



‘Abstract Photography’

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Abstract photography, sometimes called non-objective, experimental or conceptual photography, is a means of depicting a visual image that does not have an immediate association with the object world.

An abstract photograph may isolate a fragment of a natural scene in order to remove its inherent context from the viewer, it may be purposely staged to create a seemingly unreal appearance from real objects, or it may involve the use of colour, light, shadow, texture, shape and/or form to convey a feeling, sensation or impression.





Found naturally

Created to suit





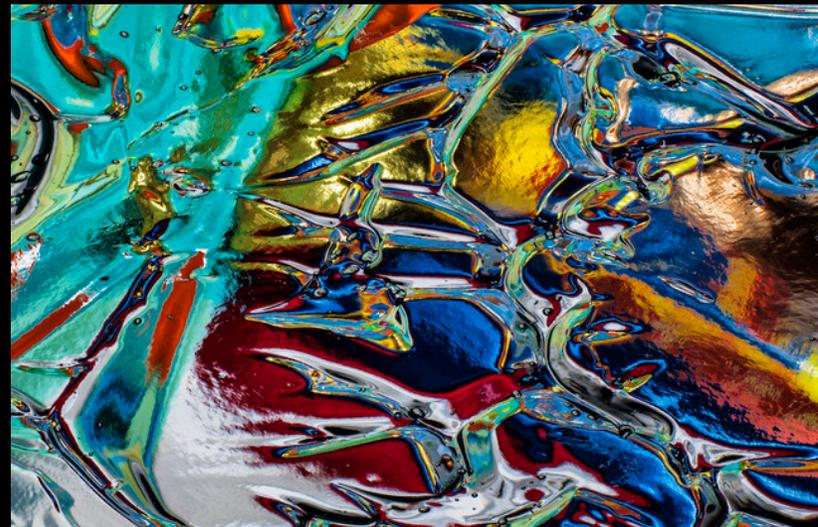
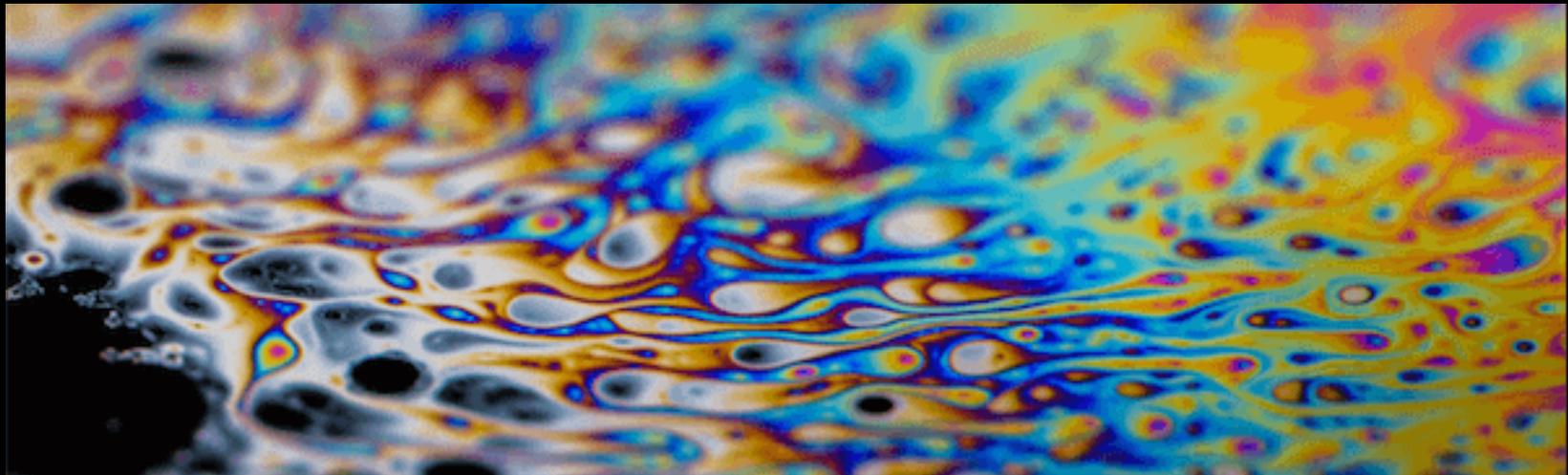
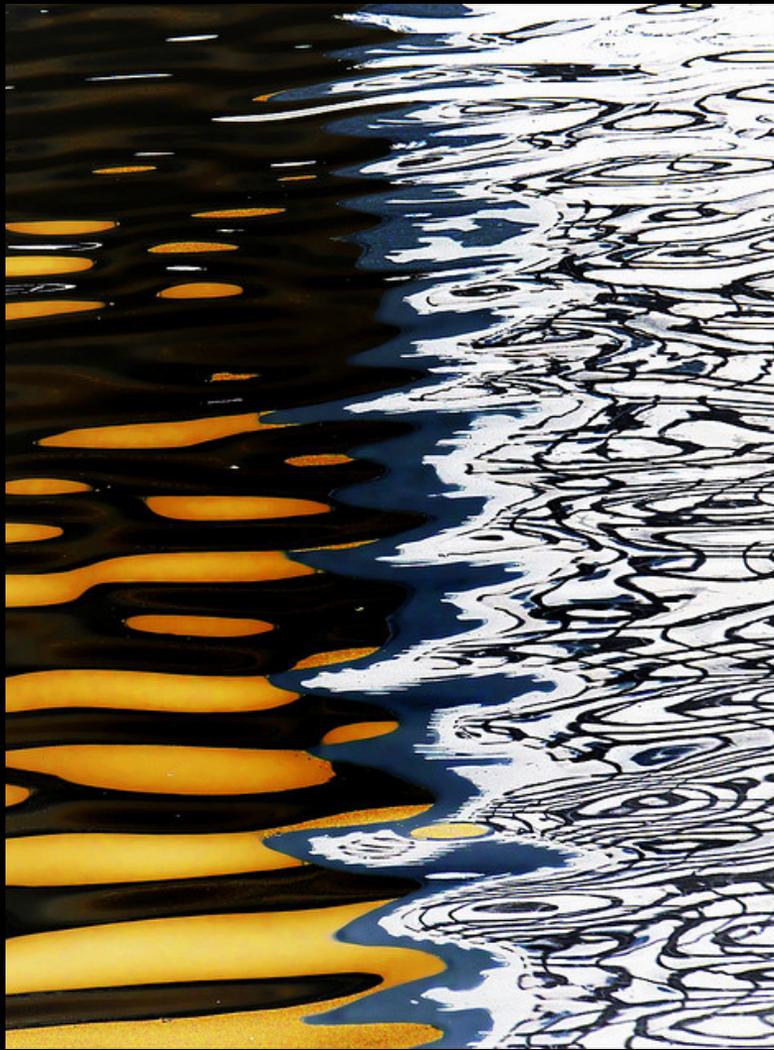
Aaron Siskind

