

Photography —
a catalog of
genres

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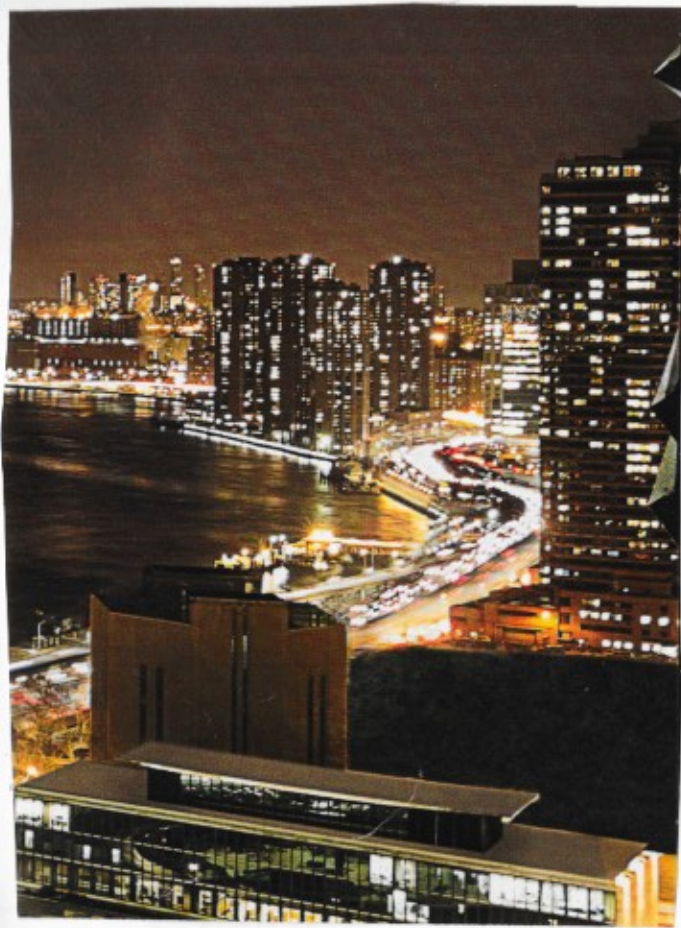
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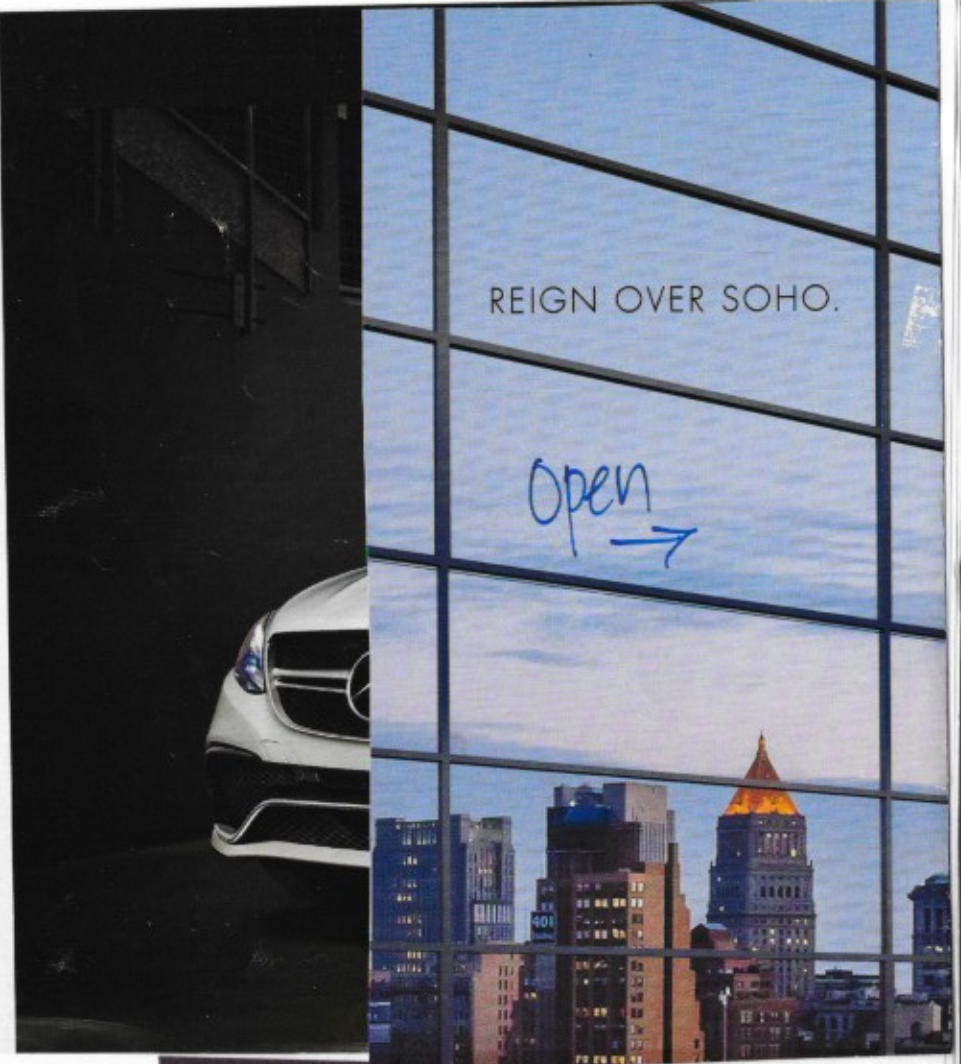
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Architecture:
These images are concerned
with line, shape &
structure.

