

TABLE OF CONTENTS

Editorial	05 – 07
no portraits	08 – 37
Fine-Art Nude	38 – 51
Hannes Hell	52 – 55
A good picture	56 – 63
Tutorial	64 – 67
What comes next	68 – 72

HANNES HELL

A COLUMN ABOUT PHOTOGRAPHY AND PEOPLE





Hannes Hell

A great photographer and fine person whom I was able to convince to write a small column for my PROGRESS magazine. The South Tyrolean, who has also lived in Finland for a long time, works full-time at the University of Bolzano and has a lot of experience in people photography. But also a lot of wonderful pictures, I think.

Not overly retouched, with that certain something. The charm of emotion illuminated with a fine play of shadows, just as I like it.

In his first contribution to PROGRESS, he summarized his thoughts on the question "A good picture?". Something that keeps photographers always busy.

At this point it is time to let the personable Hannes Hell take the floor - or rather the pages.

PS: We adorned the article with his pictures. So that the reader can get an idea of the imagery that I mentioned earlier.



A good picture?

Regardless of whether you are a photographer, model or average consumer: We all see hundreds or even thousands of photos every day. Most of them pass by unnoticed; a few, however, make it into our consciousness because they address us on an emotional, aesthetic or content level.

We only find out why certain images do this and others not when we think about what constitutes a “good” image for us. And always limited in time. Because what we like today will be boring tomorrow and very few photos have what it takes to keep our eyes pleased next year.

This leads - especially us photographers - to question our own work again and again: Why do I do what I do? Why do I label a picture as good (or not)? Do I have to like it or does my audience? Or are there even actually objective criteria that characterize a good picture? These questions are asked not only by photographers, but by artists in general, and an

answer has been sought for a long time in visual communication, philosophy and psychology.

The latter in particular manage to identify more and more properties that make a picture at least appear pleasant. Let's take a closer look at that.

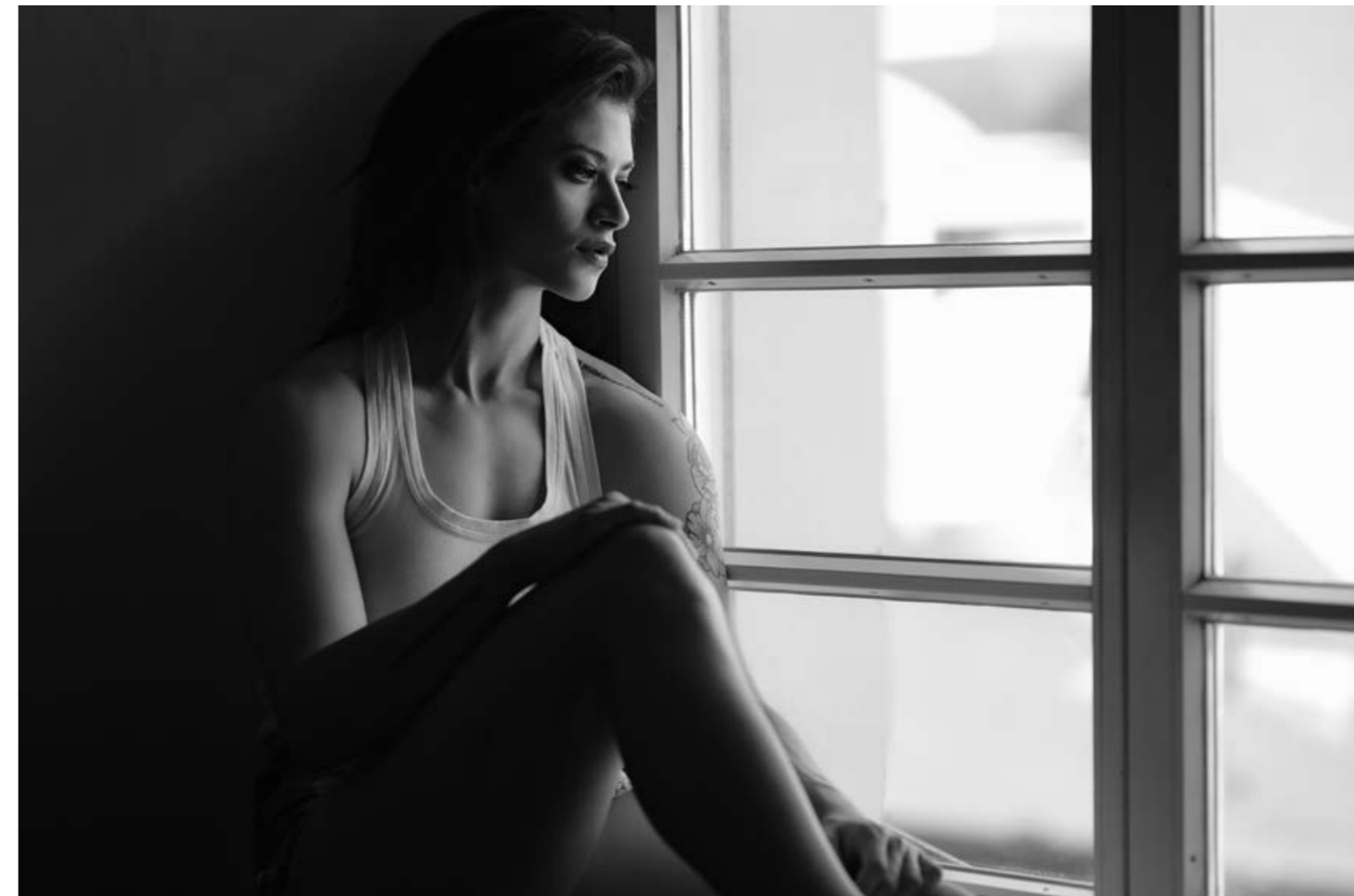
In our western culture we read pictures like text. So from top left to bottom right, unless a particularly noticeable focus point immediately attracts our attention. This process takes place in the subconscious and usually only lasts a fraction of a second: if you arrive at the lower right edge without noticing anything exciting, a judgment is quickly made.

