



## **Fine Art Photography**

by

**Nadene Nel**

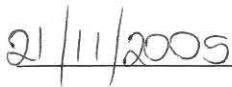
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I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or cited have been indicated in full.



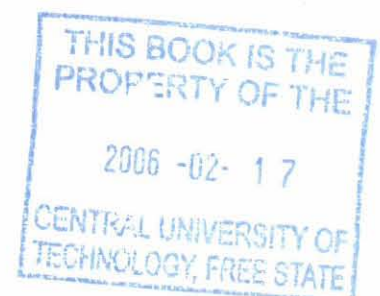
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**The History of  
Fine Art Photography**  
by  
**Nadene Nel**



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## **1. Introduction**

Photography is an art. It is an art because the photographer creates art. The photographer creates art by capturing a unique image on film, by drawing the viewer's attention to an unexpected feature of an otherwise familiar or ordinary scene, by allowing the viewer to see through different eyes and so experience the world differently than before. In that manner does the photographer create art.

It wasn't until the 19<sup>th</sup> century that photographic techniques were explored to stimulate paintings. The main reason for the evolution might have been a reaction against pictorial photographs. Two art movements are of importance when considering the above mentioned trend, namely the Dada and Surrealism art movements.

I am a fine art photographer. I consider myself an artist, but not having the full ability to express my talents through painting. Although it is possible to express and develop my works of art with the assistance of photography and a little help from Adobe Photoshop.

There are very few fine art photographers that were part of the Dada and Surrealism movements. However, only the best-known exponents of these movements will be discussed, for example Man Ray and Salvador Dali.

There is no specific reason for specializing in fine art photography, only I prefer the freedom of creativity and expression, that fine art photography allows which, to a certain extent, are or could be lacking in other kinds of photography careers.

## **2. Dada**

It is difficult to make sense of this art movement, which considered itself meaningless (Lottman 2001: 41). The Dada movement began as an anti-art movement by a man named Tristan Tzara. Tzara was born in 1896 in Zurich. Hugo Ball picked out the name randomly while paging through a French dictionary. The word "dada" was very suitable because of its childish ring, as it means hobby-horse.

To prove that the movement considered itself meaningless, Tzara even proclaimed in the Dada manifesto 1918 that “*Dada means nothing*”(Lottman 2001: 42).

The first step in Dadaism was considered to be to attack the icons of culture, for example. One of the spirited minds of the movement, Marcel Duchamp, drew a moustache and a beard on a reproduction of da Vinci’s Mona Lisa (Anon 2005: 2).

With the arrival of Tristan Tzara in Paris, it did not take him long to introduce true Dadaism to the French. In 1920 the first Dada literacy event was held. Here contemporary art was displayed and readings were done. The evening was introduced by André Breton on centre stage. This way Breton informed the audience how the Dadaists felt about art. This was done by Breton ruining a chalk composition of Frances Picabia from a black board. This was only the beginning of Paris-Dada, and many similar events took place with Tristan Tzara on the centre stage.

It is said that Dada and Surrealism had a major effect on 20<sup>th</sup> century photography, although very little photographers were directly involved with the dada and surrealism movements. Man Ray is considered the most important of these photographers, himself being involved with the Dada movement.

## **2.1 Marcel Duchamp**

Marcel Duchamp was born Henri-Robert Marcel Duchamp on 28 July 1887, in the Haute-Normandy region of France. Duchamp came from a very artistic family, being one of six children. Duchamp was a painter, poet and chess player. In 1915 Duchamp went to the United States and became part of a circle of painters called the *Golden Section*. In 1912 Duchamp painted one of his main art works, *Nude Descending the Staircase*, which was scheduled for an exhibition the same year in October. Although the Salon Cubists demanded Duchamp to rename the painting, Duchamp decided on removing the art piece entirely from the exhibition. But the following year, 1913, *Nude Descending the Staircase* was a big hit in a New York exhibition (Anon 8 2005: 1).

The circle of painters in the United States who Duchamp became part of, had already adopted the anti-art attitude from Europe. This art group was called *Société Anonyme*, and it was in this circle where Duchamp met his wife Katherine Dreier, and his good friend Man Ray.

Duchamp was also the first artist who specialized in what he called *The Ready Mades*. These items were mainly everyday items given a different name, and place in an exhibition room. In later years *The Ready Mades* were referred to as *Surrealist Objects* (Anon 8 2005: 1).

*Bicycle Wheel* ([www.moma.org](http://www.moma.org), page 4) was produced in 1863 by Duchamp, and it is an example of one of *The Ready Mades* Duchamp exhibited. Duchamp wanted to point out that an object intended to be a work of art only gains the status of being art when it is recognized in a place of exhibitions such as a gallery. Through his artworks, Duchamp challenged the concept of art by using mass produced items and adding verbal puns to them. In the sculpture *Bicycle Wheel*, Duchamp also explored the effects of motion in an art piece (Anon 2 2005: 1).

From 1923 onwards Duchamp devoted much of his time collaborating with the surrealists and took part in their exhibitions. In 1942 Duchamp permanently settled in New York. Between 1942 and 1944 Duchamp along with Max Ernst and André Breton edited the surrealist periodical *VVV* in New York. Marcel Duchamp passed away on the 2<sup>nd</sup> of October 1968 in Neuilly-sur-Seine, France (Anon 1 2005: 1).

## **2.2 Max Ernst**

Born on the 2<sup>nd</sup> of April 1891 in Bruhl, Germany, Max Ernst was the first-born son of Philipp and Luise Ernst (Gohlke 2005: 1). Ernst received no formal art education, although he studied philosophy and psychiatry at the Bonn University from 1909 until 1914. After meeting Jean Arp, who became a lifelong friend, Ernst abandoned his studies and concentrated solely on art. Max Ernst's first exhibition was held in 1912 at the Galerie Feldman in Cologne (Anon 13 2004: 1).





2.1.1 *Bicycle Wheel*  
Marcel Duchamp (1863)  
Anon 2005.

After his service in World War I, Ernst was able to continue painting and had an exhibition in 1916 in Berlin at Der Sturm. In 1919 Ernst along with Johannes T. Baargeld were co-founders of the Cologne Dada group, and was later joined by Jean Arp and others, although the Cologne Dada movement was very short lived. In 1922 Ernst moved to Paris along with friends such as Tristan Tzara, André Breton and others.

During the 1920's Ernst took an active part in the founding of the Surrealist movement. During this period Ernst also invented the art style frottage and published a book called *Historie Naturelle* in 1926 (Anon 13 2004: 1).

Ernst first American show was in 1932 at The Julien Levy Gallery in New York. From 1937 onwards Ernst distanced himself from the Communist element of the Surrealist movement, including Breton.

At the beginning of World War II Ernst was arrested by the French for being a 'hostile alien'. Two years later Ernst along with Peggy Guggenheim (whom Ernst married in 1942), fled to the United States. In 1952 Ernst resettled in France, and here in 1953 Ernst received the grand prize for painting at the Venice Biennale. *The Solomon R. Guggenheim Museum* gave Ernst a retrospective, which travelled to the *Musée National d' Art Moderne* in Paris in 1975.

Max Ernst passed away on the 1<sup>st</sup> of April 1976 in Paris, one day before his 85<sup>th</sup> birthday (Anon 13 2004: 1).

### **2.3 Man Ray**

Man Ray was born Emanuel Rabinovitch on 27 August 1890 in Philadelphia. Ray was the eldest child of four. His parents were Jewish immigrants who changed their names to Max and Minnie. At the age of seven the family moved to Brooklyn, where Ray spent most of his young life. From a very early age Ray was considered a very cultural person. As a child he was always painting with water colours. He also enjoyed reading poetry and writing short stories, and a game he was very fond of was chess (Lottman 2001: 29).

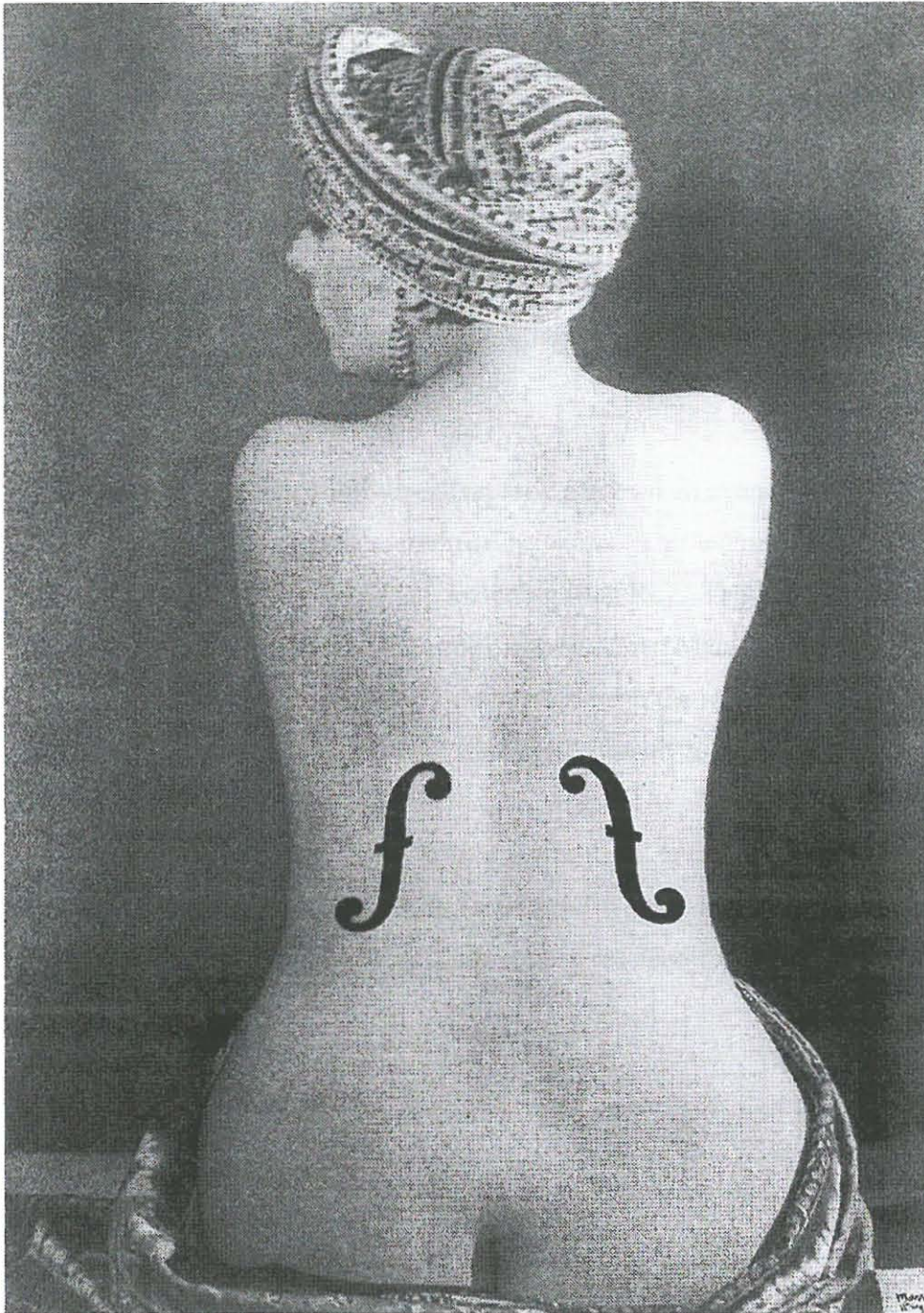
At the end of year 1915, while preparing for a one man show, Ray made the decision to produce reproductions of his work using photography. The reason was that he was dissatisfied with the professional photographer's work. Ray learned the basics of photography from an art dealer and photographer, Alfred Stieglitz. In 1914 Ray met the experimental artist Marcel Duchamp; together they attempted to bring some of the experimental art movements of Europe to America. They also formed the American branch of the Dada movement (Lottman 2001: 68).

