Creative Challenge Series

"CREATIVE PEOPLE ARE CURIOUS, FLEXIBLE, PERSISTENT, AND INDEPENDENT,

WITH A TREMENDOUS SPIRIT OF ADVENTURE AND A LOVE OF PLAY."

HENRI MATISSE

Why we take photographs

Document – record details & memories

Competition – to be compared & ranked against expected standards

Artistic – personal expression & interpretation

Fun – to share, compare & experiment

CC 2023-24 Series

23-Oct-23	CC-01	Not everything has to be Sharp: Introduction to ICM	
08-Jan-24	CC-01a	ICM: Show and Tell with Q&A session	
12-Feb-24	CC-02	Blown Highlights can be Cool: Creating Flat Lays and Collages	
08-Apr-24	CC-02a	Collage: Show and Tell with Q&A session	
03-Jun-24	CC-03	Get off your Disc!	

Inspiration

PHOTOGRAPHY IS UNDERSTOOD TO NOT ONLY BE A FAITHFUL REPRESENTATION OF REALITY BUT AS SOMETHING WHICH PROVOKES THOUGHT AND EMOTION.

Introduction: Photography vs Painting

Pre Photography (<1830)

Paintings at the time whether human subjects, nature or objects all aimed at representing images as accurately and in as much detail as possible.

Introduction: Photography vs Painting

Gustave Le Gray: The Great Wave, Sete 1857

Gustave Courbet: The Wave, 1869

Early Photography (1830 – 1870)

Painters who witnessed the advent of photography developed a different perception of reality.

These artists understood that reality was transient and that each moment was fleeting and limited.

First, photography was used as an aid for painting or other traditional art forms.

Introduction: Photography vs Painting

Seurat: Sunday on La Grande Jatte, 1886

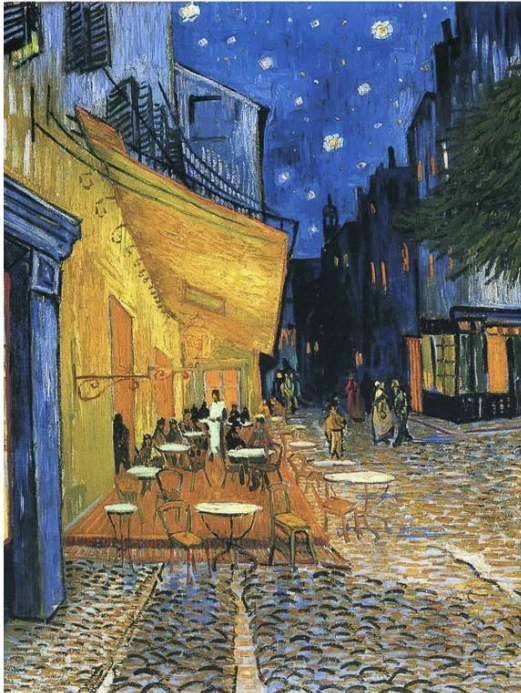Static photography: (1870 – early 20th centuary)

The artists of Impressionism accepted that photography was the best for capturing fixed images and that they could not outdo it.

Impressionists explored other dimensions of painting, such as colour, light, and movement.

This style made it clear that painting was not meant to compete with photography, but rather to complement it, to represent that which photography couldn't.

Introduction: Photography vs Painting

Vincent VanGogh: Café Terrace at Night, 1888

Static photography: (1870 – early 20th centuary)

The artists of Impressionism accepted that photography was the best for capturing fixed images and that they could not outdo it.
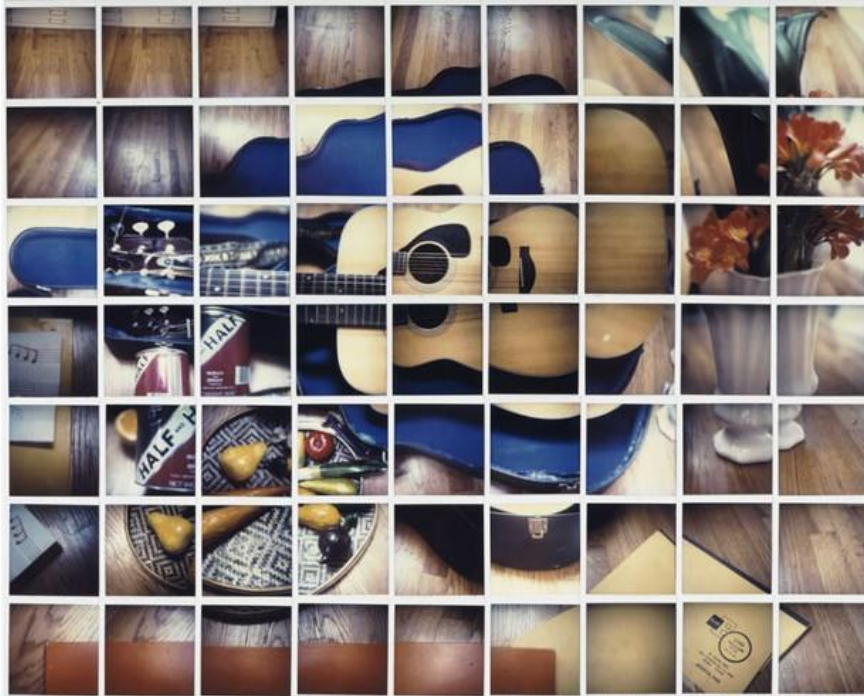
Impressionists explored other dimensions of painting, such as colour, light, and movement.

This style made it clear that painting was not meant to compete with photography, but rather to complement it, to represent that which photography couldn't.

Introduction: Photography vs Painting

David Hockney: Still Life Blue Guitar, 1982

Art Photography: (20th century - Today)

It took some time for **photography** to be considered a fine art form.

Many critics, well into the 20th century, still refused to accept photography as anything more than an industrial mechanism that imitated reality but had little artistic value on its own.

However, throughout the 20th century, photography began being recognized as an art form, and photographers created innovative ways to express themselves through it.

Introduction: Photography vs Painting

https://andrewsgray.photography/abstract-landscapes-part-ii

Art Photography: (20th century - Today)

Modernism also significantly influenced photography and its alternative representations of reality and human emotion.

During the 20th century, photographers also started to explore experimental and **abstract photography.**

Despite still representing reality, these types of photography explore shapes, colours, and perspectives without striving to accurately represent a given scene or object.

