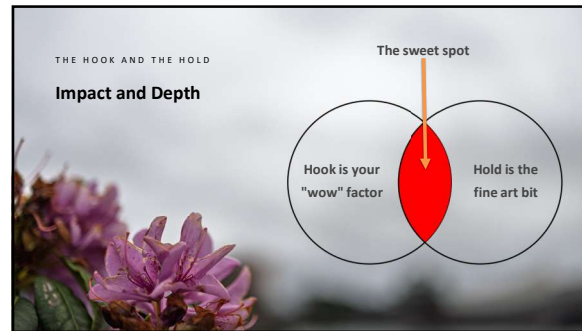
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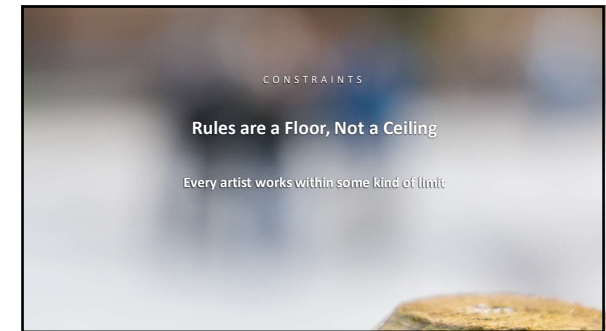
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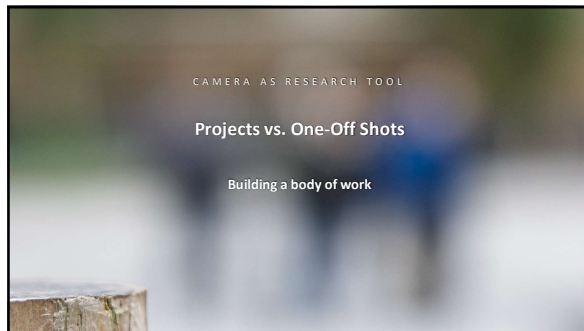
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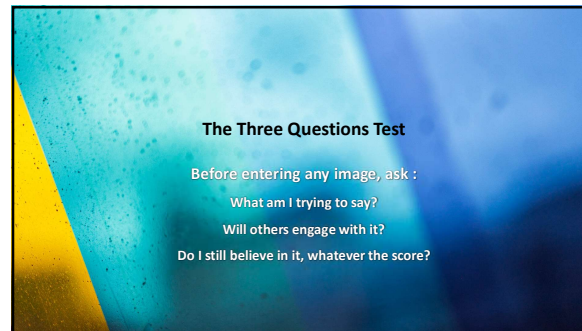
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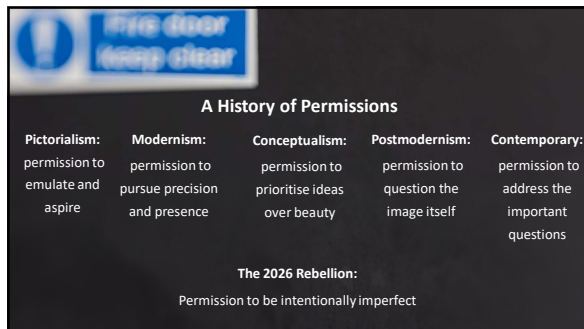
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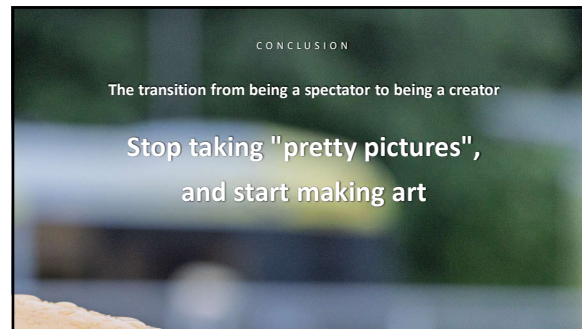
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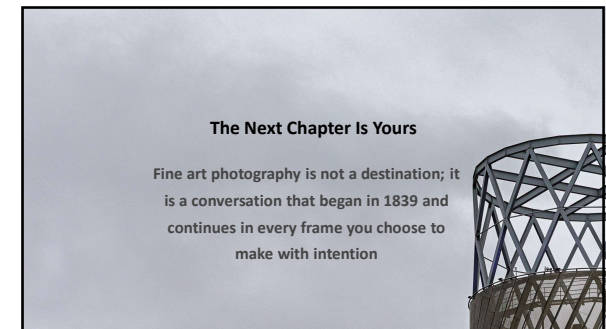