In 1921 Ray left his wife, Adon Lacroix, and soon afterwards left New York for Paris. Through Duchamp, Ray met some of the most influential artist of Paris. Although Ray couldn't speak a word of French, he was welcomed by the group and became their unofficial photographer. It was also during this trip that Ray's most Dadaist art works were discovered by accident (Coke & Du Pont 1986: 68).

While making contact prints for a customer, a sheet of sensitized unexposed paper accidentally slipped into a developing tray along with exposed negatives. Ray waited patiently for something to appear on the sheet. Laboratory instruments were slid into the tray. This included a funnel, a tube and a thermometer. When light came into contact with the paper, shapes appeared on the papers, although the shapes were refracted and distorted. The following morning Ray named the photographs *Rayographs* (Lottman 2001: 79).

Artists in Paris responded positively to Man Ray's combination of chance and minimalism, and so he produced his first book entitled *The Delightful Fields*. Ray's early success as a photographer was mainly due to the novelty of his medium. At the dawn of Surrealism in 1922, reproduced photographs of Ray frequently appeared in a monthly magazine called *Litterature*. Man Ray yearned for an art medium which would sell and bring him fame; this came sooner than Ray anticipated

One of Ray's photographs was published in the 13<sup>th</sup> issue of *Litterature*, become a blazon of the new art movement. It was an image of Kiki's naked back dressed as a violin titled *Le Violon d' Inges* illustrated on page 7 (Lottman 2001: 78).



2.3.1 *Le Violon d'Inges*

Man Ray (1924)

Lottman 2001

*Vanity Fair* started publishing work of artists such as Picasso, and soon after gave Ray a full page under the heading *The New Method of Realizing the Artistic Possibilities of Photography* (Lottman 2001: 81). The success of a reproduced *Rayograph* titled *Composition of Objects Selected with Both Eyes Closed* inspired Ray to be his own publisher, publishing a limited edition of his latest art works (Lottman 2001: 81).

During the 1930's, Man Ray contributed to painting, sculpting and took portraits along with other surrealists.

The final battle between Dada and Surrealism took place on an evening organized by Tristan Tzara, who was devoted to contemporary works. This evening included musical pieces and short films of friends, including Man Ray. The film screening took place on a Friday night. When the time came to screen Man Ray's film *The Return to Reason*, the audience were very dissatisfied with the show. After the screening there were mixed feelings about the film (Lottman 2001: 94).

At the start of World War II Ray was forced to leave Paris, and moved to Hollywood, Los Angeles. Here he worked for ten years as a fashion photographer, still using his minimalist representation. When the War ended Ray returned to Paris, creating paintings for the next 25 years.

Man Ray passed away on the 18<sup>th</sup> of November 1976, at the age of 68 in Paris. His epitaph reads "*Undiscovered, but not indifferent*".

### **3. Surrealism**

It is said that Dada contributed a lot to the Surrealist movement. Surrealism is also considered to have had the most influence on 20<sup>th</sup> century art along with the Cubist art movement (Anon 2 2005: 2). André Breton, a French poet, founded Surrealism. The surrealist manifesto was published in 1924, Paris. It is rather difficult to thoroughly define what the Surrealism art movement means. The definition of Surrealism, given in the 1924 manifesto (Anon 3 2005:1), reads:

*“A certain immediate ambiguity contained in the word surrealism, is, in fact, capable of leading one to suppose that it designates. I know not what transcendental attitude, while, on the contrary it expresses – and always has expressed for us a desire to deepen the foundations of the real, to bring about an even clearer and at the same time ever more passionate consciousness of the world perceived by the senses. The whole evolution of surrealism, from its origins to the present day, shows that our increasing wish, growing more and more urgent from day to day, has been at all costs to avoid considering a system to thought refuge, to pursue our investigations with eyes wide open to their outside consequences, and to assure ourselves that the results of these investigations would be capable of facing the breath of the street”*

André Breton

Surrealism concentrated on the unconscious in creative activity and employed the psychic manner. Surrealism started as a literature and fine art movement. It is said that the most popular French writers of the early 20<sup>th</sup> century were at some point part of the Surrealist movement (Anon 3 2005: 1).

Surrealism overall left a mark on the 20<sup>th</sup> century, but it was mainly the sculptures and painters influencing modern art. The surrealists, under Breton’s authority, strived for an art to wonder at, which wasn’t a form of reasoning but contained the mystic. There wasn’t a dominating painting style found in the Surrealist period, although varying techniques were found (Anon 2 2005: 4). An example of these techniques can be seen in the works of Salvador Dali. Dali made use of a somewhat photographic transcription of dreams (Anon 3 2005: 1).

A man named Michael S. Bell researched the Surrealist art movement, and discovered there were mainly two forms in which the artists of the period expressed themselves. This in return formed two distinct trends of Surrealism. This first form of Surrealism is Automatism, which in its turn is a form of abstract art. The other form is Veristic Surrealism. When psychology referred to automatism, artists interpreted it as a manner of suppressing the consciousness in favour of the subconscious. The surrealists understood that automatism is an automatic way in which images reach the conscience. It was also their motto that their art pieces shouldn’t be burdened with meaningful words (Anon 9 2005: 2).

The veristic surrealists interpreted automatism to allow the subconscious to surface so that its true meaning could be analyzed. The veristic surrealists wanted to exhibit their work as a way of connecting the abstract spiritual realities with the physical material world. These surrealists believed the art pieces were metaphors, reflecting their inner realities (Anon 9 2005: 2).

Michael Bell concluded a more in depth study into veristic surrealism in the United States and discovered three different types of Veristic Surrealism. The first is Classical Surrealism, which takes on the dream images of the unconscious. The artists' ideas would flow through them onto the canvas. The second is Social Surrealism; these artists used symbols to represent their inner visions. The third is Visionary Surrealism and the artists would express all the positive aspects of mankind. Examples of the veristic surrealists are Salvador Dali and René Magritte. An example of automotive surrealists is Marcel Duchamp (Anon 9 2005: 1).

### **3.1 André Masson**

Masson was born on January 4<sup>th</sup> 1896 in Balagnu-sur-Oise, France. Masson showed artistic talent from a very early age, so his parents sent him to Art College in 1914. The college was *The Académie Royale des Beaux Arts* in Brussels. Masson also studied mural painting at *Ecole Nationale des Beaux-Arts* in Paris (Anon 11 2005: 1).

Masson served in World War I and, as a result of the exposure to extreme violence was encouraged to research the deeper processes at work in human behaviour (Anon 12 2004: 1). 1924 was the year Masson held his first one-man show at *Kahnweiler's Galerie Simon* in Paris. It was also the year Masson met André Breton, who introduced him to the Surrealism art movement. Masson however, was only affiliated as a surrealist in 1928 (Anon 11 2005: 1).

Masson produced automatic drawings, and he achieved the same effect with paintings by using lines of glue coloured with coloured sand. It was also the time Masson started to explore with violent and erotic themes, with his main influence being Analytical Cubism. Soon Masson's work was regularly reproduced in the magazine *La Révolution Surréaliste* (Anon 12 2004:1).

Masson participated in his first Surrealist exhibition at *The Galerie Pierre* in Paris. From the late 1920's till 1937 Masson took a break from Surrealism and during this period he produced designs for theatres, opera and ballet. When Masson reconciled with the surrealists, he fled Europe due to World War II, and settled in New Preston, Connecticut.

It was only in 1941 that Masson had his first major museum exhibition at *The Baltimore Museum of Art*. He also took part at the opening exhibition of *Peggy Guggenheim's Art of the Century* in New York. In 1943 the official break came from Surrealism and André Breton. Masson returned to France in 1945 and in the following years Masson painted landscapes, still continuing with violent and erotic imagery. André Masson passed away in the year 1987 (Anon 11 2005: 1).

### **3.2 Salvador Dali**

The Spanish painter Salvador Dali was considered one of the greatest artists who were part of the Surrealism art movement. Dali was born into a middle class family in 1904, Figuera, Northern Spain. Dali's artistic talents were noticed at an early age, and by the age of 10 he was receiving drawing lessons. Dali's studies commenced at *The Royal Academy of Art* in Madrid, although being expelled twice, Dali didn't finish his final examinations. In Dali's opinion he was better qualified than those who taught him. After his expulsion in 1923, Dali almost immediately pursued his interests in Cubism and Futurism (Anon 4 2005: 1).

During the period 1923 to 1928 Dali was very enthusiastic about the work of Freud, and by 1925 Dali had his first one-man show in Barcelona. In 1928, Paris, Dale became acquainted with Picasso. This was also the place where Dali was adopted by the surrealists, although it's mainly due to Dali's flair for getting publicity through scandals (Anon 5 2005: 1).

During the next few months Dali concentrated on developing his own style and method. Dali described his talent as *Paranoiac-Critical*: "*This is a spontaneous method of knowledge based on critical and systematic objectivation of delirious associations and interpretations*" (Anon 1 2005: 1).





### 3.2.1 *The Persistence of Memory*

Salvador Dalí (1931)

Anon 4 2005

Between 1939 and 1948 the United States was Dali's residence, the reason being to avoid World War II. In this period Dali's eccentric persona earned him a lot of media attention by behaving like a surrealist clown. This was also where Dali earned the nickname *Avida Dollars* by Breton. It meant "greedy for dollars". Dali returned to Europe in 1948. During his stay in the United States, Dali also showed a keen interest in the evolving world of science, religion, and history. It was later apparent how the things Dali was curious about became visible in his art works. From this point onwards Dali produced historical paintings such as *The Discovery of America by Christopher Columbus*. By 1965 Dali tried his hand at sculpting, repeating the same themes in his sculptures, which could be found in his paintings (Anon 5 2005: 1).

Palsy was probably the main reason for Dali's retirement in 1980. An overwhelming depression fell over Dali when his wife Gala passed away in 1982. on January 23<sup>rd</sup> 1989, Dali passed away due to heart failure (Anon 4 2005: 1).

Salvador Dali is the only known artist who has two museums dedicated to the art of his lifetime. They are *The Dali Museum* in St Petersburg, Florida, USA. The second museum is *The Dali Museum-Theatre* in Figueres, Spain, which is the museum where Dali held his first public exhibition at the age of 14 (Anon 4 2005: 1).

### **3.3 René Magritte**

René Magritte was born René Francois Ghislain Magritte on 21<sup>st</sup> November 1898, in Lessines, Belgium. Magritte didn't finish high school, but when he dropped out he enrolled at *The Académie Royale des Beaux-Arts* in Brussels, following classes in drawing, painting and composition. One of Magritte's first art works was a landscape of the Sambre River in 1912. Magritte only studied for two years from 1916 to 1918. During his studies, Magritte met his future wife Georgette Berger, whom he married in 1922 (Anon 7 2005: 1).

Magritte's most outstanding works were produced from 1922 onwards, the reason being how he was inspired by his wife. *Le Jockey Perdu* was Magritte's first surrealist painting, produced in 1926, and in 1927 was his first unsuccessful exhibition: critics disliked it. Magritte was so depressed by his failed show, he moved to Paris. In Paris he became friends with André Breton (Anon 6 2005: 1).

