Pearson

GCE A Level Advanced Art and Design

Photography Component 1

SAMPLE 3.10

Total Mark 66 (53+PS13)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	13	15	13	12	13
Performance Level	5	5	5	4	5
				Total out of 90	66

Pearson

This year for our coursework we were given the title structure, & whilst exploring this title we carried out many new techniques such as using pinhole cameras, making cyanotypes, using film cameras, making photograms in the darkroom & manipulating our images in Photoshop. I have learnt how to present & document my work effectively & have practised meeting deadlines. The aspect of the course I have focused on & enjoyed most throughout the year has been experimenting in the darkroom & altering photograms with the use of additional materials, such as coloured ink. I have also enjoyed the darkroom because I have created pieces of work that I didn't even think were possible to make. Moreover I enjoy trying new things and not knowing how their going to turn out. I feel I have quite a scientific mind therefore for me the best aspect of using the darkroom using the chemicals & manipulating the way I used these chemicals to produce various types of photograms. This year has really helped me to get to grips with using my digital camera & knowing how to improve my images in Photoshop. Furthermore I have thoroughly enjoyed shooting through my glass ball, which was my focus for unit 1. It helped to teach me about angles & reflectivity which I feel are important aspects of photography. For my unit 2 project my focus was on balloons which helped me to realise the power that objects have on mass. In this project I replicated techniques that I had previously learnt in Unit 1, but this time my main focus was on digital photography & photoshop. In Unit 2 my interest for photoshop & my improvement in it really kicked in. I have looked at a good variety of artists such as. Man Ray, Simon Bord, Michael Flomar, Mishka Henner → and Olafur Eliasson. The artists that inspired me the most was Simon Bord, because I felt that his work was extremely original and I was very intrigued by his idea of using the glass ball. And Michael Flomar because I was mesmerised at his ability to create beautiful photograms out of simple earth elements, such as dirt. When I looked at his work I felt I was somewhere else & I wanted to replicate this feeling in my work.

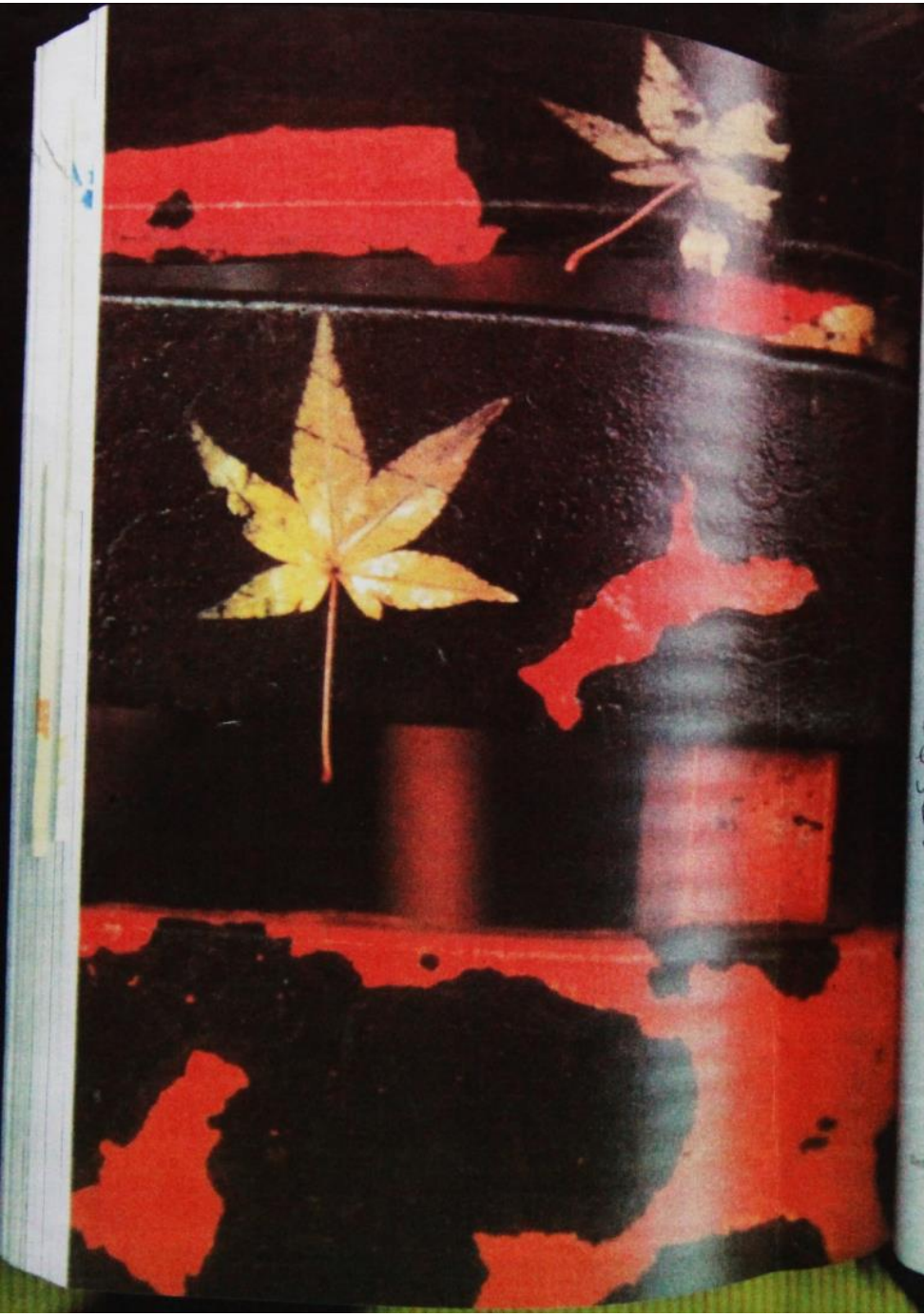
Possible A2 themes:

Angles

Deception

Manipulation

What is the purpose?



The Photograph as Fine Art

In my opinion it is an art, because a creative & imaginative mind is required. A good photograph relies on both the environment & the photographer

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Writing in *Camera Work* in 1913, the Mexican-born writer Marius De Zayas posed the question as to whether photography was an art. The question was apposite, for *Camera Work* was itself a leading photographic journal which, under the auspices of Alfred Stieglitz, extolled photography as an art form in its own right. For De Zayas, however, 'photography is not Art, but photographs can be made into Art'. The statement is of significance because it puts into play so many assumptions regarding 'art photography' which remain basic to its aesthetic. The very notion of making an image *into* art has been a dominant aspect of its tradition, and as such feeds into endless debates concerning as assumed higher or 'purer' form of photography. Indeed, De Zayas called art photography 'pure', a conceptual idealization of form which seeks a realization free 'of all representative systems'.

E.g: use of darkroom & photoshop.

Photos represent the truth, with each photo having a hidden message.

Thus De Zayas moves beyond nineteenth-century parallels between painting and photography, claiming for the photograph an ideal form based on its own terms of reference and its own potential as a means of representation. The use of the photograph by Gustave Courbet or Eugène Delacroix (and one could add Gauguin, Degas, Toulouse-Lautrec, Sheeler, and Nash), for example, or the way Atget would photograph objects and scenes for use by Parisian painters, is quite different from the art imagined as 'pure photography'. Photography envisioned as a fine art seeks both a different pedigree and a different basis, and involves, especially in the 1890s and 1900s, the establishment of a distinctive aesthetic credo which was not only a reaction against the documentary, but, in turn, against the way photography had become bound up with painterly concerns.

We can see important elements of this in the work of P. H. Emerson and his own involvement with the Linked Ring group. But it is essentially the figure of Alfred Stieglitz who was the focus and, in many ways, the force behind the attempt to raise the photograph to the status of an art in its own right. In 1912, for example, an exhibition in New York, where he had his studio and gallery, included images by Stieglitz himself (as well as Coburn and Clarence White), and attracted the following response from the *New York Times*:

Book review:

The Photograph as Fine Art

I disagree with this book which states that, 'photography is not Art, but photographs can be made into art', because I believe it's not just a case of pointing a camera and taking a shot, a certain eye is required to obtain a respectable picture. Until I read this book I had never thought of photography as a new language but in a sense it is, it's a modern version of a painting, truthfully translating events and moments in time. In a way photos have visual lyrics which activate imagination. What can be controlled in an image? Everything including: tone, light, environment, visual interpretation and most importantly field of view which can deceive the viewer by withholding information expressing the underlying meaning behind the image. 'The ability to transform an obvious, even ordinary, subject into something strange and unique' and 'it takes one of the most common of everyday aspects and transforms it into an image with a strange beauty'. The two quotes above suggest photography is easily able to manipulate the subjectivity of the observer by limiting the field of view and therefore making the unnoticeable aspects of life that people ignore, noticeable? By just zooming in the subject becomes significant. Just like in 'The Phantasmagoria of Memory' this book has made me aware of the importance of colour, how it allows for experience of presence to extend beyond the physical self, enhancing the images interactiveness with the viewer. Colour adds so much life to an image, because it has its own symbolic language and expression. Furthermore the book goes on to talk about perception which absorbed me, how it can involve many different interpretations and how it allows photography to move beyond the ideal.

symbolic - represents feeling & meaning.



Phantasmagoria of Memory

Annette Kuhn

Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as fatherland, liberty, an ideal, and so on.

[Freud] portrays the process of mourning as a passionate or hyper-remembering of all the memories bound up with the person we have lost. Mourning is represented as a dizzying phantasmagoria of memory.

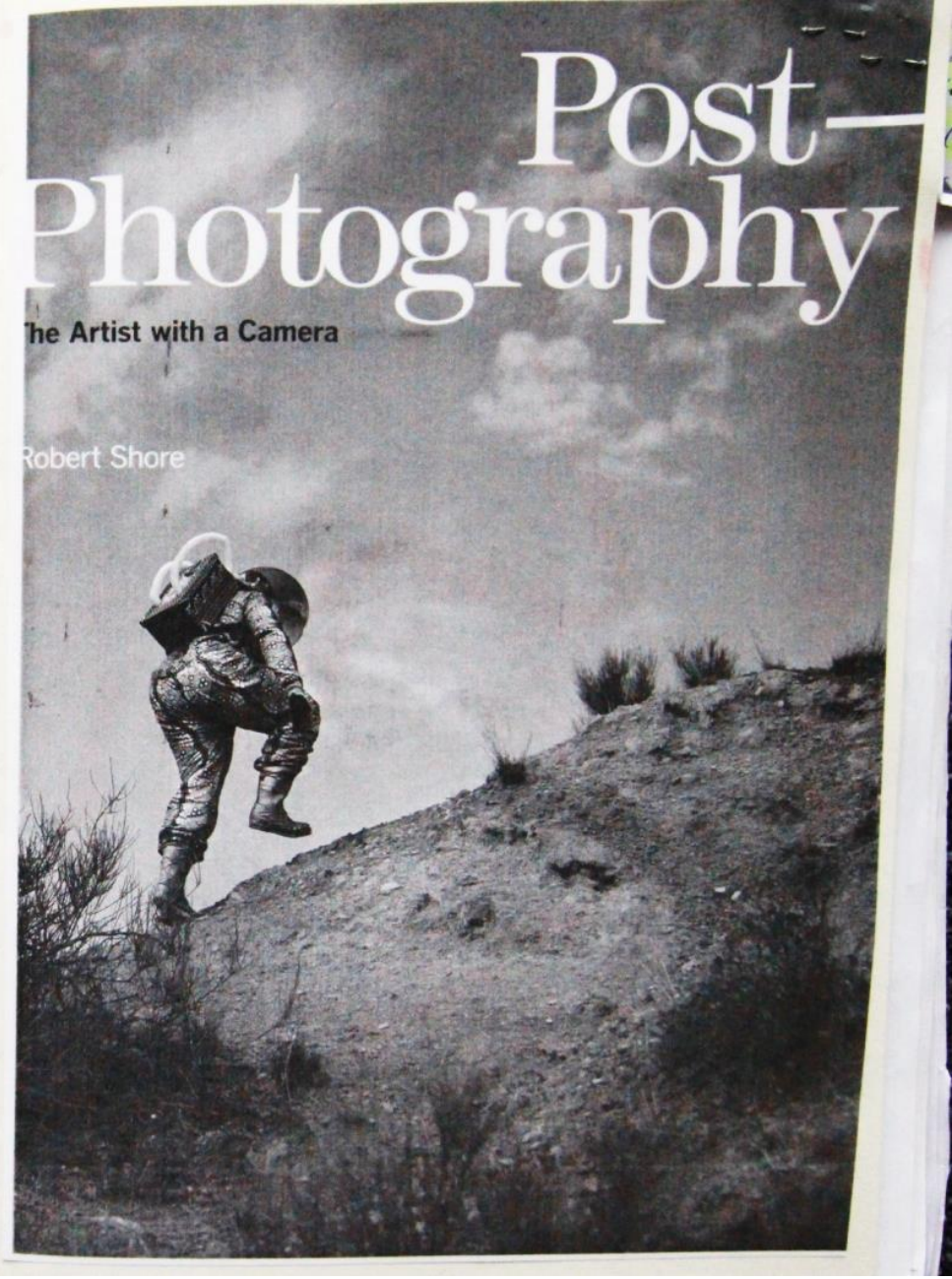
***Phantasmagoria**: 1. . . . an exhibition of optical illusions produced chiefly by means of the magic lantern . . . extended to similar optical exhibitions, ancient and modern. 2. a shifting series or succession of phantasms or imaginary figures, as seen in a dream or fevered condition, as called up by the imagination, or as created by literary description.*

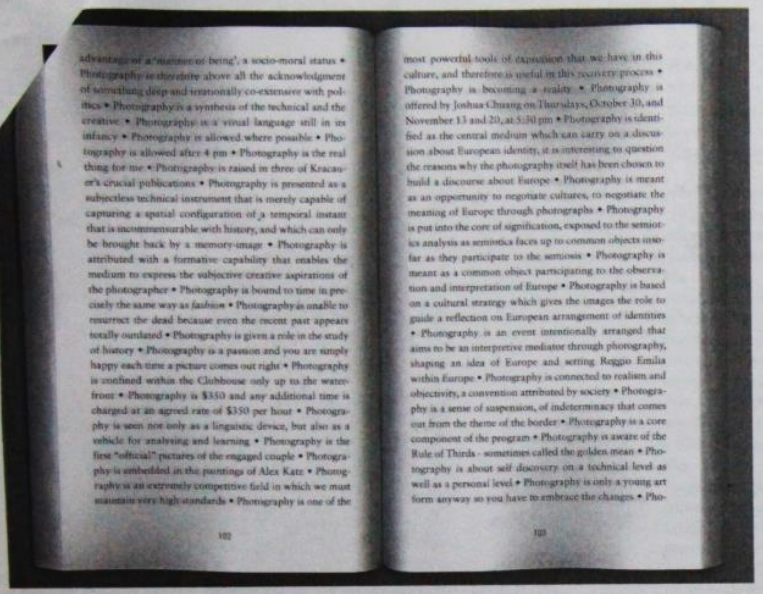
This photograph is of St Paul's Cathedral during the Blitz on London in December 1940. It shows the Cathedral enveloped by the smoke from nearby fires started in a recent bombing raid, with ruins of burned-out buildings visible in the foreground, and the building emerging, apparently intact, from the chaos and

Book review:

Annette Kuhn
Phantasmagoria of Memory

Reading this made me question what is more effective, colour or black and white? This book states that with the use of black and white a strong tonal contrast can be established providing stability to an image, 'indomitability'. However from reading this book it has also made me consider the power of colour, how it can have a strong representation of events and emotions, meaning colour is effective in triggering a sense of recognition. Colour is very symbolic of feelings and meaning and therefore it is colour within an image that causes distant, untouched emotions to resurface after long periods of time. This book also taught me a lot about the control an image has on the viewers subjective thought toward it and its underlying meaning. 'The enemy, not present in the image, becomes depersonalised' because the enemy is not witnessed within the frame therefore the viewer doesn't attribute a personality to the enemy.
I agree with the majority of points the book states but there was a particular quote that stood out, 'never seen this photograph before; and yet it feels familiar'. I interpreted this as it is possibly suggesting that photography is the most effective technique in retaining and portraying feeling in a moment. This book gave me an idea for a theme for my A2 project, 'what is the purpose?' To make the viewer think what the purpose behind taking the image was, whether it was propaganda for a cause or trying to convey a particular message. Furthermore I liked the quote, 'refers not to what the spectator sees but to what the couple are looking - are looking back - at', I like the suggestion they gave about looking beyond the frame and the viewer being able to imagine the world outside of the frame. What I found most interesting was the photos ability to translate the observers consciousness into its vivid scene that seemed alive.



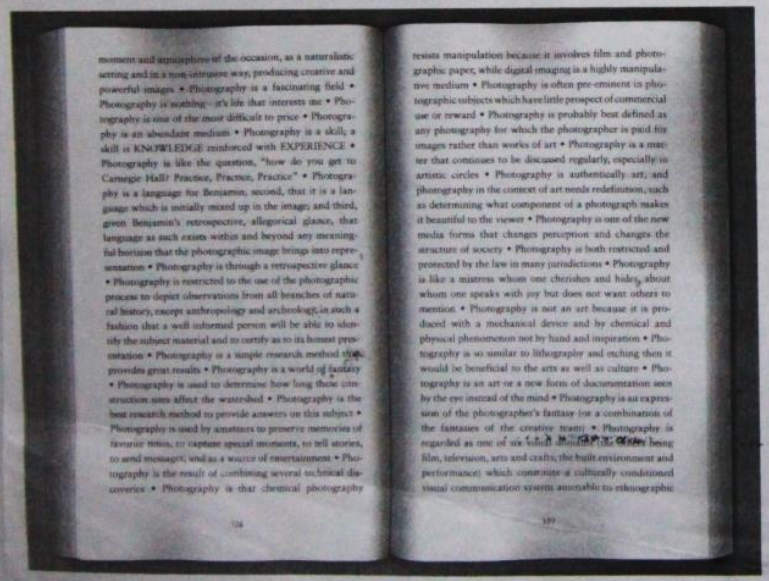


advantage of a 'manner of being', a socio-moral status • Photography is therefore above all the acknowledgment of something deep and irrationally co-extensive with politics • Photography is a synthesis of the technical and the creative • Photography is a visual language still in its infancy • Photography is allowed where possible • Photography is allowed after 4 pm • Photography is the real thing for me • Photography is raised in three of Kracauer's crucial publications • Photography is presented as a subjectless technical instrument that is merely capable of capturing a spatial configuration of a temporal instant that is incommensurable with history, and which can only be brought back by a memory-image • Photography is attributed with a formative capability that enables the medium to express the subjective creative aspirations of the photographer • Photography is bound to time in precisely the same way as fashion • Photography is unable to resurrect the dead because even the recent past appears totally outdated • Photography is given a role in the study of history • Photography is a passion and you are simply happy each time a picture comes out right • Photography is confined within the Clubhouse only up to the waterfront • Photography is $350 and any additional time is charged at an agreed rate of $350 per hour • Photography is seen not only as a linguistic device, but also as a vehicle for analysing and learning • Photography is the first "official" pictures of the engaged couple • Photography is embedded in the paintings of Alex Katz • Photography is an extremely competitive field in which we must maintain very high standards • Photography is one of the

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most powerful tools of exposition that we have in this culture, and therefore is useful in this recovery process • Photography is becoming a reality • Photography is offered by Joshua Chuang on Thursdays, October 30, and November 13 and 20, at 5:30 pm • Photography is identified as the central medium which can carry on a discussion about European identity, it is interesting to question the reasons why the photography itself has been chosen to build a discourse about Europe • Photography is meant as an opportunity to negotiate cultures, to negotiate the meaning of Europe through photographs • Photography is put into the core of signification, exposed to the semiotics analysis as semiotics faces up to common objects insofar as they participate to the semiosis • Photography is meant as a common object participating to the observation and interpretation of Europe • Photography is based on a cultural strategy which gives the images the role to guide a reflection on European arrangement of identities • Photography is an event intentionally arranged that aims to be an interpretive mediator through photography, shaping an idea of Europe and setting Reggio Emilia within Europe • Photography is connected to realism and objectivity, a convention attributed by society • Photography is a sense of suspension, of indeterminacy that comes out from the theme of the border • Photography is a core component of the program • Photography is aware of the Rule of Thirds - sometimes called the golden mean • Photography is about self discovery on a technical level as well as a personal level • Photography is only a young art form anyway so you have to embrace the changes • Pho-

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moment and atmosphere of the occasion, as a naturalistic setting and in a non-intrusive way, producing creative and powerful images • Photography is a fascinating field • Photography is nothing – it's life that interests me • Photography is one of the most difficult to price • Photography is an abundant medium • Photography is a skill, a skill is KNOWLEDGE reinforced with EXPERIENCE • Photography is like the question, "how do you get to Carnegie Hall? Practice, Practice, Practice" • Photography is a language for Benjamin; second, that it is a language which is initially mixed up in the image; and third, given Benjamin's retrospective, allegorical glance, that language as such exists within and beyond any meaningful horizon that the photographic image brings into representation • Photography is through a retrospective glance • Photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation • Photography is a simple research method that provides great results • Photography is a world of fantasy • Photography is used to determine how long these construction sites affect the watershed • Photography is the best research method to provide answers on this subject • Photography is used by amateurs to preserve memories of favorite times, to capture special moments, to tell stories, to send messages, and as a source of entertainment • Photography is the result of combining several technical discoveries • Photography is that chemical photography

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resists manipulation because it involves film and photographic paper, while digital imaging is a highly manipulative medium • Photography is often pre-eminent in photographic subjects which have little prospect of commercial use or reward • Photography is probably best defined as any photography for which the photographer is paid for images rather than works of art • Photography is a matter that continues to be discussed regularly, especially in artistic circles • Photography is authentically art, and photography in the context of art needs redefinition, such as determining what component of a photograph makes it beautiful to the viewer • Photography is one of the new media forms that changes perception and changes the structure of society • Photography is both restricted and protected by the law in many jurisdictions • Photography is like a mistress whom one cherishes and hides, about whom one speaks with joy but does not want others to mention • Photography is not an art because it is produced with a mechanical device and by chemical and physical phenomenon not by hand and inspiration • Photography is so similar to lithography and etching then it would be beneficial to the arts as well as culture • Photography is an art or a new form of documentation seen by the eye instead of the mind • Photography is an expression of the photographer's fantasy for a combination of the fantasies of the creative team) • Photography is regarded as one of six visual media [illegible] being film, television, arts and crafts, the built environment and performance) which constitute a culturally conditioned visual communication system amenable to ethnographic

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- Avant - garde = push boundaries of what is accepted as the norm or status quo in cultural realm. Works are experimental & innovative.

Extensive investigation into artists using photography as a tool for avant-garde digital image making techniques.

Darkroom manipulation never produces the same image twice.

- Nowadays people are finding it easier & more rewarding to edit existing photos rather than taking new ones.

Introduction: Post-Photography Is...

Post-photography is a moment, not a movement. The photographers featured in this book – or, more precisely, since some don't actually use a camera to produce their work, the artists working with photography featured in this book – do not subscribe to a common philosophy of image-making. But their works, despite originating from all points of the twenty-first-century globe, do visibly share a social and technological context.

In 2012, the National Gallery in London hosted the exhibition *Seduced by Art*, which gave equal weight to photographs and Old Master paintings, and showed one of the grander art institutions gradually embracing the eternally arriviste medium of photography as it approaches its 200th birthday. But if photography is receiving increased recognition from the art establishment, it is also coming under ever greater pressure from the wider culture. After all, not only can everyone take photos; in the digital era more or less everyone does. The real world is full of cameras; the virtual world is full of photographic images. Citizen-photographers click away constantly with their smartphones, immediately uploading the results to Flickr and other sharing sites. Type 'sunsets' into Google Images and you'll get literally millions of matches in under a second of searching. CCTV surveillance cameras blindly add to this profusion, capturing the image of the average city-dweller up to 300 times a day.

The mythical excesses of the analogue masters of the past – W. Eugene Smith going overboard in Pittsburgh, Garry Winogrand shooting himself silly in LA – now seem positively modest compared to the snap-and-show behaviour of the average amateur today armed with a smartphone, a Tumblr or Instagram account, and a desire to make a photographic record of his or her every second on Earth. We have moved on from 'I think therefore I am' to 'I document therefore I exist'. Simply 'being in the moment' now involves documenting being in it – though without any commitment to reviewing the photographic evidence afterwards: after all, who has the time to look at old photos when there are new ones to be taken? Photography is such an overwhelmingly populist business these days that it generated the Oxford Dictionaries Word of the Year 2013 – 'selfie'.

If you're a photographer you might be tempted to conclude that the world out-there is now so hyper-documented there's no point in taking your own pictures any more. Understandably, in this context, found imagery has become increasingly important in post-photographic practice, with the Internet serving as a laboratory for major experimentation in image-making. Sharing is a keyword of the digital age, and appropriation – or 'stealing', as some prefer to call it – is a leading post-photographic strategy. The online environment is a key hunting-ground for acts of creative, transformative borrowing.

'The stupendous proliferation of images across the Web makes it relatively easy to find images to match a concept,' says Jonathan Lewis, a member of the Artists Books Cooperative (ABC). 'I have recently been making increasing use of that ubiquitous low-resolution phenomenon, the thumbnail. I think of them almost as Duchampian readymades, just waiting for me to point my digital finger and click!'

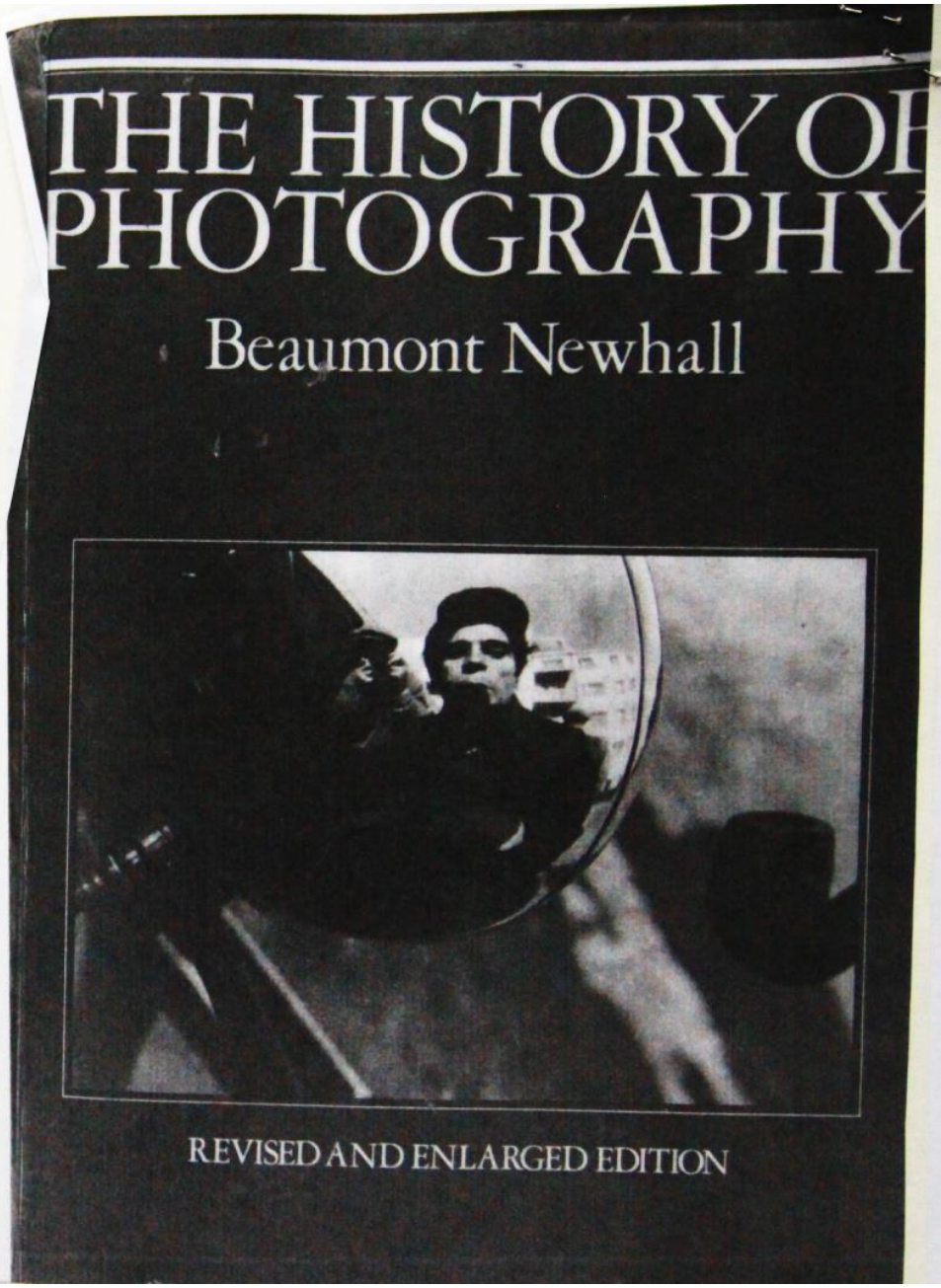
Looking at, and creatively incorporating, other people's images has never been more central to the practice of many photographers – sorry, artists working with photography. Notable artists in ABC such as Andreas Schmidt, Mishka Henner and Hermann Zschiegner make extensive use of search engines and online archives to "steal" other people's photographs,' continues Lewis. 'Our work was recently included in an exhibition entitled 'From Here On' at the Arles photography festival. The manifesto for this show begins, "Now, we're a species of editors." We all recycle, clip and cut, remix and upload. We can make images do anything. All we need is an eye, a brain, a camera, a phone, a laptop, a scanner, a point of view. And when we are not editing we're making. We're making more than ever because our resources are limitless and the possibilities endless. We have an Internet full of inspiration, the profound, the beautiful, the disturbing, the ridiculous, the trivial, the vernacular and the intimate.' It's a philosophy to which

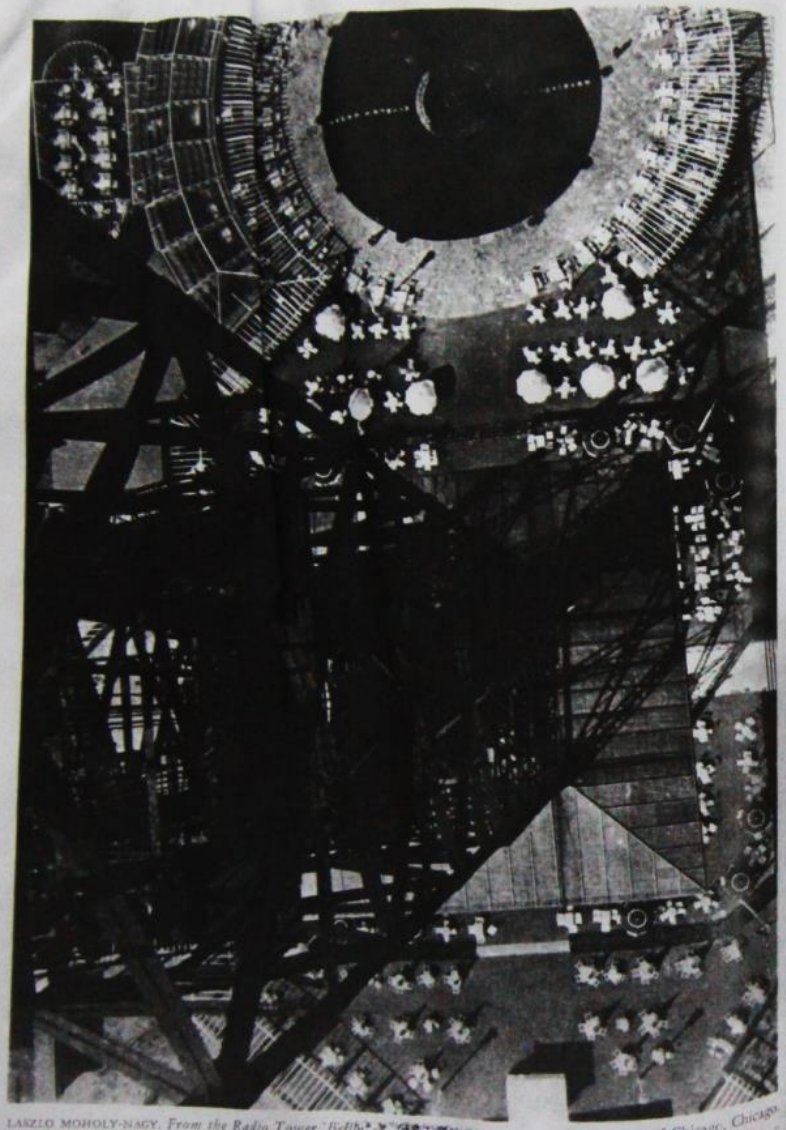
Pearson

Book review:

Robert Shore
Post – Photography

This book has enabled me to appreciate the ever-growing insignificance of the photograph. It seems that no one photograph is unique anymore, "Type 'sunsets' into Google Images and you'll get literally millions of matches in under a second of searching." Its statements like these that affirm how precious the darkroom is, only able to produce images that are all unique in their own right. As a consequence of this over production of photographs, people are finding taking their own photographs, increasingly pointless. Therefore many people have resorted to altering photographs that already exist, using software such as, Photoshop. I feel this book emphasises this fact clearly with this statement, "Now, we're a species of editors". Because of this most photographs nowadays are so far from the truth that they are completely unrecognisable and senseless. But then again, many would argue that it gives existing photographs a new perspective and therefore a new purpose. I guess this extent of manipulation and distortion is a way people are able to communicate their inner selves. In addition this book explains how manipulation is constantly testing the objective truth, resulting in people being unsure about what is real and what is not. Consequently distorting the underlying meaning of the image, therefore disconnecting it from the viewer.





