

A lens with a view to momentum (view 4)

"The important task of all art is to destroy the static equilibrium by establishing a dynamic one" - *Piet Mondriaan*

We can all take still pictures, often photography is identified as taking stills. I would suggest that *motion* can be therefore interpreted as one of the stronger visual attractions in a photograph.

To draw another analogy: Our eyes are always attracted to motion, for instance if you are sitting in a room and nothing moves there is no attraction to your eyes. (Of course that depends a little on what or who is with you in the room 😊.) You may be just looking at something of interest, like reading a book. But if something in the room moves you will notice the movement quickly and look at it, away from the book. Movement has physical attraction.

Photography can be expressed as an image in height by width and depth. The height and width are predetermined by the photo paper or the printed image size, the depth of the photograph is identified by in- and out-of focus objects.

Depth of field is the word that we normally associate with the concept of the illusion of depth in a photograph.

These are the three dimensions I believe our photographs contain in general.

Introduce it to the fourth dimension, let's include time.

When you include time you can include movement. Because if you move something it happens during a certain time. Got the logic?

Some purists will say that time is always present, after all we recorded an event that is possibly not longer available to see. My interpretation of time in this instance is more physical than historical, - the movement....

If you want to achieve a different impact, or a possible stronger image, whatever words you like to give it, perhaps introduce time (read movement)

Before everybody starts to pan, zoom, rotate, and apply radial or motion blur effects, please start to think more of "motion". Do we really need to use a long shutter speed to make the "motion" visible?

My Oxford dictionary defines motion as: "the process of continual change in the physical position of an object". Or "a mental impulse". I like to play on the mental impulse.

Most of us do not know exactly how to create the feeling of motion in the physical sense. Rear curtain flash synchronisation combined with ambient light exposures provide in most cases a very natural inspiration of movement. And so we can go on by utilising our knowledge of technical wizardry (Velociraptor by Andromeda is a brilliant Photoshop plug-in) to create that fuzzy blurry field of motion.

Would there be another suggestive way of expressing motion?

How can we possibly express motion as a mental impulse?

Imagine we are creating a portrait, a face looking to the left, it is more of a profile than three-quarter view of the face.

If we leave enough space behind the face at the back of the skull, like for instance 1 cm, and we crop the photograph on the left-hand side of the face right in front of the nose, leaving virtually no space at all between the face and border of the image, we do not give the face any room for possible movement do we?

Perhaps now you can grasp my "a mental impulse" like "motion"? The implied absence of space in front of the face does not allow any physical movement, we have frozen or boxed in the face. It creates the impression of feeling "tight". A better way to photograph this type of image in the traditional sense is to photograph the face facing to the right-hand side of the image and leave plenty of space in front of the face before the edge or border of the photograph.

To suggest more space or room you may crop halfway into the skull, I suggest just behind the ears could be the edge of your photograph.

We read from left to right our eye will start at the ear and scans towards the eye and then has enough space to travel out of the photograph. The image allows movement and space, it feels free and open. It allows motion. This is rather traditional, nothing magical about it.

You have to use your powers of visualization here to produce your mental images of my description here, I do not want to chew it all out in front of you but leave something to the imagination to stimulate you, perhaps you can make a quick sketch.....

Often we do not realise our sense of balance, we follow our gut instinct or intuition and our feel of balance, we do it - because it feels right.

The trick is now to utilise that sense of balance in reverse to create impact.



Now to photograph that implied motion, or **that** what feels that has momentum to go in one direction. That requires a bit of thinking or right brain work. Especially in “still” or “stilted” life studies you could have fun with this “implied motion”. I have photographed a still life, see photograph 1, nothing special about this image.

I moved my items to the edge of the table and precariously balanced one close to the edge. Perhaps you may feel this last image creates more dynamics than the previous photograph. And that difference is important, place your objects, or arrange your objects in such a way that it implies that the next stage of positioning or movement may be something dramatic, like a fall, a spillage? It captures the viewers attention, it gives another precious second of observation before it slides into the cavities of your



memorybanks.

The images of clothing with and without hands do not show motion, but imply “motion” and can create perhaps more implications than we wish for ☺!

One of the images shows more dynamics/impact/whatever. Both sets of images are over the top and simplified, but working on these principles you can make some interesting “of the edge” images.....

Thanks to all readers for your comments, they are appreciated!

Viewing you in “time”, send me some E-motion at hotshot@ihug.co.nz, I like puns and feedback.

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