Between 1925 and 1930 Magritte experimented by combining words with images, creating contrast of the objects. This caused the viewer to question the meaning between real objects and paintings. Another technique Magritte used was to use a conventional object and attribute a name other than the conventional name to it, thus playing with the obscurity of common sense.

Living in Paris, Magritte never had a one-man show, although with the support of friends, Magritte pulled through these difficult years whilst earning a reputation abroad, and his work was finally being exhibited in London and New York.

The surrealist concept of the desire to change life through unconventional images was shared by Magritte (Anon 6 2005: 1). Magritte's work tended to be more Abstract Automatism Surrealism, because Magritte wanted the viewer to be aware of the relationships between appearances and reality (Anon 7 2005: 1).

In 1965 a retrospective of Magritte's work was held at *The Museum of Modern Art* and another at *The Metropolitan Museum of Art* in 1992, gaining Magritte worldwide recognition. René Magritte passed away on 15<sup>th</sup> August 1967 in Brussels (Anon 6 2005: 3).

René Magritte described his paintings in the following saying (Anon 6 2005: 1):

*“My paintings is visible images which conceal nothing, they evoke mystery, and indeed, when one sees one of my pictures, one asks oneself the simple question: What does that mean? It does not mean anything, because mystery means nothing either, it is unknowable”.*

#### **4. Conclusion**

Author considers that Dada and Surrealism had a profound effect on 20<sup>th</sup> century art and photography. My opinion is that the greater influence came from Dada. What makes most professional photographers successful is the Dada element of chance and using it effectively.

With photography it is always about the correct timing, and capturing images on the spur of the moment. This makes every descent photographer unique, because at that specific point in time the photographer saw a composition which was worth capturing. All the artists discussed had a very unique style and approach, who all contributed to the art movements. For instance, Man Ray contributed *The Rayographs*, whose techniques are still used today to develop art. All the artists mentioned inspire me and I tend to use each one's styles to revolutionize them with technology and so create my own masterpieces.

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## 1. Introduction

Before finding suitable employment as a fine art photographer, one needs to understand what fine art photography involves. There is not a suitable definition for fine art photography, although one can perceive that for each fine art photographer it means something different. However, all fine art photographers share certain consistencies.

The main difference between fine art photography and other commercial photography fields is that fine art photographs are mainly produced for sale or display (Hope 2003: 10). These photographs can also be considered to have been produced each with a personal meaning to the photographer, and interpretations of the photographer's view of the world. There are also two distinct types of fine art photographers. This first group has a very commercial view of their work, and wishes to earn an income from their photographs. For the other group of fine art photographers it is a means of expression without the need to make money from it (Hope 2003: 10).

One of the main advantages for fine art photographers in the 20<sup>th</sup> century is the fact that it has become more accepted in galleries and museums, raising the odds of having a successful solo exhibition without a reputation. With the assistance of technology, it is also easier to launch an international exhibition without the hassles of shipping from country to country. This can now be done at the touch of a button.

During my research on the working environment of a fine art photographer, it was obvious that it is difficult to earn a living as a fine art photographer, as it requires a firm business sense, creativity and hard work. The biggest reality facing any photographer is that it cannot be considered a reliable source of income in the early stages of marketing one's work. Other factors influencing the photography industry are the increased quality in equipment, and increase in public interest, and an overall acceptance of photography as an art medium (Davis 1992: 20).

In the following pages some factors in establishing and running one's own photographic business, presentation, marketing, copyright and alternative sources of income in the photography field will be discussed with special emphasis on fine art photography.

## **2. Establishing and running one's own photographic business**

### **2.1 Motivation**

Before starting one's own business one must ask the very important question of why does one want to run one's own business? If one is a gifted photographer who has identified a niche in the market, then establishing one's own business will have fewer complications than for the person starting from scratch. Running any type of business can be nerve wrecking and running a photographic business is no exception. Unlike other business managers, a photographer running his own business should have mastered some of the following elements to be a professional:

- In depth knowledge of the art of photography, the elements involved in lighting, composition and camera manipulation.
- Excellent communication skills with people from all walks of life, and the ability to translate their requirements into photographs. This element is also very important when communicating with individuals on different social levels.
- Some education or firm knowledge obtained through tertiary education.
- The photographer should be competent in the business section, including his/her financial status.
- A professional approach is of utmost importance in all matter from treating staff members, the premises, and overall presentation which includes the dress code of employees.

There are many more factors, and although most photographers have the talents mentioned above there is still no guarantee of success (Hankin & Rose 1989: 10).

When one decides to become a photographer, one has a dream to communicate to mass audiences through one's artwork, which would hopefully inspire others to follow their dreams. However, at some point, reality intrudes and the pressures of life follow. The necessity for material objects forces us in a more commercial direction. Few other occupations offer as many alternative ways to work freelance such as this one. However it takes motivation and perseverance.



Following are some factors to consider before deciding to become self-employed:

- Working for oneself: It is best to work with someone who shares similar values, who knows what one is capable of and where one draws one's limits. Some people are happiest when working independently. The fine art photographer will be working independently.
- Find/identify opportunities: When working for someone else, one is still doing what one loves, but usually someone else gains profit, and the advert effect is that one will never be able to rise higher in an organization that what superiors perceive one's skills to be. It is only in an organization where one is in complete control that one will obtain all the responsibility and rewards, allowing one to establish a working environment that is truly one's own.
- Greater variety: For creative people such as photographers, variety is crucial motivation. In most organizations the work involves doing a highly specialized type of work. It is difficult to enjoy work when everyday is the same. It is still more difficult to remain creative. Compared to most organizations, freelancing provides the freedom to choose a variety of jobs. In return, the broader one's experience is, the more attractive one becomes for a broader clientele.

There are very motivational reasons for creating one's own business; however it is also important to identify the wrong motivations, before changing one's long-term career plans:

- More security: Freelancing usually results in having less financial security than might have already been obtained. It is the lack of knowing where the next income will be coming from, making payday very irregular.
- Time for change: Many organizations cannot provide a creative individual with a variety of work. Freelancing might be the answer for this type of individual. Although obtaining experience in every possible field will eventually also lead to fewer challenges for the freelancer.
- Having a specialized talent: Having a specialized talent in an organization usually means working for a very low wage. In addition, the only way to combat this is accepting broader/general assignments. So to earn more, one ends up doing less of what one loves or enjoys.

Most individuals overestimate the need for talent and the risks involved in working for oneself. It is of utmost importance to firstly examine one's motivations (Foote 2002: 16).

## **2.2 What type of business to establish**

After carefully examining one's personal motivation, it is time to decide in what specialized field/s one wishes to concentrate one. The main difference in all the specialized fields of photography is the requirements in size of the premises and equipment. It is possible to be a one-man set-up for all fields, but it should only be for a limited duration. Lets say for instance I am a photographer specializing in fine art, but a more acceptable professional field would be advertising. These two fields can be considered as far apart from each other as the North and South poles, but with hard work and motivation, it is possible to combine and overlap these specialized fields, which would hopefully become a niche in the photography industry.

To be successful in the advertising industry, the location plays a vital part in one's success. However, with modern day society and technology, an advertising photographer can hire studios and equipment according to the size required for the shoot. Another factor influencing an advertising photographer's income will be his communications skills. In this specialized field the photographer must be able to correctly translate the art director's requirements, to create an art form which will promote the client and draw millions of viewer's attention. The rewards received in this particular field can be very high, but so can the expenses involved. In this particular field a photographer can expect around a 50% turnover, due to the fact that agencies only require one transparency print for reproduction and no more. This means hardly any or no reprint order (Hankin & Rose 1989: 19).

In the fine art photography industry, the photographer should concentrate on consumer photography, which is bought directly from the photographer, for the client's own enjoyment.

The costs involved for setting up as fine art photographer can be established at home. It all depends on the photographer's style and technique. The premises required for my style of fine art photography, can be the size of a desk. All the images I produce are digitally manipulated and the only real costs involved are obtaining a good quality computer and scanner, along with the software used. Most ideas are spur of the moment and shoots range from industrial sites to my own backyard. Prints are done by a professional photo lab, as one cannot compare their standards to that of an inkjet printer. Unlike advertising photographers, who make use of agencies to obtain work, the fine art photographer must go out and interact with the public to sell his work.

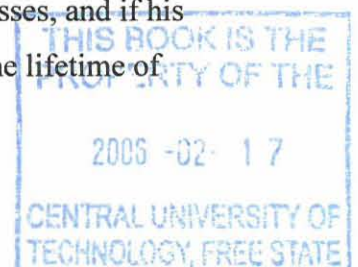
### **2.3 Choosing an appropriate business type**

When establishing one's own business, there are three different types of enterprises one can choose to establish, namely the sole proprietorship, a partnership or a private limited company. In establishing one's own photographic business, only sole proprietorship and a partnership are considered here, as it is most suited for the business' needs of a fine art photographer.

Sole proprietorship business is considered the simplest form of business to establish. The main difference between sole proprietorship and a partnership is that a sole proprietorship is managed by one person, who has no co-owners or partners. The sole proprietorship manages the business, provides all the capital, and is responsible for all debts incurred.

The main advantages of a sole proprietorship is that it is quite simple to establish the business from a legal point of view and it is simple to close down if the sole proprietor chooses to do so.

All profit made by the sole proprietorship belongs to the owner and it is considered simpler for a sole proprietorship to adapt to change in the market than for any other business type. There are however some disadvantages for having a sole proprietorship, for instance: Credit worthiness of the sole proprietor is limited to the owner's assets. The sole proprietor is also liable for all the business' losses, and if his private possessions/estate might be at stake. It is also considered that the lifetime of the business is linked to the sole proprietor (Jacobs et.al. 2004: 41).



A partnership is established when two or more people decide to carry on a business even without a written partnership agreement. Without a written agreement, the law will recognize all partners responsible for all activities and debts incurred. Only two people are needed to establish a partnership, but the maximum number of people allowed in a partnership is 20. It is advised that a contract be drawn up by an attorney, stating some of the following points:

- Names of all partners, the name of the business and the nature of the business.
- The contributions each partner has provided, such as financing and fixed assets.
- Daily responsibilities of each partner in the running of the business.
- How policy decisions are made, for example: majority vote or full consent of all the partners.
- Dividing profit between partners, and the amount of capital to kept in house.
- What will happen in the case of retirement or death of a partner.
- Insurance on each partner's life to cover expenses incurred as a result of a partner's death.

One of the greatest advantages of a partnership is that it draws management skills and techniques from all the partners. It is also considered easier to obtain capital and the more partners, the more capital input in a partnership. A partnership is not taxed wholly, the partners are taxed in their personal capacity. Profits are shared by the partners. Although as easy as it may sound, it is not always easy to find suitable partners who share one's values and goals. All partners are jointly liable for all debt incurred by the partnership. Similar to a sole proprietorship, it is difficult to determine the life expectancy of a partnership. It is also very difficult for a partner to withdraw from a partnership, especially in the case if there are only two partners. If the one partner has to leave, it would change the business' composition entirely (Jacobs et.al. 2004: 42).

#### **2.4 Premises**

Like any other factors which have to be considered before establishing a business, the premises of a business are just as important and are mostly influenced by the type of business one is establishing.

As mentioned previously, personally I would like to establish a photographic business, concentrating on fine art and advertising, and a combination of both. For fine art photography, a small office space will be suitable, but for advertising a larger premises might be required.