LASZLO MOHOLY-NAGY. *From the Radio Tower, Berlin*, c. 1928. Gelatin-silver print. Art Institute of Chicago, Chicago.
"The receding and advancing values of the black and white, grays and textures, are here reminiscent of the photogram."
—Moholy-Nagy

11 • IN QUEST OF FORM

In 1913 Alvin Langdon Coburn, a member of the Photo-Secession, included in his one-man show at the Goupil Gallery, London, a series of five photographs under the title *New York from its Pinnacles*. They were views looking down, and the distorted perspective emphasized the abstract pattern of streets and squares and buildings. In the catalog he pointed out that one of them, *The Thousand Windows*, was

almost as fantastic in its perspective as a Cubist fantasy; but why should not the camera artist break away from the worn-out conventions, that even in its comparatively short existence have begun to cramp and restrict his medium, and claim the freedom of expression which any art must have to be alive?

In this photograph the camera axis is oblique; our sense of equilibrium is challenged, and the facades seem trapeziform planes arranged as in an abstract painting. An extremely wide angle of view adds to the effect: to achieve this Coburn used a pinhole in place of a lens "because it can be the widest angle of any wide angle lens!"[1]

A few years later Coburn produced completely abstract photographs by devising an optical device based on the kaleidoscope. He clamped three mirrors together facing one another to form a hollow triangular prism through which he photographed bits of crystal and wood on a glass tabletop. His friend Ezra Pound, poet and spokesman for the Vorticist group of English abstract painters, called the instrument a *vortoscope* and the results *vortographs*. Coburn held an exhibition of them together with some of his recent paintings in 1917. The paintings were representational; Pound, in his speech at the opening, dismissed them as "Post-Impressionist," but for the vortographs he had high praise. Coburn's venture into abstract art, however, was brief and he laid the vortoscope away and made no more exposures with it.

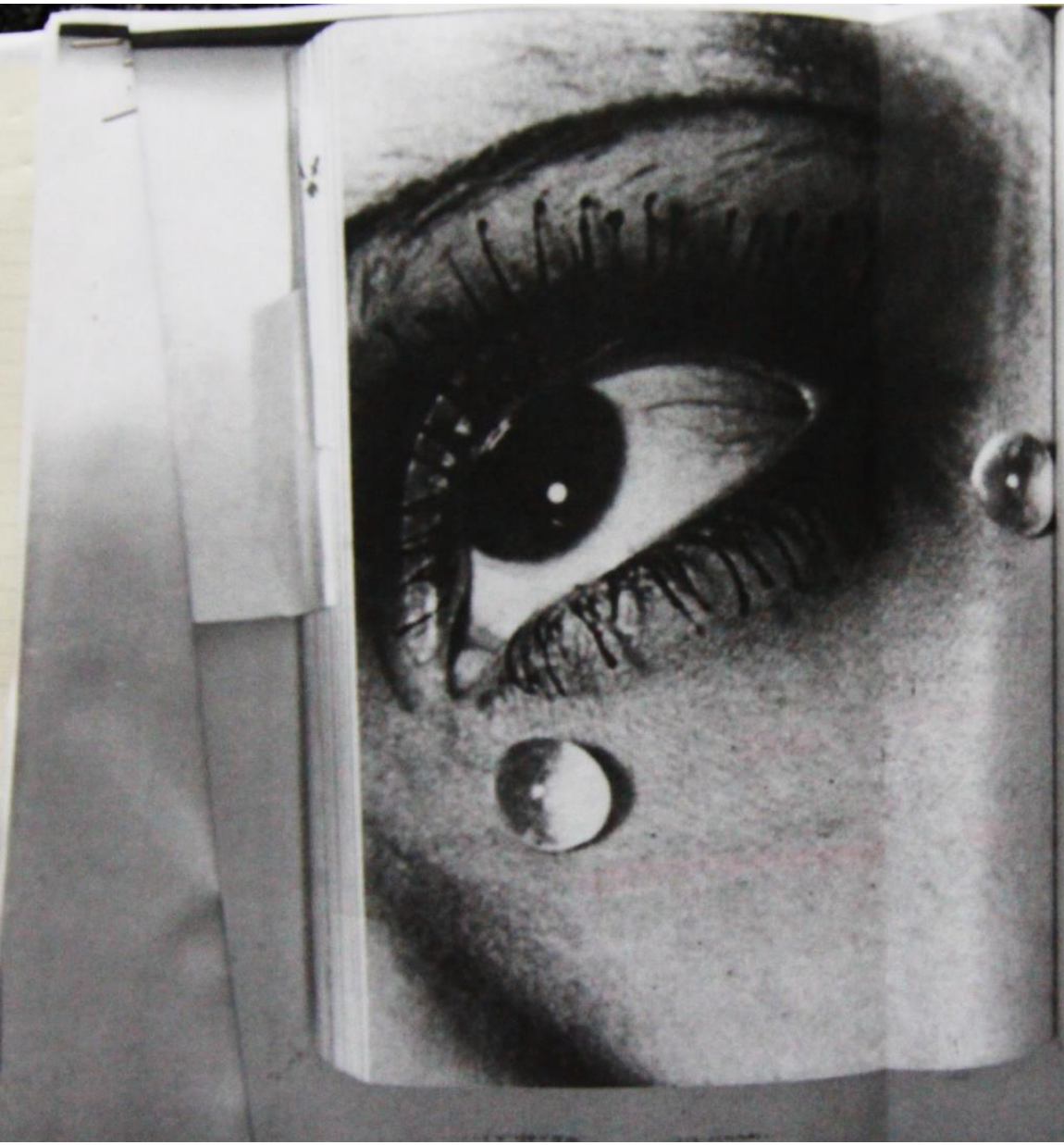
Christian Schad, a member of the Zurich Dada group of modern artists, produced in 1918 abstractions made photographically without a camera. Using the technique dating back to H. Fox Talbot's first experiments, Schad laid cutout paper and flat objects on light-sensitive paper which, upon exposure to light, recorded designs closely resembling those Cubist collages made of newspaper clippings and bric-a-brac stuck onto canvas with glue.

Around 1921 Man Ray (an American painting in Paris) and László Moholy-Nagy (a Hungarian painter working in Berlin) began to make their somewhat similar *rayographs* and *photograms*. They went further than Schad, for they put three-dimensional objects on the sensitive paper; thus not only contours were recorded, but cast shadows, and in the case of translucent objects, textures as well. The apparent automatism of the process appealed to the Dada-Surrealist sensibility: both Man Ray and Moholy-Nagy chose gear wheels and small machine parts for their early compositions, which bear a striking resemblance to the designs Francis Picabia made in a similar "automatic" way by dipping springs, toothed wheels, and pinions of an alarm clock in ink and then pressing them to paper. Moholy-Nagy's later photograms are exercises in light and form, architectonic in composition: to him the objects placed on the sensitive paper were "light modulators" and no longer identifiable objects.

Man Ray, on the other hand, chose objects for their evocative value: the twelve rayograms he published in 1922 as *Les Champs délicieux* ("Delectable Fields") contain such objects as a key tagged with a hotel room number, a pistol, a fan, a spinning gyroscope, a strip of motion picture film. His friend Tristan Tzara wrote in an introductory essay to the portfolio:

The photographer turned on the thousand candle power of his lamp and little by little the sensitive paper soaked up the black silhouetted by everyday objects. He had discovered the power of a tender, fresh lightning flash which goes beyond all constellations intended for visual pleasure. The precise, unique and exact mechanical alteration of form is fixed—as sleek as hair filtered through a comb of light.[2]

Everybody knows that when a camera is not held level, buildings seem to be falling down or about to topple over. Academic perspective is based on vanishing points situated on the horizon, which is always placed at eye level. That this is a convention anyone can prove by glancing up the side of a tall building or looking down upon one. The parallelogram of the facade becomes trapezoidal. As



The Photograph Manipulated

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I believe that the most important parts that makes up a photograph are the things that are missing from the photograph

Pure photography postulated an ideal image which transcended the everyday world. It questioned the view of photography as a literal act of recording, seeing this as limited, but nevertheless invested on the photograph being based in the thing seen, not imagined. In this sense it is different from the terms of modernist aesthetics that, when Stieglitz was establishing 291 and Camera Work in New York, rejected the very world that the photographer took as a subject. What place did photography have in an aesthetic climate dominated by Cubism and abstraction, where the new terms of reference were to relativity and the subconscious rather than the recording of a surface literal reality?

From the 1910s onwards we can chart a series of photographic responses that seek to recast the photographic act in the new language of modernism. Such photography sought to manipulate the image, abandoning any commitment to a literal recording of the world as perceived by the eye, it sought a visual code suggestive of the new awareness implied by abstraction, Surrealism, Dadaism, and Futurism. Taken together, these responses form a significant tradition in their own right, and further complicate the terms by which we seek to understand the photograph's significance as a means of representation in the twentieth century.

In 1913, for example, the American-born Alvin Langdon Coburn asked 'why should not the camera artist break away from the worn-out conventions . . . and claim the freedom of expression which any art must have to be alive?' The question was well put and underscores the need for a new visual vocabulary that many photographers sought to take account of in relation to the developments in other media at the time. Yet how was the camera to equate itself with these new ways of seeing. Part of Coburn's attempt had been to establish new perspectives, and a new point of view, so that his images of New York are either in soft focus or reduced to a semi-abstract pattern from the vantage point of the top of a building. But such effects hardly matched the terms of reference suggested by Cubism and the radical portraits by Picasso and Braque, as they broke up the surface of the canvas into a series of multiple planes and perspectives, reconstructing the image in relation to a new awareness of time and space. Part of Coburn's

Book Review:

Graham Clarke
The Photograph: The Photograph Manipulated.

This book makes us question the visual vocabulary of photography. It examines the effect different manipulation techniques have on the underlying meaning of the photograph, such as distortion and transformation. This book explains that manipulation has the ability to create dynamic relationships and meanings, that suggest a sense of building. They strip the original image of all meaning and rearrange the fragments into an image with a dream-like interior with multiple layers of consciousness. It introduces us to the idea that manipulation can widen the perspective scope, as if it is a 'new instrument of vision'. It gives an image new awareness and programmatic of seeing. This book focuses on one of the most well known manipulation artists, Man Ray. Exposing his work to be a bridge between the two dominant artistic movements of the period, Surrealism and Dada. His ability to 'play' on shapes and creates ingenious visual puns centres his work around humour. It introduces us to the notion of *ostranenie*, the artistic technique of presenting to audiences common things in an unfamiliar or strange way in order to enhance perception of the familiar. This book explores the manipulative technique of collages and their common use of translating political satire through an irregular arrangement of opposing photographs.

A History of Manipulation

When photography was first introduced 150 years ago, it was seen as the perfect documentary medium because the mechanical nature of the medium ensured unadulterated, exact replicas of the subject matter. The technological advances of cameras and the subsequent development of photojournalism led to clearer, more realistic photos. For instance, rather than the stiff poses required by early, long-exposure cameras, lighter, transportable cameras allowed photojournalists to take unrehearsed snapshots. Historian Judith Gutman claims that, "for the first time the public saw photographs of bored ministers, ungainly postures, and cunning smiles behind cigar-smoking officials."[3] (see fig. 2-1) Because photographs could expose the facts of life behind the façade, the public decided photographs were credible witnesses of reality. Photos told "the truth" by exposing people in an unrehearsed and candid manner. Ralph Waldo Emerson claimed enthusiastically, "Photography is distinguished by its immediacy, its authenticity, and the remarkable fact that its eye sees more than

Now not the most advanced machine of it's time, it can be manipulated by other more developed processes & machines.

other processes / Software have been advanced faster than photography & can therefore now undermine it.

Exposes & exploits.

itself.[5]

Another type of manipulation occurs during the picture-taking process. In creating a photograph, the photographer chooses the subject matter, composes the scene, and uses filters and other such tools to change the nature of the photograph. Art critic Geoffrey Batchen, while claiming that photography inherently involves the absence of truth, describes how the normal processes of preparing a news photograph for publication involves a great deal of manipulation:

> [T]raditional photographs - the ones our culture has always put so much trust in - have never been "true" in the first place. Photographers intervene in every photograph they make, whether by orchestrating or directly interfering in the scene being imaged; by selecting, cropping, excluding, and in other ways making pictorial choices as they take the photograph; by enhancing, suppressing, and cropping the finished print in the darkroom; and, finally, by adding captions and other contextual elements to their

Can be altered before image is shot or after.

Can be manipulated to the extent that it is no more recognisable.



Manipulation

Before computers – achieved by retouching with ink, paint, double-exposure, piecing photos or negatives together in the darkroom, or scratching polaroids.

Create simulation of reality – to merge the distinct line between reality & fantasy.

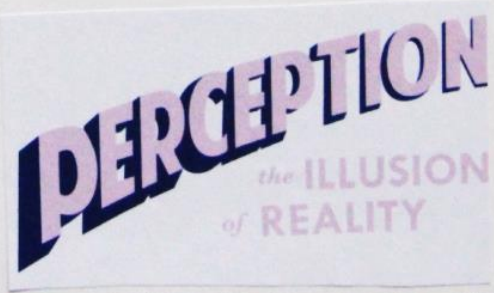
Perception – alter how people interpret the work.

Explore the potential of the darkroom. Playing with chemicals / curious objects / light & shadows.

Surrealism / Dadaism – form of artistic anarchy.

Silver ions = pixels.

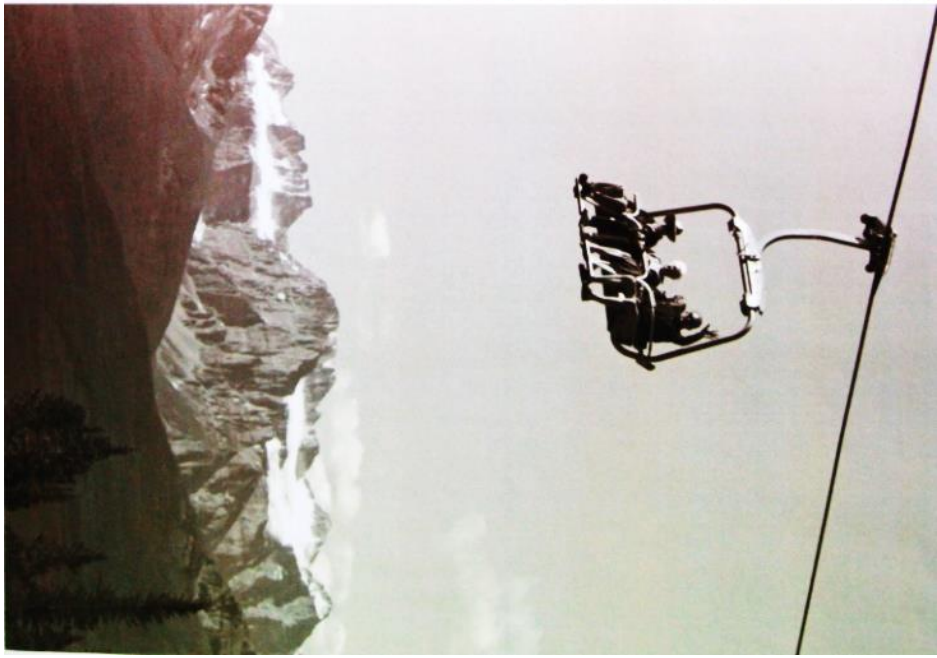
photo manipulation – process to transform a photograph into a desired image.

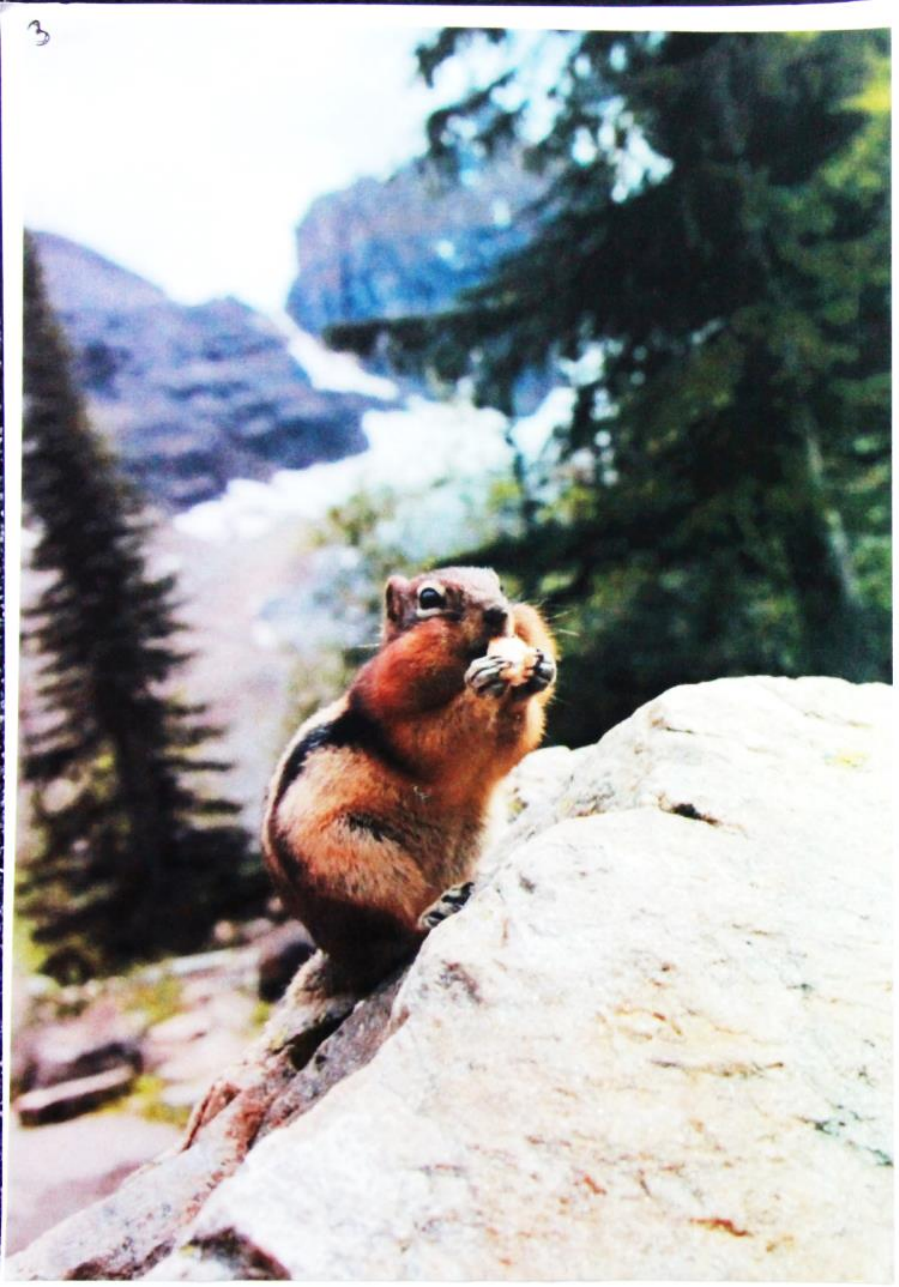


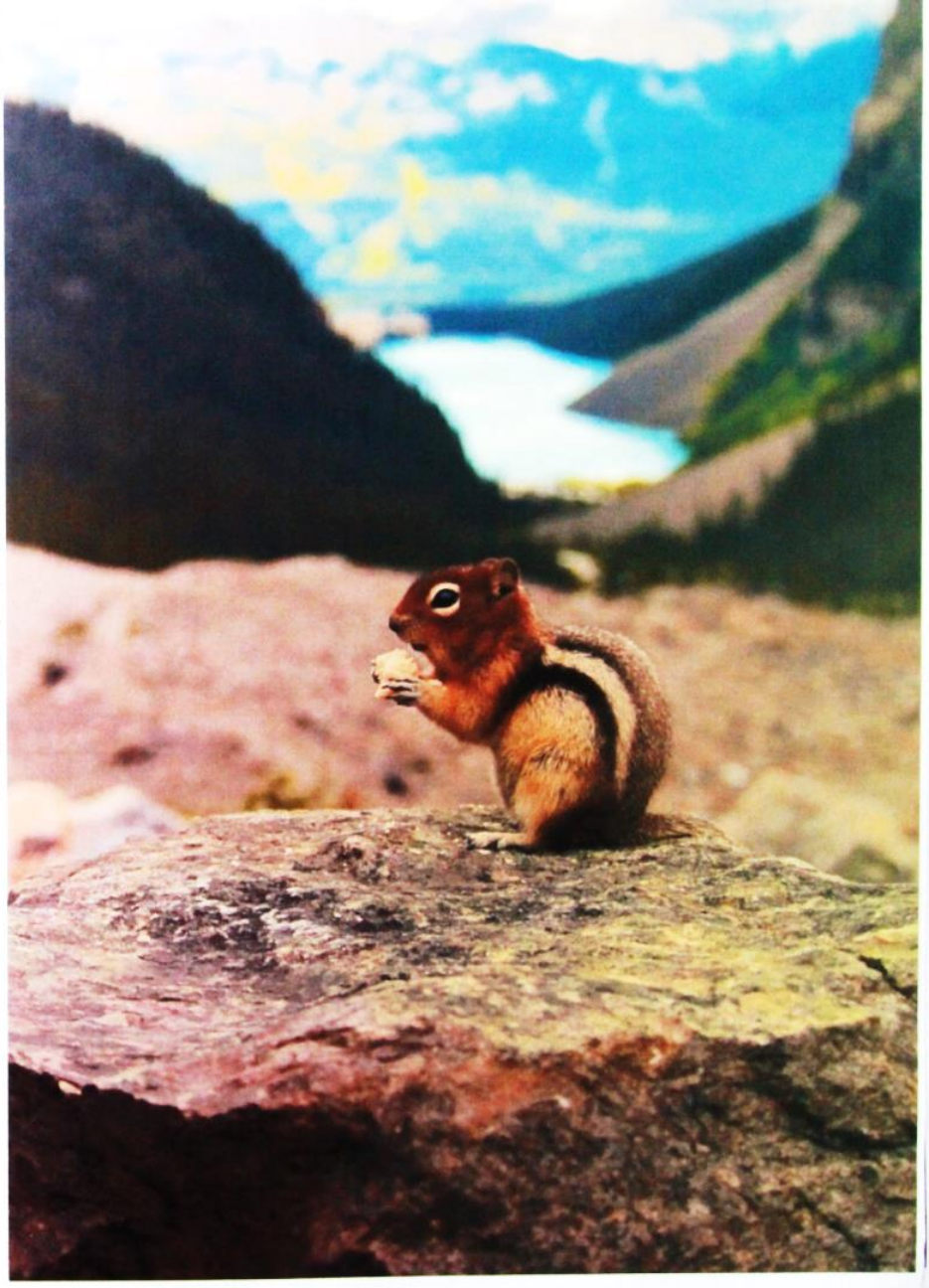








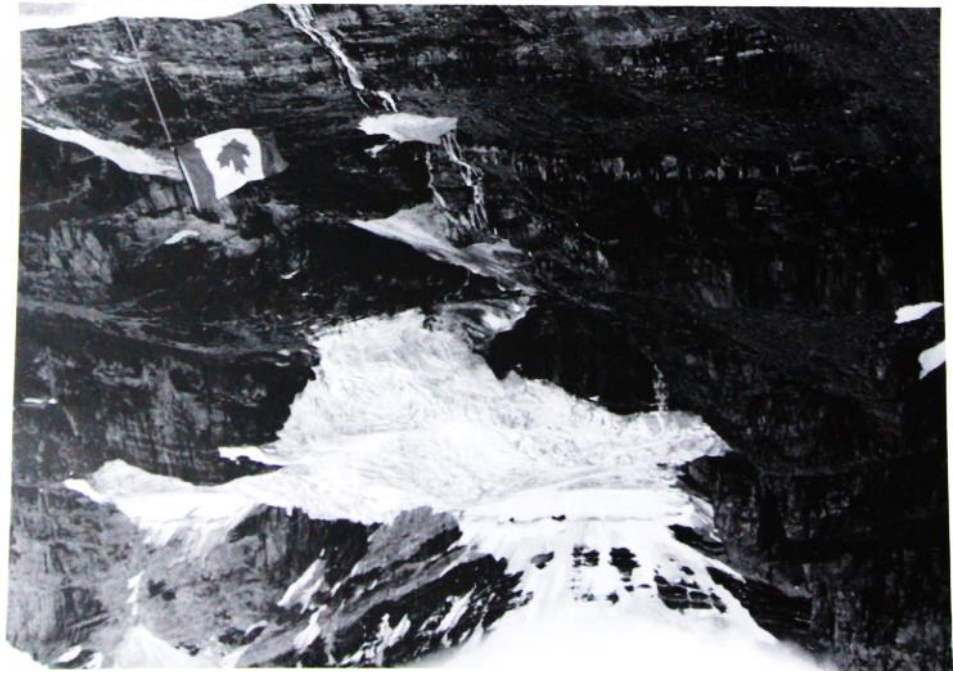

3





























Canada Review:

① This image stands out to me in particular because it's very fluid. The motion of the water is almost infinate. I feel the colours complement each other & express dramatic contrast. The water is extremely effective in capturing the viewers attention because it reflects & combines the array of colours in the image. Moreover it appears very balanced because the subject matter is situated in the centre & the outreached background balances out the vivid foreground. To create this image I threw a rock into the lake & took continuous shots using the sports mode, to capture the image in mid-motion.

② To create this image I increased the aperture to enhance the contrast. I centered the tree in front of the waterfall, to help emphasise this strong tonal contrast. In addition I like the contrast between the fluid motion of the water & the static feel of the tree. I feel darkening the image has eliminated any detail around the side, therefore the eye focuses on the subject matter & nothing else.

③ On my travels I came across a lot of wildlife that I found exciting to photograph. I was intrigued by their vivid colouring & thought they would photograph well against the bland background. This photograph is very eye-catching because the subject matter is slanted, therefore making the viewer feel slightly unbalanced. I think the colored images work much better because they show a strong contrast of colour between the foreground & background.

④ What I love best about this image is its personal connectedness to the viewer. The excess blank space, emphasises the effectiveness of simplicity. I chose to take the majority of my images in black & white, because I feel the contrasts & tones are stronger. The subject matter is nicely framed within the mountain ranges at the bottom of the image & the metal wire at the top of the photograph. This is a good example of capturing life in the moment.

(5) This is my favourite image out of the series, because of the dramatic feel of the rock. To create this image I increased the aperture considerably, to darken the overall image, but at the same time enhance the highlights. This photograph is so effective because the vivid edges & crevices reflect the light in an array of different ways. I also like how dark the sky is, yet the clouds are crystal white, creating a climatic tonal contrast.

(6) This photograph is of a burnt forest. I like how the absence of leaves, unearth the beautiful, unique shapes of the bare branches. I deliberately took this image from a low viewpoint, to elongate the trunks of the trees, therefore making them appear intimidating & frightening. The layer of fog at the bottom creates an appealing transition of clarity throughout the image.

(7) This image was another captured in the moment. It is of a red squirrel, which are extremely rare so I was extremely lucky to have come across it. There is a clear distinction between the soft texture of the squirrel's fur & the prickly, harsh texture of the tree branches. I tried to capture it from eye-level so that I could feel more involved with the image, instead of just observing it from afar.

(8) The image is slightly different from the rest of the photos in the series, because I shot the image through an object. I wanted to exphasise the warm colours of the sunset, by using the orange tint of my sunglasses. I think the image was successful & I like how the edges of the glasses are blured into the backdrop.

Whilst taking these photographs I realised that it's nature I enjoy taking photos of the most. You can capture such unexpected things photographing the beauty of nature, because nature itself is very unpredictable. Therefore I believe images like these will feature a lot throughout my project.

Daniel Kukla

Daniel Kukla, a native of Indianapolis, currently living in Brooklyn, where he works as a freelance and fine art photographer. He is a graduate of The International Center of Photography program in Documentary Photography and Photojournalism. Prior to his photographic education he attended The University of Toronto and received his BSc in Evolutionary Ecology, Botany, and Evolutionary Human Anatomy. His work has been published in The New York Times, New York Post and the National Geographic website. Kukla free-lances regularly with NYC Department of Transportation, NYC Department of Mental Health and Hygiene, and with Quirk books of Philadelphia. His work has been exhibited in The Pingyao Photographic Festival, ICP, and numerous galleries in Toronto. Kukla's most famous set of images were his recent 'The Edge Effect' series.

Reflection creates a visual parallax, altering it's perception from different angles.



Using a single visual plane, the image unifies the play of temporal phenomena.

Warm colours, communicate a sense of stability.

Scene within a scene – multiple dimensions.

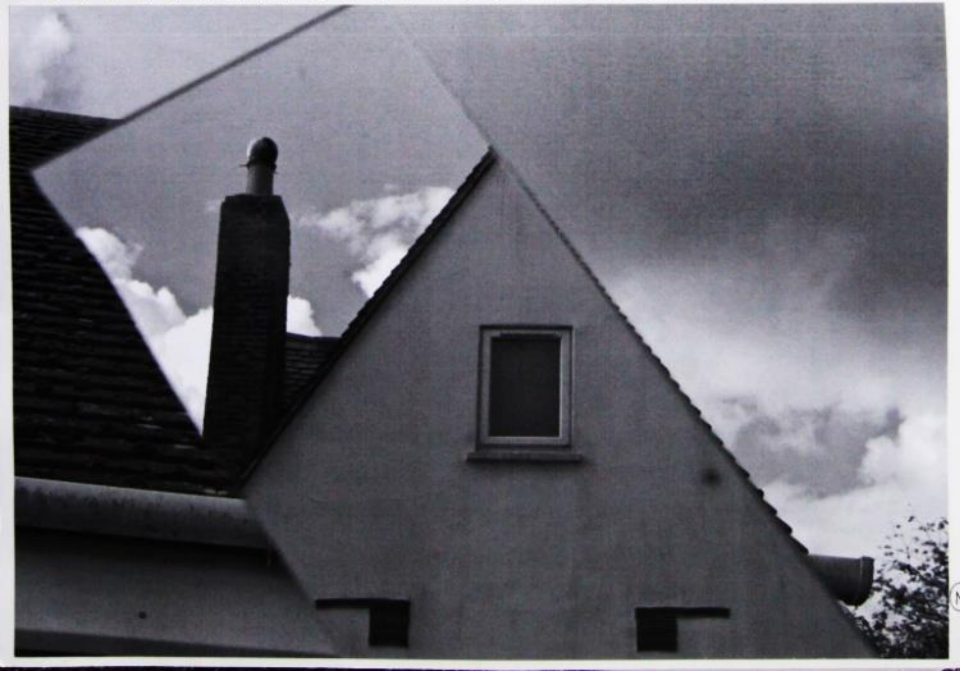
Juxtaposition of the desert elements.