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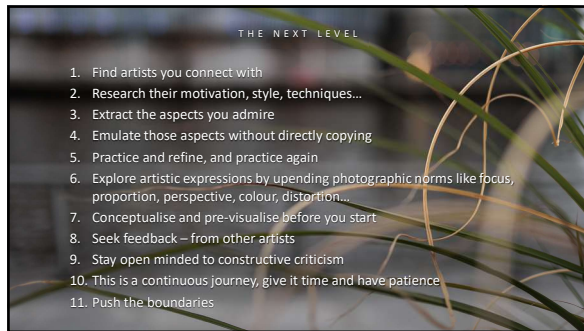
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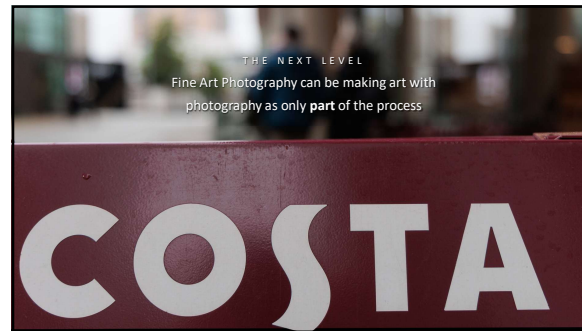
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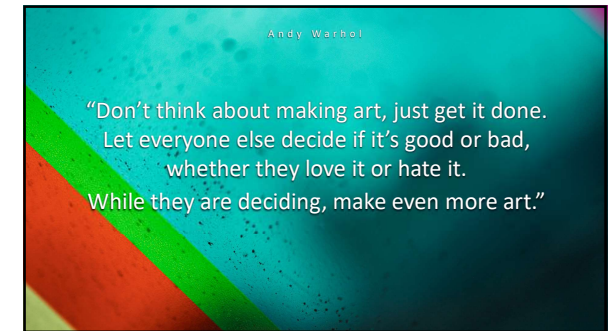
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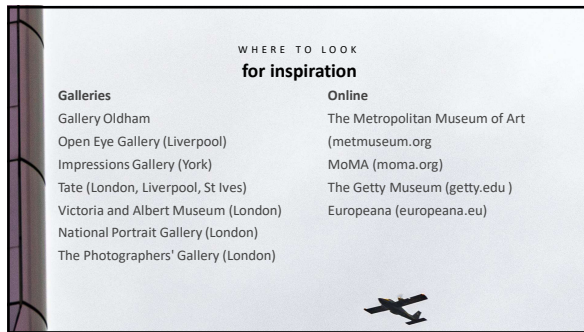
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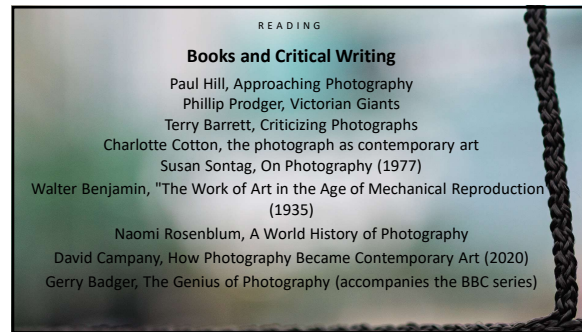
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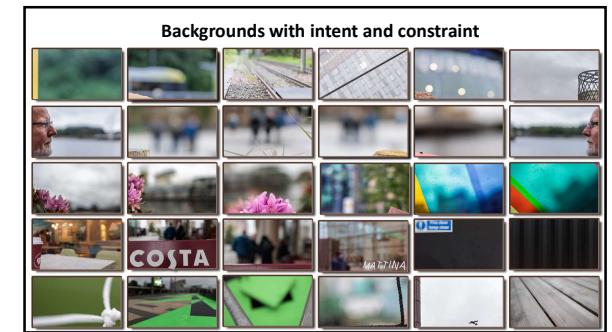
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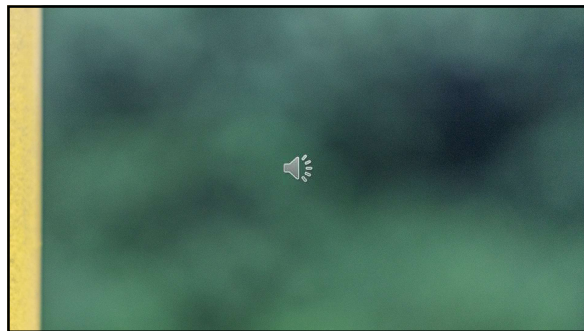
