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PHOTO
ELYSEE
BLUR
A PHOTOGRAPHIC HISTORY
03.03–21.05.23

INTRODUCTION

This exhibition tells the story of blur in photography. Consisting of 12 sections, it highlights the way in which the different uses and multiple functions of blur emerge, from the 19th century to the present day. Blur is an integral part of the way we see things, a technical element and an artistic approach. Its history allows us to observe the tensions at play in the search for a representation of reality – depending on the era, photographic practices or different cultural contexts – that is faithful to our perception or, on the contrary, idealized, illusory, or even virtually invisible.

Historically, at least since the 17th century, blur was a technique and a concept used only in the workshops of painters. This exhibition aims above all to shed light on the archeology of blur in order to better understand the issues it represented for photographers later on. By invoking other disciplines – in particular, painting, sculpture and cinema – the exhibition allows us to grasp the particularities of the different forms of blur in different areas of artistic expression, whether it be from a technical, artistic or social point of view.

In photography, blur can be produced in many ways: focus blur, movement blur, blur produced by filters at the time the photo is taken or by retouching it when it is printed. It most importantly has the particularity of being the most basic error to avoid and an extremely difficult effect to obtain on the image at the same time. Torn between the primary technical error that it implies and the artistic ambitions that it promises, blur often evokes an element and its opposite. It gives shape to reality and distorts it; it is associated with amateurism and the greatest expertise; it is considered as deceptive and as the expression of a genuine truth; it designates bourgeois and revolutionary art.

The historical quotes that accompany the exhibition allow us to understand these different elements throughout history. They also show that a work considered blurred by one person or at a given time is not necessarily blurred for another. Blur is a constant reminder of the subjectivity of perceptions and representations.

1 PICTORIAL BLUR

Until the 19th century, blur – or softness - was a specialized term used only by painters. The technique consisted of going over the almost finished painting with a light brush to erase the brushstrokes that the artist had left on the canvas. Blur thus made it possible to express "the tenderness and softness of a work", according to the first definition of the term in 1676, so as to hide the traces left by the painter's hand. Correggio, Adriaen van de Velde, and later, Camille Corot and Charles-François Daubigny are painters representative of blur – and were regularly qualified as such by the critics of their time.

Historically, blur is not at all the opposite of sharpness. It is even recommended by the philosopher Denis Diderot that to successfully achieve "this kind of blur", one must "be of a precious finish and enchant by the details". On the contrary, blur makes it possible to soften and refine the representation of reality by masking the overly abrupt marks on the canvas. Nevertheless, the balance is tricky. When blur is excessively accentuated, it is quickly criticized because one suspects the painter – like Jean Raoux – of deceiving his public by hiding his incapacity to draw.

Different from pictorial blur, optical blur – corresponding to that of human vision – was also known to painters who had observed it in the *camera obscura* and who knew how to represent it. The portrait painted by Balthasar Denner in the 18th century reveals his mastery of a type of "focus" that was concentrated on the central elements of the face, leaving the background blurred.

OBJECT LABELS

JEAN RAOUX
Portrait de femme à la toque,
17th century

→ **"His painting is weak and without
consistency: he has pushed blur
well beyond the limits permitted."
—William Duckett, 1857.**

CHARLES-FRANÇOIS DAUBIGNY
Les Bords de l'Oise, **1859**

→ **Regarding the *Bords de l'Oise* by
Charles-François Daubigny:
"Nowhere does the touch attempt
to be seen: it seems that the can-
vas exhibited in front of the site
has painted itself by some magi-
cal process and new invention."
—Théophile Gautier, 1859.**

2 AMBIVALENT BLUR IN THE 19TH CENTURY

In France, the invention of photography produced a visual shock: from the beginning, its appearance was extremely sharp, especially because the first technique invented in 1839 – the daguerreotype – is done on copper plates that record the most minute details. As of the 19th century, sharpness became the essential attribute of photography and remained so for more than a century.

Nevertheless, the technique raised many problems. The exposure time during which the scene was recorded on the photograph was long – several hours in the beginning – resulting in a great deal of blurring produced by the camera or moving objects. Lenses also needed improvement because they did not leave the option at the time to effectively choose blurred and sharp areas in the image.

Faced with this new photographic context, blur essentially became an error, the term that designated all the defects of focus and movement. Above all, blur gradually came to mean the opposite of sharpness – essential to photography –, which was not the case in painting. Thus, although it made it possible to better represent reality in painting, it had now become an obstacle.

However, some photographers and critics – like Charles Baudelaire – did not appreciate the perfect sharpness of photography and believed that a certain amount of blur was necessary to create art. They rejected blur as a photographic error but paradoxically sought to imitate another kind of blur – that of the painters.

Photographers turned to a process invented in Great Britain, the calotype: rather than being recorded on copper plates, photographs were reproduced on paper, whose texture naturally brought more softness to the image.

"The blur of the painter is not the same as the blur of the photographer; nobody should ignore that."
—Auguste Belloc, 1862.

"Even if some artists have found that this blur has a certain charm, the majority have strongly objected, claiming that photography has no right to use such effects, and that perfect sharpness is always a prerequisite for it."
—Anonymous, 1857.

"BLUR. — This word, quite picturesque, describes the picture or the part of the picture whose lines are not clearly defined. […] A poor or even mediocre lens never makes clear pictures. It always results in a more or less *blurred* effect."
—Auguste Belloc, 1862.

"Only in Paris do they know how to do what I want, that is, a precise portrait, but with the *blur* of a drawing."
—Charles Baudelaire, 1865.

Regarding Camille Corot: "Contemplate his landscapes: it is indeed the triumph of blur."
—Ernest Coustet, 1910.

THE DIFFICULTY OF BLUR IN PORTRAITURE

In 1852, Théophile Gautier admired "the blur of color, the fading of the brushstrokes, the transparency of the reflections, the immateriality of the execution" of Ernest Hébert's *Portrait de Mme Céline Plastré*. Painting, considered to be softer than photography, made it possible to control blur and to emphasize certain parts of the face, while erasing others.

Photographers, for their part, attempted to soften their images, to differentiate the background and to try, like painters, to accentuate only certain important details of the face. Nevertheless, the defenders of photographic sharpness condemned this quest for blur, like Auguste Belloc who wrote in 1857: "We do not share the opinion of certain *amateurs*, who imagine that sacrifices must be made, and who want to obtain *blur* at all costs and almost everywhere; a single sharp detail of the face is enough for them."

