

Romanticised Landscapes

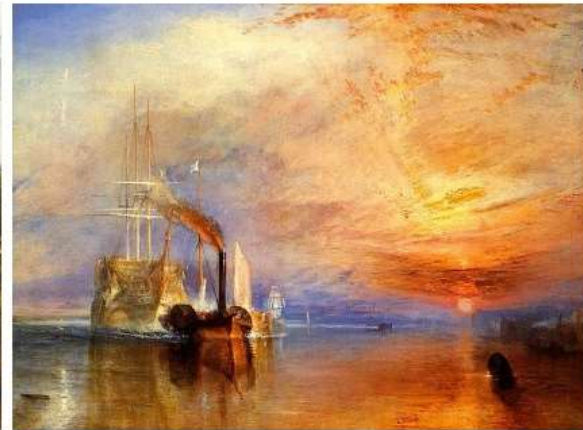
- Natural
- Spiritual
- Emotional
- Unspoilt
- Pure
- Impressive
- Evocative lighting

Romanticism

The Romantic painters of the 18th Century focused on a more **sensuous depiction of nature** and this influenced photographers to try and capture the natural landscape in a similar vein.



'Das Komfeld'
John Constable, 1826



'The Fighting Téméraire tugged to her last Berth to be broken up'
J. M. W. Turner, 1838

Romanticism = an artistic and intellectual movement originating in Europe in the late 1700s and characterized by a heightened interest in nature, emphasis on the individual's expression of emotion and imagination, departure from the attitudes and forms of classicism, and rebellion against established social rules ...

Romanticism in Landscape Photography



Influences...Romanticism in painting



Caspar David Friedrich
German Romantic Landscape painter

Sea of Ice 1823-4

Friedrich was interested in the contemplation of nature...its power, beauty and inspiring qualities



JMW Turner
English Romantic painter

Sunset 1816

Consumed by light and its effects, Turner sought to romanticise landscapes, events and even history itself.

Roger Fenton



The Valley Of the Shadow of Death 1855

In 1855 Roger Fenton took this photograph that became an iconic image of the Crimean War. The story of its making has itself become part of the medium's history and subsequent generations of artists have been influenced by the first British war photographer. The **cannonballs** strewn along a pathway helps bring home the impact and futility of war. It is a kind of protest. Fenton was using large and bulky equipment and made a point of not including people in his imagery. The strong perspective and use of metaphor in the pathway leading to some distant land is an effective use of leading line.

Francis Bedford



Pass of Llanberis 1865

Francis Bedford (1816-1894) was an extremely respected photographer of the mid-nineteenth century whose landscape images were highly acclaimed. His numerous landscapes and architectural photographs of 1860's and 70's share compositional features with **Pre-Raphaelitism**, as well as a similar perfectionism. They were seen as art as well as social observation.

An example of Pre-Raphaelite landscape painting showing a romanticised river scene.



Anselm Adams 1902-1984



Adams was inspired by **awe-inspiring** landscapes but enhanced the exposures using darkroom techniques and multiple exposures of the same view. He could then pick the most effective and dramatic parts and merge / burn the images together.

Although technically adept, Adams was later criticised as a **romanticist**...his images are devoid of human interference and are impossible to “see” in reality.

This is sometimes known as the “**sublime**” as an escape from reality.

He was a spiritual man, and a fervent environmentalist

Edward Weston 1886-1958



Weston was closely associated with Adams and responded to the American landscape in similar ways at times.

His heavily cropped images such as this one show an interest in line, texture, contrast and

ultimately **abstract qualities.**

Influences...early landscape photography and PICTORIALISM



Carelton E Watkins 1829-1916

North Dome, Yosemite 1865



William Henry Jackson 1843-1942

Mirror Lake 1880

These exposures both show an appreciation of similar areas to Adam's and Weston's studies. The use of light on the land and the reflection divides the compositions and creates balance and symmetry and even offers greater clarity and contrast with this addition.



Ansel Adams 1902-1984



Adams' images were not necessarily a true representation of the land itself, but it's effect on us in a spiritual and awe-inspiring way. Strong lines, contrast, shadow and overall physicality became trademarks of his work.



Adams devised a **Zone** system, that divided tones into groups that were determined by exposure. Much of his work emanated from Yosemite National Park (1916) and a fascination with nature and his awe-inspiring surroundings. There are only rare glimpses of man and his impact in Adams' imagery. His spiritual relationship with the land and the notion of the sublime meant that he and some pioneering others including Edward Weston were responding with a camera instead of paint. Their prints became legitimate works of art and were framed and hung as such in well-known galleries and museums.



I chose these images to illustrate how moving or still water can create ambience and drama but in very different ways.





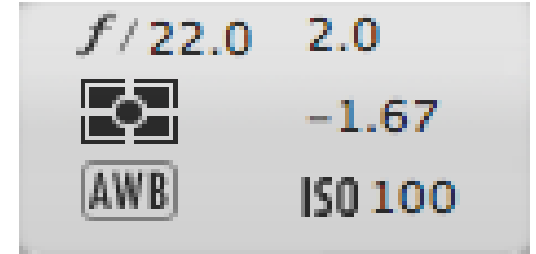
f / 13.0 1/500
AWB ISO 320

The original image used for this experiment suffered from a lack of motion and drama in a potentially exciting landscape. I added motion blur to the waves in the background and the shorebreak. Then I lightened the sand in the foreground and added a colour overlay to some of the water.



These images of rural tracks, reflective puddles and leading lines that create a sense of perspective show an understanding and sensitivity to the natural surroundings and were taken with a variety of influences in mind, including Minor White.

Time Lapse



To avoid overexposure that occurs in strong daylight when using slow shutter speeds I waited until early evening and weaker light.

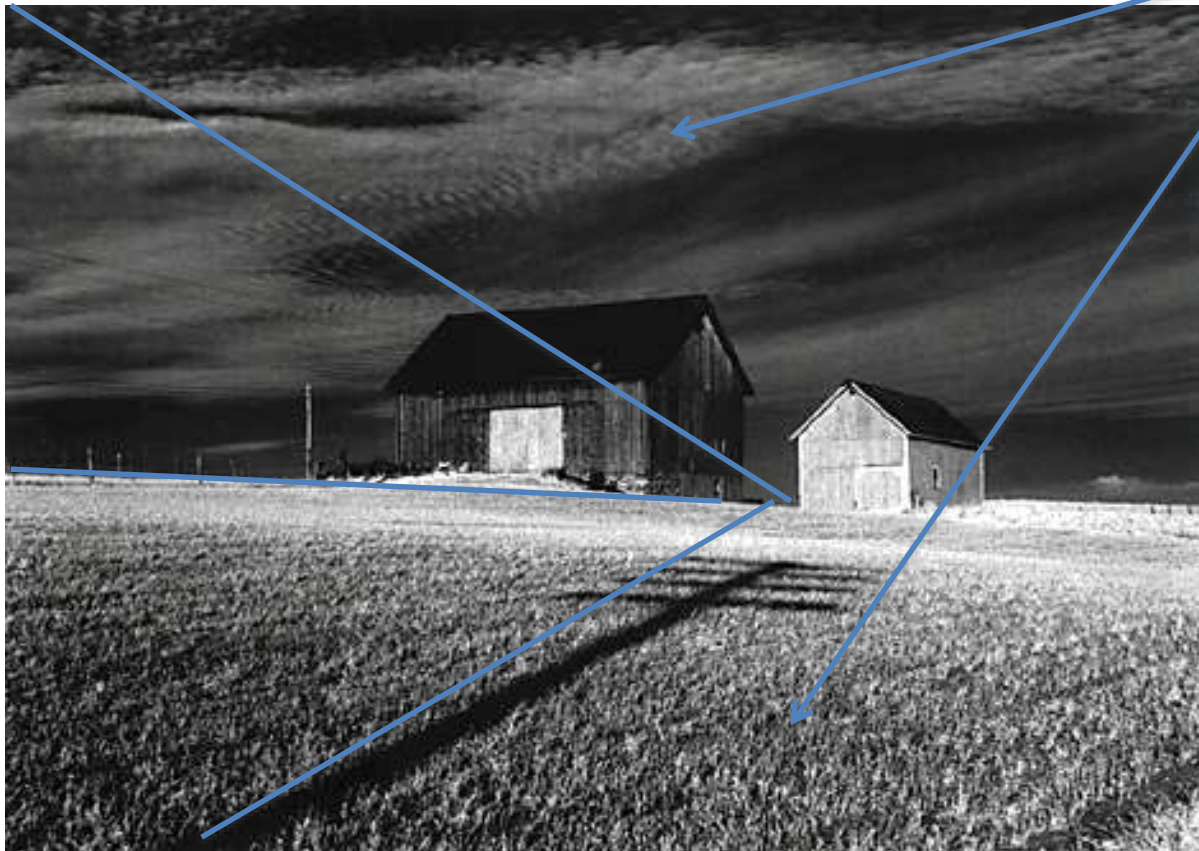
Another answer to capturing a sense of movement (ghostly, velvety, misty water) is to use a **Neutral Density Lens Filter**. This will trick the camera into responding to less light and allow a longer exposure without a washed out and over-exposed finish.