#### **2.4.1 Working from home**

Although it is the most convenient place to establish a business, it is advised to make sure one is not breaking any covenants in one's deeds. Certain estates or designated residential areas, exclude any business use. Whether leasing or renting one should also obtain permission from the landlord. An application to the local planning office is also necessary. Although when one is using only a spare room or the garage as a working space, it will not be considered a problem. Once again, this all depends on the type of photography. When doing fine art photography, the spare room will be suitable, but when shooting product shots it will be more appropriate to convert the garage into a studio. One should consider whether one will be seeing clients at home for work, and where will they be received. This is very important as first impressions last. Working from home can be successful if it is used only as a base, as most shoots will have to be done on location.

One of the main advantages of working from home, is that one is able to claim against one's taxable income for genuine business expenses, although only in the part of the house used for business purposes (Hankin, Rose 1989: 47).

#### **2.4.2 High-street locations**

Choosing a location in the commercial real estates really depends on the photographer's defined target market. One should choose whether to have a primary position, where there's a large number of commuters, or a secondary position where rent is not that dear and possibly with easier parking facilities. Choosing a premier position between other well-known retailers will provide a big turnover of customers, but in the fine art scenario the clientele will be more specialized, so a quieter venue will be more suitable (Hankin, Rose 1989: 48).

### **2.4.3 Size does matter**

Less is more: This can be applied when deciding on the size of premises for a business. Small, well-designed areas can be more productive than large working areas with an inappropriate lay-out. When one has enough capital to find the ideal premises for a business, a detailed layout can be designed of the working area. Careful consideration should be made for every working environment. Factors such as how many people will be working in each designated area, and whether clients will also be met in these areas have to be considered. When one is to provide a service to a specialized clientele, a well designed reception area is required. My opinion is that this area will require the most input as it will portray the photographer's work and set the tone for the quality of work and service they will receive. This is also the area where examples of work and portfolios will be displayed. Regularly changing the display will show versatility of the photographer, and can be considered an excellent marketing tool to reach new clients.

The space devoted to studios and equipment will vary according to the type of photography undertaken. A minimum size for a studio to be used for commercial product shots should be 20 x 12 feet with a height of at least 10 feet (Hankin, Rose 1989: 50). When the need arises for larger commercial shots, appropriately sized locations can be rented. For fine art photography, a small studio will be appropriate. When deciding on the size of a location, shelving and packing space is of the utmost importance.

The location size should have enough excess space for the storage of equipment and filing of photographs, negatives and slides and should be easy accessible (Hankin, Rose 1989: 50).

### **2.5 Recruitment**

The need to employ staff really depends on the business growth and whether the owner wishes to expand the business or wish to remain a one-man show. But if one is running a successful, growing business, recruitment is inevitable. When starting off a photographic business, one might make use of printing laboratories, but as the business grows, one might choose to do some of the printing work oneself.

Choosing to set up one's own printing darkroom, is one of the biggest capital investments for a photographer and this requires skilled employees to operate. When one has decided to employ someone, one can advertise in local and national newspaper and/or approach recruitment agencies and/or advertising at tertiary education centres. Most tertiary education institutions teach courses in photography and there is bound to be one or two students interested. It is advisable to run the advertisements for at least two weeks, so it can reach the greatest numbers of interested possible employees, and so ensure one recruits the most suited person for the job.

One can choose to first have telephonic interviews with each applicant, and then arranging the most suitable applicants for personal interviews. It is helpful to schedule most of the interviews on the same day as it will enable one to make comparisons between the applicants. When an applicant has been hired, it is best to take him on a trial period prior to permanent employment. Most important to consider when deciding to recruit, is that the business will require a three to four times higher turnover to pay the employee, and still make a profit (Hankin, Rose 1989: 61).

### **2.5.1 Job description**

When recruiting new possible employees, it is very important to make it very clear what the new employees job description would be. This should be explained to him at the personal interview, and again on the day of appointing them. This is also considered the area where most problems occur in a business, namely employees are not properly informed of their job descriptions.

Other important terms of employment should be set down in a letter appointment. Following is some of the information which should appear in the employment contract (Hankin, Rose 1989: 63).

- Both parties must be identified namely the employer and the employee.
- Date of commencing employment.
- Salary to be paid and on what date.
- Working hours.

- Notice period required by employer and employee in case of resignation/termination of employment.
- Job titles.

## **2.6 Daily operations of a business**

Efficiency and organization are two of the key elements to operate a photographic business successfully. It is important to obtain maximum usage from one's equipment and staff, to make profit.

### **2.6.1 Job cards**

A job card is an essential tool when one is running any kind of successful business. It is a vital piece of information as it contains some of the following information:

- The client, and his address.
- The type of assignment required.
- Where/when the photo shoot will be done.
- In that medium do they require the assignment, for example: for a product shot the client might require a 4 x 5 inch colour slide and for a fine art, surrealism print they might require a 8 x 12 inch colour printed lustre.
- The date the assignment will be due.
- An estimate of the costs.

It all depends on the business, but one can have different job cards for specific assignments (Hankin, Rose 1989: 75).

## **2.7 Presentation**

Photographers tend to concentrate more on gaining assignments, the execution of the assignment and producing a photograph than on the final part of production: the presentation. If one has made an exceptional piece of art, but the printing and framing is not correctly finished, the art is worth nothing. Photographers tend to forget how incorrect printing can strain any decent photograph.



### **2.7.1 Retouching**

Retouching is a method used in photography where the photographer manually or digitally removes any traces of dust or developing stains which are visible on the print. This method can be used in colour and black and white photography.

Specialized retouching inks are available for purchase from manufacturers such as *Spotone*. The ink can be mixed to produce an exact match of the colour required, and the type of paper the photograph is printed on. The ink penetrates the emulsion without leaving visible residue. Digital manipulation software contains tools, which enables the photographer to ‘clone’ and copy the correct colour over the error. This method is quick and effortless, without traces of retouching (Hope 2003: 88).

### **2.7.2 Mounting**

Most photographs are mounted because if not, over a period of time, the prints start to wrinkle. The larger the final print the more obvious the wrinkles are. However, most people in the commercial industry prefer images unmounted, so it is wise to consult the client over this matter. Photographs can be either glued on or dry mounted. Dry mounting is the better alternative, as glue might come into contact with the print. The mount is cut according to the size of the print and hinged on the back of the print with high quality hinging tissue or liner cloth tape (Hope 2003: 88).

### **2.7.3 The signature**

Some buyers in the commercial market and serious collectors feel that this is the only acceptable manner for photographers to present their work. In the fine art photography industry, the signature is considered as important as the print. A few decades ago it was custom to sign one’s work on the front in ink. The idea was that the print would draw more attention this way. However, when using ink, it also tends to fade over time, and devalues the work. Serious collectors prefer the print to be signed on the reverse side in a more preferable medium such as a soft pencil (Hope 2003: 88).

### **2.7.4 Framing**

One has to bear in mind that the image should be the centre of attention, not the frame. The right frame will enhance the print, however.

Traditional black-finished frames work the best, as it will not clash with any unusual colour in the print. Two types of materials are mostly used for framing, namely wood and metal. The photographer can also either choose between Plexiglass or normal glass. With Plexiglass the print is mounted onto the Plexiglass itself, and the glass is then trimmed to size. Because the print is mounted directly on the Plexiglass means it can never be taken apart. Using this method, the print is protected from dust and grease and it gives the appearance of depth. Note that Plexiglass is more susceptible to scratching than glass, however. In the industry, glass is more often used than Plexiglass as it is clearer. Before closing the frame finally, the photographer must ensure he has inserted a label on the back, containing his name and telephone number. More often than not a satisfied customer who has purchased a print will be interested in other art works of the same photographer (Davis 1992: 48).

## **2.8 Costing**

The main factor to consider when trying to make a profit is to keep costs and wastage as low as possible. In the case of fixed costs such as rent and equipment, one must try to obtain maximum output out of these items, because whether one is making five prints or a thousand prints, fixed cost still have to paid. It is difficult to quickly increase one's turnover in the photography industry, as one is constantly dealing with new clients. Although increasing or restructuring one's prices can easily lead to a 10 to 15% increase in turnover. Some photographers find it difficult to adjust their prices in the fear of loosing sales. But it is better to make a bigger profit on less sales than to break even on each print. Photography tends to be a more personal, creative service, so in return one should try to ensure that it is a low/medium volume, high profit service. The photographer can choose to ask low fees for his services and hope print orders will make up for the profit lost, although this isn't recommendable. In the commercial field of photography, it can be very difficult to charge fixed rates as the time spent on assignments varies tremendously. Fees should be flexible, and preferably higher than minimum prescribed fees. A recommended useful way to analyze if one's cost prices are reasonable, is to compile cost and time sheets (Hankin, Rose 1989: 102).

### **2.8.1 Cost and time sheets**

A cost or time sheet is filled out when working on an assignment. The cost and time sheet method will provide some of the following information:

- The amount of paper and film used.
- The time spent on actual shooting of the assignment.
- Time spent on processing and completion of the assignment.

When one has worked out the costs of running the business per hour, the costs of an assignment can be accurately added together, which can then be compared to the invoices. The working methods can be analyzed and one can then either increase/improve working methods, or increase rates if the profit margin is too low (Hankin, Rose 1989: 103).

### **2.8.2 What is the basic production cost rates in photography?**

Any professional photographer's clientele falls into two categories, namely:

1. Professional buyers i.e. those buying for agencies.
2. Private individuals buying for personal use.

The main difference between professional and private buyers is private buyers are not able to recover VAT on one's invoices. Quotations will differ from each client, but the method of quotation should always be identical. When assessing quotations, the following factors must be taken into consideration:

- Time period of the assignment.
- Equipment required for a particular assignment, including cameras and lighting.
- Creative ability required.
- Specialized knowledge required.
- Materials required, including chemicals, film and paper.
- Estimate of the time scale of completion of the assignment.

In the photography field there are three methods of charging a customer for an assignment: 1. The hourly rate: The hourly rate of a photographer starts when leaving for an assignment up until he returns to the studio. In cases where a client is not fully prepared on the photographer's arrival it will cost him more.

*The Berne Convention and The Universal Copyright Convention (UCC)*, enabling an artist to protect his work in a country where he is not a citizen (Anon a 2003: 6).

*The Berne Convention and UCC* offers copyright protection to citizens who are in countries who are signatories of the above and protects unpublished and published works (Anon a 2003: 7).

#### **4. Marketing**

The main objective of any business is to make money, regardless if one is in a creative industry or not. One should consider each assignment very carefully and ask oneself whether one will be making a profit, or a masterpiece which will bring no profit. This is very important as it will directly affect one's business building efforts (Foote 2002: 193). When starting a new business from scratch, one's work should be oriented in the specialized field one is comfortable with; as one's confidence grows, one will be able to tackle assignments that are more complex. Concentrating on work which reflects as the strongest in one's portfolio will give a high level of sales success. At this point creativity is not as important as running a new business (Foote 2003: 194).

##### **4.1 Sales strategy**

When one is starting a business it is advisable that one should try to organize the business around a forty-hour working week. When there are hours where one is not doing work, one should spend the time selling the business to potential client, especially when it seems difficult to gain new, different types of assignments. It is advised that between 30 – 50% of a working week should be spent on marketing (Foote 2003: 212).

The first step in developing a sales strategy, which is relevant to one's business, is to identify the unique skills one's business provide. The business should be able to compile a paragraph that describes the benefits one offers accurately. Long-term success has always been considered to understand the needs of the market and meeting needs with the right product or service. Another success factor is dealing with clients who will in return gain profit from your creativity.

These clients will become more regular clients, and if they are making higher profits, they become easier to sell to and have larger budgets. When selecting the business' target market, for most creative firms, the target market can be found in a 80km radius from the business. The reason for this is in the photography industry, the client will probably be paying the photographer's travelling costs, but there are exceptions. However, the closer the client, the greater the profit (Foote 2003: 214).