Andrew S Gray: The Gap, 2023

Introduction: Photography vs Painting

Riccado Magherini: More Human Than Human, 2021

Art Photography: (20th century - Today)

Fine art photograph must go beyond the literal representation of a scene or subject.

It must express the feelings and vision of the photographer and clearly reveal that it was created by an artist and not by just the camera.

It must be clear that it involved an original, deliberate creation and that every aspect of making the photograph in the field and in the photographer's post-processing digital studio, including the printing, are an individual expression from within the artist.

ICM: Intentional Camera Movement

PERSONAL GROWTH IS NOT A MATTER OF LEARNING NEW INFORMATION BUT OF UNLEARNING OLD LIMITS

"Intentional Camera Movement (ICM) photography creates Abstract and Impressionistic photographic images that show beauty exists even in the most ordinary of scenes and in different ways than typically expected."

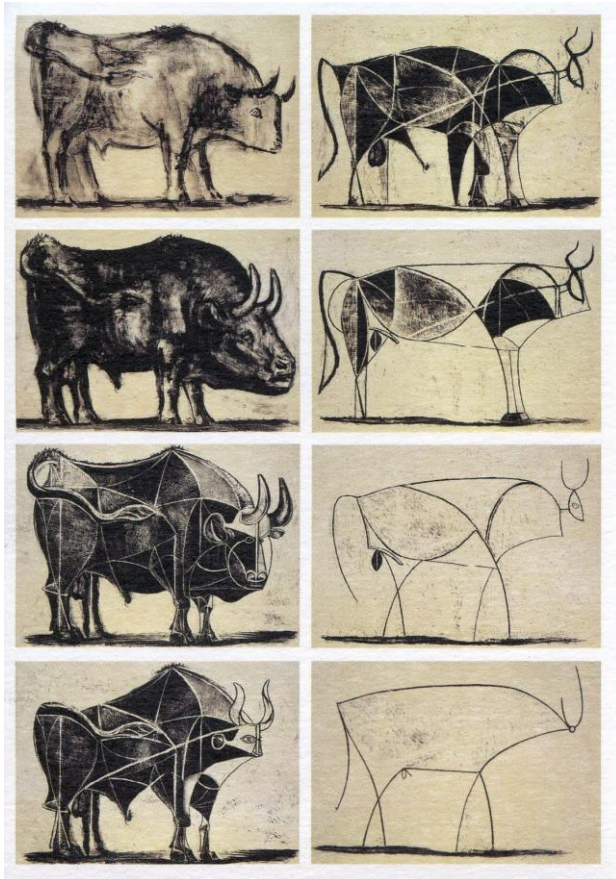Stephanie Johnson

Abstract Art – anyone can do that!

It looks like a six year ~~painted~~ took that!

Anyone can ~~throw paint around~~ shake a camera

~~Art~~ Photographs should look like ~~art~~ photographs, trees and flowers and people, not weird shapes and splotches of colour all smeared together.

Abstract Art – anyone can do that!

"There is no abstract art. You must always start with something. Afterward you can remove all traces of reality." – Pablo Picasso
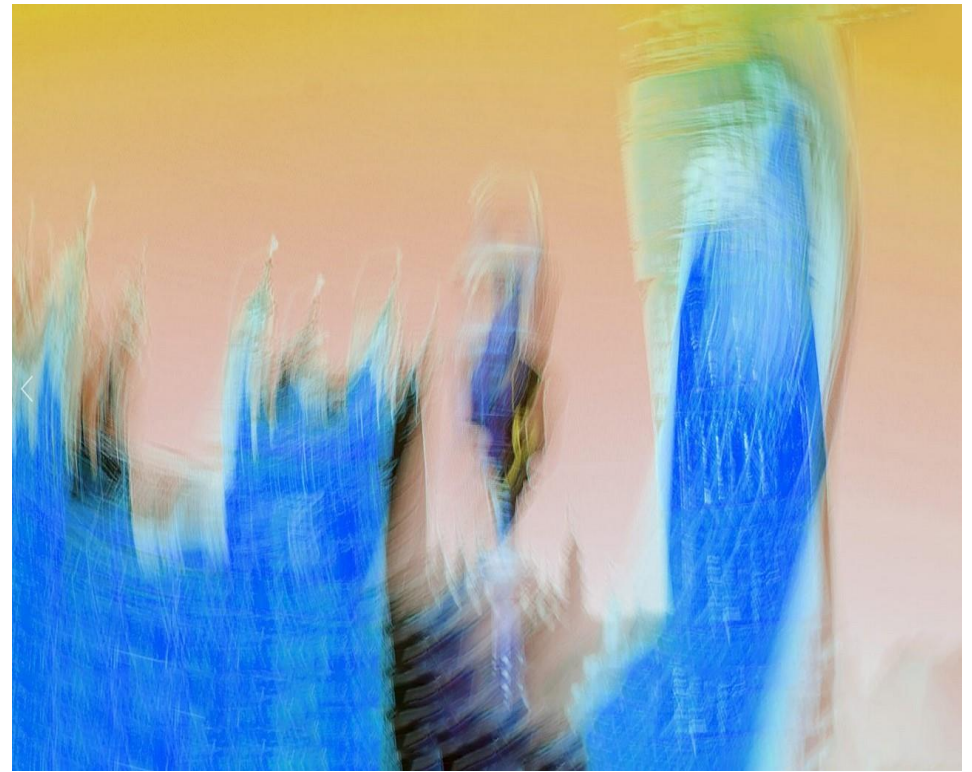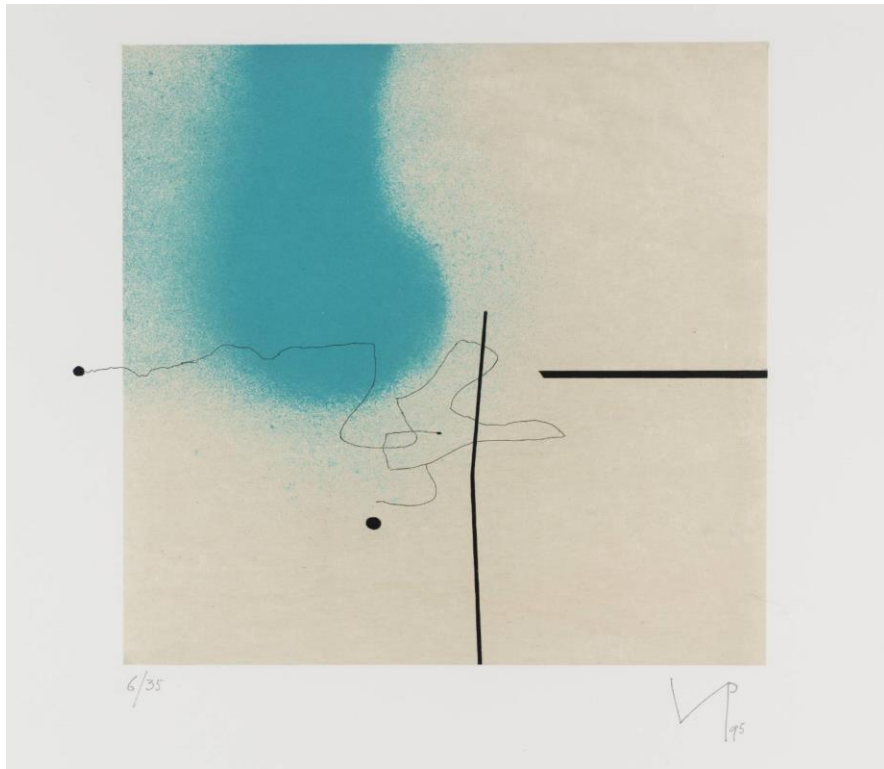
Turner

