

Inventing Authenticity

REBECCA: Good evening. Welcome to our live stream event tonight, Inventing Authenticity with Dennis DeHart. I'm Rebecca Stull with WSU Global Campus Connections. And I'll be your moderator for tonight's event.

Just a reminder about tonight's event. You can bump up your video quality by clicking on the HD in the bottom of your player for high definition view. And please do log into the chat and let us know who you are, where you're located, and any questions that you have for Dennis.

We'll be taking questions all night. And we need you, in that chat box, to know what you're thinking. This event is an interactive conversation, so I can't stress that enough.

Our instructor today is fine art photographer and WSU professor, Dennis DeHart.

DENNIS DEHART: Howdy.

REBECCA: Nice to have you here. Dennis' fine art photographs and interdisciplinary projects are compelled by the connections, conflicts, and intersections of the natural and cultural worlds. The works are project-based and often weave together stylistic observation with personal voice. Experiencing place through experiential participation is an important conceptual component to the work.

His work has been exhibited in a diversity of venues, including group and solo shows regionally, nationally, and internationally. Dennis has received his MFA in Photography from the University of New Mexico.

I encourage you all of you to check out his website, DennisDeHart.com and the WSU Photography Blog, where you can find out all the fun things his department is up to.

So throughout the presentation we'll be stopping to take questions and comments. Without further ado, I'm going to go ahead and hand the metaphorical mic over to Dennis here.

DENNIS DEHART: All right. I'm miced, so--

REBECCA: Thank you.

DENNIS DEHART: Welcome everybody. I do encourage you to ask questions tonight. This is a participatory event. So with that, I'm going to get started.

First off, I want to distinguish today why this class is within the context of fine art. I think it's important. Photography is one of these animals that kind of crosses a lot of disciplines. But I'm rooted in the Fine Arts department. So I teach with sculptors, painters, installation and new media.

You know, innately, what distinguishes a fine art photographer's context-- and you could say that about most of photography. It depends where it goes, what sort of venues it ends-- the title for tonight comes out of this idea of authenticity, in photography how we construct that.

Innately photography, until the 1970s, wasn't actually thought of as an art form. It tended to be relegated as documentary in other sorts of journalism and such. And then in the 1970s photography sort of entered the canon of fine art.

And so now photography is pretty inundated in the art world and museums and galleries. But tonight we're going to do fairly conventional photography. But I wanted to talk about what distinguishes this animal fine art and give some suggestions and points about that.

One of the things I really think about with photography is this idea of making versus taking a picture. Making a picture, I tend to think of, is more active, more engaged, while taking a picture tends to be more passive. So let me unpack that a little bit.

When we make something we tend to construct, we tend to have an experience with that. We tend to be engaged. When we're passively taking a picture, we're sort going through the environment, sort of not really aware of what we're doing. In fact, we're looking through our viewfinder as opposed to looking through our eyes. So I think one of the strengths of learning about fine art photography, in particular, is learning how to be an active photographer, an engaged photographer, one who's engaged in making photography as opposed to a passive photographer.

As a teacher, I actually really try to stress that to my students at all levels, how to be engaged. Some things I want to talk about this idea of fine art photography also is distilling some of the elements of photography. So let me talk about that a little bit. And then we're going to look at some books. And then we'll actually shoot some photographs tonight.

So photography, innately, when we talk about the basic design of photography, we're talking about form. But form isn't just photographs, of course. It's also relegated to drawings, sculpture, painting, new media, graphic design. And form, innately, is qualities of life, composition, rhythm, textures, all these different elements-- what we use the grammar of photography.

I like to use this analogy of grammar, sort of like nouns, verbs, adjectives. We use that grammar in order to articulate our ideas.

Also with the photography we have craft. And craft typically means the tools of photography. We'll be shooting digitally tonight. And I'll talk a little bit about the tools we're using.

When we talk about the craft of photography-- often I tend to think of the tools we're using, the medium we're using, the kinds of tools, how we articulate these formal elements into a visual technical way.

Within that, we also have the conceptual underpinnings of photography. And that's really your ideas. What is your photography about? What's your point of view? What's your content? And then, of course, the emotion of photography. I think we all identify with pictures for different reasons. We laugh, we cry. We identify with photographs humanistically. And so emotion is, obviously, really important to photography.

So today, talking these elements of what I call a memorable photograph-- and a memorable photograph is a term I took from my colleague in upstate New York when I taught at SUNY Buffalo-- is a photograph that rises above just passive consumption, but is a photograph that is memorable, a photograph that is one that you're going to come back and look at again and again.

So today our craft is going to be using a medium format digital camera and this light setup we have here, which I'll talk a little more about in a moment. The concept we're using tonight is models. We're going to be engaged. It's portraiture. It's going to be light. It's going to be energetic. It's going to be fun. This is a demonstration. And then, of course-- well, that was the emotion-- I would say the concept is, of course, demonstrating what we're doing tonight as a live educational opportunity.