The Edge Effect (2012)

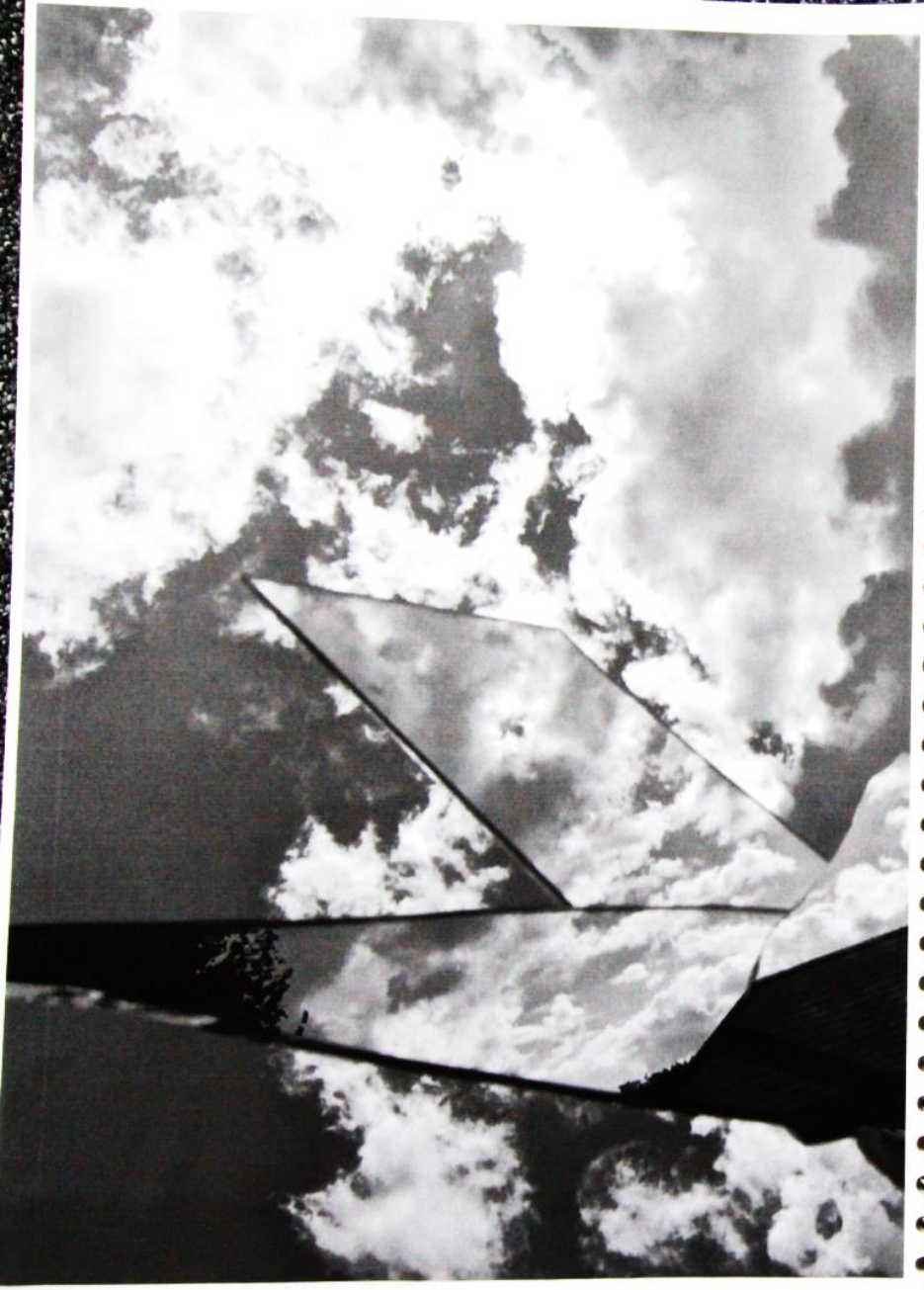
In March of 2012 Kukla lived in a cabin for a month within southern California's Joshua Tree National Park. While staying in the Park, he spent much of his time visiting the borderlands of the park and the areas where the low Sonoran desert meets the high Mojave desert. While hiking and driving, he photographed the meeting points of distinct ecosystems in juxtaposition, referred to as the Edge Effect in the ecological sciences. He took a large mirror and painter's easel into the wilderness and captured opposing elements within the environment. Using a single visual plane, this series of images unifies the play of temporal phenomena, contrasts of colour and texture, and









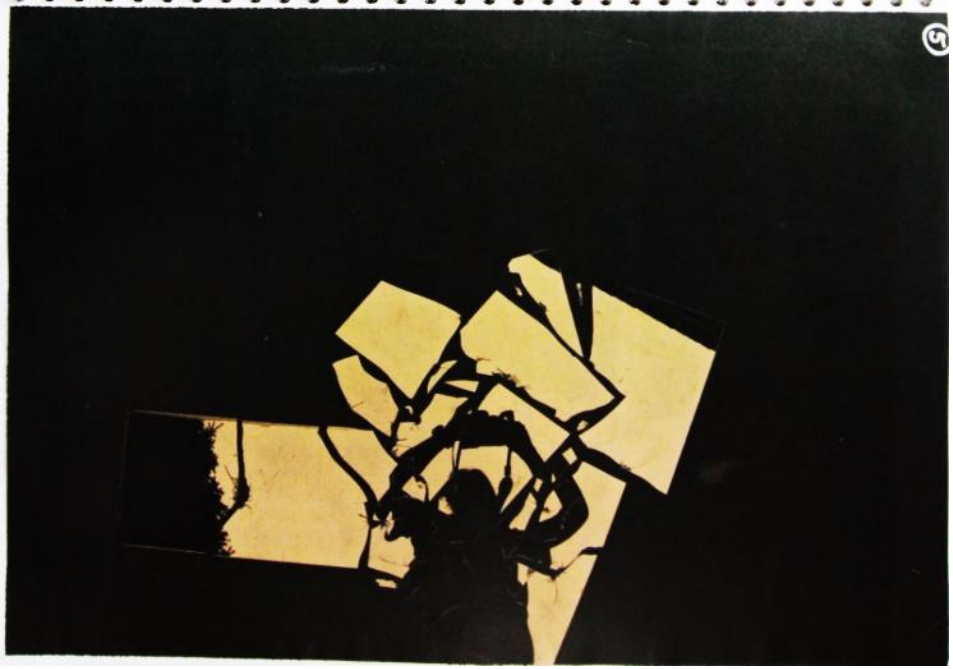




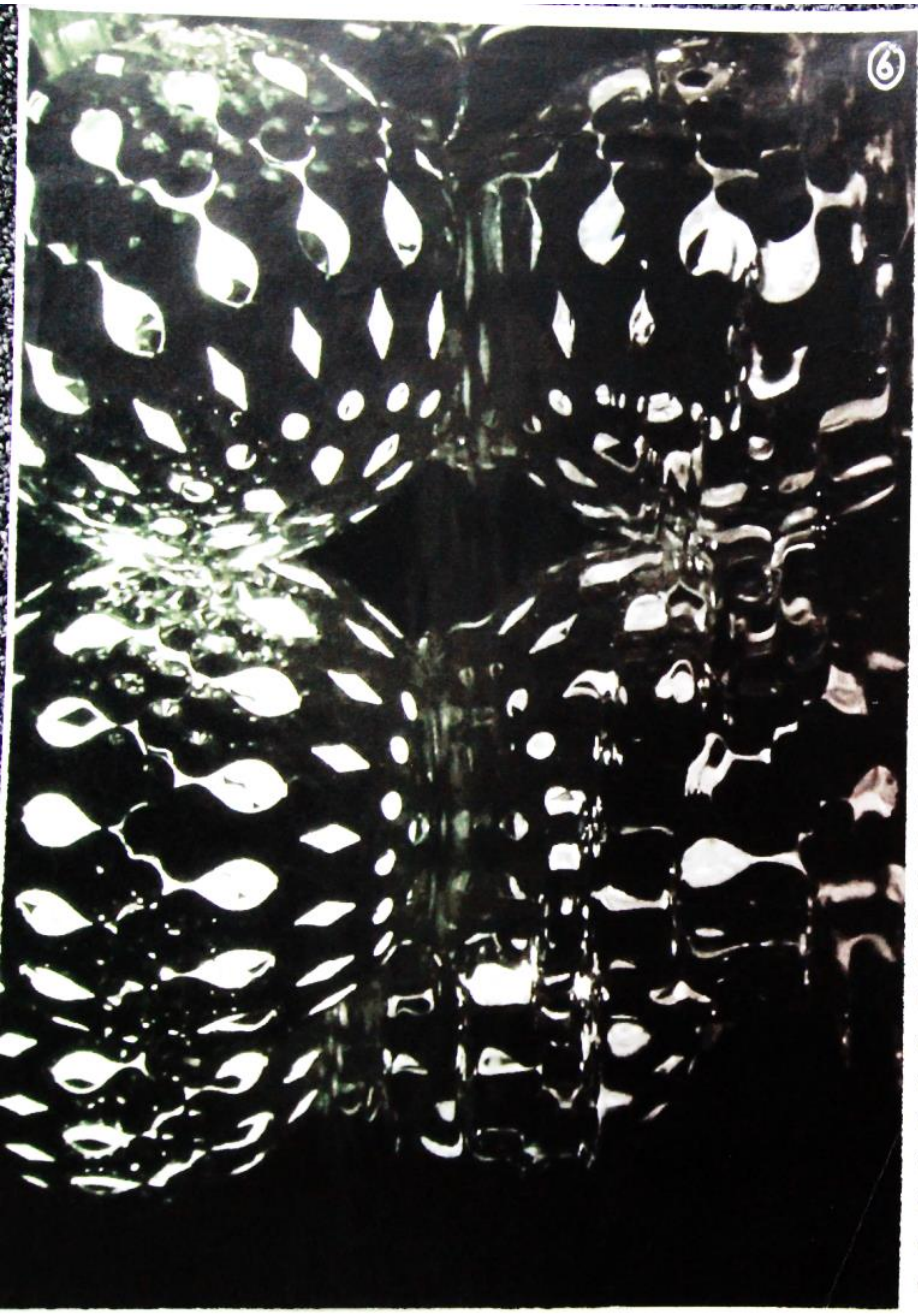


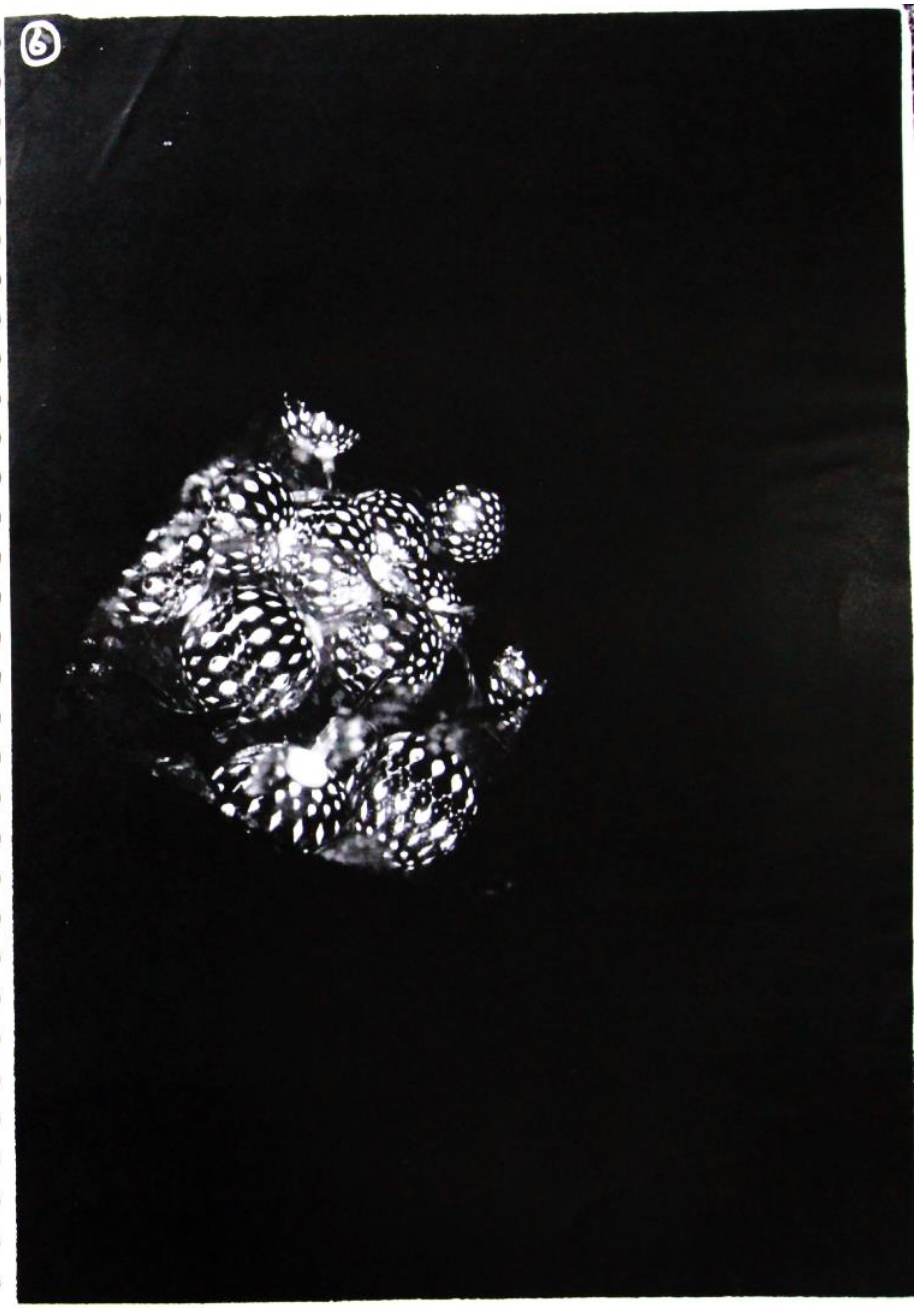









6


6

In this series of photographs I used mirrors to experiment with the manipulation technique known as reflection. I thought with my project theme of manipulation, this technique would be best to start with because I feel it's one of the most basic forms of alteration. What I like about mirrors, is that they make us see things from different angles & viewpoints. Their reflections seem so real, that in many cases they are more effective than digital manipulation. I am always thrown back at how materials this basic are able to completely redefine our environment.

① I think this is the most successful image of them all, because the contrast & composition is so striking. To create this image I had a square piece of mirror which I held horizontal to the camera lens. I then placed the camera on the edge of the mirror, so that the edges of the mirror were not evident in the image, therefore mimicing digital manipulation even more effectively. If these images were seperated, I think people would struggle to distinguish between the one that is the reflection & the real image.

② I wanted to be clever with the way I used the mirrors, so I decided to align edges of different buildings up together. I was able to do this successfully because my garage is directly opposite my house. Therefore I was able to reflect my house into the roof of the garage, aligning the edges to match. It's sort of like an extreme form of cutting & pasting, just using angles.

③ this photograph is another example of the previous technique used, but my mirror had broken, so I had to use the shards that were left. I reflected the sky behind me into the roof, ensuring that the straight edge of the mirror was aligned with the edge of the roof.

④ this wasn't the realest reflection, but the aim was to reflect something related to the object behind the reflection, a form of reflection replacement. that's why I reflected to arch into the door, because it is also a form of gateway. Again this wasn't just a random reflection, I had thought about the outcome before I did it, which I feel has proven to be more successful & effective. the problem with this image is that the arch is too small for the doorway, but that is one downside to using reflections, you cannot zoom without disrupting the alignment.

⑤ I tried something completely different with these shards of mirror. I broke a large piece of mirror, then tried to reassemble it, as if it were a jigsaw. I thought it would be interesting to photograph my reflection within the fragmentation patterns, that way the photograph is deduced onto a personal level. I also increased the aperture so as to darken the image, to emphasise the focus on the reflections of light.

⑥ these two images are from a seperate series. I used moroccan fairy lights & reflected their light in shards of mirror & through water. I like how the image of the lights are blurred & rippled in the water. However water is very limiting, because it is poor at mimicing what is real.



I took one of my holiday photographs & enlarged it. I chose this particular image because I felt it expressed an eerie sense about it & I felt that developing it in the darkroom would enhance this. I think the photogram was successful in creating a ghostly effect. because of the trees skeletal appearance.



this is the start of my darkroom experimention, I applied fix with a paintbrush before I developed the image. which resulted in those areas of the image not developing. I did this ~~because~~ as a visual experimentation to express the idea of destruction & chaos to mimic the dead forest.

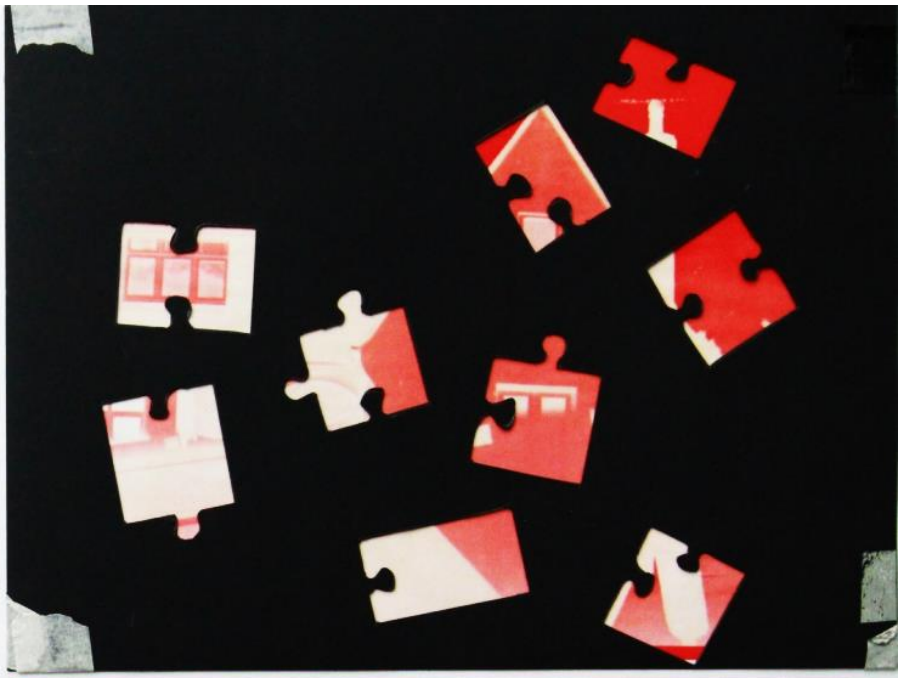


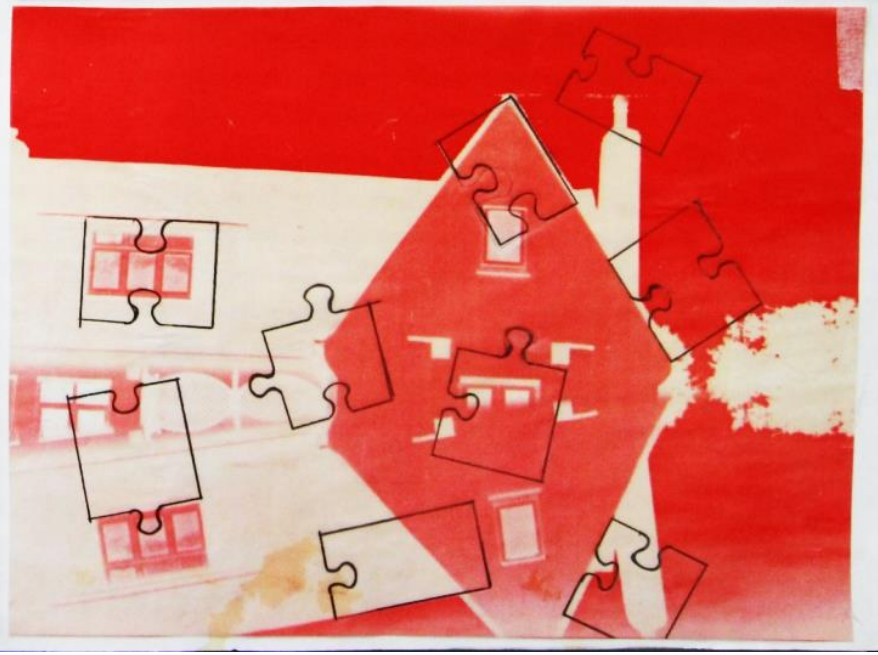

SHATTER RESISTANT

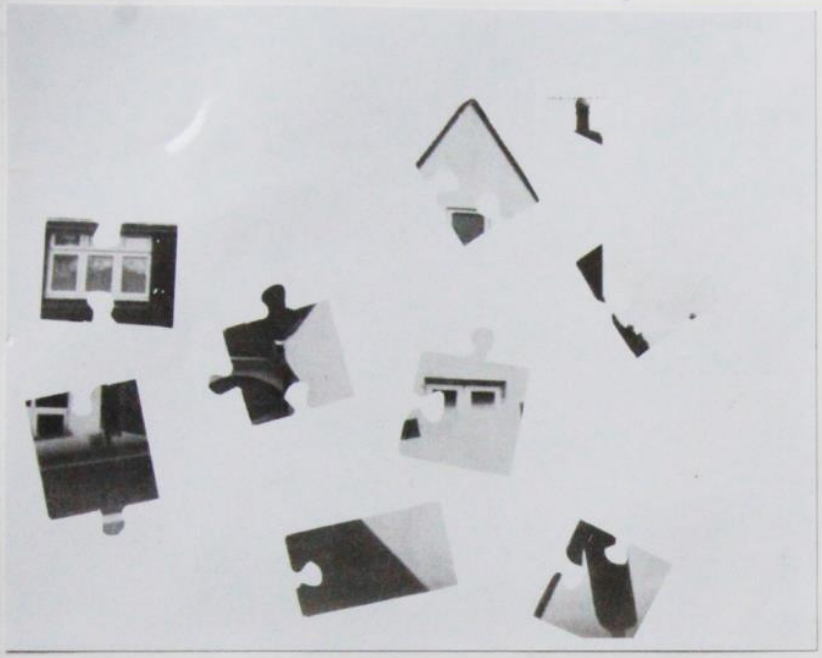




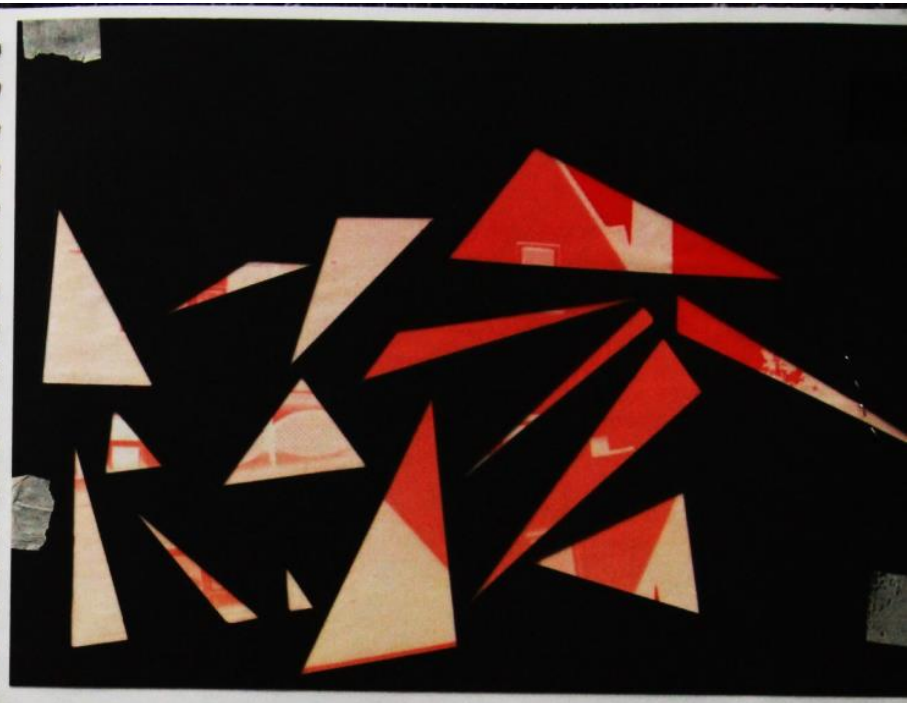
I created this stencil to play with the images edges. By using the edges of the stencil with the edges in the image, enhanced the sense of shape & regularity. In addition I used clingfilm over the image to create a harsh, crisp effect which would again emphasise the edges. The blank is very effective in creating a sense of simplicity & it aids in the emphasis of the subject matter.







Here I created a jigsaw stencil to create the image. I didn't align any edges, ~~instead~~ I placed the pieces haphazardly. Looking back at this, I feel it would have been more successful with more areas cut out, because there is too much blank space. There is not enough image to support the imagination, therefore the viewer finds it more difficult to fill the gaps. I created this stencil as an experimentation playing around with the idea of blank space. This image showed me that ~~if the subject~~ the stronger the subject matter, the more blank space you can afford to have. If the subject matter is weak, then the blank space drowns it out.



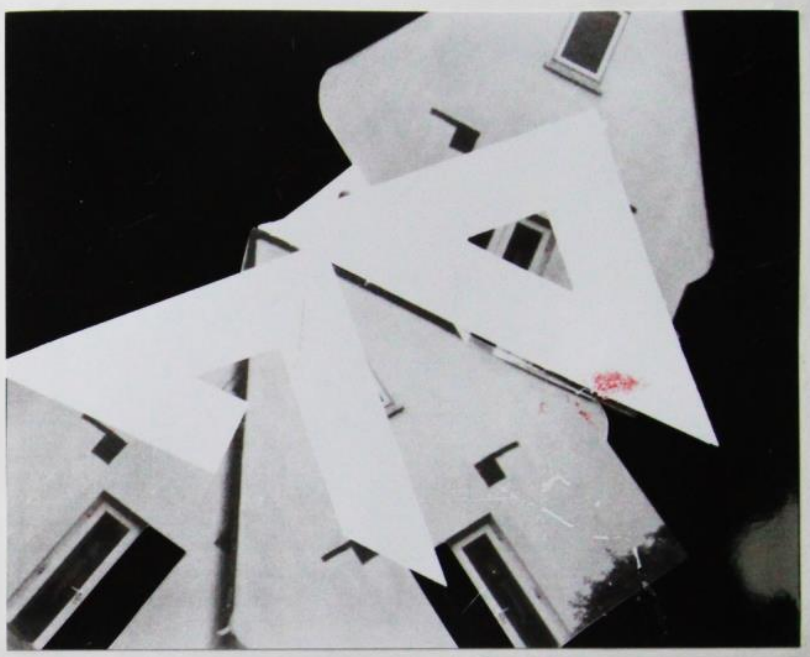
I felt the previous stencil was unsuccessful, that's why I created this stencil. I thought that using the edges would be more effective. To create this stencil I aligned all the triangle bases up with a line in the image & decided to vary to length & size of the triangles to add a sense of irregularity. I did this because I thought it would contrast with the fact that the triangles are all regular. However I have made the same mistake as last time, I have left too much blank space. I think the use of the stencils are more effective when the majority of the image can be seen.



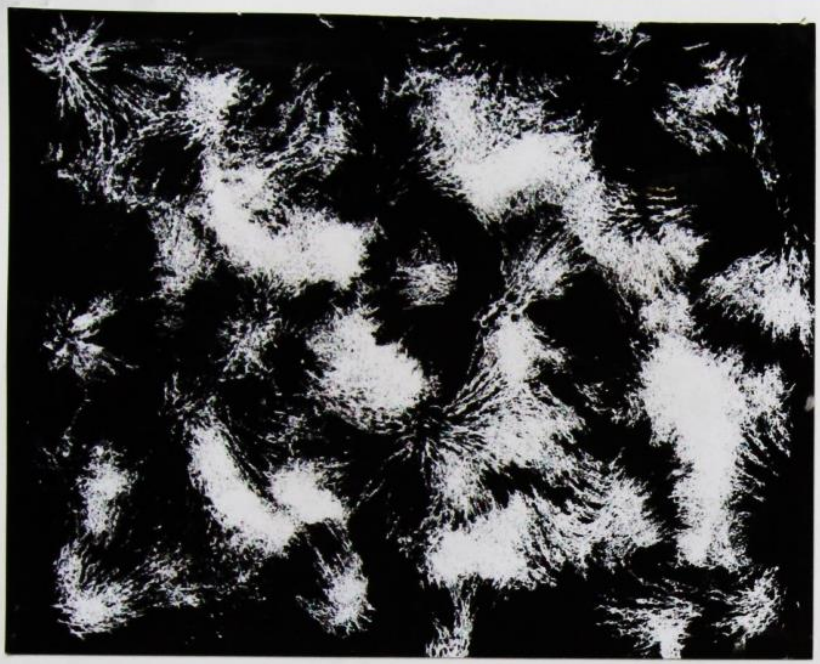


I copied the two photographs of the house reflected in the mirror & combined them, creating a collage. I aligned the edges to create a seamless/ continuous image & added in some chimneys & erasing doors. I like this idea because it makes it increasingly difficult to tell where the dividing lines are between what is real & what is reflection, because the images have all been merged into one.





To create this image I have used the cut-out stencils from a previous piece of work. There wasn't much of a point to this experiment, I just wanted to see what it would turn out like. Like the previous experiments I used the lines in the image by aligning the edges of the stencil with the end of the house. Alignment is one of those obvious design concepts that hardly seem worth making a big deal about, but I feel the simplicity & formity of this images is very practical in portraying a sense of equity.







To create these images I magnetised iron filings, to create unique patterns. I feel using iron filings are more effective than using stencils, because they create more haphazard / random results. This idea sprung to mind from a physics lesson which involved using magnets & various metals to identify the existence of the magnetic field. These images are the start of my experiments combining science & art. The spirals & swirls created by the filings make the image appear almost fluid like 'liquid iron'. The results are fascinating both artistically & scientifically. The intriguing aspect of this technique is that the subject matter can be manipulated in as many ways as imaginable, to create an original image every time. The first two photograms I created were constructed by randomly placing the iron across the image & the third image was made by deliberately placing the iron over the prominant lines. I thought that by doing this it would frame the image, at make it appear as if it were collapsing in on itself.



Here I was experimenting with shapes & patterns. That is why I decided to use these agate crystal slices. I was intrigued by the fascinating patterns of colours, such as red, orange & black retained within these rocks. With the right light exposure, these patterns can be conveyed onto photographic paper along with much more intricate designs that are missed or overlooked by the eye, but can be fully appreciated when translated onto a photogram. Some of the patterns look galalabical due their grey, dusty appearance. I feel the use of these rocks compliments the idea of the photogram, because they are all unique, no two rocks are the same.
The tonal contrasts are fun to play about with in these rocks, because no matter how light or dark you go a crisp image will still be formed.



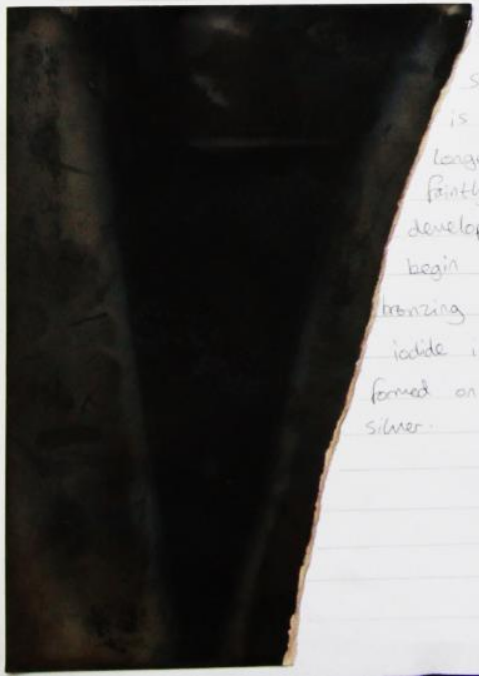
Another reason why I chose to use these rocks, was because I thought their intricate transparency could work well when overlapped with another image. I think that they are very difficult things to perceive, due to their abstract expression of unfamiliar lines & arrangements. I wish to somehow mimic this throughout my project to manipulate my work. When I use these rocks again I will place one in the negative slot in the projector, so that I can obtain an enlarged, more detailed image of the complex designs.



Here I burnt the image, expecting that the paper would bulge, creating irregular bubbles on the surface. But instead the gelatin surface loosened under the extreme heat, resulting in it cracking the reveal the base underlayer of the paper. However the areas that didn't crack, turned a dirty brown colour & crisped in the exposure creating an unusual texture.







These images are made of black silver which is formed when a print is left in the developer for much longer than recommended & occasionally, faintly solarised. Eventually when the developer becomes exhausted, it will begin to turn the prints golden. This bronzing effect is caused by the silver iodide in the print. The silver that has formed on the surface is known as black silver.



I chose to combine this bronzing effect with this image, because I thought it would compliment it's ~~eerie~~ feel. This type of manipulation, is a colour alteration, wherever the patches of white were, the black silver consumes. The only problem with this technique is it drastically reduces the contrast, by darkening the entire image. The only way the images could be lightened, is if the same process is completed but with a different developer. For example washing soda & vitamin C, which I plan to experiment with later on in my project.

CHEMISTRY BEHIND THE DARKROOM

Photographic processing is the chemical means by which photographic film and paper is treated after photographic exposure to produce a negative or positive image. Photographic processing transforms the latent image into a visible image, makes this permanent and renders it insensitive to light.

Photographic Developer:
Developers generally consist of four kinds of chemicals:
The Developing Agent
The Preservative
The Accelerator or Alkali
The Restrainer
Occasionally, other chemicals, mainly buffers, are added.

Developing Agents:
The two most frequently encountered developing agents are Metol and Hydroquinone. (benzene-1,4-diol). Others include Pyrogallol (Pyro), Glycin, Pyrocatechin.

The Preservative:
During the developing (reducing) process, the developing agent becomes oxidized. So that the development process remains constant throughout, a preservative must be added to prevent this oxidation. If it were not, the developer would quickly become exhausted. (sodium sulfite.)

The Accelerator:
Most developing agents require an alkali in order to be effective and they are added to raise the pH. The higher the pH, the faster and more active the developer is. Sodium carbonate. It has a pH of around 11.5 – 11.6.

The Restrainer:
At the same time that the alkali is speeding up development, a restrainer must be used to slow down the process, otherwise parts of the emulsion that did not receive exposure to the light might get developed. When this happens it is known as chemical fog. The most commonly used restrainer is potassium bromide.

How Does It Work?

The developer selectively reduces silver halide crystals in the emulsion to metallic silver, but only those having latent image centres created by action of light. The light sensitive layer or emulsion consists of silver halide crystals in a gelatin base. Two photons of light must be absorbed by one silver halide crystal to form a stable two atom silver metal crystal. The developer used generally will only reduce silver halide crystals that have an existing silver crystal. Faster exposure or lower light level films usually have larger grains because those images capture less light.

Photographic Stop Bath:

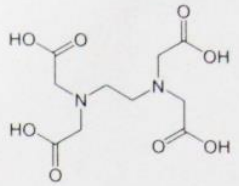
The purpose of the stop bath is to halt the development of the film, plate, or paper by either washing off the developing chemical or neutralizing it. Stop bath will usually consist of some concentration of acetic acid, commonly around 1 to 2% and therefore will decrease the pH of the paper, meaning that the developer can no longer work as it is only active in alkaline solutions.
Stop bath becomes exhausted when bases carried over from the developer cause the solution to become alkaline. An indicator is needed to identify the point of exhaustion, the pH indicator most commonly used is bromothymol violet.

Photographic Fixer:

Fixer stabilises the image, removing the unexposed silver halide remaining on the photographic film or photographic paper, leaving behind the reduced metallic silver that forms the image. By fixation, the film or paper is insensitive to further action by light. Popular salts are sodium thiosulfate—commonly called hypo—and ammonium thiosulfate. Fixation involves sodium thiosulphate reacting with a silver halide (silver bromide):
In this reaction sodium thiosulphate has been reduced:

$AgBr(s) + 2\ S_2O_3^{2-}(aq) \rightarrow Br^-(aq) + Ag(S_2O_3)_2^{3-}(aq)$

Fixer is used for processing all commonly used films, including black-and-white films, the remaining silver must be removed by a chemical mixture called a bleach fix, sometimes shortened to blix. This mixture contains ammonium thiosulphate and ferrous EDTA, a powerful chelating agent.



