IMAGE AND NARRATIVE

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RECAP FROM PREVIOUS SESSION

-In the previous session you had to submit your 3-5 images for the previous task: The Poetic Image.

-As part of the session you all contributed to write and give feedback to your colleagues.

-All of you who submitted material and were in the class should have an idea of how to carry on with the project.

SESSION OVERVIEW

The aim of this session is to introduce historical and photographic approaches related with ‘image and narrative’.

At the end of this session you should be able to:

-Identify key characteristics in relation to image and narrative.

-Put into practice elements related to image and narrative in the development of your own work.

IMAGE AND NARRATIVE

Activity - 5mins

Think of an example of a photograph by a photographer and discuss in small groups what is the connection in that case between image and narrative.

IMAGE AND NARRATIVE - KEY IDEAS

-Storytelling and how it is used in photography.
-Tableau or tableau-vivant photography.
-Pictorial narrative is concentrated into a single image.
-For instance, instead of a sequence of images the meaning is concentrated into a single photograph. This has resonances with history painting everything needed to be concentrated within the picture frame.
-Precedents of tableau photography in figurative painting of the eighteenth and nineteenth centuries.
-To read images as pregnant moments of history.
-Staged photographs.
-The way in which meaning can be constructed and communicated in photographs.

THE NARRATIVE IMAGE - KEY IDEAS

-The term *tableau* appears at the beginning of the 80s.

-Jean-François Chevrier introduces the term to refer to a specific way of photographing that relates to painting.

-Positioned against the dominant documentary photographic tradition, Chevrier described this type of works as “autonomous works, specific pictures which are irreducible to a formal or conceptual programme.” He argued that these artists were not merely observers but “constructors” of spatial, sculptural, and phenomenological experience.

-Chevrier suggests the tableau becomes “the model for a mode of visual thought which repudiates representation-imitation in favour of a sculptural or constructive realism. The tableau presents more than it represents.” In other words, where documentary photography gestures to an absent referent, the tableau or the sculptural photograph is fully present on its own terms; it demands embodied engagement independent of its representational role.

