

Playing with Time

Three Artists Who Use Alternative
Processes/Techniques that Alter the
Concept and Aesthetic of Time in Their
Images

“A sincere artist is not one who makes a faithful attempt to put on to canvas what is in front of him, but one who tries to create something which is, in itself, a living thing.”

- **William Dobell**



Study of a Young Girl

The first challenge of being an artist
is finding your voice and your vision



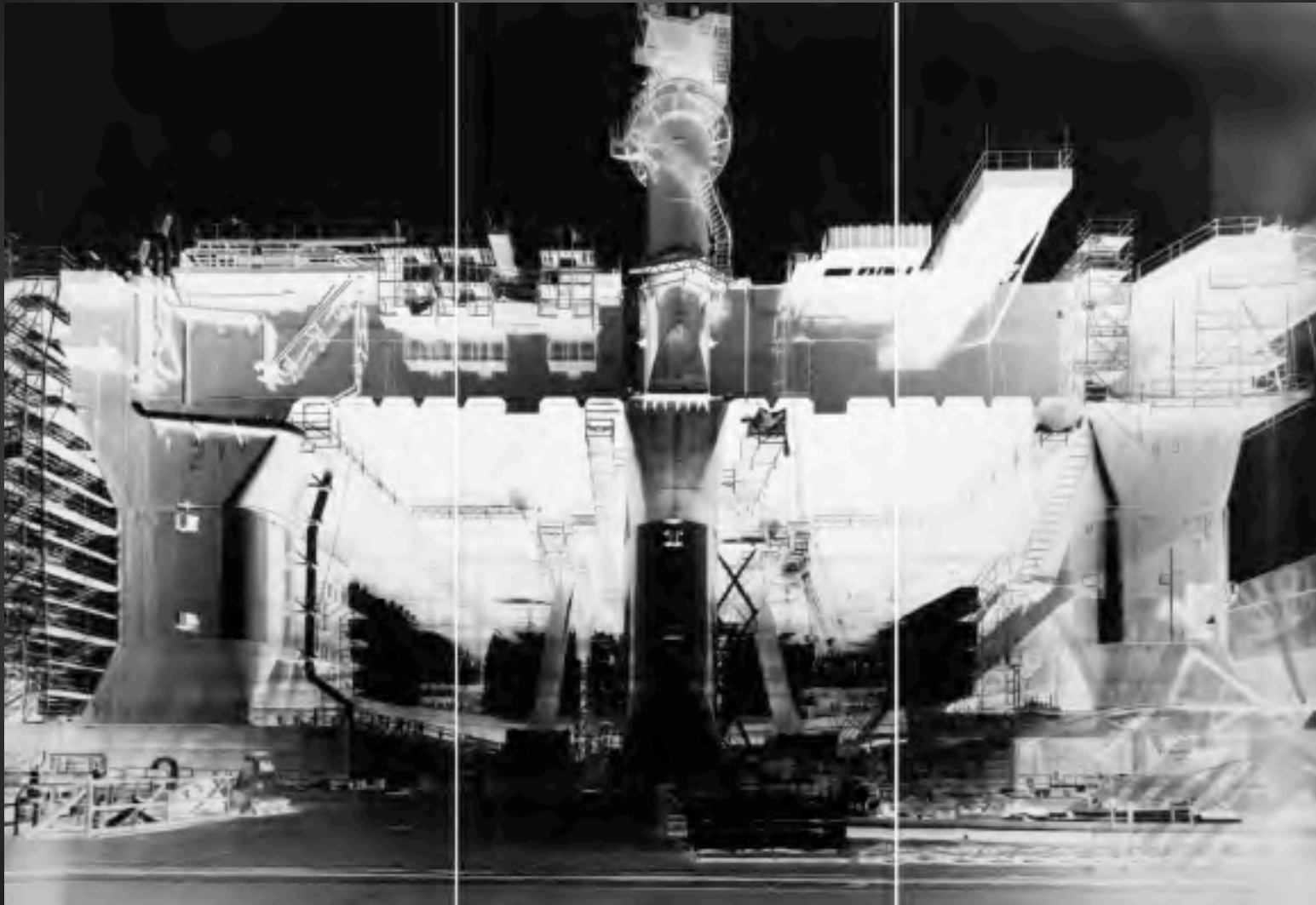
Silver gelatin prints by Marcine Linder 1995 -1997

The second challenge of being an artist is evolving your voice and vision into something that is both unique and a genuine expression of your artistic self.