Minor White 1908 – 1976

Minor White was interested in shadow, contrast and surface. Another major concern of his was the emotional impact of an image on others

Texture

Meeting lines



Response to Minor White



These images illustrate an understanding of how to combine texture and contrast. The image above was taken with the sunlight to the right, creating a silhouetted castle and figure walking across the beach. I like this effect as it adds drama to an active and engaging image.

As a final image, I would crop the top and bottom edge to add a slightly panoramic, tight composition.

HDR

High Dynamic Range

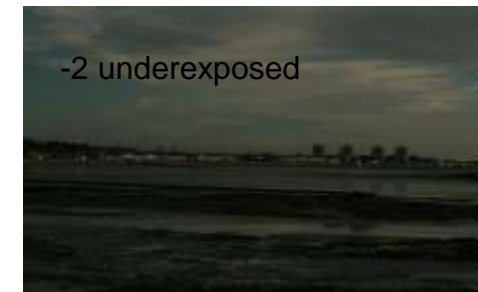


In a nutshell, High Dynamic Range Imaging is a process that involves taking multiple exposures of the same image and blending them together. Generally the photographer will take at least three exposures; one properly exposed, one overexposed, and one underexposed. Then, these are merged in post-production software that picks out certain elements of each to create one final image.

The benefit of this technique is it provides a much greater “dynamic range” (hence the name) of light and color than a single exposure alone. The overall goal is to make the image as close as possible to what the human eye actually sees; our eyes are fantastically equipped to handle a huge range of light, and thus are able to make out extreme lights and darks in the same scene.

Exposure Bracketing

Many digital cameras include an Auto Exposure Bracketing (AEB) option. When AEB is selected, the camera automatically takes three or more shots, each at a different exposure. Auto Exposure Bracketing is very useful for capturing high contrast scenes for HDR



Exposure bracketing is a technique used to give a photographer a set of variable exposures that can then be combined, dodged or burned to create an HDR image that has the ideal exposure throughout the image.

This is common in landscape photography if the subject does not move. Ideally a tripod must be used to ensure that the same view is guaranteed.

Stitching images to create panoramic landscapes

A set of exposures were taken in a selected area, using a tripod and “sweeping” across the chosen landscape in a near-180 degree arc. I took care to overlap each exposure with the last one by about a third to ensure that all of the view was being captured.

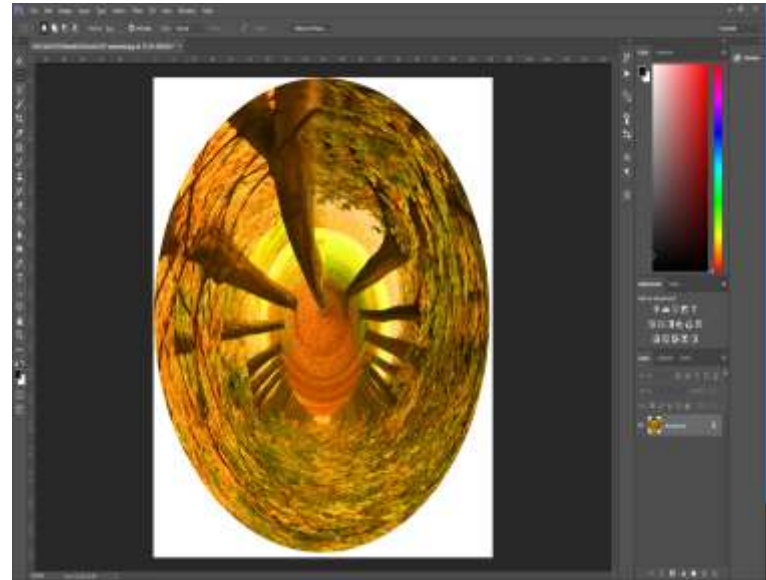
Then the exposures must be adjusted using HDR techniques. (as explained on previous slides)
Using Adobe Photoshop’s (CS4) Photomerge capability the images will be blended together in the correct order, and can be con-joined in a range of shapes. The image can then be cropped as below.



Panoramic Landscapes



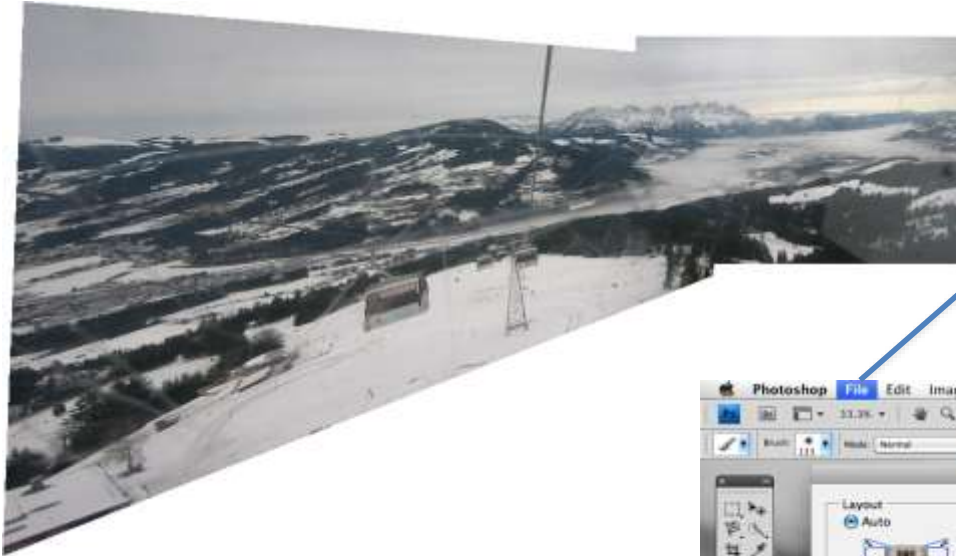
Pano-sphere Landscapes



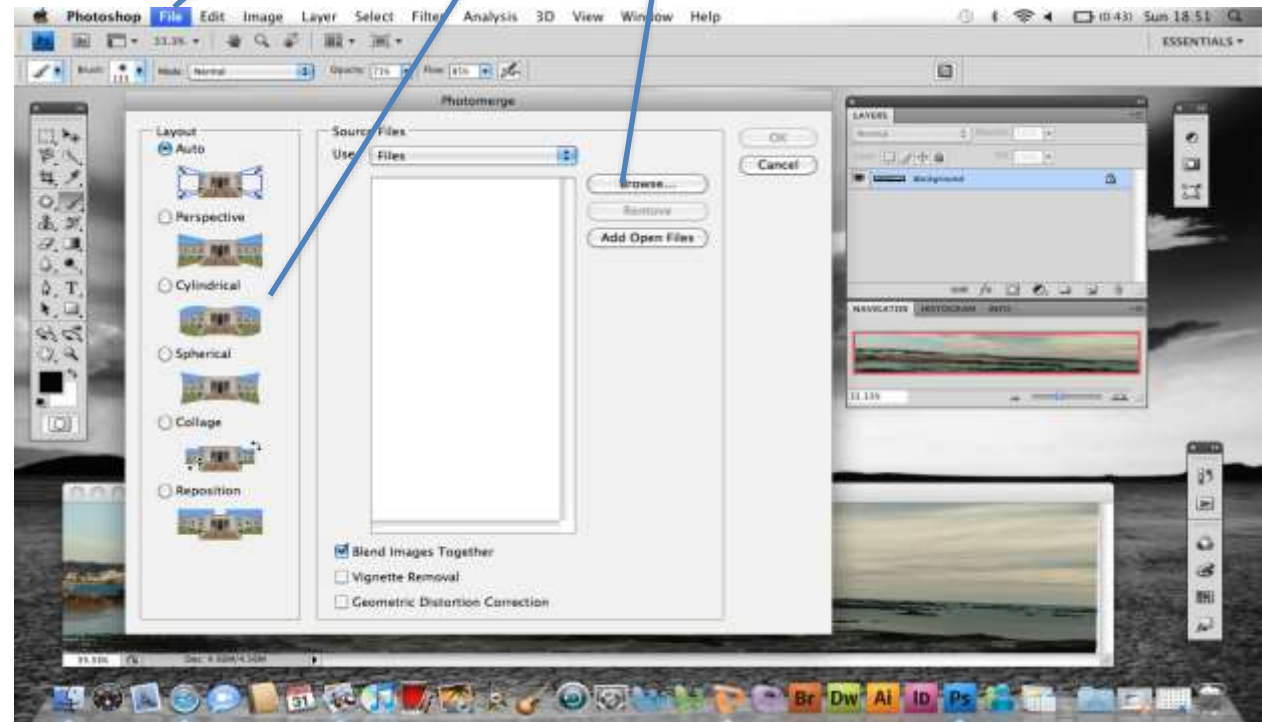
<http://content.photojojo.com/tutorials/create-your-own-panorama-planets/>

- Adobe Photoshop
- Filter > Distort > Polar Co-Ordinates

Using Photomerge



1. File>Automate>Photomerge
2. Browse for images
3. Select merge style
4. Adjust / move
5. Levels>contrast
6. Layers>Blending Mode>Overlay



Joe Cornish



Contemporary British Landscape Photographer

Cornish is aware of over-exposed locations that are set deep into the psyche of the buying public. His firm belief is that there is always the challenge of capturing the power of the elements in landscape photography, which ultimately affects the mood and atmosphere of the image.