Ethylenediaminetetraacetic acid

Its usefulness arises because of its role as a hexadentate ("six-toothed") ligand and chelating agent, i.e., its ability to isolate metal ions such as Ag^+.

The light sensitive crystals are prepared by the combination of silver-Ag- and a halogen.
Due to the very low solubility of silver halides mixing aqueous solutions of silver ions and halide ions will result in the precipitation of silver halide crystals.

e.g. $AgNO3 + KBr \rightarrow AgBr + KNO3$

Silver bromide is a lattice crystal containing millions of pairs of ions.

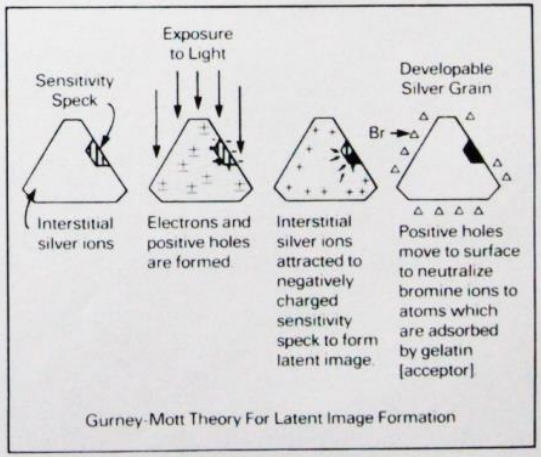
The Latent image:

The energy released when a photon of light strikes a silver halide crystal frees an electron from the bromide ion. The former bromide ion is released from the crystal as bromine and is absorbed by the gelatin. The free electron moves through the crystal to a 'sensitivity speck' caused by imperfections in the crystal structure or created during the sensitizing process during manufacture. This now negatively charged speck attracts positive silver ions which are neutralised to form silver atoms. If enough silver atoms form at a single point then a latent image is created. The latent image is not visible, even under a microscope so the only way to tell if it is present is to chemically develop the film to reveal the image.

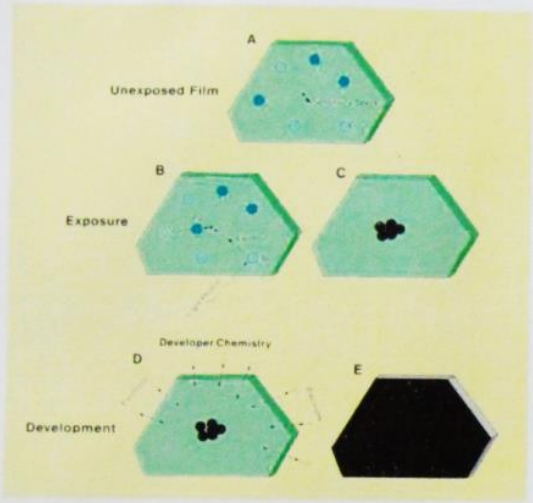
The chemical reaction of the silver salt with light leads to the photoreduction of silver ion to metallic silver

$Ag^+(aq) \rightarrow Ag(s)$

The quantity of silver ion that is photoreduced to silver metal is proportional to the intensity of light.



Gurney-Mott Theory For Latent Image Formation



Sequence of Events That Convert a Transparent Film Grain into Black Metallic Silver:

Each film grain contains a large number of both silver and bromide ions. The silver ions have a one-electron deficit, which gives them a positive charge. On the other hand, the bromide ions have a negative charge because they contain an extra electron. Each grain has a structural "defect" known as a sensitive speck. A film grain in this condition is relatively transparent.

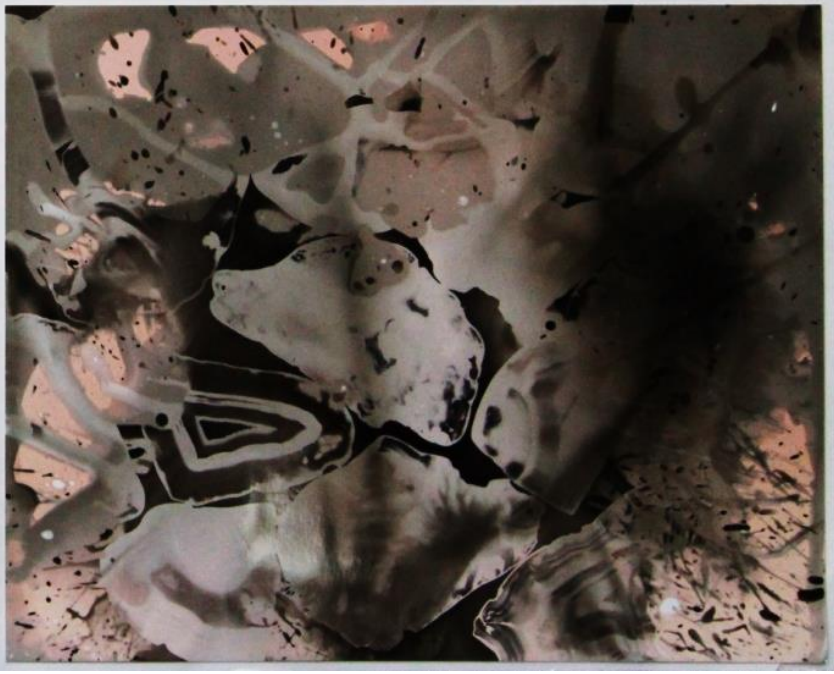
Alternative Developing Agents:

Caffenol is a developer consisting of only washing soda (which is used commonly as a laundry detergent), coffee crystals (like Instant Folgers), and sometimes vitamin C (for making Caffenol-C). It replaces the commercial developing chemical in developing black and white film. It was introduced seventeen years ago by Dr. Scott Williams and his class at the Rochester Institute of Technology when he experimented with his class to find a household developer.
Caffeic Acid - The Developer
Sodium Carbonate - The Accelerator (Base)
Ascorbic Acid (Vitamin C) - The Second Developer
One of the problems with the two-component recipe is that it can take a while. This of course leads to excess staining and fogging, as well as maybe some excess graininess. Therefore resulting in the formation of gold toner. (Black Silver)
Vitamin C also has antioxidant qualities, so there's a possibility that it acts as a preservative. Most developers require a preservative because otherwise the developing agent would oxidize and become ineffective before development is even complete.

I plan to take all of this information I have collected from my research and apply it to images I plan to create. Next I wish to research regular, everyday household products that contain the correct chemicals and exist at the particular pH's required to make an alternative developing agent. I hope using this technique of alternative photographic processing will produce a variety of unexpected results and curiosities. In addition by researching the 'Latent Image', I hope it will aid in my development of bronzing/gold toning, as it is not currently at its full potential.

Moreover I feel researching how the darkroom chemicals react will the chemicals in the photographic paper in depth, has consolidated any queries I had about the overall process of the darkroom. This combined with my research on how light reacts with the silver halides, will hopefully enable me to undertake a technique I have had in the back of my mind for a while now, printing with UV light. Following this I plan to look at Anna Atkins who was the first to create cyanotype prints with plants. Also an artist that sort of follows the idea of cyanotypes, because I feel this would link in nicely with my idea of using UV, the artist I have in mind is Adam Fuss.



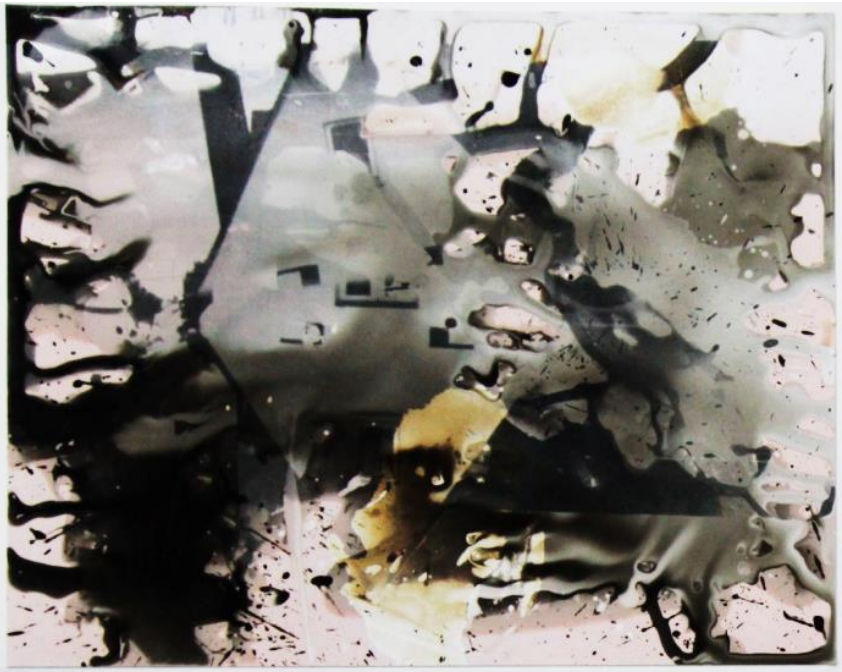




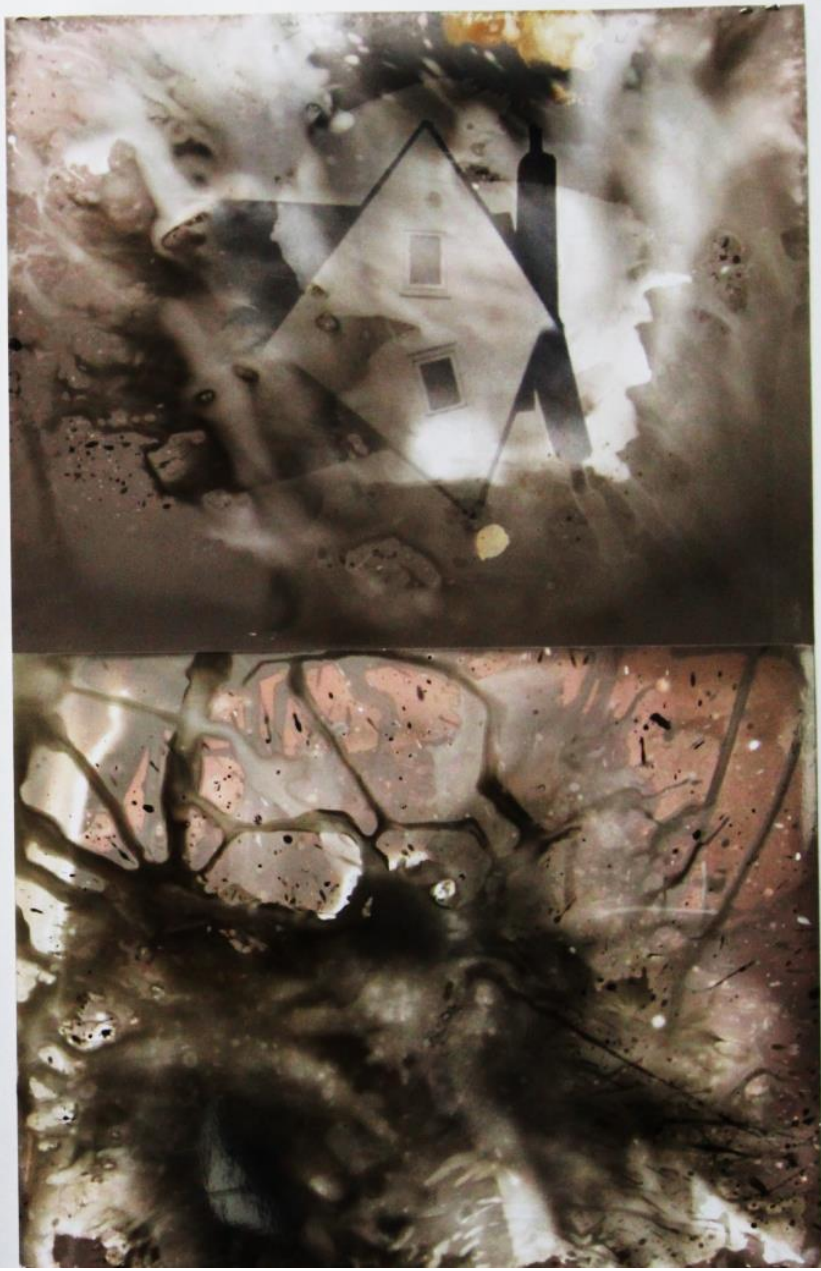
I used the agate crystal to create this image, I have combined dark-room pitting with UV exposure, to create this explosion of visual information. I like how the dark colours dip into to lighter colours, creating a dramatic, eye-catching contrast. However the problem with this technique is that it draws a lot of attention away from the subject matter, because there's too much going on, for the eyes to interpret all at once. I like the pastel colours expressed by the paper, their subtlety & fine distinction is all the more effective.



In this image I like how the developer runs of the paper like a stream. The image appears very fluid, as it is in motion, draping off of the paper. In this image the subject matter is recognisable, therefore the viewer is able to relate more to the image. The streams of developer has been neatly outlined with black rims, which has been caused by further solarisation of the edges, as a result of incomplete fixation. The subtle shade of pink is not as evident in this image, as it was in the previous because it hasn't been exposed to UV for as long. Therefore showing that the intensity of the colour is determined by the exposure time, just like in the dark room.



this image is similar to the previous. however it is slightly darker. because I didn't fix all of the developed areas sufficiently. But I do like the opposing colours of black & pink against eachother. therefore later in my project I may decide to create photograms that are solely black & pink, by further Solarising any & all developed areas. In a way these photograms mimic cynotypes, using UV light to create the patterns & shapes portrayed on the paper.









120 secs.

This UV experimentation began when I left a semi-developed print ~~next~~ to the window & I noticed it turning pink. I was intrigued by this & wanted to learn more so here began my investigative experiments. Firstly I experimented with timing, I wanted to see what affects it had on the shade of the prints. I discovered that the longer the paper is exposed to UV to darker it goes. During exposure the colours fluctuate, within the first 5 seconds the prints turns a faint pink colour then at the point of 30 seconds it begins to turn purple & finally exceeding a minute it begins to turn very dark purple. These 3 shades are a result of the application of water.

Application of fix.



20 secs



Transition stage.

This experiment shows the colour formation of the fix without final submersion in water. I kept finding that submerging my prints in water turned the ~~fix~~ print a murky brown colour. this print shows that without final submersion the colours are much more contrasted & they retain their light shades. I also found out that the fix's transition stage produces a green colour. the problem with this is the print is not completely stable because the unreacted substances have not been washed off. In addition the fix has not been washed off therefore it will slowly degrade the print, as the chemicals continue to react.

Pearson



↑ Application of 2 coats of fix.

Application of 1 coat of fix.

This experiment was to determine the various shades of fix. The results showed me that the more layers, the lighter the shade obtained. The application of 1 coat is still in transition stage, that's why it's a shade of blue. The fix colour is also determined by the number of water coats & how long it has been exposed for.



I added fix before I added water and this ghostly effect was the result. I wanted to try this because the application of fix onto a bare print has no effect. It only changes the colour of the paper when applied on top of a coat of water.



I splatted fix & water on randomly & ended up with this blotchy, chaotic effect. This print has a shade of pink that is much lighter than the rest because I submerged it in water only 20 seconds after it's exposure to the chemicals. Therefore the extent of chemical degradation is reduced.





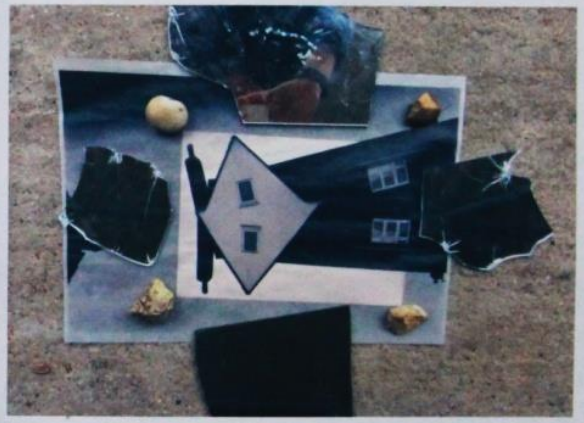


I really likes these prints, because I feel they are very expressive. The top print is lighter than the other two, as indicated by the colour of the fix. I applied the chemicals with a paintbrush to see how they would blend together. Here the colour of the fix is cream because it has been applied to a very fresh coat of water that had just started to react with the paper. What I like about this technique is one print can never be replicated, they are all unique. The dark brown areas are layers of water that have fully reacted. I feel this technique would be fun & effective to create abscure shapes.





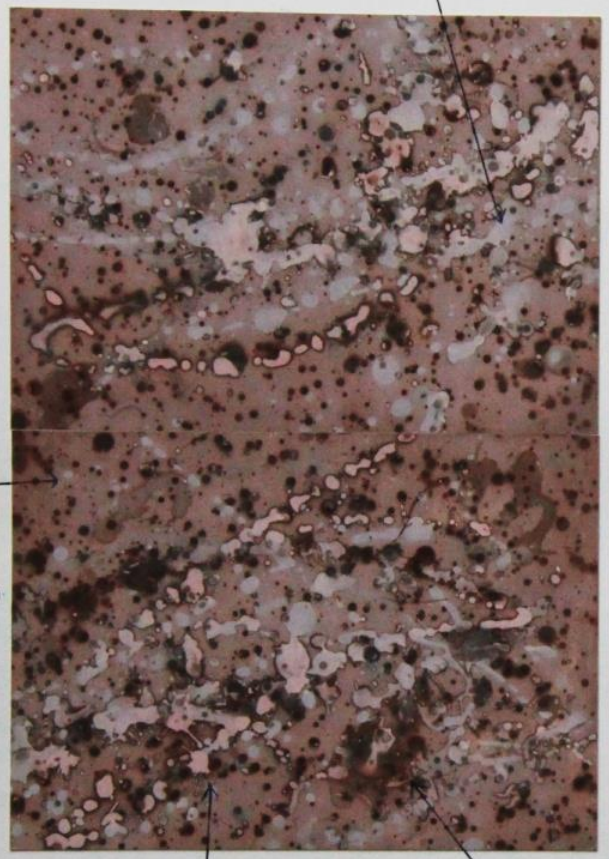




This experiment showed me that photographic paper can act as a cyanotype when exposed to UV. The UV is able to penetrate the white areas, but is blocked by the red areas, due to wavelength fluctuations. Initially this print turned pink in unexposed areas & turned purple in exposed areas. But at that point it was not stable. Therefore I attempted to stabilize it by submerging it in box. because I thought that the addition of water would turn the print pink. this stabilized the print but caused dramatic fading.
The problem with this was that the red areas of the tracing paper didn't fully block the light, therefore I obtained a poor contrast.

to combat this problem of poor contrast, I used a black & white image, hoping that the black areas would block more light. It worked successfully, but I had to stabilize it to stop further exposure which would have eradicated the image completely. So I had no alternative but to submerge it in water to wash off any unreacted substances. the result was the image above, the water reacted with the exposed areas & turned them purple which completly raised to strong contrast I had achieved. Overall this process is not effective because there is nothing else than can be used to stabilize the print.

these blue areas are base with no addition of fix & water.



these dirty pink / light brown areas are the result of late water addition.

the light pink / cream areas are the result of the addition of fix over a layer of water.

these dark brown areas are the result of early water addition.



Anna Atkins

I applied water to the underside of the leaves & exposed to print for approximately three minutes. I like the fine detail that has been translated to the print. But I think this technique is very limiting, as there is only so many ~~things~~ different experimental outcomes. Next I wish to apply fix, to create vivid white patches.

ANNA ATKINS

Anna's father and John Pelly Atkins were friends of William Henry Fox Talbot. Anna Atkins learned directly from Talbot about two of his inventions related to photography: the "photogenic drawing" technique (in which an object is placed on light-sensitized paper which is exposed to the sun to produce an image) and calotypes.
The cyanotype photographic process was invented in 1842. Within a year, Atkins applied the process to algae (specifically, seaweed) by making cyanotype photograms that were contact printed, by placing the unmounted dried-algae original directly on the cyanotype paper. Atkins self-published her photograms in the first installment of *Photographs of British Algae: Cyanotype Impressions* in October 1843. Although privately published, with a limited number of copies, and with handwritten text, *Photographs of British Algae: Cyanotype Impressions* is considered the first book illustrated with photographic images.



I wanted to take a brief look at Anna Atkins's work because I feel that it links in very prominently with my experiments with UV. Just like her I chose to use plants as my light templates, because they have a very significant elegance about them. In my eyes their unique shapes are very attractive and I thought they would produce sharp, successful prints because of their defined outline. The sole reason why I didn't use cyanotype paper to create my cyanotypes, is because I feel my project centers strongly around the darkroom and its main aspects, which is photographic paper and the chemicals located within the fibres. Moreover both of these techniques strongly express the importance of shadow in the photographic language, which is light.





As you can see the exposed area that had water applied to it has turned deep purple and the less exposed areas have turned a light pink colour.

I think these leaves were not the best objects to use, because they have created blurred edges, due to the fact that they don't sit flat to the paper. therefore some UV was able to expose the edged areas.



I tried a different technique here, where I applied water to the whole paper. then I covered the image with ivy therefore obtaining a strong coloured contrast. The whole print is pink/purple because of the reactions that occur with the water, but the areas covered by the ivy are light pink because they had much less exposure to UV than the surrounding area. this experiment has shown me the final colour~~ed~~ (deep purple) that can be obtained from the addition of water.





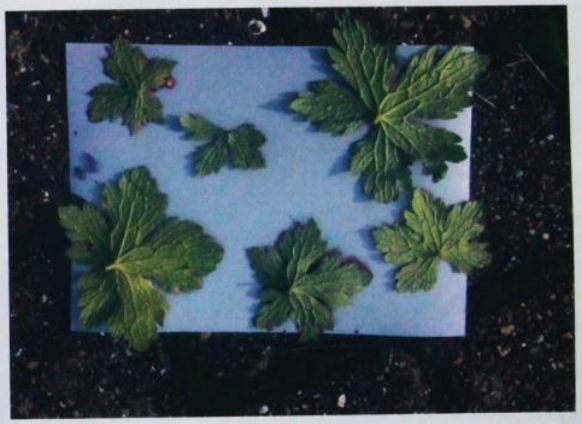
the purple outline has formed because the water on the edges of the leaf have had increased amounts of UV exposure. whereas the pink areas have been covered by the leaf & therefore has recieved much less UV light.



To create this print I used foliage to act as UV blockers & chemical stencils. the grey/blue areas surrounding the pink & white areas is a result of straight UV exposure with the absence of chemical addition. I coated the leaves in water, which resulted in the formation of the pink shapes. The white areas are a result of fix, which I also added in patches to the underside of the leaves. I tried to apply it to the edges of the leaves to act as a ~~stro~~ bold outline, but it didn't work.







In the previous experiment I felt this leaf worked the best in translating it's shape onto the paper. So I repeated the previous experiment, and I feel this outcome was much more successful. I like how the fix has picked up the leaves underside structure such as, the veins. If I had applied the leaves only temporarily & increased the exposure time the reacted areas would have turned dark purple. Once the fix has been added the areas can change colour no more, because it halts all reactions occuring, that is why it is used in the darkroom to stabilise the prints. What I have learnt from these experiments & my early experiments with UV is that different shades are obtained with different types & makes of photographic paper.



To create this piece, I cut many pieces of photographic paper into regular triangles, then taped them together randomly to create this unusual shape.







I wanted to develop my technique of using polaroids further, so I took a second series of images at Kew gardens. I found this series a lot harder to take, because the weather was dull, meaning that the light intensity settings needed were completely different than last time.









I was able to take images with different colour schemes, enabling me to work out that darker colours had a stronger contrast than vibrant colours. As evident by a few of the films I had trouble with underexposure due to the lack of sunlight. I feel this helped me to capture shading, as expressed I can relate many darkroom to this, due vivid tonal contrast.



series of images really sharp lines & dramatic by this image. I feel images I create in the to it's cold colours &



As evident from my project focus, it is clear that I am interested in darkroom chemicals, so I wanted to expand my knowledge about other photographic techniques that use these same chemicals. Then I came across polaroids & was intrigued to learn about the films ability to process all the chemicals within itself.

My first experimentation with polaroids was at Wakehurst Place, where I photographed the beautiful gardens & wildlife. At first I found it difficult choosing the correct light setting for the scene I was shooting, but after a few shots I soon got the hang of it.



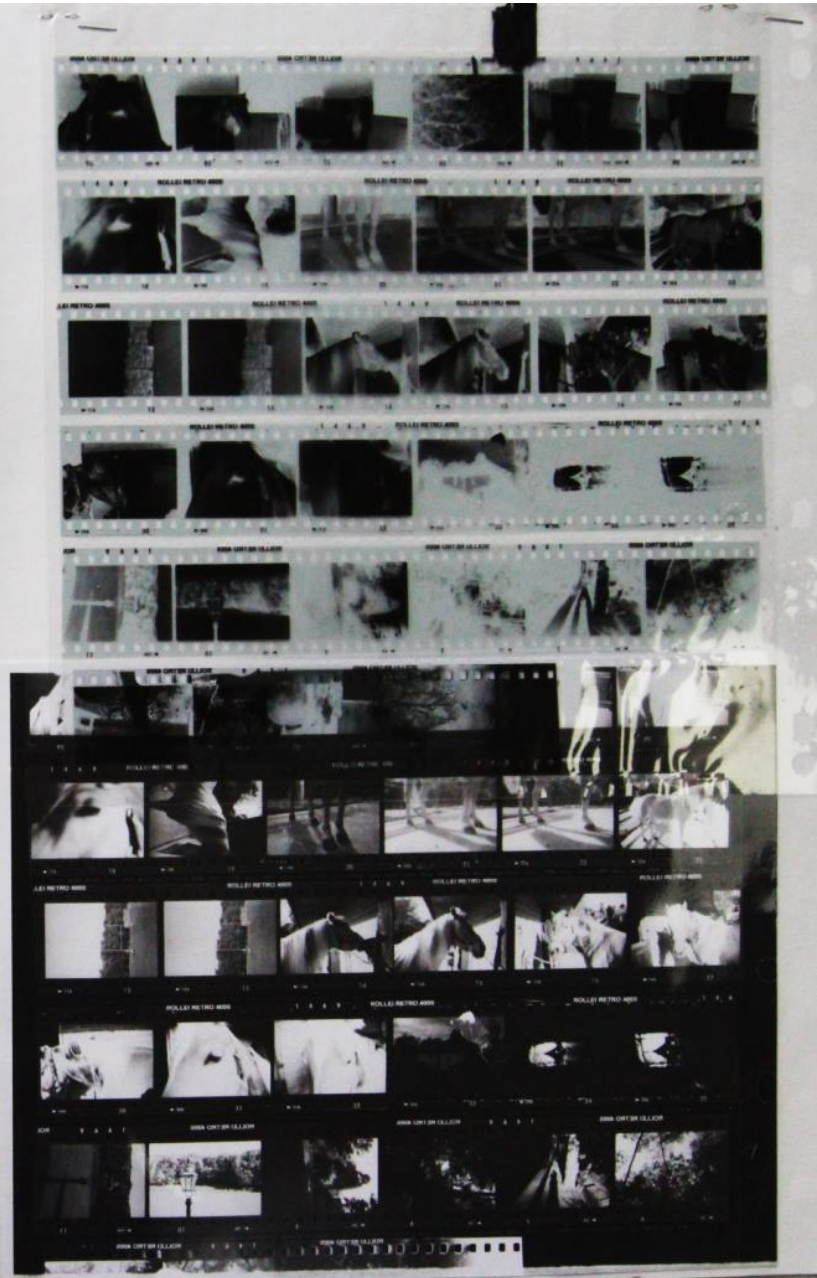


Overall I feel the majority of images came out successfully, exhibiting the correct colours & shading. What I like most about these polaroid films is the way they soften the image, giving it a grainy look often exhibited by old photographs.

I feel their timescale is almost reversed &



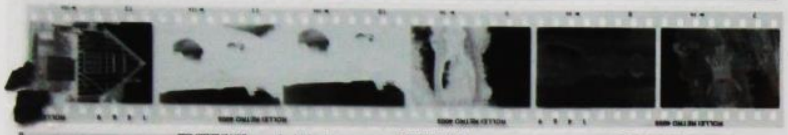
I wanted to span every inch of the darkroom and thought of carrying out experimentations with polaroid's as I feel they have a strong linkage with photogram printing. Mainly due to the fact that the polaroid possesses the exact same set of chemicals as you would find in the darkroom, so in my eyes the polaroid is its own darkroom. Also I felt the idea tied in neatly with my current project focus of the manipulation of light and play with shadows. But I plan to next delve into the world of film photography, as it is yet another key aspect of the darkroom which I have yet to explore and I feel it is essential for my projects development.















DADA

Dada was an art movement formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry and performance produced by dada artists is often satirical and nonsensical in nature.

Dadaism was a form of artistic anarchy born out of disgust for the social, political and cultural values of the time. It embraced elements of art, music, poetry, theatre, dance and politics.

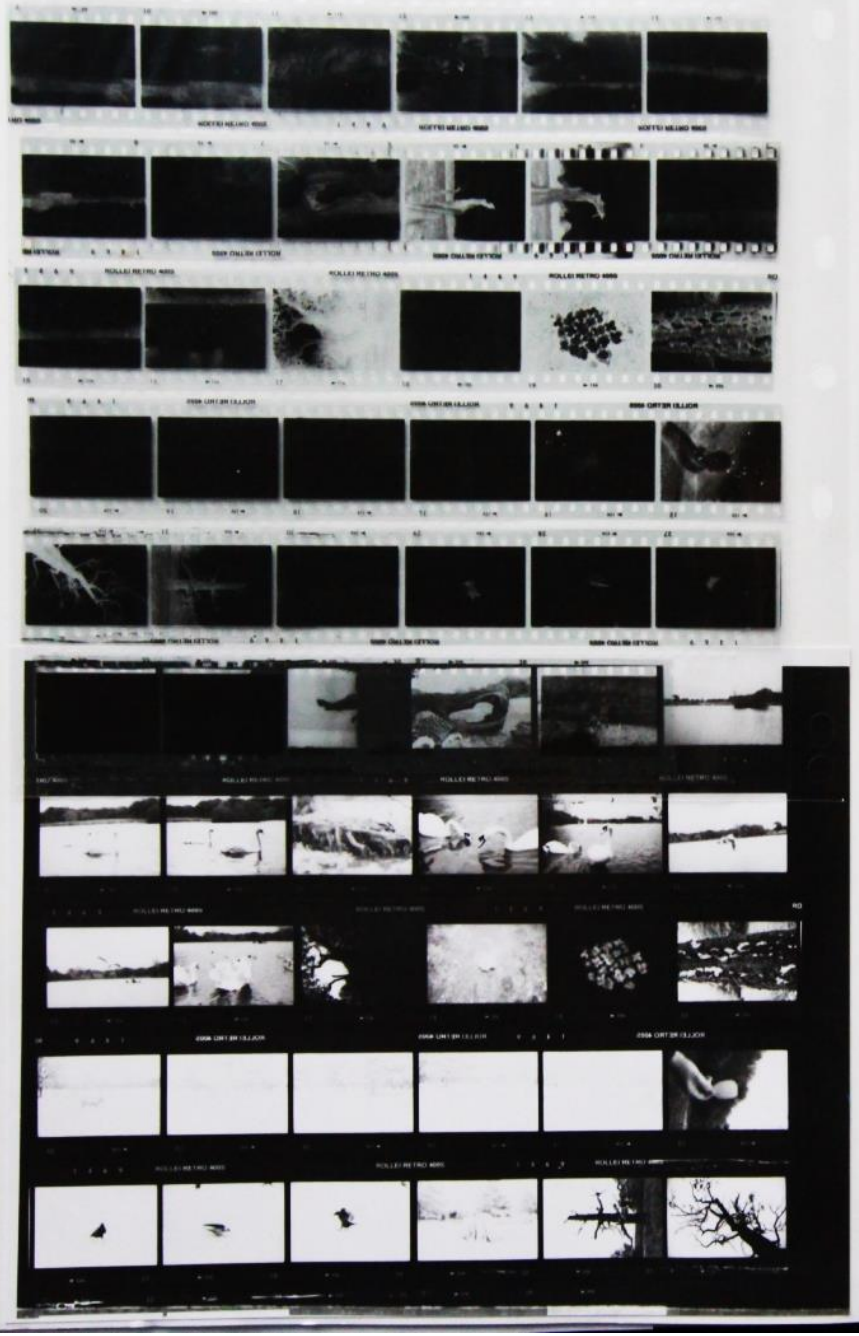


I wanted to mention Dadaism briefly, because I feel some of my images convey this anarchy movement. The majority of my subjects were taken randomly, they exhibit the most interesting objects that were around me at the time. As you may have noticed the majority of my images are based on wildlife and countryside, this is mainly due to my love of photographing attractive and beautiful things.

Just like the images created in Dadaism, they had to be thoughtfully created, to ensure they all fit together successfully in the final piece. This has been the same for me, when I take my images I consider the tone, lighting, shadows, highlights, size, shape, and most importantly I try to imagine the various images fitting together in one piece. In addition I try to find the weirdest, most odd looking things to photograph, because I feel it brings a sense of adventure and fun to the project. I feel Dadaism inspired me to introduce this idea of fun and surrealism into my images, because of its very bold and entertaining play on photographic collage.







