

SPORTS PHOTOGRAPHY AND HISTORICAL DEVELOPMENT

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SUMMARY

Sports photography undoubtedly has a significant place in sports press and publicism. It's main and primary role is to present sports to the readers as art, which it is. Sport is characterized by dynamic and varied movements, and the main role of sports photography is reflected in the fact that it is in this way that sport shows its essence. Having in mind that photography tells more than a thousand words it sends a clear message to the reader as well to people who are informed about events via sports portals. Sports photography is a multidimensional art for many reasons. When we say "multi", it primarily refers to a wider range that sports photography has to offer, which means sports photography is not only directed at presenting athletes on the move and the main actors who contribute to achieving the results by their engagement – it also has the role of sports "psychography" which is an analysis and capture of the emotional reaction of an athlete after winning or losing from the opposing team.

Key words: sports photography, history, multidimensionality, emotional reaction.

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1.INTRODUCTION

Photography is a multidimensional art whose main role is to capture an unrepeatable moment. This is because it observes, or observes things in a completely different way. Unlike painting, photography is applied because it shows things incomparably faster in relation, for example, to a painter who is struggling for months to paint a picture. Photography as an art has had a turbulent historical development. The Gatton Mat (Gatton Matt) researcher tried to determine whether the idea that occurred during the Palaeolithic period had any significance, or whether this period was crucial for the development of a photo in the future.

It is assumed that the "game" of sunlight, which entered through smaller or larger holes in the cave, "painted" with the shadow of a different "image" of silhouettes of people, animals, objects on the walls and cave (*figure 1*)¹. Something similar can be found in Plato's "State". It describes a cave on whose walls, thanks to one openings that pass through the light, interesting shadows appear.



Figure 1. The camera obscura of the Palaeolithic era.

Such a principle of light projection was also known to other thinkers in the old age. This play of shadows and the reproduction of light in the dark room probably suggested that the first camera would appear - CAMERA OBSCURA. It is known that in the ancient times Greeks adored physical activity, that is, physical exercise, all of which their artists noted. Also, artists of that time were usually painted on vases in an attempt to capture the action, for example fist fighting, and

¹ <http://www.paleo-camera.com/theorypage.htm>.

to immortalize it on the vase. We can assume that the Greeks, thanks to their efforts in painting the vases they used to capture the moment, were crucial for the development of photography in the future.

1.1 Camera obscura

The breakthrough of today's camera is a camera obscura (dark room).² The earliest written record about the camera can be in the writings of Mosis (470 to 390 BC), a Chinese philosopher and a founder of Mohism. The Greek philosopher Aristotle (from 384 to 322 BC) was acquainted with the principle of the camera obscura. As early as in the fourth century BC, Aristotle's note of such reconciliation is found, but the first major step in the field of photography development begins in the 16th century when the obstruction begins to be used in practical work as a painting aid.

The camera obscura in its original form is like a dark room,³ which has only one hole through which a light passes, which projects an inverted image of the outside world on the opposite white wall of the room (*Figure 2*).⁴ The earliest known model of the camera was used by the Byzantine mathematician and physicist Anaximander around 500 years.⁵

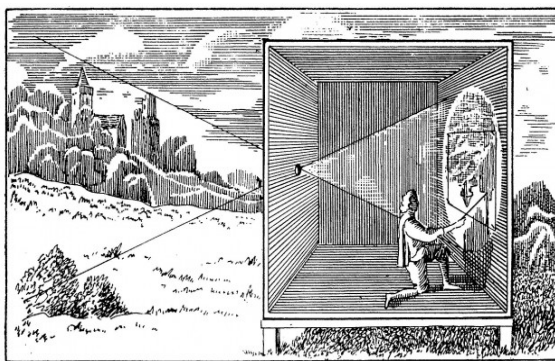


Figure 2. A camera obscura in a dark room

² Muminović Ema. *Kronološki prikaz tehnika i produkcija fotografske slike*. Neobjavljeni završni rad. Sveučilište Sjever: Varaždin, 2016.

³ Gernsheim, Helmut. *A concise history of photography*. New York: Dover Publications, Inc, 1986.

⁴ <https://pixsyalated.com/blog/stepping-inside-havana-camera-obscura/>.

⁵ Срдановић, Бранислав. *Прошлост Оџака кроз старе фотографије: Из збирке музејске јединице Народне библиотеке "Бранко Радићевић" у Оџацима од 1880 до 1941. године*. Народна библиотека „Бранко Радичевић“, Оџаци, 2013.