Hieronymus Bosch/ *The Conjurer*/ 1502

EXAMPLES



Hans Holbein/ *Hans Holbein the Younger*/ 1533

EXAMPLES



Caravaggio/ *Supper at Emmaus*/ 1601

EXAMPLES



Roy Andersson/*A Pigeon Sat on a Branch Reflecting on Existence*/2014/

EXAMPLES



Diego Velázquez/ *Las lanzas o la rendición de Breda*/ 1635

EXAMPLES



Rembrandt van Rijn/ *The Night Watch*/ 1642

EXAMPLES



Joseph Wright of Derby/ *An Experiment on a Bird in the Air Pump*/ 1768

EXAMPLES



Francisco Goya/ *El 3 de mayo en Madrid o "Los fusilamientos"*/ 1814

EXAMPLES



Paul Strand/ *Wall Street, New York*/ 1915

EXAMPLES



Harry Callahan/ *Eleanor and Barbara, Chicago*/ 1953

EXAMPLES



Michelangelo Antonioni/ *Red Desert* / 1964

EXAMPLES



Harry Callahan/ *Eleanor and Barbara (variant)* / 1953

EXAMPLES



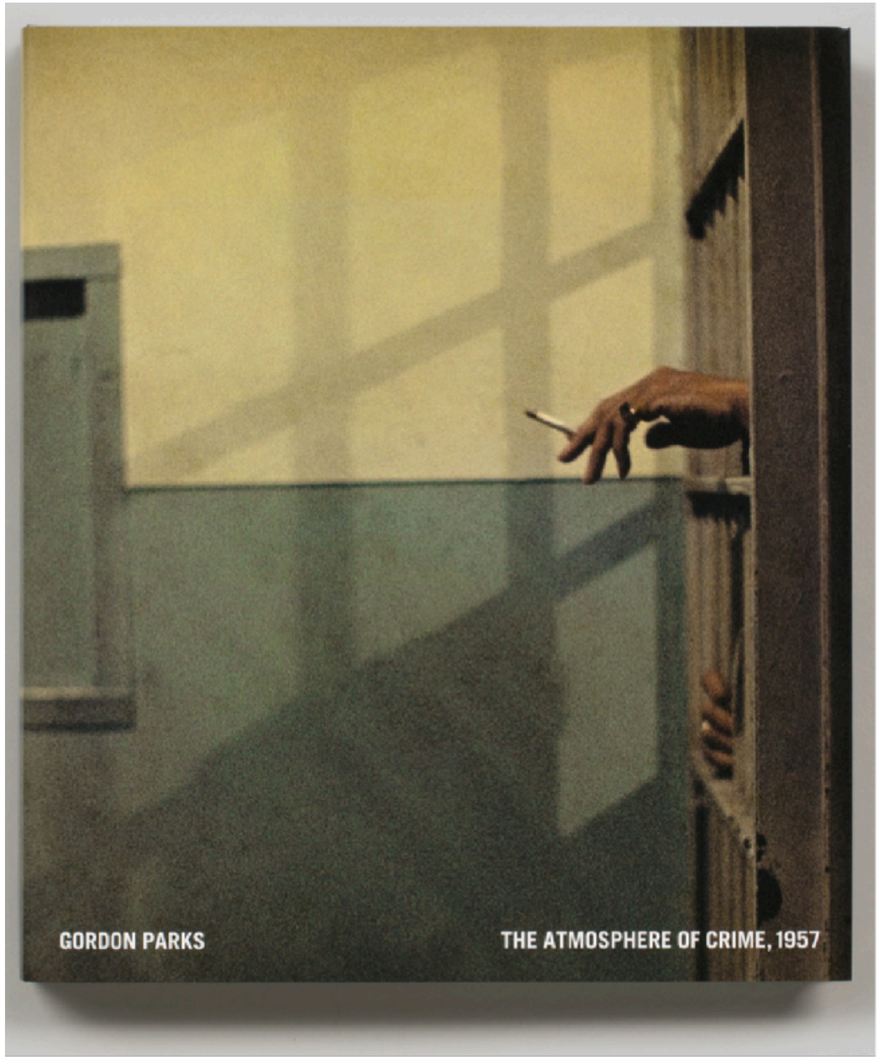
Harry Callahan/ *Chicago* / 1958

EXAMPLES



Gordon Parks/ *The Atmosphere of Crime*

EXAMPLES





Gordon Parks, *The Atmosphere of Crime,* (1957).

Gordon Parks/ *The Atmosphere of Crime*

EXAMPLES



Gordon Parks, *The Atmosphere of Crime,* (1957).

Claude Cahum/

EXAMPLES



Claude Cahun, (1920).



Claude Cahun, (1927).

Claude Cahum/

EXAMPLES



Claude Cahun, *British Museum, London, June-July 1936* , (1936).

Claude Cahum/

EXAMPLES



Claude Cahun, (1939).