https://andrewsgray.photography/abstract-landscapes-part-iv

Monet

Pasmore

Kandinsky

Rothko

Technique

THE MAIN PRINCIPLE TO KEEP IN MIND IN ICM IS THAT THE LONGER THE EXPOSURE THE MORE ABSTRACT THE IMAGE AND THE LESS CLEAR THE SUBJECT.
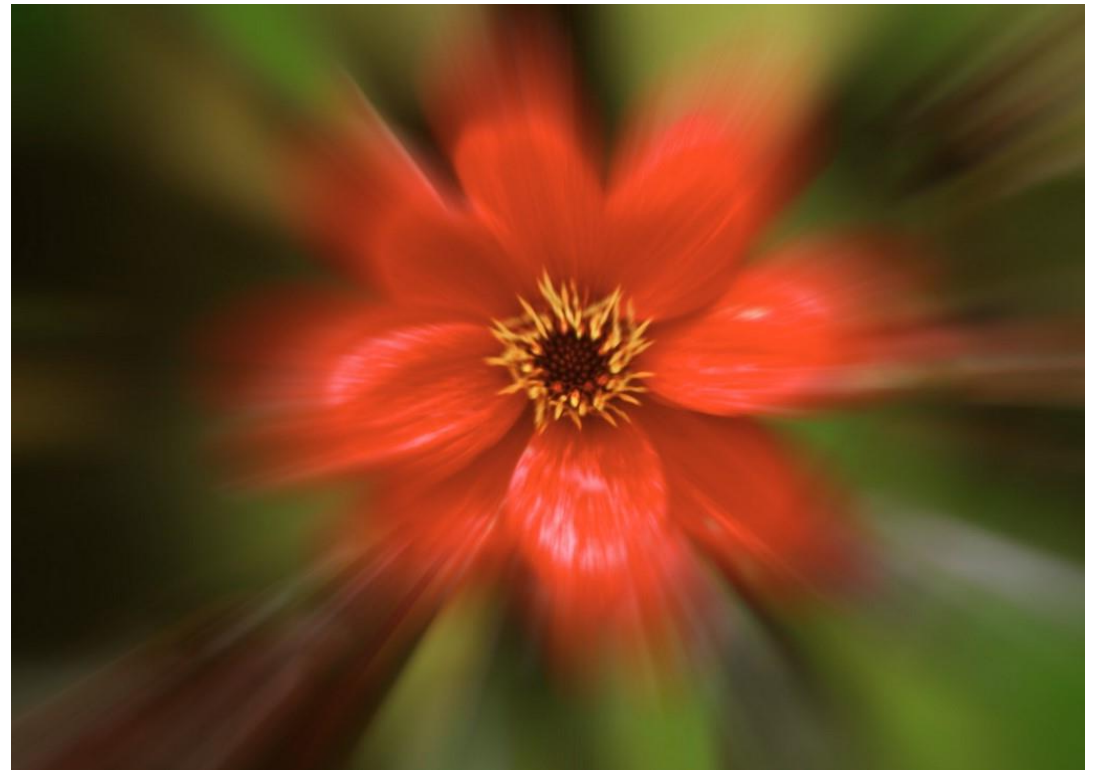
Panning

Keeping a moving subject sharp whilst blurring the background

Zoom Burst

Made by increasing or decreasing the focal length of a lens in the course of an exposure.

Subject - Any subject can suit ICM photography.

Guidelines

1. Good contrast – both colour & light
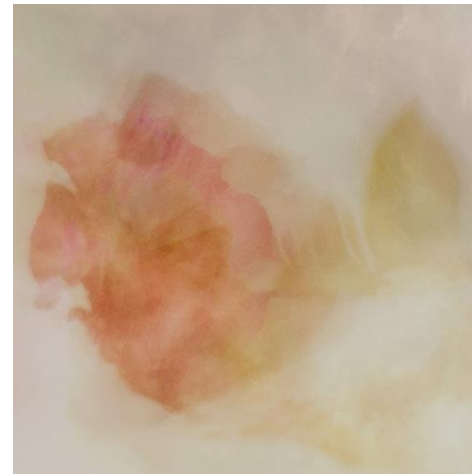2. Strong geometric forms or lines

Together contrast and geometry create character and structure in the image.

Colours blend in ICM
The blending of colours creates the impression of a painting

Dark and light areas merge
Moving from light to dark produce intermediate shades reducing contrast in the final image.
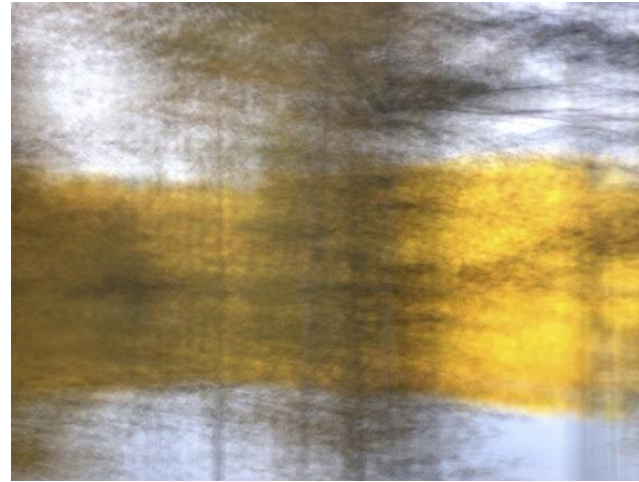
Direction of Movement

To enhance geometric forms and lines move along their original direction, to reduce their effect, move against the direction of lines.