The first scientific description of the camera was given by the Arabic scientist, astronomer and mathematician Ibn al-Haitham (Alhazen 965-1038)⁶. Alhazen noticed that one of the lights was no longer visible on the wall. In addition, he realized that although the light from each of the lamps was simultaneously traveling through the hole, there was no interference. This gave him a pioneering insight into the work of the human eye. Once Plato (Greek Πλάτων), one of the most important philosophers of the Ancient era and the theoretician of art, wrote that the most beautiful gift that the gods gave man is - his eyes⁷. Leonardo da Vinci was very interested in how the human eye functioned i.e. observes the phenomenon as well as objects in its field of vision.

Logically, when a man watching an object, this object is sharp, and the background is blurry or out of focus, as Leonardo concluded.⁸ As for the role of camera obscura, Leonardo was the first to add a lens to the hole through which the light passes, in order to get sharp images.⁹ Also, Leonardo da Vinci has made a small camera obscura and used it for studying perspective drawings. The best description of the camera was published by the scientist Giovanni Batista de la Porte at *MAGIA DE NATURALIS*, for which it was recommended for drawing for the first time.¹⁰

Further, Kepler's work (*Johannes Kepler*) on the camera has made it possible for him to solve one of the extraordinary optical puzzles - how the eyes function with an incisive image that manifested itself on the retina and thus became the first person to make significant progress in understanding how the human eye visualizes things i.e. a phenomenon in relation to Al-Hazen and Leonardo da Vinci.

The earliest reflex camera was described and illustrated by Professor of Mathematics, Johann Christoph Sturm, in *Collegium experimentale sive curiosum* (1676). Nine years later, Johann Zahn illustrated several camera obscuras in *Oculus artificialis teledioptricus* (1685-86), small enough to be carried anywhere.

⁶ http://huntington.org/uploadedFiles/_Files/PDFs/Volunteer_Academy/BScameraobscurabbc.pdf.

⁷ Александровић, Марија. *Ликовни ред, акумулација, од хаоса ка смислу*. Необјављена докторска дисертација. Београд, Мегатренд универзитет : Факултет за уметност и дизајн, Београд, 2014.

⁸ Hofstetter, Henry W., Graham, Robert. Leonardo and contact lense. *Optometry & Vision Science*, 1953, 30:1 pp 41-44.

⁹ Muminović Ema. *Kronološki prikaz tehnika i produkcija fotografske slike*. Neobjavljeni završni rad. Sveučilište Sjever: Varaždin, 2016.

¹⁰ Gernsheim, Helmut. *A concise history of photography*. New York: Dover Publications, Inc, 1986.

These cameras were prototypes of the nineteenth-century photographic box and reflex cameras. The photograph was officially published in Paris on August 19, 1839, when the French scientist François Arago (*François Arago*) detailed the properties of the new invention, daguerreotype.¹¹ The term photography was first used by Antoine Hercules Romulad Florence (*Antoine Hercules Romulad Florence*) in 1833, who used his photographic technique to produce diplomas and labels, but as far as the reproduction of a photographic image was concerned, it was mostly reproduced poorly.¹²

Experiments carried out by Johann Heinrich Shulze and Carl Wilhem Sheele who experimented with light activity on certain subjects as well as experiments by Thomas Wedgwood, during the 18th century contributed to the emergence of photography, Thomas Wedgwood, who, at the beginning of the 19th century, succeeded in painting the image on the skin with silver-nitrate and silver-chloride.¹³In 1826, the first historical photograph was created with the help of a camera and the author of the first historical photography was a Frenchman Joseph Nicéphore Niépce (*Joseph Nicéphore Niepce*).

His first preserved photo from 1826 is a view from the window in Le Gras (*La cour du domanie du Gras*).¹⁴ Shortly after the first photo was created, his collaboration with Louis Jacques Mande Daguerre began, resulting with photographs called daguerreotype in 1839.

1.2 Daguerreotype

Daguerreotypes are unique images on the glass and in terms of quality are the most resistant of all the images obtained by photographic procedures. The only imperfection of these photographs was exceptional resistance to mechanical damage, although they were packaged in small individual boxes and their application was already discontinued in 1855.

The first photo was created on the daguerreotype in 1838 and its author was Luis Dager. Due to the fact that the image in the camera obscura was

¹¹ Тодић, Миланка. *Историја српске фотографије (1839-1940)*. Заједничко издање: ИП, Просвета, Београд, Добрачина 30. Музеј примењене уметности, Београд, Вука Караџића 18, 1993.

¹² Marien, Mary Warner. *Photography: Cultural History*. Laurence king publishing, 2006.

¹³ Срдановић, Бранислав. *Прошлост Оџака кроз старе фотографије: Из збирке музејске јединице Народне библиотеке "Бранко Радичевић" у Оџацима од 1880 до 1941. године*. Народна библиотека "Бранко Радичевић", Оџаци, 2013.

¹⁴ <http://wannabemagazine.com/istorija-fotografije/>.

produced in a relatively shorter period of time, and that shadow changes were insignificant, thanks to its reproduction process, the daguerreotype provided a truly impressive picture of exceptional precision. William Henry Fox Talbot (*William Henry Fox Talbot*) also contributed greatly to the development of photography and is rightly considered one of the pioneers of the photography that began to experiment with photogenic drawings and developed new principles of positive and negative.