Jerry Uelsmann

Born on June 11, 1934, in Detroit, Jerry Uelsmann is an American photographer whose work has been presented in over 100 individual shows all over the US and the rest of the world in the last three decades. Jerry Uelsmann showed an interest in photography from the age of fourteen when he began photographing weddings during his high-school years. In the late 1950s, he began assembling his photos from multiple negatives. He studied photography at Rochester Institute of Technology, where he earned his B.F.A. degree. In 1960, he received his M.F.A. and M.S. degrees at Indiana University, where he studied and was greatly influenced by his teacher, Henry Holmes Smith. Uelsmann's first job offer came the same year and it consisted of teaching photography at the University of Florida in Gainesville. This is where he began exploring the options offered by the university's darkroom. In 1967, Jerry Uelsmann had his very first one-man exhibition at the Museum of Modern Art in New York City, which helped set his photography career on the right track.



Similar contrasts & tones of the two images, enhancing the authenticity of the combination.

Use of dodging & burning technique, to ease the fusion of the 2 seperate images.

Subliminally suppressing.

Uelsmann has a very distinct style, his images express a sense of playfulness & experimentation.

careful choice of images, as roots mimic the foundations of the house.

Untitled, 1982. Gelatin Silver Print.

Jerry Uelsmann is a master craftsman of what he calls "alchemy"—silver-halide photography and printing. His style is a mixture of playfulness, experimentation and a disregard for the intellectualization of his images. He takes a non-intellectual attitude toward using his camera to collect aspects of his environment that provide him with a base of materials that can be formed into his images. Uelsmann has said, "My initial approach is very nonintellectual. I just can't emphasize that enough." Too often his work has been defined by technique instead of vision. Jerry Uelsmann uses the darkroom to create his photographs. He uses the technique of combination printing which involves the fusion of several different images to create one final image. Dodging and burning also play a part in creating the final image, these are techniques used to soften and sharpen particular areas to ensure that the images fuse fluently to form one continuous image. He has applied this technique extremely delicately and as a result it is very effective in blurring the dividing line between fact and fiction. Therefore his photographs vigorously test the objective truth of an image. This technique very cleverly deceives the mind into perceiving these two photographs are one image. In fact Uelsmann's work is so dramatic that it is simply not possible for viewers to physically separate the images in their mind because where does one image start and the other end? Therefore his method of alteration is subliminally suppressing.

The reason why these two images work so well together is due to their similar contrast and tone, which aid in the photographs convincing authenticity. It is evident that the images have been thoughtfully selected because, as we know when we think of old buildings we imagine them being consumed by nature. This could be why Uelsmann chose to give the house roots, to enable the reader to relate to the image and to understand his attempts to emphasise the age of the house. In addition, we know roots to be the plants support system, this function has been mimicked here, with the roots as the houses support system.

Sky is symbolic of the future & the sun is the hope that lies within that future.



Expression of the fragile existence between the contemporary & the absent.

The way the light falls on the walls of the study, fits perfectly with the angle & position of the sun.

Dim tones aid in the subtle transition of the two images.

Indoors & outdoor contrast.

Untitled, 1976. Gelatin Silver Print.

Uelsmann's images are a strong expression of how he perceives the world, a fragile existence between the contemporary and the absent. Many believe Uelsmann is a reversion to Pictoralism, because he has manipulated images which would otherwise be straightforward as a means of "creating" an image rather than simply recording it. In fact Uelsmann's work is so dramatic and cleverly converged that I almost believe the phenomenon's he creates are real. The Pictorialists believed that the only good photograph was a manipulated one. They altered every photo by reducing or eliminating sharp focus, printing in colours other than black and white, and adding elements such as brush strokes to images. Here he has combined an image of a study and replaced the roof with a dull sky. In addition if you look closer, he has added a figure of a man that appear to be emerging from the book and ascending up the map. I really like how he has combined two very contrasting physical aspects of indoors and outdoors. It works so effectively because the tone of the sky is very dim, which matches the dull tone of the study. Therefore it is a very subtle transition, with the two images seamlessly flowing into one another. I think there could be a hidden narrative behind this piece, because the presence of the sky is symbolic of the future and hope that lies within that future. Therefore with the addition presence of the figure, this piece could be conveying Uelsmann's journey to success or it could show that his is still reaching to achieve his desires and dreams. With all of this in mind, it's a very thought provoking piece, designed to make the viewer connect on a personal and emotional level. This level of ingenuity in a piece stimulates the mind and imagination in so many new ways. I found that after I had viewed a selection of his images, I began to interpret other pieces of art in different ways and I began to imagine in more radical ways, which I felt has helped my project considerably. The authentic y of the combination has been further enhanced by the light projected and sun.





I chose to enlarge this image from my series of Richmond Park photographs because I was drawn to it's captivating beauty. It is photos like this that remind me why I create images in the darkroom, because it creates vivid texture, a digital image cannot mimic. I like how the texture of the grass strongly compliments the soft texture of the stags fur. I enjoyed taking photographs of these curious creatures because I was intrigued by unique shapes of their antlers. I plan to use my images from Richmond to begin my investigation into combination printing.





Max Ernst – Dada Surrealist painter.

Throughout the Dada movement, animals have been used to create combination prints of unimaginable, fanatical creatures. This is another reason why the main subjects of my images are wildlife. When I begin the technique of combination printing for myself, I plan to incorporate all of these animals I have photographed into my prints, in many curious ways. I may alter their size to make them appear surreal, alternatively I could merge them together with my other images of trees and buildings, to make them into a mass of inconceivability. I feel this photograph links in well with the idea of Dadaism, because it has the potential to be altered and perceived in many different ways.

I used the 2 remaining images from the previous page & combined them into one. I feel less works very well, because it naturally frames the image.



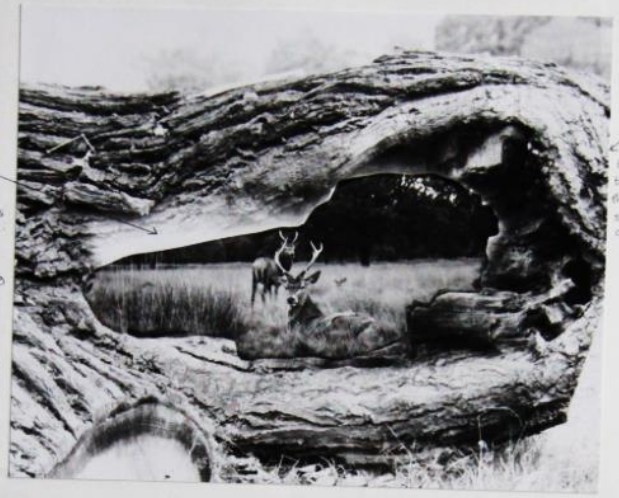
This is my first attempt at combination printing which turned out to be much harder than I had anticipated.

I first began with a stencil that fit perfectly into the top half however as shown by the white areas, edge alignment was very challenging.



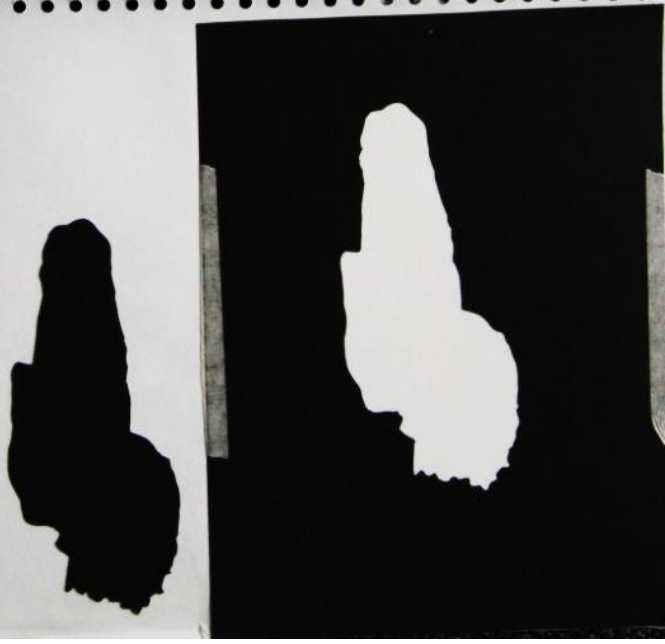
In my second attempt, I used a stencil that was slightly larger than the section of image I thought by using it, I would be able to solve the problem of white areas however because it meant that small edge sections were overlapped, they received double exposure, therefore producing black edges.

Here I tried to solve the over exposure problems by using the darkroom technique of dodging & burning. My aim was to lighten the edges of the log to avoid black edges however as you can see it didn't quite work because I blocked the light for too long & this particular area of the log resulting in it being underexposed. Despite this, I think this is the most successful image out of them all.

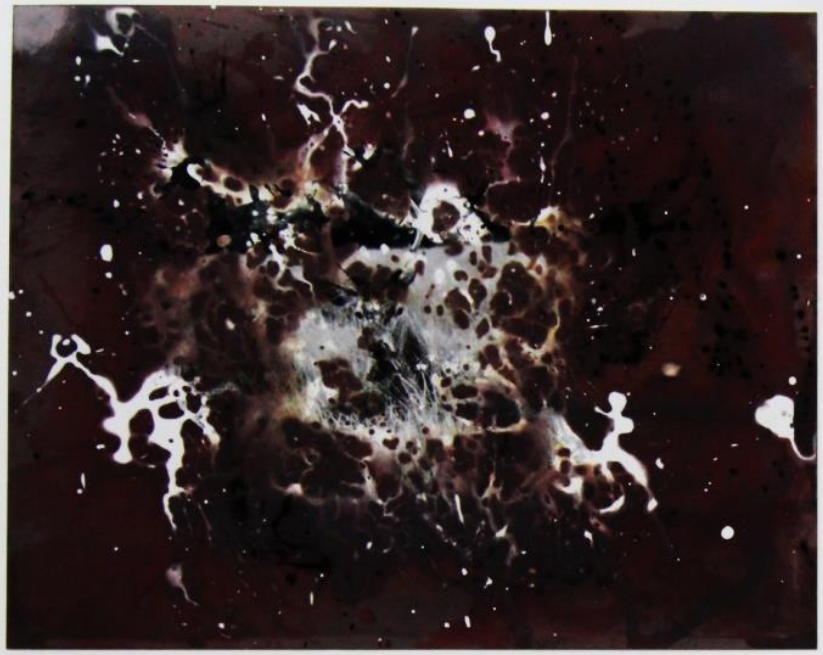


The process of dodging & burning involves using objects such as a piece of card with a hole in the centre, or even your hand to alter the amount of light that reaches the paper. (I selectively alters the tonal contrasts.)

This is the stencil I used to create the combination prints. I placed the film stencil over the image of one log & then I placed the outline stencil over the image of the deer, to block out the unwanted areas of the image. I had to ensure they remained in place, for perfect alignment of the two images, I did this by using masking tape to attach them onto the photographic paper.







With these images I have further explored the technique of using UV to ~~create~~ ~~these~~ unearth these unusual colours hidden within the paper. Instead of developing the whole image like my previous attempts in my first book, I developed specific sections. I applied the developer using a paper towel, therefore achieving this blotchy effect, then I applied the fix in exactly the same way on the developed area, to prevent further solarisation when exposed to UV. However some areas of the developed image (swans) appear much darker than the rest. this is because I hadn't applied enough fix, therefore the silver halides were still photosensitive & they reacted further in response to the light. My aim was to integrate the colours more with the developed image which I felt I achieved well. However, the only problem with this is it deters the viewers focus from the subject matter. The first image is different from the rest because I exposed it to a much lower UV intensity, therefore the colour transformation was much slower & I was therefore able to retain the light pink / cream colour. I like how partially developing an image, suspends it on the paper, meaning there is less to look at, ~~that~~ is why this technique is more effective than the previous. The use of the paper towel to apply the fix & developer creates a lot of texture & the pattern created mimics the pattern of a tortoise shell.

Project Focus

I feel it is clear that the process of darkroom printing is my favourite technique to use, because of the array of different methods involved in the creation of a photogram. I particularly enjoy working with UV exposure, because of it's expressive nature & the method of combination printing because of all the different possibilities & outcomes. The artists that have inspired me most throughout this project are Jerry Uelsmann & Adam Fuss, because of the evident passion & skill they have towards the darkroom that echoes through their work. Adam Fuss's work relates to my project because of his experimentation with light & shadows, creating unrecognisable pieces of work. Parts of my project also follow in the footsteps of Uelsmann's work, redeveloping the basics of his method of combination printing. I find the word manipulation very intriguing, as it has such a broad horizon. this word describes what my whole project is centered around & it also describes the best aspect of the darkroom & the flexibility of silver ions. I plan to develop my project further out of the darkroom, experimenting with chemigrams in response to Pierre Cordier's work. This will allow me to once again play with UV light & explore the full potential of the darkroom chemicals. Inorder for my combination printing idea to develop I need a stronger set of images to work with, so I plan to take another series of images. They will include Richmond Park again because I had a lot of success there previously & I will take some shots whilst skiing, because a white background will be much easier to work with.









I began this experiment when I noticed the purple colour that had appeared in the test strip above. Firstly I poured developer slowly onto the fully exposed photographic paper, and observed that as the developer turned the paper black there was a short trasition stage of purple colour. I thought that if I could stop the process of development during this stage, then I would be able to retain the purple colour. Therefore to obtain these images I poured developer on the print in patches, whilst running it under water because it acts as a good stopping agent. As you can see several areas are black, this is because I applied too much developer at once & therefore the water was not able to stop the development quick enough. I learnt that to obtain the most effective shade of purple, developer with a low concentration must be used. Because the process of development is much slower & therefore easier to control & intercept in the desired transition stages.

This work links strongly with ADAM FUSS'S work, because of it's expressive nature. Instead of throwing water onto the photographic paper, here I applied developer, which is what created the black & purple. Like Fuss I have broken the work down into it's elemental forms of shadow & light & I have successfully mimicked the sense of motion portrayed in his works.





Adam Fuss

Adam Fuss was born in London in 1961 and grew up in rural England, where he first began to document the natural environment through photography. This led to an experimentation with unconventional photographic processes. His work is very distinctive from photography's earliest techniques, particularly the camera-less methods of the daguerreotype and photogram. He believes that in order for any photographic technique to work, it should be personalised and transfigured into a greater metaphor, by conveying processes from within the natural world.

The art of Adam Fuss is an uninterrupted series of experimentations. His opportunities to photograph light, water, flowers, birds, rabbits and snakes populate his images with beauty and mystery. As reviewed in The New Yorker: "A restlessly inventive photographer, Fuss has made some of the most exciting, mysterious and provocative images of the past twenty years." Metaphors and symbols appear as he experiments constantly with photographic media and techniques. Fuss uses the devices of black and white pinhole photography, photograms, daguerreotypes, inspired from the pioneers of the discipline, such as William Henry Fox Talbot and Man Ray's Rayographs. His work is represented in American and International collections including the Metropolitan Museum of Art; the Museum of Modern Art; the Whitney Museum of American Art; the Los Angeles County Museum of Art; and the Victoria and Albert Museum, London. Fuss lives and works in New York City and has shown extensively internationally.



Bucket of water over photographic paper & strobed light.

Broken down into it's elemental forms of shadows & light.

Expression & translation of what is in Fuss's mind- how he views the world.

Explores the realms between Surrealism & Dadaism.

Microscopic / highly detailed.

Untitled (1988)
Gelatine silver print photogram

Fuss is best known for his life size photograms of water. This is one of many distillations that he did, that really portray the essence of photography. To create this image he threw a bucket of water over a piece of photographic paper and flashed light onto the sensitised surface during the process, to create this much distorted image. By deliberately avoiding the detailed clarity of traditional photography, his works are ghostly manifestations of light and shadow. He uses shadows symbolically as a veil that separates us from light consciousness and a pacified soul. I find his work incredibly inspiring because he has used nature to draw and construct his images.
His images help to breakdown photography into its elemental forms of shadows and light and through his images he is able to show that beautiful images can be obtained just as easily as with a camera. When I first looked at it I automatically recognised it as water but couldn't understand how the image was constructed using this element. To me it appears as if something has erupted over the paper, creating the striking outwardly facing streaks. Furthermore its fragile detail results in the interpretation of it as microscopic matter. The deep tones and high contrasts achieved aid in the creation of this physiologically intense image, and draws the viewer deeper within the artwork. In addition the outward motion of the water creates a hole in the centre of the image which the viewer feels obliged to fill, resulting in the viewer becoming passionately involved in the image. The images power to capture the viewer's mind, then enables it to control and manipulate their perception of it. This image is very effective in black and white, because I feel it keeps the images complexity more simple than if it were in colour, because otherwise too much would going on for the viewer to be able to interpret it as one whole image.
His work portrays an aspect of surrealism and his observation of reality is so intensified that it takes on powers of its own. The patterns and textures that have been created seem almost unreal, consequently making it appear dreamlike. His work is about working with light and dark to reinvent the photogram, the images are referential, looking back at the history of photography and some of the earliest photographic experimentations. His images are an expression and translation of what is in his mind, his images especially the one above shows us how he views the world. What I love about these kind of images he creates is that each one is unique. The fact that he has used no objects in this image, makes the viewer find it increasingly difficult to relate and the absence of symbolism suggests it has a hidden underlying meaning or no meaning at all.



Created by using a swinging light above the subject, capturing the shadows cast.

perception of the snake is transformed from repulsive to majestic

vividly awakens consciousness of the viewer.

Colour Symbolism: wisdom / stability.

Ripples portray movement.

Untitled (1999)
Gelatine silver print photogram

This coloured photogram was created by submerging photosensitive paper in a tray of water containing a snake which is a recurring motif in his work. To create the physical image he projected a swinging light onto the image from above, therefore capturing the shadows cast by the subject. He makes images like these to explore and convey the animal's symbolic and metaphorical meanings. He began to study snakes because his was interested in how these depicted, as a negative phenomenon. His work has therefore allowed him to explore the paradox around the snake as being something that is very powerful and energetic. I think his choice of subject is very interesting because it transforms the viewer's interpretation of the snake from being this corrupt, repulsive being into a beautiful, majestic creature. The deep blue colour is complimentary to the subject matter because it is related to the sky and sea. It is often associated with depth and stability and symbolises trust, loyalty, wisdom and confidence. Therefore the viewer's once ignorant perception of the snake is changed. I like the fluidity and motion that is conveyed in this image and the ripples of water are very effective in drawing the viewer's attention from the middle to the edge, therefore spanning the whole image at once. I feel it would be a great piece of art to own because it is a dramatic mood setter and intensity. His work vividly awakens the consciousness and every line and mark created in his images has its own meaning.

I have chosen to look at Adam Fuss because I feel he links strongly with my current theme of perception and way of working. His artworks emphasise themes of transformation and perception, breaking the barriers of conventional photography. He explains through his images the thought that life itself is the image. He uses light as the primary language of photography as an explicit metaphor for spiritual illumination. Light provides an understanding. His work is both the expression of desire and the framing of a question. Through outward sensory vision, he explores ideas of non-sensory insight.



Adam Fuss Response.

I created these pieces of work in response to Adam Fuss's work. I attempted to recreate his experiment with a strobe light & a bucket of water. As you can see my attempts were not very successful, but I did manage to obtain some sense of movement. I enjoyed this experiment, but I feel I cannot develop it because it's not easy to carry out & contain. The underlying reason why I carried out this experiment, was due to my curiosity of attempting to create a moving photogram. I felt it would enable me to lighten my work, as if feel the darkroom is very static.



To develop this image I used a particular developing agent, known as Lith developer, which is used to enhance tones & contrasts. I can see from the edges that the developer has dramatised the contrast, making the texture of the trees appear even more defined. However I didn't leave it submerged for long enough & that's why the image appears faded in the centre. What I like about this developer is that it enhances the prominent areas of the image by whitening the softer areas of the photograph.



TO create this image I used a developing agent made from washing soda & red wine. The reason why the centre of the image is lighter than the edges is due to incomplete submersion. the borders of the image were in contact with the developer for longer. I quite like how it turned out because the shading draws the viewers eyes from the edges into the centre, elongating the photograph. I also like the soft sepia tone created by this developer, as a result of the red colouring in the wine. I don't find this developing agent very interesting because left for the correct amount of time, it produces images very similar to images created by the commercially used developing agent. The question now is do different types of wine form different results?

→ Mcguigan, Black Label Red.
→ 12.5% vol /187 ml.





Previously in this project I made several attempts at creating a black silver image by drawing the silver to the surface of the paper. Recently I have been researching natural developers & I came across one that I thought sounded interesting. It involved mixing vitamin C with washing soda, but in order for the vitamin C to be an effective developing agent it has to be present in high concentrations. Therefore I mixed washing soda crystals with 1000 mg tablets (x) of Vitamin C. Then I left the image in the solution for approximately 45 hours & the result was this golden toned black silver image.



This image formed from the pre-longed submersion in the washing Soda & vitamin C developing solution. As you can see the extension of developing time began to invert the image & drastically enhanced the golden tone effect. I like how the image captures the light differently at various angles. The only problem with creating this type of surface is that it is very fragile & is therefore easily scratched, until it is dried which stabilises the silver.

Pierre Cordier



Pierre Cordier was born on January 28, 1933 in Brussels, Belgium. He is a former lecturer from the École Nationale des Arts Visuels in Brussels, he is also known as the inventor of the chemigram technique, which combines the processes of painting, photography and science without even using a camera. Cordier continues to live and work in Belgium today.He has exhibited his work internationally, including at MoMA in New York in 1967, the Musée d'Art Moderne in Brussels in 1988, the Victoria & Albert Museum in London in 2010, and the Armory Show & AIPAD in New York in 2011. His retrospective exhibition in 2007 called Cinquante ans du chimigramme at the Musée de la Photographie Charleroi in Belgium highlighted his work with chemigram over the past fifty years.

'Chemigram'

Combines the physics of painting (varnish, wax, oil) and the chemistry of photography (photosensitive emulsion, developer, fixer) ; without a camera, without an enlarger and in full light.



Form of abstraction, forcing the viewer to perceive it as one whole object.

Hard resist. forms defined outlines & a sense of stability.

photographer Brassaï said : "the result of your process is diabolical & very beautiful. Whatever you do, don't divulge it!"

An image impossible to obtain with painting, photography, or the computer.

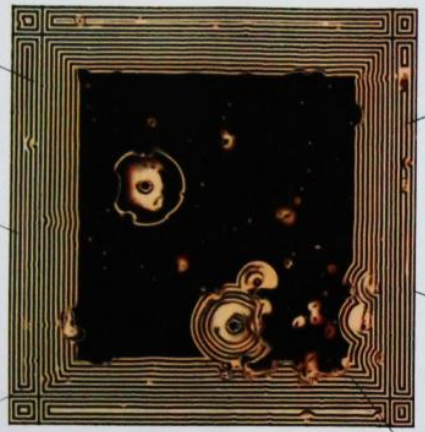
Block / Abstract.

created by the process of incisions & mark making.

CH 29 11 57 I
1957'. Silver gelatine print.

Cordier began to develop this technique not only because he enjoyed playing with the medium, but also because he did not want to be "an artist who's content with repeating what already exists." Chemigrams are unique works made without the use of a camera. Viscous materials known as resists, such as honey, syrup, oil, varnish, and wax, are applied to photosensitive paper with rollers, brushes, and sprays in broad daylight, the paper is then immersed in developer and fixer. What I love about chemigrams is the fact that they can be easily controlled by the various choices of resist, yet you never know exactly what the result will be. With an array of limitless types of resist, thousands of unique prints can be produced. Basically anything that can stick even a few seconds to the paper can make a chemigram. Each resist has its own character which you can recognise like a face. With soft resists like honey and syrup you achieve fuzzy forms, but with hard resists like varnishes or adhesives you obtain sharper forms. It is obvious that Cordier had used hard resists to

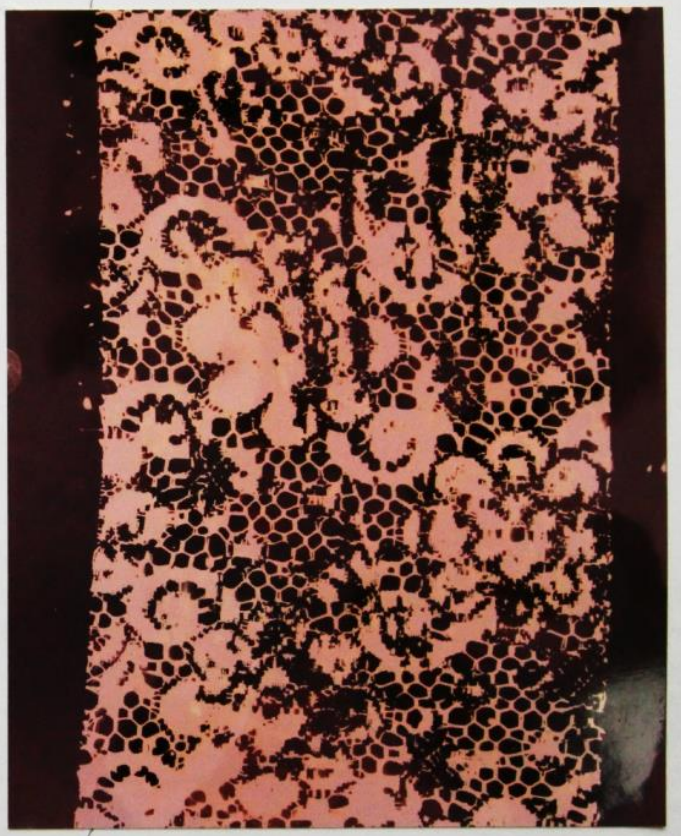
create this image because the edges of the various colours are very defined and the areas of colour are very solid. These solid colours provide a sense of stability to the piece, making it very pleasant to look at. In my opinion hard resists work better than soft resists because they deliver more block colours that have a more defined line of separation. Whereas soft resists are more permeable and therefore allow more of the chemicals to seem onto the paper, resulting in the various colours running into one another. The curious, jagged marks on the image have been made as a result of Cordier scratching into the surface of the resist, allowing the chemicals to seep into the cracks, colouring the image. To create the black border he has initially placed the paper in the developer, therefore darkening the silver halides. I think the use of this bold, empty colour acts as an effective frame that consolidates the whole image. You can tell by the shapes that have been created that Cordier has applied to resist very thoughtfully, thinking about the end product throughout the process.
When I look at this chemigram it reminds me of a form of abstraction and instead of perceiving it as an image I perceive it as a unique object, with its own singular texture and shape. It mimics the appearance of a piece of paper with burnt edges that has consequently begun to peel under the heat. I also interpret it as a pile of smashed china plates.



CH 25 3 12 I detail D1. 2012. Silver gelatine print.

What stands out in particular when I look at this is the distinct pattern of parallel lines, which beautifully frame the paper and create a 3D illusion, making the frame appear as if it is receding backwards into the image. To create these intriguing looking patterns he used a a certain type of resist that enabled the chemicals to penetrate the paper in this particular arrangement. It is evident that he initially placed the print in the developer instead of the fix because the print has a black background, which I think is more powerful than white. The middle of the image reminds me of space, due to the gal-axial colours and shapes which remind me of planets and celestial rocks. Due to this there could be a possible purpose behind the image, maybe it is designed to translate the viewer elsewhere or maybe it is just the unexpected result of pure experimentation. It's ambiguity is a result of the presence of familiar shapes which are near impossible to decipher. The border patterns create their own unique wooden texture, due to their precise colour scheme and regularity. These patterns almost mimics the appearance of Grecian tiles, creating a sense of recognition and relation.
Cordier has described his works as a mutation, as hybrid - fake photographs of an imaginary, improbable and inaccessible world. His work strongly relates to my project because of his unusual use of chemicals to create work that expresses a totally different way of thinking. He was able to reach this stage of photographic intellect, from his many years of vigorous experimentations and experience.

Here I used lace as my template.



I thought the delicate, intricate patterns of the lace would appear intriguing expressed in this way.

this print is a development from the pevious two. I used the leaf as a template & applied the fix with a paintbrush.



the areas of pink/purple, have been created by the addition of water & exposure to UV. therefore to create this image I have combined the chemigram process & the UV process.

I like this print & feel I could take this idea forward. this effectiveness of this print would be further enhanced if scaled up.



to create the patchy look I used oil as a resist. Mixed with water the oil separated more into bubbles which dispersed in the solution. I then added fix & developer using a pipette. the bubbles of oil prevented these chemicals from reaching certain areas.

bright streaks created by fixer contact.

the areas of purple have been created by prevention of development during transition stage.

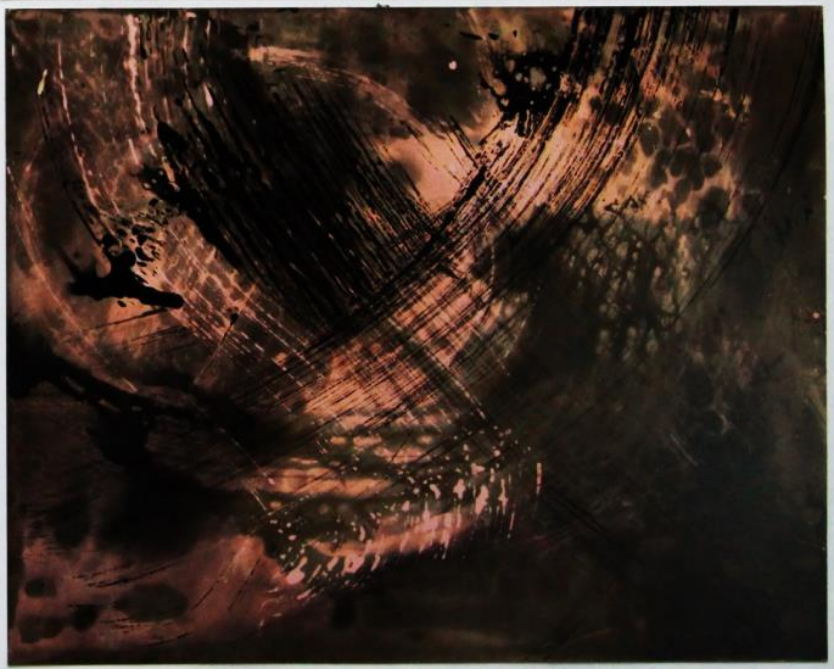
Express the fluidity of the develop in the oil-smoke effect.



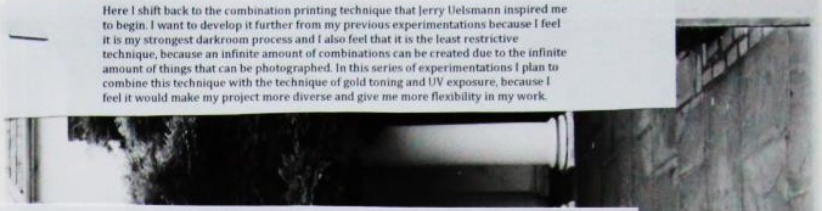
These blotched areas have been created by the addition of oil, which controls where the chemicals react with the paper.

I applied the developer & fix at the same time, to create this rainbow effect. Chemicals applied with a sponge roller.

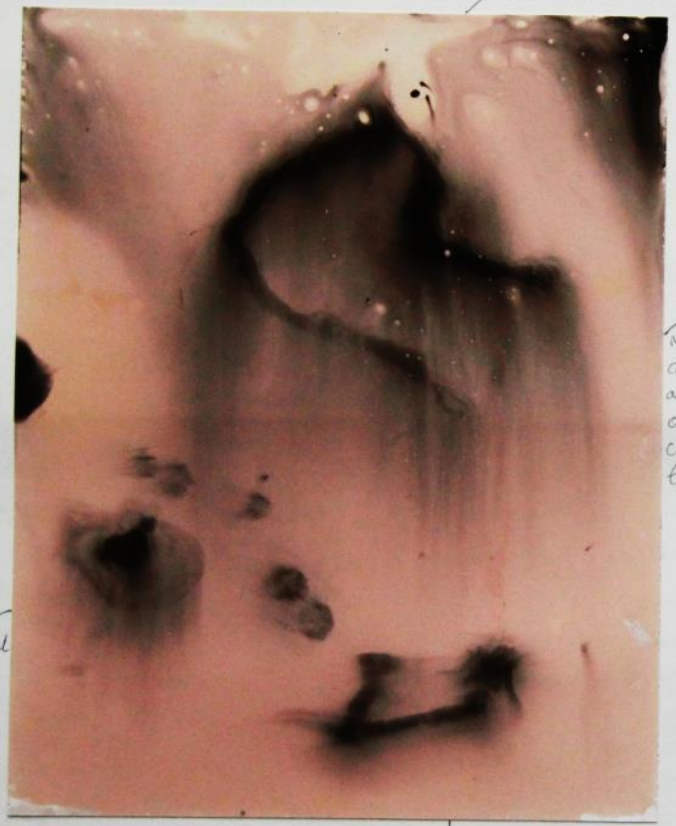




Here I shift back to the combination printing technique that Jerry Uelsmann inspired me to begin. I want to develop it further from my previous experimentations because I feel it is my strongest darkroom process and I also feel that it is the least restrictive technique, because an infinite amount of combinations can be created due to the infinite amount of things that can be photographed. In this series of experimentations I plan to combine this technique with the technique of gold toning and UV exposure, because I feel it would make my project more diverse and give me more flexibility in my work.



Galaxial holes, created by the oil - appears as if salt has been laid over the paper.



the vibrant merges of colour, are an expression of the chemicals transitioning.

Strange chemical motions - due to movement of oil during chemical settlement.

Dark areas, created by developer which has been applied using a pipette, creating these jagged shapes.

Project Focus

Throughout my project the artists that I have looked at all follow a certain trend, which links to the darkroom in some way. Anna Atkins's, Adam Fuss's and Pierre Cordier's work all exhibit abilities of working without the use of a camera, their work is about communicating the language of photography with the manipulation of light and shadows. I feel that studying these artists has given my work more flexibility and they have shown me how to be more expressive through what I create. They have made me a more open minded photographer and helped me to understand the power that photography has in its elemental form. In addition I feel their influence has steered my project in a very directional route of spontaneity. Out of all of my artists I feel Pierre Cordier's and Adam Fuss's work is the most closely intertwined, because of their works ability to strip photography back into its constituents. These artists use the most basic of concepts, to create complex pieces of art. I feel that they both utilise photographic paper, to its full potential, unearthing hidden colours and patterns within the layer of gelatin.