What I want to emphasize most importantly tonight is the quality of life photography. I think, innately, lighting is what distinguishes quality of photography and distinguishes an important element to that photography. And lighting comes in all kinds of contexts. Of course we have outdoor lighting, natural lighting. Tonight we'll be using artificial lighting. These are daylight balanced electronic strobes that mimic the quality of daylight. And we'll talk a little more about that.

So with that, I'm going to talk a little bit about the tools we're going to use. And then we will look at some images. And then we'll get started with the models.

So tonight we're going to be using a medium-format digital camera. And this is a Mamiya 645. It is a Japanese-made body with a Leaf digital back. Leaf is a company in Israel. And then we have a Schneider lens made in Germany.

So this is what you might call a composite camera, its ability to connect different elements to this camera. This is a medium-format digital camera, for those of you more technically inclined. It's the 28 megapixel. So it's not a particularly big megapixel camera. But it has a large sensor. And that's what distinguishes the quality of this camera.

We're also going to be using radio transmitters. I have a radio transmitter attached to the hot shoe on this camera. And then we have a receiver which is attached to what I would call our key light over here.

A little more about this camera. We're going to be shooting in raw tonight. I always shoot in raw. And in fact, this camera only gives you the option of raw. And then our color space is Adobe RGB, for again, those of you more technically-minded.

Now it's really important to shoot in this color space, because it gives you a longer color gamut. And then of course raw is what is equivalent to a digital negative.

With that, we'll also be using a light meter to measure our light. This is a Sekonic light meter that we can use to measure the different lights. I have actually taken the liberty of taking my light reading adjustments. So we'll skip that part. But I did want to let you know about that.

And some questions I'll preemptively answer, but I hope you ask more is, I'm going to be shooting with an ISO of 50 tonight. That was a question that was asked before. Our exposure, actually, in this environment, will be around F8 at 125th of a second, which again has to do with that ISO.

So let me just show you a little bit about the lights here. This actually, here, we're using Calumet strobes. Calumet is a company based in Chicago-- we're not trying to sell you strobes tonight-- but there's a lot of different camera manufacturers. They're 750 watt. There are three of them.

This is my key light, which has what's called a soft box on here. This is my secondary or fill light, which actually has a silver umbrella on there. And then we have a back light with a red gel on it, with a flag in front of it actually, to defuse it.

Now often photographers don't mix umbrellas and soft box. I've chosen to do that partly for the demonstration tonight. There's all kinds of configurations. I'm using the basic, most simple lighting setup I can do tonight for simplicity of the demo. Again, this radio transmitter will talk to this radio receiver over here, which will fire these strobes.

So let's take a moment and switch gears. Because I think, as a photographer, it's important-- I like to think interdisciplinary with my photography. I like to draw inspiration from different sources. And talking about being an art photographer, where do you go for inspiration? Where do you go for sources?

And so I brought in a few books tonight that I wanted to just show you. I think photography books are still alive and well. Often you can see a lot of photography online.

The first book I brought in was *Girl Culture* by Lauren Greenfield. Lauren Greenfield is a wonderful photographer who most recently made the independent documentary called *Queen of Versailles*. But anyway, this book is a lot about what it sounds like, female identity in contemporary culture.

I'm going to shoot through these pretty fast, because we've got a lot to do. But I encourage you to go out and seek some of these books or maybe just Google her online. Anyway, this is a great book. She's done several books. Again, it's about contemporary female identity.

What's great about this book, too, is I do consider it a form of portraiture. And that's what we're going to be doing tonight. And so I brought some of these books in, particularly for our first shoot, to get some inspiration for the models.

The second book I'm going to show you is *Face: The New Photographic Portrait*. I always like books that are new. So what's that make books that say they were new in the 1970s, I'm not sure. But the first photographer I want to show you is Suzanne Opton. These are actually portraits of returning Vets from Iraq. And there's a great quote on this page. It says, "when I look at your little photo, I'm always astonished by the force which ties us together. Behind all there is to contemplate behind the [? cherished ?] [? phase. ?] Act forces which are so near and dear and so indispensable to me. All that is a real mystery in which the tiny creatures that we are must collapse in total submission." And that's Franz Kafka.

Anyway, a lot of these photographs I've actually seen in print, which really makes a big difference than seeing them in a photo book. But again this is Suzanne Opton. And then we have another photographer, [? Laurent ?] [? Molar. ?] Actually I'm not familiar with their work. But I thought it was interesting and another quote, "photography [? portends ?] to show reality. With your technique you have to go as near to reality as possible in order to imitate reality. And when you come so close, when you recognize that, at the same time it is not." And that's Thomas Roth, who's a German photographer. So I'll show you just a few more books and actually we'll get going with our demo.

