



**ASPECT RATIO FIVE
EXPERIMENTS ON
THE EDGE
OF PHOTOGRAPHY**

WHAT IS A PHOTOGRAPH?

When a phone is a
camera and images are pixels
displayed on a screen then
what is a photograph?



experiments on
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of photography

EAT DANGER
SERIES

PHOTOS

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Can the images presented
in this issue of **aspect ratio**
be called photographs?

I am sure an argument can be made
that they are more properly called
digital art or *digital imagery*.



PHOTOS

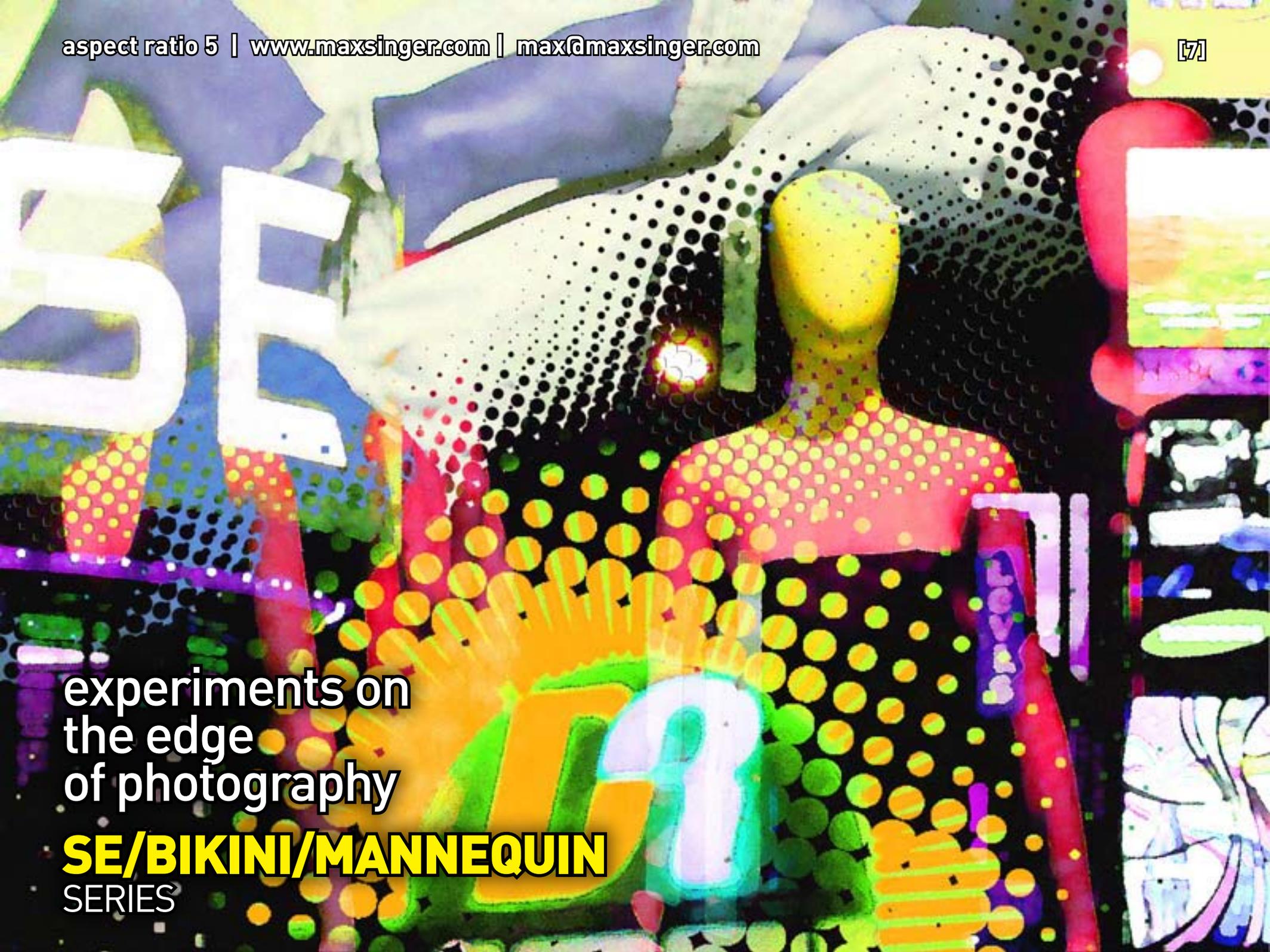
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If I did not begin with my own photographs but with stock images or copyright free images, then that argument would be much stronger.

My rationale for calling them photographs is simply that they all derive from an image or images I *captured* with my digital camera.