Claude Cahun, (1939).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES

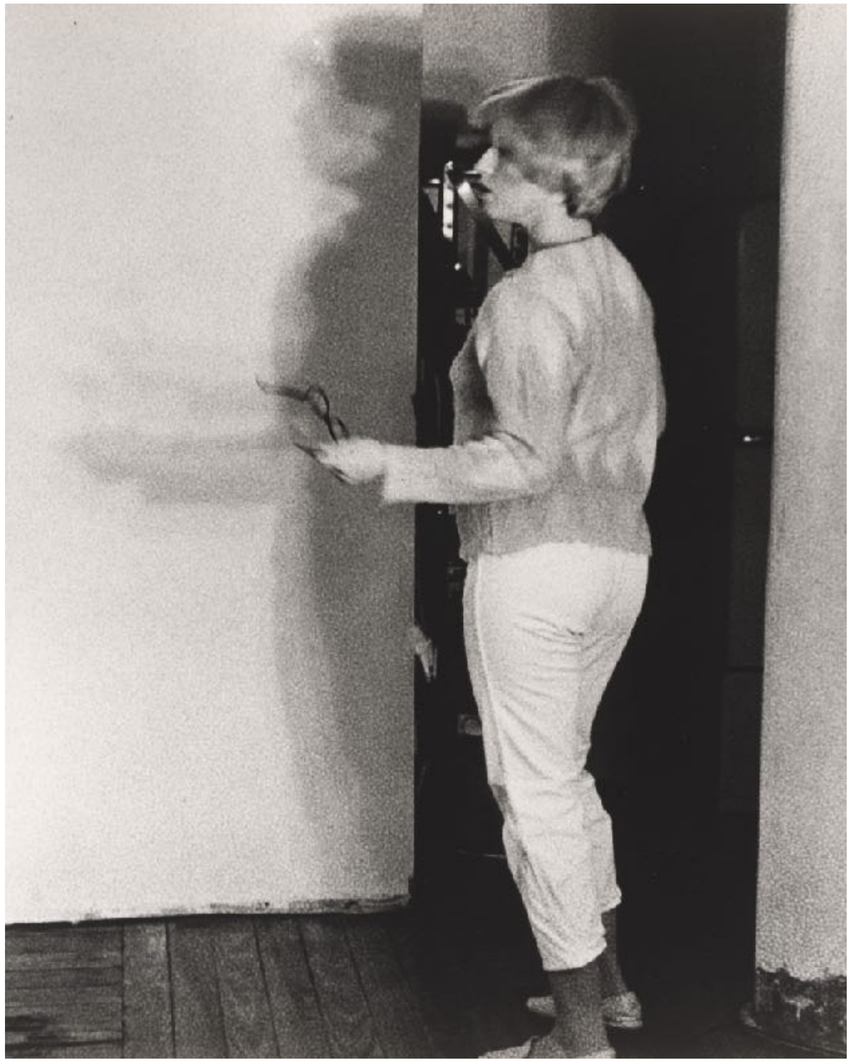


#art #museumofmodernart #moma

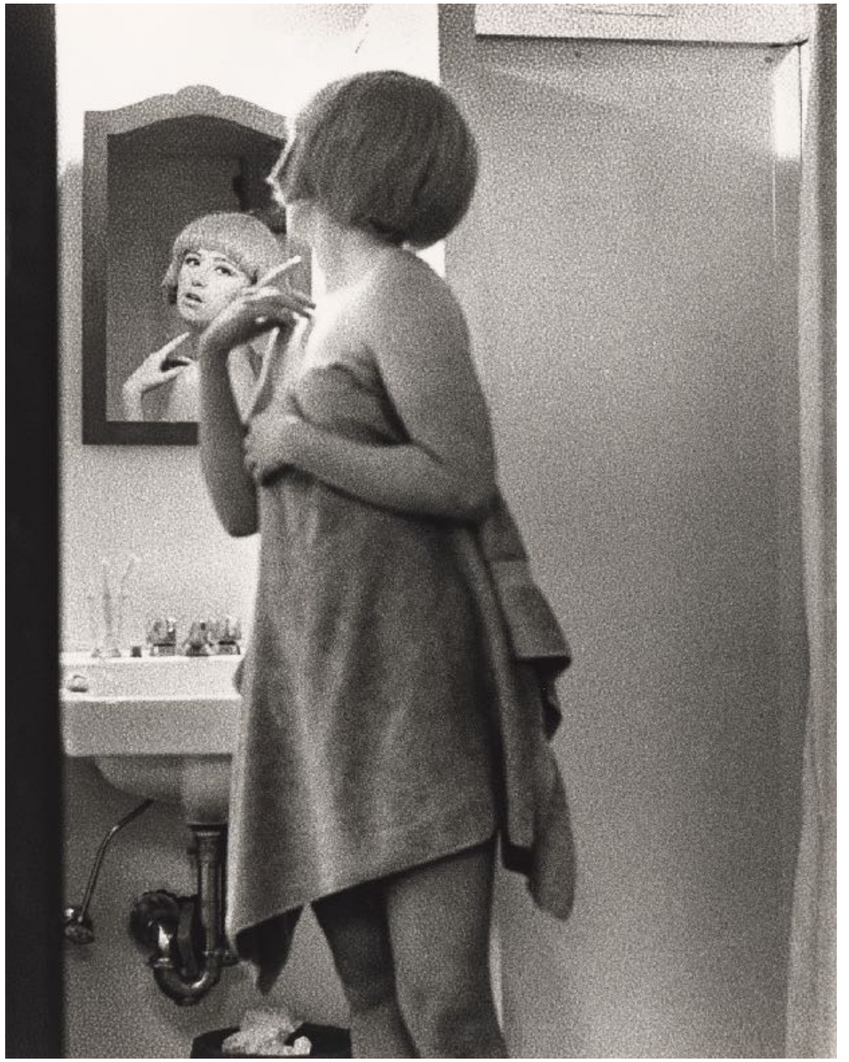
Untitled Film Stills. 1977–80 | SEEING THROUGH PHOTOGRAPHS

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #1, (1977).



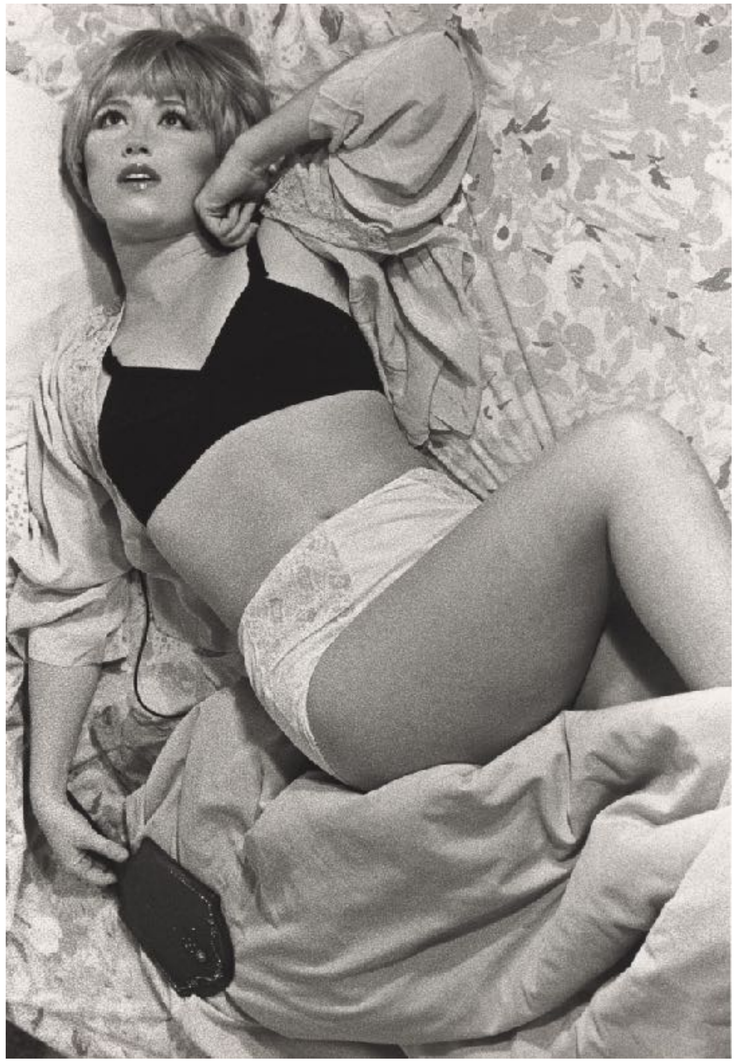
Untitled Film Still #2, (1977).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #3, (1977).