Another artist I brought in is Robert Mapplethorpe. He's a wonderful black and white photographer. He passed away quite a long time ago now. You know, he's a very provocative photographer. I will warn you, in case you're a little bit squeamish. But he does amazing portraits. Here's another portrait. Again, this is Robert Mapplethorpe.

And just a few more. We have Richard Avedon. And I really love this portrait. This is Louise Bourgeois, who is a sculptress. And then this is from his portraits of the West. And these portraits each have names of the models he's photographing. And of course these are not professional models. These are people who he went out with his 8 by 10 camera and photographed.

And lastly, a contemporary traveling show right now that I actually saw this at the SFMOMA last year. And it's traveled to the Guggenheim. This is Rineke Dijkstra. I probably said her name wrong. This is a retrospective of her work. She does a lot of different kinds of portraits. This is, of course, color. This is a full-body portrait here. She does a lot of different sections of people. For example, this particular series was young people on the beach. This is bull fighters after their bullfighting. And then, of course or not of course, we have these soldiers in their everyday clothes and then their military garb.

So I can't stress enough looking at photography. And I think there's a lot of ways-- that's what's exciting about the internet nowadays-- is there's a lot of ways to look at photography, in books, on the internet, in museums and galleries. I can't stress enough that looking at a print of a photograph, to me, is still-- I would like to argue-- probably the most interesting way to view a photograph. Because there's really just you and the print. There's no intermediary.

But with that, let's move onto our demo tonight. So let me clear this out real quick. Maybe this is a good time to have some questions. You have any questions there?

REBECCA: Well, one question is-- you were talking a little bit about viewing the photograph in print. What do you think about the differences between in a gallery and just a print itself. How does that change the experience?

DENNIS DEHART: How a print is, viewing it in a gallery, as opposed to--

REBECCA: A print--

DENNIS DEHART: Just a picture laying around?

REBECCA: Yeah. Do you get where I'm going with that?

DENNIS DEHART: I get that.

REBECCA: Does it make better or more artistic, because we see it in setting?

DENNIS DEHART: Well, I think it comes back to the idea of context. And so viewing a photograph in a gallery-- generally, it's a white space. It's a neutral space, that there's not a lot of distraction besides the photograph and the frame, is to quote a classic.

Now there's always to view photographs. And that's something that we haven't really got into. We're taking a very conventional approach tonight. The gallery may choose to do an installation of photographs. The gallery may choose to [INAUDIBLE] single prints on the wall. They may choose to even use video as a form of photography, which I would argue is a form of photography.

I think, innately, it comes back to this idea of context. It's a space for the viewing specifically of that photograph or that media or that art. And so, yes, it is very different than looking at a print in this room, for example. Because the context is different. The space is different. The ambient is different. It's designed-- and I'm speaking very generalized, every space is different-- but yes. It's very important, I think, to view photography in museums and galleries in the print, in as many different ways as you can.

REBECCA: Yes, it seems like these days are sort of inundated with photography. And it seems like we see it online, on Facebook, everywhere, and then in the gallery exalted in a way. It might be the same photo but in that different setting.

DENNIS DEHART: Excellent. All right, do we have any more questions. Or should we just jump in?

REBECCA: No. No questions.

DENNIS DEHART: All right. Now we're going to demo, so we're going to get our first model. So would you introduce yourself, please, and tell us a little bit about you? Can we get the mic?

ANDREA: Hello. I'm Andrea. I'm a student with [? the AMTD ?] department, which is basically the fashion school, where I do history of clothing and have a slight obsession with the Victorian era.

DENNIS DEHART: All right. Thanks, Andrea. So we're going to get started tonight. Now like to tell our little lie right off. We actually pre shot some of these photographs. We could do a live tether. But it was just another layer of technology that we didn't want to deal with. So if you start to see little inconsistencies, like hey, that's not the shirt we see in that photograph, you'll know. I probably shouldn't have told you and let you figure it out yourself. But anyway, so we're going to get started.

So I'm going to talk a little bit about, technically, how we have a setup. And then we're going to just take some photographs.

So the first thing I talked about is this idea of a key light. So when we set up three lights, I have what would be called my main source light. If you were outside, that would be the sun. In here it's this light with the soft box and sort of the cockeyed soft box. I actually want to straighten that, but I may ruin the camera angle. Did I do that? No. All right, good.

We have this secondary light back here. Now I put a red gel on it, partly for a little dramatic affect and also to separate it a little bit from the black background. And for this first shot, I'm actually turning off this light here.

Now how do you approach taking a picture? I think that's an interesting question in itself. A lot of people just start shooting. That's one approach. Talking to your model, getting comfortable with your model, building a rapport. We've had a rapport here, so we may be a little more comfortable than if I just met you five minutes ago.

But there's all kinds of strategies. I think every photographer is going to have a different strategy, different resources. Context, again, will shape that.

