

## Chapter 1 : F. Holland Day | Art Blart

*The high point of Fred Holland Day's photographic career was probably his organization of an exhibition of photographs at the Royal Photographic Society in It presented photographs by 42 photographers, of them by Fred Holland Day, and evoked both high praise and vitriolic scorn from critics.*

While organizing the show, Stieglitz had a disagreement with some of the more conservative members of the Club about which photographers should be included. To strengthen his position, Stieglitz rapidly formed an invitation-only group, which he called the Photo-Secession, to give the impression that his views were backed by many other prominent photographers. In he wrote: Photo-Secession actually means a seceding from the accepted idea of what constitutes a photograph. What, then, was this secession from? It was not only from artwork that had gone stale through the copying of Victorian, conventional styles, but more importantly from the dictatorship of the entrenched institutions, galleries, art schools and professional art organizations that enforced or at very least sanctioned copying or imitation. Content of the images often referred to previous work done by other artists, especially Greek and Roman art. In the first, Stieglitz implied that membership in the group was relatively open: Am I a photo-secessionist? Holland Day , and later Alvin Langdon Coburn. The photographers included in the first exhibition were C. Becher , Charles I. Berg, Alice Boughton , John G. Holland Day, Mary M. Devens , William B. In Stieglitz established with Steichen the Little Galleries of the Photo-Secession , [8] a small but highly influential gallery where he continued to exhibit some of the more well-known members of the movement. A year later Stieglitz formally dissolved the Photo-Secession, although by that time it existed in name only. The following notice appeared in Camera Work , no. The object of the Photo-Secession is: It consists of a Council all of whom are Fellows ; Fellows chosen by the Council for meritorious photographic work or labors in behalf of pictorial photography, and Associates eligible by reason of interest in, and sympathy with, the aims of the Secession. In order to give Fellowship the value of an honor, the photographic work of a possible candidate must be individual and distinctive, and it goes without saying that the applicant must be in thorough sympathy with our aims and principles. To Associateship are attached no requirements except sincere sympathy with the aims and motives of the Secession. Yet, it must not be supposed that these qualifications will be assumed as a matter of course, as it has been found necessary to deny the application of many whose lukewarm interest in the cause with which we are so thoroughly identified gave no promise of aiding the Secession. It may be of general interest to know that quite a few, perhaps entitled by their photographic work to Fellowship, have applied in vain. Their rejection being based solely upon their avowed or notoriously active opposition or equally harmful apathy. Many whose sincerity could not be questioned were refused Fellowship because the work submitted was not equal to the required standard. Those desiring further information must address the Director of the Photo-Secession, Mr. Bullock - Philadelphia [9] William.

## Chapter 2 : Photo-Secession - Wikipedia

*Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.*

A millionaire book publisher, aesthete and friend of Oscar Wilde and Aubrey Beardsley, Day organised an exhibition The New School of American Photography that showed at the Royal Photographic Society London in , caused complete uproar, and revolutionized British photography. A continuing argument with Stieglitz pushed him out of the mainstream of American photography but he continued to work closely with Clarence H. White, eventually retiring to his bed and communicating with the world through correspondence only. Approved biography for F. Family wealth allowed him the luxury of frequent trips to Europe and the unhampered pursuit of photography and other interests. Barnes, a Boston bookseller, in , which he kept for five years. During its six-year life, the Boston press published over one hundred titles, many of them featuring advanced designs in the Arts and Crafts style and illustrations by controversial artists like Aubrey Beardsley. Also during this time, Day befriended the young mystic poet Kahlil Gibran. Day was deeply interested in photography by , when he joined the Boston Camera Club. His work was included in the London salon of , the year he was elected to membership in the prestigious Linked Ring Brotherhood, as only the third American. Day often created allegorical and mythological images of nude male figures, influenced by the European Decadent movement. His most startling piece was The Last Words, a seven-part work on the Crucifixion, in which the photographer himself posed as Christ, after losing weight and growing his hair long. Rivalled only by the English pictorialist Frederick H. Stieglitz featured images by Day as photogravures in the October and July issues of Camera Notes. More than once, Stieglitz asked Day to send him work for inclusion in Camera Work, but never received any. Day worked to make Boston the home of American pictorial photography but Stieglitz successfully established that role for New York. Comprised of work by forty-one photographers, it, noticeably, excluded Stieglitz and featured a whopping one hundred by Day. Needless to say, these two towering figures never reconciled. Day was most active in the years directly before and after the turn of the century. He wrote articles for Camera Notes in , , and , and for the American Annual of Photography in and Day spent nearly two years in London, around the time of the New School show, but in returned to Boston to establish a personal working studio. Unfortunately, in November , a fire completely destroyed the studio, dampening his continued enthusiasm for photography. Day, nonetheless, did not give up exhibiting his pictures. In February , he had a solo show in the private Buffalo studio of photographer Spencer Kellogg, Jr. His last known exhibition was in April at the Massachusetts Institute of Technology. In , Day voluntarily took to his bed at his family home in Norwood, Massachusetts, surrounding himself with books, papers, and other items to stay mentally active. He died there of prostate cancer sixteen years later, on November 2, Privately printed, This biography is courtesy and copyright of Christian Peterson and is included here with permission. The biography above is a part of this trial. If you find any errors please email us details so they can be corrected as soon as possible.