A LIVING LANDSCAPE

One of the difficulties with landscapes consists in putting nature on hold without totally freezing it, especially the trees rustling in the wind or the waves of the sea. From this point of view, Camille Corot's painting is a role model because he manages to give that much sought after blur, which makes it possible to instill life without obstructing the representation. In 1859, Théophile Gautier wrote about the painter: "A secret emotion makes his brush tremble and gives a lovely blur to his touch. As soon as he has trees, sky, water, grass, a patch of hill on the horizon in front of him, the artist trembles, becomes flustered and palpitates like a man in love at the knees of his mistress."

CHARLES BAUDELAIRE IN SEARCH OF PICTORIAL BLUR

During his life, Charles Baudelaire sat for seven portrait sessions, from 1855 to 1866, notably with the photographers Nadar and Étienne Carjat. Very critical of photography, which he considered soulless because it was too mechanical and too sharp, he asked for a certain blur on the pictures, more like that of painters than photographers. The two portraits presented here were taken by Etienne Carjat during Baudelaire's third and last sitting.

BLUR IN GREAT BRITAIN

Seen from France, both English painting and photography were perceived as always being too blurry. At the beginning of the 19th century, the painter Thomas Lawrence was already criticized because, according to Stendhal, "he draws in a ridiculous way […]. At the last exhibition, one could never guess whether Mr. Lawrence wanted to represent the sun, or the moon, or a white cloud in the background of his painting of young Lambton."

English photographers have a different relationship to blur than the French for both technical and cultural reasons. The calotype – a technique invented by the Englishman William Henry Fox Talbot – is done on paper and is therefore naturally blurrier than the French daguerreotype. As of the middle of the 19th century, some photographers like Julia Margaret Cameron voluntarily blurred the focus for artistic reasons.

OBJECT LABELS

PAUL VIONNET
Gare de Lausanne, 1908

→ When it could not be avoided at the time the photograph was taken, the photographer would then attempt to eliminate the resulting blur at the time of development. For example, in 1908, Paul Vionnet made several trial prints of the same photograph of the Lausanne train station in which he tried to hide the ghosts of passers-by that had been mistakenly printed due to an excessively long exposure time.

WILLIAM HENRY FOX TALBOT
Patroclus, February 27, 1840
–
WILLIAM HENRY FOX TALBOT
Vase, candlestick and seashell, March 1, 1840

→ In 1840, the Englishman William Henry Fox Talbot sent his calotypes to the Académie des Beaux-Arts in Paris. During the session of April 18, 1840, the academicians explained that the works "still retain more or less this vapor that seems to be a fog interposed between the eye and the object represented" and that "great difficulties undoubtedly remain to be overcome", but they also specified that this vagueness has qualities: "Assuming that the vagueness of the effect and the features that we criticized earlier and which Mr. Talbot rightly seeks to remove from his images sometimes have an indefinable and mysterious attraction, it would perhaps be regrettable to see them entirely disappear from certain effects."

3   PICTORIALIST BLUR

Around 1890, a first international trend of photographers, known as "pictorialists" – active in Europe and then in the United States – sought to have photography recognized as an art. Blur was at the core of their claims because they saw the possibility of breaking with photographic sharpness, so brutal in their eyes, to more closely imitate painting.

The movement first emerged in Great Britain with the theories of the writer and photographer Henry Emerson. According to him, the lens recorded a sharper image than the human eye. He therefore suggested that this sharpness be softened in order to better imitate the perception of nature as seen by the artist's eye.

Theories on blur differed within the Pictorialism movement, and debates were numerous and virulent. Some defended the need to imitate perceptual blur, while others, particularly in the United States, used blur to move away from the representation of reality, attempting to represent the symbolist world of dreams.

At the turn of the 20th century, the photographic technique was still complex and required a great deal of time to master. The pictorialists were generally from an aristocratic and wealthy background because the equipment was so costly. The blur that they constantly sought to perfect thus became a form associated with the upper classes and a high degree of expertise.

Nevertheless, opponents of the pictorialists were also numerous and accused them of trying to deceive their public by making a simple "artistic blur" without real quality. The French photographer Albert Londe snidely wrote in 1898: "Take any subject, and as long as it is well obscured by the salutary blur, you can boldly ask for admission to an exhibition of photographic art."

"In photography, the word *blur* designates a defect; but in painting, according to [the French lexographer, Emile] Littré, it is *a light and subdued effect as opposed to hard and dry tones*. When we say blur, we mean it in the positive sense, and we oppose the quality of softness that it inspires to the brutal cuts of the lens."
—Comte d'Assche, 1893.

"Is this really the work of a photographer, or is it not rather the work of a great artist? This figure, with its well-chosen blur, of an extraordinary model, makes one think of a Henner."
—Anonymous, 1898, in reference to *Cécilie* by Philipp Ritter von Schoeller.

"*Blur* is precisely to *sharpness* what hope is to satiety. It is the equivalent, in art, of one of the most beloved things in life: that delicious uncertainty of a soul where hope has already penetrated and where assurance has not yet entered; […] where figures and landscapes and sky and earth and even love appear according to the uncertain suggestions of the dawn, and not according to the dry definition of middays."
—Robert de La Sizeranne, 1897.

"Blur, what the Americans refer to as *fuzzywuzzyism.*"
—H. d'Arcy Power, 1901.

"*Blur,* Brothers, *blur!* It is the only way to reach the pinnacle of photographic art… from where, alas, we often come tumbling down!"
—J. Coupé, 1895.

"The lens has spoiled our sight and taste, so we must try to correct these aberrations and to copy nature as we see it with our eyes. The best way to do this is to make it blurry."
—Léon Bovier, 1895.

"[O]ne can obtain all the varieties of *blurs* imaginable: from *foggy blurs*, total, revolutionary, reminiscent of the works of Carrière, to *minimal blurs*, calm blurs, judicious blurs […]; via the effects of a fat and tasty facade reminiscent of the nudes of Henner."
—Gaston-Henri Niewenglowski, 1907, referring to artists' photographic lenses.

PIGMENT PROCESSES

Pigment processes provide the possibility of working with photosensitive pigments that make up the surface of the print. This action takes place at the time of development in the darkroom. By using brushes, these techniques allow photographers to manually modify their works, much in the same way as painters. Nevertheless, the blur produced by these techniques often seems less accomplished than that of painters, as explained in 1905: "A person who will be ecstatic in front of a Corot or a Rembrandt, perhaps, it is true, without understanding anything about it, will find that a gum bichromate print with the same degree of blur as the Corot or lit up like the Rembrandt is very ugly." Valuing the sharpness of photography, the opponents of the pictorialists thought that these processes were deceptions whose only purpose was to mask the inability of photographers to master their technique or to actually create art.