We're just going to get started. So the first shot we're going to do is, again, with those two lights. So we'll go ahead and do that. Thank you. All right. I could turn on the camera.

[LAUGHS]

I've still got to turn it on. I probably should have done that before. Oh, there's the sound. Innately, this animal is a little bit technical. And there's always going to be some sort of little goof. And I'm making a-- there we go. All right. We did test it. One, two, three. One, two, three. We're not going yet. There we go.

I've got to work out the kinks here. You know, one thing I can suggest about any time you photograph is always have a secondary plan, a backup plan, particularly if it's high-pressure shoot, where people are really counting on you. Equally test your equipment beforehand. We have. But as you can see, even then. So all right. One, two, three. So I'm not actually really directing you right now, which is good. I'm just letting you be who you are, which I kind of like.

ANDREA: Not in the first two shoots-- maybe.

DENNIS DEHART: Yeah. You brought in a low energy today. It is Thursday. On Tuesday you should have saw us. Boy, we were on fire Tuesday. One two, three. Excellent.

Now we've got this first shot, which I really like. I'm going to change a few of my exposures. Now on these lights, I want to say you can adjust the power on these lights. So these strobes actually have a different power. And as I said, I've already metered this. Well, this one is not even on, so I shouldn't change the power on that one.

So I can change my exposure on my camera. I can also change the power on my strobes to give more light. So right now I'm giving a little more light. Now another tip, actually, for photographing anywhere is exposing for the highlights. In digital photography, particularly, information or loss of information, the highlights is really problematic. It's hard to get it back if it's not there. So I'm going to take a few more. And then we'll change our setup.

One, two, three. Well, we're having a little goof again. Don't worry. I have a second camera if we have a-- one, two, three. It likes to keep me on my toes here. One two, three. Excellent.

All right. So now we're going to add our secondary light here. Now we're going to actually fill this in. So this first light our primary source was on this side. But we have no fill light. So when we look at the images we'll see that there's going to be a bit of shadow.

Now we have a secondary light. We still have the red light back there. So why don't you turn and-- you have such beautiful hair. I want to photograph from the side. And we'll actually see-- take a few from this. Excellent. We're recreating this one. Excellent.

So you can see, we're a little sluggish on this one right now. We'll get going a little more. We're moving them pretty slow but there's no hurry. One, two, three.

REBECCA: They are wondering a little bit more about your setup, Dennis. What's the camera setup right now. And are you tethered? Which I believe is no.

DENNIS DEHART: I'm not tethered right now. As I said, we could tether but it requires another person to operate another computer. And it's a downloaded and things. So what I'm going to do is I'll pause here in a moment. And we'll show some examples of the same setup.

So one, two, three. One, two, three. All right. Thank you. Now what we're going to do is we're going to go over the image here. We have one more shot I'm going to look at. We're going to now just take a look at these images here.

So we have the first here. We have this up now. So see. So we have the first image here with the light off on the left side. And you can see how there's a shadow and we have the red rim around her face.

We can see that we have good highlights. There's detail in those highlights. Andrea has light skin, which is very reflective of the light, which is nice. You also want to be careful with someone with light skin, of not losing the detail in the highlights.

The next photograph we look at is the back photo we just took. And we can see how, by shifting that perspective, it really emphasizes her hair, a lovely profile. I think this is a really strong photograph of her. And we also can see that we've actually used that secondary light to fill in the left side. So we have even lighting.

If we would have not had that fill in light, we would actually have shadow on her face, which wouldn't be particularly complimentary.

And here we have just an even photograph. We can see how it's even across. There's no real shadows. This is a what I'd like to call a typological photograph or, maybe, think your grade school portrait, using even lighting. We could drop a nice scenery in the background and a big smile.

Now if we look at these three photographs, we can see that particularly the first and second one have a little more drama, a little more of this inventing authenticity, this idea that we're using a real model, but we're also stylizing it. And we're giving it an artistic twist.

Now are these art photographs? I'm not going to really debate that tonight. They're not really designed to be in art context. We shooting portraits. But I am thinking like an artist. I'm shooting about the negative space. We have a black backdrop. I'm looking at the textures of the hair and thinking about the colors. But ultimately, where I put these photographs and how I

display them will, perhaps, determine if they're actually, ultimately, a piece of art. So let's go back to here.

Now let's get our next model up here. And let's introduce yourself.

PAT: Good evening. My name is Pat. I teach organic chemistry and then part time I do gentleman farming. We have 20 sheep and 20 goats plus a few kids. And Andrea is my daughter.

DENNIS DEHART: All right. Thanks, Pat.

So we're going to try something a little different right now. We're going to give this mic over-- this time we're going to just actually look at the photos we're going to do first and recreate them. So we're going to shake it up a little bit. So here we're using a green gel. So we're going to put that green gel on.

You can see here on the screen gel, it makes him look kind of like an alien. No, I'm kidding. But we can see that we're using it as the background and giving a green rim around the shirt.