If a photo contains people, the first thing the viewer looks for is the face. And it is precisely for this reason that we photographers pay the most attention to the face - consciously or unconsciously - in image composition, lighting and post-production.

If a face can be recognized in the picture, we go straight for the eyes: As a “mirror of the soul”, we believe that we find most of the information in the eyes and the fact that modern cameras with face recognition

functions focus on the eyes and not on the chin, ears or z. B. the forehead obviously confirms this.

So in people photography you should focus on the light in the direction of the face and the eyes.



If a picture contains not only people but also their immediate surroundings, there is another aspect that contributes to a good picture, namely the lines; because our brain doesn't seem to like so-called falling lines at all. Just try the following: Take your camera and go to the town or village center. There's sure to be a church tower there. If you look at it, you will

find that it is perfectly vertical - i.e. straight. Now set the focal length on the lens to 50 mm, which roughly corresponds to the „focal length“ of the human eye. Now photograph the church tower so that it roughly fills the picture and look at the photo.

You will see that the further you look towards the top, the tower seems to fall more and more backwards.

Have you ever wondered why this is not the case when you look at it with the naked eye? After all, both the focal length and the position of the lens matched your eye when you took the photo.

Well, the answer is shockingly simple: the lens sends the recorded information 1:1 to the camera, which stores the data on the memory card. In contrast to this, your eye sends information to the brain, which quickly goes through a reality check before it is stored in the short-term memory: Since we know that church towers tend to be straight in reality, the lines that the eye perceives as convergent are quickly straightened out in the subconscious . After all, a tower as leaning as the camera portrays it would be a preprogrammed disaster for all villagers.

If you are now wondering what else the brain calculates while you are busy taking a good photo, then you are not alone ...

I have deliberately mentioned only two of the many aspects that would lead us to click on the "Like" button under a photo and reduce a good picture to the fact





You can read the whole
article in issue 12 of the
PROGRESS Magazine