Untitled Film Still #6, (1977).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #7, (1978).



Untitled Film Still #8, (1978).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #14, (1978).



Untitled Film Still #15, (1978).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



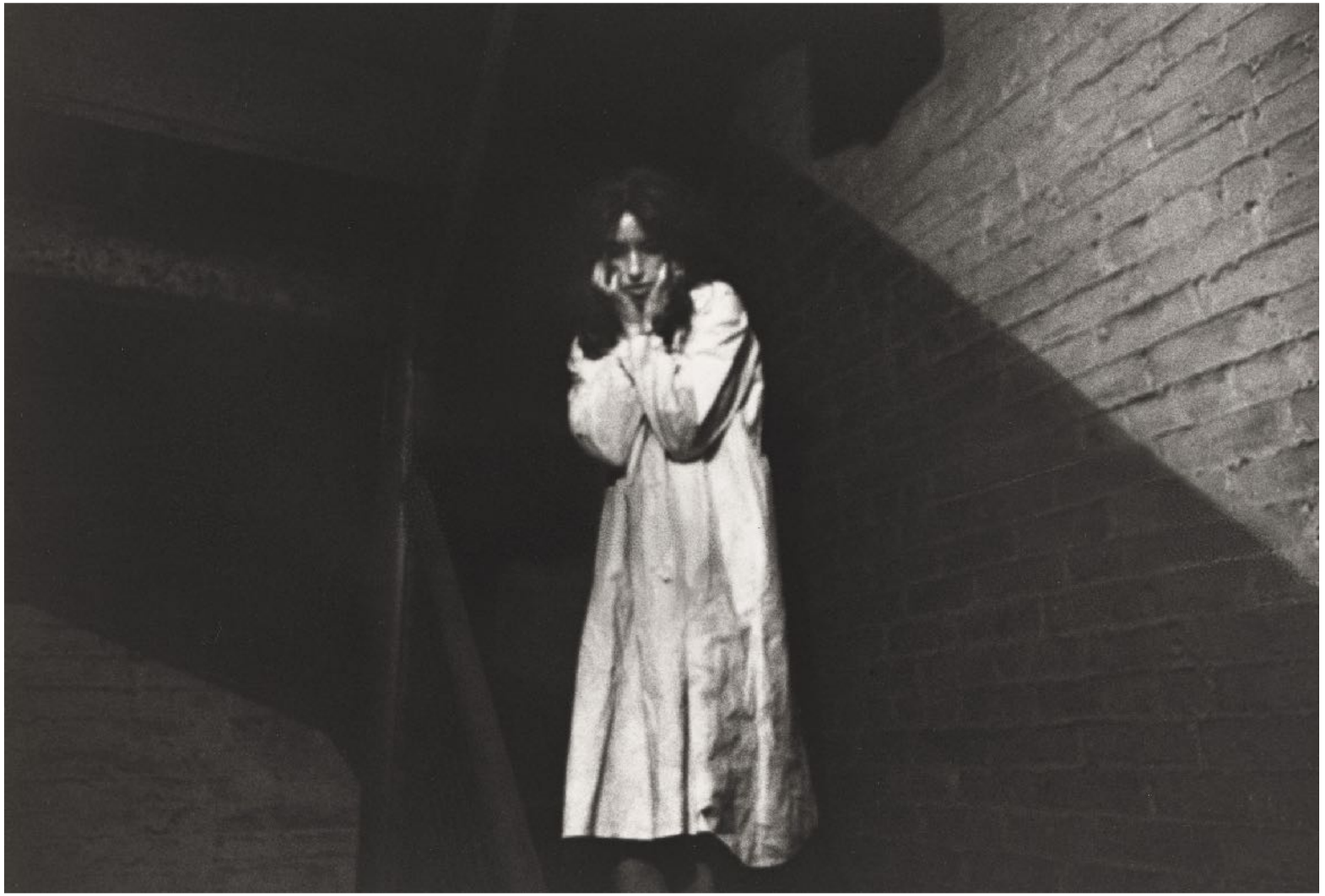
Untitled Film Still #16, (1978).



Untitled Film Still #17, (1978).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #26, (1979).