Now it's kind of a fun effect. I think it gives a little bit of theatric to the photo. It gives a little bit of character to it. It lightens it up a little bit. Definitely the green does that. So what we're going to do is, we're going to reproduce this image now.

So what I'm going to do is over here, I'm going to take the red gel off and put the green gel on. And we're going to get Pat a chair to sit down, because we can see here-- oh, you got yourself a chair? We make them work here, the models. No extras here.

So with this, we're going to do a few two tests. And my camera is acting a little funky right now. It wouldn't be a proper demo if there wasn't some technical problems.

PAT: It's got its own personality.

DENNIS DEHART: It does have a lot of personality. So if we need to, I'll switch cameras. One two, three. Excellent.

Now one thing I'm seeing right now is this light is way too bright and a little dominating. Also Pat, could you move back for me a little bit? Thanks.

So to recreate this image, we need a little more closer to this green source. I'm also going to turn up this green light a little more, to give a little more of that fill that we liked. And I'm also going to turn this one off. Oh boy! So now we're going to try it again.

PAT: We're in the dark.

DENNIS DEHART: We're in the dark with all lights behind us. Now one, two, three. Excellent.

Now we're a little dark, so I'm going to turn this up. Now of course you can't see this live right now. But I do want you to know that I'm adjusting the power to adjust for the light. Other photographers actually can adjust their aperture and ISO. And these lights give me that ability.

Now again, I'm shooting with an F8, which is sort of a mid aperture. As close as I am, it actually blurs the edges of the photograph a little bit. So if we--

REBECCA: [INAUDIBLE]

DENNIS DEHART: 50. ISO 50. And in fact we'll take one more here, just so you know that I really set it up right, at least I know. That authenticity, did he really get that shot? Because we already shot him before, right?

So I'm going to go over here. We're going to look at the next photo. I did really get that shot. Here we have a much closer up of Pat. And now notice I took the green gel off on this one. And also the lighting is more even.

I actually really like this portrait. I want you to look closely at the short depth of field on this. You can see the ears are soft and the critical point of focus is actually on the glasses.

Now somebody asked about how, last time, you keep the reflection on the glasses and there are several strategies to that. One is to take them off. That's my favorite. The second one is to position the lights in such a way that you don't quite get that reflection.

You can see the umbrellas in the glasses, but they're not particularly distracting. Sometimes the reflection can totally distort the eyes. Also look very closely at the eyes there. You have two umbrellas within the eyes that kind of give them a little bit of a luminosity, a little moisture in the eye. You really want that.

Now I think I really like this portrait. I'm going to recreate this again. And you'll note that I am really close on this picture. So I'm really getting in Pat's face. So fortunately he trusts me or I hope.

REBECCA: [INAUDIBLE]

DENNIS DEHART: He hasn't kicked me yet. But he does have goats. So he knows about kicking. Head butt me, all right.

So this time I'm going to do a test. Now there's all kinds of tricks and tools. Now notice I'm photographing and talking. And often I photograph and talk to my models at the same time. Or I don't often photograph models, per se. I photograph real people. But often I'm talking to them, making them--

PAT: I'm a real person.

DENNIS DEHART: Well, yes. But you're a model tonight. But I meant that more environmental portraits, where I'm actually out photographing strangers a lot of times. Like I ask them and then I talk to them for awhile, actually, while I'm photographing. So I actually have a conversation with them. And usually that lets them relax a little bit and kind of not pose. Because innately what I'm looking for is non-posy pictures. Posy, is that a word? I don't know.

But what I'm looking for is pictures that are a little more-- I like to say a little bit between staged and natural, if you like. And I do lean more towards natural, if you like. And when I say natural, just less posy, less self-conscious, less more aware, if you like.

So let's try this again. One two, three. Excellent. So again I will adjust the lights accordingly to get this. So I'm going to adjust the light a little bit here, because I'm trying to get even luminosity.

So innately, because I'm using two different light modifiers, the light's not going to be exact. It's going to be pretty darn close. And if we look at the picture, it is pretty darn close. Somebody else may use actually two soft boxes or two umbrellas. But we have a fairly even lighting. And you can see how it's spaced. And then we have sort of the same power [? I need. ?]

So we're going to take a few more. One, two, three. Excellent. Now this is where I get close. Let's see if he kicks me. One, two, three. Excellent. That was a good one. I like that one. Again, I'm really close. I like Pat.

Now let's try-- just talk. So tell me about, how many goats do you have, Pat?

PAT: We have 20 goats.

DENNIS DEHART: 20, wow.

PAT: Plus kids coming.

DENNIS DEHART: Interesting. How many kids do you have coming?

PAT: Well, we have-- presuming each goat has two, we have another eight coming. And there's 10 currently.