THE SEARCH FOR BLUR VIA THE PHOTOGRAPHIC LENS

During the Pictorialist period, inventions followed one another in search of the way to make the best blur with a photographic lens. The issue was so complicated that initial attempts were made to eliminate the lens by using the pinhole camera – a simple box with a needle hole.

Research then turned to the telephoto lens, which made it possible to highlight the different depths of the image with different blurs, more accentuated in the foreground and the background in order to emphasize the central subject. At the turn of the 20th century, the Swiss man Frédéric Boissonnas invented binocular

photography, which allowed two similar shots to be superimposed on a single image, thus imitating the gaze of two eyes and the resulting blur.

Finally, the artists' lenses invented in 1902 by Constant Puyo and Jean Leclerc de Pulligny were presented as the ultimate solution. Their numerous experiments with this so-called "anachromatic" blur emphasized the importance that this form represented for them.

PAINTING AND PHOTOGRAPHY: RECIPROCAL INFLUENCES

The influences between painting and photography are multiple. Photographers admire the blur of painters, but it is also known that the blurs mistakenly produced by photographers have served as a model for painters to better represent their own. For example, 19th century street photographs – showing passers-by blurred because they were moving at the time of the picture was taken – influenced the Impressionists in their urban depictions.

Nevertheless, painters mastered blur before the arrival of photographers. Edgar Degas painted the *Portrait of Princess Pauline de Metternich* from a photograph by Eugène Disdéri. Some historians have argued that the blurred nature of his depiction shows that he painted it based on a failed photographic blur. There is no evidence of this, however, since Disdéri's photograph is totally in focus.

OBJECT LABELS

GEORGE DAVISON
The Onion Field, Mersea Island, Essex, 1890

→ This photograph by the Englishman George Davison is among the first pictorialist works. To make it, Davison used a pinhole camera, i.e., a camera without a lens. In France, Davison's work provoked reactions because it was considered too blurred, as illustrated by the comment of Frederic Dillaye in 1895: "Oh, the failed phototypes I was talking about in the general considerations! No, I don't really accept the *fuzzy images* of Mr. Davison, I don't know, I don't want to know if in England they are ecstatic about it, but I would bet, without fear, that in France they will never be ecstatic about it."

RENÉ COLSON
Photographie sans objectif, loi du maximum de netteté, 1886.

→ "We know that a photographer will never admit to the slight blur that results from the removal of the lens, but what is this blur compared to that of painters and draftsmen? It is still very sharp; too sharp even in some cases."
—Comte d'Assche, 1892.

JEAN-FERDINAND COSTE
Les Pommes de terre, 1895

→ "The blurs of Mr. Ferdinand Coste are extraordinary. They are, I believe, the best of what can be done with this effect. It is not the *photographic blur* sometimes so unpleasant to the eye; it is a light blur that envelops while softening the contours, that gives the perspective all of its depth, and that gives life to the work of this artist."
—A. Serrouille, 1900.

JEAN-JACQUES HENNER
Nymphe couchée, circa 1887

→ "If you recall the way in which Henner linked the outlines of his nymphs to the dark background of the sacred woods and of the simplified way in which he modeled their bodies in full light, then you will have an almost exact sensation of the anachromatic rendering."
—Constant Puyo and Jean Leclerc de Pulligny, 1906.

4 SCIENTIFIC BLUR

"In general, one must ask for technical perfection from these prints, especially as regards sharpness. However […], sharpness is not always essential and […] the blurring of moving parts can give the doctor, in this case, much more useful indications."
—Albert Londe, 1888.

In the first scientific photography projects, which aimed at producing reliable scientific documents, blur was considered to be a factor of imprecision and error. We can observe it in the photographs of infinitely small objects – such as those taken with a microscope by Louis Pasteur – as well as in those of infinitely distant stars, notably taken by Auguste Bertsch in 1859.

In the scientific sphere, movement blur nevertheless acquired legitimacy. At the end of the 19th century, Albert Londe discovered an unexplored potential of truth in movement blur because it made it possible, for example, to record the tremor of a patient, the magnitude of which could be evaluated and its direction studied. Londe applied this idea, in particular, to the photographs of patients perceived at the time as being hysterical and who were being studied at the Salpêtrière Hospital in Paris by the doctor Jean-Martin Charcot. This power of blur, not only to show, but also to record a movement that had since disappeared, gradually became an essential element in the credibility given to photography. From uncertainty, blur metamorphosed into a so-called proven truth.

This value of truth given to blur was however ambivalent: pseudo-scientists seized it to make people believe in invisible and ambiguous phenomena. Commandant Louis Darget, who devoted himself for many years to the photography of thought, claimed to be able to record dreams and "vital fluids". Convinced of the veracity of his research, he sent some of his results to the French Academy of Sciences. Of questionable scientific value, blur was also put at the service of charlatanism, particularly in a type of photography known as "spirit" photography that conjured up so-called ghosts that were, in fact, totally created by movement blurs and overprints.

IN THE FACE OF THE INFINITELY SMALL: COMPLEMENTARY DRAWINGS AND PHOTOGRAPHS

In 1869, Louis Pasteur sent photographs taken with a microscope and drawings of corpuscles for which he wished to explain certain characteristics, to the French Academy of Sciences. On one of the photographs, Pasteur wrote: "To be reproduced without enlargement. Touch up the blurred parts by accentuating the rounded parts." The uncertainty created by blur, which he asks to be masked, is compensated for by the adjacent drawing, which constitutes, without being mechanical, a more precise technique to show the details of these particles.

In 1873, in his *Photographic Iconography of the Nervous Centers*, J. Luys also creates a dialogue between photographs and drawings: the first ones have the value of proofs of what the drawings show in a more detailed and precise way.

BLUR IN THE FACE OF THE INVISIBLE: FROM NEW KNOWLEDGE TO LIES

The new techniques that emerged at the end of the 19th century made it possible to photograph previously invisible objects. Radiography, invented by the German physicist Wilhelm Röntgen in 1895, gives access to the inside of the body and creates new, never-before-seen translucent blurs.