2. KALOTYPIA, PHOTOGRAPHY

The Kalotype was created in 1845. It allowed the reproduction of images according to the positive and negative process. The first photo book "Book of Nature" appeared in 1844 and presented hand-made photographic prints.¹⁵ The book clearly shows the specifics of the photograph itself i.e. possibility of "remembering" or "capturing" nature or appearance as it is in reality.¹⁶ We should also note a major contribution to the development of photography by John Herschel, not least in terms of nomenclature. In his notebook, the verb "to photograph" and the adjective "photographic" appear three weeks before the German astronomer Madler first printed the "Photographie" in *Vossische Zeitung* on February 25, 1839, and Herschel used the term "photo" in his report to the Royal Society in March 14th.¹⁷ As for practical results, the earliest existing photo was obtained thanks to Herschel, in September 1839, and the earliest cyanotype in June 1842. His prediction from 1853 was beyond belief. He foresaw the microfilm documentation of public documents and works of significance, and then their enlargement to the dimensions necessary for reading - a plan whose achievement had to be waited for eighty five years.

1851 marks the beginning of a new era in photography. With the engagement of English sculptor Frederick Archer (*Frederick Archer*) and the introduction of a colony process in the making of photographs, photo popularization began. As for photographs on glass, Slovenian Janez Puhar (*Janes Puhar*) was the first to use glass as the layer carrier.

In 1852, the French Academy appointed him for its member and awarded him a diploma, in which he was referred to as "the inventor of glass photography."

¹⁵ <https://fotografijaer.wordpress.com/2015/11/16/kalotipija/>.

¹⁶ Bate, David. The memory of photography. *Photographies*, 2010, 3.2: 243-257.

¹⁷ Gernsheim, Helmut & Gernsheim, Alison. *Fotografija sažeta istorija*. Izdavač: Izdavački zavod „Jugoslavija“, Beograd, 1973.

A new great discovery in the history of photography happened in 1871, when dr. Richard Medocks discovered a dry colloidal process. This meant that photographs did not have to be processed immediately, which simplified the work of the photographer.

They could now go out in the field and make photographs and then return to the studio, i.e. they did not have to drag their dark chambers with them to produce photographs in the field like in a wet colloidal process. It should be noted that the first photo camera for sale appeared in 1839. It was launched by Francis West (*Francis West*), in London. Great progress in the field of photography was achieved in 1888, when George Eastman produced the first Kodak camera. This camera was certainly important because it could be bought and used by everyone.¹⁸

2.1 Photographic portrait

The first photographic portrait appeared in 1839. It was done by a chemist and at the same time one of the pioneers of the photography, Robert Cornelius (*Robert Cornelius*)¹⁹. The first woman to appear in the photo was Dorothy Ketrin Draiper. She was photographed by her brother, a famous American photographer, John Draper, in 1839. The largest flourishing of photographs took place with the development of albumin photography.

It became cheaper and more accessible to the general public. The famous Paris photographer, André-Adolphe-Eugène Disdéri, invented albumin photography in 1854, given the fact that there was an exceptional demand for a large number of copies cheap enough to use them as presents for friends and relatives, and it was a practical way to reduce production costs i.e. taking eight portrait shots on a single board. He also introduced in a portrait photo format "Carte de vista."

A new small photo format of about 5.5 cm x 9.5cm was glued to thin cardboard substrates of somewhat larger size which were decorated and had a name of the photographer with prizes he won in the front. The name of the company included a drawing with symbols, angels, photographic apparatus, monograms, crowns, printed on the light or dark background of the cardboard. Later, in France, several groups of photographers were recognized, represented

¹⁸ Срдановић, Бранислав. Прошлост Оџака кроз старе фотографије: Из збирке музејске јединице Народне библиотеке "Бранко Радићевић" у Оџацима од 1880 до 1941. године. Народна библиотека "Бранко Радичевић", Оџаци, 2013.

¹⁹ <https://www.geos.ed.ac.uk/~gisteac/proceedingsonline/AGI2002/TRACK%202/B08.2.pdf>.

by Nadar (Gaspard Felix Tournachon Nadar) began to stand out, and together they began to make portrait photos in a completely different way to Dizder, without decoration.

3. PHOTO-ADVENTURE

Gaspard was a pioneer in many areas: he took his first photo from air 1858, (Figure 3)²⁰, and four years later he made a successful series of photographs above Paris²¹ (Figure 4)²². The images were made from a balloon at a height of 80m. In May 1860, James Wallace Black took a photo from the air (James Wallace Black). Samuel King (Samuel King) took a photo at a height of 1200m above Boston, Massachusetts in 1873.