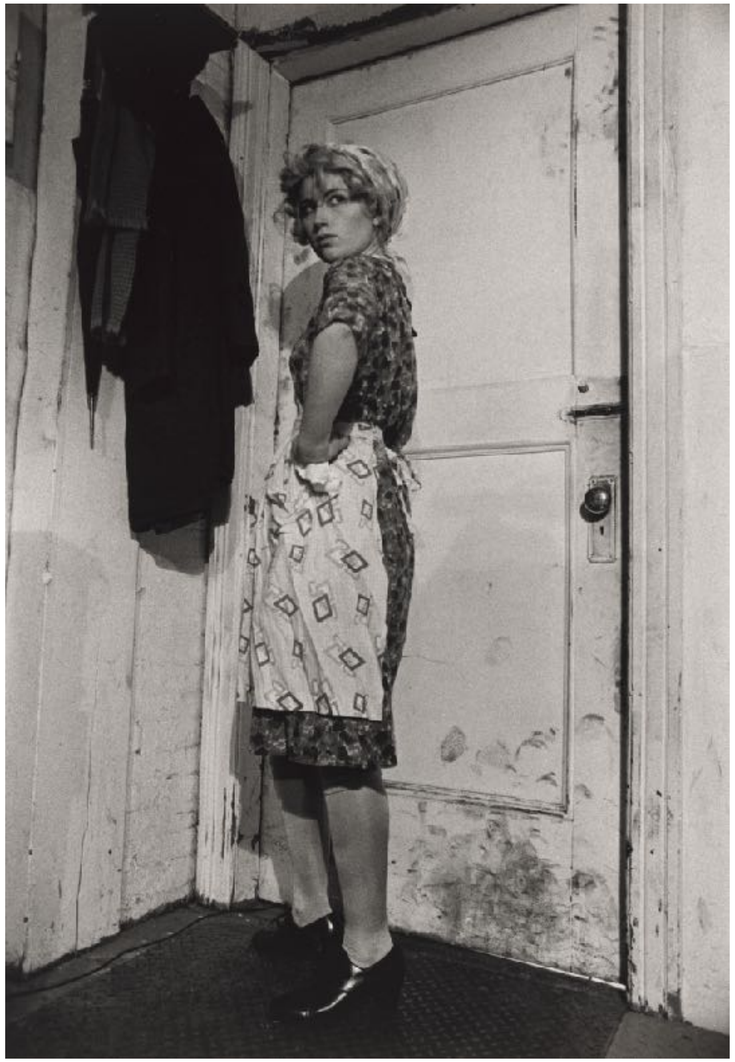
Untitled Film Still #27, (1979).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #32, (1979).



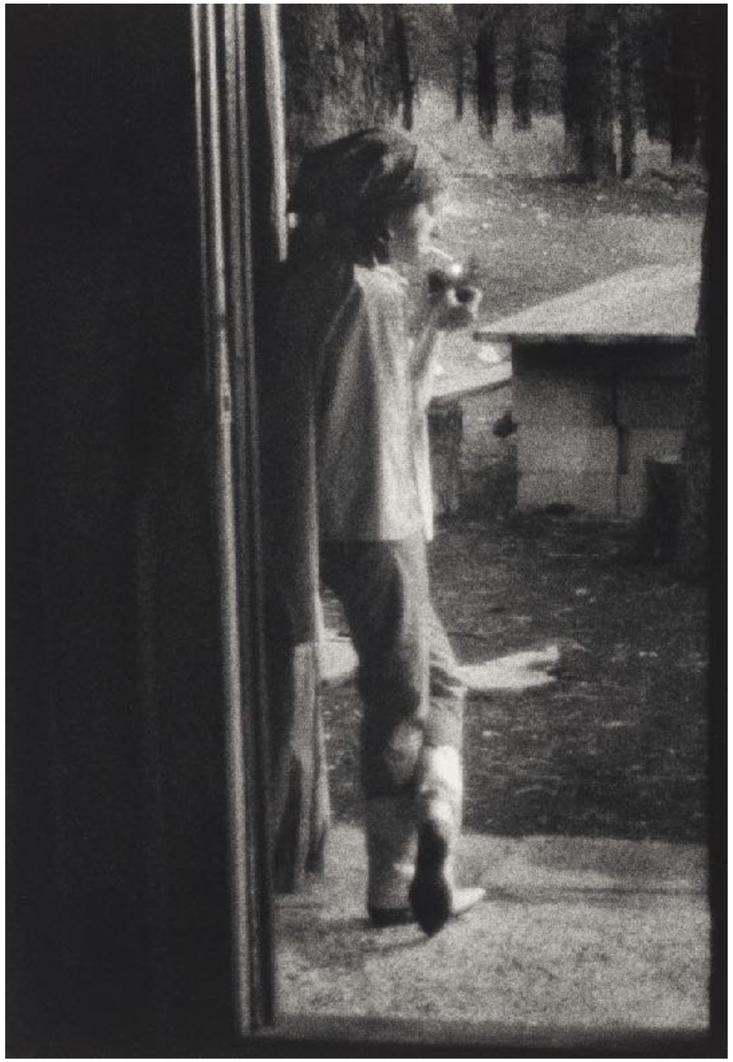
Untitled Film Still #35, (1979).

Cindy Sherman/ *Film Stills*/ 1977-1980

EXAMPLES



Untitled Film Still #48, (1979).



Untitled Film Still #61, (1979).

