

Abstract Photography

Pre Alevel Summer Task

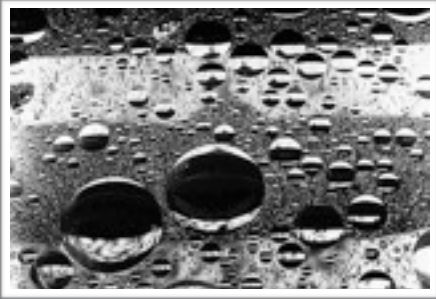


Lillie Maakestad

Pre A-level Task

Artist Research

Peter Keetman



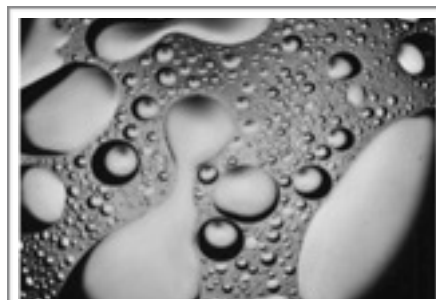
Peter Deetman was born in 1916 in Munich and died in 2005. In 1949 Keetman helped to found the group Fotoform, which revolutionised photography in the 50's and 60's. Previously his work and reputation had been established in 'Subjektive Fotografie' (Subjective Photography) where the main interest was primarily experimental photography. Throughout his life and career Keetman focused on the up-close and the abnormal.



Keetman uses the camera very close in to the objects he is photographing, a method I can see him using is the use of water drops to reflect back and enlarge and enhance a certain point of the photograph. This method can be seen being used in the image across as the water drop enhances the strands of the feather.



A way in which Keetman creates an image of abstract photography is by focusing very closing on the object in front of the camera, taking such an up-close shot the object may be nearly unrecognisable but we become opened to all the abnormal lines and shapes within the photograph as it is so unclose. This example across shows parts of inside a car however to the normal eye that is not completely recognisable.



This example also shows the use of the water drops, but it can also be used as an example as a way to show how Keetman used a very high contrast on the black and white photographs to enhance the highlights and the shadows in his work.

Artist Research



Laszlo Maholy-Nagy

Laszlo Maholy-Nagy was born in 1895 in Hungary. Maholy-Nagy was heavily influenced by constructivism and was a strong advocate the integration of technology and industry into the arts. Maholy-Nagy was fascinated by light all throughout his career and photograms and photographs gave him opportunities to experiment with it. Within his photography he was very interested in the architectural styles of buildings and their constructions and this is seen through his work.



Here is an example of one of Maholy-Nagy's building work. The angle this photograph is taken from is above giving us a birds eye view of the construction below. As the photograph is in black and white it enhances the lines being produced by the shadows of the building of the floor giving it an abstract feel towards the photograph.



In this photograph Maholy-Nagy has captured the side of a building, unlike the example before the angle of this camera is pointing upwards towards the top of the building rather than looking down toward the bottom. The contrast in this image allows the shadows in the windows to be enhanced as they stand out against the white walls.

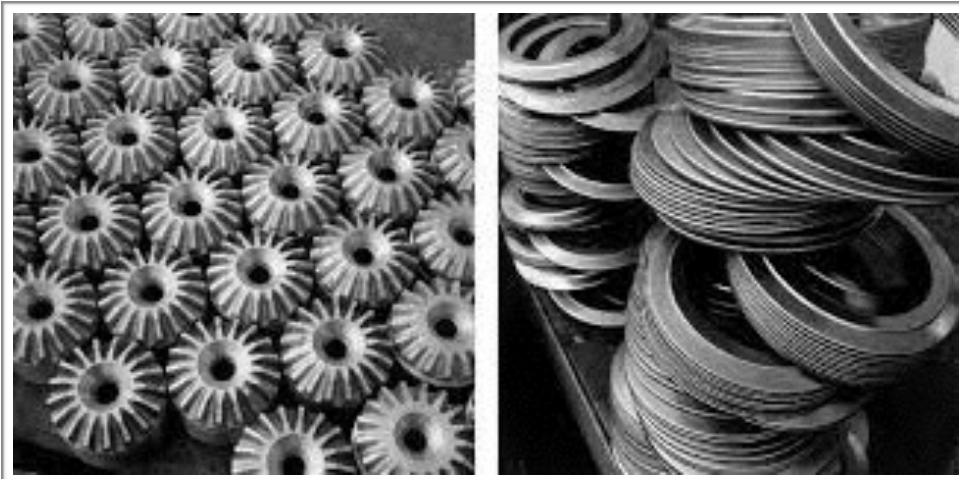
Planning



For my project I want to be able to reflect Maholy-Nagy's and Keetman's work. I will do this by the angles and the editing I use while completing the photographs.