These two images are taken from an exactly same spot and demonstrate how a vertical and a horizontal movement create a totally different effect.

The best starting point is to match the subject, following the strongest lines.

Direction of Movement

- **Vertical for trees and woodlands**

- Horizontal for landscapes

- Follow the line of paths or streams

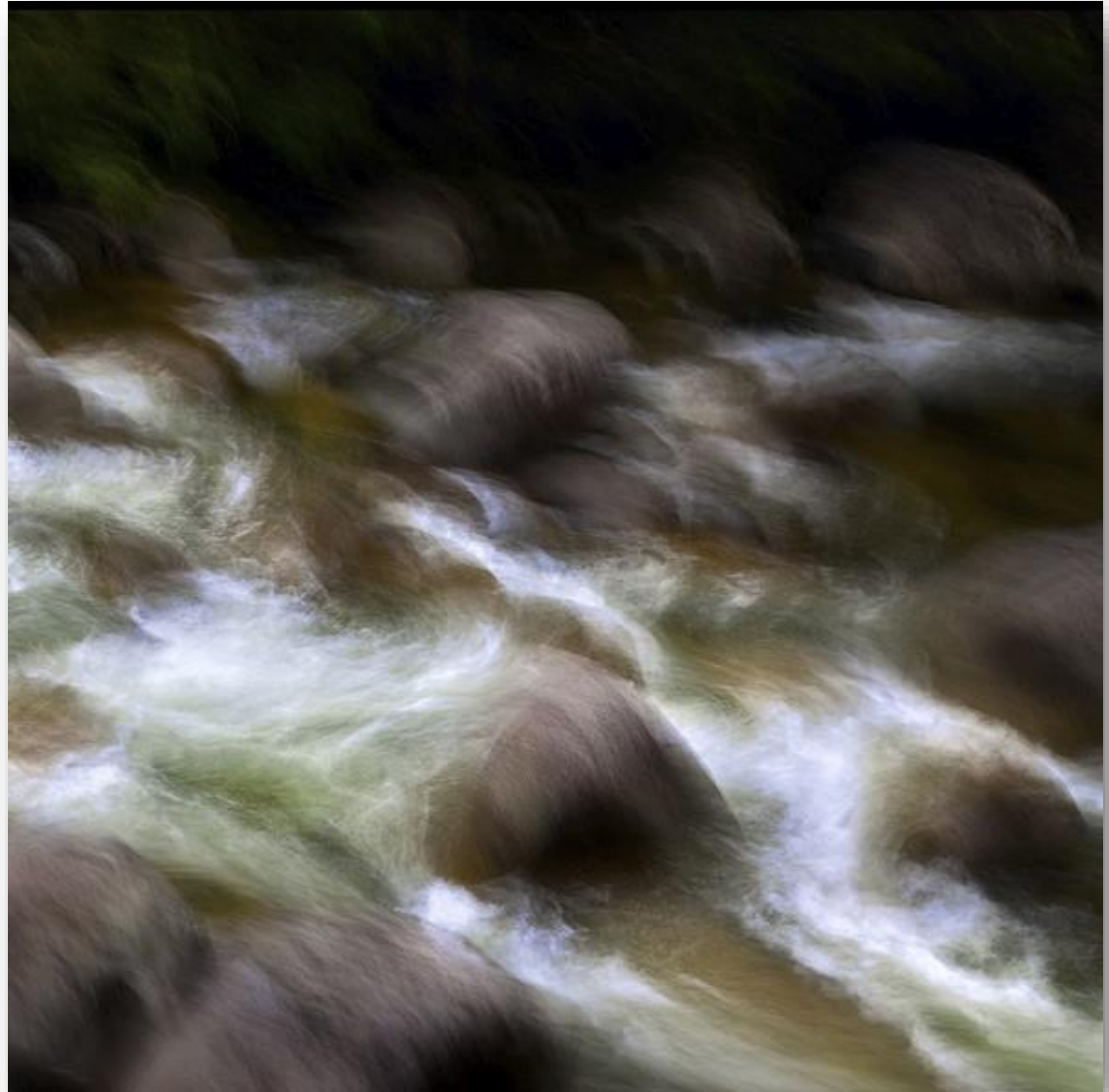- Draw around a shape in architechture

- Follow the movement of people

Direction of Movement

- Vertical for trees and woodlands

- **Horizontal for landscapes**

- Follow the line of paths or streams

- Draw around a shape in architechture

- Follow the movement of people

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- **Follow the line of paths or streams**

- Draw around a shape in architechture

- Follow the movement of people

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- Follow the line of paths or streams

- Draw **around shape in architecture**

- Follow the movement of people

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- Follow the line of paths or streams

