



Gigabitfilm – A discussion with Alexander Keupp

This is the revised version of an email based discussion while the introduction of the Gigabitfilm.

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To: Alexander Keupp <alexander.keupp@hwk-aachen-nrw.de>
Subject: Re: Gigabitfilm
Date: Sunday, December 17th, 2000, 01.12a.m.

A.K.: I thought over your ideas of the topic “Gigabitfilm” and I think that you chose a difficult topic with that. The photographer with artistic interests always is walking on a tight-rope when he talks about the technical aspects of his work. Many “art-photographers” (a misplaced word for that) don’t talk about the used technique and materials – often they contest the importance for their work. We all know that this normally isn’t the real situation.

B.P.S.: *You're talking about a very important fact which must be examined more closely. I agree that especially in fine art photography the “guys with the huge and heavy cameras” often are “addicted to grey scales” who are excited when they realize two or three more gray tones. Often they forget the deeper sense of (fine art) photography, photography on itself – and the message of it.*

*Nevertheless I think that generally this is o.k. When a painter for example talks about different qualities of the colours he uses or a guitarist talks about different string brands everyone accepts this. But when I'm a fine art photographer I nearly have to justify against all these “snapshot photographers” because I'm called a “technical fetishist”. This can't be its deeper sense because it's still a combination of “handicraft” **and** “art”, which means the main topic of it.*

It's true when I master that handicraft after hard work I can and I should be proud of it. But then the main works just begin, the creation of images.

From that point one shouldn't waste any thought anymore about technique, you should realize it with your instincts. New techniques and materials can help to make things much easier. Fine results nowadays are no more a secret of a few “initiates”, generally it should be possible to realize them by everyone ... this means the beginning of “real” photography! That's what we like to work out together – really an interesting challenge, right?

We don't shout out the slogan “With our products you make the best photos” often practised by industry – this would be gross misdemeanour. Fine photos are still made by fine photographers! But with insufficient equipment that's truly hard to realize. In short words: “The fine photographer with fine equipment combined with a trained eye and intuition makes a fine photo.”

A.K.: You wrote about the “irritating inflexibility” of large format – what do you mean with that? For me the large format camera often is the most flexible tool for realizing creative picture ideas)?

B.P.S.: *In general I agree to that! For that freedom in creativity with pleasure I accept the heavy equipment and the slow mode of operation and its delayed results ... and further that prevents to close the shutter too quick. And finely there's no need to talk about advan-*



tages like Scheimpflug's control of sharpness or the much easier picture composition because of the large ground glass etc.

A.K.: What's that what makes the Gigabitfilm so flexible – how can I develop new forms of expression – can I better separate myself from technical problems than with classic materials?

B.P.S.: *You nearly can forget all the fights against the materials (Choice of the developer, the category of your development, the correct exposure, etc. – “Goodbye zone system?”). When this technology will be accepted there would be higher sensibilities possible. ISO 25 is not acceptable for everyone! Using a grainless and absolutely sharp film with a limitless over-exposure tolerance you surely can close the shutter more often (One more f-stop for feeling save now can be realized **without** quality-losses – more than one single f-stop is possible too if you like). The nearly linear caractical curve brings over everything (the term “curve” here seems to be senseless!) The over-exposure tolerance also brings over the lights too – what's left is just the question how to print that onto paper! – But for that reason we have Wolfgang Moersch! ¹*

Put onto practise that means that you can forget your inner mental inhibitions (“can I realize that?”, “the light isn't correct”, etc.) and concentrate onto the photographers' main task.

A.K.: What's the position of the magazine “BildSprache” (Image & Literature) relating to technology and Gigabitfilm (see above)?

B.P.S.: *As shown on the website first it's a chance for getting (parallel to the web) the actual news, because we see the importance of that. That project “BildSprache” is under construction at the moment. Working out the different and common aspects of art and technology surely will be one of the leading topics. And the turn out will be influenced by the publics resonances! “This photo was taken on Gigabitfilm” is surely no chief component for the following revision, there are other facts which are more important for photo-art.*

A new kind of film material not only can make things clear in the photo but also maybe in mind too!

A.K.: A new view by a new material? – That's a very delicate idea ...

B.P.S.: *I know that ... But you only can grow with challenges ...*

A.K.: *You can see that there are still many questions and critizations left although I generally understand your ideas. Don't photographers working in artistic photography generally strive to working methods which are less influenced by technical aspects!?*

B.P.S.: *That's right – that's how things should be! Creative works never should be handicapped by technology, but you must be able to do it “while you're sleeping” because than it doesn't influence the real creative works anymore.*

We always are interested in such discussions ... so please come on.

1 Wolfgang Moersch Photochemie GbR: <http://www.moersch-photochemie.de>
Wolfgang Moersch's Fine Print Lab: <http://www.fineartprinting.de>