#### **4.2 Determine objectives**

When the business has established its strengths, and what the market needs are, the business is then able to position its services, which consist of the sales objectives. Obtaining success means applying the business strengths selectively where it will make the greatest impact. When selecting a sales strategy the business must be realistic. The main sources for obtaining business is by reputation and by self-promotion of which the best is reputation as it takes less effort than exhibitions (Foote 2003: 218).

### **5. Alternative sources of income in the photography industry**

Finding work in one's specialized field isn't always as easy as it might seem, so a photographer must be versatile and have the ability to compromise for assignments. After all fixed costs have to be paid with or without work. Luckily a photographer has a few options to choose from to obtain a stable income.

#### **5.1 The general practitioner**

The general practitioner does a combination of photography consisting of weddings, portraits and various commercial work. It is not an easy option as the assignments are sometimes very opposing. This type of photographer has to be very skilled, as one's reputation is always at stake. Good advice would be to stick to what you know best (Hankin, Rose 1989: 16).

#### **5.2 Exhibiting**

There is no better way to establish a reputation and promote than exhibiting one's work. This is considered the traditional way of raising awareness of a photographer (Hope 2003: 113). However, it can be a daunting experience finding a suitable

exhibiting space. Firstly, the photographer will have to identify suitable places of exhibition. Some of the places to include are the following:

- Commercial Galleries, which are sales-orientated and ask commission on all items sold, but normally do not ask additional fees.
- Speciality Galleries, which usually organize exhibitions according to a certain theme or style. Sales are considered very good if the client is interested in that specific type of art.
- Museums have the tendency only to grant exhibitions to established artists and photographers.
- Rental Galleries require the artist/photographer to cover all the expenses and require some level of guarantee of sales.

The next task in planning an exhibition, after identifying potential galleries, is convincing the decision makers to run one's exhibition. It would be helpful to approach them well-prepared with an organized portfolio at hand (Anon b 2005: 2). Although this traditional manner of establishing a reputation can be advantageous, one has to realize all the expenses involved in organizing an exhibition. However, once one has had one successful exhibition, the exhibitions to follow tend to be easier to organize.

### **5.3 Decorative usage**

Photography is considered a very versatile medium to decorate prestige locations.

Photography can be used in the following ways:

- Offset reproductions, namely posters.
- Box mountings.
- Framed prints.
- Mural-sized prints consisting of larger than normal prints.

This type of photography can be obtained by the photographer himself or his representative. It is also common in this field to commission a photographer to create a print for a particular use. This often might be more creative photography than a normal product shot. To reach this kind of market will depend in which field the photographer specializes in (Davis 1987: 83).

#### **5.4 Offset reproduction posters**

Offset is the abbreviation for photo offset lithography, the world's most commonly used method of volume printing for reproducing imagery and texts. Costs per unit can be low if the quantities printed are high. This is also another method of being widely recognized when work is reproduced in books, cards, and magazines. More important is the fine art poster, which is an offset reproduction of a photograph, with an added element of graphics. This is also the ideal manner for a fine art photographer to gain recognition, and posters have become a significant source of income for a fine art photographer. Posters are commonly used, and are considered low-end, décor, but sell in large numbers (Davis 1992: 43).

#### **6. Conclusion**

A broad discussion was given of some of the factors to consider when establishing a photographic business. I only concentrated on the areas of starting a business, which emphasizes the importance and distinct features of a photographic business. It is difficult to discuss the unique working environment of a fine art photographer, who gains an income only from fine art photography. This is why it is important to me to establish my own business, where I will be able to earn a living in not just fine art photography, but other fields as well.

In a way I will be able to continue fine art, with the possibility of blending art with other commercial fields, producing a distinct type of photography.

Photography is a versatile field to choose an occupation in. It does not necessarily mean that the field we specialize in is the only field we are allowed to work in. It is my dream to be a successful photographer not only in fine art, but more commercial fields as well.

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**The Techniques of  
Fine Art Photography**

by

**Nadene Nel**

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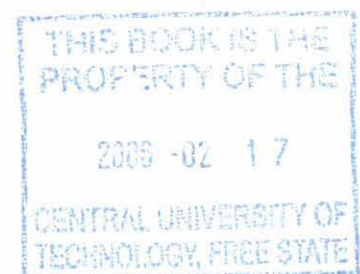
## 1. Introduction

Photography is considered to always be going through some kind of revolution, although most of the significant changes took some time before it was recognized. The whole purpose of digital photography was to replace film and fit photography into the world of internet and email. This can be considered half true as digital photography only extends the photographer's challenges of what he can achieve with an image. In the early 1900's cinema was considered a special effect, now placing a flower between the stars and the moon on one image is special effects (Freeman 2003: 6).

The surrealist photographer Man Ray considered straight photography to be a representation of an extreme view. Man Ray's photography techniques included multiple exposure, photomontages, hand-tinting and of course solarisation. The photographers of the 18<sup>th</sup> century contributed to photography, and over time their techniques were altered into a digital field of photography.

Working and manipulating a photograph digitally doesn't make one less a photographer than the one doing it manually, it is one's own choice. What is more important with one's choice of digital manipulation is the fact that one can do it just as well.

The list of techniques of any photographer is endless. Once again using techniques is the choice of the photographer, which he believes can contribute to his art work. In the following pages, the techniques the author considers most affecting in her work are discussed. Each section is a brief discussion of that specific technique used to enhance the photographs. Only important matters are touched on, for a discussion of the complexity of each technique falls outside the scope of this inquiry. In the digital imaging section, only examples of functions are discussed of Adobe Photoshop, as the number of features in the software is endless. In light thereof it is up to each individual photographer to single out his favourite tools in Photoshop.



## 2. Light

The word *photography* is derived from the Greek language, ultimately meaning light writing or painting. Photography is formed from shadows, light patterns, reflections and different types of light sources, including artificial lighting (Galer 1995: 42).

Understanding light and having a feel for light will provide any photographer with a greater advantage over an amateur. The influence of light with all its different variations will have a greater effect on a photographer's work, than the most expensive camera equipment and the latest software available. Although light can very easily be manipulated on a computer, how can one be considered a professional if it can't be done practically? The author considers manipulating light on a computer as the last resort.

Lighting for a photographer is not a question of finances, as many household items can have remarkable lighting effects. One of the earliest techniques students practise is painting with light. A simple hand held torch can be used to create very unusual lighting effects. Maglite torches are the best for this technique, as one can adjust the strength of the beam of light accordingly. The torch also has a low colour temperature and can add a warm colour cast to the object or subject. And if the colour cast isn't required, one can easily place a blue gel over the torch (Frost 2003: 12). The idea of painting with light is to photograph a scene in total darkness with the only light source the torch. The scene is then photographed with the camera on bulb function, building up the light exposure. The photographer also has the option of adding movement by moving the light source around during exposure.

Another technique students practise in the printing darkroom is burning in and holding back. If it wasn't for this printing manipulation process, students would not have considered Ansel Adams one of the greatest landscape photographers of our time. This technique is practised during the printing process of a photograph. Sometimes it is difficult to make use of little light or harsh light, but with burning in and holding back the photographer can salvage an image by influencing the printing process. Burning in is a method of exposing sensitive photographic paper to light until the correct tonal values are achieved over the entire image. It can be done on certain areas of an image, where the quality of detail is lost due to underexposure.

The result is unwanted lighter areas in the frame. Burning in can compensate for underexposure by usually doubling the exposure time of the entire image on the underexposed area. The holding back process is the exact opposite of the burning in process. Holding back can be practiced on certain parts of an image where the quality of detail is lost due to overexposure, causing darker areas on parts of the frame. Holding back is a method of exposing the sensitive paper on the darker areas to a less amount of light than the entire image. Holding back can compensate for over exposure by usually halving the amount of light exposed to the areas.

Patience is a virtue, especially when working on location with available light. The quality of light can have a world of difference at every hour passing by. To shoot an image, one has imagined one has to wait until the light is perfect, otherwise it can lead to unsatisfying results. This will also depend on the type of mood one is creating.

There are two main categories in the quality of light with different light sources in each one. The first type of light is specular light. It is considered harsh light which adds high levels between contrasts and keeps shadows to a minimum. Examples of specular lighting are flashlights and the sun during midday. The second type of lighting is diffused lighting. Diffused lighting expands over a greater area than specular lighting and is softer of appearance. With diffused lighting shadows are visible but soft, and different tonal values are clearly visible. Examples of diffused lighting are flashlights with large soft boxes attached and also the sun diffused by clouds or on an overcast day (Eifer 1984: 52).

Due to technological advances in the 1900's, special effects can be created with available light by using filters. Not only can filters correct unwanted colour casts, but they can also eliminate unwanted light such as reflective light. The amount of possibilities when using filters are endless. The only major concern is whether the end result will be in black and white or colour. Black and white photography has preferred colour filters such as red, which will dramatically change an image appearance as it will up the contrast between tonal values. Whereas a red filter in colour photography will lighten a sea landscape.

A popular filter used in black and white and colour photography is a polarizing filter. A polarizing filter eliminates unwanted reflections from the image by adjusting the filter until desired results are achieved. With a polarizing filter it is possible to photograph a lit mirror straight on. A popular colour filter is a colour correction filter. It is used with lighting equipment with a low colour temperature and where the photographer prefers not to use flash lighting. The colour correction filter then balances out the orange colour cast.

A photograph can become very two-dimensional, and it is the photographer's duty to photograph a subject or object that it appears three-dimensional. The shape of the subject or object will appear three-dimensional depending from the direction the light is falling on the subject and the shadows created (Eifer 1984: 48).

There are many ways to light a scene to make it appear three-dimensional: if the subject/object is moveable, move it around to take full advantage of the lighting; if it is not movable, the photographer should move himself around. One of the biggest factors which affect the perception of volume in photography is the gradation of tones from light to dark. This technique is also used in paintings. Diffused lighting works best to create three-dimensional illusions (Eifer 1984: 56). Along with selecting the correct lighting for a particular image, is composing a scene which will lead the viewer through various picture elements, and the photographer's impression at a particular point of view.

### **3. Composition**

The first step to consider in composition is what one chooses to photograph; this is also the step where creativity will have a big influence on the outcome. This step is the one the author personally spends the most time on, because as a fine art photographer author prefers each image unique with no influence or resemblance from a previous image. The main purpose of composition is to create harmony and balance within a scene. The other main purpose is to draw a viewer's attention which will lead him to observe every aspect of the composition. There is a difference between composing a scene and point and shoot. Composing a scene adds interest as it reflects that some effort was made by the photographer to record the scene. Point and shoot is only the idea of a scene recorded.

Many books have been published on this matter and what they all come down to is intuition and that practise makes perfect. However, there are a few guidelines which one can follow to create harmony in a scene.

The first step in improving compositions is to accept the limitations a camera imposes. It is impossible to capture an exact same image as the one one's eye is seeing. One can be standing on Mount Everest, surrounded by white snow, crisp clean air, and sunrays on your skin. However, the camera has no emotions and so one has to compose this scene to include these emotions in a visual manner. To compose a scene correctly, a great technique is to view it with a pair of binoculars. This is also to see how much of a scene is lost through limited visibility. This way the photographer records exactly what he is looking at, therefore he is dependent on their ability to compose a scene successfully. Some even say to compose a scene becomes instinct in their own style of photography (Frost 2003: 35).

One of the easiest ways to capture a successful composition is by making use of patterns or objects which draws the viewer's attention from the foreground to the background. Lines are considered one of the most powerful composition tools to use (Frost 2003: 38). There are four different types of line patterns a photographer can utilize depending on the subject photographed.