**Chapter 3 : J. R. Burrows: Fred Holland Day**

*F. Holland Day died on November 12, Since the s Day's works have been included in major exhibitions by museum curators, notably in the solo Day retrospective at the Boston Museum of Fine Arts in / and similar shows at the Royal Photographic Society in England and the Fuller Museum of Art.*

Alfred Stieglitz Collection, The Metropolitan Museum of Art A sense of the beyond I have waited over nine years to be able to do a posting on this artist. This is the first retrospective of Clarence H. White. What a beauty the posting is, and what beauty is contained within, his photographs. White was born in Newark, Ohio see map below in Just to put that into perspective, of the big three Alfred Stieglitz was born in , Edward Steichen in and Paul Strand in He also learned how to visualise his subjects in his mind. Many of his friends, students and biographers believe his lack of any formal training was one of his greatest strengths! It is important to note that at that time there were no formal schools of photography in the U. Some of his most memorable images were created at this time, before his move to New York in He reduced his compositions to very simple elements of form, and by experimenting with principles of design derived largely from Whistler and Japanese prints, he created a personal style that was unique for photography. White was consumed by photography. This was the only time that Stieglitz ever worked with another photographer. It was only the third time Stieglitz had singled out an individual photographer for this honor the others were Steichen and Coburn. White died suddenly of a heart attack while on a trip to Mexico with students to take his first photographs in years. He was 54 years old. After Alfred Stieglitz died in numerous photographs by White were found in his personal collection. When I last saw him he told me he was not able to cope with [life as well as he was] twenty years ago. I reminded him that I warned him to stay in business in Ohio " New York would be too much for him. But the Photo-Session beckoned. His photography went to the devil. Stieglitz knew the nature of [his] genius. The value of self-expression and direct engagement with experience Clarence H. White, growing up within an extended family, knowing nothing else, had no real sense of other societies and his pictures thus had a kind of fortification against the outside. They were his private epic. This is the critical thing that makes him so different from other photographers of the period: In his best photographs it was this private world writ large in light that made him famous. White learned how to visualise his subjects in his imagination, before rendering them by drawing in light. They seem not of this earth. There may be, as Peter Bunnell suggests, a luminosity of tone in his prints rarely achieved in the history of photography, but there was also a luminosity in his thinking, in the way he approaches the medium itself. But above all, there is the light which shines from within. The plain dark wood frames with their curved tops serve to further isolate and flatten the pictorial space of the photograph; the dark colour of the wood pushing against the luminosity, line, form and reddish brown colour of the prints. And then we see how these photographs were originally exhibited! How wondrous is this display! To me, the early prints of Clarence H. White give the sense that he has found a metaphor, but he is not sure what that metaphor relates to: He is still working it out! and then he goes to New York. A thing that is done as a reaction to a situation. The sense of ethereal beauty and the beyond that he captured on his glass plates are enough to make him a genius in my eyes. Ultimately, his private epic, his personal mythology brought these aspects of art into photography. Please click on the art work for a larger version of the image. Branciaroli and William Inness Homer. The Photographs of Clarence H. Delaware Art Museum, , p. Typically, a pictorial photograph appears to lack a sharp focus some more so than others , is printed in one or more colours other than black-and-white ranging from warm brown to deep blue and may have visible brush strokes or other manipulation of the surface. A World History of Photography. Abbeville Press, , p. Glenn and Jane L. White and His Students. University of Delaware, PhD dissertation, , p. Viking Press, , pp. The Reverence for Beauty. Ohio University Gallery of Fine Arts, , p. His platinum prints have a deep magenta-brown tone, for example, whereas his gum prints have a distinct reddish hue. The Kingdom of Dreams in Literature and Film: University Presses of Florida, , p.