- Draw around shape in architecture
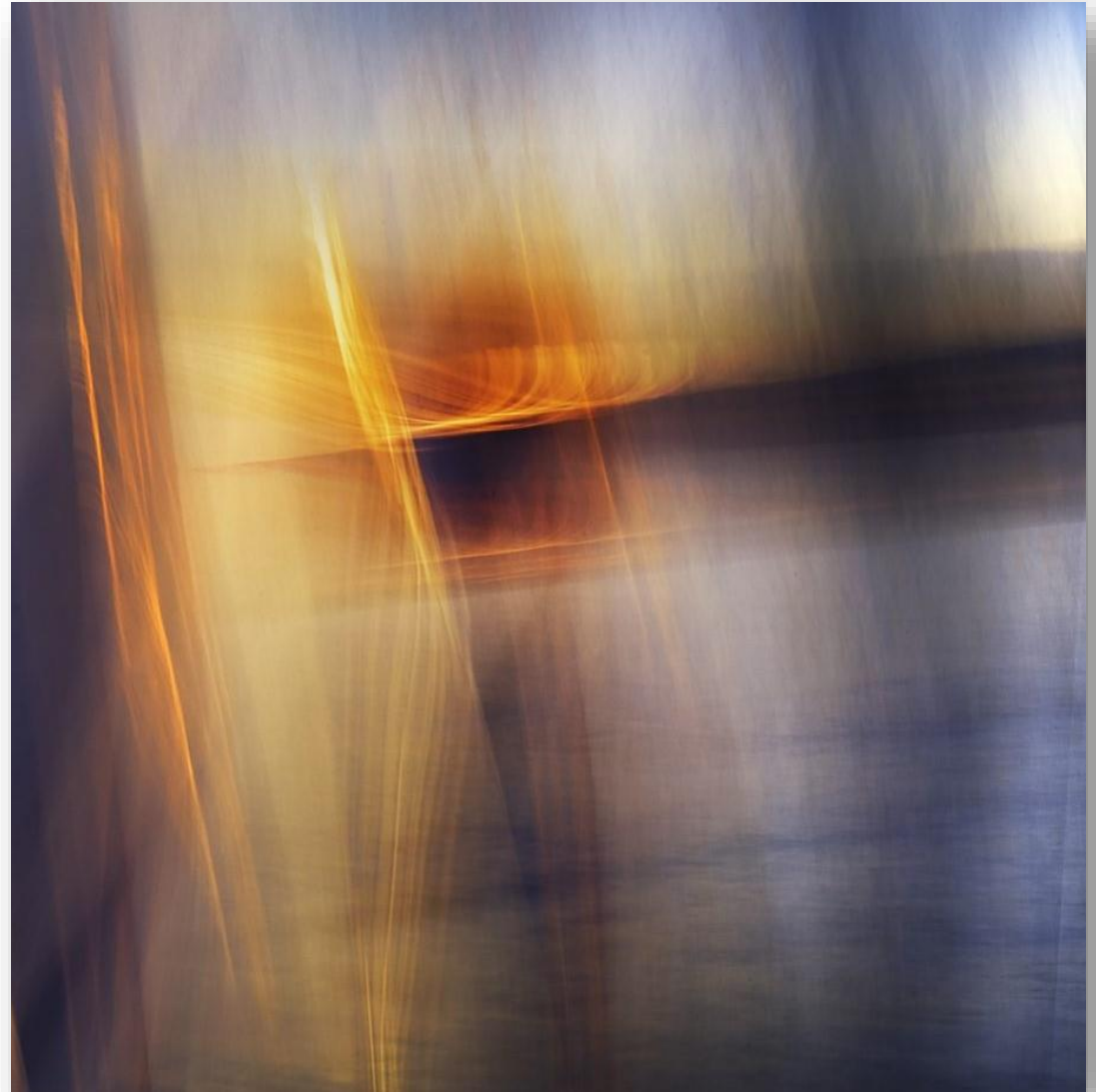
- **Follow the movement of people**

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- Follow the line of paths or streams

- Draw around shape in architecture

- Follow the movement of people

- **Or whatever works for you...**

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- Follow the line of paths or streams

- Draw around shape in architecture

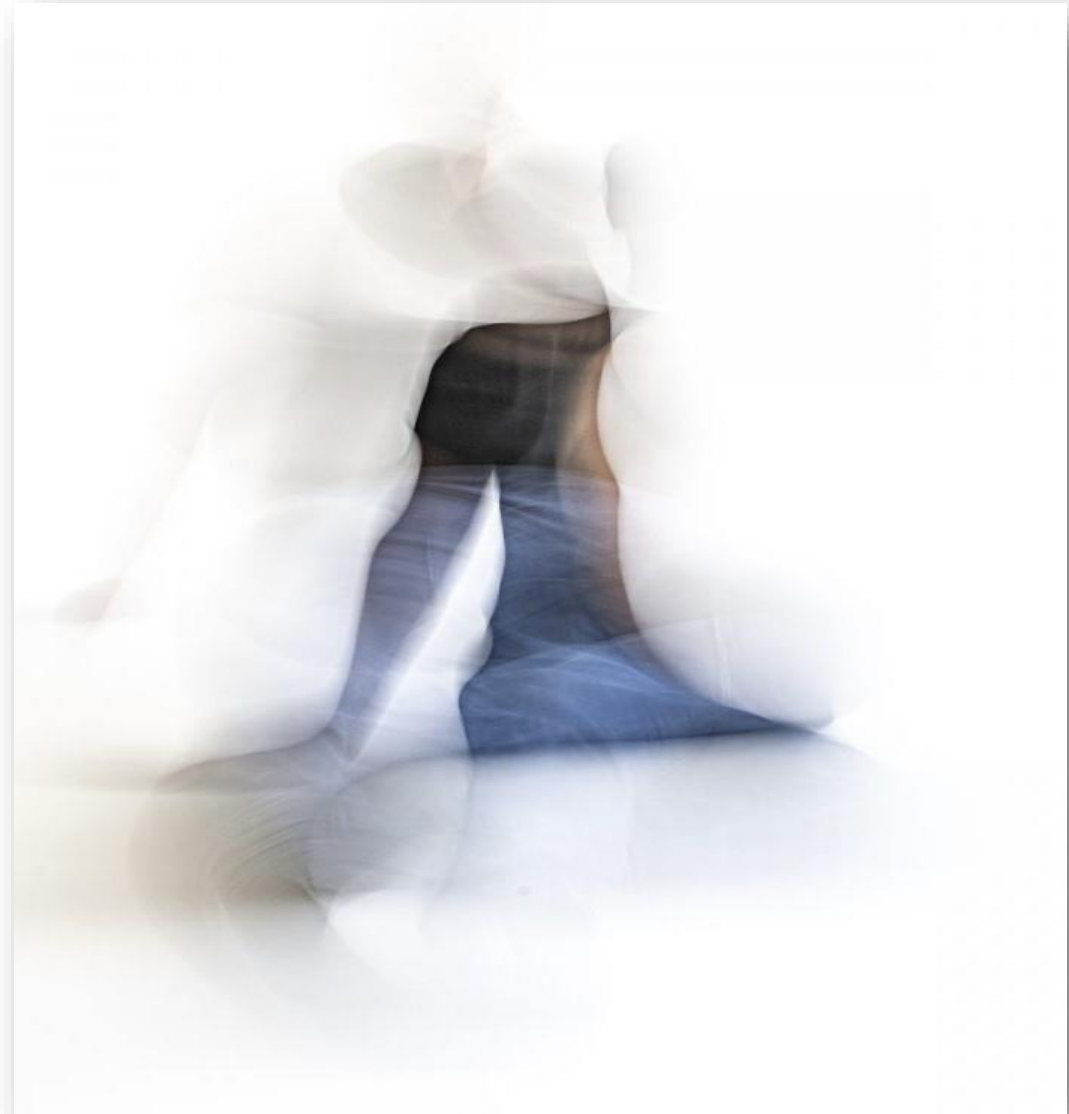- Follow the movement of people

- **Or whatever works for you...**

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- Follow the line of paths or streams

- Draw around shape in architecture

- Follow the movement of people

- **Or whatever works for you...**

Direction of Movement

- Vertical for trees and woodlands

- Horizontal for landscapes

- Follow the line of paths or streams

- Draw around shape in architecture

- Follow the movement of people

- **Or whatever works for you...**

Amount of movement

- The wider the lens the greater the ICM movement required

- You can use your fingers, hands, arms or whole body

- The bigger the body part the easier to control the movement

- Starting your movement before you press the shutter can avoid an initial jump

- Change the speed of movement
  - The faster the movement during exposure will result in smoother lines and less detail.
  - The slower the movement will result in more of the subject being recognisable.