Figure 3. Gaspard in the balloon makes the first aerial image



Figure 4. A view of Paris from the air

²⁰ <http://mentalfloss.com/article/50800/6-feats-aerial-photography-airplane>.

²¹ Gernsheim, Helmut & Gernsheim, Alison. *Fotografija sažeta istorija*. Izdavač: Izdavački zavod „Jugoslavija“, Beograd, 1973.

²² <https://www.pinterest.com/pin/531002612290385347/>.

It can be said that this period was the basis for the further development of aerial photography, which, in the distant future, will be used with modern technological and digital modification thanks to this period.

Certainly, besides making photos from the balloon, which is an exponential innovative endeavor in the development and improvement of the future of aerial shooting techniques, it should be noted that besides the balloon, some people used kites for taking photos, and the founder of this aerial photography technique was Artur Batut (*Arthur Batut*). In 1889, he fixed the camera on the kite and made the first aerial footage above Labruguiet in France. In 1903, Julius Neubronner patented a small camera that was hung around the neck of the bird-pigeon (*Figures 5 and 6*)²³ and it was presented in Bavaria. This little chamber was only 70 grams heavy, and it could record every 30 seconds.²⁴



Figure 5. Pigeon-photoreporter on photographic duty



Figure 6. A photo made thanks to a pigeon (photojournalist)

Also, history has recorded an interesting fact about Swedish inventor, Alfred Nobel (*Alferd Nobel*). He managed (*Figure 7*)²⁵ to make aerial photography

²³ <http://www.faena.com/aleph/articles/early-20th-century-aerial-photographs-shot-by-pigeons/>.

²⁴ Vugdeliya, Karmen. *Bespilotne letjelice-primjena i značaj u šumarstvu*. Neobjavljeni završni rad. Sveučilište u Zagrebu: Šumarski fakultet, 2016.

²⁵ http://professional-aerial-photographers.com/content.aspx?page_id=22&club_id=808138&module_id=158950.

by mounting a camera onto a rocket. He managed to make a successful aerial photography.



Figure 7. Alfred Nobel launched the rocket for which a photo camera was tied

The first aerial photography from the plane was created in 1909, by an inventor and a pilot -Wilbur Wright (*Wilbur Wright*). During the First World War, Captain Carlo Piazza (*Carlo Piazza*) made an attempt to mount the camera onto his military plane.

3.1 Constant progress

A constant progress in the development of photography is evident, in terms of making photos as well as taking photos. However, it should be taken into account that all the photos are of the same color, i.e., the progress is visible in the camera technology with no progress in color photography.

This brings us back to the Renaissance where artists - painters, thanks to their artistic talent, recorded things as they are on their canvases, and they were authentic and realistic. Some artists of that era generally painted landscapes, portraits and architectural spaces together with the presence of a man "as if it were real" which, in a jargon sense, meant it was like a photo.

This term originated relatively late and it was definitely not yet fashionable, and therefore we should not be surprised why this term has not been used earlier.

Certainly, at that time, people knew about camera obscura, which in the dark room reproduced a picture on the wall. The picture was then manifested in reverse direction and was mostly used as a drawing tool, and the only painting that was color was the painting canvas.

The lack of color was especially felt at the beginning, in portrait photography, since the first appearance of the daguerreotype, in 1839, a certain

disappointment arose from the impossibility of registering colors, which were converted into various monochrome shades.²⁶

At a lecture on the color vision theory of Jung (*Jung*) and Helmholtz (*Helmholtz*) at the Royal Institute in London in May 1861, Sir James Clerk-Maxwell demonstrated how three primary colors, red, blue and green, can make all the possible shades of color. (*Figure 8*).²⁷ Certainly, it should be noted that in Serbia the first color photo was created thanks to professor Djordje Stanojevic (*Figure 9*)²⁸. Furthermore, besides professor Djordje Stanojevic, who undoubtedly made very significant progress in the color photography in Serbia, we should certainly mention Anastas Jovanovic. Anastas Jovanovic, besides Dimitrija Novakovic, was one of the first photographers in Serbia.



Figure 8. The first color photo



Figure 9. Boy in color

Dimitrije Novakovic, a Serb and a trader born in Zagreb, took some photos in Belgrade, using silver-plated copper sheet. He later gave them to his Holiness, the Serbian prince. This was the first news about photography in Serbia. Anastas Jovanović was first acquainted with a dageryotype apparatus, model no. 3, the product of the Viennese optician Foitlander.

Furthermore, the first woman being an amateur photographer in Serbia was Anja Magdalenić, who took part in the First Exhibition of amateur photographers in Belgrade. Serbian newspaper *Nova Iskra*, published a report about Petar Karađorđević arriving to Belgrade" which was one of a few reports at the time. Photos were taken by Marko Stojanović and Isak Levi, amateur photographers . In Belgrade, Anastas Jovanović,

²⁶ Gernsheim, Helmut & Gernsheim, Alison. *Fotografija sažeta istorija*. Izdavač: Izdavački zavod „Jugoslavija“, Beograd, 1973.

