

Anne Brigman, Pictorialist Pioneer

Pittsburgh Photography Club

Anne Brigman (1869 – 1950)

- Based in San Francisco
- Spiritual approach to the landscape, integrating the body with a dancer's sensibility
- Independent mountaineer
- Early photographs were primarily self-portraits, gradually incorporating family members, friends, and other models
- Prints were typically small gelatin silver prints, often using evident hand manipulation of negatives or interneg positive prints
- Featured in Camera Work; complex relationship with Alfred Stieglitz





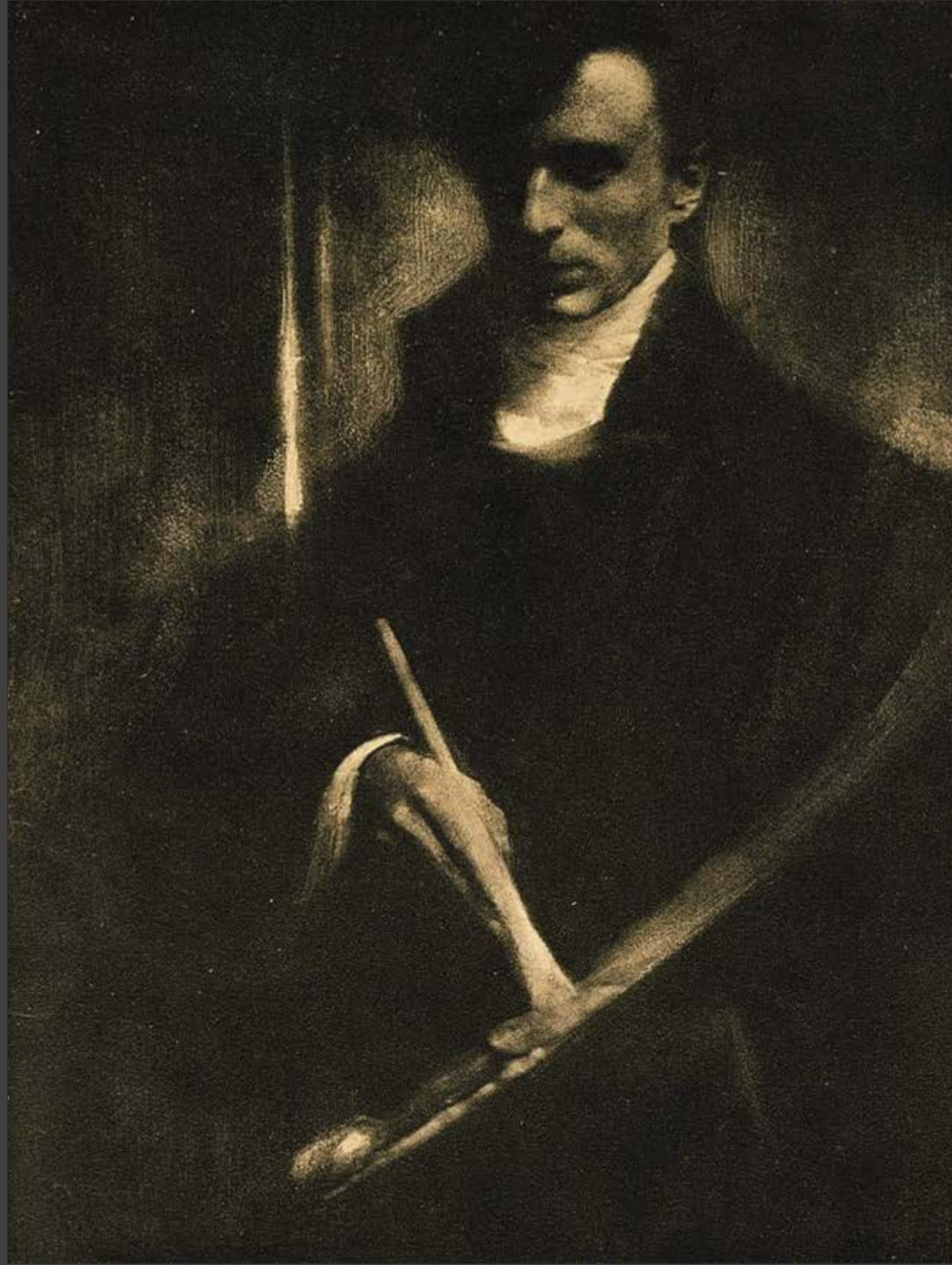
Anne Brigman, *The Breeze*,
1909/printed 1915, gelatin silver
print, (9 5/8 x 7 3/8 in)