1. First are horizontal lines. They are the easiest to observe as they enforce gravity and assist in dividing the image into definite areas.
2. Vertical lines can produce scenes with a stronger sense of direction. Using vertical lines are excellent for exaggerating features of an object. Vertical lines are very common in architectural photography as it produces a scale of size of buildings.
3. Diagonal lines add depth and perspective to compositions. They can also create dynamic composition when successfully used with vertical and horizontal lines. Diagonal lines moving from the bottom left corner to the top right corner of an image have the greatest effect in holding the viewer's attention (Frost 2003: 39).

4. Converging lines are most frequently used in landscape photography.  
Converging lines work when the distance increases along the lines, the lines move towards each other till they meet at the 'vanishing point'.

Lines are not always clearly visible and can be formed by various elements linked in a certain scene.

Capa stated that:

*“If your pictures aren't good,  
you're not close enough.”* (Galer 1995: 31)

What is meant by Capa is that with incorrect framing the subject or object can look unimportant. The most practical method used by photographers is the rule of thirds for composition. However, it is more suitable for horizontal and vertical compositions. Looking through the viewfinder, imagine a grid divided in thirds. Wherever the vertical and horizontal lines cross or intersect is a place where the main subject or main focus can be placed. Once the main subject or focus is in place, it is easier to clean the frame from any distractions. If it is a composition where the photographer has no control over the surroundings, the easiest way to eliminate clutter is to adjust the aperture higher causing unwanted distraction to be out of focus.

The simplest explanation why it is not wise to place a subject in the centre frame is that the viewer will not view the entire image, and mainly all photographs will look the same (Galer 1995: 34). The rule of thirds and many other rules in composition can be broken, but one can only break these rules when one thoroughly understands them.

Along with the rule of thirds and using lines colour is also an effective device to use in composition. It is human nature to be drawn to more brilliant colours, especially when they are composed next to complementary hues. Colours from the red spectrum can be more striking than colours from the blue spectrum. Using a combination of the primary colours red, blue and yellow will create the feeling



of motion as the primary colours are very active. However, when selecting the main colours to fill the frame, the photographer must be very observing how colours react with each other.

Some colour combinations can either enhance or detract from each other which will ultimately affect the mood of the composition (Braasch 1990: 90). It is also possible to create harmony in a composition when using only one colour, namely by adjusting the light source or by working with daylight at sunrise and sunset. The light source will produce different shades of the colour. At sunrise the different tones of the colour will appear muted as the light is more diffused, adding a cool colour temperature to the composition. Whereas at sunset, the light is softer adding a warm colour temperature to the composition (Frost 2003: 58).

Colour contrast will create the opposite effect of colours in harmony. Colour contrasts in a composition produce dramatic effects which will challenge the viewer's visual senses. When choosing to work with contrast, it is best to use no more than two colours in a scene, as it will weaken the effects of attracting the viewer's attention. The two colours selected should also preferably be on opposite sides of the colour spectrum. The most obvious colour contrasts on the spectrum is blue with green, and deep blue with deep yellow (Frost 2003: 61). They can also be easily set up for example by placing a red rose in the main focus, while the green vase is placed slightly in the background. In this composition the green vase will appear to be receding into the background as cooler colours remind us of the sky and open spaces.

#### **4. Abstraction**

It is human nature to assume that everything we see whether it is a landscape or a car, is made for us to distinguish the object by the shape, colour or texture. However, these assumptions can be questioned by changing the object or space into something new, causing the viewer to pay closer attention to the detail captured by the photographer. The photographic tools used to create abstract art are composition, point of view, colour and contrast. The photographer's tools to create abstract art are emotion, design and illusions.

The purpose of abstract art is to confront the mind, creating new methods of seeing the world with a different feeling for every single image.

Photography is considered a realistic medium, however by placing a frame around an object immediately isolates it from its surroundings, changing the perception of how we view it. In abstract photography it is more difficult to find the main subject depending on the composition and the arrangement of patterns. Abstract photography is a technique of photography providing uncertain meaning, forcing the viewer to explore a photograph, concluding his own interpretation of what he sees (Braasch 1990: 112).

Photography can also be symbolic as it will communicate easier to the viewer as it is simpler to view. Symbolic images are realistic representations of objects, and they can also convey a meaning with the descriptive information deliberately included in the frame by the photographer.

## **5. Distortion**

Photographing a three-dimensional subject/object onto a two-dimensional piece of paper can be considered distortion in various effects. Everything a photographer photographs is manipulated and distorted to convey a message or emotion to the viewer. According to Galer (1995: 76), the following elements are levels of distortion:

1. Making use of lines and colours to lead the viewer's attention to the photograph.
2. Lighting techniques to capture different moods.
3. Depth of field to draw the attention to various elements within the composition.
4. Manipulation where the photographer deliberately adds or removes certain elements, to gain better composition.
5. Adding text is also a level of distortion, as it can be used to clarify or contradict the meaning of the subject or object.

One of the easiest ways to create distortions is by working with different lenses. Long focal length lenses flattens an object, causing the object to appear 'tight'. This can be due to working with a long lens on small apertures. Only the subject matter will be in focus and the rest out of focus. Wide angle lenses exaggerate the scale of an object and the shorter the lens, greater distortion is achieved especially if one moves closer to the object.

Old school photographers discovered various printing techniques in the darkroom which can also lead to distortion. Solarisation is one of the authors favourite type printing techniques, however, it is one of the printing techniques which requires trial and error to achieve satisfactory results. Solarisation gives an image the appearance of being positive and negative. It is achieved by re-exposing the sheet of already exposed sensitive paper to white light for a second or two, half way through development. The paper is placed back into the developer and processed as usual. The second exposure to light alters the normal tonal values of a print, creating a halo between the first and second light exposure. The final solarised print appears to be silver. Solarisation also works on colour prints, but it is more difficult to achieve as the colour paper's sensitivity to light is much higher than that of black and white photographic paper.

Multiple exposure and sandwiching negatives are techniques used to expose one sheet of sensitive paper to two or more objects depending on the number of negatives used. Multiple exposure is when a sheet of sensitive paper is exposed to one negative. The negative is then removed and another negative is exposed to the same paper. The exposure of each negative should be calculated beforehand. And for each negative used, the previous negative's exposure time should be halved; otherwise one will be left with a black photograph. Sandwiching negatives is a method of placing two negatives in the negative carrier. Negatives should also be slightly underexposed or exposure times will be long. Sandwiching works best when one wishes to add texture to an object, for instance, one negative can be of a brick wall and the other of a tombstone.

## **6. Digital imaging**

Digital photography has emerged in the 20<sup>th</sup> century as one of the greatest developments of our time. However, it will never replace traditional photography as photography supposedly would have done to painting.

Digital photography can now also be considered a form of art, rather than traditional photography being considered a technical skill (Daly 2000: 7). Thanks to digital imaging artists are now able to combine design, painting, photography and even textiles, which were considered separate specialised fields. The creative opportunities with digital imaging are endless, and there is no photographer who has not experimented with his photographs on a computer or Apple Mac.

### **6.1 Software**

Adobe Photoshop is an image application which is designed to be used by amateurs and professionals in both the photographic and graphic commercial fields. One of the greatest advantages of Photoshop is the ability to control the output levels of an image. Whether it is to be printed A0 or to be placed on the web, the artist has the ability to adjust the sizes accordingly (Daly 2000: 20).

Aimed specifically at photographers, Photoshop allows the photographer to manipulate all the traditional darkroom techniques such as burning in and holding back and cropping. It also allows the photographer imaging techniques previously not possible in the traditional darkroom. In the early 1900's if a photographer wanted to add partial colour to a photograph, it had to be painted on by hand (a very time consuming process) and no darkroom could print both black and white and colour on one image. This is now possible with photographic software such as Photoshop.

Skills to thoroughly understand and use Photoshop can be learned over time. There are many user guides to Adobe Photoshop available, but the best way to understanding Photoshop is by practise. One of the most popular features of Photoshop is the layers. The layers work in the same manner as multiple exposure or sandwiching negatives to create one image. Unlike in the darkroom where some get confused with different negatives and exposure time, all the layers in Photoshop are visible in the drop down layer bar.

## 6.2 Techniques

Brightness and contrast in Photoshop means exposure in traditional photography methods. In the darkroom the brightness and contrast is controlled by correct exposure time and using multigrade filters. This is achieved on Photoshop with the levels' mid-tone slider. However with the levels function, when the brightness and contrast are changed, the highlights and shadows of an image remain unaltered (Daly 2002: 60). When the brightness and contrast of a digital image have been altered, it is important to correct the colour balance to avoid unwanted colour casts. The most obvious way to remove a colour cast is by increasing the value of the opposite colour on the colour wheel. If for instance a blue colour cast was visible, the yellow should be increased. The easiest method on Photoshop to adjust the colour balance is to set the midtones to default, or by creating a new adjustment layer and altering the colour balance on the new layer. This method will provide the photographer to still alter the colour balance without affecting the colour of the background layer until the layers are merged (Daly 2002: 66).

In the traditional darkroom, working with an out of focus negative only became known when the entire image was printed an hour later. It is not always possible to capture a 100% in focus image, due to external factors. Most digital images require the sharpening mask to enhance the focus on an image. Sharpening a completely out of focus image can't salvage the print, but it can salvage an almost out of focus print. How the sharpening mask works, is it improves the pixel contrast at the edges of shapes, where loss of focus is most visible to the human eye. Most important to remember is to leave the sharpening tool till last after the colour balance was corrected and the image was cropped according to size. If the sharpening mask is applied after every action, the image will start to pixelate, leaving the image to look compiled out of tiny squares.

Many photographers know how much time can be wasted in the darkroom trying to find some detail on a blown out negative or to lower the contrast so the detail is visible. Burning in and holding back, like sharpening, can salvage what was a poor image. However, the down side to digital burning in is there will be no invisible detail which could be exploited.

Photoshop has a burn and dodge tool in the tool bar. Although photographers advise only to use these tools on very small areas, due to the fact that Photoshop only allows one to use the elliptical brushes in the palette. The end result will be uneven, obvious patches on the image (Daly 2000: 89). The more subtle manner to burn in and dodge is to use the brightness and contrast toolbar. Once again it is best to duplicate a layer over the background image if one is not certain of permanent changes (Daly 2002: 72). The lasso tool is used to make a selection around the area on the image one wishes to lighten or darken. Edges of the selected area then need to be feathered, resulting that the selected areas will blend easily into the background. The area is then darkened by adjusting the brightness and contrast.

What would Photoshop be without all the filters and textures one can use to enhance an image? One of these filters is film grain. Fast black and white films gave a grainy appearance to an image. Grain is produced on film by light sensitive silver growing halloides becoming more apparent to the human eye when the image is enlarged. Film manufacturers have thought of ways to reduce the effects of grain, but some photographers such as myself, can't imagine a fantastic photograph without some grain texture. Photoshop's grain filter cannot be compared to that of the real thing, but if it is used sparingly the effects can be very convincing. The easiest way to add grain is not to use the grain filter but the noise filter. The higher the value of noise the more obvious the grain becomes. When the required results are achieved, the brightness and contrast need to be reset to create a more desirable image. If it is a colour image, the monochrome option should be checked (Daly 2000: 112).