²⁷ <http://blog.alemdoolhar.com/2011/05/primeira-foto-colorida-completa-150.html>.

²⁸ <https://www.blic.rs/kultura/vesti/ovo-je-prva-srpska-fotografija-u-boji/e9rxjmj>.

thanks to dageryotype camera, took some photos of "Prince Mihailo Obrenović and princess Ljubica and the Serbian Armed Forces".²⁹

4. DEVELOPMENT OF SPORT PHOTOGRAPHY

*Sport is a system of physical exercise with an agonistic character, seeking to improve personality in order to achieve maximum competitive results.*³⁰ Top sport represents its segment where these achievements are put to a test against the absolutely best-achieved results in the world. In this competition with others, as well as with oneself, the athlete realizes his sporting dreams with his complex but also simple movements.

Sport can also be defined as an art that requires every athlete to do his best to display himself as a top sports artist, as he is in charge of a very complex motoring activity involving all parts of his body. That is why a photography has a complex task, that is, i.e. a complex task of "freezing" the athlete's movement.

The question is - how to freeze such a moment having in mind that the correlation between the photograph and the speed of a movement due to its very dynamics is negative, because the camera has not been developed in a way that would enable us to capture such a moment.

The modern era brought a number of better and innovative products in terms of photography from making the first photo by Niepce in 1826, all the way

²⁹ Малић Горан. *Летопис српске фотографије од 1839-2008*. Прво издање.Издавач: Фотограм, ауторски атеље Београд, 2009.

Interesting: Anastas Jovanović was known as a lithograph, photographer, talbotist, painter and designer. Jovanović earned the first knowledge of the daguerreotype procedure as a student of the Vienna Academy of St. Ana, where she studied at the painting department. In the middle of the fifth decade of the 19th century, Jovanovic started working on shooting portraits of insurrections of leaders, artists, personalities from political life, as well as unknown citizens, friends and children. During the last Njegos return from Italy, Anastas in his Vienna studio in 1851, several months before Njegos's death, recorded a talbot portrait, the only photographic testimony of the ruler "Montenegro and the Hill." He also made a portrait of Peter Vukotic of the future tastes of King Nikola and others. Njegoš sent a medal to Obilic in gratitude. Prince Danilo came to the idea of contacting the painter Anastas Jovanovic, where he told him that he wanted to request the daughter of Prince Aleksandar Karađorđević, so he asked to go to Belgrade and to examine the mood in connection with it and then to report to him. Further, after the fall of Prince Michael, he continued to support Obrenovic in 1842. In 1844, he was secretary of Prince Miloš and actively engaged in the preparation of the Katana Rebellion, which was supposed to enable the return of Obrenović in Serbia.

(<http://www.maticacrnogorska.me/files/55/18%20maja%20djuric.pdf>)

³⁰ Према: Ненад Живановић и др., *Теорија физичке културе.....* стр. 267.

to the first color phot. Still, although the technological methodology is evident, there are still several problems, such as how to take a photo of a "movement on the move"?

4.1 Photographic aids

The first sports photo was taken in 1843 (*Figure 10*)³¹. The authors of this photo were David Octavius Hill (*David Octavius Hill*) and Robert Adamson (*Robert Adamson*). It usually took a few minutes for the camera to make such a photo. Therefore, in order to make such a photograph, photographers used a photographic trick. Namely, it was hard to stay in the same position for a few minutes. In order to avoid this, photographers mainly used a metal rod hidden behind an athlete and provided him with a certain neutral position that would neutralize the ability of external and internal forces to disturb the position he took for photographing.³²



Figure 10. First sports photo

4.2 Significant (sports) photographers

Certainly, since the methods for taking photographs -on the move- have not yet been developed, and taking photos of athletes was certainly a challenge for many photographers, something should be said about the photographers who left a valuable trace in the history of photography, as well as sports photographs.

At the first modern Olympics, the first sports photographs appeared. Thanks to German photographer Albert Mayer (*Albert Mayer*) (*Figure 11*)³³, people saw the photos from the first modern Olympics, and most



Figure 11. Albert Mayer

³¹ <https://www.pinterest.co.uk/pin/563090759643517282/>.

³² <https://stillmed.olympic.org/media/Document%20Library/Museum/Visit/TOM-Schools/Teaching-Resources/2017/Sports-Photography/Sports-Photography-Activity-Sheet-EN.pdf>.