Pictorialism: Photography as Fine Art at the Turn of the Century

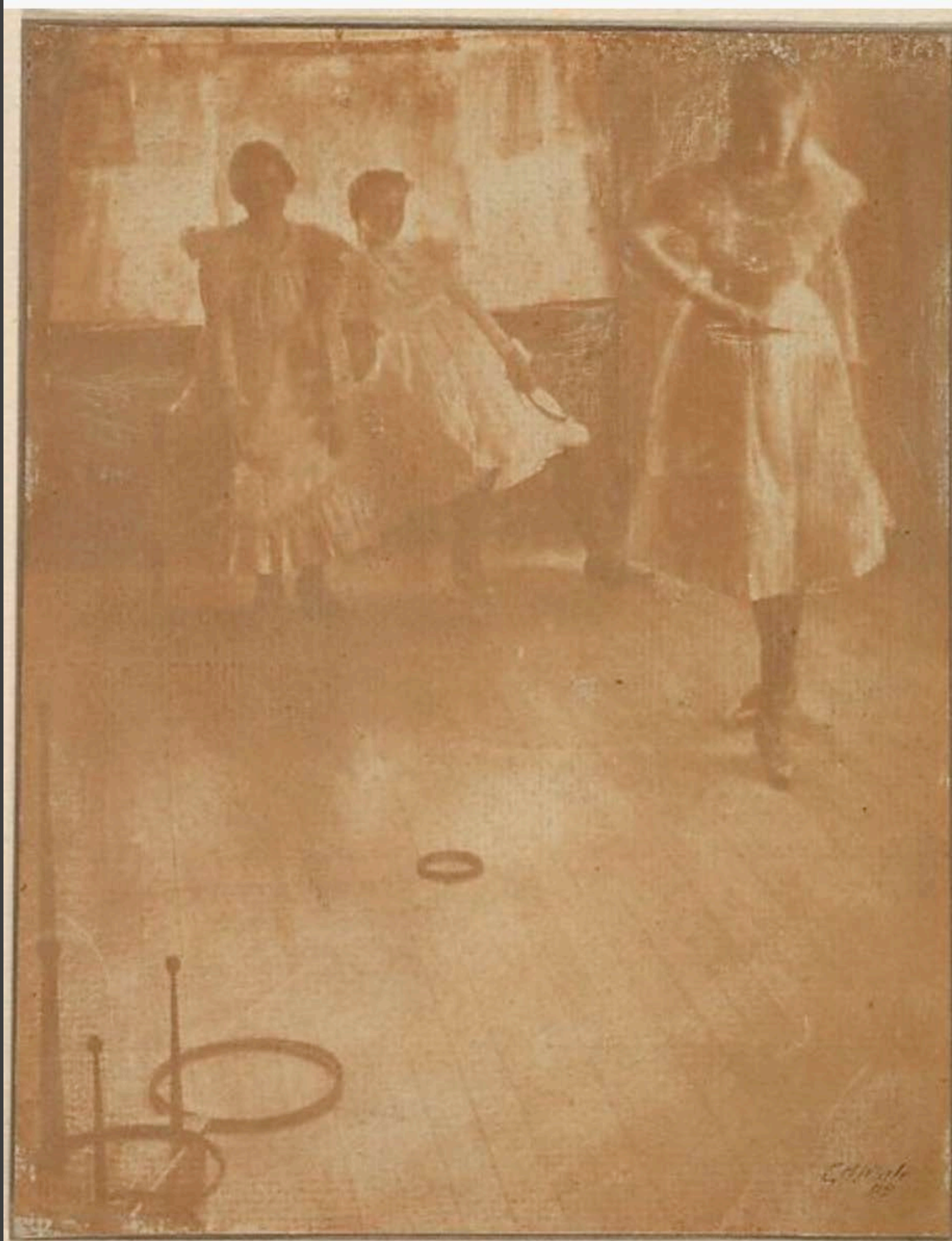
- Materials made a difference!
- Platinum prints have sharp detail and broad tonal range but less dense blacks; prints on watercolor paper
- Gum bichromate printing creates painterly effects with much hand-manipulation in printing process
 - ... color addition is also possible
- Photogravures: a metal plate-based printing process for reproducing photographs that have already been printed
 - Typical method for photos printed in camera club publications
 - Many museum prints are photogravures for this reason



Frederick H. Evans
Sea of Steps, Wells Cathedral
1903
Platinum print



Self portrait
Edward Steichen
Gum Bichromate print
1902



Clarence H. White
The Ring Toss
1899
Gum bichromate print
7" x 5 1/2"



Edgar Degas, *Ballet Rehearsal*, 1874. Oil on canvas, 1' 11" x 2' 9".



James Abbott McNeill Whistler, *Symphony in White, No. 1: The White Girl*, 1862. Oil on canvas, 84" x 32"