Carrie Mae Weems/ *Kitchen Table Series*/ 1990

EXAMPLES



Carrie Mae Weems/ *Kitchen Table Series*/ 1990

EXAMPLES





Carrie Mae Weems/ *Kitchen Table Series*/ 1990

EXAMPLES





Robert Bresson/ *Pickpocket*/ 1959

EXAMPLES



Sharon Lockhart/ *Goshogaoka Girls Basketball Team*/ 1997

EXAMPLES





Sharon Lockhart/ *Goshogaoka Girls Basketball Team*/ 1997

EXAMPLES





Sharon Lockhart/ *Goshogaoka Girls Basketball Team*/ 1997

EXAMPLES





Sam-Taylor Wood/*Soliloquy I*/1998

EXAMPLES



Henry Wallis/ *The Death of Chatterton*/ 1856

EXAMPLES



Justine Kurland/ *Girl Pictures*/ 1997-2002

EXAMPLES



Pink Tree, (1999).

Justine Kurland/ *Girl Pictures*/ 1997-2002

EXAMPLES



Kung Fu Fighters, (1999).

Justine Kurland/ *Girl Pictures*/ 1997-2002

EXAMPLES



Puppy Love, (1999).

Justine Kurland/ *Girl Pictures*/ 1997-2002

EXAMPLES



Ship Wrecked, (2000).

Justine Kurland/ *Girl Pictures*/ 1997-2002

EXAMPLES



Golden Field, (1998).

Mohamed Bourouissa/ *Périphérique*/ 2005-2008

EXAMPLES



Carré rouge, (2005).

Mohamed Bourouissa/ *Périphérique*/ 2005-2008

EXAMPLES



La fenêtre, (2005).

Mohamed Bourouissa/ *Périphérique*/ 2005-2008

EXAMPLES



La prise, (2005).

Mohamed Bourouissa/ *Périphérique*/ 2005-2008

EXAMPLES



La république, (2006).

Eugène Delacroix/ *La Liberté guidant le peuple (28 juillet 1830)*/ 1830

EXAMPLES



Mohamed Bourouissa/ *Périphérique*/ 2005-2008

EXAMPLES



L’impasse, (2007).

Mathieu Kassovitz/ *La Haine*/ 1995

EXAMPLES



New trailer for La Haine - in UK cinemas from 11 September 2020 | BFI

Mohamed Bourouissa/ *Périphérique*/ 2005-2008

EXAMPLES



Le groupe, (2007-2008).

