

Artist statement Bob Karhof

My challenge is to express the relationship about my surroundings and how I perceive it. The camera has become an autonomous extension of my consciousness, which responds to the natural world and the landscape elements in which I find myself at any given moment. It is a matter of *'taking photographs with your head'*; forming impressions which later find a logical connection in your mind. My vision is based on the belief that I can reproduce my vision and perception of a landscape using series or sequence of images.

To me the art of photography is not about capturing reality in one shot that represents all. It is about challenging time and space and the borders of photography.

What camera or form of image capture did I use to create my panoramic images?

For these panoramic photographs I created a series of cameras which are able to blend exposures together to form one panoramic image. 'Amsterdam' is made out of 5 different exposures.



And what kind of film & lens type?

Film: Colour-negative 120 roll film

The format of the negative is: 6 x 25 cm

Lens: 80- mm taken from a lubitel 6 x 6 camera



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Why do I choose to work with this particular technique/style?

In my perception it is important to be a witness to the real communication between the photographer and his subject. Photography usually is based on capturing the one decisive moment. But this moment is in my opinion always a stylistic representation. Instead of this I want to capture the 'experience' of communication between the photographer and the subject.

With this technique I aim to represent the different moments of communication in one frame.

This must be a representation of the real act at that time and place: not a selection of images afterwards.

In working with this method every exposure you make is a 'decisive moment' that holds a meaning towards the other moments/exposures in the frame. - There can be up to nine exposures within one frame- and

there is no way of changing the sequence, the act of experiencing and communication between the photographer and the subject is directly captured within the sequence.



A brief description of the processes/technique used for this imaging:

The sequencing is based on an intuitive process in which the camera is used as an autonomous instrument. To further emphasize the illusion of continuity I looked for a way of making the images actually flow into one another; thus creating the impression of a landscape within the picture frame. By experimenting with camera construction I was finally able to build camera's which can give a choice of multiple exposures.

My motivations for creating my work: themes, concerns and influences.

My photo works relate to my personality in a sense that they are created out of the drive to represent my personal experience and perception of an event or environment. An experience, or how I perceive an experience, is formed out of a multiple of interpretations. To translate this in images I wanted to develop a medium that makes a direct report of my person towards the current event or environment and represents it in that same order.

I was influenced by the philosophical thoughts of Minor White, a photographer in the first half of the 20th century, he was a student of Alfred Stieglitz.

Stieglitz developed a new philosophical vision on photography; the equivalent.

Minor White had a more intuitive approach on this theory:

'Sequencing is a means of trying to channel the way in which a series of pictures is seen for the sake of the meaning that comes out of that order'.

In the publication: 'rites and Passages' Minor White explains his intuitive sequence-philosophy:

'A picture story explains and demonstrates.

A sequence sustains the feeling status'

'When a sequence starts, the images are ahead of my understanding. To complete a sequence I must use images which I have already taken in my mind'

'Camera and eye are together a time machine with which the mind and human being can do the same kind of violence to time and space as dreams'.

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