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SE/BIKINI/MANNEQUIN
SERIES



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NEON DR #3

Once upon a (short) time ago we all knew exactly what a photograph was: an image on a physical substrate created by the effect of light upon light sensitive (positive or negative) emulsions and viewed either as a print or projected onto a screen.

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NEON DR
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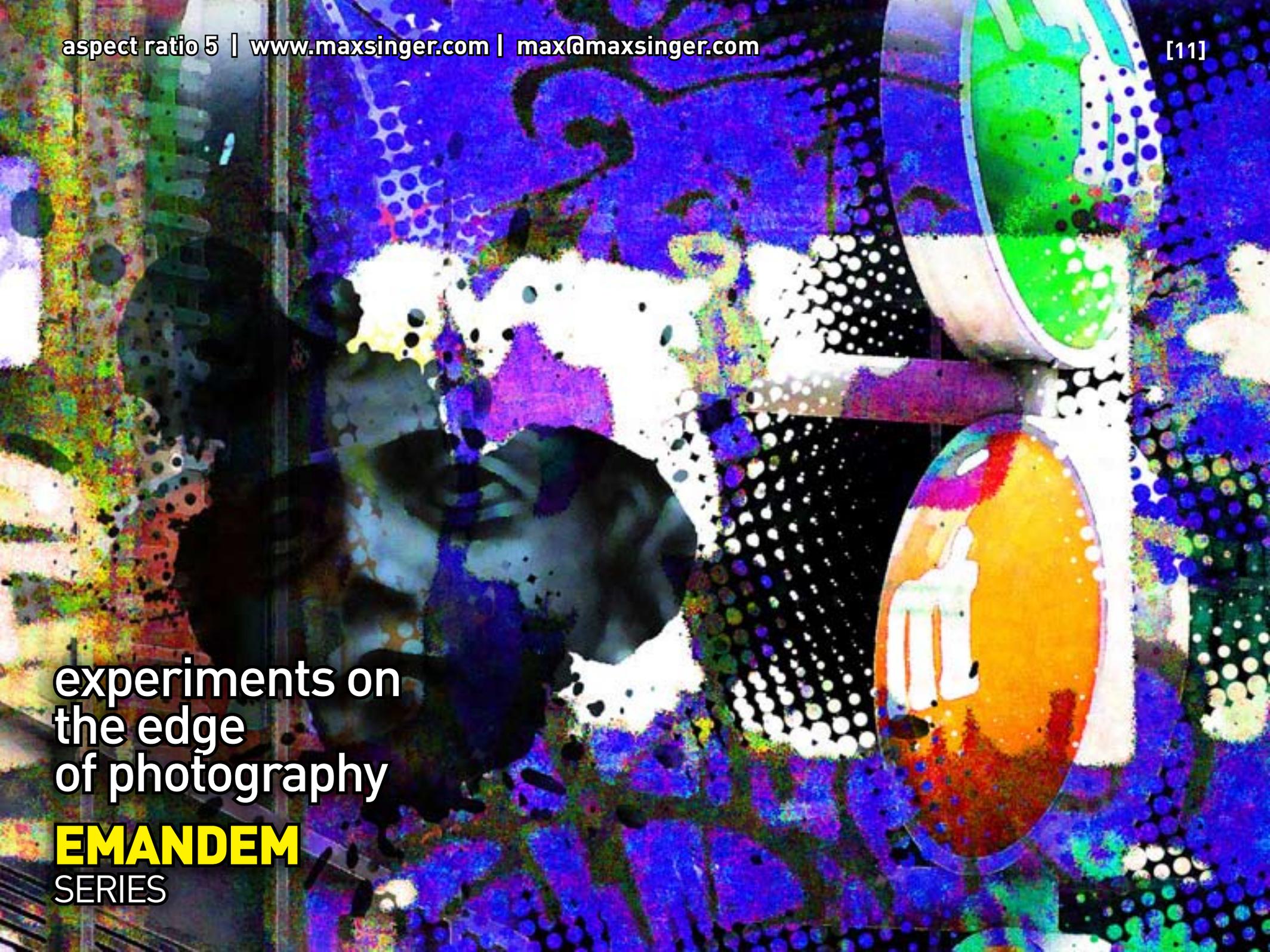
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Certainly most photographs are still viewed as prints created through that “old” analog process* and still put in photo albums or hung upon the wall.