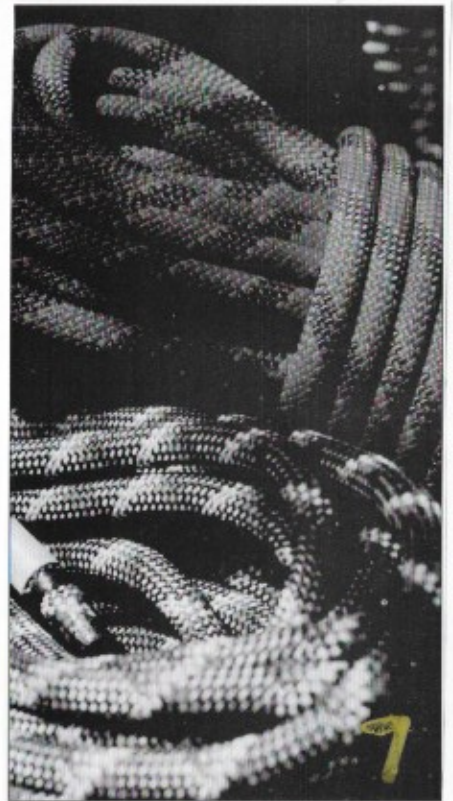


STUDIO
constructed in
a studio environ-
ment.
for commercial use



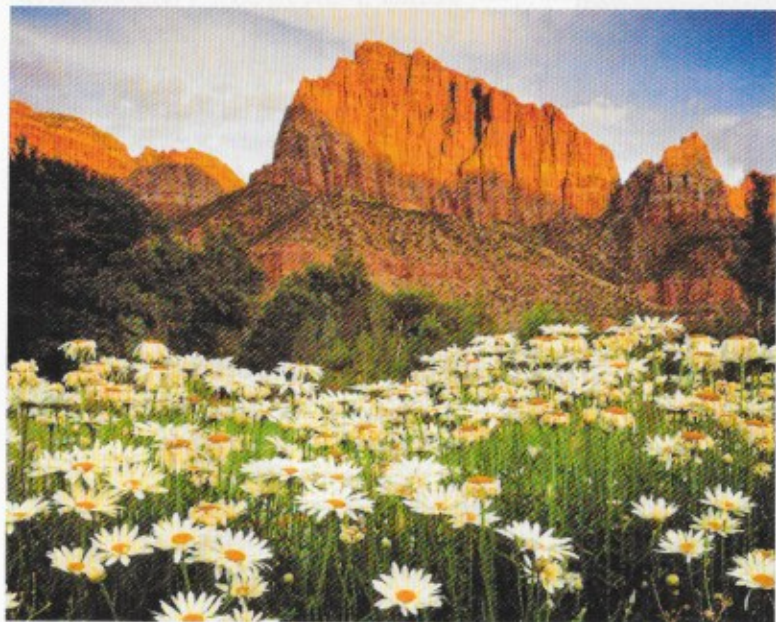
MACRO

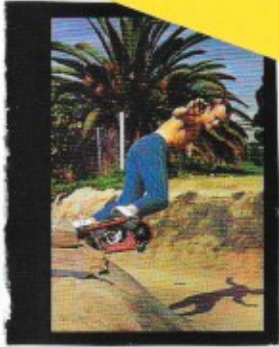
very close-up images
ENSURING what we are focused on
very often a short depth of field.



LANDSCAPE

'aint nature GRAND?





Photojournalism & Documentary

these images are intended to document, inform, & explain.



Business of Style

Atlanta



P
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a portrait,
different
from a
likeness,
captures the essence
of a person.

Which image of
Stevie Nicks do you
think best
represents her? →
maybe both...