**Chapter 4 : F. Holland Day - Wikipedia**

*Fred Holland Day (Boston July 23, - November 12, ) was an American photographer and publisher. He was the first in the United States to advocate that photography should be considered a fine art.*

Evans invited him in to be photographed, and the two collaborated in making a series of intimate portraits of Day in Algerian dress. After the exhibition closed in Paris, Day and his young cousin, Alvin Langdon Coburn who had several images in the show , traveled to Algiers. In this sense, it is not surprising that he would have been intrigued by Algerian trappings. The robes also allowed him to participate imaginatively in an Orientalized Islamic masculinity. American men traveling in Islamic countries adopted Arab dress to signal their claim on an islamized masculinity; their garb symbolized their male privilege and masculine liberation. The very idea of another model of masculinity may have offered Day a signifying space through which to imagine and perform his own alternative masculinity. Fears about the kind of sexual encounters that might be had in foreign lands guided colonial regulations on intimate contact. As Ann Stoler has taught us, intimate relations are a key site of colonial power and resistance, the place where colonial relations and racial distinctions are enacted and formed. In the Dutch colonial context in Java that she has studied, inter-racial heterosexual relations of concubinage were historically condoned to dissuade European men from the more dangerous liaisons they might make with prostitutes in brothels or with native men. Homosexual liaisons were the shadow discourse of colonial regulations on inter-racial heterosexual sex. Day clearly enjoyed the theatricality of his racialized masculine performance, and its multi-layered connotations, walking the streets of Paris and London in his burnoose. Day photographed on his trip to Algiers, experimenting with a new Dallmeyer lens that secured the soft focus that he preferred. The hood of a figure standing part way up the stepped path echoes the pointed shape of the roofs that converge overhead. A portrait of an Algerian man shows him seated on a tiled wall, his interlocking fingers mirroring his crossed legs and bare feet. He looks up, but it is hard to tell at what exactly. Do his eyes meet those of the photographer? There is intimacy in proximity here, but not in a shared gaze. The man wears robes remarkably like those that Day would adopt. His head is wrapped like that of the Algerian man who was his own photographic subject. But here Day stands, pulling back his cloak to reveal the garments he wears underneath. His eyes half closed and heavy lidded, he looks dreamily back at his colleague and friend. The previous year he made a remarkable photograph of Evans gazing upon a photograph, capturing him from behind, hands clasped in the drapery of his loose cape. Evans seems to emerge out of the dark atmosphere with which he almost entirely blends, as if he has been conjured out of thin air to gaze upon the small light print that hangs before him at eye level. It is a photograph of Day himself, posed as the ecstatic Christ, a tightly framed headshot of Day wearing a crown of thorns, head thrown back in erotic anguish. Evans has come in close to view the image in the penumbra. The doubling of looks and the staging of the photographic gaze is remarkable. Day photographs Evans gazing upon a photograph of Day. Day would also photograph and be photographed by his young traveling companion. In a portrait of Coburn seated at his desk, the young man looks back solemnly at the older photographer, his cousin and mentor His oversized jacket exaggerates his slightness. The photograph is taken at a surprising remove. A large expanse of carpet dominates the bottom half of the image. It seems to press Coburn back toward the wall of photographs, flattening him into a kind of photographic artifact. Standing, with his trays of chemicals at his feet, Day looks back over his shoulder at Coburn. Once again, the intimacy with which the photographers regard one another and expose their shared process is remarkably reflexive. Therefore we might consider further the platinum process that Evans, Day, and Coburn all favored. There is something intimate about the process itself. As we have seen, the printing takes place in a dark room. Beyond that, however, platinum, unlike silver gelatin, seeps into the paper on which it is painted, merging photographic image with paper fiber. It does not have the gelatin that holds light-sensitive particles on the surface of the paper as in the silver gelatin process. This blending and merging has a kind of promiscuity about it. Images become material, and their blending lends them a further diffuseness as the fibers of the paper soften hard lines and edges. Here the youth who often posed nude for Day stands, leaning against a rough