³³ <https://www.gettyimages.co.uk/license/857917952>.

importantly, these were the first photographs in history that immortalized this great event. On the left picture (*Figure 13*)³⁴ is a letter that appeared on April 9, 1896, in which Ferenc Cemeny (*Ferenc Cemeny*) proposed that the International Olympic Committee (IOC) (*Figure 12*)³⁵ should be photographed at work. In this letter, his colleague dr Wilibard Gebhart (*Wilibard Gebhart*) asked the photographer Alberto Mayer to come to the house of the German publicist Wilhem Bart (*Wilhem Bart*)³⁶.



Figure 12. International Olympic Committee

³⁴ <http://isoh.org/wp-content/uploads/2015/03/299.pdf>.

³⁵ http://www.wikiwand.com/nl/Internationaal_Olympisch_Comit%C3%A9.

Interesting: What is less known is that Albert Mayer was the photographer of the King of Saxony John (*Johann Nepomuk Maria Joseph Anton Xaver Vincenz Aloys Franz de Paula Stanislaus Bernhard Paul Felix Damasus*) and interestingly, he traveled to Athens at his own expense. His wife, Elizabeth Mayer (*Elisabeth Mayer*), who was also involved in photography, was also following him, which also rules the photo in Athens. This couple was a member of the first German Olympic organization, where Elisabeth Mayer was probably the only woman to be. After finishing the Olympic games, Majer made a photo album that he presented to the kings and princes. Pierre de Coubertin thanked Albert Mayer with Olympic medal.

(<https://www.bisp-surf.de/Record/PU201207005252>).

³⁶ <http://isoh.org/wp-content/uploads/2015/03/299.pdf>.

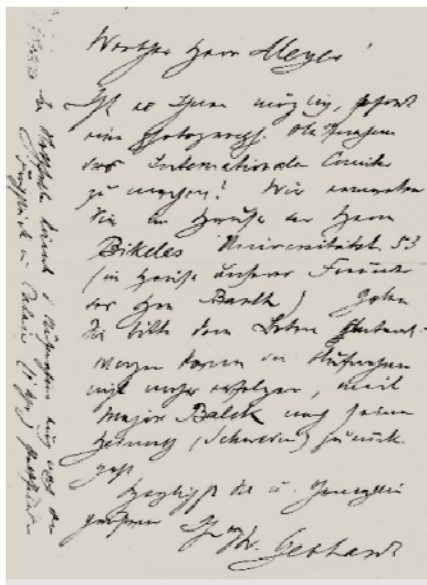


Figure 13. Letter from Ferenc Kemeny

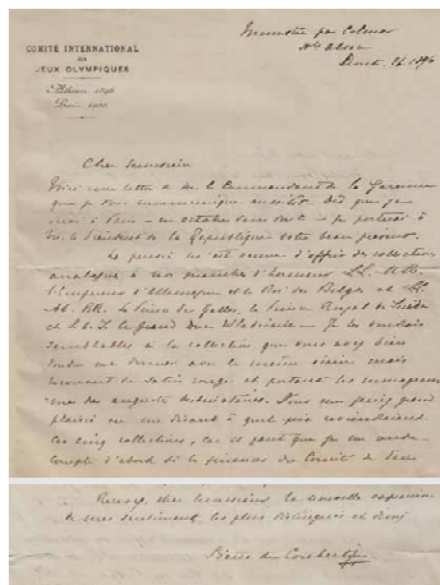


Figure 14. Letter from Pierre de Coubertin

In the right picture (Figure 14)³⁷ there is a letter written by Baron Pierre de Coubertin personally for photographer Albert Meyer, where he asked Mayer to send a photo album to German Kaiser, to the King of Belgium and Sweden, Prince of Wales, Prince of Russia, Grand Duke Vladimir (*Grand Duke Vladimir*). The next picture (Figure 15)³⁸ represents the passage from 1896 that is to say at the time of the accreditation that allowed the individual access to the very place of the sporting event. In this case, it was the Olympic games.

³⁷ <http://isoh.org/wp-content/uploads/2015/03/299.pdf>.

Interesting: There were only 7 photojournalists, of whom there were five Greeks and one American beside Mayer. Pictures of this event, one of the most important events in the 19th century, was mainly photographed by Greek photographer Ianis Lampakis (*Iannis Lampakis*) along with Albert Majer (<http://www.fiap.br/exposicoes/atenas1986/en/index.asp>). As for the Greek photographers next to Lampakis, they were: Nikolaos Birkos (*Nikolaos Birkos*), Paul Melas (*Paul Melas*), Nikolaos Pantzopoulos, (*Nikolaos Pantzopoulos*), Ioannis Makropoulos (*Ioannis Makropoulos*). He was an American who took part in the Olympic Games Kurtis (*Thomas Kurtiz*) who also photographed. (<http://isoh.org/wp-content/uploads/2015/03/299.pdf>).

³⁸ <http://isoh.org/wp-content/uploads/2015/03/299.pdf>.