He uses large format 5x4 cameras and is inspired by the likes of Adams and Weston. His images are romanticised and capture reality in nature without human intervention.

Long exposures and slow shutter speeds are combined with small apertures, wide angles lenses and various lens filters (polarizing and neutral density) to ensure that overexposure is compensated for without losing dramatic contrast and a sense of ghostly, poetic movement in moving water. (see left)

Other influential landscape photographers

Don McCullin



Fay Godwin



Andrew Le Gresley



Andrew Le Gresley is a successful Jersey photographer. He focuses on the coastline and his interest in the ocean. His images have a "clean" quality to them and he often uses HDR techniques to exploit colour, movement and texture with great effect.

They are **romanticized images**. Some are made using wide angle or fish-eye lenses, and others are stitched together.

The images cannot exist in reality, but we are familiar enough with them to accept them.

As a **commercial photographer**, Le Gresley is not interested in the stark and harsh realities of life. His job is to enhance the surroundings to decorate people's rooms and enhance their lives.

Seascapes

Gustave Le Gray 1857



Michael Martens



Seascapes

Mark Power



Hiroshi Sugimoto



Urban Landscapes

- Towns, cities, villages
- Functional
- Industrial
- Residential
- Old world v new world
- Concrete, metal and glass
- Harsh, unforgiving, soul-less?
- Pre-fabricated
- Repetitive



The New Topography

"New Topographics: Photographs of a Man-Altered Landscape" is the title of an exhibition that epitomized a key moment in American landscape photography. The show was curated by William Jenkins at the International Museum of Photography at the George Eastman House (Rochester, NY) in January 1975.

Joel Sternfeld

The condition of America, its people, culture and history are challenged by Sternfeld. These are not romanticised images and capture a true sense of reality. However, Sternfeld et al are making conscious decisions to photograph specific areas / subjects.

Here, he uses iconic objects such as the basketball post and car as symbols of the USA but also to help direct the eye around the image. Leading lines are strong. The colours of the foreground are warm but contrast with the dramatic and cold sky.



Stephen Shore

Beverly Boulevard / La Brea Av. 1975

Here Shore displays patriotism with a tinge of irony. The strong red / white / blue features point and direct us, helping the composition both vertically and horizontally. The sky is clear and clean. The backdrop is pure but obliterated by a man-made tangle of road and signs. The dream is lost. The light is bright and airy, but sterile and washed out at the same time. This too is a comment on the USA and the way of life.





**BERND AND HILLA
BECHER**

HENRY WESSEL JR

ROBERT ADAMS

JOE DEAL

STEPHEN SHORE



FRANK GOHLKE

LEWIS BALTZ

NICHOLAS NIXON

JOHN SCHOTT

Nature vs Man



Frank Gohlke

born April 3, 1942 (USA)



Robert Adams 1937-



Adams became interested in documenting how the western landscapes of North America, once captured by the likes of Timothy O'Sullivan and William Henry Jackson, had been shaped by human influence.

Huge housing estates, trailer parks and sterile developments across America are one of the main topics for discussion in Adam's work.

Some of the images show potentially inspiring landscapes in the background. The images have a slightly washed out and anaemic feel to them. They convey homogenisation in a way that suburbia supersedes by being more organic.

Personal Responses



Joe Deal

USA August 12, 1947 – June 18, 2010





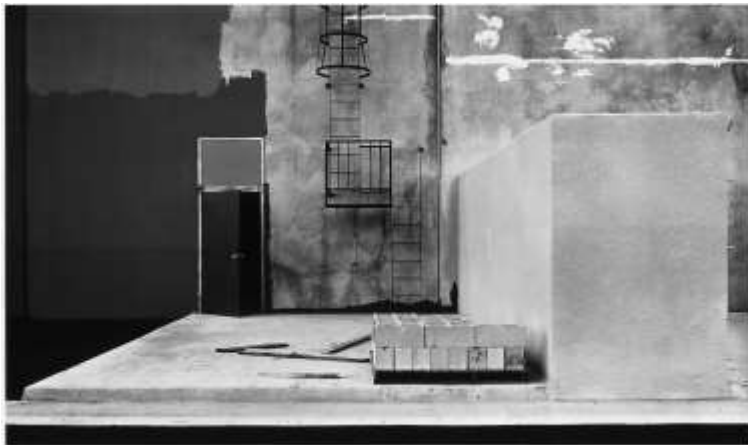
f / 9.0 1/200
[Aperture Icon] --
[AWB Icon] ISO 400

Iceland has amazing landscape with such clear air that the sense of scale and distance is completely distorted. This was taken from the top of a church bell tower and shows a vast mountain range in the distance with an industrial quarter of Reykjavik in the foreground. This has connections with Stephen Shore and the other New Topographics in that there is a stark contrast between man and nature and both have a powerful presence in the same image.

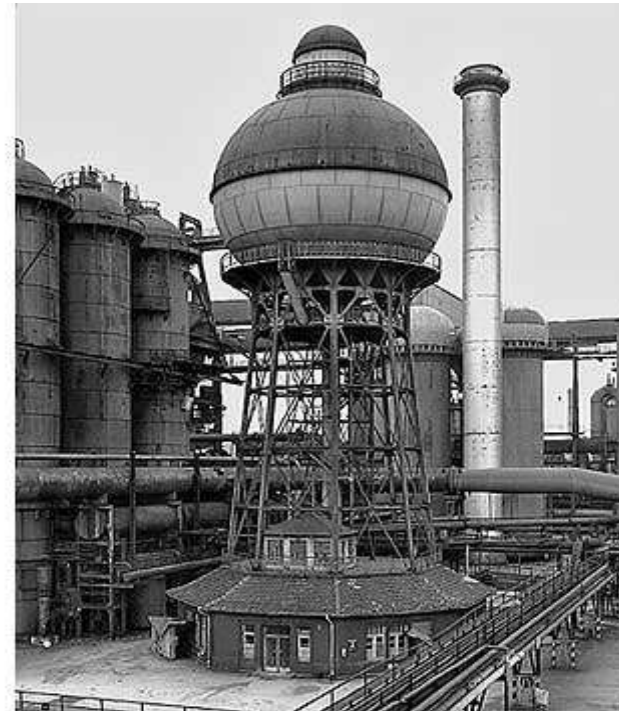
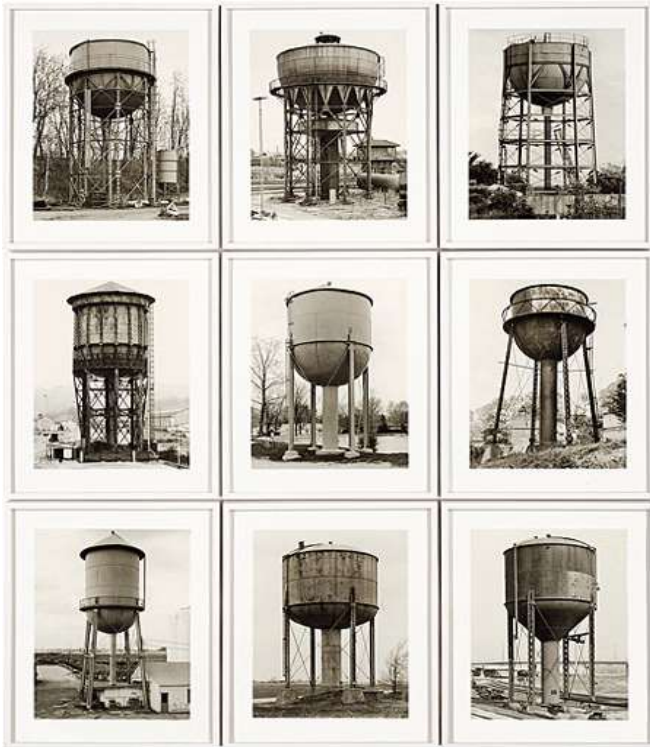
Lewis Baltz 1945-



Baltz's entire work is focused on the **counter-aesthetic** of photography, searching beauty in desolation and destruction. Baltz's images describe the architecture of the human landscape, offices, factories, and parking lots. His pictures are the reflection of control, power, and influenced by and over human beings.