Far from these scientific applications, blur also offers an interesting subject for those who seek to make people believe in the invisibility of vital fluids, a kind of aura, and ghosts. Édouard Isidore Buguet was condemned in 1875 by the Criminal Court of Paris for having used blurs to fake false photographs of ghosts. His friend, Commandant Louis Darget, claimed to be able to capture the "vital force" of human beings or plants in his "fluid photographs". In 1922, at the age of 76, he sent photographs of acacia pod fluids to the French Academy of Sciences, writing: "Will the Academy let me die without giving me a prize? And yet, the vital fluid exists since I photographed it."

OBJECT LABELS

ANONYMOUS
Spirit photographs, circa 1910

→ "The ghost is placed in the spot it will occupy in the scene. Care must be taken to mark its outline on the frosted glass with a pencil. After the focus is adjusted, we change this point a little to have some blur, we considerably reduce the aperture, and we shoot with a weak flash of magnesium. In this way, we obtain a sufficient trace of the ghost on the plate."
—C. Chaplot, 1904.

5   AMATEUR BLUR

"Another aesthetic approach may intentionally seek out the blurred or moving images that the popular aesthetic approach rejects as clumsy or missed."
—Pierre Bourdieu, 1965.

Towards the end of the 19th century, the practice of photography began to be more accessible: the technique became simpler and could be practiced without the knowledge of all the chemistry required by the first photographers. Different types of amateurs thus emerged, who did not all have the same relationship with blur.

Experienced amateur photographers, like the photographer Jacques Henri Lartigue and the writer Émile Zola, practiced photography as a hobby. They usually rejected blur, either considering it as a primary error, or so as not to imitate the "snob" blur of the pictorialists, but they nevertheless reproduced it for fun. Lartigue played with blurred hats in the foreground and "ghosts" that he created by overprinting or movement blur. Zola skillfully worked with the blurred background of a field of flowers but left a certain ambiguity about the figure in the foreground – intentional or a mistake?

Occasional amateur photographers only practice photography to keep the memory of an event and, in principle, are not interested by the technique. For them, blur is a mistake, but not a real problem: they prefer to keep a trace – even a blur – of the moment they experience rather than none at all.

For professional and experienced amateur photographers, blur represents a form that does not leave one neutral. Its presence on the image raises questions: is it a mistake or a choice? Blur always runs the risk of assimilating the photograph to a simple amateur shot, the reason why it must be either controlled or rejected.

Today, digital technology has completely transformed the relationship of various amateurs to blur. With cell phones and the filters they offer, it can be done by everyone without difficulty and is no longer a mark of distinction as it was at the beginning of the 20th century.

6   MOTION BLUR

The blur produced by the movement of objects while taking pictures has been a major challenge since the 19th century. The long exposure time required for the first photographs – several seconds or even several minutes – caused a great deal of blurring when recording moving objects. Photographers sought to take the fastest possible snapshots – a few thousandths or hundredths of a second – in order to print moving scenes as clearly as possible, like Paul Nadar, whose *Vue instantanée d'un groupe d'enfants en mouvement* in Motion is a demonstration of his skill.

However, a problem quickly arose for photographers: the entirely sharp picture of a moving object appeared to be frozen, and often did not make it possible to perceive the movement itself. In this sense, train photography is exemplary: people complained that a photograph of moving cars gave the impression that they were stationary. As of the end of the 19th century, a little blur – skillfully balanced – was used to keep the trace of movement on the image.

The American dancer Loïe Fuller played an important role in the search for the representation of movement with her serpentine dance, which created dematerialized forms obtained by spinning fabric. Her work, which inspired many painters, filmmakers and photographers, allows us to compare the way in which different disciplines seek to show movement.

Sculpture, a technique that is seemingly totally static, has also produced blur, especially at the beginning of the 20th century when some artists were concerned with giving life to their figures. Auguste Rodin in France and Medardo Rosso in Italy were looking for a way to put their sculptures in motion, and attempted to accentuate this effect through the photographic reproduction of their works.

THE MOVING TRAIN: IN SEARCH OF A SUBTLE BLUR

Charles Grassin's snapshot is so "successful", and therefore so sharp, that it no longer shows the movement of the train, except through the smoke coming out of the chimney. Adolphe Terris' photograph shows a train so blurred that it almost disappears in the image. Émile Zola, an experienced amateur photographer, demonstrates his skill by succeeding to immortalize the train in a slightly blurred manner, without masking it in an illegible form.

DECOMPOSED MOVEMENT

Among the first explorations into movement in photography, the Frenchman Étienne-Jules Marey sought to decompose movement – in order to better understand it – into a multitude of clear images that he superimposed in a single shot. Chronophotography thus enabled him to photograph the same moving object several times and at very short intervals (in a few seconds). The image shows a blurred trace, which nevertheless allows the different phases of the movement to be perceived.

SCULPTURE AND BLUR

In his sculptures, Auguste Rodin strived to instill the impression of movement, particularly through the *non finit*o technique, often compared to the blur of Eugène Carrière's paintings. Similar to the French sculptor, the Italian Medardo Rosso also aspired to give the impression of a figure emerging from moving matter. Rodin collaborated with many photographers, notably Eugène Druet who photographed his *Acrobat* with blurs often produced by enlargements. As for Medardo Rosso, he photographed his sculptures himself and retouched his photographs in the darkroom to give them more blur.

LOÏE FULLER OR THE BLUR OF DANCE

In his depiction of Loïe Fuller, Henri de Toulouse-Lautrec manages to maintain a precise outline, while evoking the evanescence of movement. Photographers use different technical means to portray this balance between a recognizable line and a blur that expresses the movement, whether it be via movement blur or retouching at the time of printing.

7 COMMERCIAL BLUR

As of the end of the 1910s, and even more so in the 1920s and 1930s, numerous portrait studios sprang up – notably those of Gaston and Lucien Manuel and Henri Martinie in Paris. "Artistic blur" quickly became the underlying principle of the portrait. In order to idealize the model, the eyes, nose and mouth were slightly accentuated with more precision, while the rest of the face and the body were dissipated in a blur that tended to merge their contours with the background. Created in 1934, the Harcourt studio was largely inspired by this technique.

In Geneva, as of the end of the 19th century, the studio of Frédéric Boissonnas was the *nec plus ultra* for members of Geneva's high society in search of a portrait. His eldest son Edmond-Édouard, who took over in 1919, also used the pigment techniques favored by the pictorialists.

The basis of this practice was to use blur to idealize the model while hiding her imperfections – in order to flatter her as the painters did – so that she would be pleased with her image. Blur then became a commercial argument, even more so with the development of the illustrated press that abundantly published portraits of celebrities, especially movie stars.