This accreditation enabled Alberto Mayer to access the very place of sporting events and to make historical photos from the first modern Olympic Games, which was verified by the Secretary General of the Olympic games, Timoleon Philemon (*Thimoleon Philemon*).

It is very interesting to note that during the first modern Olympic games in Athens in 1896, Thomas Curtis, who was a competitor at the Olympic games, was also in charge of the photographs that we have today. He got a camera from his parents as a gift and with it he took some remarkable photos from the games. He also participated in 100 and 110m races³⁹.

As for his camera, he used a camera whose brand was known as "Kodak" and most likely used another camera in order to produce small, rectangular photos. We should also mention Burton Homles (*Burton Homles*), a photographer who also made a significant contribution to the creation of a historical photo from the modern Olympics in 1896, and in this photograph we have three contestants preparing for the marathon (*Figure 16*)⁴⁰. Karilaos Vasilakos in the middle (*Charilaos Vasilakos*) won the first marathon in history.⁴¹



Figure 15. Accreditation for the Olympic Games from 1896



Figure 16. Preparation of marathon competitors

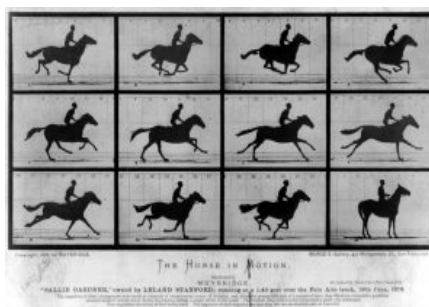


Figure 17. Chronophotography

³⁹ <http://news.mit.edu/1996/olymp1896-curtis>

⁴⁰ <http://thehive.com/2016/03/10/some-history-of-today-for-throwback-thursday-16-photos/>.

⁴¹ <http://www.likesharetweet.com/inspiring/olympic-moments-history/23/>.

When it comes to nineteenth-century photographers and the development of “moving images” (photographs), it is important to mention two photographers, Edward Muybridge from England (*Edward Muybridge*) and Etienne Jules Marey from France (*Etienne Jules Marey*) and the methods they used to help advance photography creating a visual narrative.⁴² Muybridge, who is considered the creator of moving images, gained the greatest fame thanks to his photographs that captured movements and activities, while in a short period he also photographed the American Indians.

From 1883 to 1885 Muybridge conducted an examination of animal and human movements (*Figure 16*)⁴³ in all forms under the auspices of the University of Pennsylvania, using thirty-six cameras with clock-trigger and gelatin dry panels. He influenced the French biophysicist, scientist and inventor, Etienne - Zile Mare, who through the "chronophotography" examined the physiological and mechanical laws governing human and animal movement and moving.

This period represents one of the stages for further development and progress of sports photography. Mare studied the relationship between physiology and sports using a chronophotography (*Figure 17*)⁴⁴. He also analyzed athletes at the Olympics in 1900, using anthropometric measurements, and he also made studio photos of numerous athletes.⁴⁵

We should also mention the pioneering undertaking in the development of mobile photographs by Franz Gilbert and Walter Kamp, who attempted to capture the movement of the golfer champions in the twentieth century.⁴⁶ Jules Decrauzat (*Jules Decrauzat*) was striving for a different photo, full of dynamics.

He wanted to give a new dimension to a photo, which is to capture movement and action within a few seconds, and in order to succeed, he had to take a good angle, timely (*Fig. 18 and 19*)⁴⁷. Jules Decrauzat, is considered the first sports photographer and the first major photo-reporter in history of Switzerland.

⁴² Brujić, Marija. Kratak uvod u istoriju antropologije fotografije. *Issues in Ethnology Anthropology*, 2017 12. 1.

⁴³ <https://vickielester.com/2014/01/29/edward-muybridge-one-of-the-fathers-of-the-motion-picture/>.

⁴⁴ <http://la-manufacture-du-beau.fr/shop/photographies/etienne-jules-marey-saut-a-la-perche-1890/>.

⁴⁵ Brown, Elisabeth H. *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884–1929*. JHU Press, 2005.

⁴⁶ Bedeian, Arthur G. Frank B. Gilbreth, Walter C. Camp and the World of Sports. *Management & Organizational History*, 2012, 7,4 319-335.

⁴⁷ <https://petapixel.com/2015/06/03/jules-decrauzat-the-first-swiss-sports-photographer/>.



Figure 18. Analysis of sportsman's performance.



Figure 18. One of the first sports photographs in motion

French Jules Beau (*Jules Beau*) is also considered one of the first sports photographers, whose specialty was capturing mostly bicycle sports. His album was full of men and women posing on their bicycles, much like the photo of Mayor Talyor (*Mayor Talyor*), African, who won the world cycling race in 1889, and who continued to win many world championships in cycling. One of the true pioneers of sports photography was William Kenzel (*William Kuensel*)⁴⁸.