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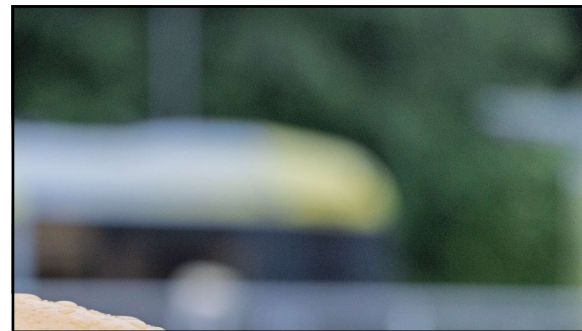
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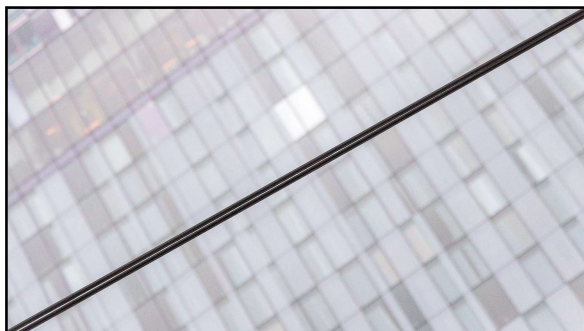
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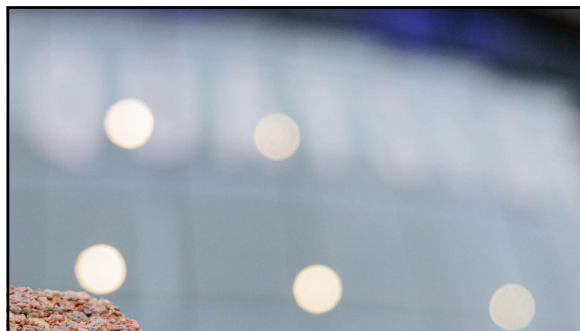
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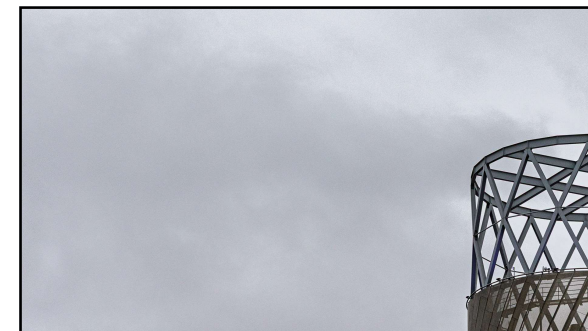
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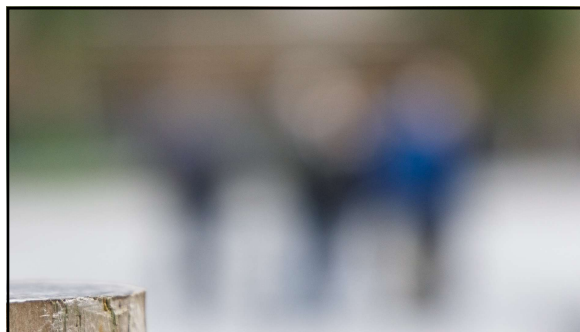
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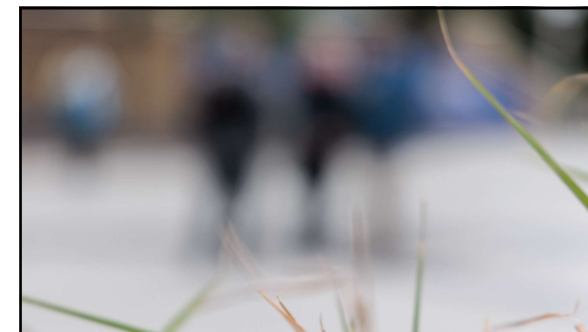