Settings

ANY WHERE – ANY WHAT – ANY WHEN

Shutter Speed

- You must have long enough to make a camera movement

- Guideline range between ¼ second and slower

- The longer the shutter speed the more creative you can be with movement

- A longer shutter speeds allow you to create a type of double exposure effect

Shutter Speed (guidelines)

Woodlands: 1/4 second and 1 second depending on movement

Water: 1/3 second to keep some detail in the image, longer to smooth out.

Animals: if stationary start with 1 second and reduce, if moving start with ¼ second and increase.

Birds in flight: start with ¼ second

Architecture: requires more movement start with 1 second to give time to draw shapes or move in multiple directions.

Other Settings

- Shooting in manual mode gives more freedom to experiment with settings
  - Adjust the aperture and ISO to achieve the shutter speed desired.

- Using Shutter Priority is the next best option, because shutter speed is more important than ISO or aperture

- Image Stabilization – turning off image stabilization means smaller movements are registered, less effort is required

- Focus First – focusing creates a tiny sharp element and an outline for the objects in the image. Although a long/fast movement will smooth out everything and the focusing makes no difference

- Neutral Density Filters - in bright situations ND filters can reduce the exposure to allow longer shutter speeds

Things to Keep in Mind About ICM
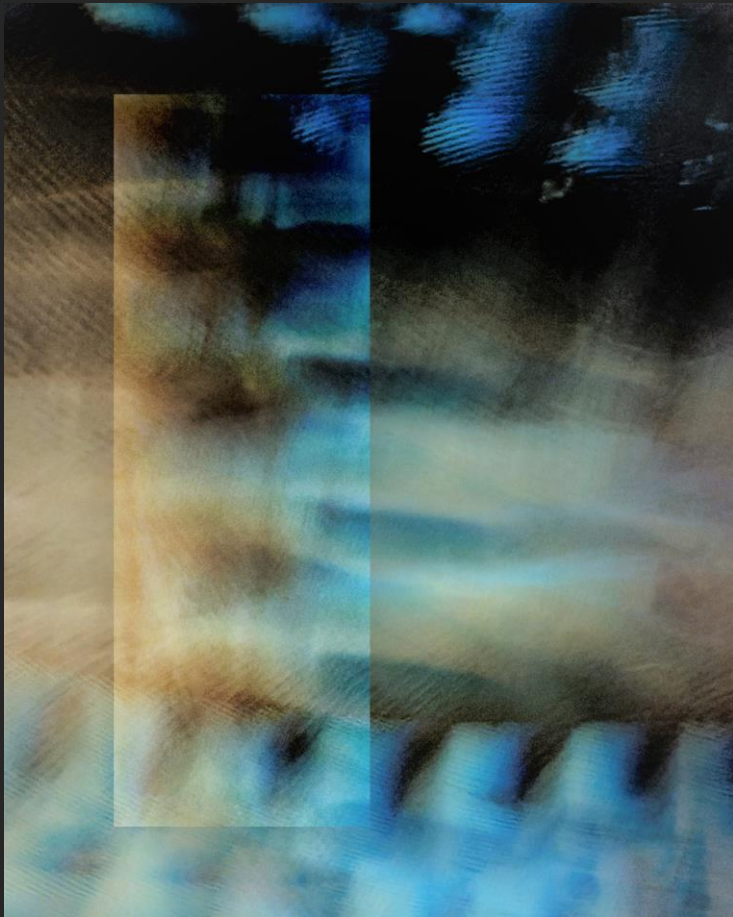
- Forget the 'rules' and break free of the standard photographic conventions
- Don't be a perfectionist...throw caution to the wind
- There is absolutely no 'right' or 'wrong' way to do ICM...whatever works for you is going to be unique to you as an individual
- Have fun exploring, experimenting, and trying new things
- Don't be afraid to take multiple shots of the same scene
- Look for lines, colour, shapes, patterns, light, contrasts, etc., in the environment that appeal to your aesthetics
- Be open to creating images from ordinary or overlooked scenes
- ICM can be done at any time of the day, in any kind of weather condition

ICM Artists:

