Project 1-6: Annotation of two images that demonstrate the impact of photography on painting. How do these images acknowledge the shift in visual culture that came about with the advent of photography?

1. ‘The Jockey’ by Hilaire-Germain-Edgar Degas (c.1889)

Painting shows true representation of movement.

Prior to Eadweard Muybridge’s success in photographing galloping horses, artists such as Degas and Stubbs painted horses with both forelegs and hind legs extended.

After seeing Muybridge’s photographic plates, Degas acknowledged that the extended forelegs/hind legs depiction of horses moving was not an accurate representation.

Degas began to paint horses showing a more realistic gait.

Fig. 1. The Jockey (c.1889)
2. ‘Paris Street, Rainy Day’ by Gustave Caillebotte (1877)

A different way of seeing - painting uses photographic framing.

A new way of seeing - the camera allowed photographers to capture everyday shots of everyday people.

Background figures are less sharp than those in the foreground - another influence of photography?

Caillebotte has used photographic framing to capture a snapshot, a frozen moment in time.

Distortion of perspective may have come from Caillebotte seeing photographs with such distortion present.

Influence of photographic cropping. Caillebotte’s cropping of man on right makes the viewer feel part of the scene.

Placing of the couple bottom right again makes viewer feel part of the scene and is far removed from the placings of figures in traditional tableau-style paintings.

Fig.2. Paris Street, Rainy Day (1877)
List of Illustrations

Figure 1. Degas, H. (c.1889) *The Jockey* [painting]. At: http://www.philamuseum.org/collections/permanent/104449.html?mulR=2131655930|2 (accessed on 28 March 2016)

Figure 2. Caillebotte, G. (1877) *Paris Street; Rainy Day* [painting]. At: http://www.artic.edu/aic/collections/artwork/20684 (accessed on 28 March 2016)