

photod

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PHOTOGRAPHY REVISITED

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Back to Basics



I've selected five artists to represent my glimpse at contemporary pinhole photography. Their art transcends the usual look of pinhole photography. They have all been working with the medium for over 10 years and have created strong bodies of work. Most of them began using the technique before the digital revolution and don't consider themselves photographers in the traditional sense.

Gregg Kemp sums up the performance aspect of the pinhole process when he says, "Pinhole photography is more about the journey than the destination, more about the process than the final product." You can see the undertaking in the works of all these artists. The final product may be a still image but there is nothing static about what the image projects. Their images read like poems, like songs, like a crazy unforgettable moment, like a long, long look out of the window at time. A sense of time and memory pervades the work.

Pinhole photography allows us to see an aspect of the world we rarely see with lens-corrupted split-second photography: the humour, the smile that comes from wonder, the wonder of seeing the sun transiting the sky each day, the magic of miniature worlds, and the mystery of photons of light passing through a small aperture and exposing another world within a world. All these artists revel in the magic that is pinhole photography.

Pinhole photography is a technique, not an art movement, but it does speak in an interesting way to this era of new technologies. It can be about slowing down and the beauty in simplicity. It echoes current trends such as the slow food movement, yoga, meditation, and other attempts to get back to basics. There is comfort in knowing that if all modern technology fails, the pinhole artist will still be able to take photographs.

Highlighting International Contemporary Pinhole Photography Artists

by Dianne Bos



Bethany de Forest

Holland

During art school in Utrecht, the Netherlands, one of my main activities was creating settings, which I then photographed. With an ordinary camera the images remained too distant. My objective was to create a realistic imaginary world in which one could imagine wandering around. While the actual size of these models makes this impossible, pinhole photography is able to capture this feeling.

My inspiration stems from objects I find or materials that appeal to me. Often my ideas contain elements from fairy tales. The story is neither conventional nor predictable, although the images can be interpreted in many ways.

Being a pinhole photographer, my view of the world is quite deformed. I look at everyday surroundings with a pinhole eye. To me, sugar cubes are like bricks, and chicken-feet are tree-trunks. Inspiration comes from many sources.

www.pinhole.nl