Photographers close to the avant-garde movements of the 20th century, such as Man Ray and Laure Albin Guillot, also ran portrait studios that often constituted their main source of income. Although the avant-garde had a much more ambiguous relationship with blur, they also applied this "artistic blur" in their portraits, an expression that was transformed in the 1930s into "blur-sharp", referring to much the same techniques.

8 NARRATIVE BLUR IN THE CINEMA

In the cinema – invented in 1895 – blur quickly took on a new role. The first operators attempted to reduce it, while recognizing the advantages it had to offer. The modernity of film technology allowed blur to be more easily accepted since the moving objects in the films of the Lumière brothers, Louis and Auguste, testified to the acceleration of a new industrial and urban lifestyle.

From the 1920s onwards, filmmakers deliberately sought out blur using various technical means such as filters, masks and overprints. In the United States, David Wark Griffith was known for the slightly blurred close-ups of his characters that he used to mask their imperfections and to highlight their acting.

In France, directors gave a new role to blur, totally in line with the aim of cinema, which was to make the emotions of a character felt by the viewer. Marcel L'Herbier, Jean Epstein and Germaine Dulac praised the merits of blur, which allowed the viewer to experience the inner life of the characters: to emphasize the memory, the discomfort, the madness or the death to come.

Other types of blur resulted from the various technical experiments of the cinematographic avant-garde. *Cinq minutes de cinéma pur* Cinema by Henri Chomette, *Thèmes et variations* by Germaine Dulac, and *Berlin, Symphony of a Great City* by the German, Walter Rutthman, contain motion blurs, superimpositions and an overflow of formal inventions.

At first misunderstood by the general public, these different types of blurs were regularly hissed at and even cut by theater directors before gradually being accepted. Several years later, they were temporarily rejected by the filmmakers themselves who, with the arrival of talking pictures, preferred to focus on clear synchronization between sound and image.

To learn more about blur in cinema, see the program *Blow up – Le flou au cinéma* (Arte production)

"Flou : artistic film".
—Jacques Henri-Robert, 1930.

About *Broken Blossoms*: "These close-ups where we see the characters expressing an intense feeling by means of deep mental concentration had, indeed, the drawback, until now, of sometimes more clearly revealing the imperfections of the artist's skin or make-up than the nature of the feeling that agitated him. The use of this kind of blur removes any unnecessary details, even harmful ones, and thus tends to accentuate the role of the physiognomy of the character thus seen very closely."
—P. H., 1920.

"A very interesting improvement has also been made by Marcel L'Herbier, in *L'Homme du large*: it consists of blurring the latter [memories] – not with the same blur, by the way, that is used by Griffith in the close-ups – but in an all-encompassing, total blur; it is indeed much more rational and much more comprehensible, and, as with everything that is simple, one is surprised that no one has thought of it before."
—Anonymous, 1920.

"When L'Herbier shows us Sibilla in *El Dorado*, blurred among the in-focus dancers, it is to show us that Sibilla is dreaming via a cinematographic image. […] Thus, the feeling, or rather its equivalent, is inscribed on the film itself: it is made sensitive, it is perceived directly by the *eye* and affects us directly. It manifests itself through the *form* of the film."
—Pierre Porte, 1926.

"Having entrusted the entire expression and life of this film to the "blur" technique, I realized that it was a mistake for the simple reason that having made it give all that it possibly could, I only obtained a much poorer result than that I had hoped for. This technique, perfect for special scenes such as those for which it was adapted in L'Herbier's *El Dorado*, is a dead end, a cul-de-sac, and ultimately leads to nothing when one wants to use it as I did for *L'Auberge rouge*. […] To sum up my opinion on the overly generalized use of the technique in question, I believe that when used as such, it brings cinema back too much to painting."
—Jean Epstein, 1923.

"In an admirable film, *Crainquebille,* Jacques Feyder brilliantly used the process of blurs and distortions. […] This addition of blurs and distortions did not escape the public spirit, which misunderstands the real purpose of cinema, the vision of the drama and the joys of the inner life. One could make a film with a single character in conflict with his impressions. It is almost this *tour de force* that Feyder has superbly achieved in *Crainquebille*. Crainquebille and his feelings of fear and hope! Seen from the angle of Crainquebille's thoughts, blurs, overprints and distortions play out masterfully. Poor Crainquebille, innocent of the crime of which he is accused, no longer has an accurate vision of things…"
—Germaine Dulac, 1924.

9 EXPERIMENTAL BLUR OF THE AVANT-GARDE ARTISTS

Turning their backs on the elitist production of the pictorialists, the avant-garde artists of the 1920s and 1930s advocated a modernist art, achieved thanks to the properties of the photographic medium. At that time, sharpness was still the essential characteristic of photography and became the new credo defended by the proponents of the New Vision. Among them, the Hungarian László Moholy-Nagy published an article entitled "Sharp or Blurred?" in 1929 in which he calls for a photography that exceeds the sharpness of human vision. In France, it was said of the new generation of artists that "they all have the concern to be exact, sharp, precise. All of them avoid that blur that only cinema can justify."

Nevertheless, although officially rejected, blur was very present in the works of the avant-garde artists. In his *Vortographs*, the former pictorialist Alvin Langdon Coburn used blur in the form of a series of distorting kaleidoscopic mirrors. The surrealists, for their part, pushed back the limits of the photographic technique by multiplying their experiments. Admirers of amateur photography, magazines and cinema, the avant-garde artists thus completely changed the way of perceiving and producing blur, which was sometimes subject to chance and error.

With the avant-garde artists, blur acquired a new role, the opposite of the one attributed to it by the first photographers in the 19th century. In their hands, blur became a means of dismantling reality, of breaking with the academic tradition of imitation and of affirming a revolutionary turning point. Previously at the service of the pictorialist aristocracy, blur – marked by the seal of trial and error – also testifies to its subversive force.

"I believe that one proof that the photographic technique is not as important as the American School would have us believe is that, even with [...] occasional misfires and *blurs* due to the movement of the camera or the movement of a person [...], this does not take away one atom from the wonder of seeing *wie am ersten Tag* in Atget's work."
—Berenice Abbott, 1964.

"The bad photographers, naïve servants of the god Blur, are responsible for most of the prejudices that have long been held against photography. The unfortunate ones believed that one must retouch the image, whereas it is so simple to retouch the object..."
—Pierre Bost, 1930.

"It was difficult: the marquise posed as if I were filming her. That evening, I developed the negatives: they were blurred. So I put them aside and considered this session a failure."
—Man Ray, 1963.