Digital composite image by Marcine Linder 2010

Vera Lutter



Kvaerner Shipyard, Rostock, IX: December 5, 2000 Series: Oilrig
silver gelatin print 203.2 x 320 cm

Vera Lutter

- Creates very large scale unique prints (there is no negative, and there is only one copy of each image) using giant camera obscuras
- Trained to become a sculptor in Munich
- Reached a point of crisis when she didn't know what direction to take with her work
- Moved to New York to attend school, and was inspired by the view from her illegal 27th story loft space to create a sort of conceptual installation piece by turning her loft into a giant camera obscura (refer to the quote in your hand-outs)
- Her first ever image, sized as large as the wall in the loft, took five hours to expose
- Her huge sheets of sensitized heavyweight paper have to be very precisely rolled through gallons of photographic chemistry in troughs that are 60" wide in order for them to be evenly developed, a skill that took years to learn

Because the photographs take hours to expose, they document an “extended immortality” (Roberts, 2006) instead of a single moment

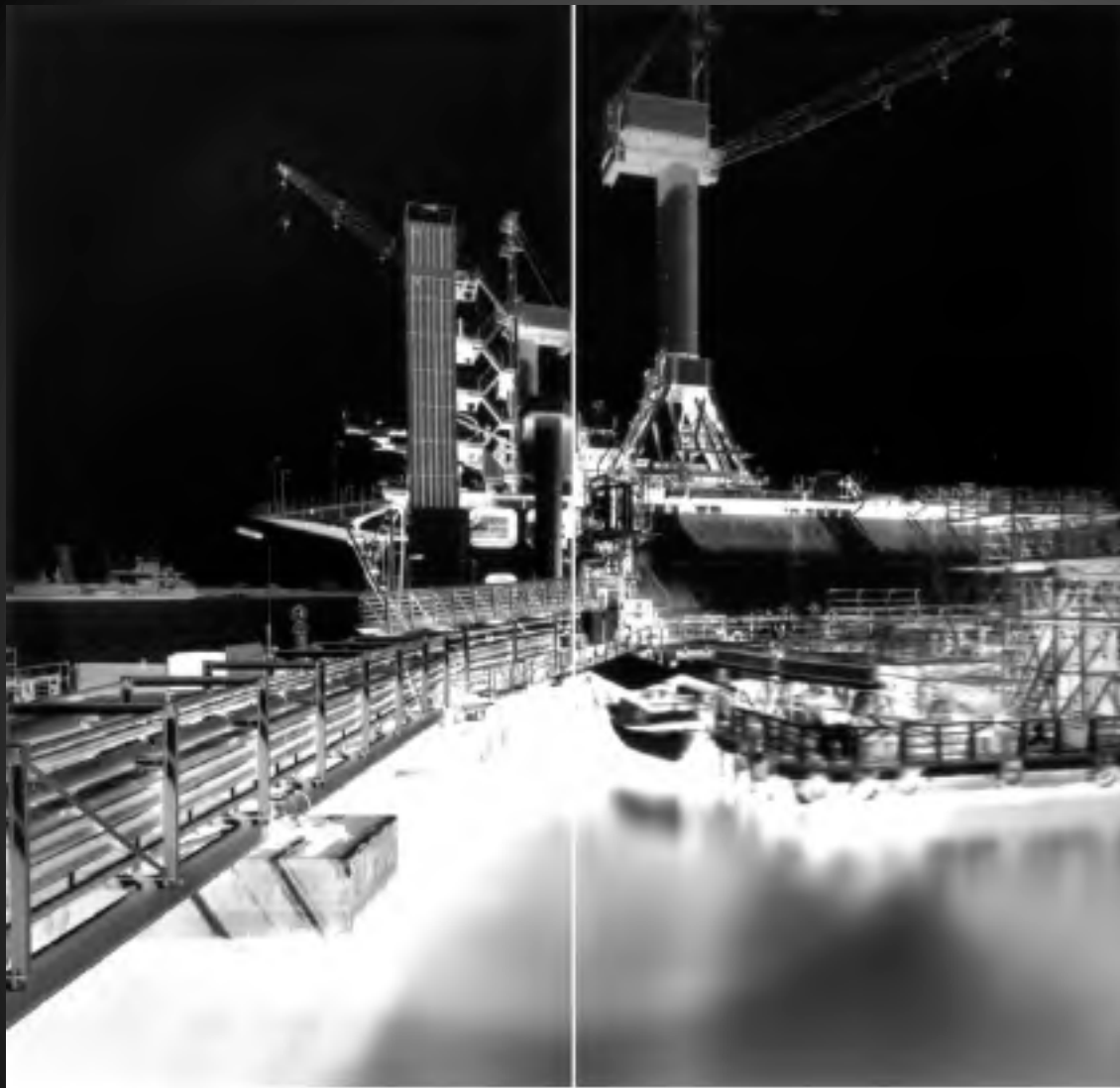


Cargo Field, Frankfurt Airport, XIII: May 2, 2001
Series: Transportation Venues
silver gelatin print
218.4 x 426.7 cm

Lutter's massive images force the viewer to reverse their perceptions of light and dark.



Pepsi Cola Interior, III: July 17 - 24, 2000
silver gelatin print 233.7 x 426.7 cm



"The images are made all the more uncanny and indecipherable by ghostly traces overlapping transparent objects. This is the result of movement outside the camera during exposure" (Roberts, 2004)

Neptune Werft, Warnemünde, IV: August 1, 1997
Series: Transportation Venues
silver gelatin print 203.2 x 208.3 cm

Catherine Yass



Lock (opening) 2 2007 Ifotrans transparency, lightbox
102 x 130 x 16.5 cm

Catherine Yass

- “Having previously made ephemeral work with film, photography, sculpture and installation and having spent a year studying architecture, her focus on photography only came after a friend gave her an old five-by-four camera. Incorrectly loading one of the dark slides revealed the potential of the unintentionally luminous results.” (Sumpter, 2002)
- Her goal was to find a “photographic language that would express her skepticism” (Godfrey, 2006) of the objectivity of photography.

Catherine Yass