** Although today’s digital light jet printing process exposes one pixel at a time as opposed to an enlarger which exposes an entire image at once.*

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EMANDEM
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RAIN/RIVER/DRIVE
SERIES



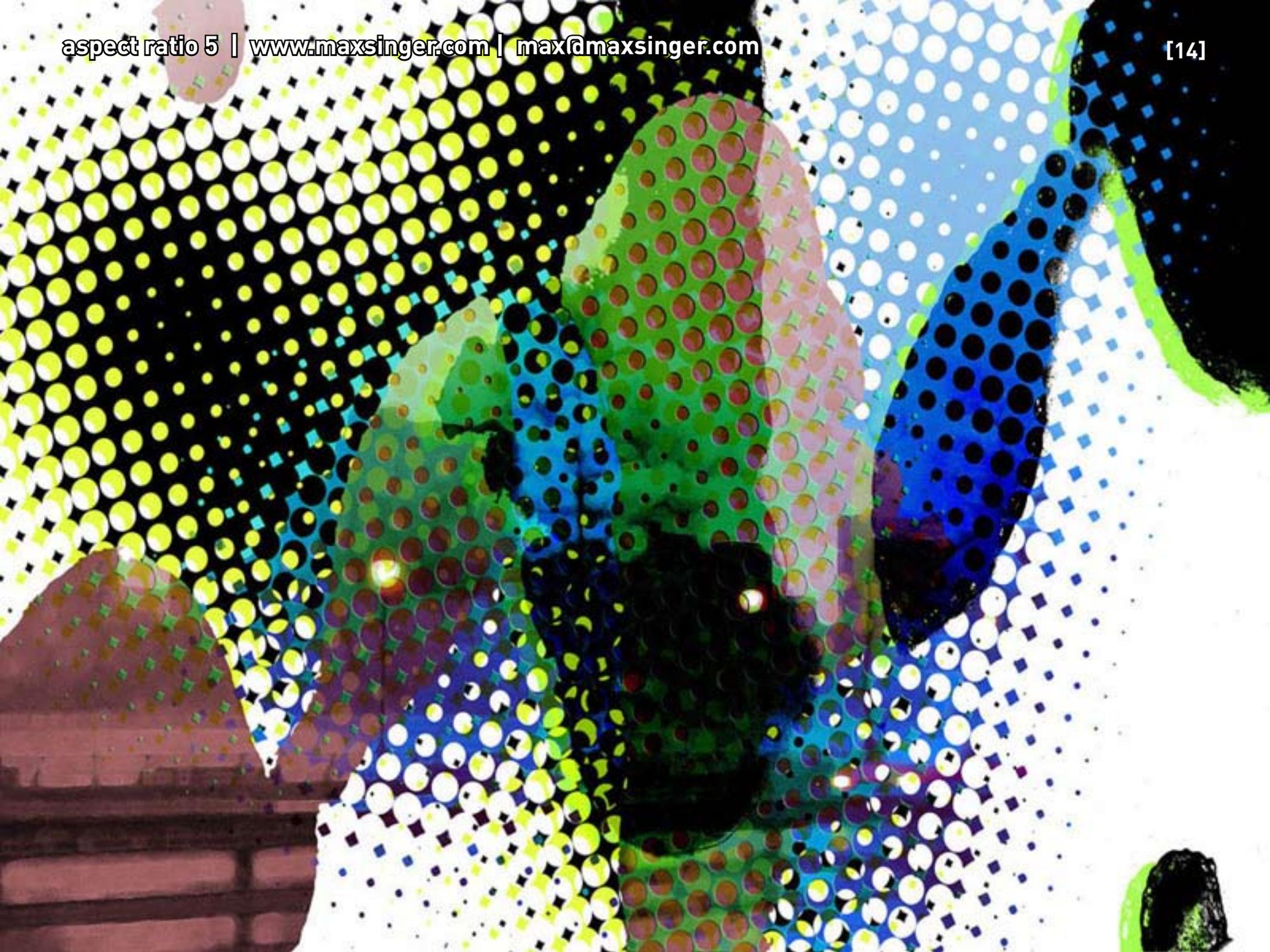
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But, increasingly, photographs are viewed on the screens of electronic devices (e.g. *cellphones, computers, etc.*) where they are stored as files locally on the hard drive or on online sites such as *Flickr*. Are these images still properly called photographs?



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DECONSTRUCTED DEVIL
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DECONSTRUCTED DEVIL 15

And what about an image whose starting point is not a photograph but one which is created entirely in Photoshop with shapes, brushes and effects? I can send the resulting file to a digital photolab and have it output as a photographic print. Is that image a photograph?



WHEN IS A PHOTOGRAPH NOT A PHOTOGRAPH?

DECONSTRUCTING THE IMAGE

Now that the floodwaters
of the digital photography
revolution have receded
somewhat, perhaps we may view
the changed landscape
with some perspective.