However I prefer the techniques of Jerry Uelsmann's combination printing and the collages created in the Dadaism movement. Their works both exhibit a strong sense of surrealism due to their elaborate, thought provoking combinations and collages of random images. The Dadaism movement has been the main inspiration behind the subject matters of my photographs, it has prompted my work to become more impulsive and less programmed, never knowing how my work is going to turn out. It has motivated me to become more free with what I photograph, now I spend less time thinking about what I'm going to shoot and spend more time actually shooting, consequently resulting in more instinctive images.

All my artists that I have studied have all exhibited very fresh and original ideas through their work and I feel researching their work has enabled me to follow in their footsteps. Because their work (especially Jerry Uelsmann's) is so inspirational and captivating, it has pushed me to really test the boundaries of photography.





These images are developments of my previous combination prints. however here I have overlayed images instead of just inserting them. I used the image of the crow because the background is nearly completely white & therefore can be easily overlayed over images without blocking the tones of the image underneath. I kept the image of the bird the same size as the orginal, to make it appear larger than it should be at that distance. I feel this image is particularly successful because the tones of the two images are very similar. Jerry Uelsmann inspired me to create this image, because of the repeated use of the crow in his own images.



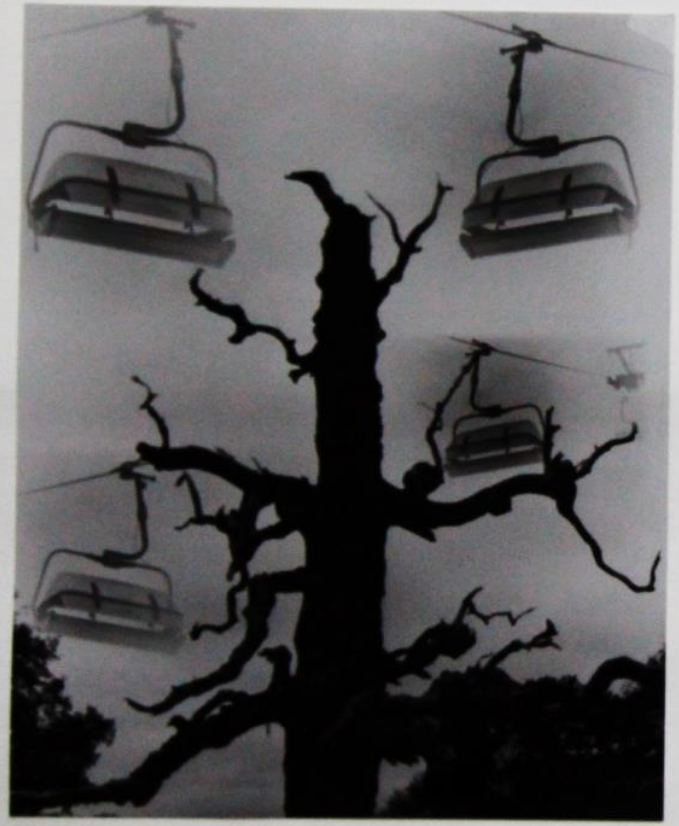
I repeated the exact same technique here, but also decided to incorporate results achieved from my ultraviolet experiments. I applied the developer using a paintbrush, allowing me to dodge certain areas & I used the projector to see the outlines. I like it's abstract appearance due to the uneven edges of the coloured areas.

Allegory & symbolism











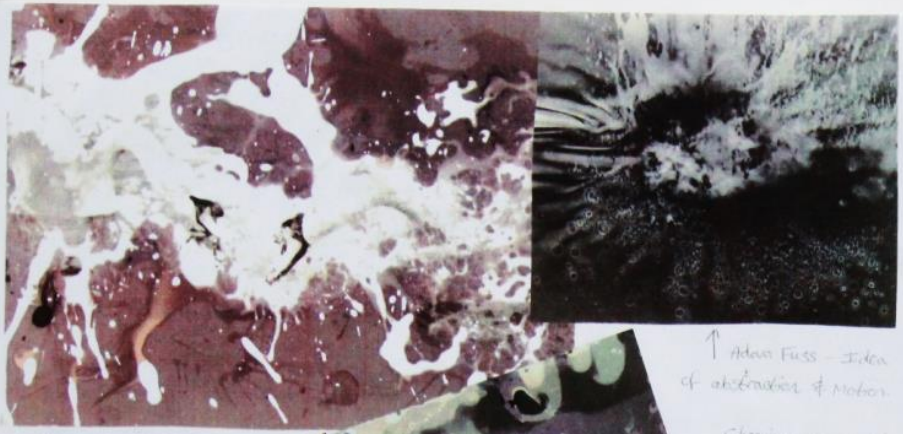
I overlapped a portrait of my friend with the bark of a tree, to alter the appearance of her skin. I had the idea of linking parts of objects & people. so in this image I am linking the skin of the tree with the skin of the model. In my opinion it isn't very effective because the tones of the two images do not match & the bark makes the model's face appear very flat, as if all of her features exist in the same plane. To ensure the photo of the tree was only projected onto the model's face, I used a technique known as dodging & burning. I created a stencil that was the shape of a circle & whilst the projector was on I moved the stencil, creating different sized projection holes on the paper.



To create this image I used the dodging & burning technique again, as used in the previous image. But I used a larger stencil to burn out the background, as to enhance the appearance of the bird. I like the effect of this technique because it adds a sense of isolation & solidarity to the image. The only evident problem with this image is the difference in image clarity, because I had to enhance the image of the model by 2 times because it wasn't large enough to begin with, therefore it's resolution was drastically reduced & I had to reduce the size of the cow image.



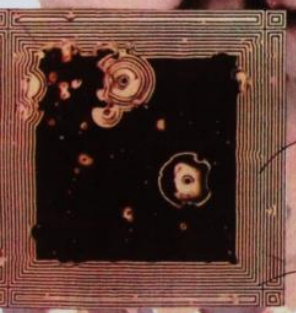
At this point I combined two of my techniques, to create this eerie looking image. I feel the fading quality of this image makes the combination more subtle & almost more believable. However I do fear that the intensity of the gold tone drowns out the subject matter. Making it seem less surreal. I also feel this technique makes the images appear as if they exist more on one plane & not just stuck on top of one another.



↑ Adam Fuss - Idea of abstraction & Motion.

Could use salt to add a gel-axial feel to the abstract UV piece.

Chemigrams - could use resises such as oil used here or butter for example, which could add a sense of motion to the piece.



Pierre Cordier CH 25/3/12

Galaxial

Application technique of chemicals - paintbrush/ tissue / spray.





Could use this cyanotype print technique to frame the image - or could develop the picture in this shape. (Flower shape encapsulating the chosen image.)

Like the idea of complementary tonal & colour contrast of the different chemicals.

Could incorporate faint images in the splashes & splats.





Progress:

↳ Distinct movement from abstract cyanotype UV work to the incorporation of black & white images & use of templates. (leaf.)

Final Piece Idea 1

- UV Abstraction -

Could use templates of other objects, such as flowers/ cracked, as stencils for developing templates to form a print. - picture formed within the patterns & shapes.



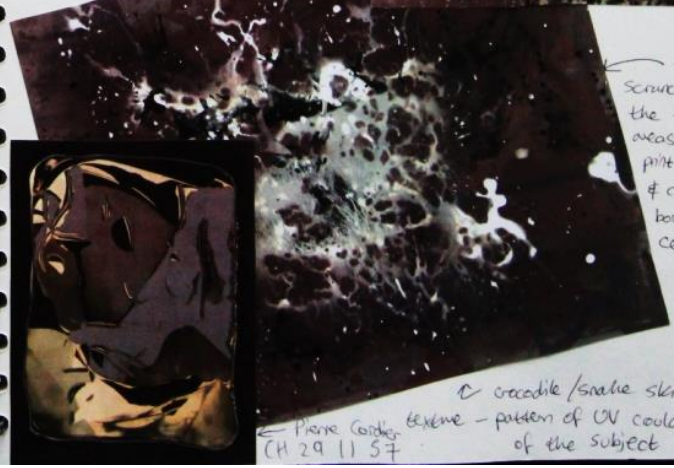
Initial UV experiment, unable to express full potential of colours.



Linkage with flower cyanotype idea!



↑ Use this idea of painting the chemicals on inside a template of a print. creating intricate detail, introducing depth to the piece.

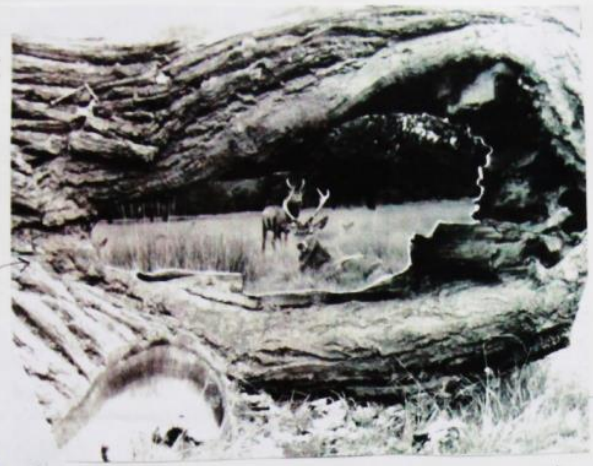


chemicals applied with scrunched tissue. Intertwine the effect of UV with fixed areas of a fully developed print. the abstract UV patterns & colours, could create a border drawing focus into the centre.

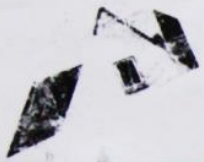
← Pierre Cordier CH 29 11 57

↳ crocodile / snake skin pattern introduces texture - pattern of UV could mimic the texture of the subject matter. (deer - fur.)

Choice between insetion, or overlayed combination printing.



I doubt this type of combination printing will work, because I was unable to correct the edge wearing



← Could combine this method of using stencils & clingfilm to frame & add texture to my combination printing method.



Kerry Uelsmann
↳ Expression of playfullness & experimentation.



Advancements in my technique with the use of alignment & the technique of dodging & burning

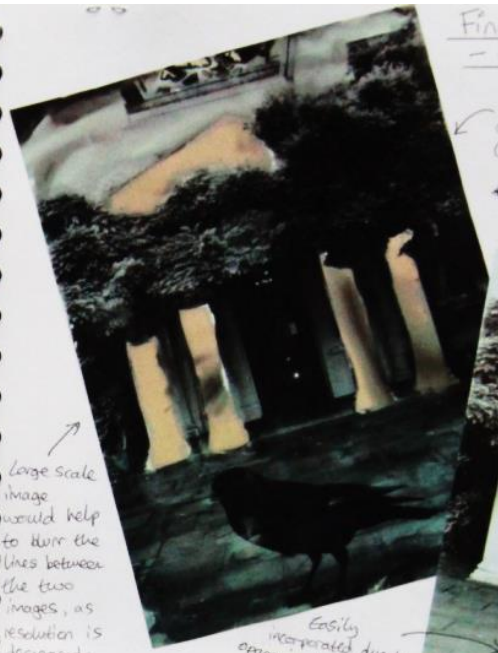


Use of portrait is very effective & powerful, adds sense of recognition to piece. This image would be more effective blown up, as it would enhance it's old grainy texture

Final Piece Idea 2
- Combination print.

Introduce method of using UV in the combined print. Either randomly or localised. (Eg: in certain objects / tonal areas of print)

+ I have chosen this method, because I feel it really challenges me & a successful image is all that more rewarding to me.



Large scale image would help to blur the lines between the two images, as resolution is decreased. Therefore making the image appear more believable.



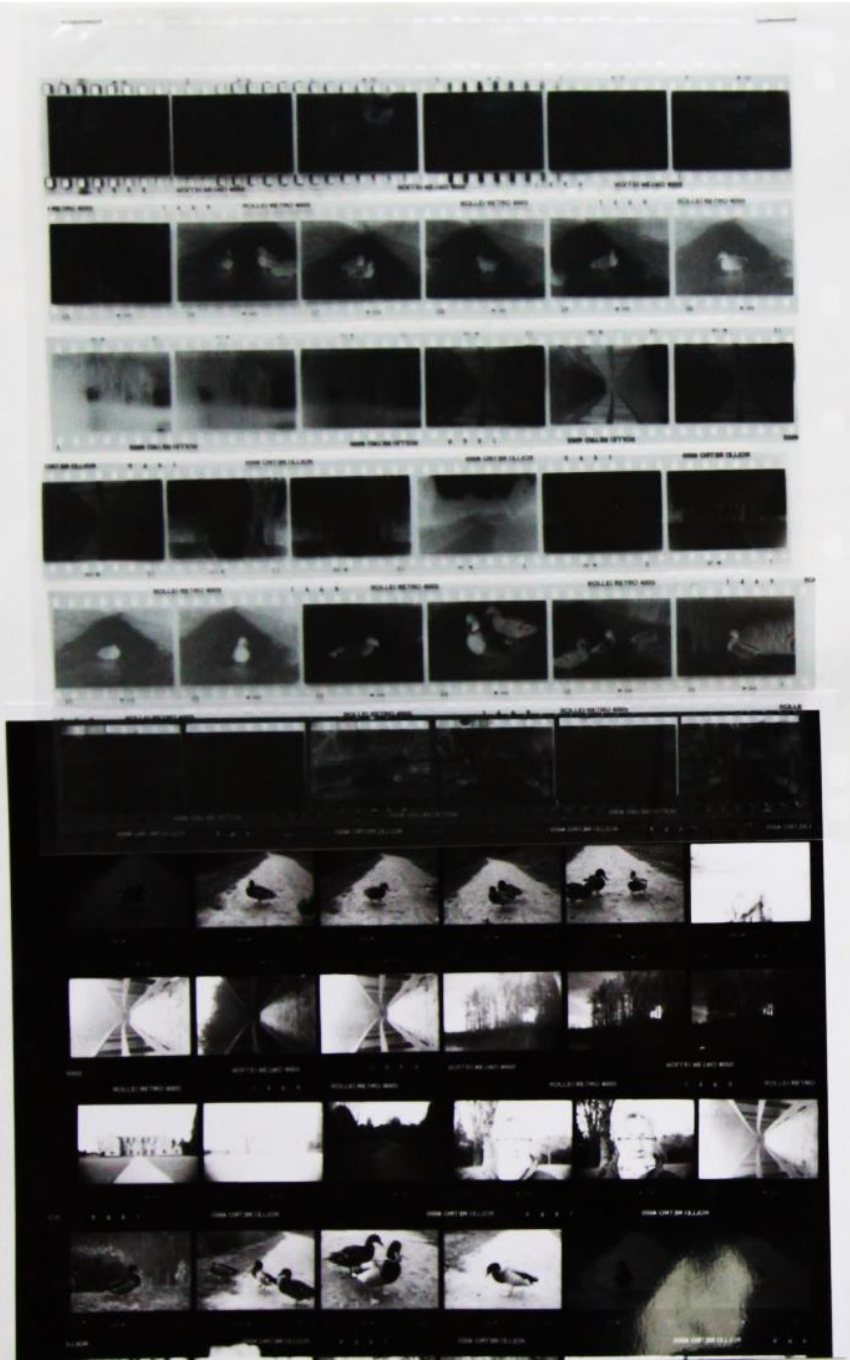
Easily incorporated due to opaque background.

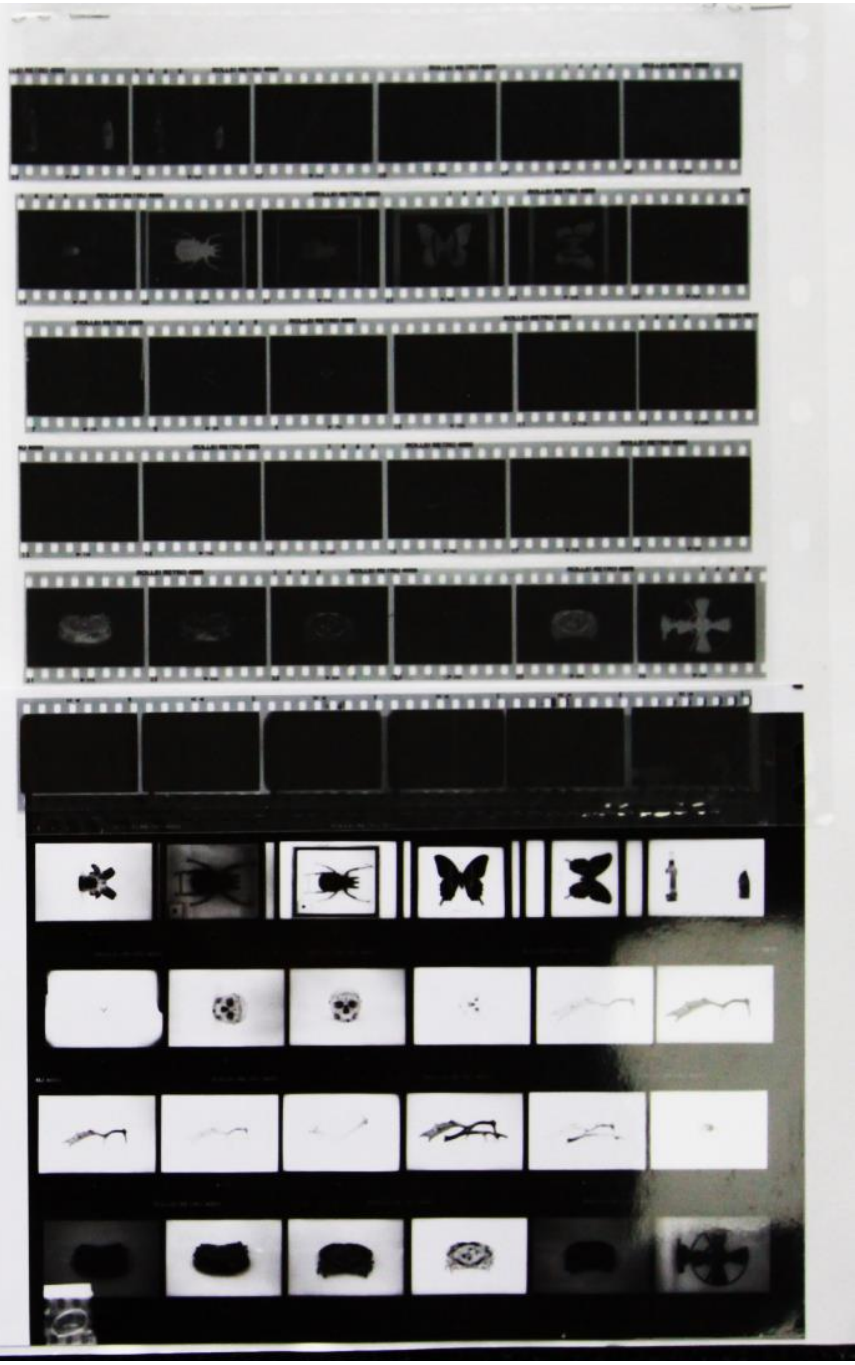
Use crows in final combination print - to act as my signature image - following the crow that was repeatedly used in many of Kerry Uelsmann's photograms.

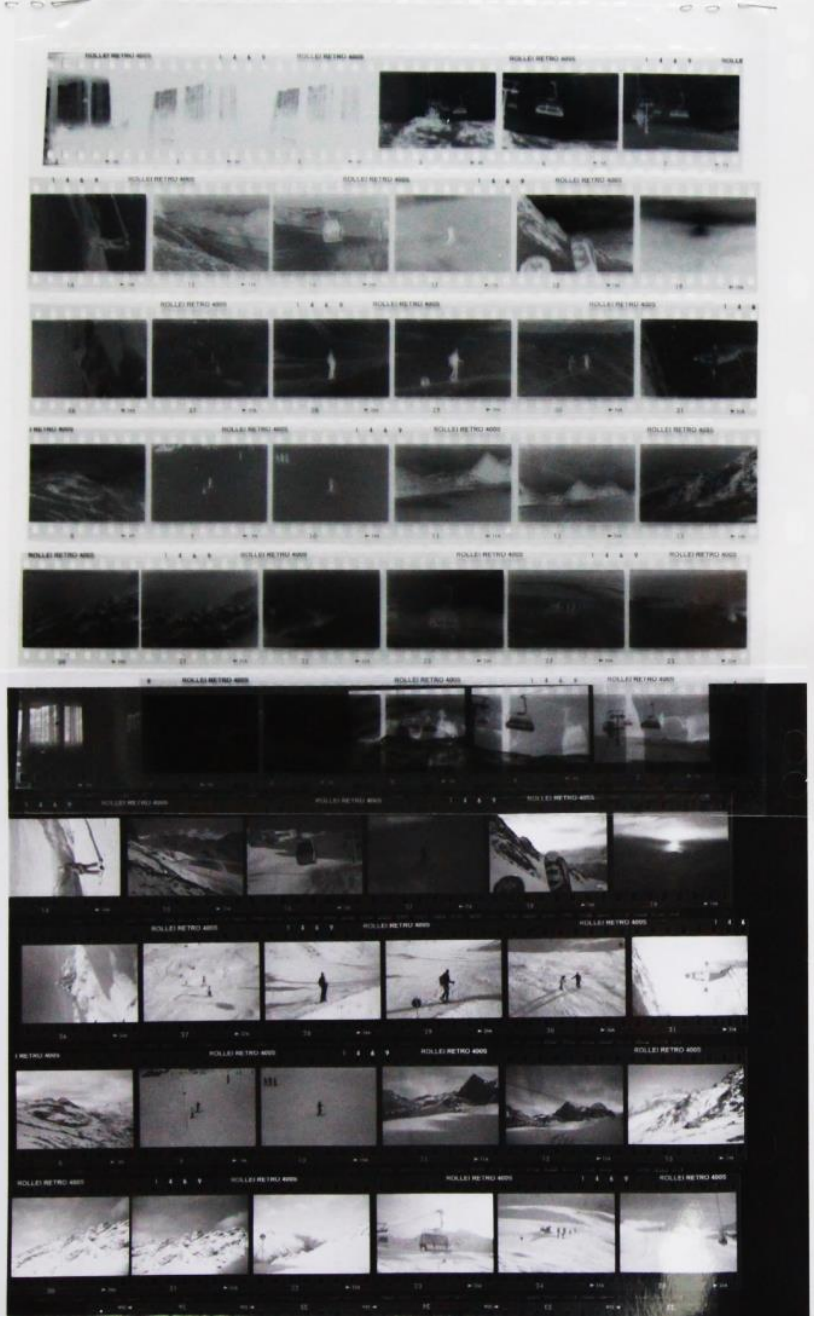
Use of hard resist to incorporate gold toner & UV colour in one image. (varnish)