DENNIS DEHART: Interesting. Thank you. Now you can see I was engaging him in a conversation. Now often I don't get good photographs doing that, because they're pausing. They're in mid sentence. But what I am doing is trying to get him to relax, trying to get him to talk about himself, trying to actually have another dialogue, which innately, when I say, OK, let's take a picture, you're a little more relaxed, you're a little more comfortable.

And so something I brought up actually-- now turn towards the camera finally-- something I brought up last time is the innate power of a camera. And a camera can come-- there's all kinds of different relationship with the camera, from the height of the camera and view, point of view, and that's something we'd call.

Now what happens if I photograph from a low vantage point? It totally changes our perspective. And so we would call this the vantage point. So I'm going to shoot from down here.

Now on a technical level, I don't like this. Because I don't get my full black background in here. So I'd probably never shoot this. Also we're shooting up Pat's nose here, which maybe is not the most flattering at this point. But let's try it, just to see.

Now I move around a lot as a photographer. I move my body a lot. And I use it physically. And a lot of people tend to photograph from away and use lenses and zooms. The famous war photographer Kappa said, if you're not close enough, you're not good enough. And I think the idea is, there's a certain authenticity-- which is a dangerous word-- when you're actually interacting with your subject. When you're back, you're somewhat detached, you're somewhat aloof. I'm not a photojournalist. I'm not a war photographer. I'm actually really interacting with my subjects. And so having a conversation, moving my body around, changing my body position. Towering over Pat, probably, is going to make him a little uncomfortable if I [? come down ?] like that.

So anyway, let's do our last photo of this. And then we'll get the father/daughter duo together. Did we mention they're a father/daughter duo? Oh, there's only two. So we jumped ahead. So let's get our father/daughter duo in here. All right. She gets to sit. That's right, recreating this photo.

So you can see here that now we have this great dynamic. And aren't they a wonderful father/daughter? Now on Tuesday we looked at some pictures. And we got some ideas. And maybe part of the ideas were the photographer, part of the ideas were for our subjects.

One thing I wanted to do with this is, maybe, play a little bit with the different poses and different relationships. So we have this one where they're standing together. We'll look at the other two and then we'll come back. We have this one, where they're even. And then the final one is on the back.

So most of these here are fairly even lighting. I haven't done a lot of creative lighting. There's no gels on there. It's a fairly conventional setup. Because now I'm actually interested in their relationship. And I don't really feel like I need to put a lot of drama in it. I'm more interested in a genuine lighting here.

So let's give it a try here. I'm going to back up. One, two, three. Now, let's see. On that one, you looked down and you looked up. Can we do that again for me?

Now that looks a little posed, right? No, no, no. I'm just saying, because we're trying to mimic something we've already done. So it kind of takes the spontaneity out of that.

Now innately that's why photographers photograph a lot. They're trying to get-- depending on their vision, their ideas-- they're trying to get something they have in mind. So for me, what I have in mind is, I want something that's a little more fluid, a little less stagy, a little less posed. But yet I still want that sort of almost posed feel. And it's a weird ambiguity that only I understand in my little brain. So anyway. And it is pretty little.

One, two, three. All right. Excellent.

Now let's go to our next shot. How we doing on time, by the way?

REBECCA: We're doing good. We've got about 23 minutes.

DENNIS DEHART: Oh, we're moving fast today, aren't we?

REBECCA: You're booking it.

DENNIS DEHART: We're cruising today. We're picking up speed today.

Now our next shot, here, we have them together on the same plane, same height. I like the arm crossing. Yes, you guys-- Oh, I like it. All right. Excellent. One, two, three. That was my camera being weird again today. One, two, three. Aren't they cute?

[LAUGHS]

She didn't like that one. Oh, I used the word cute.

PAT: Not a word to use.

DENNIS DEHART: Well no, it's important. You've got to be able to read your subjects a little bit, too, right? Like cute was not a word that you liked, right? So no, that's good.

ANDREA: Not a word that I associate with myself.

DENNIS DEHART: No. And see, as a photographer, you sometimes have to be a little bit conscious of that, a little bit sensitive to what words are. And so I don't normally use the word cute. I kind of did that to see what would happen. Because you were like, whoa. It kind of made you uncomfortable. So there's all kinds of tactics. And there is an element of power when we're photographing here, which is interesting.

So let's take a few more. Now I'm going to back up a little bit and do more of a full body. By the way, I'm using an 80-millimeter lens, for those of you interested in that. One, two, three. One, two, three.

Now again, let's just refresh real quick about our lights. We're using our main source light here, which is a 750-watt electronic strobe. We have a secondary light here, which I'm using as a fill light, which makes a fairly even light.

What I'm going to do now is, actually, I'm going to turn on this back light. I'm going to take the gel off. And the reason I use this light-- that was very technical-- is this will separate somewhat the background from the foreground.