"Making a clean sweep of the generally accepted conventions, we realized that photography could, with the help of new and varied techniques (high-angle or raised shots, poor focus that produces a "blur", images superimposed on the same plate, negative prints, etc.), bring us a new vision of the universe."
—Jean Picart Le Doux, 1931.

EUGÈNE ATGET: THE POETRY OF CHANCE

At the turn of the 20th century, photographer Eugène Atget systematically documented the streets and buildings of Paris in an approach that was the opposite of the pictorialists, seeking to produce sharp, precise images for documentary purposes. Nevertheless, because of the large-format camera he used, his pictures record many blurs due to the movements of passers-by or reflections in shop windows. These blurs, produced by chance, contributed to the admiration that the surrealists had for Atget, making him a photographic precursor of a new modernist poetry.

MAN RAY: DISMANTLING REALITY

Close to French surrealism, the American Man Ray never stopped pushing the limits of the photographic medium. Seeking to overturn traditionally accepted values, he used blur to debunk the accepted format and conventional rules. In his autobiography, he invented a myth about the photo session of the Marquise Casati, trying to make people believe that the blur was only due to a mistake, whereas the photograph itself shows that it was voluntarily manipulated by the artist. In his film *L'Étoile de mer*, inspired by a poem by Robert Desnos, he breaks all the rules by blurring the image from start to finish with gelatin. In addition, the leader of surrealism André Breton published his photograph *Explosante-Fixe* in the introduction to an article aimed at expressing the vital energy – which he calls "convulsive beauty" – necessary for the strength of a work of art.

OBJECT LABELS

MOÏ VER
Paris (introduction by Fernand Léger), 1931
–
WALDEMAR-GEORGE
"Photographie: vision du monde", *Arts et métiers graphiques*, March 15, 1930, vol. 3, n° 16, special issue devoted to photography

→ Many publications and texts – such as the article by Waldemar-George – openly condemn blurring, even though the images that accompany them contain it in various forms. In the introduction to the book by Moï Ver, Fernand Léger claims that "the result must be objective, precise and striking in its sharpness, clarity and incisiveness".

MAN RAY
L'Étoile de mer, 1928

→ "Man Ray was only interested in photographs that give him the feeling of being free from reality. Among these, many are taken from the film *L'Étoile de mer*, which was shown at the Ursulines. Everything moves in the fog or, more exactly, things and people seem to be perpetually diluted in a thick atmosphere, like sugar in watercress. Ghostly visions sometimes steeped in symbolism and which would have delighted the aesthetes of 1900."
—Jean Gallotti, 1929.

ILSE BING
Moulin Rouge, 1931
–
ILSE BING
French Cancan, Moulin Rouge, Paris, 1931

→ About the dancers of Ilse Bing: "They were figures without precision, not of that accidental blur that some do not know how to avoid, because one felt that it was wanted here and that, without it, these images would have been commonplace, a blur made of "superimposed moments". Movement decomposed and then recomposed into a single figure, it seemed. Mystery and reality, something new, above all."
—Emmanuel Sougez, 1934.

PHOTOGRAM
Technique widely practiced by Man Ray and László Moholy-Nagy that produces an image without using a camera, by placing objects on a photosensitive surface directly exposed to light.

SOLARIZATION
Solarization is obtained by exposing the print to light for one or two seconds at the time of its development in the darkroom, causing a partial or total inversion of the densities of the image.

DEFOCUSING
The act of not focusing when the shot is taken, producing an intentional blurring of the focus.

OVERPRINTING
Technique in which several images are printed on the same picture by superimposing them.

MULTIPLE EXPOSURE
Technique in which several shots are taken on the same negative, thus printing several images on the same photograph.

BURNING
Technique invented by Raoul Ubac in which the negative is immersed in hot water, detaching the gelatin from the support and dissolving the image.

DISTORTION
Technique invented by André Kertész in which he photographs the reflection of his models in a mirror. The image is thus clear and the blur belongs to the photographed mirror.

PERSPECTIVES
The avant-garde photographers multiplied the different perspectives – high-angle or low-angle – thus producing various blurs.

NIGHT PHOTOGRAPHY
Made famous by Brassaï, night photography produces many blurs due to the underexposure of the scenes represented.

MOVEMENT BLUR
Produced either by chance or not, blur produced by the movement of the camera was frequently used by avant-garde photographers. Close to the surrealists at the beginning of his career, Henri Cartier-Bresson especially admired the spontaneity that emanated from the movement of the camera.

10 THE BLUR OF MODERNITY

"Blurry or not, sharp or not, a good photo is a question of proportions, of the relationship between black and white."
—Henri Cartier-Bresson.

"Not only can the photograph of the event in progress accommodate blur, but blur is its dominant quality. It is through blur that one is persuaded that the image shows the event itself and has been taken at the precise moment of its accomplishment in a mechanical, and in fact, objective way."
—Luc Boltanski, 1965.

As of the 1930s, the success of the illustrated press radically changed the relationship to blur. Photography became primarily accessible through its publication in the press: the poor quality of paper used for printing accentuated and generalized the presence of blur in the image.

The appearance at the end of the 1920s of small-format cameras like the Leica and the Rolleiflex, plus the development of photojournalism also transformed practices: the event to be immortalized took priority over the requirement of impeccable quality. The blur "by mistake" thus became more acceptable, even recommended. It guaranteed, at least in appearance, that the photograph was authentic and that it constituted the testimony of an exceptional moment. Blur helped to visually construct the idea of journalistic *exclusivity*.

At that time, the recording of speed also became essential. The popularity of the car – the ultimate expression of modernity – presented a new challenge to photographers who sought to immortalize it during a race. In the same way, the democratization of sports brought about a new aesthetic of speed, as we see here with skiing.

In conjunction with these new challenges, photographers benefitted from equipment that provided them with more freedom to work with the blurs of foregrounds and backgrounds so as to emphasize a particular element of the image. Blur now played a decisive role in the graphic construction of the image, as can be seen here in the works of Robert Capa, René Burri, Henri Cartier-Bresson and Robert Doisneau.

THE CAR AND BLUR

As soon as it was invented, the moving automobile aroused a keen interest in photographers. Immortalizing its speed was a challenge, which the pictorialist Robert Demachy took up in 1903 by retouching images in the darkroom. Ten years later, Jacques Henri Lartigue, a car racing enthusiast himself, shot his *Grand Prix de l'A.C.F.* using movement blur, an image that later became iconic but that he did not consider a success at the time. It was not until 1954, when the representation of speed became essential to photography, that he published his image for the first time in the magazine *Point de Vue-Images du Monde*. Whether in advertising, commercial, amateur or artistic photography, there was a craze for photographing cars during races. In the 1970s, the American Jan Groover took up this theme from a more formal and analytical perspective.