There has been no commonly-used definition of the term "abstract photography". Books and articles on the subject include everything from a completely representational image of an abstract subject matter, such as Aaron Siskind's photographs of peeling paint, to entirely non-representational imagery created without a camera or film.

Abstract Images can be made using close-up photography, fragmenting a larger portion of the whole, adding creative process to enhance the final result or adding movement and slow shutter technique to the process.



Reflections, Oil, Rust and Ice



It takes creative imagination and concept to be able to capture subjects in an abstract way.
You are only limited by your vision and ideas.

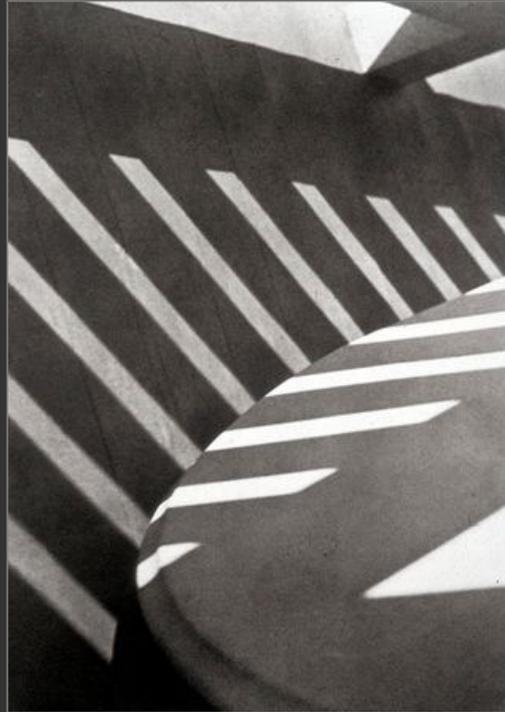
Changing your usual perspective of the subject helps to create abstract images.
Shooting from up-down could allow you to focus on its shape and form. This changes the
subjects' meaning and purpose.