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As an artist and photographer
I am more than pleased
with the creative power & scope
this technology has given me.

The things I can achieve in the digital
darkroom with relative ease and low cost
are things I might not have even been able
to conceive of in the “old days.”

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CAFE BRAZIL VARIATIONS
SERIES



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CAFE BRAZIL/VARIATION TWO

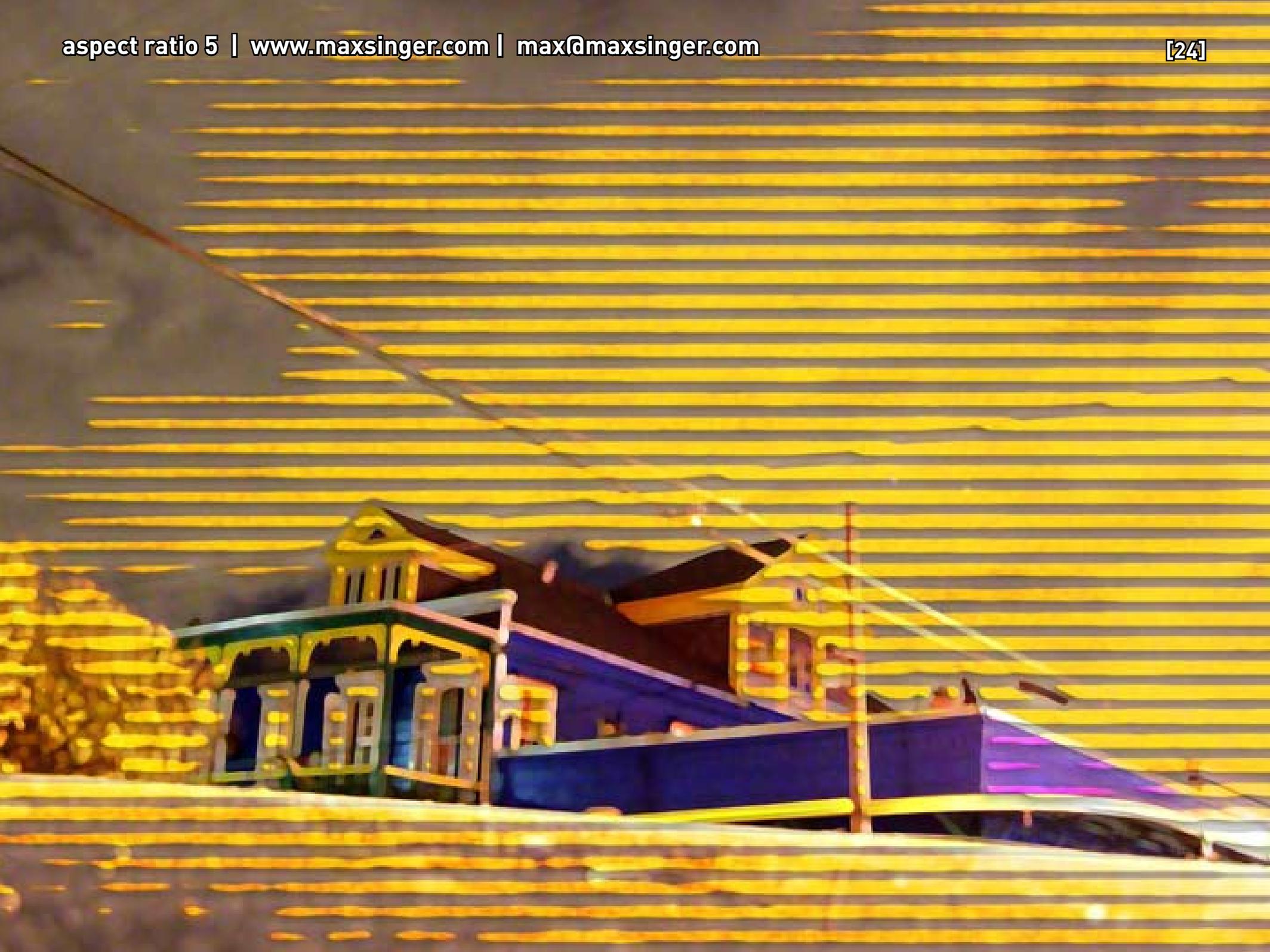
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CAFE BRAZIL/VARIATION THREE

Of course there is
always a downside.

One of these may be the
photographer/artist's ability to
actualize the sheer multiplicity* of
variations latent in each image.