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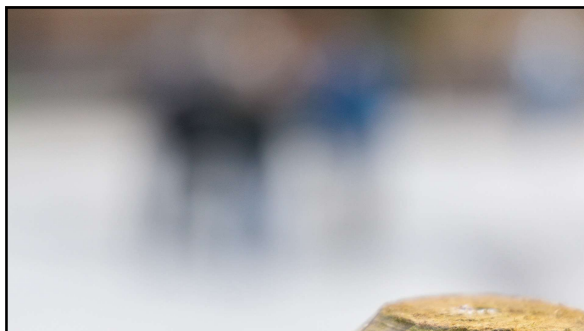
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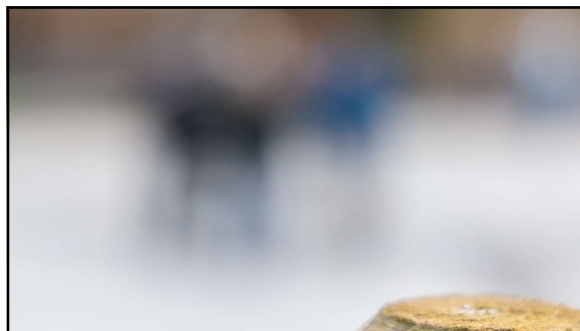
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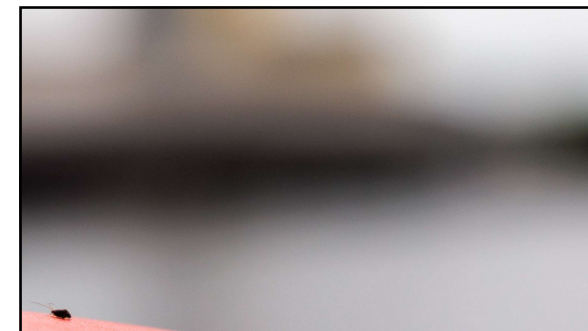
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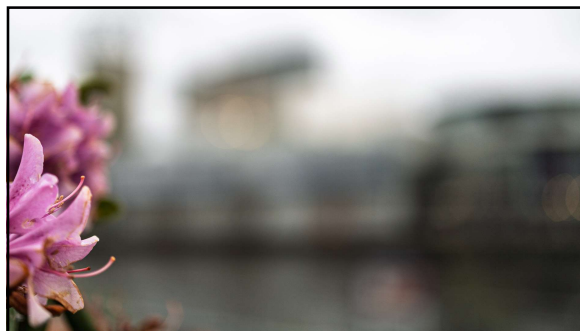
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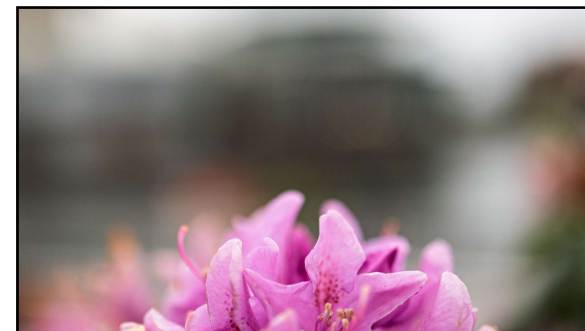
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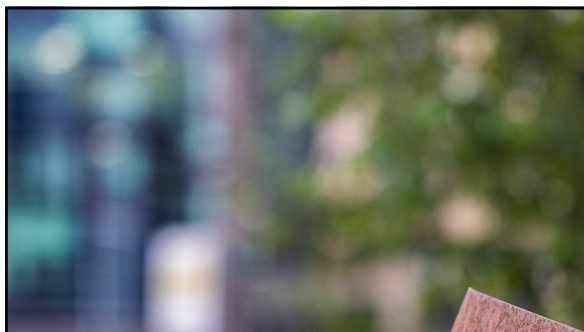