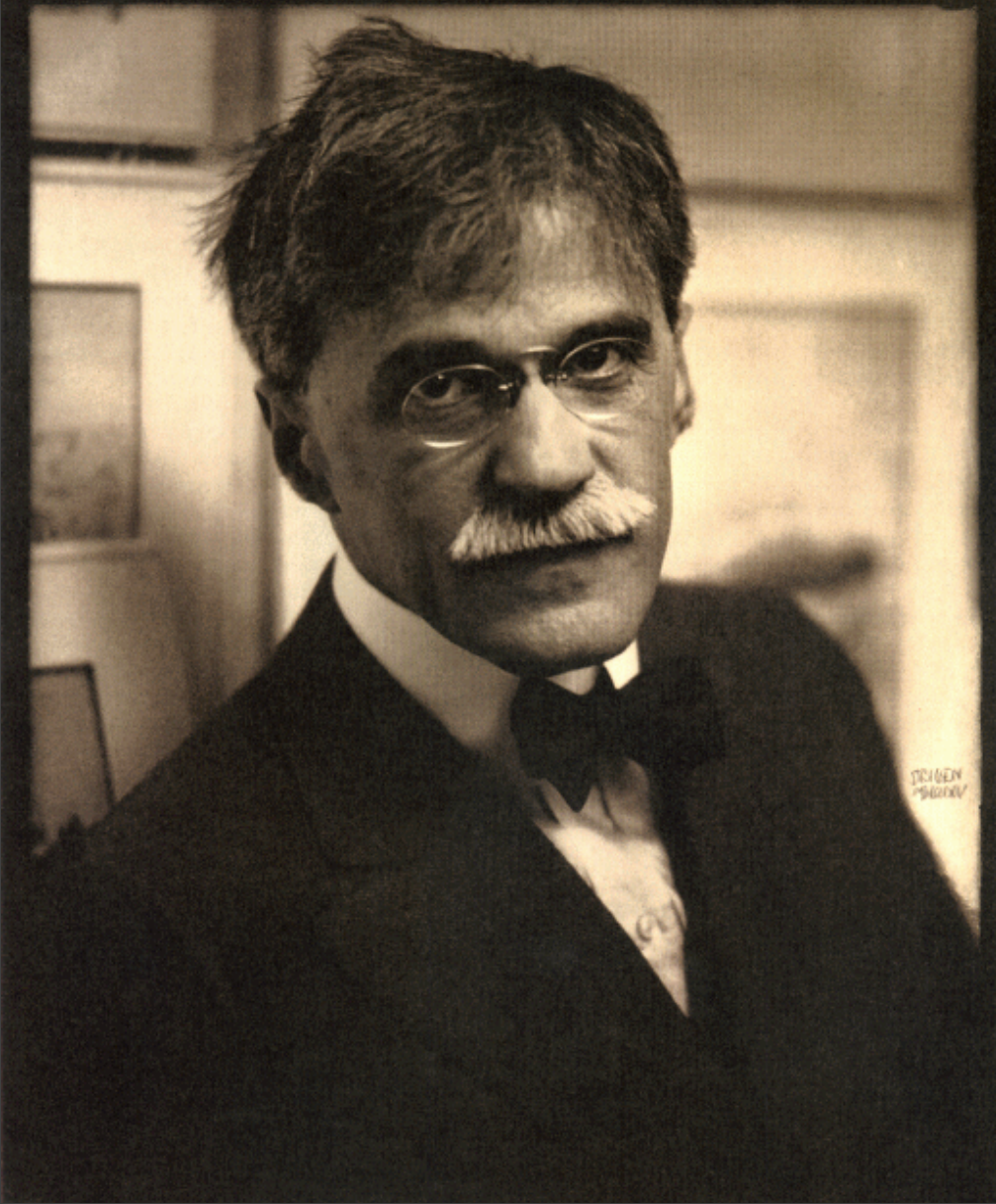
James A. M. Whistler, *"Arrangement in Grey and Black: Portrait of the Painter's Mother"*, 1871



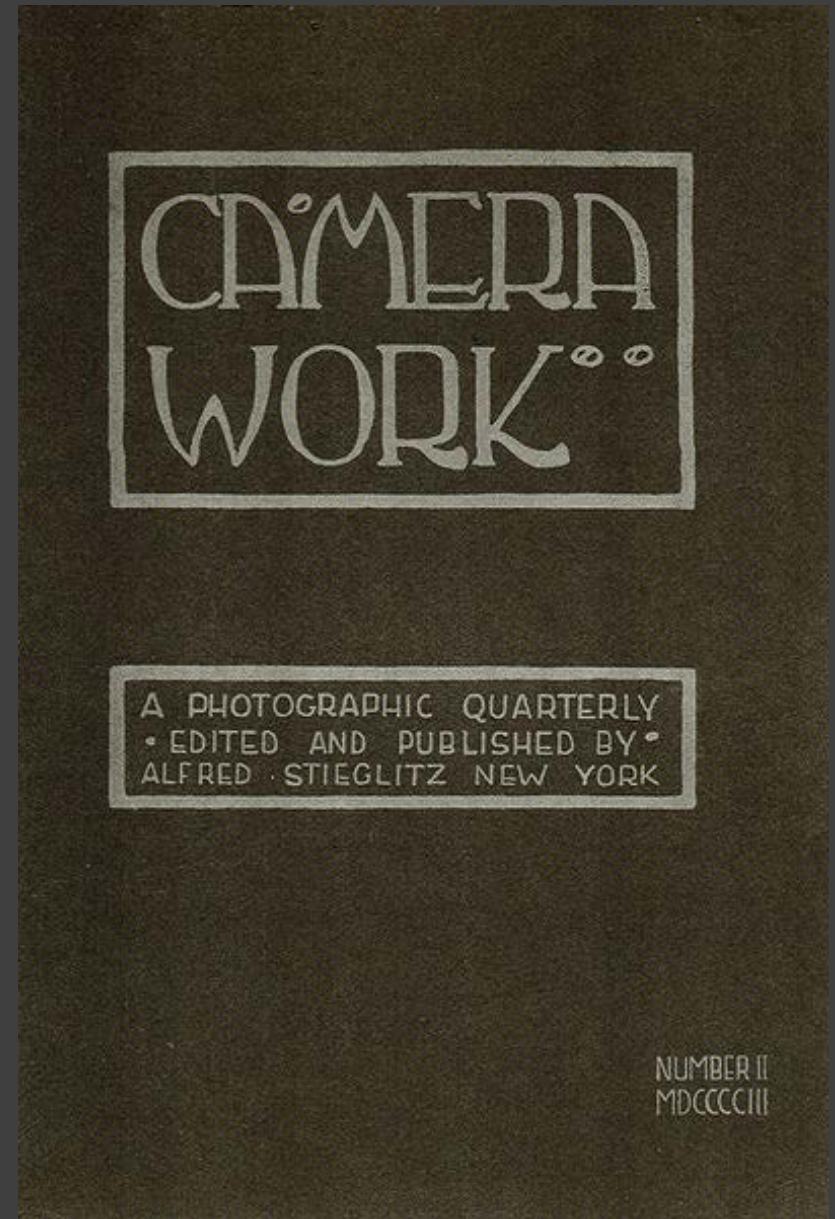
Clarence White
Girl with Mirror
1898
Platinum print



Gertrude Käsebier
Mother and Child
1904
Platinum print



Edward Steichen
Alfred Stieglitz at "291"
1915



Cover of Camera Work #2, 1903



Alfred Stieglitz, *The Terminal*
(New York), 1893. Photogravure.