Bernd and Hilla Becher 1931-2007



The late Bernd and Hilla Becher were German photography teachers at The Dusseldorf Kunstakademie for many years. Their influence is huge in modern photography and they have taught and inspired many contemporary photographers including Andreas Gursky. Their

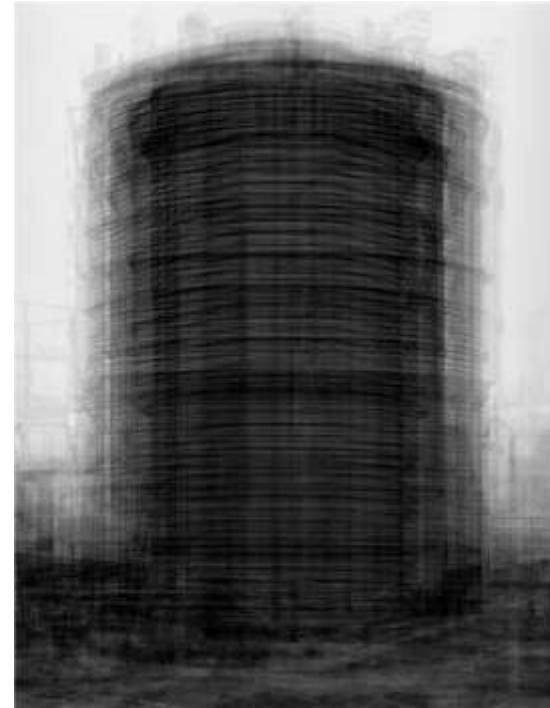
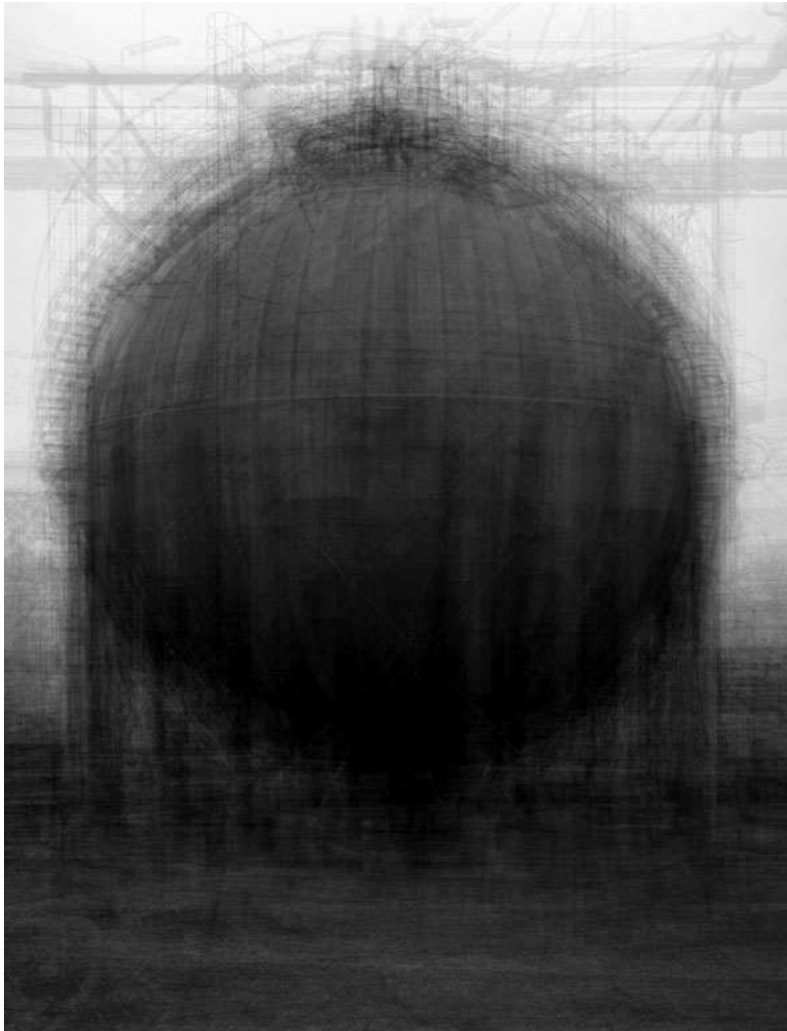
attention to detail and methodical approach enabled them to produce **“TYPOLOGIES”**. These are essentially types of things, such as the water plants above. Everything about these is systematic, from the framing to the angle, from the lighting to the backdrops that are included / excluded. Each industrial feature was photographed from 8 different angles, carefully measured out each time. Most of these plants do not exist anymore, so these have become historical records of a time and even a political approach to power and industry itself throughout Europe.

Typologies...German bunkers in Jersey





Idris Khan 1978 -



Khan is a British contemporary conceptual photographer. One of his projects involved photographing the water towers featured in the Becher's Typology studies from the actual books that they appeared in. He then created multiple layers by blending the images together to exaggerate the sense of repetition even further. The resulting images have an innate sense of movement and are quite painterly in their finish, and are reminiscent of charcoal drawings with hazy, blurred and smudged features and lines.

Response to Idris Khan



These experiments have utilised Khan's concept of over-laying images that describe a set or series of similar things.

By using various blending modes and opacities with each individual layer I was able to control the overall effect each step of the way.

The Social Landscape



Idaho, 1972

Lee Friedlander, born in 1934 transformed American documentary photography in the 1960's. By the late 1970's he was widely seen as one of the most penetrating photographers of American cities. In Friedlander's images, surfaces are frequently broken, disrupted, or complicated; objects jut forward, obscuring others. Mirrors and windows reflect and refract events already in flux. Through his oblique take on the social and visual fabric of townscapes, unexpected patterns and social processes emerge.

Walker Evans 1903 – 1975



An American photographer made famous by his work for the Farm Securities Administration documenting the effects of the depression. His work uses the stereotypically male large-format, dispassionate viewpoint to emphasize the plight of the American public during this period of economic unrest. He also focuses on the landscapes and architecture around him. Images like Furniture Store Sign, Birmingham, Alabama (1936) shows his ability for visual irony but backs it up by making a very valid social point.

Response to Walker Evans



Eugene Atget

1857-1927

Eugène Atget was a French flâneur and a pioneer of documentary photography, noted for his determination to document all of the architecture and street scenes of Paris before their disappearance to modernization



Response to Atget



Atget's angles, line, shapes and sense of depth combine well with well-worn, rustic but contemporary buildings.

He was able to see shapes within shapes that in turn became abstract compositions. This showed a real understanding of architecture in a sculptural form.

The way objects inhabit a space is important as life is three dimensional but then converted to two dimensions in drawing, painting and photography.



George Shaw 1970-



In my responses I have tried to home in on similar areas to Shaw. The light is different, being hard and creating shadows, but otherwise there are distinct similarities. The image to right has been adapted using a Paint Filter in photo-shop to bring texture in.



Shaw describes these paintings as “disappointing landscapes”. He claims they are not conceptual pieces but depict reality and capture the feel of a place as a document of time. He wants the viewer to feel as if they shouldn’t be there, as if they are prying into a murky work of dereliction and vandalism that they are somehow part of.



Using Grids as a presentation device

cities are often laid out in a grid-like format...and this can be mirrored in the way we present our imagery



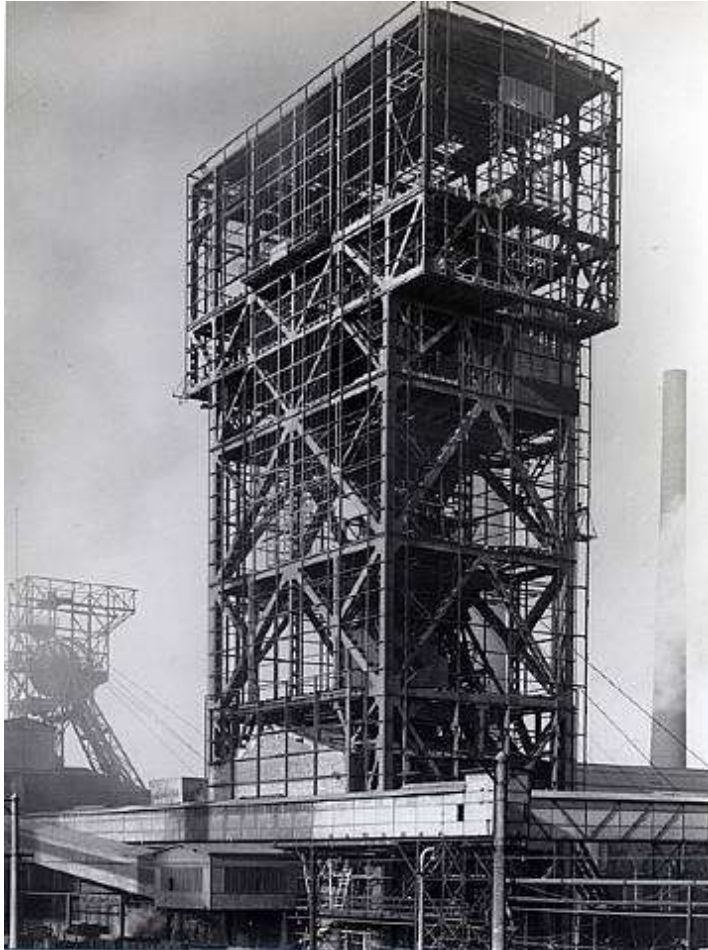
Albert Renger-Patzsch

**Shape, tone, texture, pattern,
contrast**

“New Objectivity”



Albert Renger-Patzsch 1897 –1966



The New Objectivity

Renger-Patzsch was another highly influential German photographer operating at the time of the Weimar Republic before 1939. His work

had a **scientific** approach and he focussed on many subjects including objects, buildings and people. He felt that there was beauty in everything and anything, no matter how mundane, and that it should be celebrated and recorded.