OBJECT LABELS

HENRI CARTIER-BRESSON
Alberto Giacometti, Galerie Maeght, Paris, 1961

➔ "In a portrait of Giacometti by Cartier-Bresson, it is because we see the graceful and trembling silhouette of his statues next to Giacometti that we know how to read the "blur" of the sculptor's silhouette."
—Pierre Bourdieu, 1965.

ANONYMOUS
"La vengeance du taureau", *Vu*, May 13, 1936
–
PAUL ALLARD
"Qui a ouvert le feu?", *Vu* [special edition, *Pas d'anarchie!*], February 8, 1934
–
ANONYMOUS
"Au cirque", *Vu*, November 27, 1929
–
ANONYMOUS
Cover of *Vu*, February 19, 1930

➔ "Ask for […] documents associated with the idea of movement. You will be overwhelmed by blurs, artistic or not, you will have "fuzzy images" galore […]. Let us coldly denounce, in passing, the instigator of these shameful practices. It is the press (the weekly newspaper in particular) that will use any means available. It is therefore undeniable that failure succeeds. […] As for the dramatic image, the "shocking photo" that stirs your guts must be accommodated by an excessively grainy texture that becomes the very object of the reproduction. The poor quality underlines the difficulty, the exclusivity of the image. The event is secondary."
—Blaise Monod, 1964.

ROBERT CAPA
Omaha Beach, near Colleville-sur-Mer, Normandy coast, June 6, 1944: American troops landing on D-Day, Omaha Beach, June 6, 1944

➔ In 1944, Robert Capa photographed the American landing at Ohama Beach, Normandy, in a story that became famous and was entitled *The Magnificient Eleven*. The caption of the images published in *Life* on June 19, 1944, specifies that they are "just a little blurred" in order to accentuate the dramatic effect of this historical account. Capa, for whom a photograph is only good when it is as close as possible to the event, nevertheless disclaims responsibility for this blurring, which he considers to be an error and for which he accuses the *Life* technician. For the reporter, the importance of this episode was immense, to the point that he gave his autobiography published in 1947 the title, *"Just a little blurred"*, without it being possible to clearly determine the real reasons for the blur: a meltdown by Capa at the time of the event or an error during development?

11 SUBJECTIVE BLUR

In the 1950s, some photographers began to openly advocate the use of blur – not the one desired by the pictorialists to better imitate painting, but a blur specific to the photographic technique. The American William Klein freed himself from the rules of photography by taking his inspiration from paparazzi shots. The German Otto Steinert – leader of the *Subjektive Fotografie* movement – adopted a much more controlled aesthetic, but just as attentive to movement blur.

Sign of a new recognition of blur in photography, it was no longer the photographers who used blur to imitate the painters, but the painters who produced a blur that simulated photography, as seen in the work of the German Gerhard Richter in the 1960s.

Progressively, blur took on an increasingly important role in the explorations of photographers. The use of chance became a way of going beyond the strict framework of recording reality in order to distort it and approach abstraction, as exemplified by Man Ray in his *Unconcerned Photographs* series, triggering his camera by throwing it in the air.

Blur also made it possible to experiment in a serial way with the possibilities offered by the photographic medium, as shown, for example, by the research of Germaine Krull and Jacques Henri Lartigue, who both worked with filters.

Other artists advocate a form of dilettantism and use poor-quality cameras, sometimes disposable, emphasizing the importance of the spontaneous expression of a form of intimacy. This is the case of Nancy Rexroth – whose blurred forms recall memories of her childhood in Iowa – and of Bernard Plossu, who, since the 1970s, has embodied a new photographic practice, freeing himself of technical constraints and aesthetic rules.

"I had neither training nor complexes. By necessity and choice, I decided that anything would have to go. A technique of no taboos: blur, grain, contrast, cock-eyed framing, accidents, whatever happens. […] I was running headlong into everything that should not be done in photography. […] I had the feeling that painters had freed themselves from the rules: why not photographers?"
—William Klein, 1982.

"What was once frowned upon as technical negligence has taken on the value of expression: blur, grain, erased contours […]. This is the language of current photographic expression. It is the one that Steinert calls 'subjective'."
—O. Toussaint, 1958.

"I can't describe anything more clearly about reality than my own relationship to reality. And it has always had to do with blurriness, insecurity, inconsistency, fragmentarity, and I don't know what else."
—Gerhard Richter, 1972.

"An image can be blurred like a thought. Like it, it is an abrupt perception of reality."
—Bernard Plossu, 2006.

OBJECT LABELS

WILLIAM KLEIN
Abstraction. Trace of white balls on black, Paris, 1952
–
WILLIAM KLEIN
Abstraction. Horizontal small black balls, 1952

→ In the 1950s, William Klein photographed a rotating wall panel for the architect Angelo Mangiarotti. Captured in motion, the abstract black and white forms painted on the panel appear blurred in the photographs. "The blurred shapes made me think that I could recreate and control this effect, this graphic impression," he explains. He then began to photograph light in motion to create his first abstractions.

ANNA BLUME
Kitchen Frenzy: Passion of the Housewife, 1986

→ Since the end of the 1960s, the German photographers Anna and Bernhard Blume have been staging themselves in photographic series that disrupt the established order of domestic space, taking over petty-bourgeois interiors and creating havoc within them through playful staging. The ironic and subversive criticism of the German middle class is emphasized here through motion blur.

JEAN-LUC TARTARIN
Mouton. From the series *Les Moutons*, 1971–1973

→ "These large balls of wool, beautiful examples of objective blur, become, in Tartarin's photos, inextricably mixed masses of shadow and light. There is an adequacy and compenetration of the represented, flaky, teeming matter and the objective matter of the innumerable, granular silver conglomerates."
—Jean-Claude Lemagny, 1985.

12 CONTEMPORARY BLUR

"Blur is recommended for whoever wants to work with the unconscious, not only because the unconscious is the empire of blur, but also because it is the empire of flow and floating; indeed, it is a timeless flow that makes the signifiers and the images turn in circles."
—François Soulages, 2019.

"Blur allows the naked eye to contemplate the constituent material of the photograph, its tactile qualities of velvety or gritty, smooth or vibrant."
—Jean-Claude Lemagny, 1985.