You could even create something from scratch. Photographing an item relying on your off-
camera creativity.

Mastering the freedom of composition is the key to any abstraction.

Three photographers utilized and developed this field of photography. Man Ray, Paul Strand and László Moholy-Nagy started the trend, but Alfred Stieglitz made it popular, by shooting the sky in unusual angles.

(left) **Paul Strand**, *Porch Shadows*, 1916, satista print
(right) **Alfred Stieglitz**, *Equivalent*, 1929. GSP
Abstract photography – “found” form



Intentional Camera Movement (ICM), Long-Shutter, Blur





Bright Colours

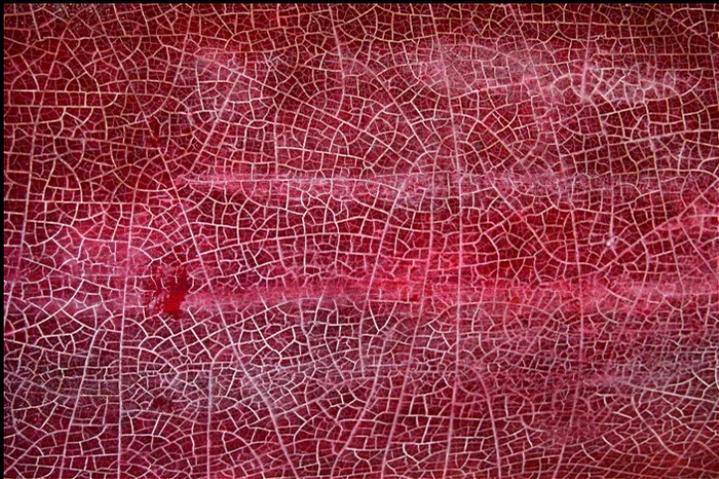


Patterns

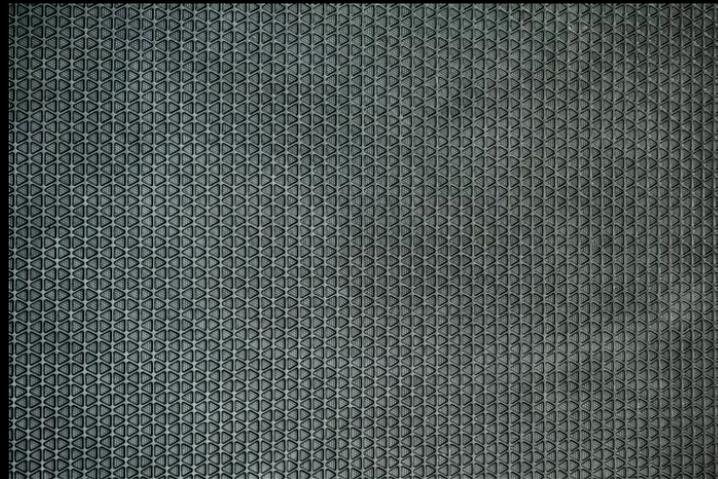


Nature

Texture



Repetition

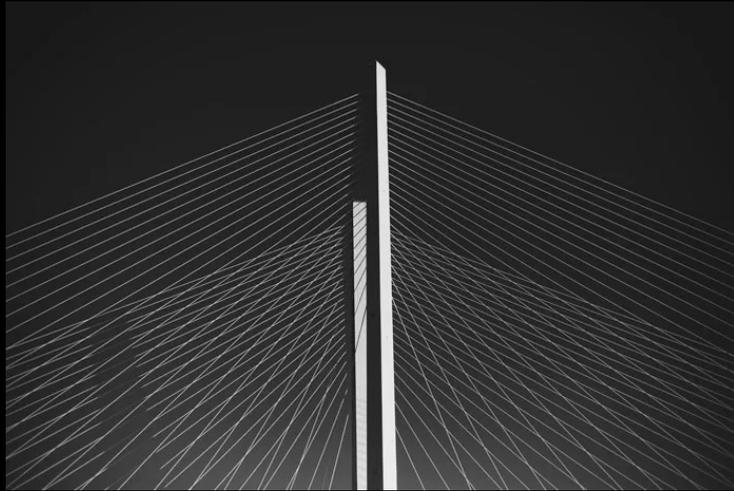


Getting In Close





Architecture

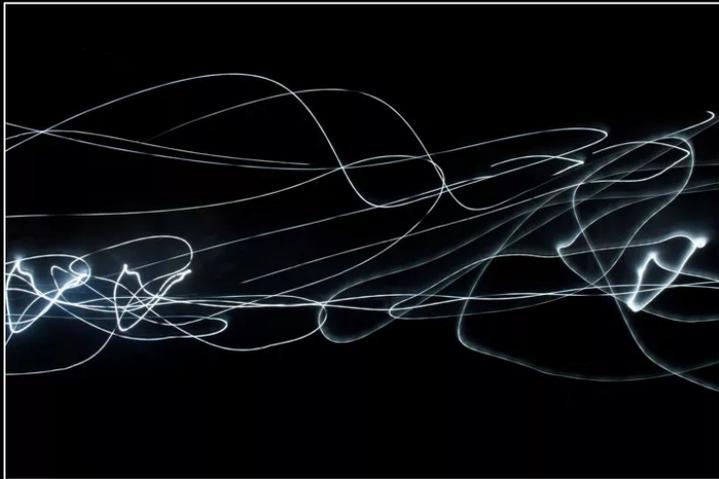


Monochrome



Minimalism

Light Trails

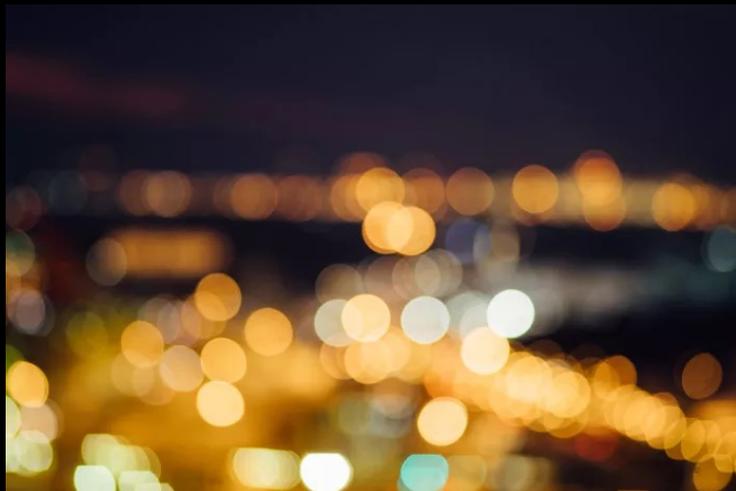


Reflective Surfaces



Macro





Bokeh



Looking Up