** For example, on my Album — a portable digital image viewer — I have at least 3000 images [not raw files but finished images] and it is little more than half full.*



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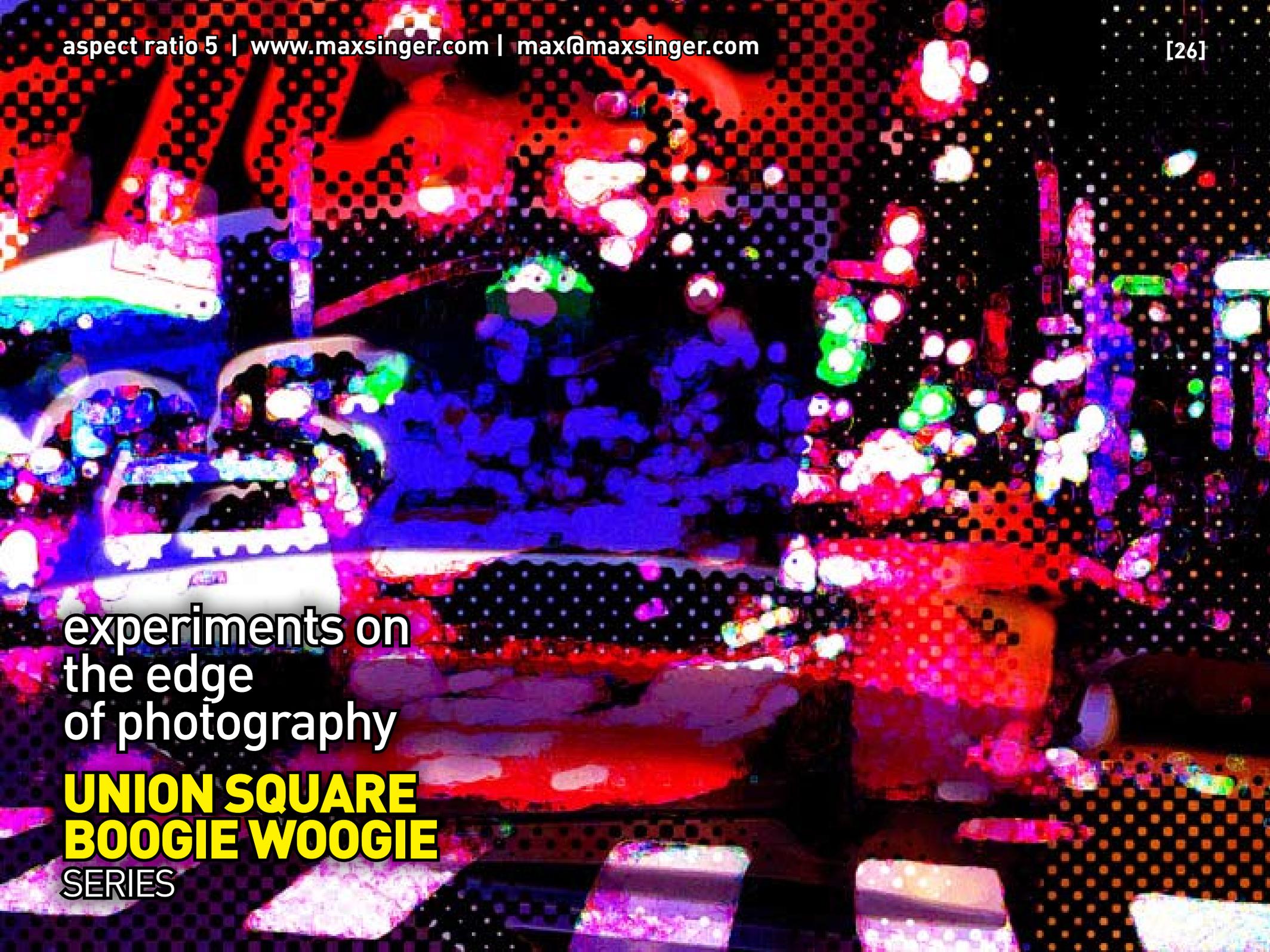
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Working in Photoshop, using layers and adjustment layers and layer comps I can easily create a dozen or more distinct variations from a single image, and, with a starting file which itself contains six or so separate images, the number of possible variations increases exponentially.

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**UNION SQUARE
BOOGIE WOOGIE
SERIES**



At some point I began to think of my working process as one of the *deconstruction* of an image, as each subsequent variation bears less and less of a resemblance to the the original image, to such a degree that, unless the viewer had seen the original, he or she would not be able to connect the two.

And, at that point, one can ask the question:

WHEN IS A PHOTOGRAPH NO LONGER A PHOTOGRAPH?