- Her signature process combines two photographs taken moments apart. One is produced as a positive, the other as a blue tinted negative. They are enlarged and sandwiched together as a transparency and displayed in a light box

- The resulting image has both an aesthetic and conceptual effect:

- aesthetically, areas of extreme light are rendered an ultramarine blue intensified by the florescent tubes used in the light box

- conceptually, the combination of images from different moments disrupts photographic time

"Catherine Yass is known for her luminous photographic lightbox portraits of people and places that not only unpick the science of photography but also explore our relationship with architectural and psychological space." (Sumpter, 2002)



Hema Malini 2001 Ilfotrans transparency, lightbox

"Using just a negative or a positive image acknowledges there's always an opposite you don't see. Using both positive and negative together made sense because it was about opening up those spaces and who was inhabiting them and showing both sides." (Yass, 2002, as cited in Sumpter, 2002)



Ifotrans transparency, lightbox

"Alongside her familiar blues, the high-pitched purples turn dreamscapes into nightmares" (Godfrey, 2006)



Sleep (path) 2005 Ilfotrans transparency, lightbox
68 x 86 x12.5 cm

Yass “deliberately blurs the buildings so that they are reduced to almost abstract lines of colour.” (Sumpter, 2002)

“With the still images I wanted that tension between abstraction and representation” (Yass, 2002, as cited in Sumpter, 2002)



Installation of Yass's work
at the Tate Gallery in London, England



*Descent: HQ5: 1/4s 4.7°, 0mm,
40mph 2002 Ilfotrans transparency,
lightbox*



Esteban Pastorino Diaz



Estaban Pastorino Diaz

- Pastorino Diaz studied engineering and uses his passion and skills in this discipline to invent cameras that record images of extended time and space in groundbreaking ways.
- Photography began as a hobby for him, and then a passion that led him to abandon his mechanical engineering studies to pursue it.
- He began his photographic career as an assistant for a commercial photographer. He realized this was neither his voice nor his vision
- In 1997 he met Juan Travnik, a well-known Argentine curator/photographer and studied under him for more than two years. He then focused on his own projects, which draw on his technical background.