SNAPSHOT

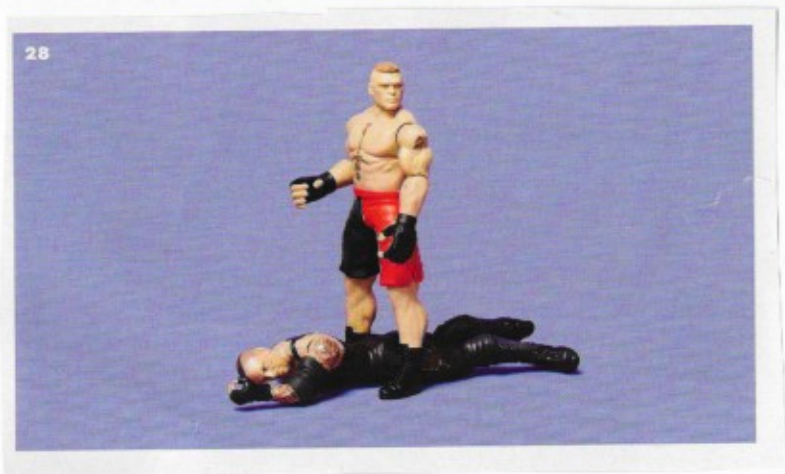
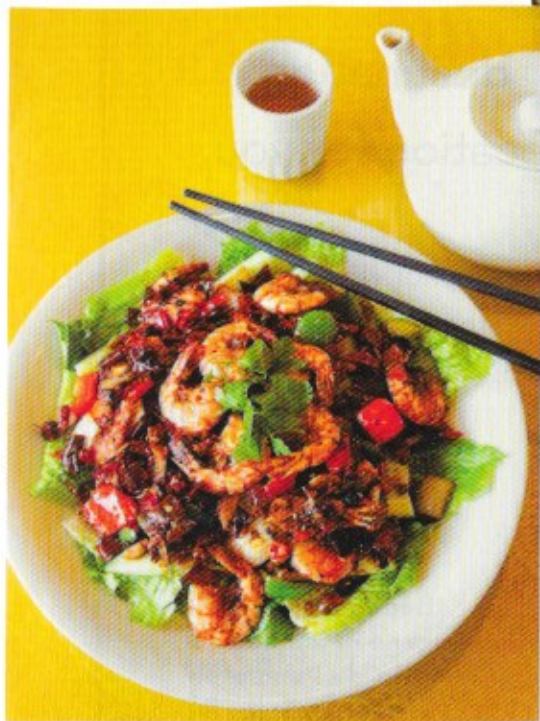
Personal images
meant to
be shared
with
people
we
know



Still

Life

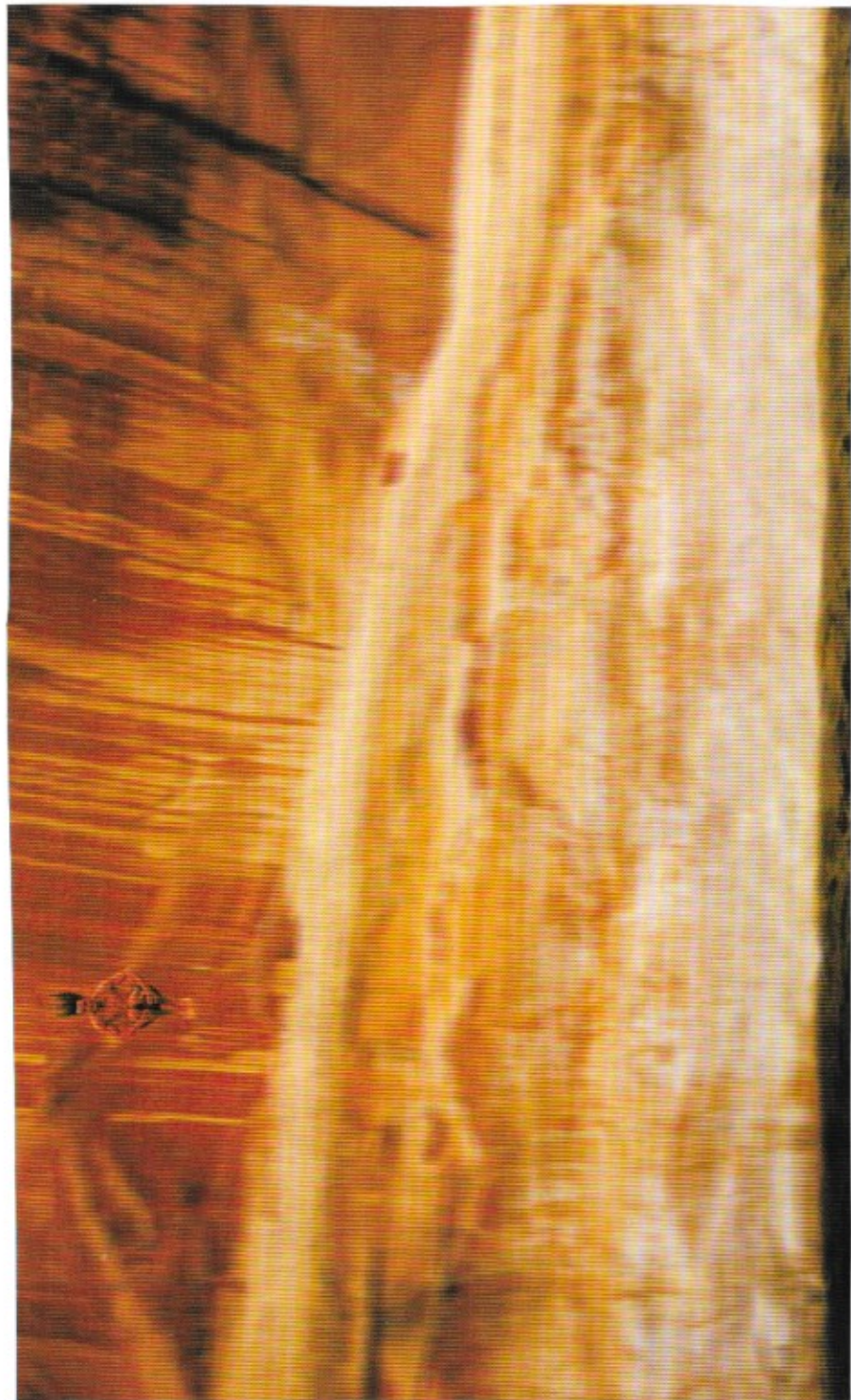
very carefully arranged
objects. Always constructed.
Always intentional.