CAMERA NOTES

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THE CAMERA CLUB, N.Y.



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THE CAMERA CLUB, N.Y.
111-113 WEST 38TH STREET
NEW YORK CITY



Clarence H. White, "Spring," published in Camera Notes 1899

Gertrude Käsebier (1852-1934)

- Portraiture, atmospheric photography
- Alfred Stieglitz published five of Käsebier's photographs in Camera Notes in 1899, declaring her "beyond dispute, the leading artistic portrait photographer of the day."
- One of the original Photo-Secession group in 1902 (1/3 of their members were female)
- Pursued commercial portraiture throughout her career, which eventually put her at odds with Stieglitz

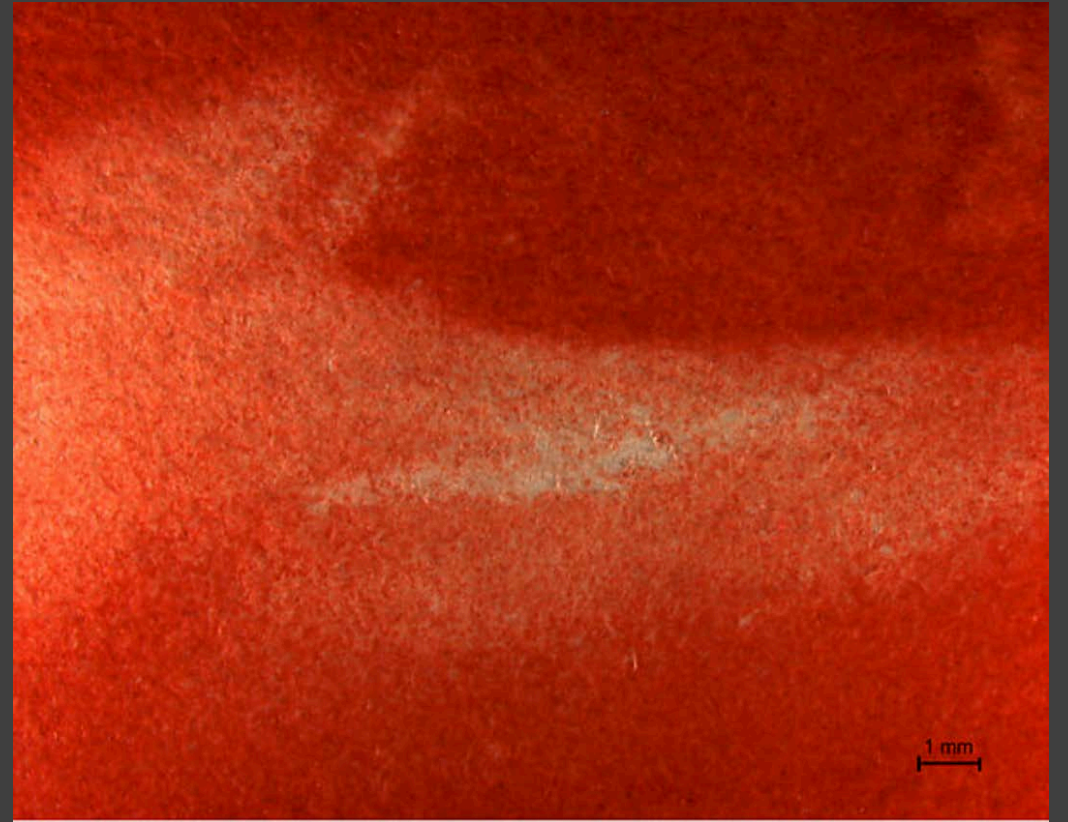
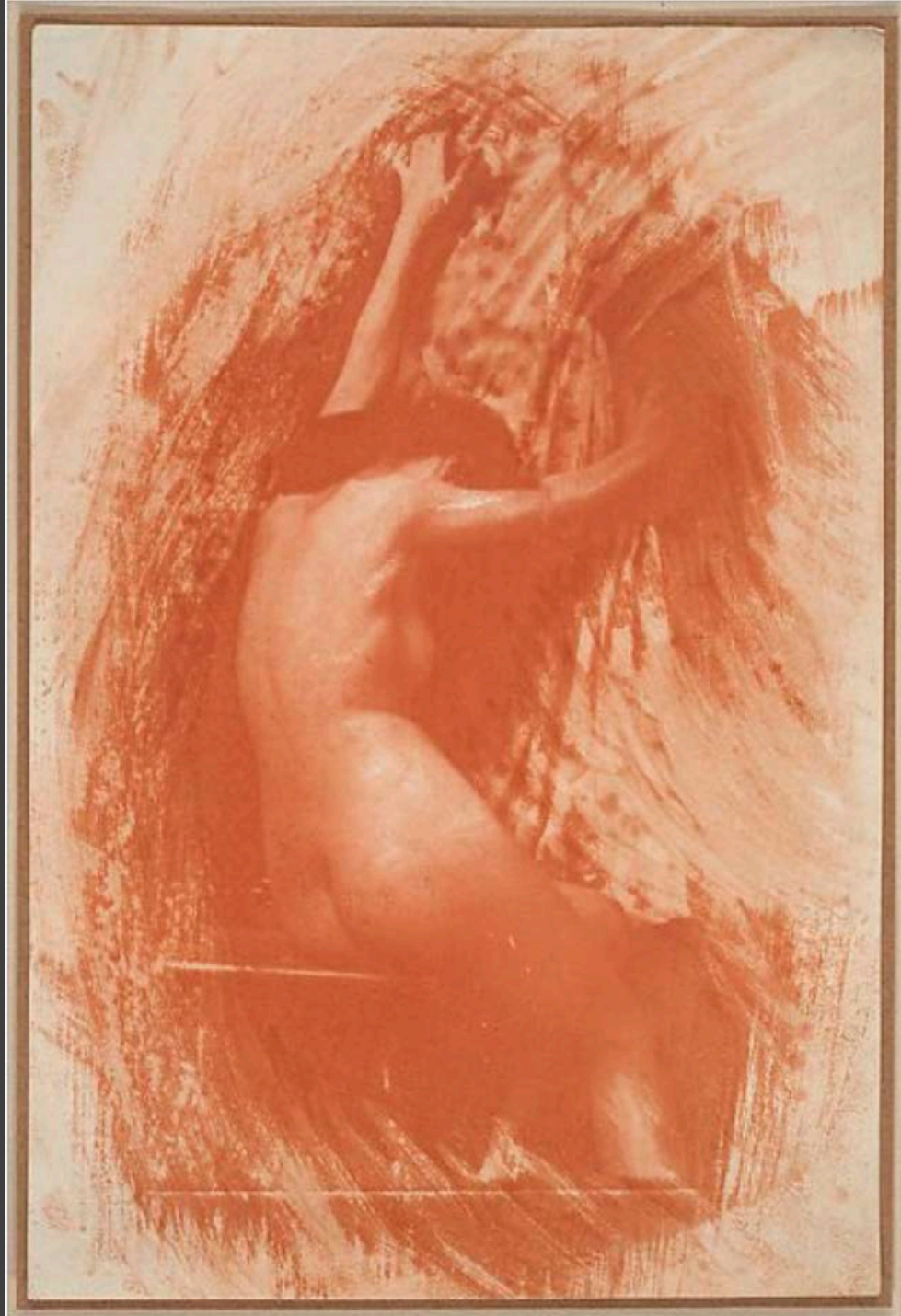