Estaban Pastorino Diaz

- His Town Panoramicas series was created using a panoramic strip camera that he designed and built.
- This image was made using a handmade motorized strip camera attached to a car window.
- Pastorino Diaz's camera and technique produces a continuous panoramic image taken in 12 seconds.



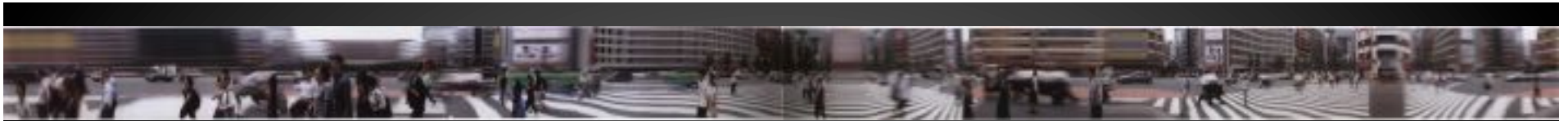
Shinjuku #1 (detail) 2005, Stereophotograph in lightbox
5.7x 160 cm,



Estaban Pastorino Diaz

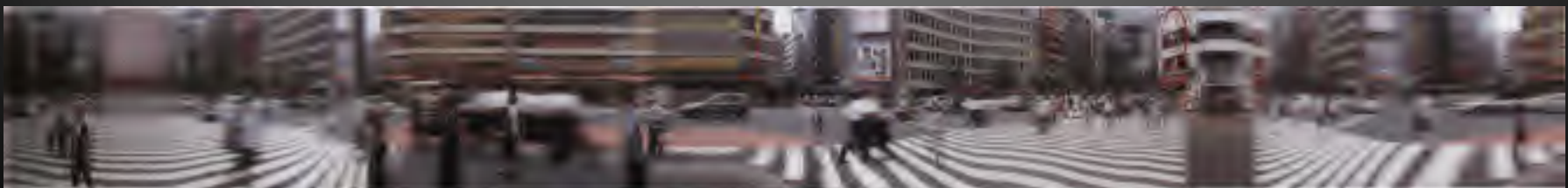
- “Surpassing mere glossy seduction, Esteban Pastorino Diaz explores the fundamentals of how photographic images are produced: the far-reaching metaphors and meanings embedded in the process of creation itself” (Alonso, 2006).





Estaban Pastorino Diaz

“The camera (invented by Pastorino Diaz) was attached to a car driven by the artist, so he could neither frame nor compose the final images. The photographs were in fact produced by the device itself; the artist was involved only at the very end of the process” (Alonso, 2006).



Details from Shinjuku #1 2005, Stereophotograph in lightbox
5.7x 160 cm,

Assignment 1:

- 1) Choose the process that intrigued you the most
- 2) Conceptualize a project in which you were to use this process.
 - a) Describe what you would shoot
 - b) Explain what the message/intent/concept of the images would be.
- 1) Explain how the technique you chose would help them to strengthen the resulting images both visually and conceptually.

Criteria for evaluation of Assignment 1:

- 1 Divergent Thinking: Originality of idea, strength of its ability to strengthen the visual presentation of the concept
(Thinking Strand)
- 2 A clear description of how the process would be implemented
(Knowledge Strand)
- 3 Practicality/viability of execution of concept
(Application strand)
- 4 Correct use of photographic terminology
(Communication Strand)

Assignment 2:

- 1) Choose an image from your existing digital archive
- 2) Modify the image digitally as follows:
 - a) create a black and white negative image of it (so it resembles Lutter's camera obscura images)
 - b) Create 3 monochromatic color versions of the negative version of the image and using the layers function combine it with the original positive image (similar to Yass's works)
- 3) Choose your favorite version from the above exercises and explain how the technique you chose affected the image both visually and conceptually.

Criteria for evaluation of Assignment 2:

- 1 Clarity and strength of the support for the justification for why the image chosen as the strongest was selected
(Thinking Strand)
- 2 A clear description of how the process of creating the image was implemented
(Knowledge Strand)
- 3 Aesthetic strength of the image created (Application strand)
- 4 Correct use of photographic terminology
(Communication Strand)