Karl Blossfeldt



Inspired by shapes in nature and the figurative features of plants to aid drawing. Some of his work resembled Typologies (below) .



Formalism and Abstraction

- Line
- Shape
- Geometrical
- Colour
- Pattern
- Texture
- Shadows
- Symmetry
- Balance

Photoshop Skills

You must show evidence of the following in your edits...

1. Making selections
2. Transforming shapes
3. Copying selections
4. Blending layers
5. Opacity control

Formalism And Abstraction

In art history, formalism is the study of art by analyzing and comparing form and style—the way objects are made and their purely visual aspects.

Abstract photography, sometimes called non-objective, experimental, conceptual or concrete photography, is a means of depicting a visual image that does not have an immediate association with the object ...



Paul Strand

Shadows, tone, contrast



Lines, angles, perspective, patterns



Abstract Qualities

For these images I was looking for a sense of line and pattern. Using organic matter such as grass and reeds and a short focal length crops the composition well and can throw out the depth of field to help focus on specific items or characters.

f/5.6 1/1000



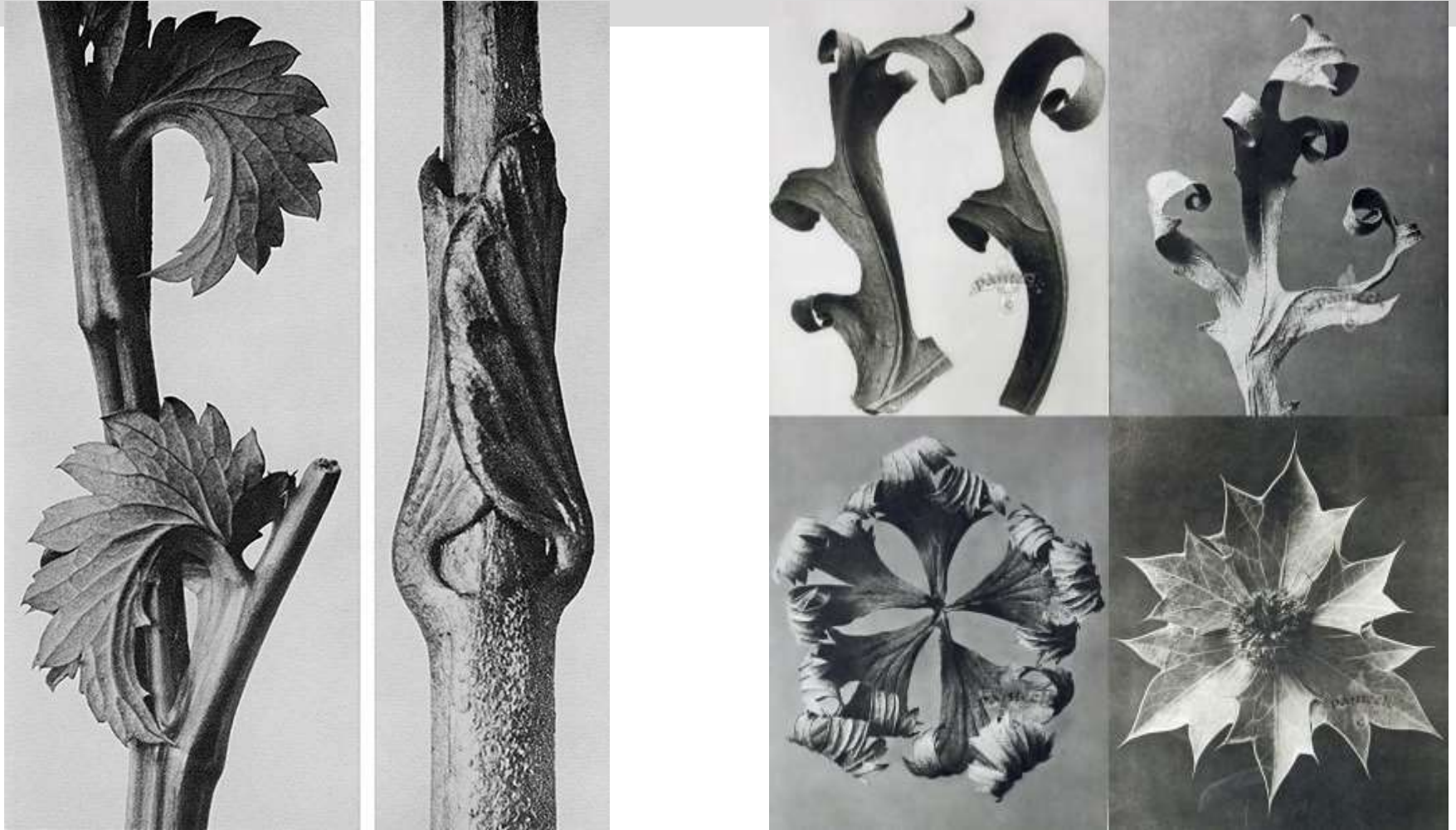
+0.67



ISO 200



Karl Blossfeldt (1865-1932 / German)
at Berni Gallery Jan 28 –Feb 9 2016 , Jersey



He believed that 'the plant must be valued as a totally artistic and architectural structure.'

Texture and light



These abstracted studies have interesting textural and light qualities that remove the sense of scale.

The example to the right has a high tonal and contrast range.



Subtleties and patterns



The path of pebbles to the left was originally in colour, but slightly dull. By converting to a sepia-type colour saturation and adjusted in `LAYERS_LEVELS` it is transformed in a subtle and sensitive way...as if the light is playing on the surface.

The tractor tracks below are a carefully selected set of shapes photographed from a low angle to alter the sense of scale and create a macro-effect.



Abstract



Although abstract, these are partly inspired by [Minor White](#).

The angular and repetitive qualities have been picked out and cropped “in the field”.

I think the ambiguous shapes and strong contrast and feeling of depth are successful.



Using frames and borders



In this example I have matched the colour of the inlaid border to the colour used in the image.

This was achieved with a colour overlay with reduced opacity combined with a stroke. This enhances the sepia-type quality to the image draws the attention to the centre of the image whilst the border tightens the dark edges of the picture.

Urban Abstracts



Zooming in on worn, weathered surfaces is another way of exploring either man-made or natural objects and buildings.

The composition of such images is key.

Variations on a theme and series of similar images will emphasise what is being studied.

Keld Helmer-Petersen 1920-



This photographer became well-known for a quirky eye that lent itself to strong silhouettes, stencil-like shapes, hard and harsh light and lines. The angular nature of the objects that Helmer-Petersen selected shows an understanding of composition and the strong vertical and horizontal lines are reminiscent of the New Topographies.



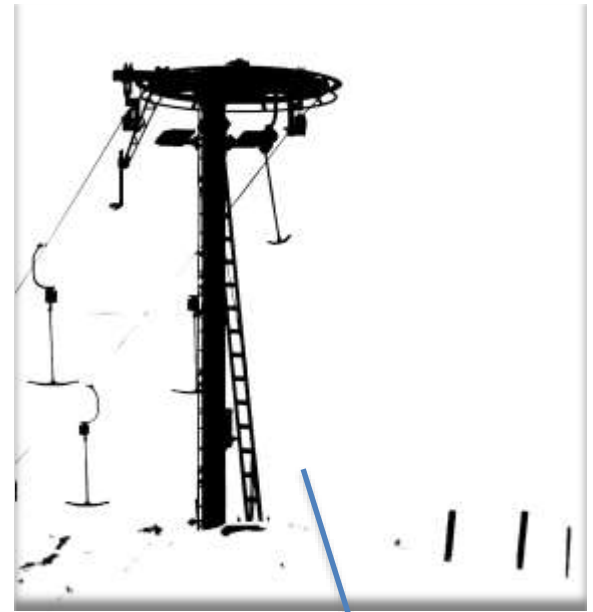
Franz Kline + Anthony Caro



Anthony Caro created steel free-standing sculptures that embraced industrial materials to convey masculine physicality. They sit on the floor and allow the viewer to engage with them in an intimate way despite their hard, cold surfaces and shapes.

Franz Kline, an American abstract expressionist painter was also interested in space and form. His large canvases have a gestural but minimalistic quality to them accentuated by the starkness of black and white paint.