A distortion
of reality

*ABSTRACT
*ABSTRACT
*ABSTRACT



Reading an image.

This is a highly stylized color photograph from a fashion magazine. It is a medium-long shot with a low angle. The subject is center frame. Most of the foreground and background are in focus except for the extreme background. Her face is in shadow. There is no direct source of light, and the lighting is natural, soft, diffused.



What is interesting about this image is the stark contrast between the subject and her setting. The blue-faced woman (cyborg? Android?) is standing in a field of wild flowers. The natural landscape is soft and inviting which makes her appearance that much more alien and startling. The landscape is also timeless; it could be from several centuries ago, which contradicts her futuristic clothing and makeup.

The position of the camera (low to the subject) makes her powerful and menacing. The fact that her hair covers her eyes and her face is in shadow amplifies the aggressive nature of her character. Her stance is also somewhat threatening.

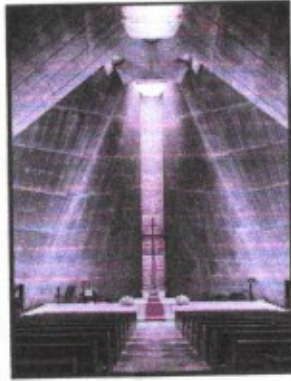
For me, this image speaks to our (humanity's) complex relationship with nature. We love and crave our connection with nature. We ask nature to compliment our existence; yet, our very existence is sometimes in conflict with nature. This woman is an invader; she doesn't belong.



Reading an image

This color image is architectural. It is a long shot with all but the very foreground in focus.

The application of the rule of thirds is evident with the pews forming the lower third of the image. The lines all lead to the pulpit and the wall of light behind a giant cross. The lines are the most fascinating part of this image. Long, straight, angled, the lines force your eyes upward.



The colors are muted. In fact, they are so muted it appears black and white except for the blood red carpet on the stairs leading up to the cross. Behind the cross is a wall (stones?) that is lit. It's hard to tell where the light is coming from. There is a large light (skylight) in the ceiling above both the cross and the main floor. The source of light is in the frame, but it is not harsh.

In spite of the absence of any people, this image is a story of people. The church exists for people to come and worship, to have ceremony. Birth, death, and marriage all take place in this church. Though the flowers are natural, their highly stylized arrangement removes the life from them. The blood red carpet - being center frame - also reminds me of life. Birth, death, menstruation, life. The blood of humanity? The more I stare at the image, the more the walls start to look like prison walls. Perhaps it's the concrete texture and color? Perhaps it's all the science fiction and dystopia I've watched and read. What an interesting juxtaposition. Perhaps there is something confining about organized religion?



THE NEW CUBISM With its 140 self-contained units, Kisho Kurokawa's 1972 Nakagin Capsule Tower in Tokyo is a series of prefabricated cubes with just enough space for a bachelor salaryman. Seen as revolutionary 40 years ago, it's now considered by its remaining residents - who lobbied for its demolition in 2007 - an outdated relic in an increasing state of decay.