Mitra Tabrizian/ *City, London*/ 2008

EXAMPLES



Mitra Tabrizian/ *Tehran*/ 2006

EXAMPLES



Mitra Tabrizian/ *Untitled*/ 2009

EXAMPLES



Mitra Tabrizian/ *Another Country*/ 2010

EXAMPLES



Mitra Tabrizian/ *Another Country*/ 2010

EXAMPLES



Mitra Tabrizian/ *Another Country*/ 2010

EXAMPLES



Mitra Tabrizian/ *Another Country*/ 2010

EXAMPLES



Mitra Tabrizian/ *Another Country*/ 2010

EXAMPLES



Jeff Wall /

EXAMPLES

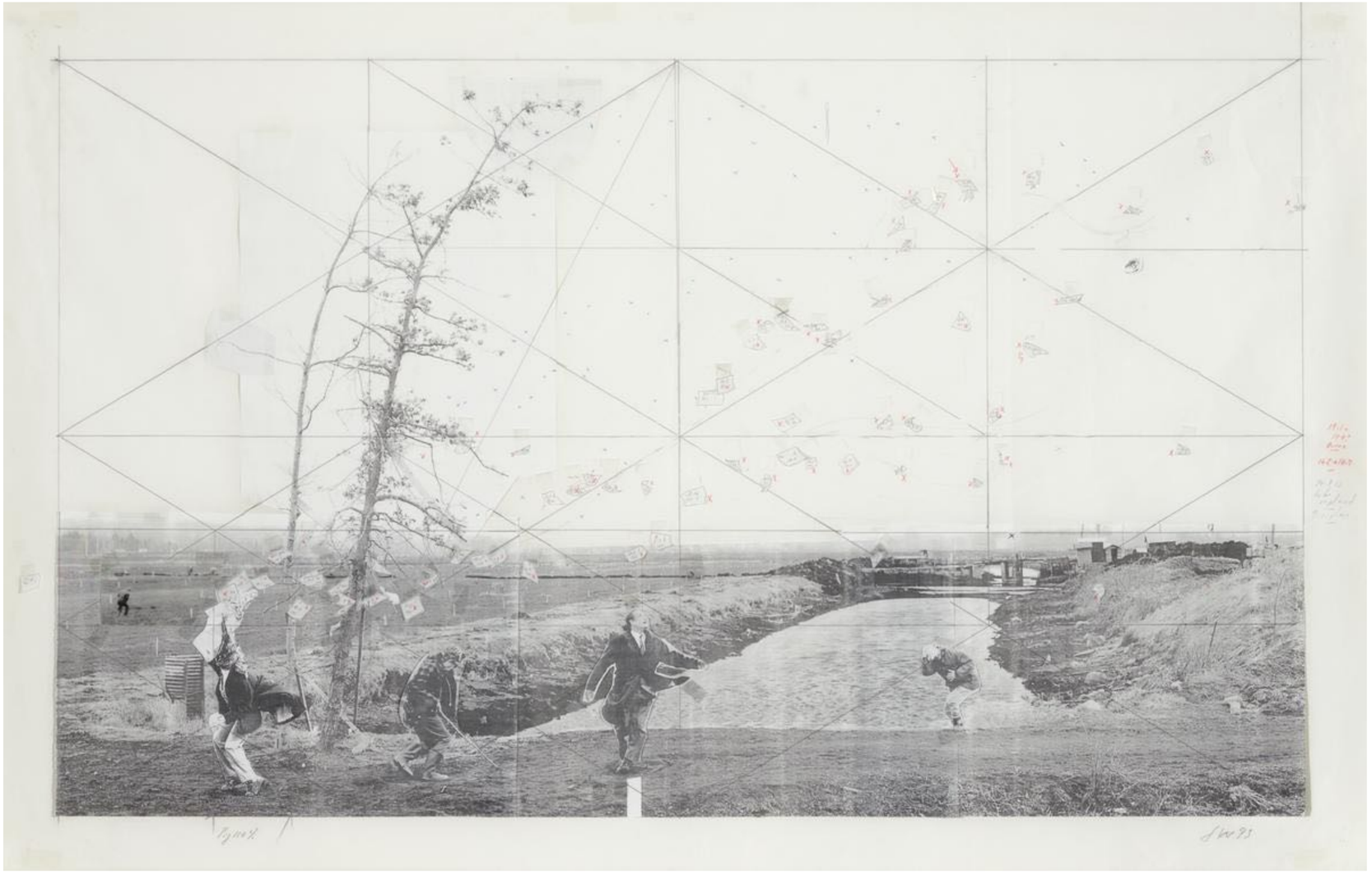
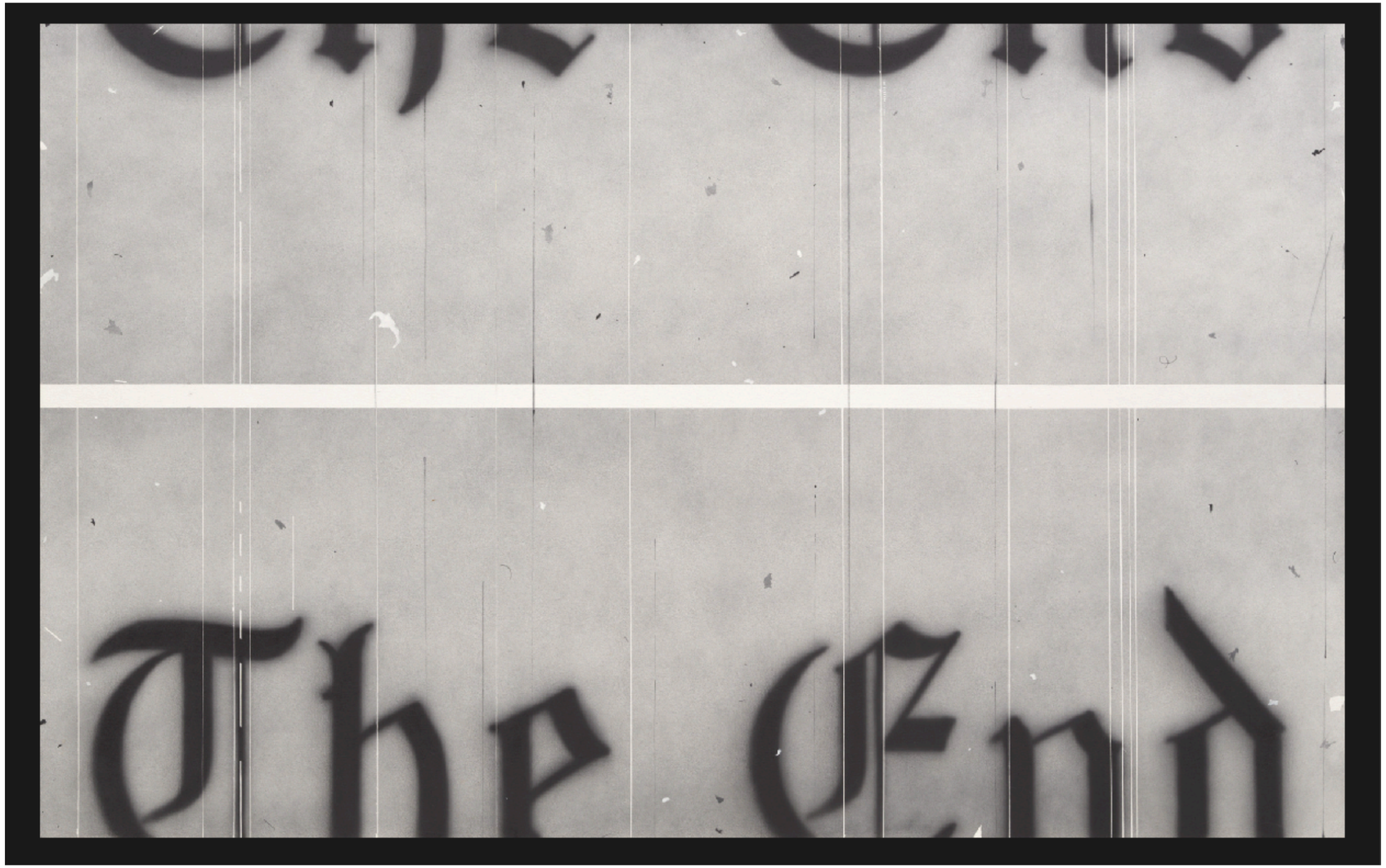