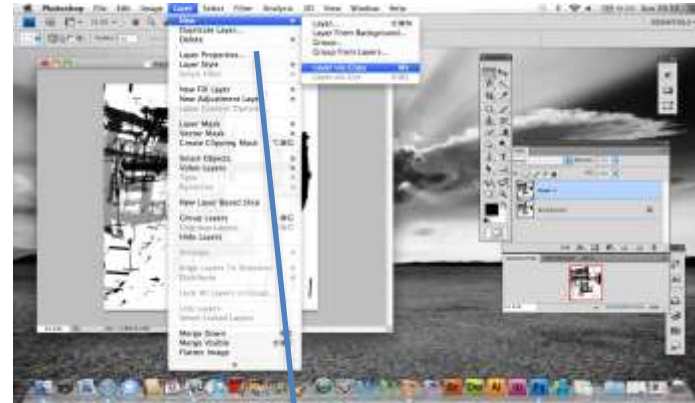
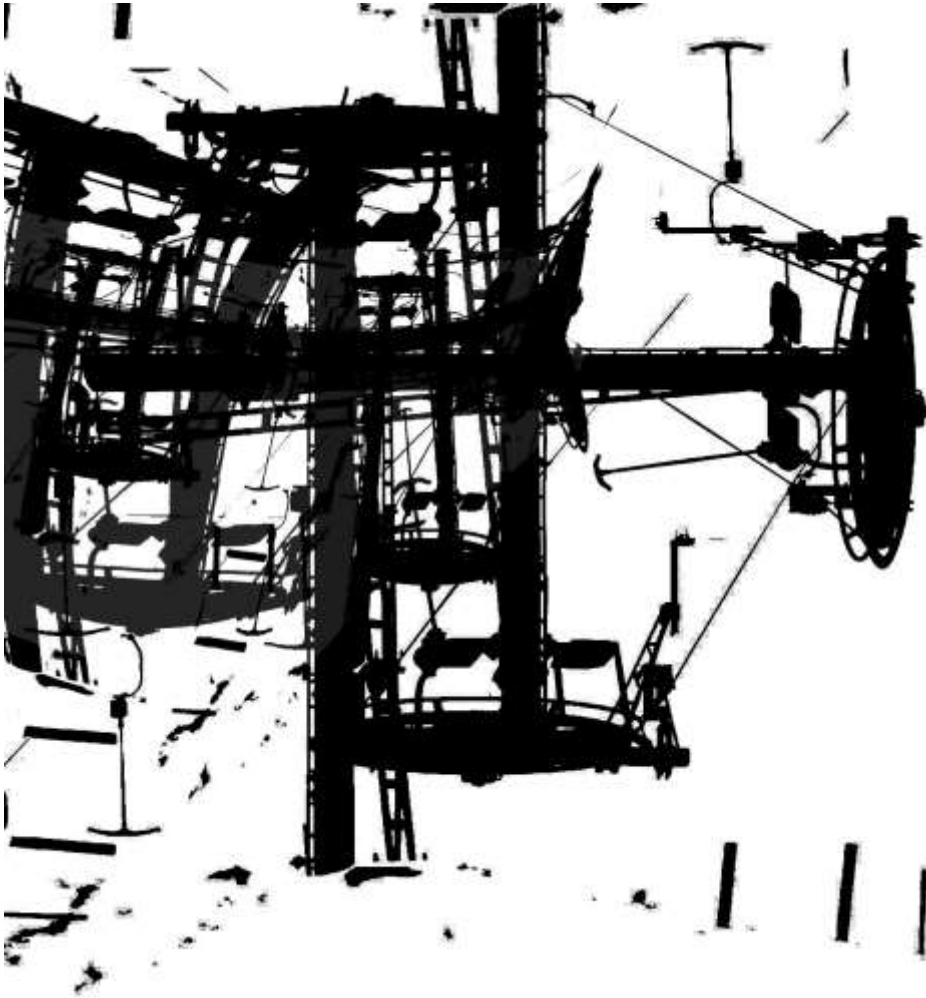
Both of these have similarities to Petersen' work and may have been an influence.



This stark and isolated ski lift pylon has a small scale industrial quality to it and is useful as a motif

Neat divisions throughout the composition brought to life by signs of ageing help exposures like this have a more human feel to them

Combining Influences



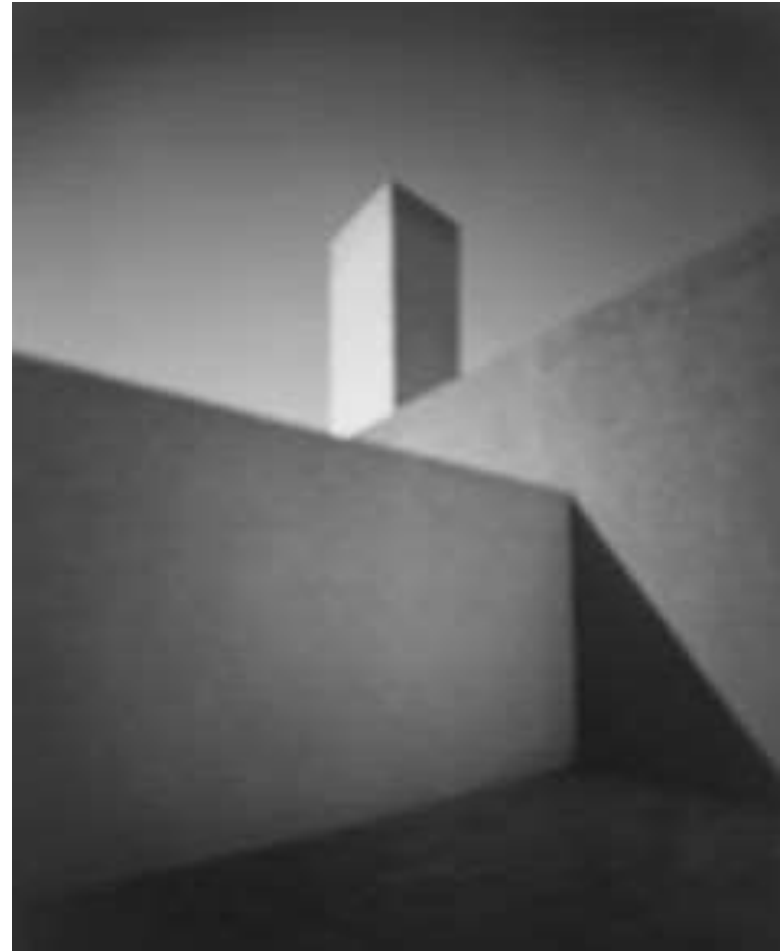
In this example I have used the original, converted image of a ski lift to create a pastiche of Keld Helmer-Petersen's silhouette-like industrial constructions.

I have added elements of Franz Kline's abstract expressionist paintings to loosen up the harsh and minimalistic lines of Petersens' work.

This was achieved by using a combination of Layer Via Copy and Free Transform in photoshop to repeat and rotate the key motif of the ski-lift.

Hiroshi Sugimoto In 1980 he began working on an ongoing series of photographs of the sea and its horizon, Seascapes, in locations all over the world, using an old-fashioned large-format camera to make exposures of varying duration

Architecture and tonal photographs “Early-twentieth century Modernism greatly transformed our lives, liberating the human spirit from untold decoration”

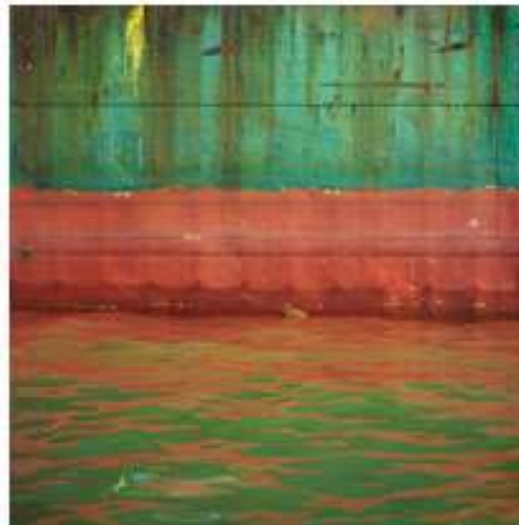


Ernst Haas

Ernst Haas was a photojournalist and a pioneering color photographer. During his 40-year career, the Austrian-born artist bridged the gap between photojournalism and the use of photography as a medium for expression and creativity



Frank Hallam-Day





Aaron Siskind

Both of these artists have at times captured the abstract qualities of layers, texture and detritus left by man as he creates something useful, like a poster or road markings and a pavement.

These things could easily be ignored, but framed in this way they obey the rules of compositional rules of balance and even the golden ratio at times.

Subtleties in the texture and how shapes are juxtaposed offer up a graphic take on contemporary photography.



The Boyle Family



My responses to The Boyle Family

Ed Ruscha 1937-



Lion In oil
2002

Ruscha has consistently combined the cityscape of his adopted hometown with vernacular language to communicate a particular urban experience. Encompassing painting, drawing, photography, and artist's books, Ruscha's work holds the mirror up to the banality of urban life and gives order to the barrage of mass media-fed images and information that confronts us daily. Ruscha's early career as a graphic artist continues to strongly influence his aesthetic and thematic approach.

Night Photography

- Use a tripod
- Long exposures
- Small apertures
- Low ISO
- Create light / star trails
- Aim for fog / mist / changing light conditions / adverse or extreme weather

Night Photography ideas



“Bokeh”



Light Painting

Torches / wands etc



Car headlights / flash / torch



Naoya Hatakeyama 1958-



In 2001 Hatakeyama made a series titled *Slow Glass in Milton Keynes, England*. Views of the city were seen through rain on a car windscreen, each drop acting as a tiny, inverted camera image of the scene. These deft postmodern pictures are as much about the perceiving mind behind the camera as they are about the places beyond the glass.