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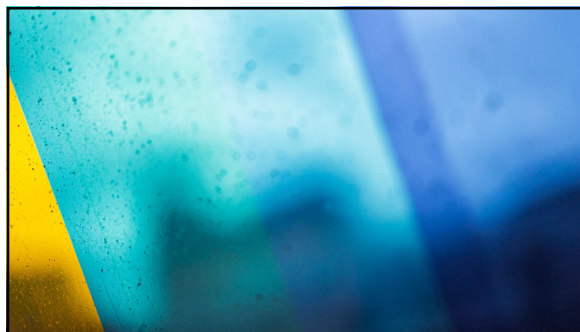
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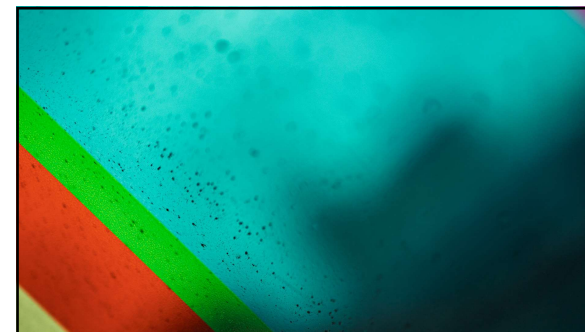
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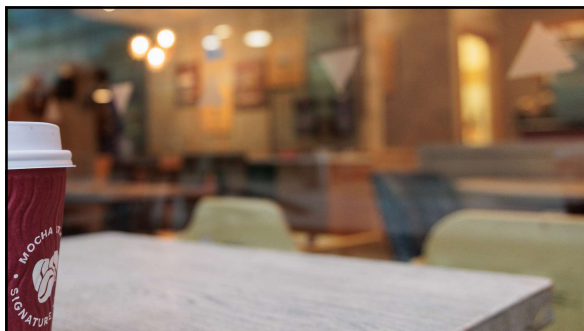
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104



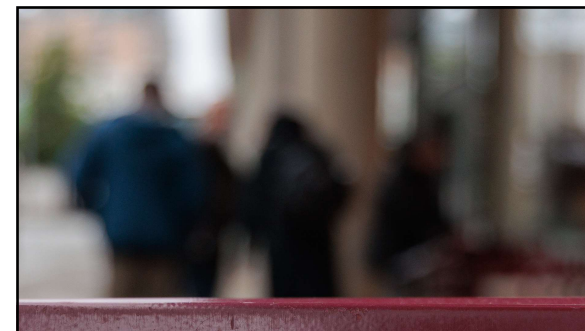
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106



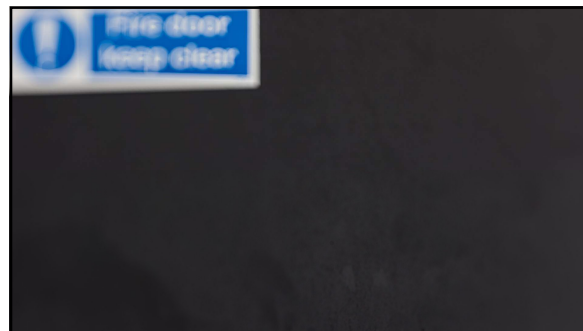
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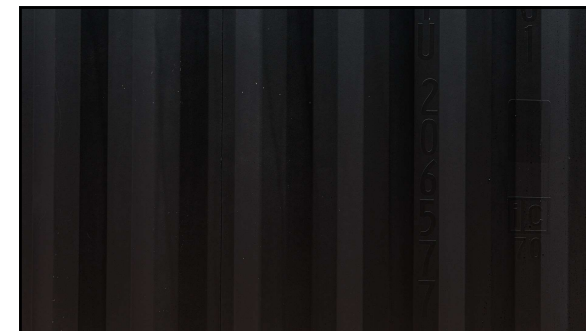
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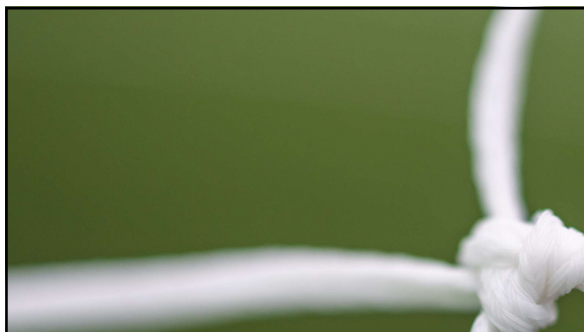