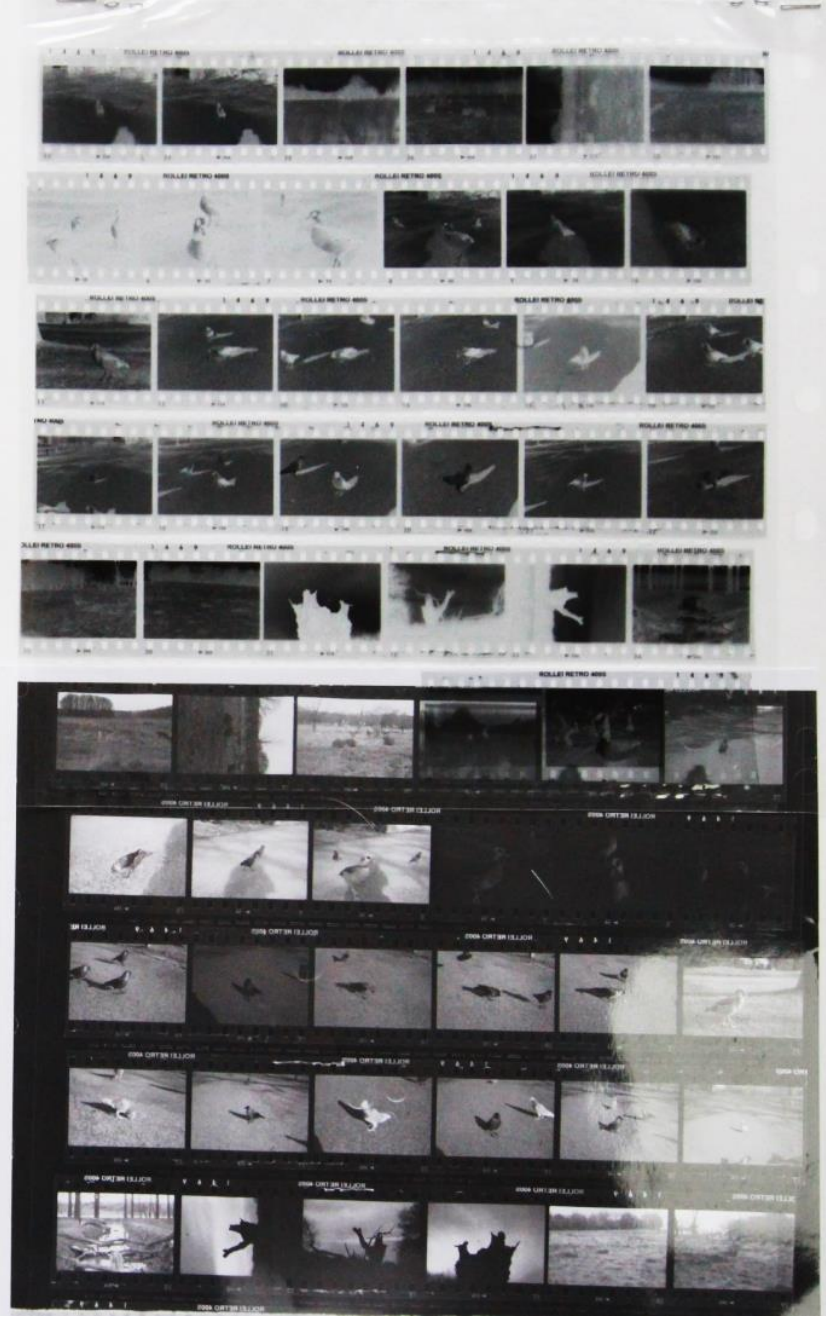


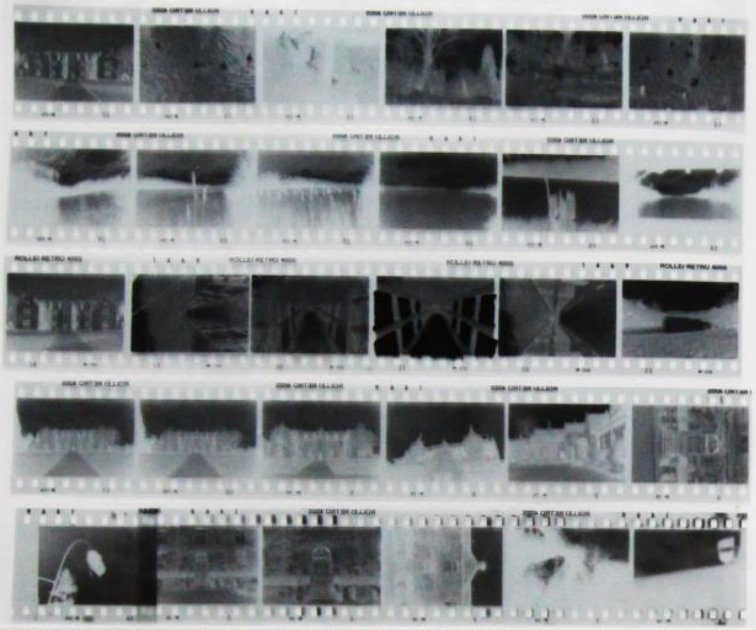




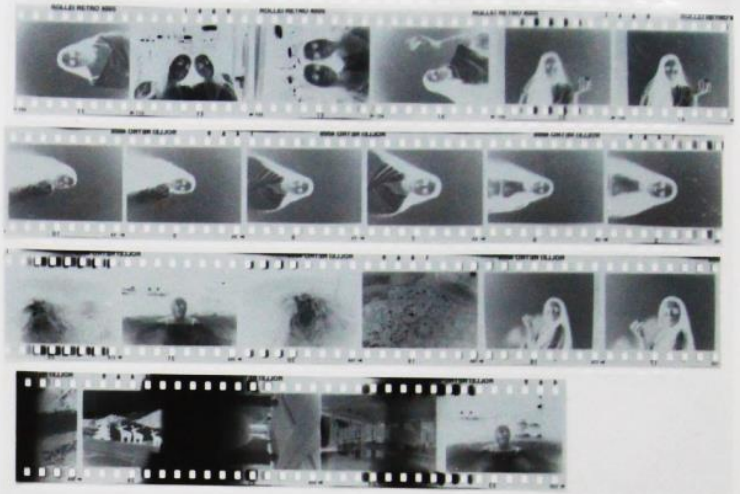




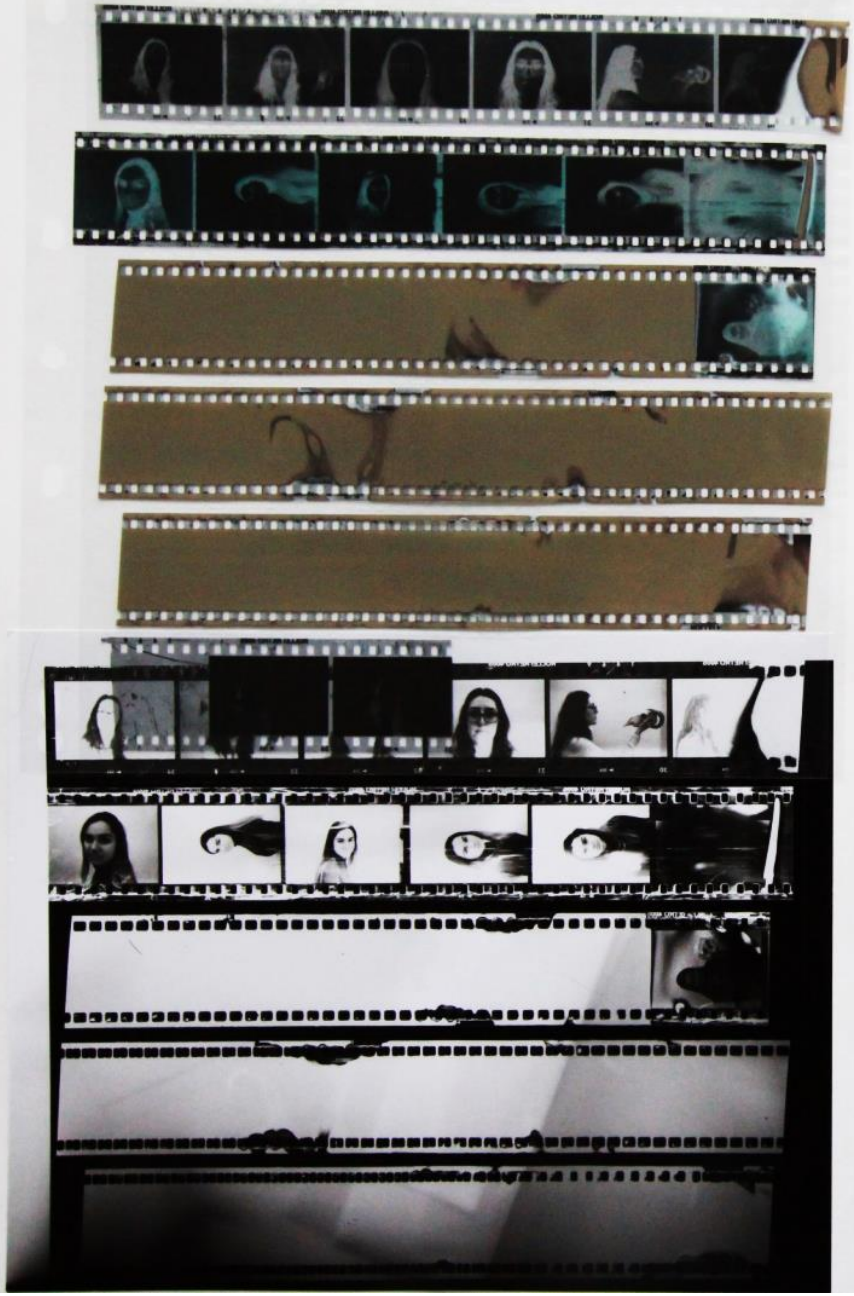


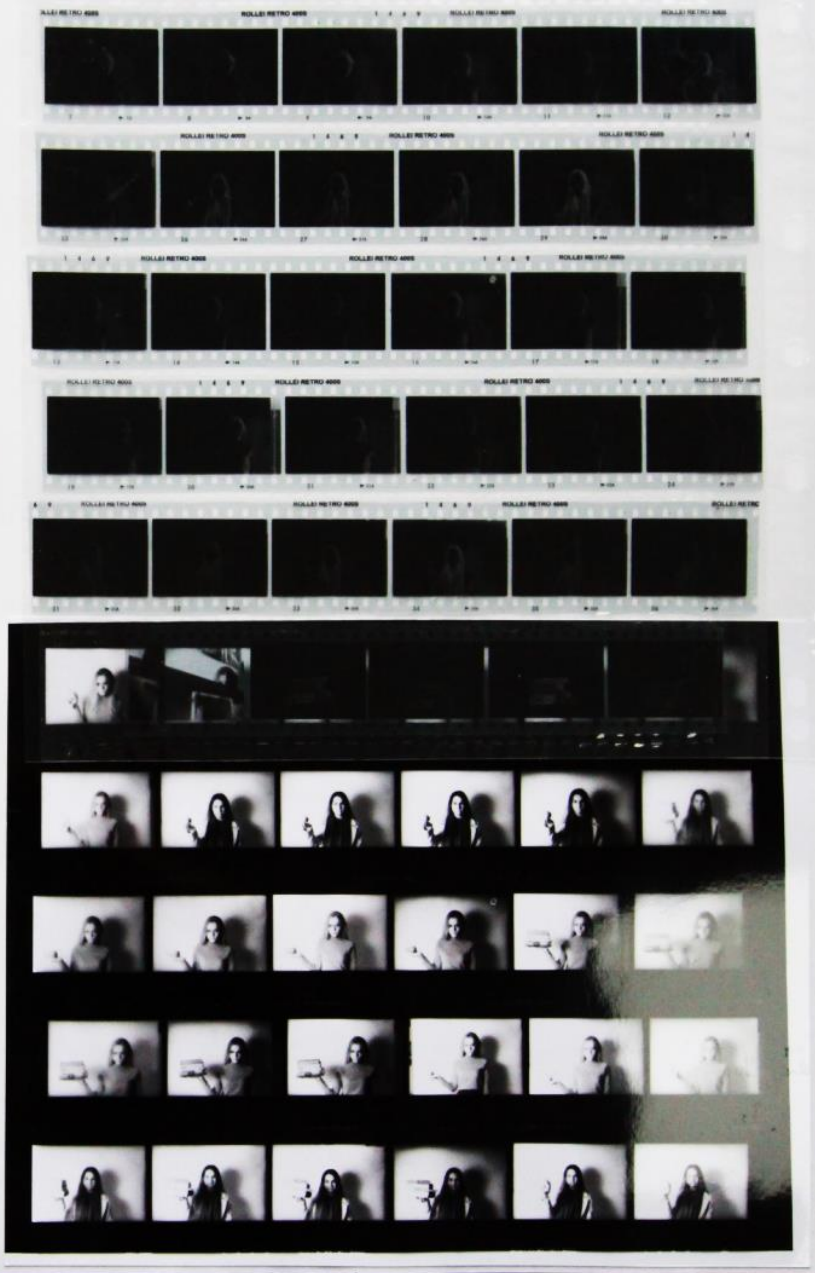


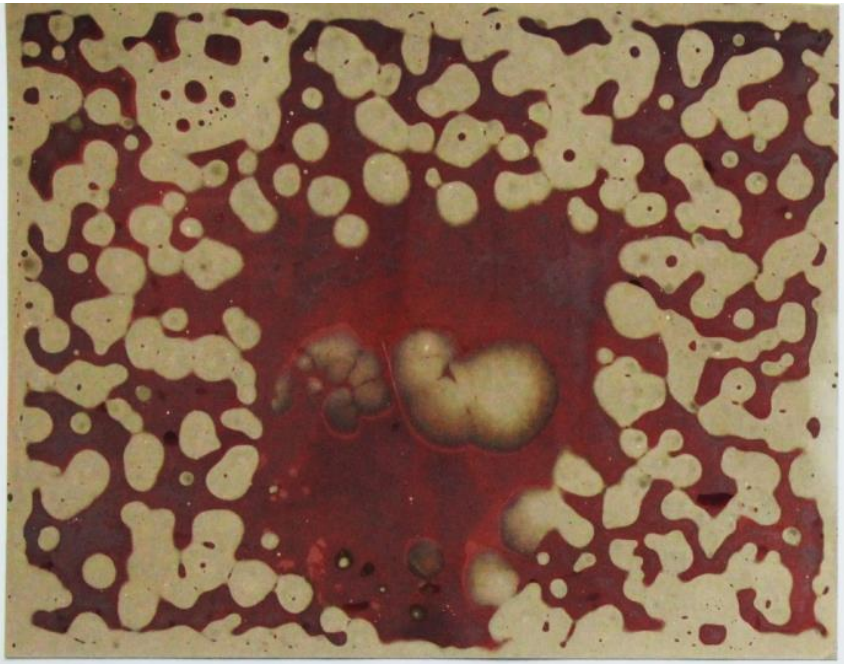


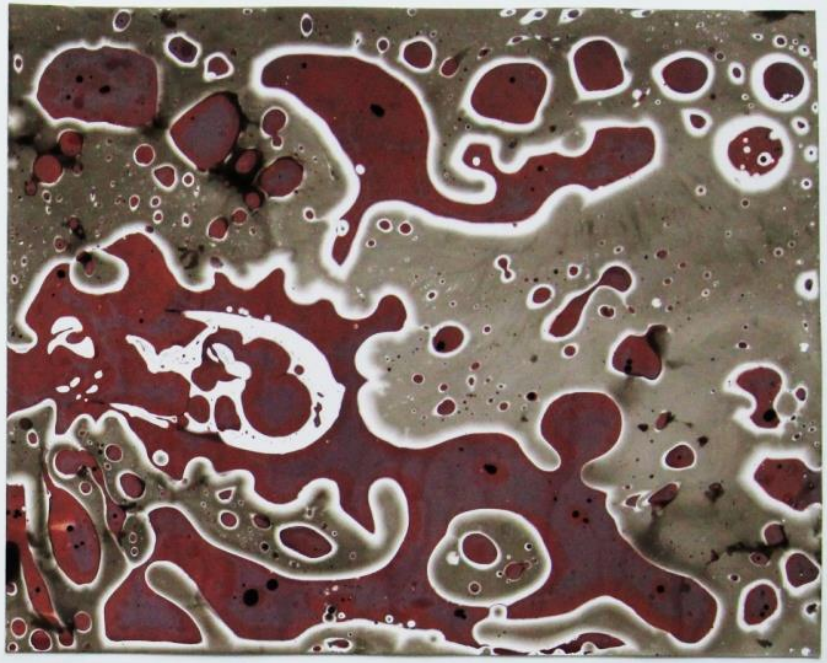


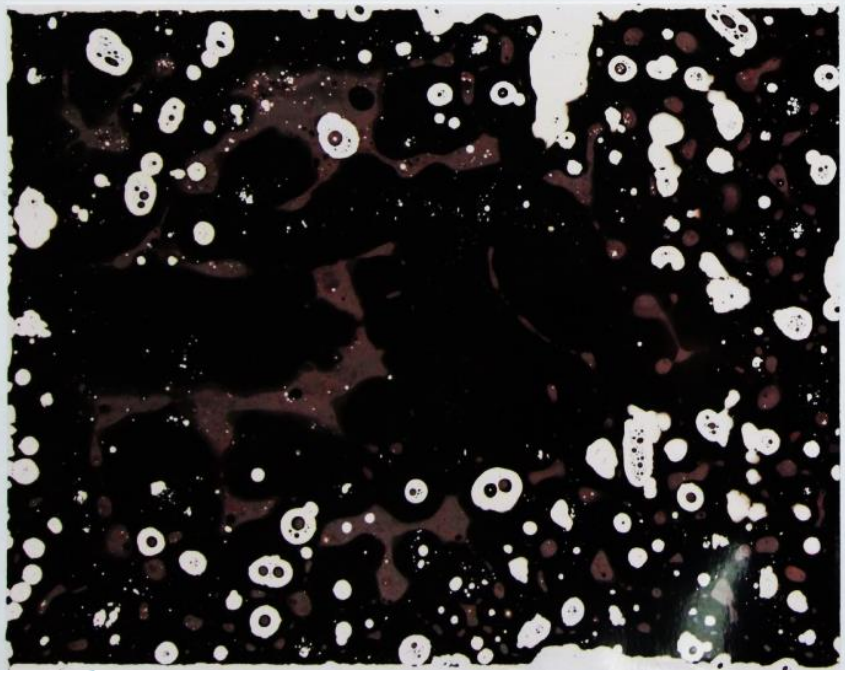


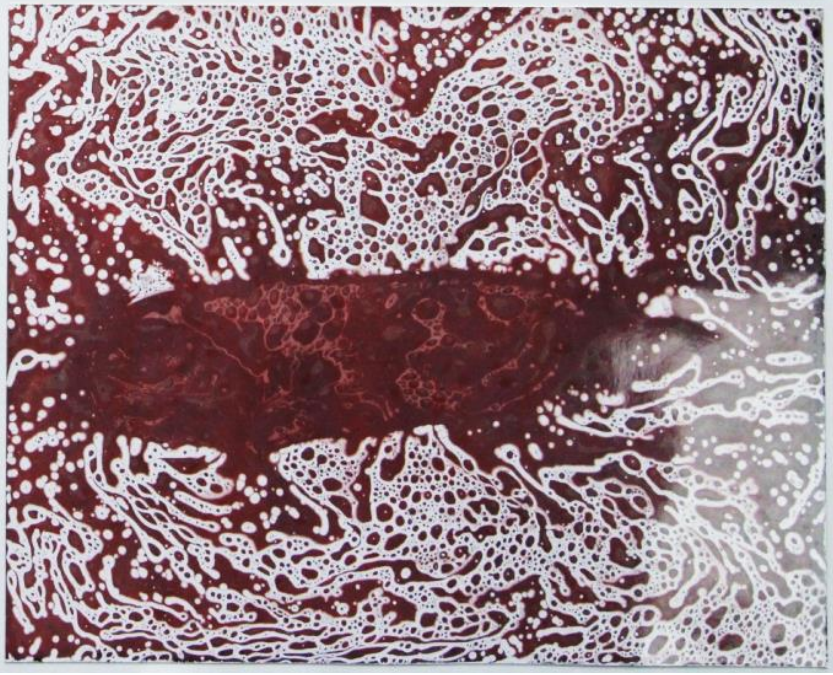


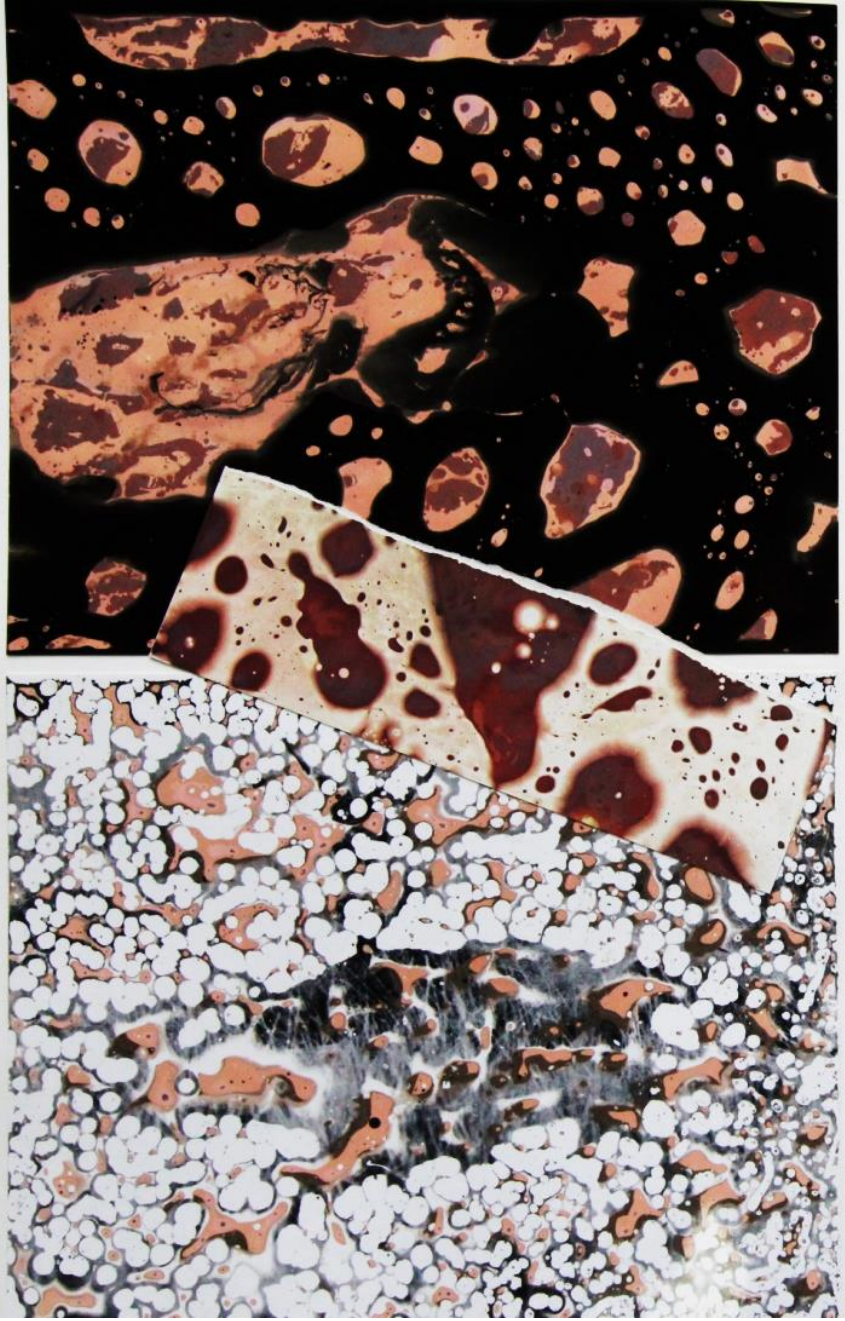






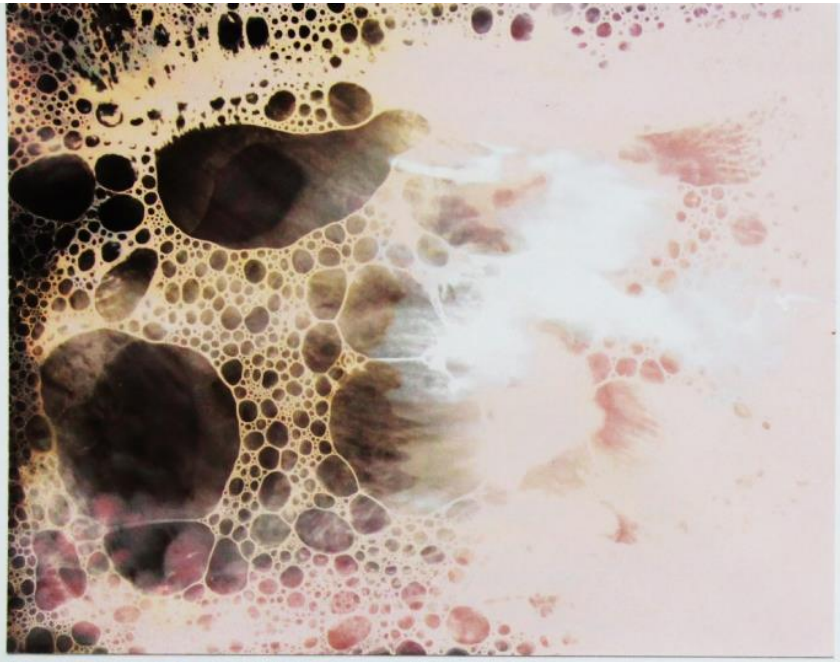


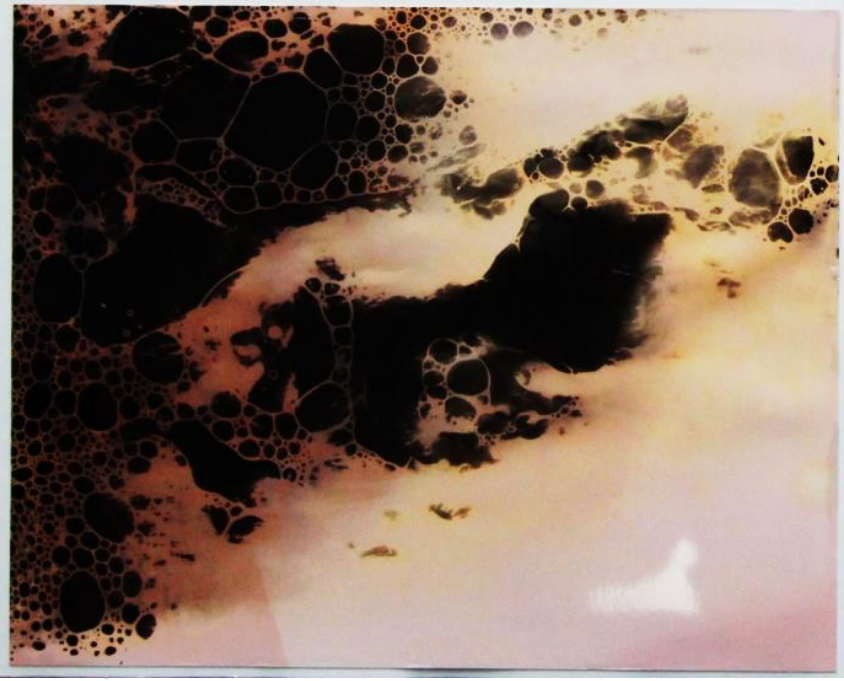




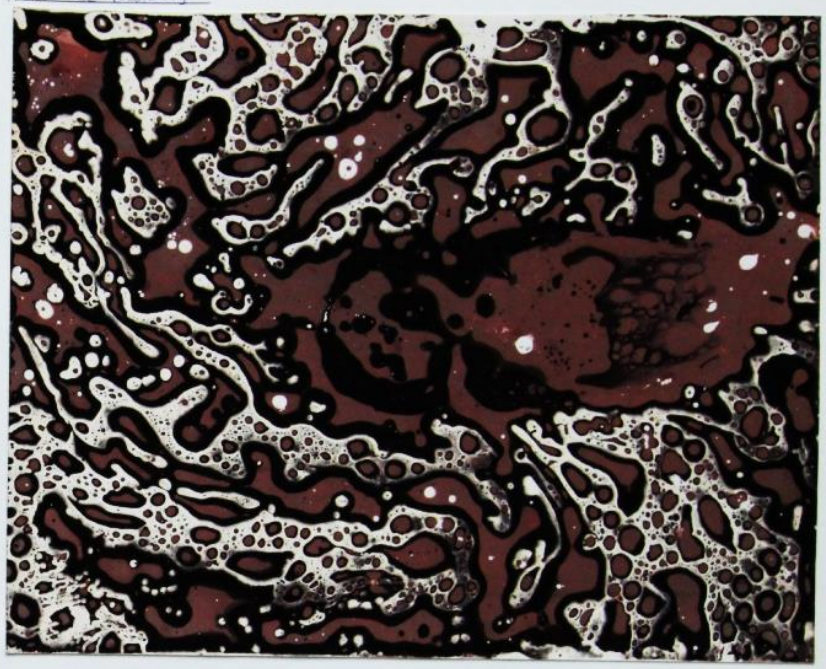


I began experimenting with chemigrams again, because I felt in my previous series I was just scratching the surface & was unable to express the full potential of this technique. If you recall I mentioned at the end of my previous experimentations that it may be more beneficial if I were to add a sense of motion to the chemigrams by using oil or butter. Well in this series I used the idea of oil, and didn't expect such a successful outcome as I got. Also I developed the process one step further, by incorporating my black & white images into the technique, as potential pieces for my final piece.





Final Piece Possibility





I have chosen this abstract pattern as one of my final piece possibilities. Because I feel it strongly exemplifies the many possibilities & the great flexibility offered by a simple sheet of photographic paper. I feel abstraction is best portrayed through it's vivid motion & that's what I think is able to be put across to the viewer with the use of oil. (soft resist) I like how the strong, bold colours, have such subtle contrasts & I like how they interact. For example how the black outlines the patches of deep purple.

Final Piece Possibility

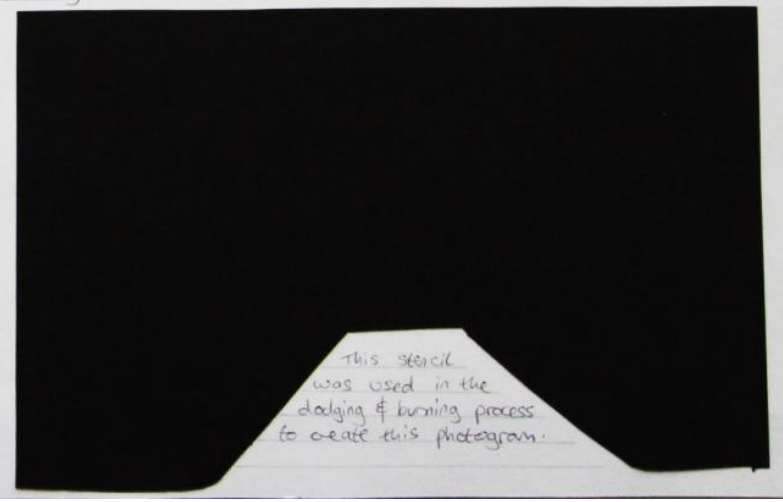


I chose this as another final piece possibility, I felt that in the previous chemigram the focus was straying too far from the focal point of my project, which are my photographic images. Therefore I attempted to combine the previous technique of using a soft resist with one of my favourite images. It didn't come out totally as expected, I was hoping to incorporate some colour, but I'm glad it came out the way it did. The patterns formed, due to the oil, remind me of a tortoise shell, beautiful & unique. I would love to use this as my final piece, because I feel it portrays the elemental significance of my project.



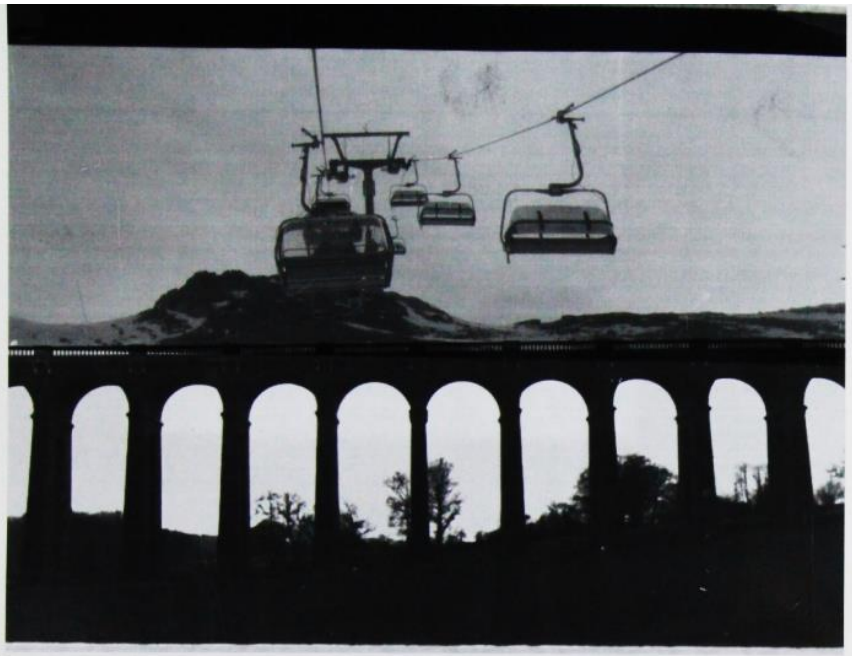
Final Piece Possibility

combination printing is my strongest technique I have to offer as a final piece & I feel that a combination like this one could work well. I like how this combination differs from the rest, instead of using an object like the crow I have been able to use a scene image. In my opinion this works better than my previous image because it has the ability to fill any blank spaces, making it seem more in keeping with the rest of the photograph.



This stencil was used in the dodging & burning process to create this photogram.

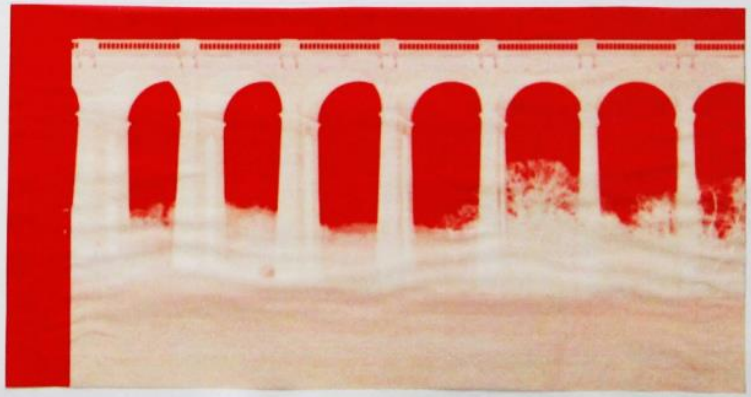




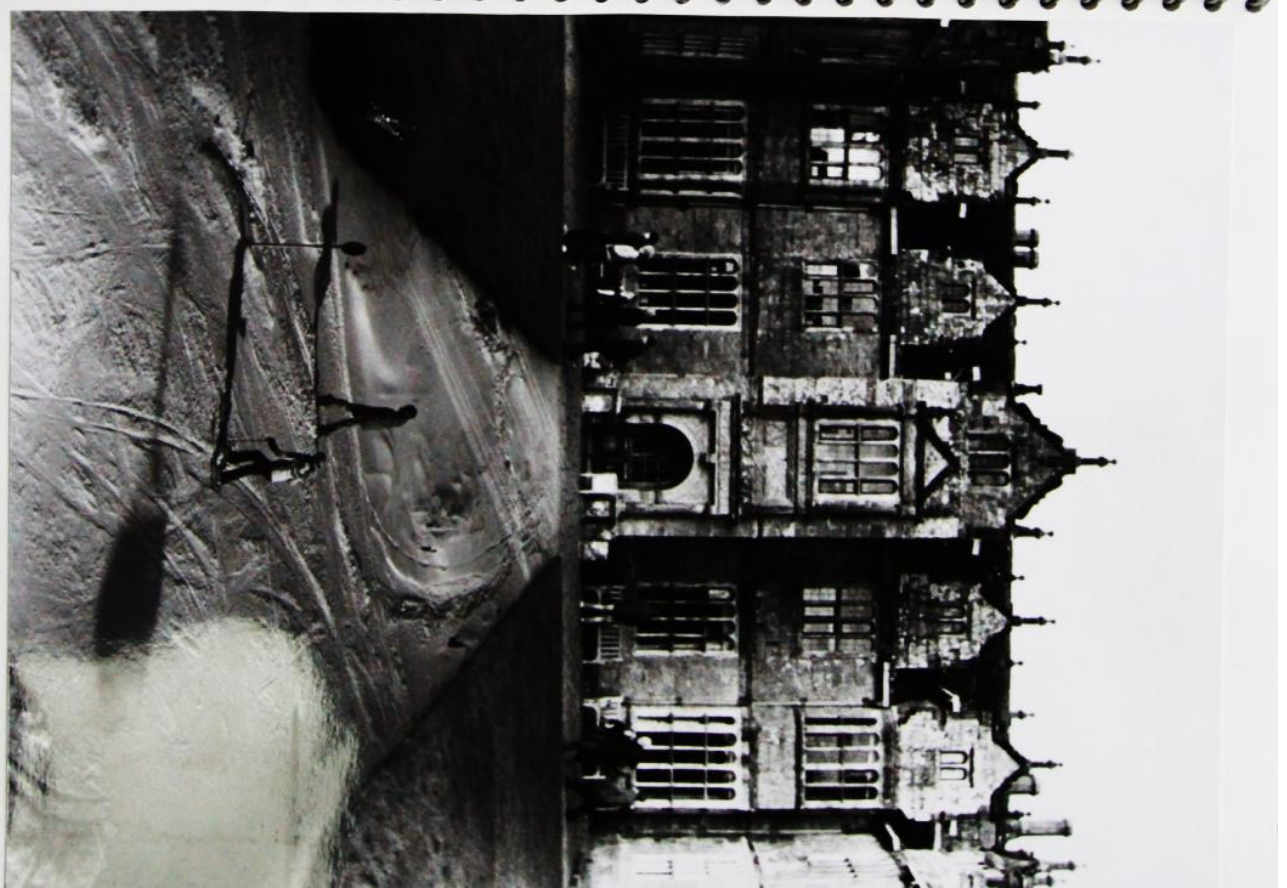


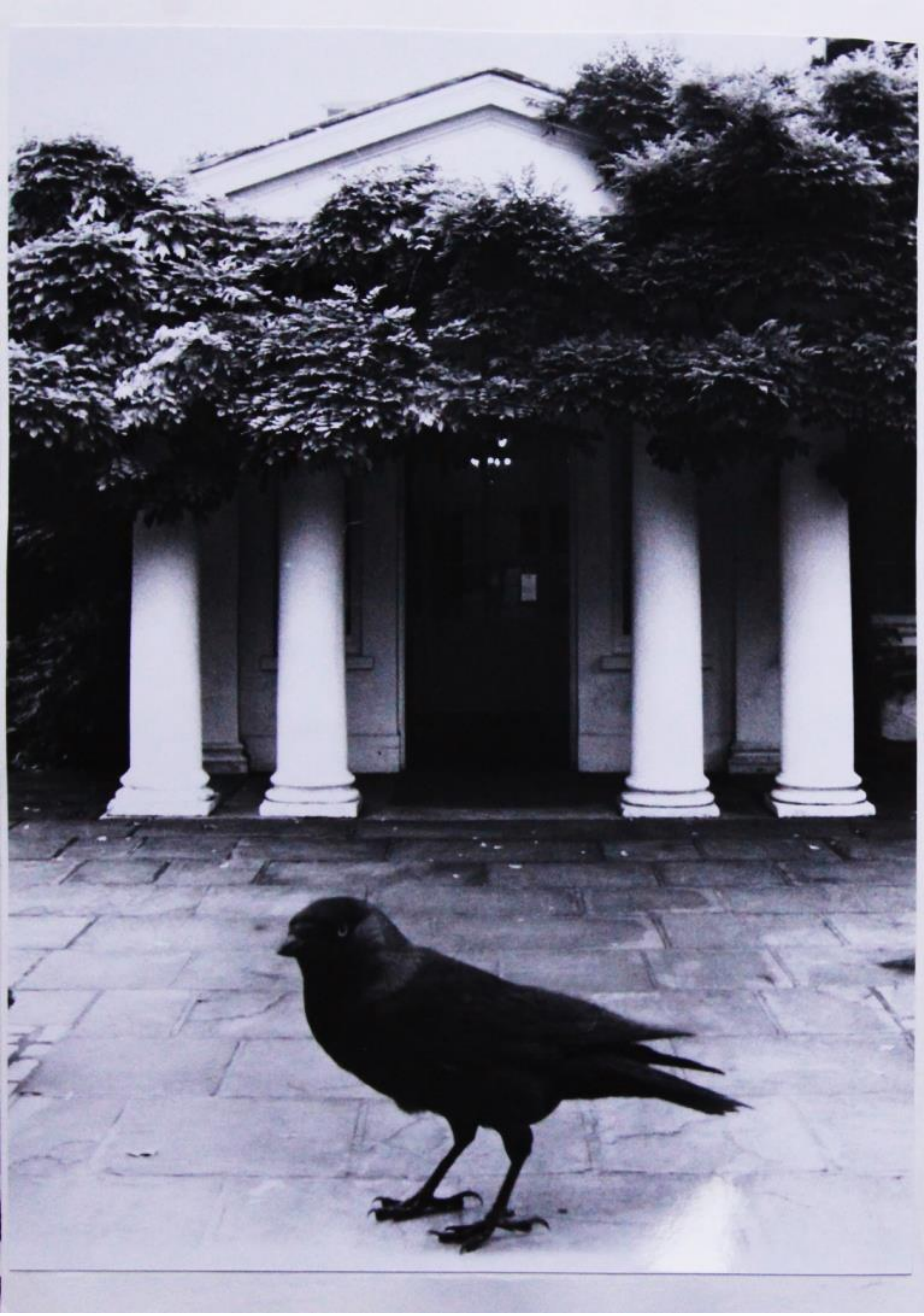


I had recently taken a few images of this viaduct & thought it would look intriguing as a combination print, because of it's regular shape & knew it would easily combine well. So I tried out a few things & found that I quite liked the house above the viaduct, because of it's conformity & composure. Therefore I am considering this for a final piece combination print.









How Did I Keep Track of All My Combinations?

Full house & viaduct (A3)
- 90s
- P-3
- 78 cm
- F-stop lowest

viaduct
- 55s
- P-2
- F-stop lowest
- 68cm

Crow & richmond house (A3)
P-3 | P-2
77cm | 76cm
25s | 25s
F-stop lowest | F-stop 2-up.

½ House A3 (FP)
- P-2.
- F-stop 3 up.
- 80 cm.
- 90s.

X2 skiers A3 (FP)
- 58cm
- P-3
- F-stop lowest
- 15s

Ana (A3)
P-2
F-stop lowest

½ house
P-2
F-stop 1 up
50 cm
130s

2 skiers
P-3
F-stop lowest

½ house large A
80cm
130s
P-2
F-stop 2up

Ski lift (A3)
P-3
77cm

ski stay
P-3
36s
2 cm
-stop lowest

Full house
40s
F-stop lowest
50 cm
P-3

A3

P-2 76cm
F-lowest 70s

½ house
lowest F-stop
50cm
P-3

viaduct
stop 1 up

Evaluation

The theme for my project centered on the darkroom, exploring the idea of manipulation and perception, through many new techniques. At first I explored my theme through reflection, using mirrors to manipulate the subject matter in the images. I used these photographs in my first darkroom experimentations, focusing on angles and lines with the use of variously shaped stencils. This exercise was essentially my introduction back into the darkroom, once again enabling me to get a feel for it. Following this I began exploring the greater potential of the darkroom by creating beautiful patterns, using iron filings and magnets and using crystal stones. This was my first real play with the idea of photographic projection art, creating galaxial looking photograms. I feel this part of my project really enhanced my awareness of the importance of shape and composition.