The photographs showing urban rivers in Japan have a dark and mysterious edge to them, an unexpected beauty in their symmetry. The angle that these have been taken from add to the unusual viewpoint.

My response incorporates a mixture of these approaches with a simple manual blurring combined with a slow shutter speed at night of a watery, harbour view and its' reflections.

Rut Blees Luxemburg 1967-



These images are from Luxemburg's Modern Project series.

They are an investigation of shared living space and how it is occupied. The choice of subject matter and its colour saturation is an influential aspect of her work. The use of canted angles and extreme vantage points helps to suggest the notion of intruding or spying on an area and its inhabitants.

I have paid homage to some of Luxemburg's work in some of my experiments and used varying approaches to using white balance or Photoshop colour masks and overlays.

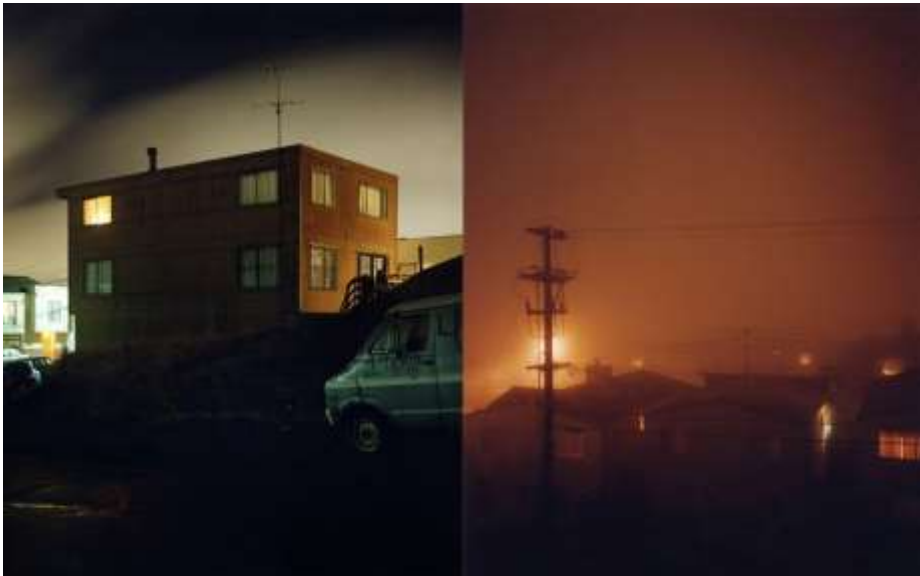
Edgar Martins 1977-



Martins turns his attention to the scars and by-products of modern society through collections of photographs taken of airport runways and the roadside barriers major highways.

The soft and artificial lighting creates a small area of sanctuary against an otherwise hostile and unnerving landscape.

Todd Hido





f/7.1 15.0
-0.67
AWB ISO 100

I wanted to make sure that I was capturing true blackness in the night sky and definite light-sources in this series of images. I think the starkness in the dark and light works well and adds crispness with a sense of romanticism which could be apparent in an early evening photo-shoot.



These images show a range of influences from Martins to Luxemburg. I wanted to explore corners, angles and lighting in a hard and hostile place. However, some of the images have a warm feel to them due to the temperature of the light and the white balance used on the camera itself.

Joan Fontcuberta




One of Spain's most prominent and innovative artists,

Joan Fontcuberta

is best known for exploring the interstices between art, science, and illusion. Where science reaches its limits in his works, the imagination frequently finds a creative space in which to flourish. In *Landscapes without Memory*, Fontcuberta has co-opted a piece of computer software originally designed for military or scientific use in rendering three-dimensional images of landscapes. The software enables the user to build photo-realistic models based on information scanned from two-dimensional sources—usually satellite surveys or cartographic data. The result gives the user the illusion of navigating in three dimensions which had previously been visualized only as a flat image.



$f/4.5$	15.0
	--
AWB	ISO 100

These night-shots were taken in and around St Helier to illustrate the effects of slow-shutter speeds. Capturing artificial or low ambient light requires camera stability and long exposures. Choosing the right amount of exposure is critical, but so too is the effects of various White Balance, ISO and focal length.





This mysterious industrial area has come to life at night. During the day it is bland, grey and uninspiring. The smoky haze adds an element of romanticised industry to the overall composition.



This entrance to a car-park provided an opportunity to capture some light trails as well as static light. I think the composition works well and has a clean, minimalistic feel to it whilst very clearly being an urban environment that has a specific purpose.

This ideas references more than one photographer and working style.





<i>f</i> /9.0	15.0
	--
AWB	ISO 100



<i>f</i> /3.5	2.0
	--
AWB	ISO 100

These images were taken in the near-dark dusk of a stormy evening. This is a useful time for photographers but one that requires thought and attention due to longer exposures and the problem of camera-wobble. However, the light sources available offer a range of interesting combinations.

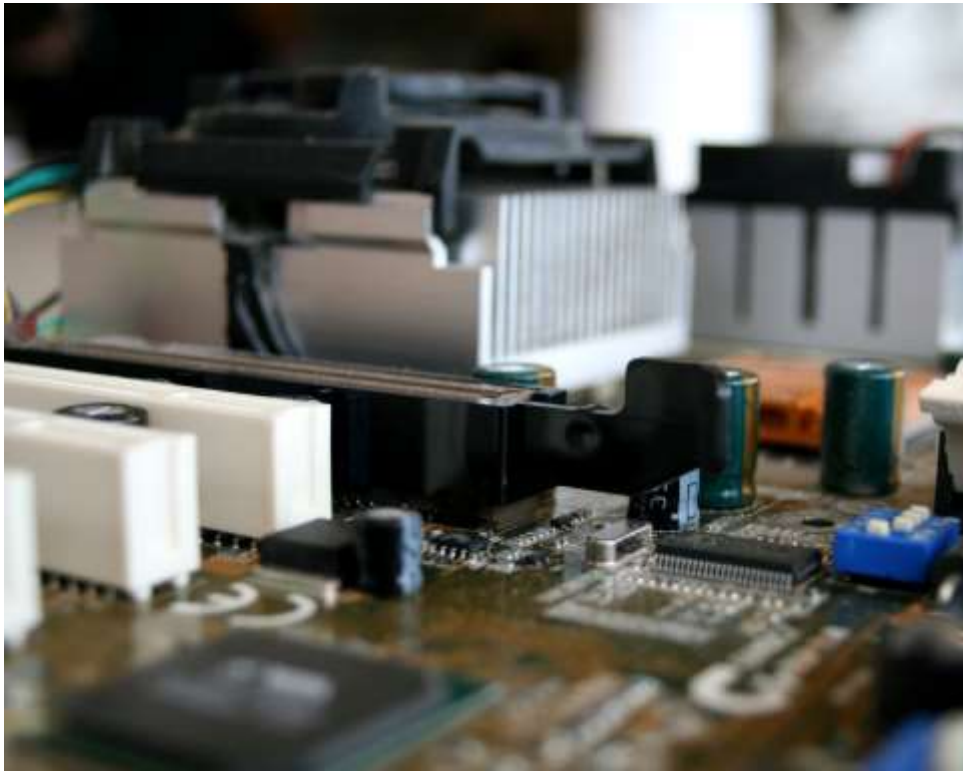


f/22.0 30.0
--
AWB ISO 100

Again, a long exposure has been employed in this image to ensure that a range of lighting from around the buildings was captured effectively. This was a damp night with a natural, foggy haze apparent in the top right hand corner. This adds a true sense of ambience to an already well-lit scene that has needed no post-production work.

Final images





The circuit boards are a kind of urban landscape / townscape. There are plenty of diagonals / verticals and a range of shapes that mimic towns and cities and industrial settings. The depth of field and focus points are similar to those used by Miklos Gaal and the colours have an un-threatening feel to them.





These experiments are a response to Gilbert and George's use of grids and colour overlays.



Gilbert and George 1942-

Gilbert and George are not known as landscape artists. However, landscapes and especially urban settings do feature in their work. These drawings, right, have a rural feel to them even though their work is allegedly centred around a one mile radius of Brick Lane in east London.





I have used the motif of the lone ski lift as a replacement for the traditional “lone tree” common in many landscape photographers work.

The feeling of stark desolation is accentuated by the over-dramatic skies and altered contrast of the foreground.



Richard Stedman
Lone Tree

Richard Misrach (USA) 1949-



Desolate
Abandoned
Cold
Sterile
Humanised



Sze Tsung Leong



Xi'erq III, Haidian District, Beijing 2002

Urban settings are used to convey feelings of re-hashed history, and the erasing of time. Construction and demolition sites feature strongly and are visualized with lots of detail achieved with large format cameras.

This image cleverly uses sharp focus in the foreground to draw our attention away from the hazy background which is no less important to the narrative of the image. Intrusive angles, and grimy shadows and colouring all add up to create a cold, grim but very realistic impression of how society is encouraged to live. There is nothing pretty about this, but it is somehow impressive. People clearly live in and use this area, but none are featured. The light is flat and overhead.

