

# SCHEINBAUM & RUSSEK LTD

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## Signature Style

Today I would like to talk about developing a voice through visual art. Not exactly a history lecture but for those of you who are image-makers or appreciators, you may find it of interest.



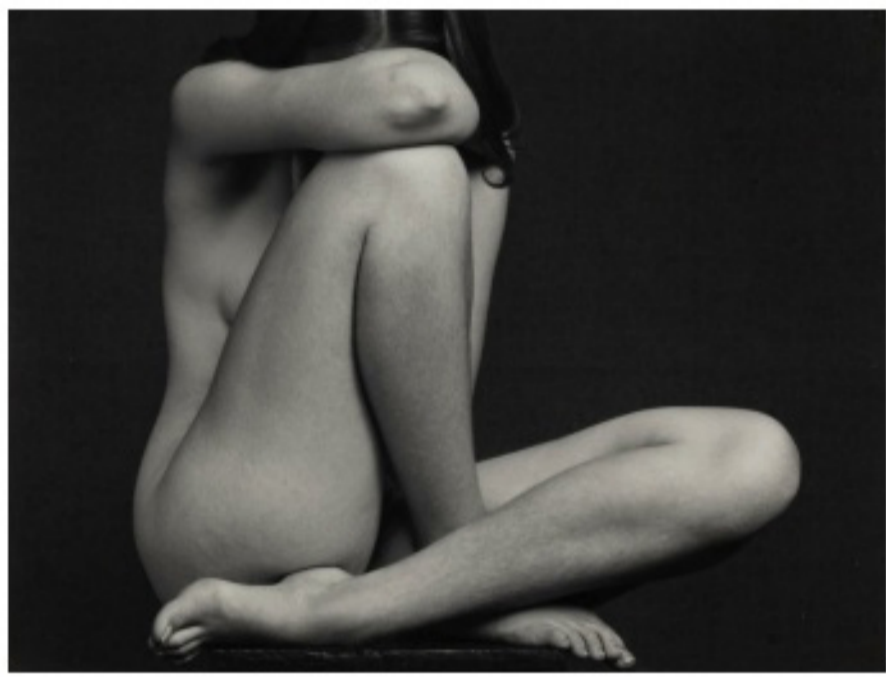
Henri Cartier-Bresson (1908 - 2004)  
*Behind the Gare Saint-Lazare*, 1932



Henri Cartier-Bresson (1908 - 2004)  
*Siphnos*, 1961

Previously in our weekly newsletters, I mentioned some of the differences between “technique” and “art”. Good technique does not necessarily make a good artwork, i.e.: you can be a great technician and your prints may be beautiful and luminous, but if the image or subject is not of interest – the works will be lacking. The reverse is less true, you can make a fantastic photograph and if the print isn’t great, often you can still get by with the power of the visual impact. That said, when we look at a work we are often hoping to find a kind of “marriage” between vision and technique. One where you can appreciate the imagery and the technique doesn’t distract from your appreciation of it. Even great photographs are hard to look at if they are not printed well, creased or unspotted.

When it comes to building a body of work or a portfolio - just because all the prints are the same size and share the same subject matter, they may all be printed in platinum or cyanotype, they may all be made in an exotic place, but these things alone do not necessarily make it a cohesive body of work. “Technique” often isn’t enough of a “glue” to hold the works together. What is needed to produce a body of work is “a consistent vision” - the way you see and interpret your subject matter. That’s what makes the work “yours”, and not derivative of other artists’ works.



Edward Weston (1886 - 1958)  
*Nude*, 1934



Edward Weston (1886 - 1958)  
*Pepper (No. 30)*, 1930

The way you compose! Edward Weston said, “Composition is the strongest way of seeing”. Minor White said, “We don’t photograph things for what they are, but for, what else they are”. When technique and vision become one, all distraction falls away and we are left with the power of the image itself and the artist’s intent is communicated clearly. Certainly to attain this level requires mastery of technique and a powerful way of seeing. Think of the artists who, when you walk into a museum or gallery that, you can identify from across the room: Caravaggio, Monet, Bourgeois, Kusama, Chicago, Rodchenko, Adams, and others. All have a common thread - strong technique, strong composition, and remarkable imagery. One can’t mistake their work.



Walter Chappell (1925 - 2000)  
*Cabbage*, 1962



Walter Chappell (1925 - 2000)  
*Fern*, 1974

For us, as gallerists – there are few experiences more powerful than when you install an exhibition of someone’s work made over many years and you can step back and the works seamlessly flow from one group to the next.

If we install the exhibit chronologically and start with, let’s say the earliest work, maybe it’s still life’s, then five years later the artist turned to landscapes, and later to portrait’s, and then abstractions. After the installation is complete it’s then that you realize how “vision can transcend” the subject matter. Not to be metaphysical about this, but when the artist’s way of seeing is so strong, that whether you are looking at a landscape or portrait you know who made it.

The artists I will talk about in today’s presentation, Diane Arbus, Henri Cartier-Bresson, Walter Chappell, and Edward Weston, are artists that I feel have achieved a “signature style” where their art and technique are married and the power of their approach and way of seeing clearly defines their bodies of work. Looking at their work I think will help define for you what I’m referring to as “transcending the subject matter”.

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We again want to thank you for the feedback. Your emails and calls mean the world to us and continue to motivate. We have had some wonderful responses.

Many of you have also asked about accessing our previous emails. We have added a new page on our website entitled [“History of Photography”](#). All our past and future weekly mailings will be located there for viewing. Please feel free to share them and encourage interested parties to join our mailing list under [“contact”](#).

Thank you, please stay safe, healthy, productive, and involved.

Please visit our website [www.photographydealers.com](http://www.photographydealers.com) to view our current inventory.