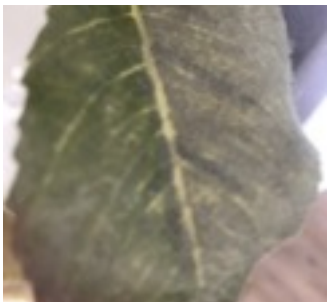
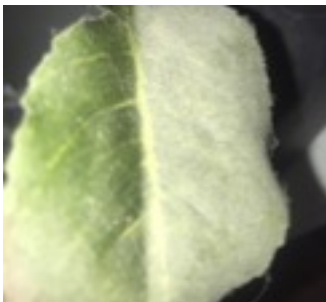
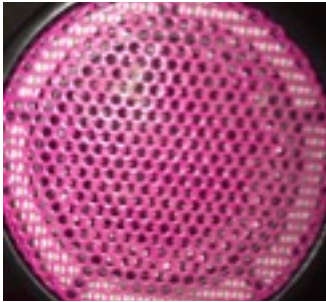
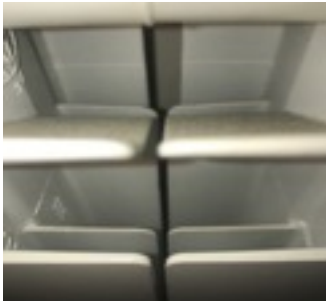
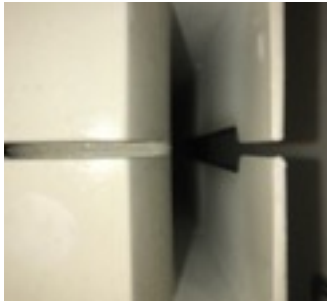
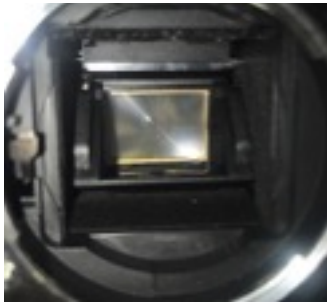
To be able to produce a successful set of images I will use one of my shoots to represent Maholy-Nagy's work and the influence I have taken from that. Another shoot to show my influence of Keetman's work and then during my final shoot I will experiment in a way together combining what I have found during my experimentation during the shoots.



For my editing of the photographs I take in response to the two artists I will experiment with the effects of highlights and shadows by reducing and upping both to see the different effects created as well as

looking into adjusting the contrast and how soft and hard the photographs are to give off different effects.

First Shoot

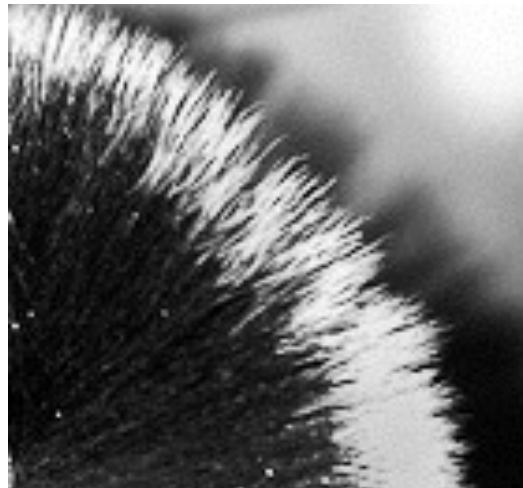


Experimenting



For this photograph taken, I focused on going into the up-close, my photograph is so much unrecognisable however holds elements and had taken influence

from Peter Keetman. For the editing of this photograph I turned the photo to monochrome as this is mainly what Keetman works with and I upped the contrast and the shadows to get a much harsher feel of the tones in the photograph.



For this Photograph I again took my influence from Keetman and looked into the up-close as this is something

about his work that interests me. I edited the photograph into black and white as to run with Peter Keetman's work and I added the highlights and shadows as to make a strong contrast between the two.

Second Shoot



Experimenting



For this shoot and experiment my influences came from Laszlo Maholy-Nagy. For the photograph I focused in on the buildings and when editing instead of looking at both the highlights and the shadows I focused mostly on looking

and enhancing the darks and shadows, this was to enhance the darkness of the windows just as Maholy-Nagy had done in some of his works.



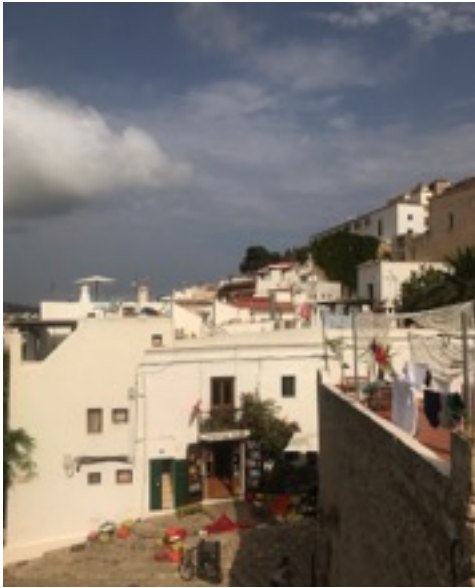
For this photograph instead of focusing on the harsh contrasts I edited the photograph to be much softer. Instead of my aim being to create a harsh contrast I focused a lot of the highlights and blending the highlights and shadows to create a

much softer image, this inspiration was taken from some of Maholy-Nagy's work produced.