David Day: https://ddayicmart.com

Andy Gray: https://andrewsgray.photography/

Christopher Weeks: https://christopherweeks.com

Practical

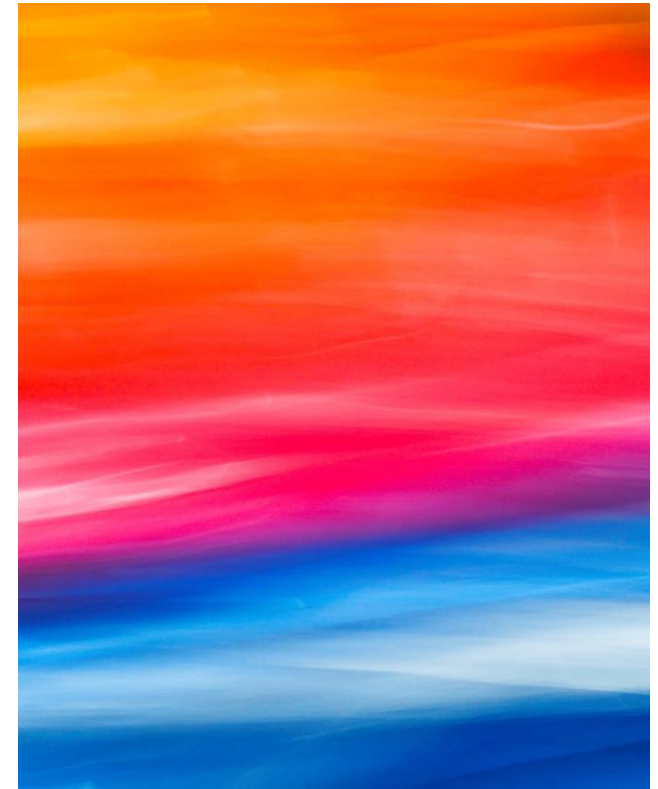# Colour Merge: Plastic Bags

Panning – Horizontal

Amount of Movement – fast /slow

Colours – dark to light / light to dark

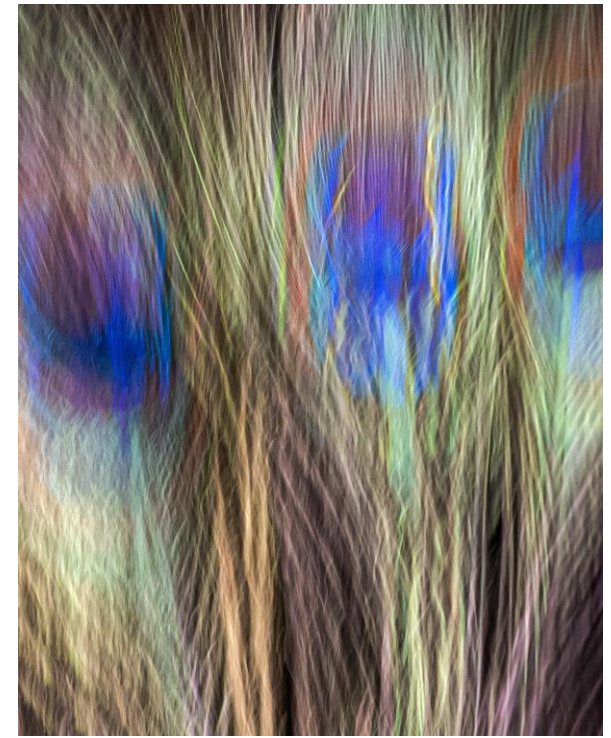# Types of Movement: Peacock Feather

Choose a shutter speed of ½ to 1 second

- Panning: Horizontal – slow/fast

- Panning: Vertical – slow/fast

- Wavey - slow/fast
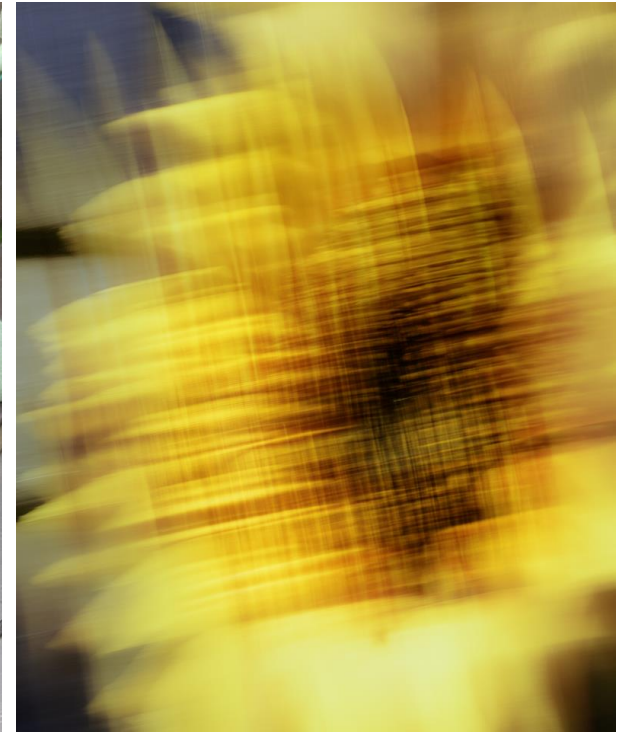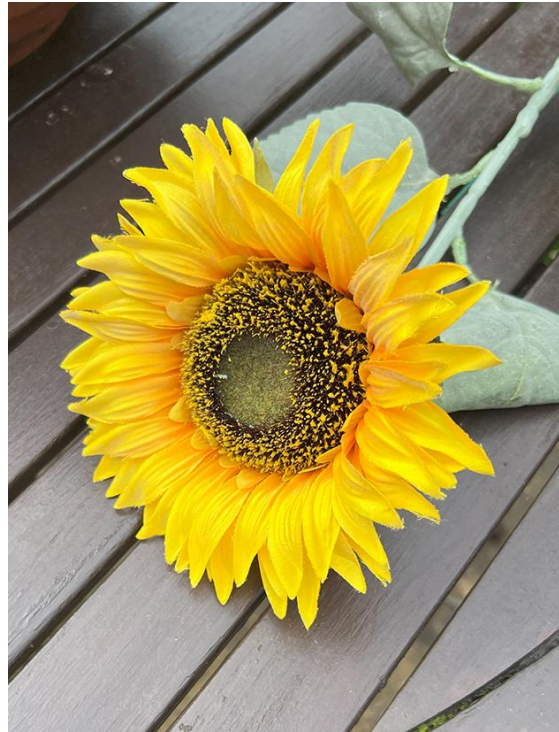
Types of Movement: Sunflower