Gertrude Käsebier ,
Blessed Art Thou Among Women
1899
platinum print on Japanese tissue
9 1/2 x 5 1/16"



Gertrude Käsebier
The Manger
1900
Platinum print



Detail photomicrograph of the gum bichromate print where the artist scraped away the pigmented colloid to achieve a white highlight in the sitter's right shoulder.

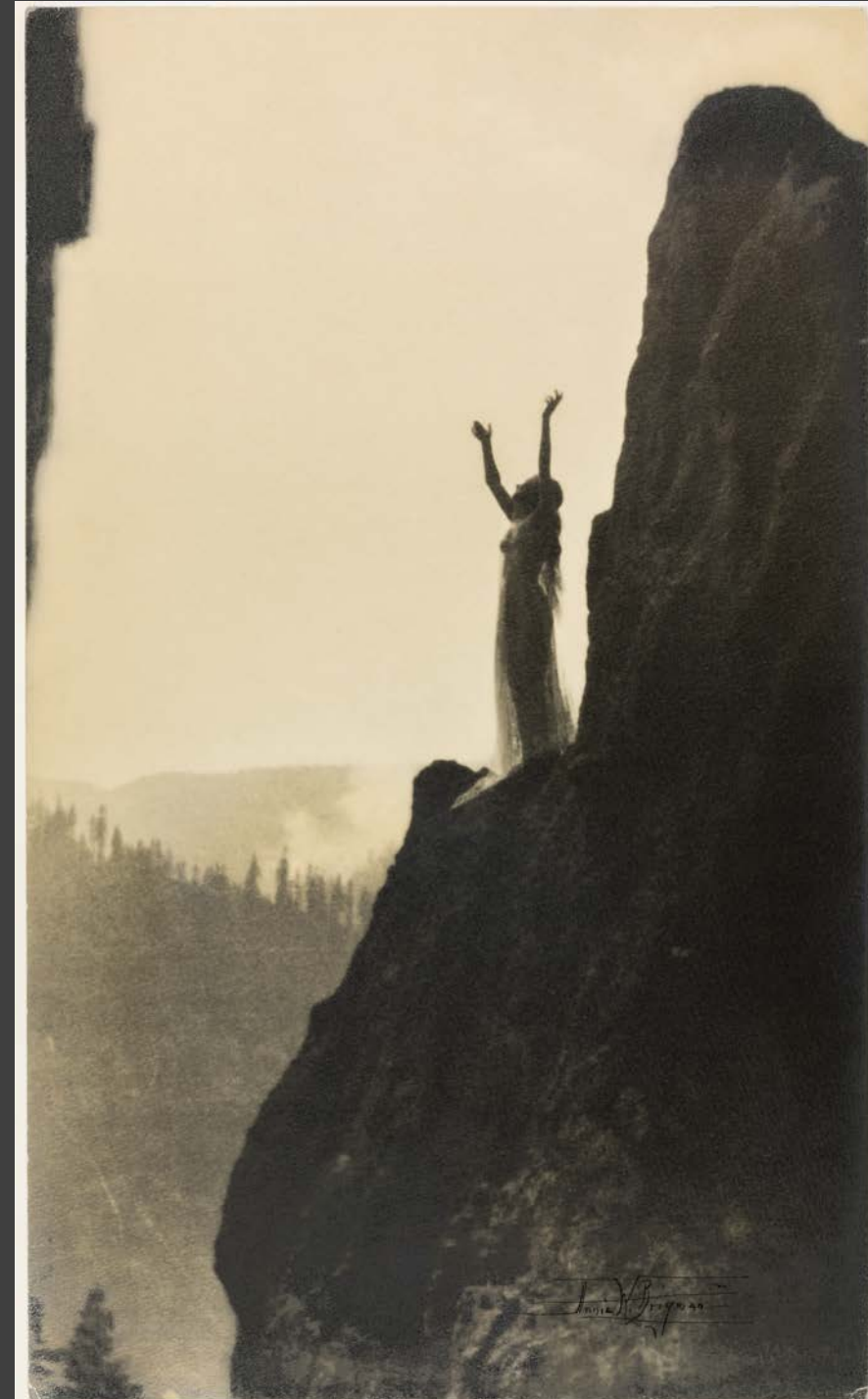
Robert Demachy
Struggle
c. 1903
Gum bichromate print, 6 7/8 x 4
9/16 in



