

Theme: Combining Images

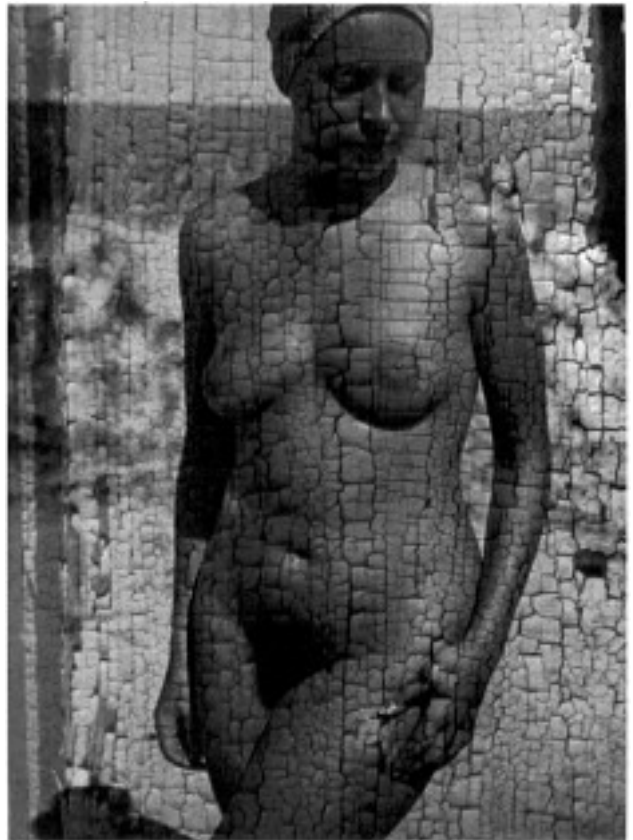
Interesting and unusual effects can be created by combining images using digital technologies or through multiple exposures when printing in a darkroom. Examples can be seen in the work of Andreas Gursky, Jerry Uelsmann and Heinz Hajek-Halke.



Heinz Hajek-Halke - Erotik - ganz gross! (Erotisme monumental!), ca. 1928-1932

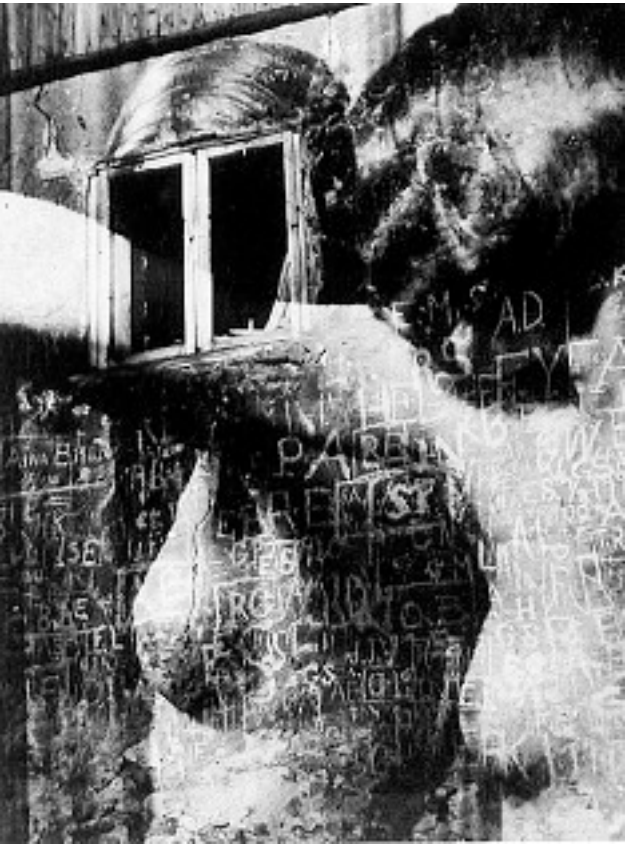
Heinz Hajek-Halke is one of the undiscovered geniuses of early twentieth century experimental photography. He surmounted the purely documentary nature of photography in the turbulent 1920s and developed a variety of aesthetically challenging photo-manipulation techniques which he applied to both personal and commissioned advertising work. His techniques were the innovative forerunner of digital photography and web design.

Heinz Hajek-Halke - Nude



Heinz Hajek-Halke - In Love, 1936

Heinz Hajek-Halke



Heinz Hajek-Halke - Home of the Sailors, 1928

Andreas Gursky - Copan, 2002

German visual artist Andreas Gursky is recognized for his enormous architecture and landscape color photographs, often using an aerial vantage point. Prior to the 1990s, Gursky did not digitally manipulate his photos, but in more recent years, Gursky openly discusses his dependence on computers to edit and enhance his pictures, as well as create spaces larger than the subjects captured. Critic Calvin Tomkins described the experience of confronting one of Gursky's large scale prints, "The first time I saw photographs by Andreas Gursky... I had the disorienting sensation that something was happening—happening to me, I suppose, although it felt more generalized than that. Gursky's huge, panoramic color prints—some of them up to six feet high by ten feet long—had the presence, the formal power, and in several cases the majestic aura of nineteenth-century landscape paintings, without losing any of their meticulously detailed immediacy as photographs. Their subject matter was the contemporary world, seen dispassionately and from a distance."



Andreas Gursky - "Atlanta", 1996

Andreas Gursky



Andreas Gursky

Jerry Uelsmann

from an interview with the artist:

I had become restless with trying to find an image that satisfied me in camera. The idea that the creative gesture in photography was when you clicked the shutter was popular when I was a graduate student. A lot of times I found that if I thought too much about the image, I'd talk myself out of shooting, or I ended up with a lot of images that I thought were okay, but not quite good enough.

When I studied photography at RIT (Rochester Institute of Technology) each darkroom had one enlarger. Then when I started teaching we had a group darkroom. I was still using one enlarger, which was labor intensive for multiple printing. One day while I was waiting for some prints to wash, I looked across at the enlargers and thought to myself that if I had the negatives in different enlargers and simply moved the paper, the speed with which I could explore things or line them up would increase a hundred times. That was the moment that changed the way I worked with multiple images.

The other element, which was really a key factor, was that once I began teaching, I ended up being the only photographer in an art department. I was around creative people who were not photographers and who didn't have their images occur in a fraction of a second.

Once I began exploring some of the options in the darkroom, I had tremendous support from my friends on the arts faculty. But when I went to New York to show people what I was doing they would be excited and say, "It's very, very interesting, but it's not photography."

At the time photography's highest form was seen in the work of photographers like Paul Strand, Adams, and Weston. If you study art history, you'll see that there was a conscious effort to define the separate mediums. Painting was oil on canvas, and sculpture involved traditional materials like stone, wood, or metal. And the photograph was defined as a camera conceived silver gelatin print





Jerry Uelsmann

Jerry Uelsmann - Small Woods Where I Met Myself, 1967





Jerry Uelsmann

Jerry Uelsmann