Now that's something, in photography, we would think about as-- or in painting foreground background, also negative space around your subjects, also separating the foreground from the background. Now if you move the subjects closer, away from the background, you will get less texture in the background. If I push you guys back to the background, you're going to get more texture in there.

Now I want this to seem black in the background. And I want texture. So I'm going to bring you actually a little closer. Oh no, too far. Now also another trick you can use is marks on your footing. So for example, we shot this and I really wanted to get you back, we could mark it.

So we're going to shoot a few more. One, two, three. It wouldn't be a demo without a little difficult there. One, two, three. Excellent.

So I'm going to turn these power lights down. They're still a little powerful. Turn this down. I'm actually going to turn these way down. Now something I talked about earlier-- I'm going to take a moment to-- is metering.

Now most of you have meters in your camera. And metering is really critical. Now with digital, the great thing about digital, unlike film-- which I learned on-- is you get an instant feedback. Now that instant feedback can be really useful if you know how to read it.

Often photographers, particularly studio photographers or photographers who need really accurate readings, use these animals called light meters. And so this is a light meter. We would plug it into our strobe over here. And we'll take a light meter reading.

So I'm going to do that right now, since we've got the time. We're going to take a light reading. Now this light meter is a Sekonic light meter. It's designed for reflective and incident reading. So reflective reading is where you take the light reading from the subject. I mean, actually, incident reading is where you take the light falling on the subject, like this. And we can see I just took a reading. This is telling me 5/6 at 60th with a 50 ISO.

A reflective reading would be changing our dome here and actually reading the light that falls on your subject. Now an instant reading is technically more accurate than a reflective reading, because for example, you have fair skin. Now the light is actually bouncing off that and telling your camera a little different than what's actually there. So it's kind of fibbing a little bit. An experienced photographer would know that, interpret that. Now this incident reading actually gives you a much more accurate reading. Because it's telling you the light that actually is falling on the subject.

Now another thing that you can do-- a lot of cameras you have different options-- is this has a spot meter in it. Spot meters are often used for landscape photography, where you can meter specific-- I should look at you guys-- you can look through it and meter specific parts of the scene.

Now most people with a standard DSLR digital single lens reflex camera, would have that built in. And in fact, if you look in your manual, it's probably about six different options. So what I'm going to do is, you can also-- when I do this, the one thing I am doing is you want to point this toward your camera, and you don't want to be in the light. So the last two times I took that, I was in the light. So it was an inaccurate reading. So I'd point it like that-- oh, look at that. It changed my reading-- because I was blocking the light there.

Now I could also point it like this. I'm going to read for my subject. Excuse me, sorry. You [? can ?] get in your face, going to read it. You're going to be blind. We go like this.

And what I'm doing is, I was measuring the light, how it falls off. And interestingly enough, the light over here was darker than the light over here. There was a two-stop difference. For those of you who are really technically savvy, two stops is actually a fairly big difference. That's technically four times as much light.

Now oddly enough, when I look at my camera, I don't necessarily see that. So the eye sometimes-- looking at the back of your camera-- isn't as accurate as one of these tools. And that's why we'd use one of these. Again, this is called a light meter. This one, in particular, is a sekonic. And it's a great resource for certain things.

PAT: What do you do about [INAUDIBLE]?

DENNIS DEHART: Well, I might adjust my lights to even it out. Good question. Or by the flip side, that's a great question, actually. I like that.

Giving a little bit of light difference actually gives a little bit of volume to the photograph, a little darker on this side, actually, and a little over here. Most to the naked eye is probably one stop, when I get down to it. We're not going to really notice it. And I can adjust it in raw. But it does give maybe a little more texture, a little more definition.

Stereotypically, or historically, if we think back to old Hollywood films, they used to actually light women with really soft high key lighting. And they let men with really hard side lighting. Because the side lighting would give the men sort of a rugged, manly feeling and the woman a sort of light, airy feeling.

PAT: I want that.

DENNIS DEHART: You want that? You want the light, airy feel? Or the-- and I'll give you the slight-- Yes, no.

[LAUGHS]

So this is where you can also use lighting to create a certain effect. And actually it's not going to do either. Because I have soft box on it. But nonetheless, we could modify that and take off that light. And it would give more texture.

Also notice that light is actually starting to move over to the side. Last time we had it a little more even there. So the position of the lighting we're looking at is different. These are not evenly spaced like they were. We've been moving things around. I had a grad student in here earlier doing critique. So the tools have migrated. So we could move them back in line.

So why don't we do a few more photographs. And then do we have any questions here?

REBECCA: Yes. We have another question about the glasses. I think people are--

DENNIS DEHART: The glasses. I did stop, didn't I?

REBECCA: They keep coming up. We're wondering if you're paying much attention to that glare while you're shooting. Or do you deal with that in post production ever?

DENNIS DEHART: That's a good question. I think there's a couple strategies to deal with it. I've always found fixing glasses in post production is kind of a pain. So I prefer to minimize it. And that's actually a good question in general.

