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### About my work

In today's world, the digital print is the king and the high definition screen, its queen. With this marriage, many artists have taken to digital art, better known as pixel pushing. I am no exception to this movement! Over the past ten years, I have strayed away from my traditional training as a black and white film photographer. Moving most of my work to a digital format. I have even gotten away from printing most of my own artwork.

My past work had become more about a high-end screen quality image rather than a tack sharp printed photograph. The smell of Ammonium chemicals and the sounds of clicking glass containers; has been replaced with the scent of freshly printed ink jet and the sounds of spooling professional printers.

Over the years even my vocabulary has changed from using old fashion darkroom terms like safety light to the newer terms found in Lightroom like megapixel. Some words are still the same and even mean and do the same thing- yet they do not seem to have the same effect.

Now I control my exposure with precise increment changes and I can apply this change to many images with a click of a mouse. Where in the past the only way I could control my exposure was with test strips in small increments. Which was not always an exact science! There are so many variables that came into play. The enlarger that was used the age of the lightbulb even the age of the chemicals had a big role in how a print came out.

Even though in the back of my mind I still consider myself the same old film photographer, I know that I have changed. My way of thinking had changed because of the technology, I no longer can say I thought about every frame I took. I found myself just considering the technology and how I could manipulate the image at a later point.

It was not till I saw the work of Sally Mann, called Proud Flesh shown at Ringley Brothers gallery in Sarasota Florida. Did my love for traditional prints seem to come back! The work was a small series of glass negatives and prints that depicted Sally's dying husband from muscular dystrophy.

I later found out that Sally was working with an old traditional view camera from the early 1900's. which only made the images even more enchanting to me. There was something so delicate and sensitive about seeing a decaying body captured on a glass negative, the images would not let me walk away from her work without feeling a strong connection to her work.

In Sally's work, she photographed her loving husband in the nude showing his fragile state as he suffered from this disease. Some of the negatives and prints had seemed to echo her husband's condition. In one of the negatives, you could see where Sally had not waited for the chemicals to fully dry and you could see where she had handled the glass negative. In one of the prints you could see where the image had gotten some chemical burn. For some, this would have been a print that would have never seen a wall never the less a gallery wall, yet with Sally's work it only seemed to enhance it.

I started to question my own work after viewing her images. As I got back to my studio I started to look at some of my work. It seemed to me like none of my work had the same effect it use to have for me, but why was that?

I knew that my work was strong yet it no longer held my attention. So over the next few weeks, I started to take new images. Images that I thought could have the same effect that Sally's work had on me. I pushed my boundary's I explored every compositional rule and even broke them, yet I could not get a similar result.

As I pulled my newest images into my programs it hit me, I was not getting the outcome I was looking for because I was not making the same kind of art. So I started to think about how was my technology changing the way I was working.

Although my work was strong, I was not accomplishing what I had set out to do. This was because I could never get the same happy accident that Sally would have got by working in an analog format. My work was too controlled. I could never get a chemical burn if I was not working with any chemicals. So I started to think about where my work fit in today's world. I also wanted to know why digital photography was so different from analog photography.

I found that the best way to do this was to look at the past. I pulled from many works of art including that of Henry Fox Talbot, a photography pioneer who invented the salted paper and calotype processes. His work is important to me because in my new line of work I plan to incorporate a raw analog process.

What better place to start than the beginning I started my research by reading up on Talbot's work and how he came to his process. I then compared the work of a new age photographer by the name of Dan Burkholder. A photographer from the early 20<sup>th</sup> century Dan's work takes a look at digital photos and changes them into analog negatives.

I want to explore how images taken in a digital format, will react when they are processed into an analog negative- and taken through the chemical baths. Then reintroduced to the digital

format by scanning the image back into a digital format, just to be reprinted in a modern day process. In this process, I plan to explore a degeneration of the image to see how it will affect my subject matter.

I will be exploring objects that have been rejected from our day to day lives. It is hoped that I can pull a feeling of anxiety or loneliness with these images. I want my viewer to feel overwhelmed or remorse for the rejected objects.

In the handling of the images, I plan to show how a rejected object can still hold value even after they have been neglected both by society and the unforgiven loss of information from my exploration.

Even though I do not have any physical connection to the items I will be photographing because they are objects that I have found on my travels, I do feel a shared connection to the rejected object as they reflect my own life insecurities. I am constantly perplexed to see so many people walk in and out of my life.

As a photographer, I am a novelty in everyone's life. I seem to only be important when someone needs a photograph taken or an image needs to be restored. Yet I am like the sad clown with a painted happy face. Acting and performing for others. With every photo, I take and every art piece I give away I give away the only joy I have. In that moments that very small intimate space from my hand to their hand, I find what I am looking for. That feeling of being wanted or needed.