Figure 19



Figure 20. Viliam Kenzel with featured camera "Big Bertha"

Kenzel captured many sports photos thanks to a camera called "Big Bertha", which he developed. (*Figures 19 and 20*).⁴⁹ Also, we should mention two top sports photographers who are very important for the history of sports

⁴⁸ <https://www.detroitathletic.com/blog/2010/04/09/william-kuenzel-of-the-detroit-news-was-a-pioneer-in-sports-photography/>.

⁴⁹ <https://www.pinterest.com/pin/58195020158394839/>.

photography, Martin Munkácsi (*Martin Munkácsi*) and Lotar Rübelt (*Lothar Rübelt*)⁵⁰.

It is interesting to note, and it is of historical importance, that the first woman who was involved in sports photography and who initiated the idea of women being sports photographs, was Sedi K. Miller of Baltimore (*Sadie K. Miller*)⁵¹. 1910 represents the period of birth of sports photography.

Beginning in 1933, Edgerton and Germasausen expanded their photography using a multiple flash to study the movement in sports: tennis players, highboard divers and golf players whose interesting photos of the movements similar to those of a parrot were captured using 10 flashes per second.⁵²

5. CONCLUSION

Sports photography undoubtedly has a significant place in sports press and publicism. It's main and primary role is to present sports to the readers as art, which it is. Sport is characterized by dynamic and varied movements, and the main task of sports photography is to reflect that beauty. Based on all of the above, it is good to say that photographic history is an extremely wide and diverse area that abounds with unusual information. They are unknown to most people, and therefore, the aim of this paper is an attempt to "save" this information from oblivion. By analyzing published works and books, the information we have come up with, tells about photographic history, as well as sports photographs. This information, each for itself and all together, speaks about the efforts of many people who turned their vision into reality. Thanks to them, we can still strive to further improvement of photography, as well as to sports photographs that are important for us..

⁵⁰ Interesting: Lotar Rubert was a photographer at the Olympic Games held in Berlin in 1936, where he made a photo of Luis Long congratulating Jessie Owens on the jump. (<http://chagalov.tumblr.com/post/20969410812/luz-long-and-jesse-owens-the-two-contenders-in.>)

⁵¹ Creedon, Pamela. J. (Ed.). *Women, media and sport*. Sage, 1994.

⁵² <http://www.fotomuzej.com/fotografija-pokreta.html>.

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СПОРТСКА ФОТОГРАФИЈА И ЊЕН ИСТОРИЈСКИ РАЗВОЈ

САЖЕТАК

Спортска фотографија несумњиво заузима значајно место у спортској штампи и публицистици. Њена главна и основна улога је да прикаже читаоцима спорт као уметност што и јесте. Спорт карактеришу динамички и разноврсни покрети, а главна улога спортске фотографије огледа се у томе да управо на тај начин, у спортским новинама, прикаже спорт. Јер фотографија говори више од хиљаду речи, а самим тим и шаље јасну поруку читаоцу, али и гледаоцима који се о догађајима информичу на спортским порталима. Спортска фотографија је мултидимензионална уметност из више разлога. Када кажемо мулти, то се пре свега односи на шири дијапазон која нуди спортска фотографија, што у преводу значи да спортска фотографија није само усмерена на сликање спортиста у покрету и главних актера који својом ангажованошћу доприносе остваривању резултата, већ спортска фотографија има и улогу спортске „психофотографије“, анализа и хватање емоционалне реакције спортисте након победе или губитака од противничке екипе.

Кључне речи: спортска фотографија, историја, мултидимензионалност, емоционална реакција.

СПОРТИВНАЯ ФОТОГРАФИЯ И ИСТОРИЧЕСКОЕ РАЗВИТИЕ

АННОТАЦИЯ

Спортивная фотография, несомненно, занимает значительное место в спортивной прессе и публицистике. Главная и важнейшая ее роль - представить читателям спорт как искусство, которым она и является. Спорт характеризуется динамичными и разнообразными движениями, а главная роль спортивной фотографии заключается в том, что именно таким образом спорт демонстрирует свою сущность. Имея в виду, что фотография говорит на многих выразительных языках, она посылает четкое сообщение зрителю, а также людям, которые информированы о событиях через спортивные порталы. Спортивная фотография - многомерное искусство по многим причинам. Когда мы говорим «мульти», то, прежде всего, подразумеваем более широкий круг возможностей спортивных фотографий, ведь спортивная фотография - это не только создание представлений о динамике действий спортсменов и главных действующих лиц в спорте, которые вносят вклад в достижение результатов путем их взаимодействия - но это также и

психологическая спортивная фотография, которая представляет собой анализ и эмоциональную реакцию спортсмена после победы или поражения от команды соперника.

Ключевые слова: спортивная фотография, история, многомерность, эмоциональная реакция.

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