THE MIRROR

BY ANNIE W. BRIGMAN

Anne Brigman, *The Mirror*, 1902



Anne Brigman
Incantation, 1905
The Brook, 1905



Anne Brigman
The Dying Cedar
1903



Anne Brigman
The Cleft of the Rock, 1907
The Spider's Web, 1908

CATALOGUE

ABBOTT, C. YARNALL

43 South Eighteenth Street, Philadelphia, Pa.

1. Study of a Head
2. The Darker Drink
3. Coryphée
4. The Brook—Winter
5. Study for "The Darker Drink"
6. The Bridge
7. The Pier
8. Outdoor Portrait
9. Sentinels
10. An Andalusian
11. Illustrations from "Madame Butterfly"
(Courtesy of Century Co.)
12. Illustrations from "Madame Butterfly"
(Courtesy of Century Co.)

ADAMSON, PRESCOTT

69 Fisher's Lane, Germantown, Pa.

13. 'Midst Steam and Smoke
14. A Winter Night
15. Snow Storm at Dusk

ASCHMAN, F. T.

Pittsburg, Pa.

16. The Day is Dying in the West

BECHER, ARTHUR E.

Milwaukee, Wis.

17. Moonlight
18. Portrait

BENNETT, JEANNE E.

122 Windermere Avenue, Baltimore, Md.

19. Little Peasant Girl
20. A Misty November Morning
21. Primroses

BRIGMAN, ANNIE W.

654 Thirty-second Street, Oakland, Cal.

22. Rachel
23. The Mother
24. The Madonna



1904
"PHOTO-SECESSION"

A COLLECTION OF AMERICAN PICTORIAL
PHOTOGRAPHS AS ARRANGED BY THE
PHOTO-SECESSION AND EXHIBITED
UNDER THE AUSPICES OF THE CAM-
ERA CLUB OF PITTSBURG, AT THE
ART GALLERIES OF THE CARNEGIE
INSTITUTE, PITTSBURG, FEBRUARY
M D C C C C I V

Anne Brigman exhibited at Carnegie Institute in 1909 ("Rachel," seen here, was in the exhibition although not illustrated in catalogue)



Anne Brigman
Soul of the Blasted Pine
c. 1908-1909

Featured in Camera Work
#25, 1909



"In Mrs. Brigman's work, the human is not an alien, has not yet become divorced by sophistication from the elemental grandeur of nature; rather it serves as a sort of climactic point, wherein all that nature holds of sheer beauty, of terror or mystery achieves its fitting crescendo."

Anne Brigman
The Heart of the Storm
1918
(7 3/4 x 9 3/4 in)

"In Mrs. Brigman's work, the human is not an alien, has not yet become divorced by sophistication from the elemental grandeur of nature; rather it serves as a sort of climactic point, wherein all that nature holds of sheer beauty, of terror or mystery achieves its fitting crescendo."