Choose a shutter speed of ½ to 1 second

- Circular – small/large

- Zoom Burst – in/out

- Jitter - backwards&forwards/side to side

- Sketch – follow petal outline

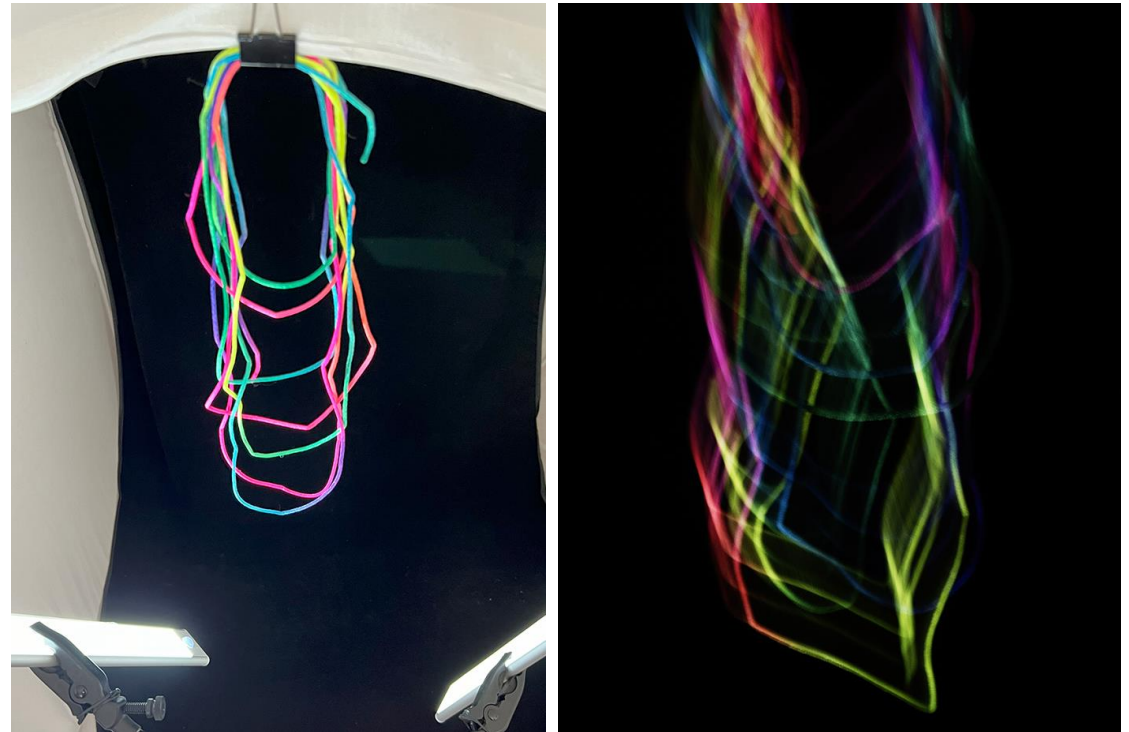# Speed of Movement: Coloured Lights

Choose a shutter speed of ½ to 1 second

Choose a movement

• Move slowly across the lights

• Move quickly across the lights

Choose a different movement and repeat

Challenges

Finding what works

© Rolf Ebert 2023

- Different types of movement create different effects

- Different speeds of movement also create different effects

- The look and feel of the images you create will be determined by a combination of factors…direction of movement, speed of movement, smoothness of movement, and settings

- Look at the LCD screen after each shot to determine whether or not you achieved either

  - The results you were going for or

  - Results that are pleasing to your own personal style…if not, make adjustments to settings, composition, or movement and shoot again, and again, until you get what you want

- Be prepared to shoot A LOT of images that are unsuccessful…dozens, even hundreds.

Special Interest Groups & Photowalks

© Rolf Ebert 2023

Portrait Group
- Have the model dress in dark clothes and pose against a light back ground.
  - Try different ICM movement and shutter speeds
  - Look how the light cuts into the dark

Mono Group
- Experiment with B&W ICM images, find which work as mono images and which don't.
  - How do different processing change the mood

Photowalks
- Experiment with ICM images at
  - Winkworth Arboretum
  - London Thames Walk
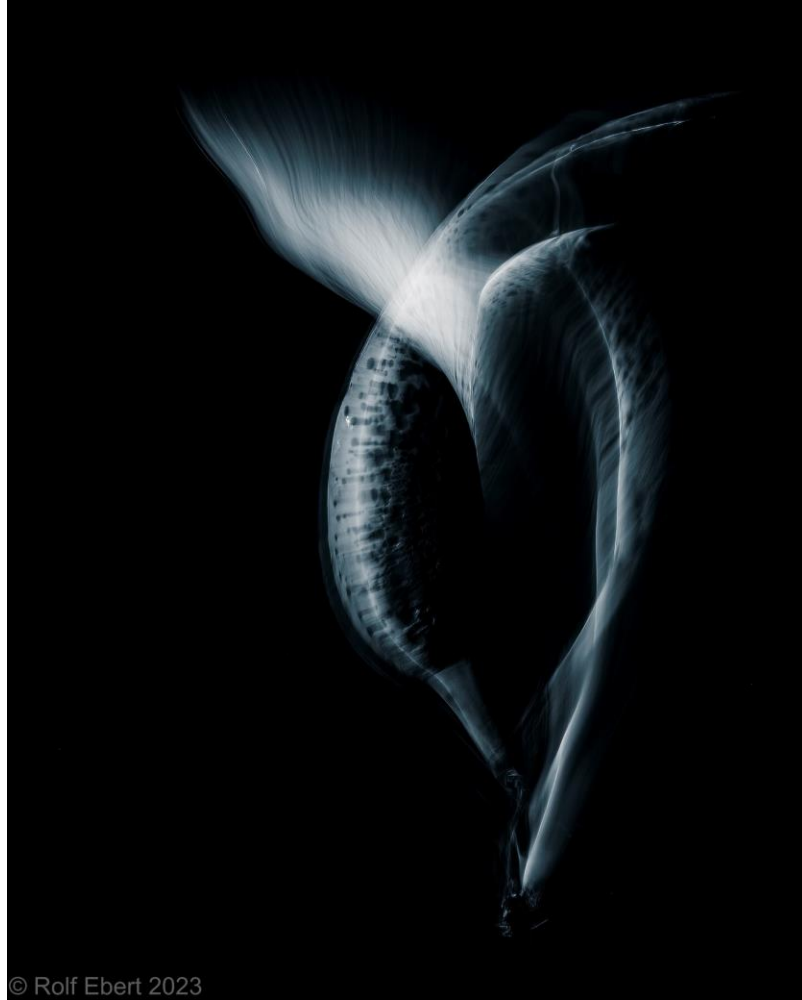
Sharing your images

© Rolf Ebert 2023

Take a still shot for comparison

Provide technical details: at least type of movement & shutter speed

Share your images and knowledge, ask questions, post inspiration.

- WhatsApp group
- Flickr Group
- Show & Tell 8th January 2024

Lets have fun...

Types of Movement

- **Panning** – horizontal movement, either left-toright or right-to-left

- **Tilting** – vertical movement, either bottom-to-top or top-to-bottom

- **Circular** – rotate the camera about a quarter turn in either direction

- **Diagonal** – move in a diagonal direction, either left or right

- **Wavy** – move the camera in a wavy, or squiggly, line in any direction

- **Zoom Burst** – with a zoom lens, zoom in or out on the subject

- **Fast or Slow** – move the camera faster or slower

- **Big or Small** – move the camera with bigger or smaller motions

- **Push or Pull** – push the camera outward or pull inward

- **Smooth or Jerky** – move the camera in smooth or jerky motions