Final Shoot

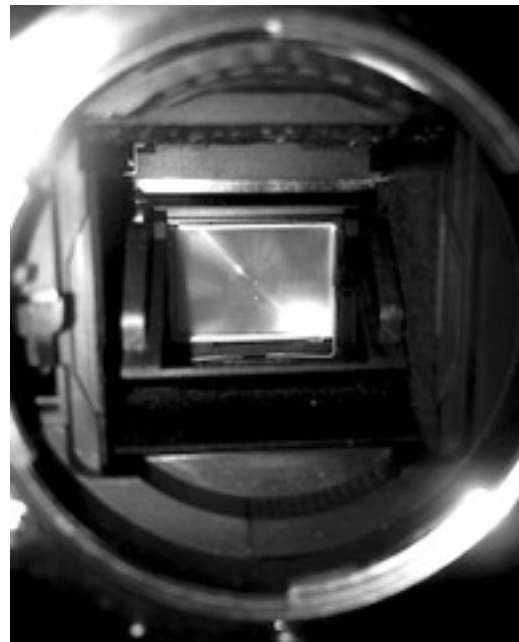
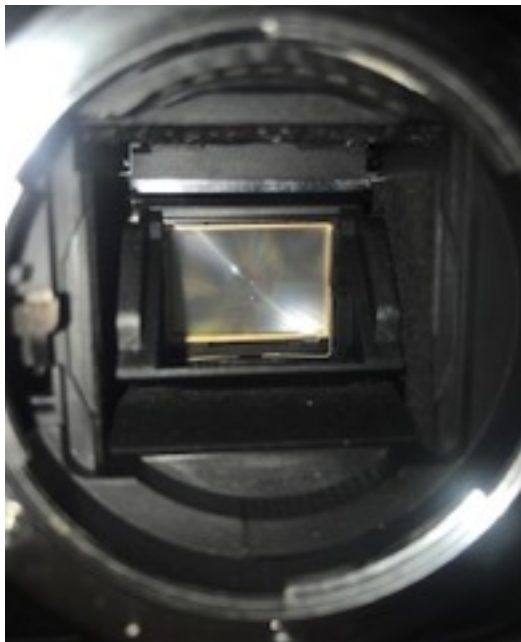


Final selection and Editing



I have chosen this photograph to be part of my final selection as I feel it shows an influence from Maholy-Nagy however it also shows my own work. I edited the photograph to be monochrome and I have upped the

contrast to give the harsh tones frequently found in Maholy-Nagy's work. I have placed a warm temperature over the photograph as to make the tones harsher.



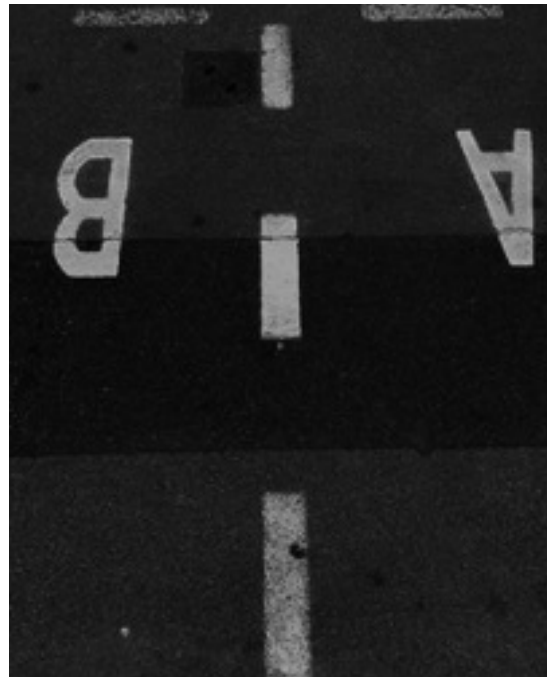
This photograph has been inspired by Peter Keetman and I have been influenced by his ideas of the up-close. I haven't edited this photograph too harshly but I have made the whites

brighter and more noticeable while it's in monochrome and I have harshened the shadows as to make the contrast stand out more.



This is another of my photographs inspired by Peter Keetman and the up-close. Here I experimented with cropping parts of the image while editing and adjusting the lights and

shadows instead of the direct contrast, but instead the two light and shadow features as to create a contrast.



For this photograph I had inspiration from both Deetman and Maholy-Nagy. I had been inspired by the geometry of the lines tying into the idea of abstract

photography. When editing this photograph I edited it to have the blacks and the whites stand out against each other to emphasise the abstract lines.



For this photograph I took inspiration from Maholy-Nagy's work. I took the photograph angled up towards the building and when editing this photo I raised the exposure to create harsher tones and I edited the whites and blacks to create the visual image of the black windows as Maholy-Nagy had done.

Final Chosen Image



This is my final chosen image, what I think works well about the image is the contrast between the highlights and the shadows. Having been inspired by Laszlo Maholy-Nagy I have used the angle pointing higher towards the top of a building looking at the geometry of the photograph and the building. Having edited the contrasts and the highlights and the shadows I have been able to emphasise the different tones and shades in the photograph.