Water

Soft Colours

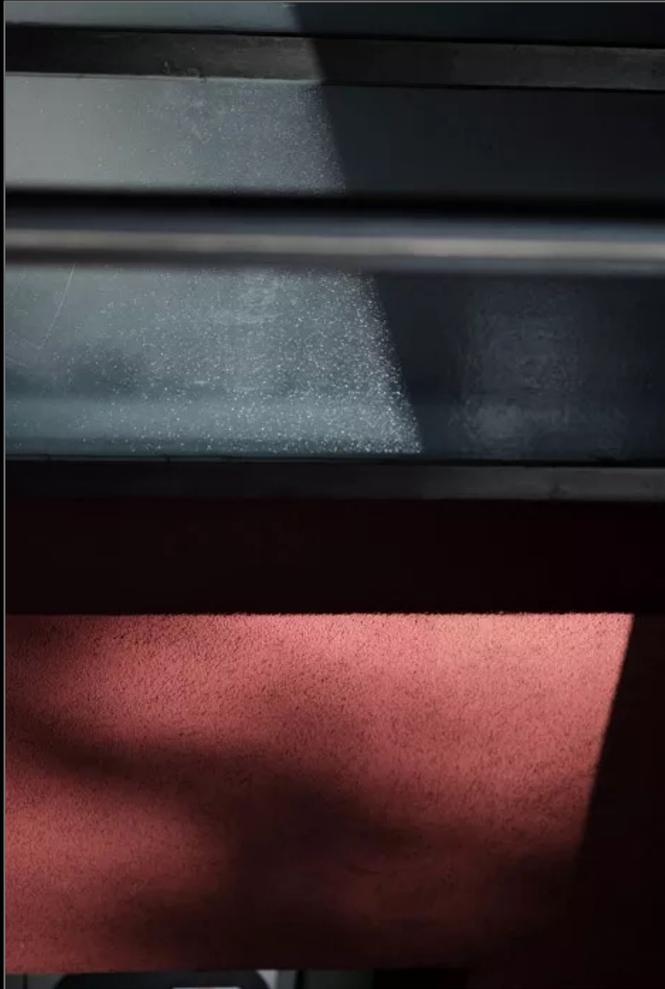


Industrial Subjects

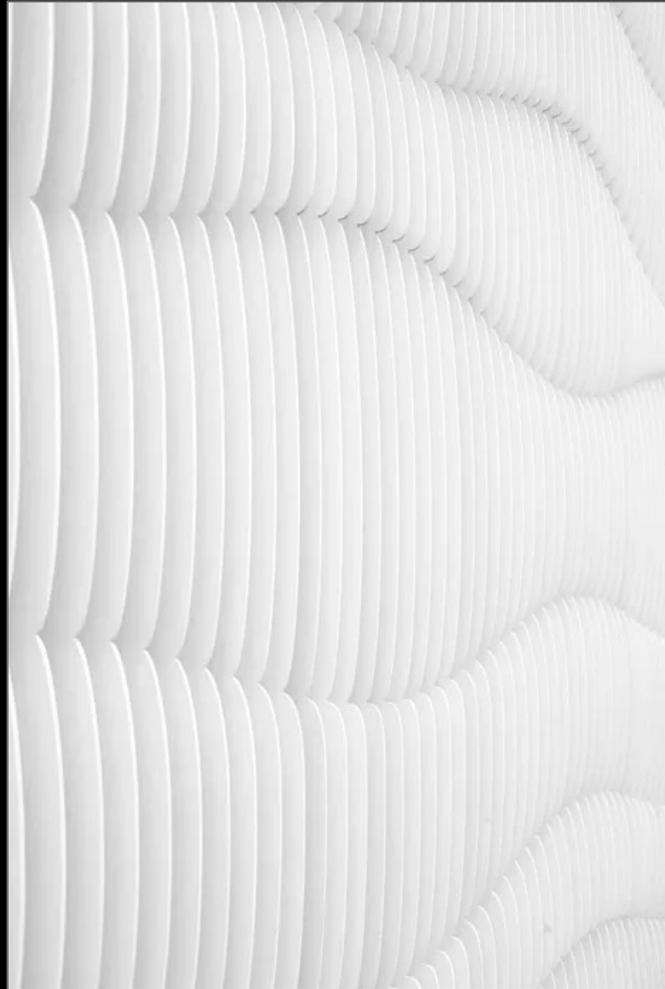


Line





Urban



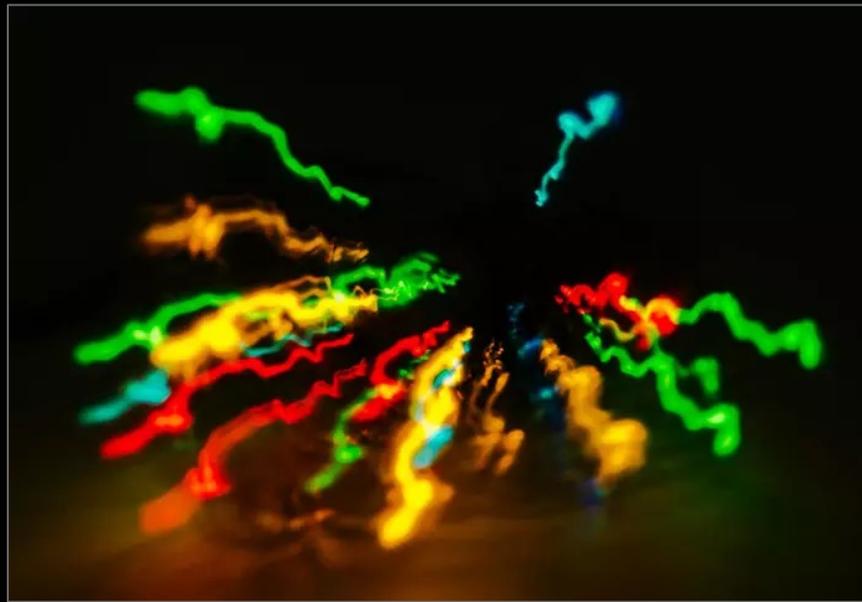
High-Key



Low-Key



Photoelasticity



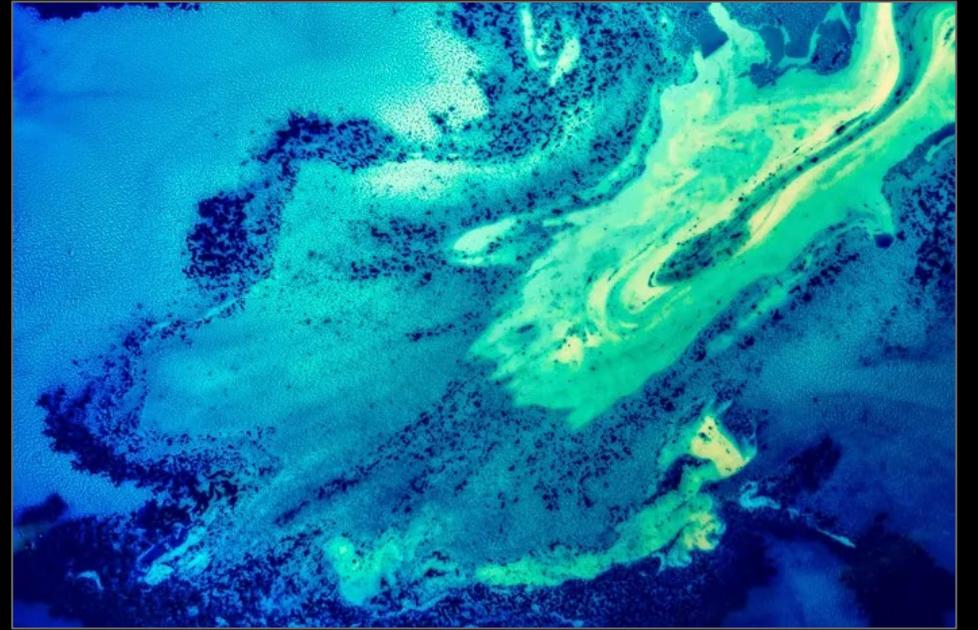
Creative Zoom Bursts

Glitch Art





Shadows



Drone Photography



Multiple and Double
Exposure Photography

What the Masters Did...



Man Ray (Emmanuel Radnitzky)



Alfred Stieglitz



Paul Strand

Australian Abstract Artists



John Gollings (b. 1944)
1988
Untitled
From the series *Bushfire aerals*
Gelatine silver print

Monash Gallery of Art



Jozef Stanislaw Ostoja-Kotkowski
(born Poland 1922 arrived Australia 1949 died 1994)
Untitled
c. 1971
Gelatine silver print



John Cato (Australian, 1926–2011)
Tree - a journey
1971–79
From the series *Essay I*
Gelatine silver print

Monash Gallery of Art



David Moore (Australian, 1927–2003)
Sisters of Charity, Washington DC
1956
Gelatine silver print



Questions?