

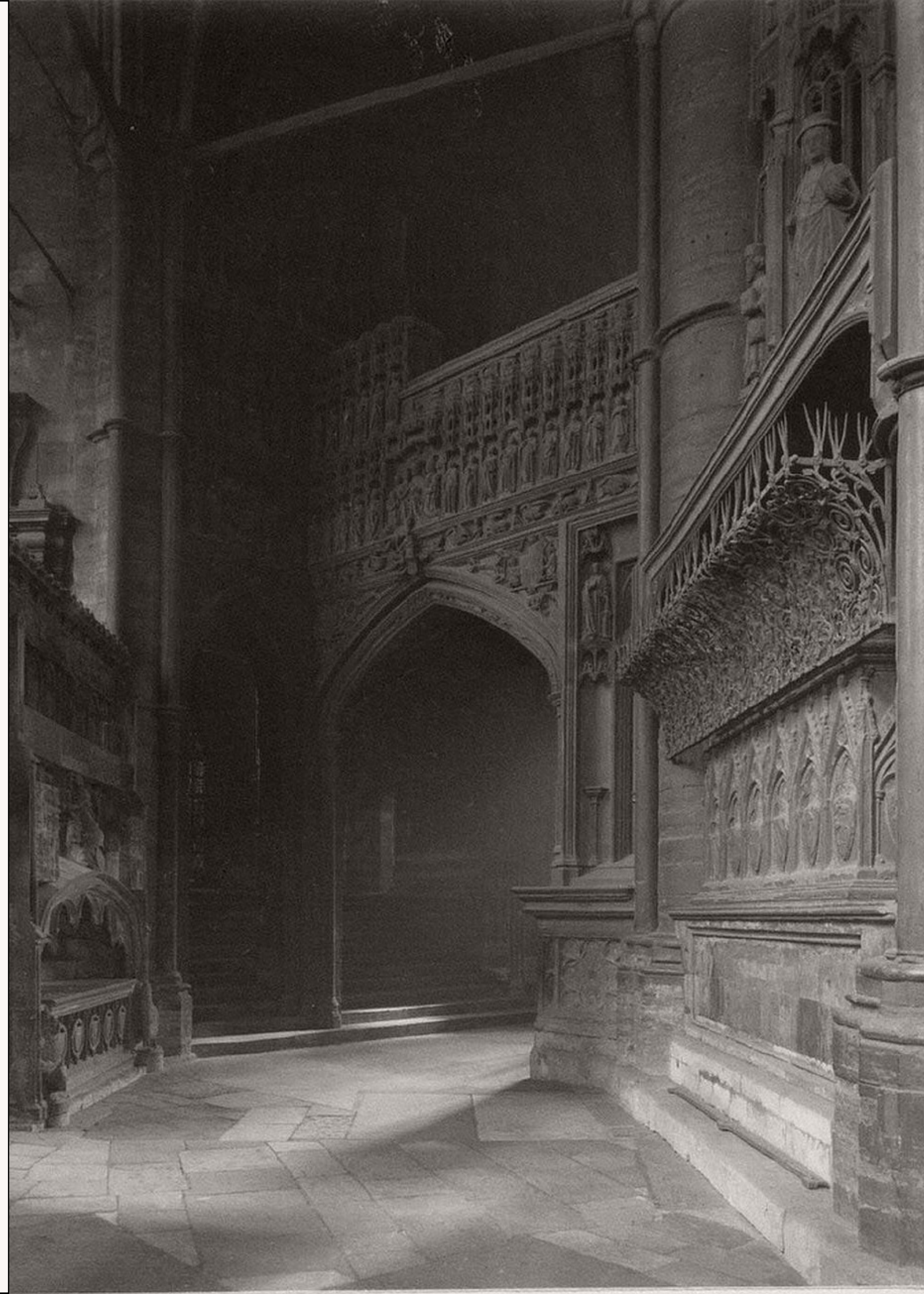
Frederick H. Evans

(and a field trip into his mind)



Frederick H. Evans was a photographer who's work existed within the pictorialist movement and embodied a genre of architecture photography that was imbued with deep personal sentiments. Although commonly associated within the Pictorialist movement who's image were heavily edited, as the belief of the 'artist's hand' was an important interjection as to idealize the notion of art. Evans... perhaps soon followed by the iconic Alfred Stieglitz, championed the notion of a straight print. That is to say, photography with no excessive artistic meddling.

Frederick H. Evans focuses on the notion of 'straight' photography, away from artistic gimmick set by his earlier counterparts. In essence, 'straight' photography attempts to depict the final print with little to no editing made, in the darkroom — creating a straight print.



“Evans labored in the dawn of pictorial
photography’s fight for recognition as a
means of personal expression”

Edwin Langdon Coburn





Frederick H. Evans is a pictorialist but his iconic work of cathedral interiors was commissioned by Country Life. He seemed to strongly believe against the notion that the camera is seen only as a tool, a mechanical object and that any artistic input is through the artist itself. There is in fact nothing wrong to appreciate the mechanics of the camera, similar to the importance of the brush to a painter and a flute to a musician. These objects, how mechanical they may be, instills life — they create the image.



Light is a focal point, and how it defines a space. And in this case, light provides the enlightening experience a church-goer supposedly experiences. It fills the empty spaces of the interior, or in fact, it creates space for an otherwise empty church brimmed with darkness.

It is most likely that the cathedral interiors were shot, on long exposure to ensure a strong tonality between the shadows and highlights. The light is soft, but the shadows and mid tones are sharp; almost crisp. The shadows, do not overbearingly show contrast, with a certain softness as it gradually shifts into deeper blacks nearing the edges of the frame.





Windows are great singular experiences that define a shape and gives energy. It brings in light, and 'frames' a world, between the private and the personal. The experience of simply being in a space. Of what we are seeing, the inside and the outside. Almost two worlds, composed into one.













Citations

Frederick H. Evans. (n.d.). Retrieved from <http://media.artic.edu/stieglitz/frederick-h-evans-3/>

Frederick Evans and the Theology of Light. (n.d.). Retrieved from <http://www.nccsc.net/essays/frederick-evans-and-theology-light>

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