Anne Brigman
Ballet de Mer
1910

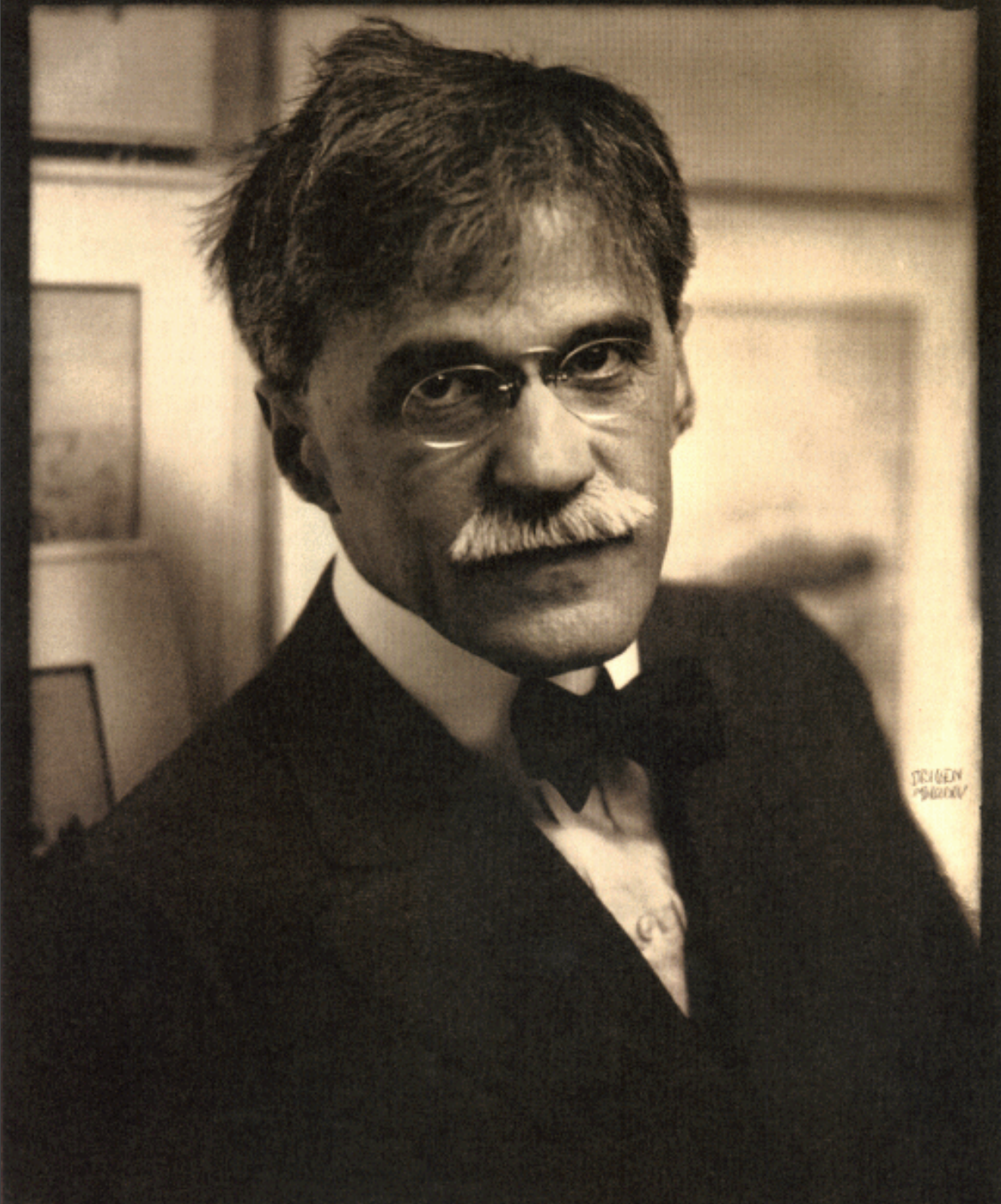




Anne Brigman
The Owl
1908



Anne Brigman, *The Dragon and the Pearl*, 1908



Edward Steichen
Alfred Stieglitz at "291"
1915



Anne Brigman, *The Water Nixie*, 1909. Platinum print, image size 7 $\frac{3}{4}$ " x 9 $\frac{1}{2}$ "

Alfred Stieglitz and Georgia O'Keeffe

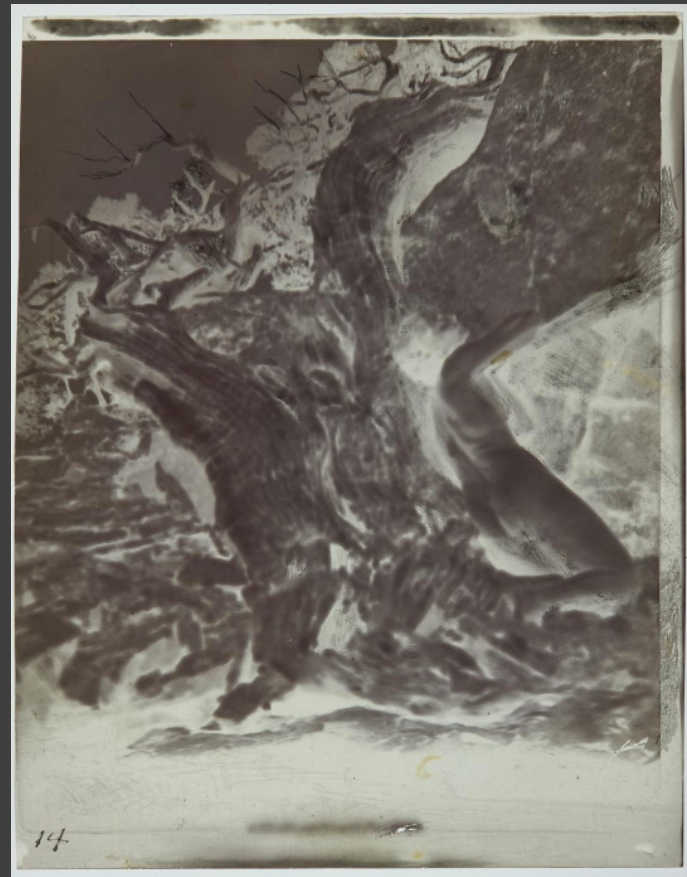
- Georgia O'Keeffe came to him as a young artist to exhibit in his gallery; he gave her her first New York show
- The two quickly became partners for life
- Many photographic portraits over their long marriage



L, Alfred Stieglitz, *Georgia O'Keeffe with Drawing*, 1918; R, Georgia O'Keeffe, **Black Iris III**, 1926. Oil on canvas, 36" x 29".