Photomontage was a process involving glue, scissors and a few images, and then re-photographed to have a neat photomontage. Today Photoshop's layers have a similar effect and is more energy saving. The secret to digital photomontages is the cutting out process and sizing beforehand. The edges can also be feathered when working with different shapes which will be placed close together in the final image. Each object added to the montage is placed on a new layer, meaning each layer's blending mode can be altered. One of the limitations of a digital camera can be low resolution. Low resolution can be compensated for by making a high resolution montage out of a couple of low resolution images (Daly 2000: 130).

## 7. Conclusion

Surrealism was started in the 1920's in France and was considered a literary movement, but attracted attention from sculptures and painters. The emphasis was to go beyond the imagination, producing bizarre imagery. In the 21<sup>st</sup> century Surrealism and digital photography are like long lost lovers, the one complimenting the other. Without digital photography, author a fine art photographer specializing in Dada and Surrealism, would have had to make every multiple layer print and every odd coloured photograph by hand, with patience, scissors and glue. The end result would have been a scrap book of a 4 year old as my portfolio. I'm grateful for the technological advances in photography, because now I can concentrate on my creativity, instead of my shaky scissor hands. As mentioned, the techniques used to enhance a fine art photographer's work are merely tips of gigantic icebergs.

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**The Portfolio of a  
Fine Art Photographer**

by

**Nadene Nel**

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## 1. Introduction

I consider the main purpose of any photographer is to see common items, subjects, places in an artistic manner, through studying the object or subject with the purpose to record the scene in an unconventional manner, which will draw any viewer's attention to the subject, and in return realize it is something they have never seen before.

Any individual can practise the art of seeing common items, just by paying attention how the entire composition can change, when an external factor such as light is altered. During the past decades, photographers have come to realize, different realities can be portrayed with the use of their cameras, and in some cases it can be a far cry from the way individuals perceive the world. An example of these extremities are Dada and Surrealism.

The invention of the camera has given millions of individuals the opportunity to reproduce a scene which at that point in time, stirred an emotion inside them. However, it is important to remember that a camera, its equipment and software are mechanical items with no emotion. That's why it is important to remember that these devices were mere instruments the photographer used to create an art piece.

Photographers master the art of seeing somewhat differently than other artists and individuals. Sculptures and painters have the freedom to redesign a set which would seem more suitable, whereas a photographer has to make do with what his got (Finn 1992: 33). Two photographers shooting the same scene will each come up with two very unlike unique end results, and what is important is only the magical instant they saw in their minds eye prior to releasing the shutter.

I don't believe there are any bad photographers in the world, only lazy photographers who don't study their scenes or compositions beforehand. This is what separates the amateurs from the professionals is the professional's attention to detail and striving for perfectionism in each photograph he produces.

In the following pages the fine art photographs I produced will be discussed in more depth, with the emphasis on what I saw at that point in time through my minds eye, as some of the images can be very misleading.

All the photographs recorded for manipulation were either captured digitally using a Finepix 3800 and or on film using a Pentax Mx and a Pentax Me Super with a 50mm lens, 60 – 300mm lens and an 80 – 200mm lens. Only 400ASA Fuji film was used when working with traditional cameras.

## **2. The Crusifix**

There are only a few photographs in this portfolio where little digital manipulation was applied. Only the text on the left hand side was inserted using Adobe Photoshop. Many have criticized *The Crusifix* (Page 3) as a mockery of religion, and it was only when a lecturer pointed it out, I became aware of this matter. For me *The Crusifix* represents humanity and the lengths we will go to, to ensure survival. The sweet potato represents everything man kind kills to eat. I thought is more appropriate to use a potato, as it would have been inhumane to record the slaughtering of a pig or sheep for the mere purpose of a photograph.

The potato was tied to a string of fish line from the roof, making the line invisible in the dark surroundings. A torch light was used as the main source of light, pointed directly on the potato. The scissors were held by the photographer in one hand, whilst moving it around until satisfactory composition was seen through the viewfinder. The way the scissors were placed in the photograph, also captured highlights on the blades, making the scissors more visible to the viewer.

The darkness in the background represents human nature of turning our back on what we are doing to nature. The viewer might just see a sweet potato about to be chopped up, but this little vegetable represents all the living plants and animals killed at our expense.

For your information, no vegetable was harmed during the recording of this photograph.



### 2.1 *The Crusifix*

Nadene Nel (2005)

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TECHNOLOGY  
FREE STATE  
LIBRARY

### 3. Dreams

My opinion of what surrealism should be is that the viewer should always question his senses when looking at an art work. Surrealism for me also represents the immediate reaction to look deeper at the message the artists is trying to bring across in his art works.

*Dreams* (Page 5), challenges the viewer to question his senses. For what would life been like if we could both feel and see with our hands? Would there have been restrictions on our hands, like the unspoken code in the men's room? Imagine the possibilities mankind can have developed over time. *Dreams* were created by using three overlapping images and text inserted by Adobe Photoshop.

The background layer is a photograph taken of the sky, when numerous clouds were present. The second layer is the male hand placed on the right hand side of the photograph. The third layer would be the eyes place on the finger tips. When one looks closely at the finger tips, one will notice the eyes were blended in to the fingerprints, so it doesn't look like the eyes were pasted there, but rather that they're meant to be there. The final layer is the text inserted on the left hand side of the image. The purpose of the composition of the image is similar to that of a book. The viewer would then automatically read the text and then move his attention to the hand.

### 4. Cinderella

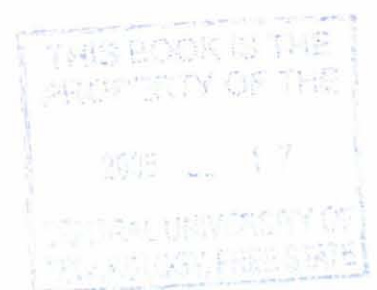
*Cinderella* (Page 6) was created on the spur of the moment whilst this female pug was lounging upside down on a settee. Random shots were taken of the dog in this awkward position, concentrating all the focus on the eyes and surrounding textures.

The original photograph was taken in colour on a fast shutter speed, to create a frozen image. The photograph was desaturated on Adobe Photoshop, as I thought the colours weren't brilliant enough to make a visual impact on the viewer. When the photograph was in black and white some of the detail on the textures was lost, and this was replaced by solarizing the image digitally.



### 3.1 *Dreams*

Nadene Nel (2005)







#### 4.1 *Cinderella*

Nadene Nel (2005)

The saying: “The eyes are the windows of the soul” can be applied, as one can only imagine what those eyes have seen. The solarization made the eyes appear glass-like as one can pick up reflection of the dog’s surroundings in her eyes. It also appears that there might be an entirely different world reflected in those eyes, never been seen by humans.

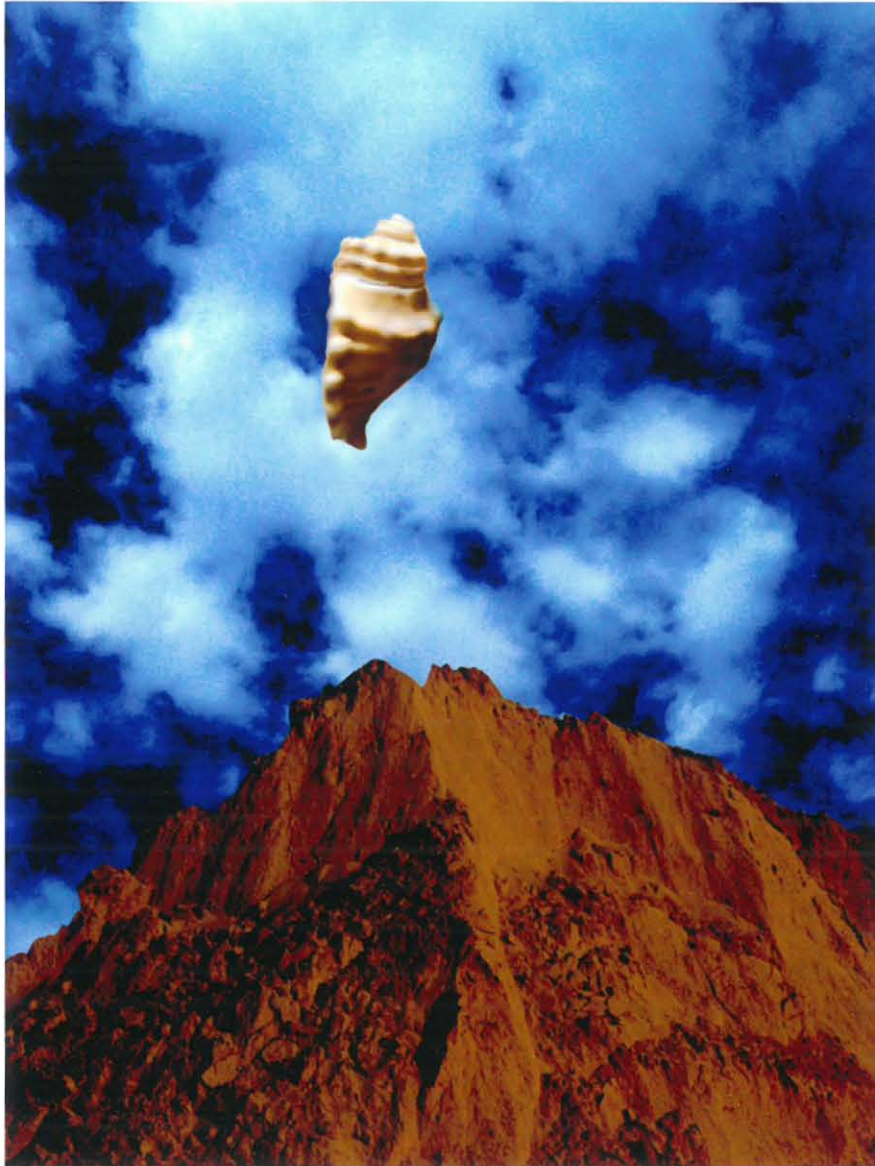
I am particularly fond of this photograph as I’m an animal lover myself. I consider it a successful photograph as the style and technique used is as unique as the animal studied. In my future studies I would like to concentrate solely on animals and their different personalities, with a little touch of art applied.

## **5. Elements**

*Elements* (Page 8) is truly based on the elements of the earth namely air, earth and water. Fire is absent in this presentation, as I wanted to concentrate on the feeling and emotion the light colours contributed to the image. The blue-white background of the image represents the air. As it is in the highest volume around us, two thirds of the photograph is air.

The middle layer is one third sand contributed to the earth we walk on. The shell in the mid-centre represents the water. One might ask why only the tiny shell represents the water, and the answer is this is the Free State. All we have here is air and sand and a mixture of both. Once again three separate photographs were taken to create *Elements*, first the air, second the sand dune, of which the colour has been manipulated to create contrast, and finally the sea shell, tied to a string and photographed to create depth.

Every year less rainfall occurs in the Free State, upsetting the ecological system of the province, until one day we will be surrounded by nothing. A combination of air and earth will not keep man alive, and I feel sorry for this province I’ve grown to love, for it will become a desert if trees aren’t planted and water used sparingly.



5.1 *Elements*

Nadene Nel (2005)

## 6. Random Objects

The purpose of Dada is not to apply too much thought to the art or photograph created. And for that, *Random Objects* (Page 9) is purely Dadaism. Two objects were selected for this photograph namely the dictionary and a box of matches. The dictionary was opened and placed on a flat surface. Eight matches were then placed along the words.

The original photograph was taken digitally with a macro lens in colour, and then desaturated and sharpened on Adobe Photoshop. The reason for this is I didn't think the colour combination of the black and white book with the brown matches suited the simplicity captured by this image.