Since the 1990s, blur has become a more common artistic medium, taking on different forms and meanings depending on the photographer. Various techniques make it possible to explore the entire potential of this form: blurs can be produced by focusing, retouching and manipulation; they can be due to the use of particular papers (Fresson prints, Japanese paper, for example) or can result from poor quality images that the artists choose to work with.

Blur helps to give meaning and to build a reflection on the surrounding world and on the image itself. It can take on a political and social value, as in the case of Kurt Buchwald, Christian Boltanski and Sylvain Couzinet-Jacques; express uncertainty in the quest for identity for Elina Brotherus, Annelies Štrba and Bill Armstrong; evoke the unconscious for David Levinthal and Michael Ackerman; memory for Philippe Cognée; and even loss and disappearance for Martin Désilets.

In the early 2000s, the emergence of digital technology greatly modified the way we use blur. Artists now question the way in which this technique allows us to perceive the world, whose reality itself is now largely dematerialized. In his series *Jpegs*, Thomas Ruff uses images found on the Internet, moving each pixel so that none is in its place, creating a recognizable, yet non-existent image. Marion Balac plays with the statues of gods automatically blurred by Google Street View navigation software, while Catherine Leutenegger's blurred photograph of a Facebook post questions the infinite abyss of information and disinformation that supplies the newsfeeds.

BLUR AND POLITICS

Blur takes on a political value in some works. Christian Boltanksi used it in the photographs of Jews that he recovered and enlarged to remind us of our duty to remember the Holocaust. In the early 1990s, the Russian Alexey Titarenko used long exposures to photograph the crowd in St. Petersburg, highlighting the complicated condition of the population during the post-Soviet era. Just before the fall of the Berlin Wall, the German Kurt Buchwald also used blur to make inverted portraits – leaving the background in focus – of his friends living in the east-ern part of the city, thus emphasizing the importance of anonymity in the face of political control.

Today, the question of anonymity and its challenges to photography is central. In his series *Outstanding Nominals*, French artist Sylvain Couzinet-Jacques downloads photographs found on the Internet of rioters from both the extreme left and the extreme right. By enlarging them, he creates a blur in which we can only make out stereo-types with veiled silhouettes, ques-tioning the overabundance of images circulating in the press and on social networks.

OBJECT LABELS

DAVID LEVINTHAL
My Mother's Killer, 1998

→ This portfolio is the result of a collaboration between James Ellroy and the American photographer David Levinthal, who uses enigmatic photographs to illustrate the story that the author of *The Black Dahlia* tells of the murder of his mother, whose killer has never been found.

RUTH ERDT
Das Haus I, 2013
–
RUTH ERDT
Das Haus II, 2013

→ "Reality does not exist; there is only perception. We must therefore understand the technical rules of the camera, which tells us how to see. *Haus I* and *II* were made from the same sharp negative: the blur in *Haus I* was produced analogi-cally at the time it was printed; the blur in *Haus II* by digital filters. The different blurs tell what the medium does to perception."
—Ruth Erdt

PHILIPPE COGNÉE
Guillaume et Thomas, 1996

→ Starting from a photographic model, in his painting, Philippe Cognée displaces the overly realistic lines of the initial cliché using a partic-ular technique. With an encaustic paint made of beeswax and colored pigments, he covers his painted canvas with a plastic film over which he passes an iron that heats the wax to liquefy it, spreading out the forms and creating a particular blur. We can see his two sons, Guillaume and Thomas, in this work, on a beach in Vendée.

HIROSHI SUGIMOTO
Rietveld Schroeder House, 1999

→ "I set out to trace the beginnings of our era through architecture. By pushing the focal length of my old large-format camera to twice infinity, I discovered that beautiful architecture survives the onslaught of blurred photography."
—Hiroshi Sugimoto

SARAH MOON
La Main gelée, 1999, de la série
Où va le blanc, 2020
–
SARAH MOON
Le Pavot bleu, 1999, de la série
Où va le blanc, 2020
–
SARAH MOON
Le Geste, 2000, de la série
Où va le blanc, 2020

→ "Where does the white go… when the snow melts
This is the story of a book I don't want to publish – This is the story of time that passes and erases. Here and now, it is in the white of these vanishing images, in these sparkling moments that I want to get lost, mix-ing it all, days – months – years bits and pieces of suspended time when it stands still for less than a second. Here and now the story I am telling is not totally mine – it is one of these photographs before they disappear. It's time at work.
Here and now by chance I find these positives of Polaroids I didn't fix, some turned yellow, others are just spoiled, many fade little by little. Today, I am gathering them."
—Sarah Moon

MARTIN DÉSILETS
(Canada, 1969)
Matière noire, état 66, 2022

→ Since 2017, Martin Désilets has been systematically photograph-ing modern and contemporary works exhibited in the museums he visits in America and Europe, following a strict shooting proto-col. He superimposes the digital files thus obtained, with the objec-tive of realizing a black photo-graphic monochrome exhausting the gaze; a paradoxical work which, while testifying to the sum of all that he will has observed, seems, however, to give nothing more to see.

IDRIS KHAN
(Royaume-Uni, 1978)
Every… photograph taken whilst on top of the Empire State Building, 2003

→ Idris Khan superimposed all the photographs made from the Empire State Building found on the Internet.

ARTISTIC BLUR
Blur that creates an artistic effect, voluntary and controlled, on part or the whole image.

TILT-SHIFT BLUR
Blur produced by a tilt-and-shift camera allowing the lens to be tilted vertically in relation to the camera body. An axis of sharp-ness is thus highlighted on the image and surrounded, above and below, with zones present-ing a more pronounced blur.

MOVEMENT BLUR
Blur produced by the voluntary or involuntary movement of the camera when the shot is taken.

FOCUS BLUR
Voluntary or involuntary blur due to the effects of the photo-graphic optical system. It can be caused by a defect in the lens or by a large opening of the aperture that results in a reduced depth of field, or by a poorly adjusted focus.

**MOTION
(OR KINETIC) BLUR**
Blur produced by the movement of the photographed subject when the shot is taken.

PANNING
A particular type of motion blur that consists of following the movement of the main subject with the camera, which then appears sharp in the image, while the elements that remain stationary in the foreground or background are blurred.

PIXELATED
Said of a digital photograph whose pixels are clearly visible.

FOREGROUND BLUR
Blur that appears in the fore-ground of the image, leaving the background in focus.

BACKGROUND BLUR
Blur that appears in the back-ground of the image, leaving the foreground in focus.

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