Miklos Gaal



“Event on a shopping street”



Gaal uses a technique called “tilt-shift” to create these images that defy perceptions of scale and focus. He chooses busy streets and other locations that usually have a human element. These examples hint at movement and grouping of people....as if something is happening, an event possibly.

The narrow depth of field is akin to using a small aperture so that only certain elements of each exposure are available to the viewer.

Aerial townscape response to Miklos Gaal



This image of a busy street suffers from an over-busy feel to the foreground and loss of detail in the background. The light is flat, mid-day but has a cold feel. The location is Iceland, which is a cold and harsh environment.



By using gaussian blur as a duplicate layer then removing unwanted areas to reveal the cars and central street I have altered the depth of field. This is accentuated by the tight crop.

Carl Warner



David Hockney “Joiners”



Hockney creates joiner photographs, or photo collages, by taking a series of exposures of a specific area from multiple vantage points in a grid-like fashion. These can be made from 6x4 printouts (as Hockney did originally) or joining and overlapping images using Photoshop.

The fact that the images have a quirky and slightly dislocated adds to the sense of extended time needed to capture the images in the first place. This scene may have taken minutes to produce from start to finish, or even longer. Therefore it is not a split second of time like conventional photographs.



In this response to Hockney's joiners I have deliberately skewed and distorted parts of the final image. It is created from 22 individual exposures all using a long exposure (8 secs at F13 Iso 100) at night.

The artificial lighting offers a soft and warming glow and I have arranged the composition into a steeple-like shape.

Alternative Joiners

James Corner



Surrealist ideas

James Turrell



Jerry Uelsmann



Iosif Kiraly



Stephanie Jung

Overlay multiple photos from slightly different angles, like these experimental photographs by [Stephanie Jung](#):



Stephanie Jung creates stunning urban landscapes, overlaying near-identical city scenes that have been taken from slightly different angles, at different transparencies and colour intensities. The repeated forms (buildings / vehicles / street signs) suggest echoed memories, vibrations of life; the ebb and flow of time.

Andreas Gursky 1955-



Educated in photography by Bernd and Hilla Becher, Gursky fits well with the German vision of photography. He often uses high vantage points and depicts offices, huge buildings that illustrate repetition and homogenisation whilst obeying the rules of balance and symmetry.

Gursky's images have an epic vastness to them that belies their other journalistic qualities.



Changing Landscapes

- Man's influence
- Nature's influence
- Overcrowding
- Erosion
- Land fills and land reclamation
- Environmental hazards
- War
- Industrial decline
- Dereliction

Alliance Française de Jersey



CLIMATE, STATE OF EMERGENCY

Exhibition of the Prize-Winning Photographs
9 January – 20 January at the Jersey Arts Centre (Berni Gallery)
Preview on Monday 9 Jan from 5.30 to 7pm



Alliance Française de Jersey invites you to admire the prize-winning entries of the international photography competition organized by the Alliance Française Foundation. These pictures, taken by photographers throughout the world, focus on environmental issues and paint a vivid picture of climate change and ecological challenges across the 5 continents. The power of photography, for an important cause.

af
Alliance Française
de Jersey

Alliance Française de Jersey : 875655
www.afjersey.com



Tanja Deman

born 1982, Croatia



Gabriele Basilico 1944-2013 (ITALY)



Beirut
Shanghai
Docklands
Modernist buildings

Edward Burtynsky

Edward Burtynsky, OC is a Canadian photographer and artist known for his large-format photographs of industrial landscapes.

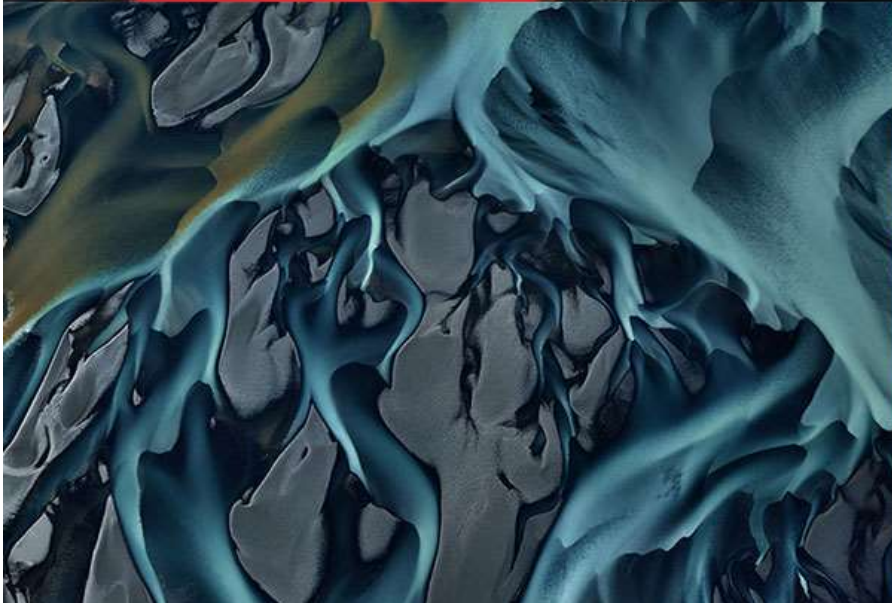
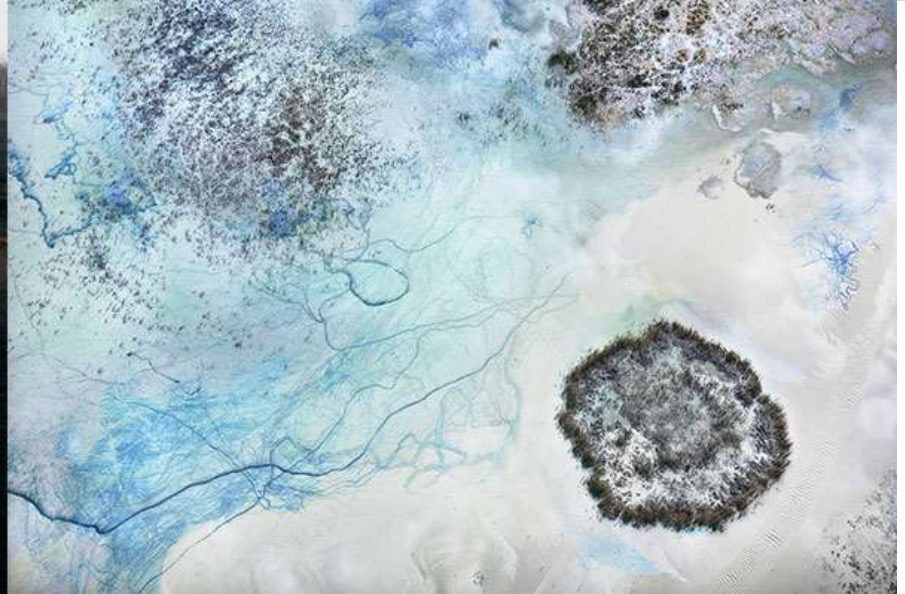
He is concerned with man's impact on the environment...and his images reflect the industrial scale of this impact



Edward Burtynsky



Edward Burtynsky



Dirk Reinartz 1947-2004



By using a shallow depth of field I have accentuated the barbed wire and thorns against the soft but foreboding building in the background.



Reinartz was a German photographer that spent time working with sculptor Richard Serra to create stark, minimal and atmospheric images of a steel contour line in Auckland, NZ. He also captured the bleak setting of Nazi concentration camps in his series "Deathly Still".

He utilises the rule of thirds and frames within frames.

Psycho-Geographies

// Psychogeography is an approach to drifting around urban environments

// Guy Debord defined the term in 1955 as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals.

// A common feature is pedestrians wandering off their predictable paths and discovering a new awareness of the urban landscape...



THE CITY IS YOUR FOREST.

THE FLANEUR SOCIETY WAS
CREATED TO ENCOURAGE AND
SPREAD THE CONCEPT OF THE
FLANEUR, THE URBAN EXPLORER.

Through the concept of the Urban Safari, the Flaneur Society seeks out people who naturally like to explore the hidden crevices of a city and/or those who have a curiosity to do so.

We argue that what makes cities interesting places to be is the unexpected. By intentionally creating a space for idle wandering without destination, the chance of discovery is heightened. The Flaneur society is not about commerce. Its about discovering what is right under your feet, in front of you, above you and around you.

Go get lost and embrace the unexpected.

Essential Skills

Learning Objectives

- Composite landscapes
- Tonal Value
- Abstract shapes, patterns
- Romanticist Landscapes
- New Topographics
- Typologies
- New Objectivity
- Night Photography
- HDR Landscapes
- Panoramic Landscapes

Method

- Hockney “Joiner” Landscape
- School Building (inside/out)
- Photo Safari and cropping
- Natural Landscapes
- Urban photoshoot, dereliction etc
- Repetition and “types”
- Industrial Landscapes
- Slow shutter speed, bokeh
- Exposure Bracketing and blending
- Photo-merge / image stitching