support and looking away from the camera, his robe slipping off his right shoulder to reveal his chest. Tightly framed, the photograph is intimate and erotic; it reveals and makes explicit the tensions cloaked in the earlier portraits of Day. Fanning, *Through an Uncommon Lens: The Life and Photography of F. University of Massachusetts Press, Cambridge University Press, Myrna Godzich and Wlad Godzich Minneapolis: University of Minnesota Press, 3. Roland Barthes and F. Elspeth Brown and Thy Phu Durham: Another Look at F. Photography and the Unseen Durham: Duke University Press, forthcoming. Race and the Intimate in Colonial Rule Berkeley: University of California Press, 2, 48,*

**Chapter 5 : 24 arrestingly beautiful portraits from the turn of the 20th century**

*Photographic Work of F. Holland Day by Clattenburg, Ellen Fritz Cover and binding are worn but intact. A reading copy in fair condition. Covers have some scuffs and snags, minor dampstain spots.*

Life[ edit ] Day was the son of a Boston merchant, and was a man of independent means for all his life. Pam Roberts , in F. One in particular, the year-old Lebanese immigrant Kahlil Gibran , went on to fame as the author of The Prophet. Day co-founded and self-financed the publishing firm of Copeland and Day, which from through published about a hundred titles. He is known to have traveled. Beaumont Newhall states that he visited Algiers , possibly as a result of reading Wilde and Gide. There is a photo "Portrait of F. He was a friend of Louise Imogen Guiney and Ralph Adams Cram , and member of social clubs, such as the " Visionists ", formed around shared interests in arts and literature. He was a major patron of Aubrey Beardsley. He was also a lifelong bibliophile and collector. Most notable among his collections was his world-class collection on the poet John Keats. Work[ edit ] At the turn of the century, his influence and reputation as a photographer rivaled that of Alfred Stieglitz , who later eclipsed him. New School of American Photography presented photographs by 42 photographers, of them by Day, and evoked both high praise and vitriolic scorn from critics. The popularist "Photographic News" saw it as the result The Seven Last Words, by F. Holland Day Day belonged to the pictorialist movement which regarded photography as a fine art and which often included symbolist imagery. The Photo-Secessionists invited him to join, but he declined the offer. As was common at the time, his photographs allude to classical antiquity in manner, composition and often in theme. From through Day experimented with Christian themes, using himself as a model for Jesus. Neighbors in Norwood, Massachusetts assisted him in an outdoor photographic staged photography re-enactment of the crucifixion of Jesus. This culminated in his series of self-photographs, The Seven Last Words, depicting the seven last words of Christ. He often made only a single print from a negative. He used only the platinum process , being unsatisfied with any other, and lost interest in photography when platinum became unobtainable following the Russian Revolution. Legacy[ edit ] Day became all but forgotten for a number of reasons. He was eclipsed by his rival, Stieglitz. The pictorial and symbolist photographic style went out of fashion in the face of the radical shift towards early modernism in the art world. Two thousand of his prints and negatives were lost in a fire. The few hundred that survived were sent to the Royal Photographic Society in the s. Further reading[ edit ] Estelle Jussim. Currents of the Nineties in Boston and London: Suffering the Ideal [2] Selected Texts and Bibliography Samuel Coale et al. New Perspectives on F. Through an Uncommon Lens: The Life and Photography of F.

