Y1

The Collaborative Image

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The historical canon of portrait photography is dominated by a white, (straight) male, imperialist gaze. Rightly, these established notions of power, authorship, representation and consent are being increasingly challenged, and consequently collaboration has become a significant and powerful focus of photographic practice. For this task you are required to create a Collaborative Image.

Consider how collaboration might be defined as a process, an event or experience.

Produce 3-5 images for submission.

Authorship

- Traditional / historical concepts of the the photographic author

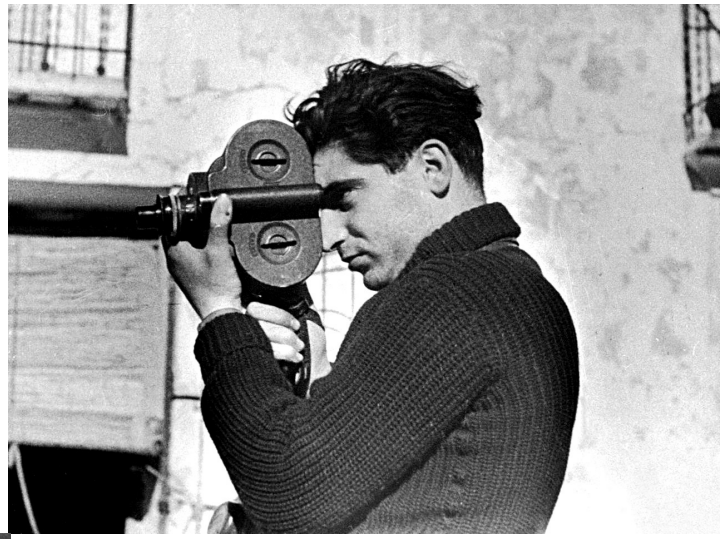
- Western culture: figure of the ‘artist’ emerges during the Renaissance
- Albrecht Durer – ‘the cult of the artist’
- The photograph as a self-contained work of art

- https://www.youtube.com/watch?v=phJiAjrn2BE

The Enduring Myth of the Lone Photographer

- Adventurer
- Male
- Photojournalism
- White/Western







When is a photograph made?

"Histories of photography invariably privilege the moment of taking over that of making, the private moment over the public, the origin over the journey, the aesthetic decisions over the social"

The authorship of individual photographs is 'often a collective enterprise stretched over a considerable time period."

Geoffrey Batchen

1888 and the Kodak #1 camera.



Invented and marketed by George Eastman (1854–1932), a former bank clerk from Rochester, New York, the Kodak was a simple box camera that came loaded with a 100-exposure roll of film.

When the roll was finished, the entire machine was sent back to the factory in Rochester, where it was reloaded and returned to the customer while the first roll was being processed.

EASTMAN KODAK COs
BROWNIE
CAMERA $1



The Brownie Camera

makes pictures 2 1-4 x 2 1-4 inches. Loads in daylight with our six exposure film cartridges, and is so simple that it can be easily

Operated by any School Boy or Girl.

Fitted with fine Meniscus lenses and our improved rotary shutter for snap shots or time exposures. Strongly made, covered with imitation leather, has nickeled fittings and produces the best results.

Forty-four-page booklet giving full directions for operating the camera, together with chapters on "Snap Shots," "Time Exposures," "Flash Lights," "Developing" and "Printing," free with every instrument.

Brownie Camera, for 2¼ x 2¼ pictures	$1.00
Transparent-Film Cartridge, 6 exposures, 2¼ x 2¼	.25
Paper-Film Cartridge, 6 exposures, 2¼ x 2¼	.10
Brownie Developing and Printing Outfit	.75

THE BROWNIE CAMERA CLUB of AMERICA



EVERY boy and girl under sixteen years of age should join the Brownie Camera Club of America. Fifty Kodaks, valued at over $500.00, will be given to members of the club as prizes for the best pictures made with the Brownie Cameras, and every member of the club will be given a copy of our Photographic Art Brochure. No initiation fees or dues if you own a Brownie. Ask your dealer or write us for a Brownie Camera Club Constitution.

Send a dollar to your local Kodak dealer for a Brownie Camera. If there is no Kodak dealer in your town, send us a dollar and we will ship the camera promptly.

Eastman Kodak Co., Rochester, N.Y.

SPORTING GOODS 36

The Kodak Camera.



"You press the button, we do the rest."

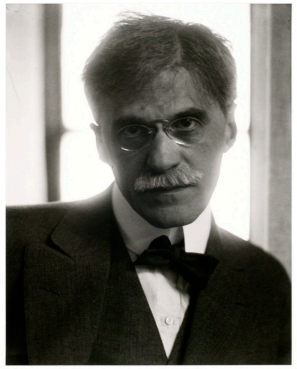
The only camera that anybody can use without instructions. Send for the Primer, free.

The Kodak is for sale by all Photo stock dealers.

The Eastman Dry Plate and Film Co.

Price, $25.00—Loaded for 100 Pictures. **ROCHESTER, N. Y.**

Pictorialists



Alfred Stieglitz









Man Ray and Lee Miller



Solarisation occurs when a photographic print is re-exposed to white light during the development of the print.

It is possible to solarise photographic film and paper, and both positives and negatives.

Robert Rauschenberg and Susan Weil





1960s 1970s







1990s

the importance in contemporary art of:

“meetings, encounters, events, various types of collaboration between people, games, festivals and places of conviviality in a world all manner of encounter and relational invention”

Nicolas Bourriaud

- Collaboration challenges the cherished notion of the artist as solitary creator or lone genius.

- Collaborative practice calls into question the romantic notion of the isolated individual artist.

Collaborative Art in a Global Context

Socially engaged art, community based projects are considered within the contemporary context of neoliberalism.

photographs are relational:

(they)“bear the traces of the meeting between photographed persons and the photographer”.

Ariella Azoulay

A photograph is the product of an encounter and the start of a conversation.

Azoulay's attention to the interrelation between photographers, subjects, and spectators provides an expanded model of authorial agency that enables us to consider collaboration as extending beyond the literal co-authoring between photographers themselves.

Broomberg & Chanarin

http://www.broombergchanarin.com/ghetto/



Ghetto, Rene Vallejo Psychiatric Hospital, Cuba, 2003, C-Print, 16 x 12 Inches. Courtesy of the artists.

Anthony Luvera

http://www.luvera.com/photographs-and-assisted-self-portraits/



Jemima Stehli

https://www.refinery29.com/en-gb/2016/02/102395/jemima-stehli-strip-tate-photography