IMAGE AND NARRATIVE

On a scale from 1 to 10 how would you rate your understanding of image and narrative after this presentation?

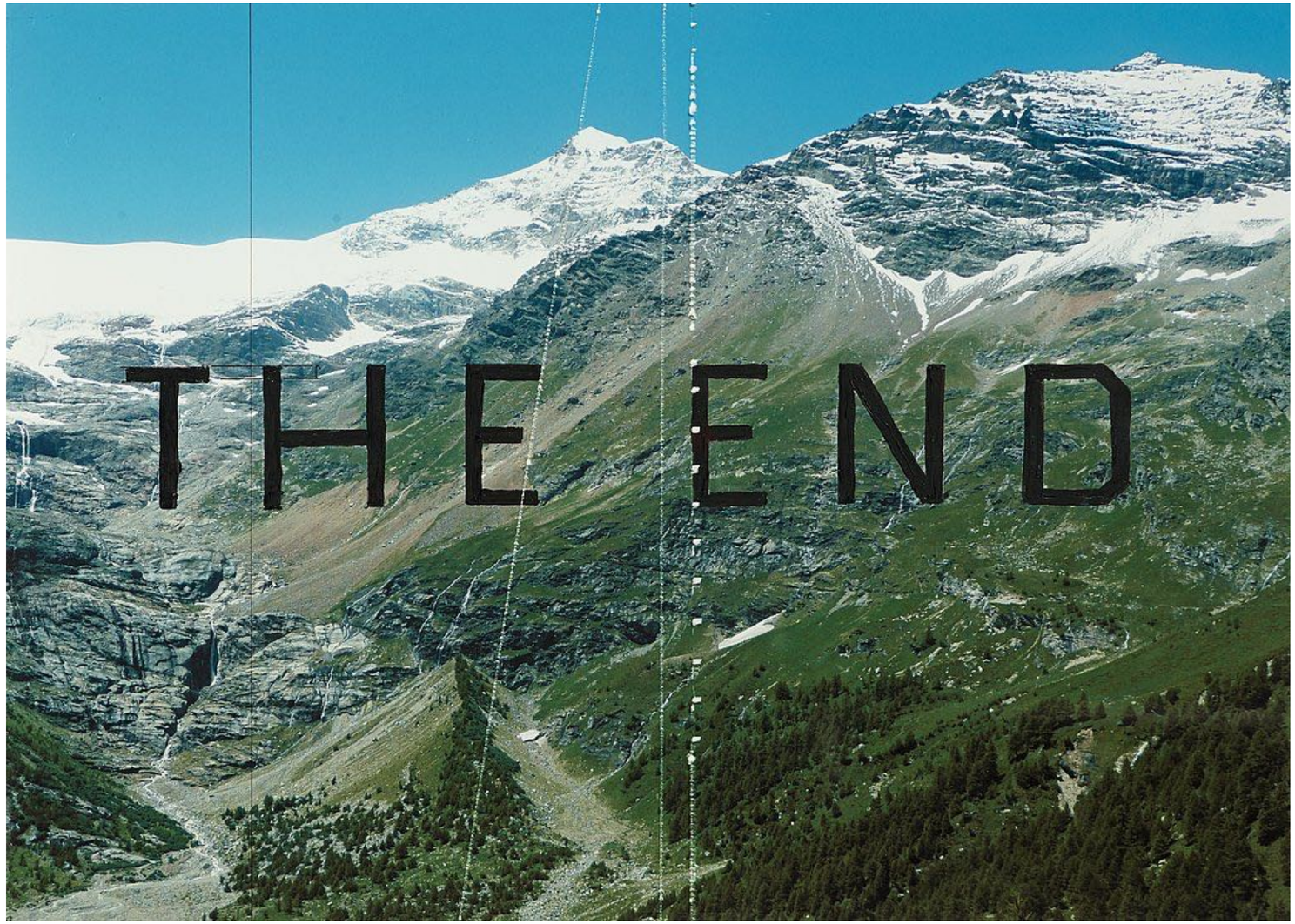
Ed Ruscha/ *End*/ 1991

EXAMPLES



Ed Ruscha/ *End*/ 2010

EXAMPLES



THANK YOU

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