After the premature stages of my project I finally made the jump into the deep analysis of the darkroom's secrets, by researching the chemistry behind this process in great depth. I found that studying the chemical side of photography was very helpful in giving me new inspirational ideas, in fact it was this research that triggered my UV and natural developer experimentations.

So at this point I took a step back from inside the walls of the darkroom and ventured out into the light, where I began my many experiments, investigating the effect strong UV has on photographic paper. To my surprise I unearthed a whole world that lay hidden beneath the gelatin, bringing to light many colours and patterns that I didn't even know existed. I feel that this was the turning point of the project that really got me interested.



Strong linkage with Anna Atkins – taught me how to use light to communicate.

Adam Fuss's & Pierre Cordier's work inspired my introduction of colour.

Photography stripped back into elevental form.

Following this I began to look at more techniques, I used a Polaroid camera, which I felt really taught me to appreciate and understand the power of highlighting and shading. After this I moved straight onto film, with my subject matters following inspiration created during the Dadaism movement. This is when my project became freer and more spontaneous, taking random, instinctive images of anything I could find. I particularly enjoyed capturing nature and wildlife, because I felt that it really reflected the beauty of my project.

Expression of playfulness & experimentation throughout my project.



Used formal elements – line / tone / shape.

Inspired by Uelsmann's work – replicated his strong sense of surrealism through my work.

I instantly connected with Jerry Uelsmann's work, because I found it very intriguing, and it was nothing like I had ever seen before. His works expressed a strong sense of playfulness and experimentation which I felt related to the direction my project was going in. Immediately following this I began to attempt to replicate his work using my images, at this point the technique was at a very basic level, as it took me a while to get used to it.

Here I began to develop my UV experimentations, this time combining the technique with black and white images I produced in the darkroom. Furthermore I looked at the work of Adam Fuss, and was immediately captivated by his works ability to strip photography back into its elemental form. His work strongly linked with my project through the idea of changing people's perception, using subjects with strong symbolic meaning.

Clear development of UV experimentation.



Fuss's & Cordier's work has inspired me to explore every layer of the photographic paper – introducing new worlds of colour.

Incorporation of Cordier's pattern work with the use of chemicals.

Succeeding this I applied the chemistry element that I had learnt from previous research on the various chemical reactions, to create a natural developing agent consisting of vitamin C, washing soda, and red wine. It was this point at which I really developed the technique of bronzing/gold toner that I had been exploring previously and that my project was beginning to show signs of originality. Following this I looked at Pierre Cordier's chemigrams, which I felt linked strongly with my previous UV experiments. Responding to his work helped me to understand the chemicals in a physical sense rather then just theoretically. Even though this part of the project enabled me to become more expressive I felt that it was moving my project in the direction of fine art. So I began to move back to combination printing, once I had gathered a larger pool of images and I began to once again experiment with this technique, focusing more on the technical aspects like dodging and burning.

Use of symbolic subject matters mimicing the underlying meanings of Adam Fuss's & Uelsmann's work.



Use of dodging & burning technique learnt from Uelsmann's work.



Vit C & washing soda developing agent.

This sense of originality links with Pierre Cordiers chemigrams.

I feel that the most successful techniques in my project were combination printing and chemigrams. Because these were the two techniques that I worked with and developed the most, that produced the most unexpected results. Looking back on this project it is evident that I could improve on my documentation skills, as my ideas tend to flow much faster than I am capable of keeping up with. I also think I could improve creating connections between artists I study and my own work.

I feel that my ability to manage time throughout my project has fluctuated quite a lot. I have found on a few occasions that I have struggled to keep my bookwork up to date with my vigorous practical work and consequently struggled with writing my work up afterwards. However with the time we had been given to complete the project, I feel I have managed to achieve a lot in a short time. I would say I struggled the most with time management when creating the final piece, because I underestimated how hard it was going to be to actually create. I found it extremely time consuming, because it took a considerable amount of time to get the right exposures and I had to make multiple copies of each print in order to produce at least one perfect one.

Cordier's world helped me to see everything in a more abstract, simplified form. I feel this aided heavily with the production of my final pieces because it enabled me to visualise the main shapes & their composition in my images, which allowed me to easily combine images to create the perfectly balanced print.

this work links with mine through the idea of an improbable & inaccessible world.

translation of photographs elevated form

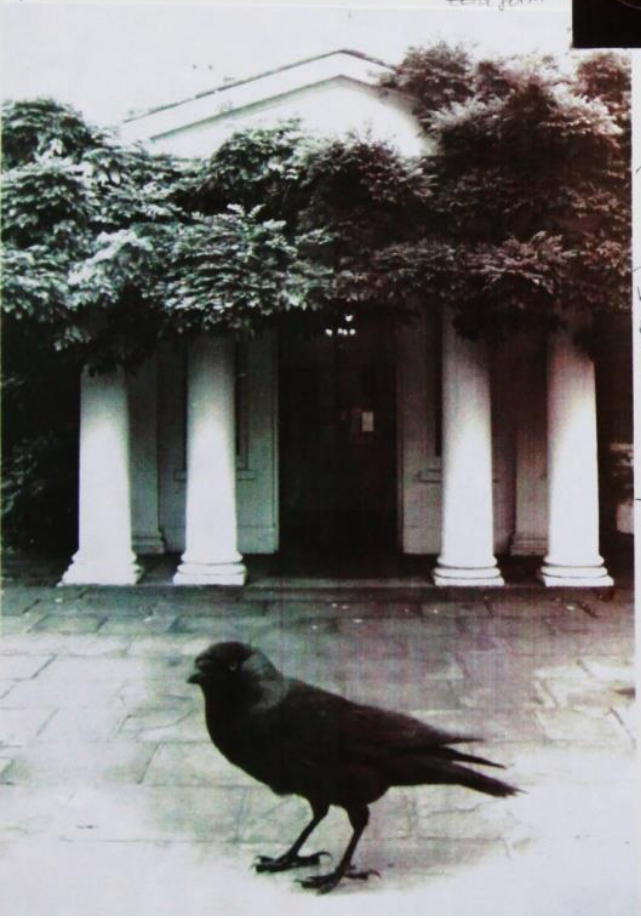


Pierre Cordier

Pierre Cordier's work inspired a sense of originality in my project.

Studying Cordier's work has urged me to step back from inside the camera & explore the surrounding world.

Mimicing his work has increased my sensitivity & awareness of the power of light. It has enabled me to communicate light through my work as an expression of the language of photography.



His playfulness with various tones, enhanced my awareness of them. Improving my ability to match tones, which I used in my final piece creations.

Explores realms between Surrealism & Dadaism.

Studying Adam Fuss enabled my project to become more expressive, which consequently eased development, due to increased flexibility.



Adam Fuss

His work introduced the idea of using symbolic objects to create underlying meanings in photographs. (eg: crow.)



Fuss's work is centred around the idea of spontaneity, which inspired me to become more instinctive with my choice of image combinations. His inspiration pushed me to become more daring with my combinations, choosing completely opposite types of subject matters which to my suprise worked very successfully together.

Jerry Uelsmann was the main inspiration for my final pieces. I feel that studying his elaborate work helped to stimulate my imagination, enabling my project to move in a more radical direction.

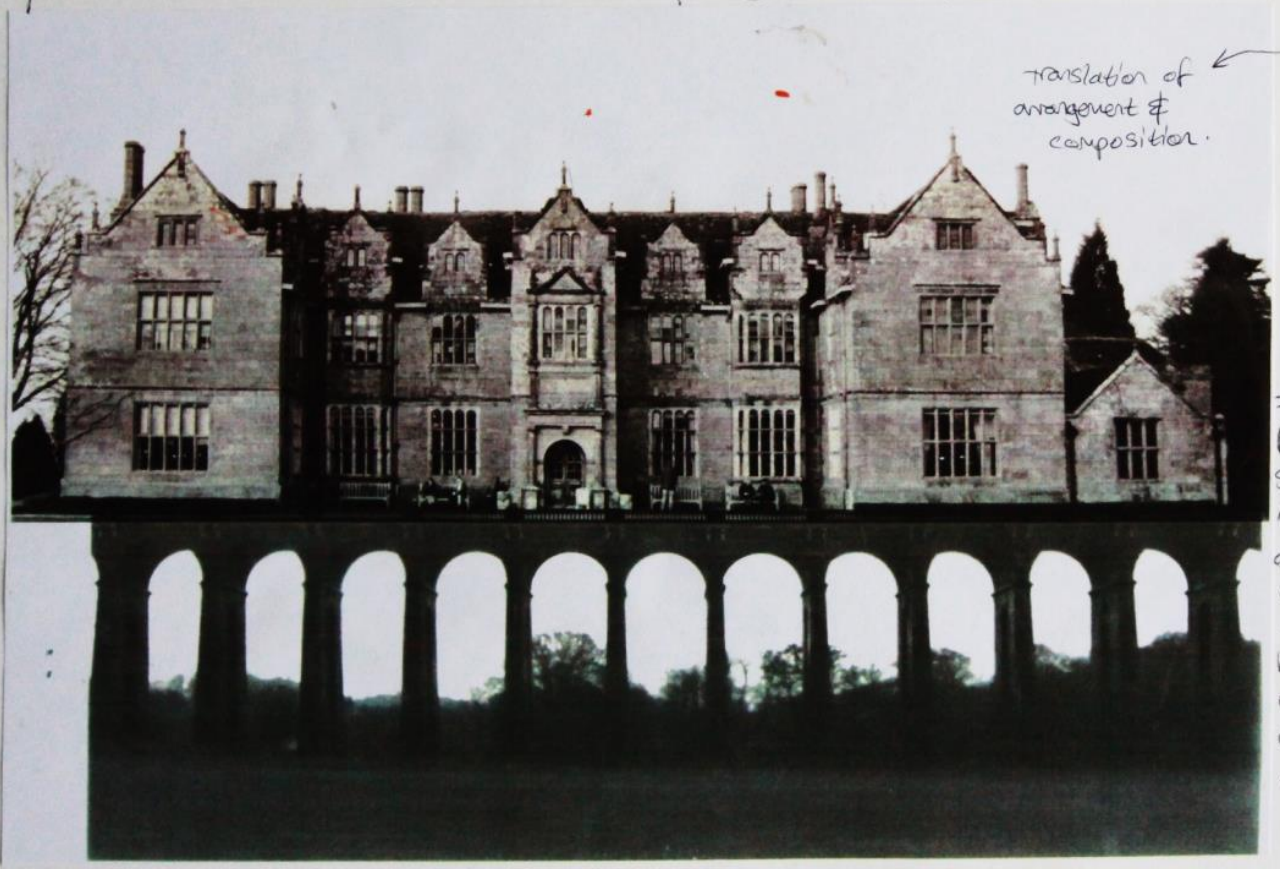
As well as Fuss's work, Uelsmann's work also introduced the idea of symbolism in my work. He often created particular, specifically composed scenes that told a story. I feel I also translated this into my pieces of work.

Studying his work, enabled me to harness the physical requirements needed to create photogram combinations. (eg: dodging & burning.) He showed me how 'to be the camera' – making me a more open minded photographer, capturing insignificant things & giving them significance in my combination prints.



Jerry Uelsmann

translation of arrangement & composition.



I feel that Dadism links strongly with my work, because of it's surrealist outlook. It is the inspiration behind my random choice of subject matters.

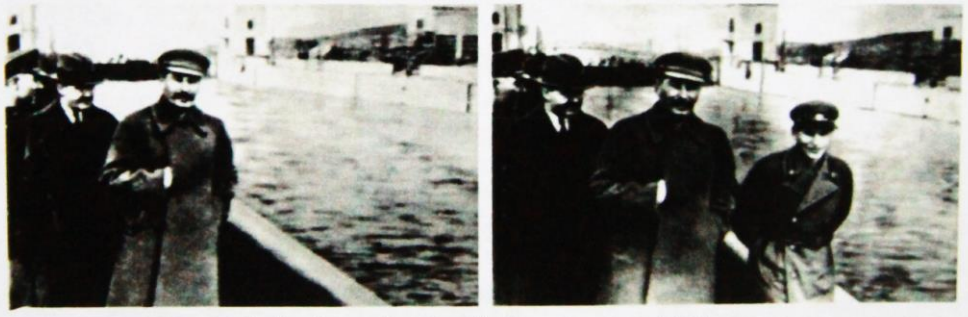


How have photographs been manipulated to change our perception of an image before technological software existed?

A manipulated image is like an encrypted code, its underlying meaning can only be cracked if it is perceived in a particular way. A photograph is the artist's way of creating a bridge between themselves and the viewer. It is a means of communicating without words. This essay explores how artists convey underlying meanings through the photographic language of manipulation during the 1900's. From simple retouching like removing red-eye, to complex manipulation like removing people, Photoshop has dramatically changed the way we use the medium of photography. Or has it? Many people will be surprised to learn that photographic manipulation began very soon after the invention of photography. It has been a very popular technique dating back to the early 1800's. The most commonly used method was the eradication and addition of people and objects, for example Stalin was known to airbrush enemies out of his photographs. Using tools such as kneaded eraser, ink and airbrushes. Trick photography, was also an incredibly popular trope from about the 1860s to the 1930's, it involved fake decapitations and disembodied heads, in countless variations for example, a man clutching a sword in one hand and his own head in the other and a man juggling his own head. Photography's reputation for objectivity and accuracy has always made it an indispensable tool for persuasion and the modification of perception. The abilities of photography have been exploited through propaganda, using the photographs own frame to control what is communicated to the viewer. Therefore altering the viewer's perception of the subject matter, by controlling the extent of the scene portrayed. This idea is very curious and makes us question can a photograph lie?

Much of early manipulation involved techniques such as, multiple exposures, which were achieved by taking more than one photo on the same negative, collages, overpainting and most importantly chemical administration.
It's all well and good discussing the various forms of manipulation that exist, but the fundamental question is, why do we want to manipulate images? Its human nature, we can never settle for what's right in front of us, we always want more. Therefore by the process of manipulation, limits are always being tested and boundaries are constantly being crossed. The purpose of this is to entertain and amuse. The satisfaction of reality is not enough, our imaginations need constant stimulation, so we attempt to live within the closest form of fantasy we have, dreams.

This essay will examine works of Jerry Uelsmann, Man Ray and Francisco Infante-Arana. So why choose these artists? The most important reason is because the artists work heavily illustrates the words of Adam Ansel, "You don't take a photograph you make it". (goodreads.com) No matter what people say a photograph is a piece of art, which takes time to construct and design. In each artists work it is clear to see that they have spent more time working without a camera than with it, which has given their work a wider sphere of perception. All of these artists have been able to successfully achieve the most challenging aspect of image manipulation, which alters their images to the point where the line between reality and illusion is non-distinguishable.



Stalin Airbrushes Out His Enemies, circa 1930.



Untitled, 1982. Gelatin Silver Print.

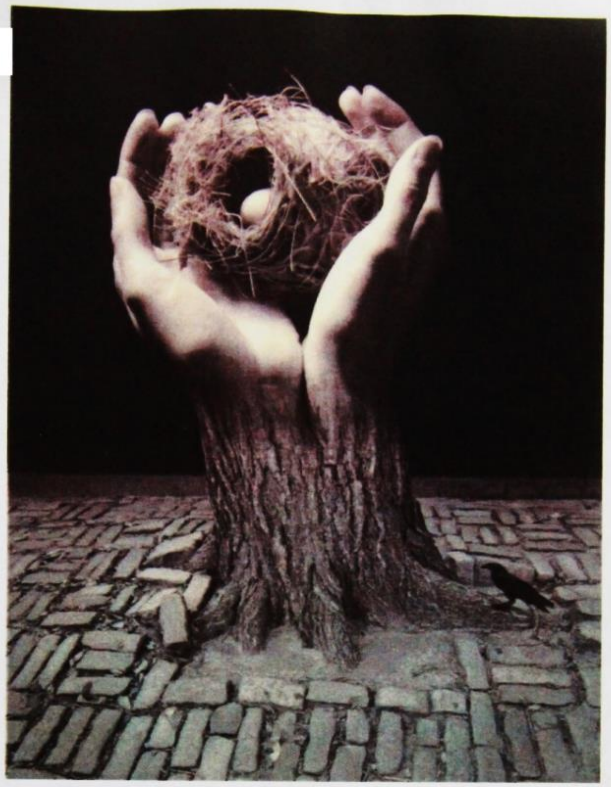
Jerry Uelsmann is an American photographer, whose work has been presented in over 100 individual shows all over the US and the rest of the world in the last three decades. He believed that through photography he could exist outside of himself, to live in a world captured through the lens. Uelsmann earned M.S. and M.F.A. degrees from Indiana University, where he studied and was greatly influenced by his teacher, Henry Holmes Smith.

Uelsmann is a master craftsman of what he calls "alchemy"—silver-halide photography and printing. His style is a mixture of playfulness, experimentation and a disregard for the intellectualization of his images. He takes a non-intellectual attitude toward using his camera to collect aspects of his environment that provide him with a base of materials that can be formed into his images. Uelsmann has said, "My initial approach is very nonintellectual. I just can't emphasize that enough." Too often his work has been defined by technique instead of vision. Uelsmann uses film photography and transfers it to the dark room to create his photographs. He uses the technique of combination printing which involves the fusion of several different images to create one final image. Dodging and burning also play a part in creating the final image, these are methods used to soften and sharpen particular areas, by using objects such as a piece of opaque card, to block the light from certain areas longer than others. This technique ensures that the images fuse fluently to form one continuous image. He has applied this technique extremely delicately and as a result it is very effective in blurring the dividing line between fact and fiction. Therefore his photographs vigorously test the objective truth of an image. This technique very cleverly deceives the mind into perceiving these two photographs as one image. In fact Uelsmann's work is so dramatic that it is simply not possible for viewers to physically separate the images in their mind; where does one image start and the other end? This method of alteration is therefore subliminally suppressing, with the photograph in control of the viewers imagination, restricting differentiation of images. I feel Uelsmann's manipulation is part of his search for ideal form and purity of vision. His images are a strong expression of how he perceives the world, a fragile existence between the contemporary and the absent. In Adam Ansel's words, "There are always two people in every picture : the photographer and the viewer." (goodreads.com)

Looking at his images, it is difficult to find the constructive narrative that he creates because his images strongly portray the statement, "Dreams that slip past our perceptual defences, triggering a response but never quite revealing their meaning." (pdngallery.com) The narratives behind his work could simply be telling us the story of his life experiences. Anything from the wildest things he

was read to him as a child from fantasy books to his most heart wrenching involvements, which triggered his talent for ingenuity. If you examine his masterpieces with enough thought you would see that he conveys his lack of imagination, though his unimaginable photograms. Many believe Uelsmann is a reversion to Pictoralism, which was the aesthetic movement that dominated photography during the later 19th and early 20th centuries. It refers to a style of manipulation, creating what would otherwise be a straightforward photograph into a piece of art rather than documentation. The Pictorialists believed that the only good photograph was a manipulated one. They altered every photo by reducing or eliminating sharp focus, printing in colours other than black and white, and adding elements such as brush strokes to images. Uelsmann's work is so dramatic and cleverly constructed that the phenomenon's he creates are almost real. As if the purpose of his work is to transcend the viewer into mimics of his dreams that feel almost as real as their own.

The reason why this image is so shrewdly convincing is due to the similarities of contrast and tone. It is evident that the images have been thoughtfully selected because, as we know when we think of old buildings we imagine them being consumed by nature. This could be why Uelsmann chose to give the house roots, to enable the reader to relate to the image and to understand his attempts to emphasise the age of the house. In addition, we know roots to be the plants support system, this function has been mimicked here, with the roots as the foundation for the house.

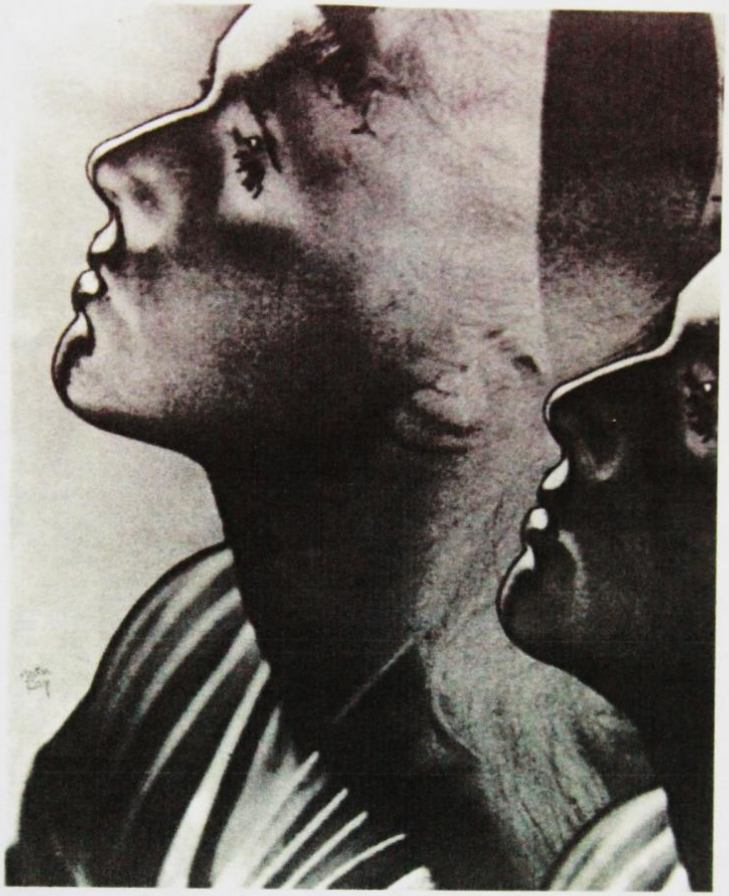


Journey into night. (hands with nest) 2006. Gelatin Silver Print.

Uelsmann's photography possesses the power to depict reality in a subconscious, controllable way. His images express his ability to take two straightforward images and transform them into an image with strange beauty. "The effect is to achieve a sense of ostranenie." (Graham Clarke. The Photograph – The Photograph Manipulated. Page 193.) He uses an artistic technique of presenting to audiences common things in an unfamiliar or strange way in order to enhance perception of the familiar. The viewers imagination can play a crucial part in how they perceive the image. Uelsmann clearly knows this and shows that it is possible to manipulate what isn't there just as easily as what's right in front of you. He does this by using blank space, he plays on the artistry of the human mind and shows that empty space can be just as effective as the subject matter in triggering non-existent imagery in the viewers mind. This idea of using absence

to define a being is not just used in Photography, "Proving God's existence by focusing on what he wasn't rather than on what he was. The idea is to reveal such a knowledge in its emptiness." (egs.edu)
Uelsmann's use of a black background subconsciously generates thoughts of what could exist outside of the given frame and forces the viewer to fill the blank space with their consciousness. He has chosen symbolic objects that compliment each other, with the tree providing support for the new, fragile life (egg) that is being nurtured by the nest and hands. Therefore the viewer cannot help but become 'passionately involved' with the image, resulting in various perceptions of the image, deriving from the surfacing of emotions. Furthermore the images ingenuity is thought-provoking, due to the artists clever connection between the nest which is being held up by a tree. This adds a sense of realism to the piece because it mimics what exists together in reality.

Uelsmann's said in an interview, "I am sympathetic to the current digital revolution and excited by the visual options created by the computer. However, I feel my creative process remains intrinsically linked to the alchemy of the darkroom. My whole career has been built on—and continues to thrive on—the silver print. That is where all of my energies go." (Jerry Uelsmann. Bermangraphics.com) Many would agree with Uelsmann because the essence of photography lies in its seemingly magical ability to fix shadows onto light-sensitive surfaces, as all photography comes down to is painting with light. These shadows leave room for the imagination, transforming the world of objects into a world of visions.

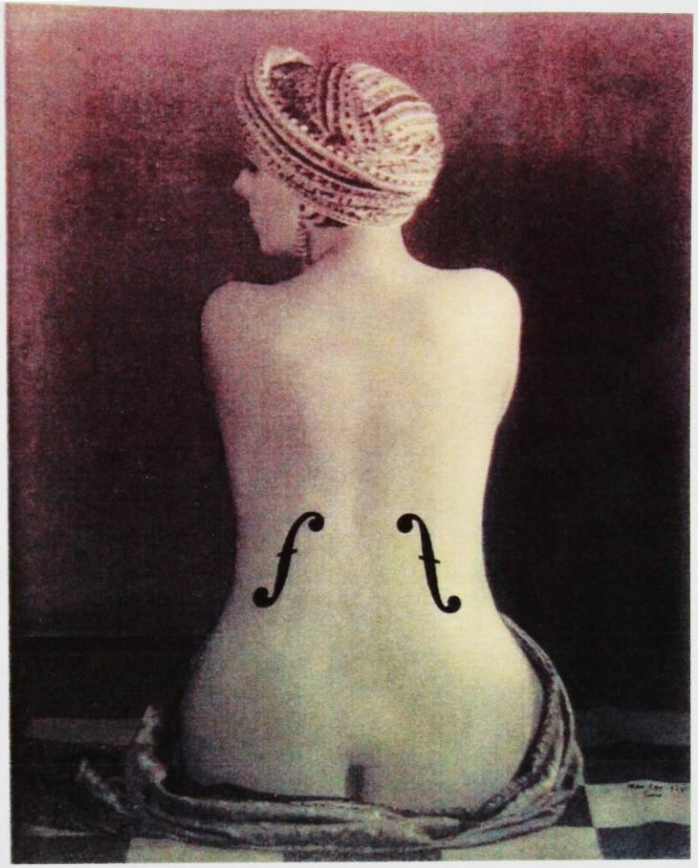


Faces. 1932. Gelatin Silver Print.

If we look at Man Ray's work it is clear that he would agree with Uelsmann's statement about the darkroom being his favoured technique. Man Ray was an American visual artist who spent most of his life in France. He was primarily known for his photography, specializing in portraits, which spanned both the Dada and Surrealism movements. Inspired by the liberation promoted by these groups, he experimented with many media. His experiments with photography included rediscovering how to make cameraless photographs and photograms, which he called rayographs. Man Rays way of working was slightly different, he

fixated more on distortion manipulation, his work shows that there are various other ways to manipulate an image in the darkroom. He expanded the horizons of photography well beyond its representational means, and through relentless darkroom experimentation. His artistic practices echo the manipulative capabilities of today's digital imaging. Today's lone pixel, is comparable to a single grain of film or even a photon of light being emitted from Man Ray's darkroom enlarger. He was more experimental than Uelsmann, introducing texture into the negative producing reticulation and gelatin melting which resulted in droops and sags in the paper. Another famous process he used was the Sabattier effect which was used in 'Faces'. It is an edge and tone reversal that produces black line rims around the images contours. For an image to penetrate perceptive reflection it must first form a bridge of connection with its observer, whether that connection is emotional or intellectual. That is exactly what this image achieves, with the Sabattier effect and solarisation creating a very eerie and bizarre effect. These two techniques force the piece to exist in an obscure realm between reality and the subconscious, and the deliberation of leaving blank space enables the viewer to fill these areas with their memories and personal narratives.

The images mysterious feel is amplified by the translucency and dissolution of the images clarity, which makes the woman appear almost ghostlike. In the words of Beaumont Newhall, "The unreality of the negative throws emphasis upon shapes and contours not usually seen." His images are nothing more than a playful attempt to surprise, constructing his images out fragments of a dream-like interior. The raw imperfect grainy quality of the print gives it a coarse, unappealing texture.



Le Violon d'Ingres. 1924. Photograph, re-worked with pencil and ink.

A much more simplified manipulation technique has been used in 'Le Violin d'Ingres. Man Ray transformed the female body into a musical instrument by painting sound-holes on her back, playing with the idea of objectification of an animate body. The 'play' on the shape of the violin, is based on a visual pun and is a good example to express Man Ray's playfulness. Throughout his career Man Ray was fascinated with relating an object with the female body. As confirmed by this statement, "The images existing as little more than the realization of Ray's sexual fantasies." This image portrays a sense of surrealism and thus is able to be

perceived in a more vivid sense. His use of the female body form is very complementary to the object he is objectifying the model to and therefore the manipulation is all that more effective. The underlying significance of objectification in this image changes how people perceive this image, some may recognize it as being very offensive to women and it is always guaranteed that some will wholly miss the elemental significance. Many believe this is one of his best images, if not his best because the simplicity, ingeniously communicates a sense of fulfillment and satisfaction, as we all know, less is more. Which is what this image is undoubtedly able to achieve very effectively. With its lack of visual information available to the viewer it constructs a sense of vacancy, which many perceive as being insultingly brilliant to the human mind.



Mirror Installations. 1970-1980s. Photograph.

Francisco Infante –Aranta works in a very different way to the previous two artists I have studied. He manipulates the images before they are shot, not after therefore his manipulations exist in their most naturalist form, physically existing in the environment. Infante-Arana was one of the leaders of Russian Kinetic art. Beginning in the mid-1970's he made unique contributions to the Land Art movement by building installations or interventions in the natural environment. These installations are known as 'artifacts', which combined the creation of an object with an artistic geometric form, the establishment of the object in its surrounding environment and the fixing of an altered landscape as an artifact onto the camera. The mirrors ability to frame is strongly illustrated in these photographs, which subconsciously have a manipulative control over how the observer perceives the image. As if it were a sort of hyper-reality, where the observer has an inability of consciousness to distinguish reality from a simulation of reality. In Graham Clarke's words, "Vision of the world in which everything is part of a hyper-reality." (Graham Clarke, The Photograph book, page 180.)

People have a perception that mirrors lie, or do they just mislead? This idea links back to the previous idea that photographs can lie. However mirrors don't lie in the same way as photographs do, mirrors lie as a result of angles, viewpoints and lighting. These three factors have the ability to manipulate the way in which the reflected subject matter is perceived because they distort the distances of the reflection from the boundary of the mirror and irregulate the object being reflected. When people look into mirrors they tend to have a distorted appreciation of the image reflected back at them. Granted on the majority of occasions the image reflected is not fallible, however mirrors are a good tool to observe things from a different perspective. So why are mirrors are so effective in changing peoples perception? The answer is stated here, "In a sense, mirrors are the best 'virtual reality' system that we can build." (Marco Bertamini of the University of Liverpool. Nytimes.com)Therefore even though many believe

mirrors lie, they are the most reliable source of the truth, because they are the closest form of simulation we have to reality. This is also why mirrors have been used so frequently in early photography, and it is why they act as such good manipulators.



Mirror Installations. 1970-1980s. Photograph.

Mirrors can also be used to alter the relative position of objects, for example when you look at an object reflected within a mirror it often seems further away or a different shape to what it actually is. They are an effective tool in changing the observer's perspective, of the same object. Here Infante-Aranta uses reflections to extend parts of the image into irregular places where it is no longer able to associate with its surrounding. The ground has been continued into the

sky and the sky has been projected into the ground. This idea is portrayed almost like a jigsaw gone awry, resulting in various haphazard perceptions of the same image. I feel with this method of manipulation, the knowledge of how the image was created destroys the viewers artistic depiction of the image. This technique of using mirrors and angles is not as seamless as the darkroom processes, it is perceived as being more physical and real. Therefore it alters peoples perception between the real world and the existence of misperception. This idea of using angles to change perception is supported in many media, "Photographers found the new perspective rich in compositional possibilities. By pointing the camera now upward, now downward." (Beaumont Newhall. The History of Photography. Page 201.) As supported by this statement angles can consequently create extremities and virtual abstractions of the subject matter, therefore distorting peoples perception of it.

Before reading this essay you may not have appreciated just how many methods of photographic alteration existed before technological software, such as Photoshop. But hopefully now you are able to acknowledge each process in depth. Manipulation before Photoshop was exceedingly challenging but the outcomes were certainly more rewarding. The subtle work of early manipulation such as combination printing, photomontaging and the use of strange artifacts such as mirrors were all successful in generating intuitive perceptions towards them. Moreover early manipulation has been able to widen peoples scope of perception without awareness of the fact, which is what I feel a respectable photographer should be able to achieve. This initial technique strongly mimics this statement, "In photography there is a reality so subtle that it becomes more real than reality." (Alfred Stieglitz. Graphicine.com) After technological advancements of the camera, people began to see photographs of bored ministers and ungainly postures. The camera now had the ability to, "Expose the facts of life behind the façade, the public decided photographs were credible witnesses of reality" (A History of Manipulation. Etd.fcla.edu)

Perception is the foundation of manipulation, without it there would be no point in alteration if it were to be interpreted in the exact same way. This close-knit

relationship also works the opposite way, if there is nothing pushing the boundaries of our imagination and intuition then how is our perception of the world expected to evolve? In my opinion Uelsmann's work is the most effective in altering the viewers perception of the image in front of them, because it operates deep below the threshold of consciousness and is therefore influencing the viewers mental processes without realisation. This idea is discussed within many realms of photography, "Photography is the visual figuration of a new layer of consciousness – in which new relationships to space and time are emerging." (thephotographergalleryblog.org.uk)

A manipulated image can have several underlying meanings which can be perceived in various ways, but it only has one fundamental significance which can only be understood by one perception. A single image can be perceived in thousands of different ways. It is the emotions people feel, the experiences people hold and the way people think, that determines how they process the visual information in front of them. Each person is their own window through which they must see the world.

The definition of perception is, 'The ability to see, hear, or become aware of something through the senses.' Therefore to shift how the image is perceived all the viewers senses demand to be stimulated by what they see. This is what the darkroom does best and this is why many people believe it remains the most effective tool used in the alteration of photographs. The fundamental aspect of perception I have come to appreciate from my research is this, "The difference between a mountain and a molehill is your perspective." (Al Neuharth. Positivelypositive.com) Perception is like a living and evolving thing that when changed can open up whole new worlds. Simply "Change the way you look at things and the things you look at change." (Wayne W. Dyer. Goodreads.com)

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