### Chapter 6 : Luminous-Lint - Photographer - F. Holland Day

*F. Holland Day was a Boston-based photographer and publisher whose aesthetic passions permeated all aspects of his life. He was a vocal advocate of fine art photography, regularly curating exhibitions and writing opinion pieces on the status of the medium.*

Some sources state that no evidence of this nobiliary creation, however, has been found. He made it, and he made it good. His photographs of the well to do, film stars and fashion models are undoubtedly beautiful and his control of light magnificent, but they seem to me to be, wellâ€¦ constructed confections. Look, for example, at the self-portrait of de Meyer in this posting. In the self-portrait in India when he was 32 and on his honeymoon, we see a coiffed, almost androgynous man who in his pose is as stiff as a board â€” his body contorted in the strangest way, the right hand gripping the arm of the cane chair, the left splayed and braced, ramrod straight against the seat and the feet crossed in the most unnatural manner. No matter the beautiful light and attractive setting, this is the image that this man wants to portray to the world, this is a man who thinks he has arrived. It is an affectation. And in the portrait of the aristocrat and patron of the avant-garde, Count Etienne de Beaumont c. Because in the end, he was. But there is little feeling to any of his portrait work: Only when he is so overwhelmed by stardust, such as in the brilliant photographs of Josephine Baker and her scintillating personality, does the mask of affection drop away. Of more interest to me are his early photographs of Japan where you feel he has some personal investment in the work. I beg to differ. Perhaps I just feel the music, I see these photographs as if I were taking them, as a personal investment in their previsualisation. I most certainly feel their energy. You only have to look at the reflection of the water lilies. Need I say more. Please click on the photographs for a larger version of the image. Quicksilver Brilliance will be the first museum exhibition devoted to the artist in more than 20 years and the first ever at The Met. Some 40 works, drawn entirely from The Met collection, will demonstrate the impressive breadth of his career. The exhibition will include dazzling portraits of well-known figures of his time:

### Chapter 7 : In Photos: Remembering controversial photographer F. Holland Day ~ Photography News

*The two artists may have met through a mutual friend, the photographer F. Holland Day, who included their work in his exhibition "New School of American Photography," on view in London in and Paris the following year.*

Photography News In Photos: Remembering controversial photographer F. Model is the Italian Nicola Giancola. Pam Roberts, in F. Day spent much time among poor immigrant children in Boston, tutoring them in reading and mentoring them. One in particular, the year-old Lebanese immigrant Kahlil Gibran, went on to fame as the author of *The Prophet*. Kahlil Gibran in Middle Eastern costume with leopard skin and staff, seated, ca. Forms part of the Louise Imogen Guiney Collection. Anonymous gift to the Library of Congress, Probably his best-known work is an series of more than photographs portraying the Passion of Christ, in which he posed as Jesus, training for the role by losing weight and letting his hair and beard grow. In each photograph Mr. Holland Day Day often made only a single print from a negative. He used only the platinum process, being unsatisfied with any other, and lost interest in photography when platinum became unobtainable following the Russian Revolution. Holland Day died on November 12, Saint Sebastian, , F. Holland Day Black man with diadema, ca. Holland Day No title, ca. Holland Day Male nude, F. Scan from the book *Suffering the ideal*. Tony Costanza in sailor suit, seated, leaning on pillows, , F. Holland Day Americian poet and essayist Louise Imogen Guiney in Saint Barbara costume with laurel wreath, pearls, book and pencilled-in halo, , F.

### Chapter 8 : F. Holland Day, Imperial Masculinity, and the Intimacy of Photography | The Photographic Situation

*Luminous-Lint collecting photography Photographer F. Holland Day. A millionaire book publisher, aesthete and friend of Oscar Wilde and Aubrey Beardsley, Day organised an exhibition *The New School of American Photography*.*

### Chapter 9 : Photographer F Holland Day - a picture from the past | Art and design | The Guardian

*Day was born in to a wealthy family outside Boston, and grew up immersed in literary culture, mainly the work of John Keats. As much as he liked being a bibliophile, he also enjoyed looking.*