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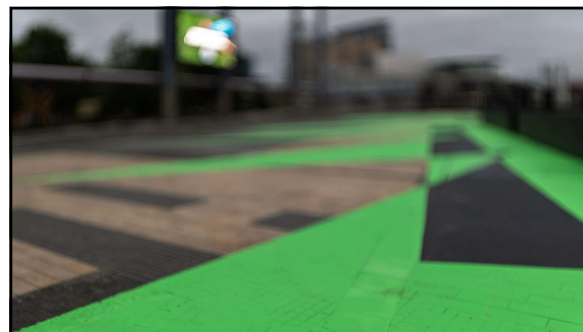
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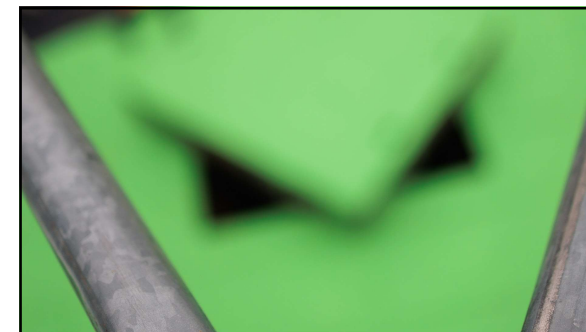
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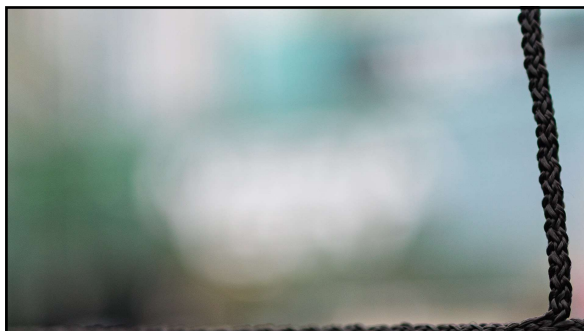
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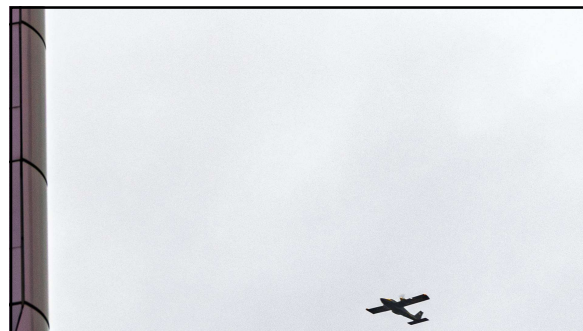
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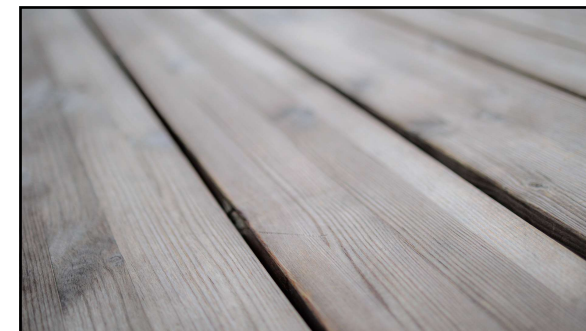
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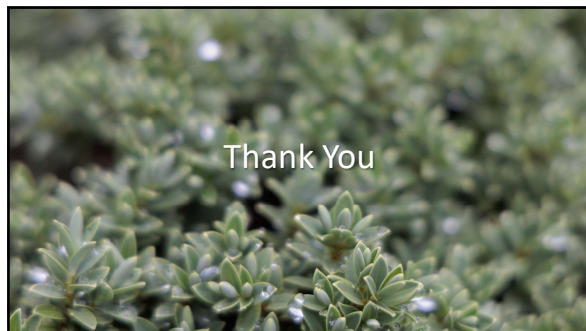
115



116



117



118