It is difficult to explain to people that this photograph means nothing, as there has been no emotion involved, although some can relate the text to the matches. What I like about this photograph, is that each individual who has viewed it, had a different opinion of what it means to them, and I was stunned with the mixed emotions *Random Objects* was able to create, even if it means nothing to the creator.

## 7. Cloud 22

Has one ever wondered what cats think of when they stare into space? These magnificent creatures don't seem to have a care in the world as long as they can eat and sleep. The cat in *Cloud 22* (Page 10) represents the care-free attitude some of us strive for and the dream catcher is for all the castles built in the sky.

Three layers were also combined for this photograph, namely the cloudy background, the dream catcher and the cat. The clouds were cloned around the cat to make it seem like the animal is resting on a pillow.

The most difficult shot was that of the cat, because only available light from a window was used to avoid harsh flash lighting on the animal. Numerous shots were taken until the correct pose was achieved where the cat is staring slightly upwards.

source sun, ...  
spear javelin  
spear thrown by hand javelin  
spongy dish souffle  
springing gait lilt  
steel helmet basinet  
stroke pat  
sweet wine canary  
sweet wine from Bordeaux S  
witch word off, on  
talk banter  
up pat  
amber halse



### 6.1 *Random Objects*

Nadene Nel (2005)



7.1 *Cloud 22*

Nadene Nel (2005)

## 8. Lonesome

We all have certain desires, whether it is more money or a bigger house, some of our desires can also be very close to the heart such as *Lonesome* (Page 13). *Lonesome* is a desire close to my heart as it is a desire to visit close relatives abroad.

But very thankful for telecommunications we all manage to stay in touch with those far away, seeking better opportunities or a more relaxed lifestyle.

Symbolism was mainly used in this photograph. The chess board fading into infinity represents all the choices we as individuals have to make to gain an achievement or a fulfilment. And with most of these choices comes sacrifices.

The telephone represents my inner struggle to obtain a good education even if it means doing it on the other side of the earth. The tea tin represents my parents, who sacrificed a good life in search of a better one for their children.

The composition of *Lonesome* is very straight forward as the black and white diamonds leads the viewer's attention into the distance. The colour combination is subtle, yet capable of making a visual impact on the viewer.

## 9. Invasion

Once again Dada has taken hold of rational thinking. *Invasion* (Page 14) is purely a combination of one photograph of the car with its 'mouth' open, and duplicated in to four smaller sizes for perspective purposes.

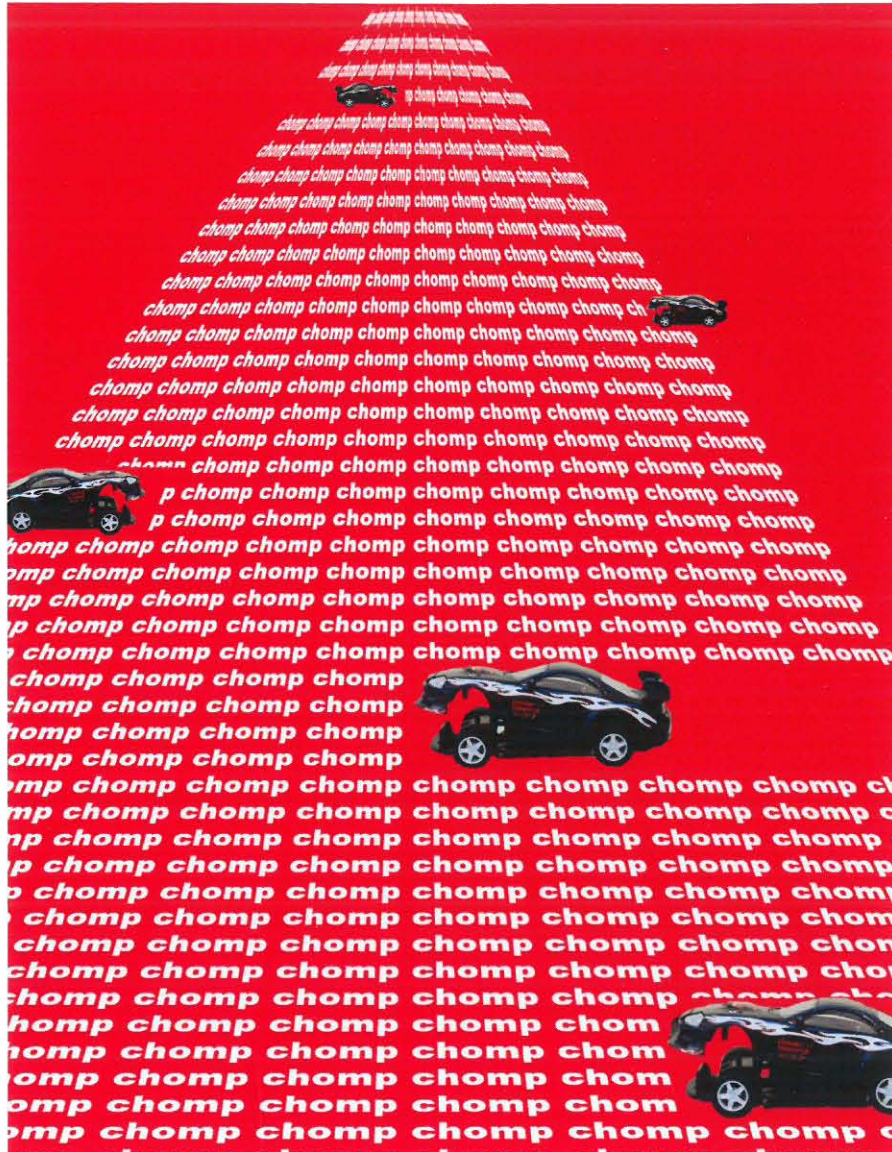
I thought it wise not to strain the photograph with meaningful words or sentences, as it would defeat the purpose of Dada and settled on the word 'chomp'. A red background was designed on Adobe Photoshop with white text fading into the background. The subject namely the car was then place at random positions and made to appear as though it was 'eating' the words of the page.



### 8.1 *Lonesome*

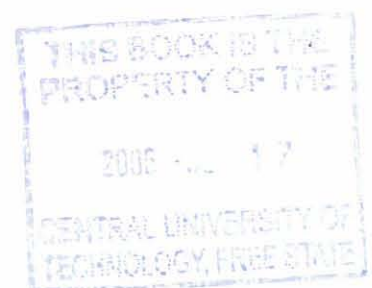
Nadene Nel (2005)





### 9.1 Invasion

Nadene Nel (2005)



Invasion has been said to represent how man has become obsessed with developing greater machines and expanding technology, and for one day we humans will be slaves to robots and our own creations.

## 10. Guess

*Guess* (Page 16) adds an interesting concept to my growing collection of Dada photographs. *Guess* was originally photographed for an annual heritage competition in Bloemfontein, but seeing one can't actually see what it is, it seemed more suited to be recognized as a Dada photograph.

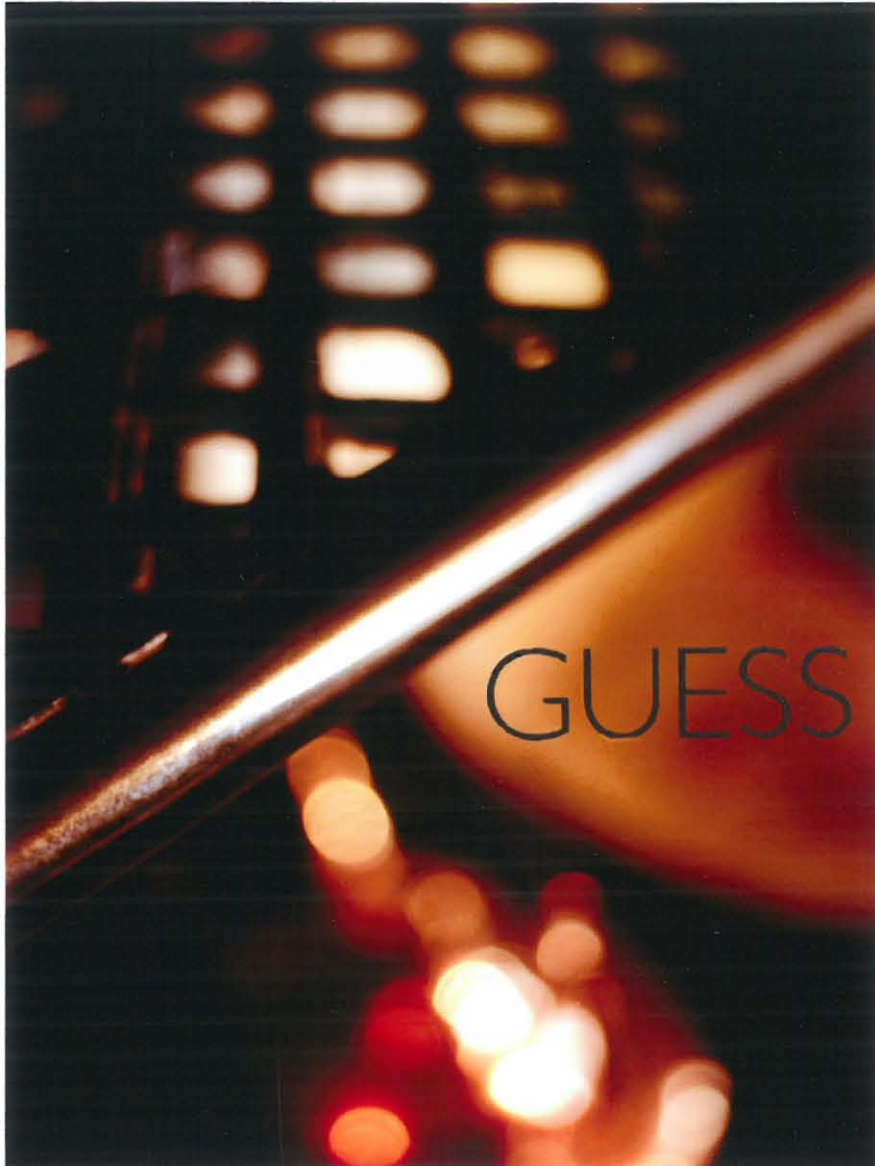
What makes *Guess* a successful photograph is the interaction of the warm gold colours at the bottom of the photograph with the somewhat neutral brown 'net' at the top of the photograph, with the text slightly off centre to the right.

With the word 'guess', the photographer is inviting the viewer to interact with the image, to come up with answers to what the object or objects might be. I will not be providing the name of the object or objects in this thesis, as I want you the reader to experience the same feeling of seeking an answer for what it might be.

## 11. The Perfect Location

By the end of June most people start to search for a perfect destination where they can spend 3 weeks of holiday-time with family or friends, under the wonderful African sun. The choice is between the coast line or inland at some sort of reserve or spa. My perfect destination would be the luscious greenery and mountain peaks of the Drakensberg on the shores of the Wild Coast.

*The Perfect Location* (Page 17) is based on the dream of having all the best there is to offer all at once. The perfect location is a place one can only imagine, and the perfect place will be different for each individual, depending mostly on their social status. As for a homeless child I would assume the perfect place to be a warm home with cooked food on the table.



10.1 *Guess*

Nadene Nel (2005)

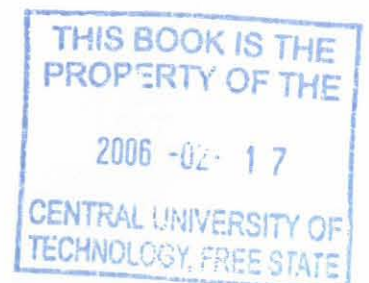


### 11.1 *The Perfect Location*

Nadene Nel (2005)

## Bibliography

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