Anne Brigman, Fimis, 1912



Anne Brigman
Via Dolorosa
1911



Anne Brig
Susannah at the Sunbath
1914/1963
gelatin silver print
7.4375 x 9.5625 in



Anne Brigman, *Bubble*, 1905



Anne Brigman, photographs for Kodak, 1908



The Soul of the Cypress, 1921: film by Dudley Murphy based on Anne Brigman's photographs



Anne Brigman, Dawn, 1909



Carleton Watkins
Donner Lake, Central
Pacific Railroad, Nevada
County
ca. 1876



Portrait of Anne Brigman by Paul D. Anderson 1916
Palladium print, 11.6 x 9 cm

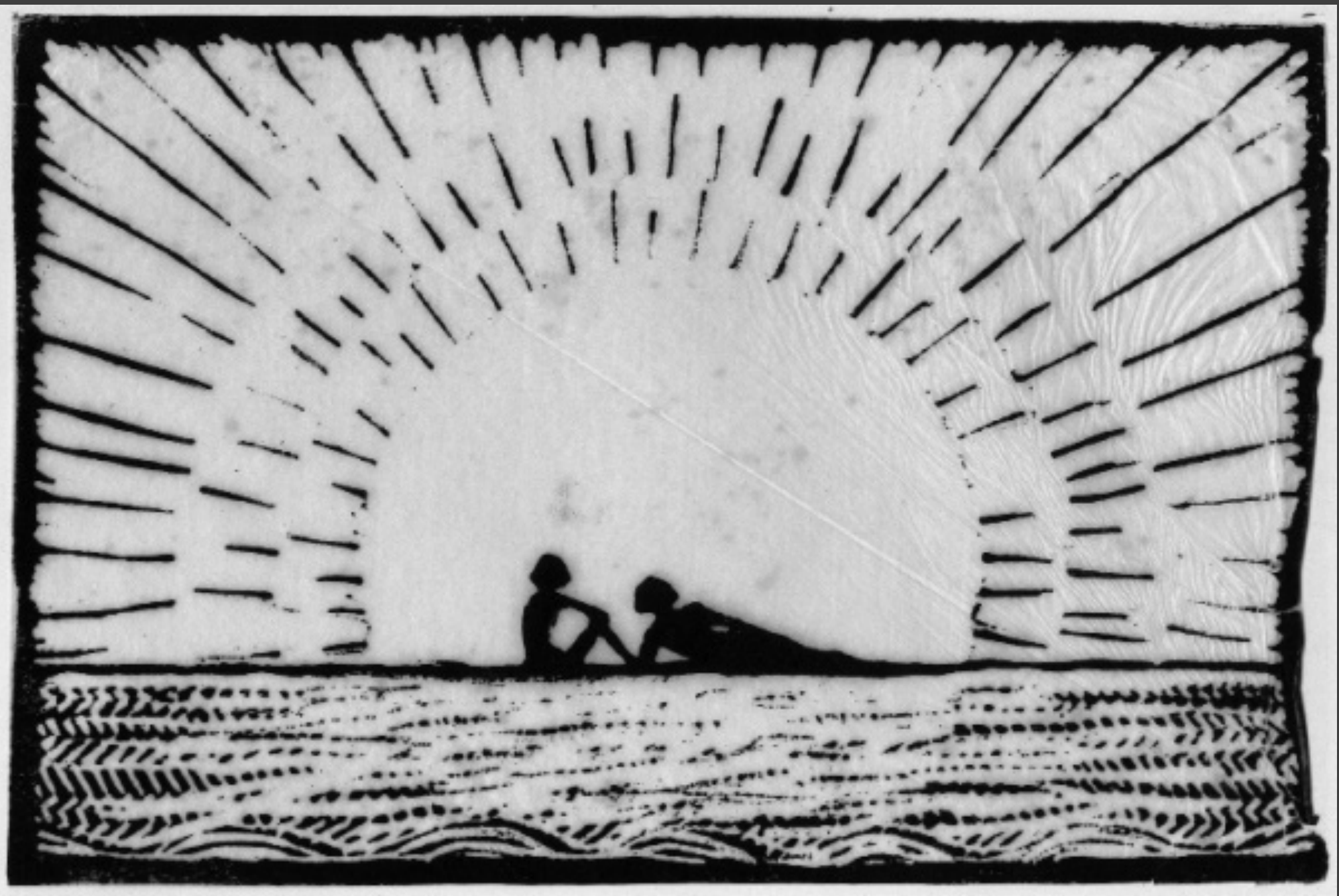


Portrait of Anne Brigman by Edward Weston, 1921



Anne Brigman
A Study in Radiation
1924

Anne Brigman -
- 24



Anne Brigman, *Bathers in the Sun*, 1929

- “Brigman demonstrated for Stieglitz exactly how women artists could position themselves within modernism: uniquely as women. By visualizing the deep self as resonating through the body, and thereby transforming the body itself into an expressive voice, she opened up the space for women in modernism that would later be more fully, even notoriously, shaped by Georgia O’Keeffe.”
- -- *Kathleen Pyne, Anne Brigman: Photographer of Enchantment (109)*



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Anne Brigman, *The Soul of the Blasted Pine*, 1907

Alfred Stieglitz

- Most significant force in American photography in this period
- Edited publication “Camera Notes” 1897-1903 (and in the 20th c., Camera Work)
- Very fine prints, quite expensive and low circulation
- Started “Photo-Secession” in 1902, with a manifesto to redefine the medium in terms of what is truly modern, and to use photography as an independent art form

Anne Brigman

- Integrated training as a dancer with photographic compositions featuring the nude in landscape
- Invited by Stieglitz to join the Photo-Secession



Gertrude Kasebier
Portrait: Miss N. (Evelyn Nesbit)
1902
Platinum Print

(photographed during affair with
the married Stanford White)



Alfred Stieglitz
The Steerage
1907

This print: Photogravure
12 11/16 x 10 3/16 in.