All the digital tools we have right now are pretty cool, pretty amazing. But I still like to try to minimize my digital labor, if I don't have to, like spending time spotting, taking reflection out of the glasses, all that. I'd rather be doing something more interesting, like taking more photographs or doing compositing.

So I try to minimize things like that. Equally, sometimes you've just got a reflection and you can't do anything about it. But with the reflection in the eye, you can also use a polarizer-- I think I neglected to mention that-- a polarizer is designed to minimize reflection. Often you can use those on water, on sky. A lot a landscape photographers use polarizers. Basically they fit on your lens. They rotate. And if you rotate them, you'll start to see they minimize the reflection.

The other thing I said is take the lens out of the glasses. Sometimes fashion photographers do that. You don't want to do that. But let's say you were photographing a large volume of people with glasses or something. It may be a good strategy. It depends on your trade. And obviously, if your trade was photographing glasses or people with lots of glass, you'd come up with all kinds of tricks and tools to minimize that.

So with that, how are you holding up there?

PAT: Good.

DENNIS DEHART: Yes? You guys look great. Thank you.

PAT: You're just saying that.

DENNIS DEHART: You're right. No! I'm kidding. I'm joking. It's my job. I'm going to let you sit. I saw a little thing today, that you use 50% more energy when you're standing than you do when you're sitting. I don't want you to do that. So let's sit.

It is Thursday, isn't it? Somebody's like hmm. So do we have any more questions?

REBECCA: Yes. We have a great question here from-- and they say outside-- meaning by dialogue here-- what are some suggestions for bringing the model more into the room and diminishing that imposing power of the camera or photographer?

DENNIS DEHART: Oh gosh.

REBECCA: I know. Isn't that a great question?

DENNIS DEHART: That is a great question.

PAT: You have to have a great personality, the person taking the photo.

DENNIS DEHART: Yes. Well, that's interesting. Imagine if you're photographing the President of the United States, I think the power would quickly shift. There's a photographer, Martin Schiller, who photographs for Time. He probably photographed anybody who's anybody, like celebrity-wise or important people.

So why I say the photograph has power, it probably really depends on your subject still, too, to some degree. With that, if I was photographing something like that, I think my dynamics would be very different. At that level, you probably have a couple of assistants. You probably have people working to get your models relaxed. At this level, a little more modest I would say, talking to your models, getting them relaxed.

I think gender, to some degree, plays a role, personality of course. I think asking people questions, just general good manners. It's like humanistic qualities that we all appreciate. Ultimately when I'm photographing, I'm a professional. And I think that's also-- there's a lot of art photographers whose narrative documentary style blends into this personal style. And obviously you can tell that those are more interpersonal. And they get something much different than here.

So obviously when I'm photographing my family, it's very different than photographing strangers. Also these two I've been working with now for a couple days, so we're all like we've done this, if we seem a little-- that's a really good question.

And any other questions for us?

REBECCA: That's all I have right now.

DENNIS DEHART: All right. So with that, why don't we do a few more shots? I don't feel like we've quite got the shots we did before. But why don't we review a little bit what we did over the last few days?

So we began with the first shot here, where we had first light, a single light with a fill light, filling in that red. Then we had behind and looking. And it's two lights, sort of an even lighting. And then we had a little bit of a red to give a little bit of a contour. And then we had a [? made ?] straight forward even lighting.

Here we used a green gel from behind and then a single light. Here we used two even lights. You can see why we do have reflections in the glasses. They're fairly minimized. Part of that is the soft box, part of that's the angle, part of that is the angle of the camera.

Am I conscious-- somebody asked about that-- I am somewhat conscious of the glasses. But if it's apparent, when I review it, obviously I would try to correct for it. But you can't catch everything.

And then here we have an even, more about the dynamics of our two models, our father/daughter models, then the back shot. So what that, have we done our back shot yet? We need you two to hug.

[LAUGHS]

We need you to. So we'll finish up our shoot here with this final image here.

PAT: Do you use glasses as part of-- of the photograph, intentionally getting reflections?

DENNIS DEHART: Oh, that's interesting. That's a good point. In fact, I almost picked out a photograph tonight, where the artist actually used the reflections for the portrait. And so all the

photographs actually had-- the photographs, you couldn't see the eyes because the angle of the lens, so the way they were angled. And I thought it was a very witty way of doing portraits. It's a great question.

And I think we want to think about that. Portraiture is an interesting thing. I do a lot of different things. I do landscape, portraiture, still life. And actually working in the studio is something I do as a teacher, but I don't do as an art. It's not my chosen space, if you like. And I work in it. But I think each photographer [? to ?] approach that, would have a really different way of [? style. ?]

Why don't you two put your arms around each other for me. Let's see if we get this shot. I love this shot here. Now we can see our model has a different shirt on tonight. I like that. Both of them do. One, two, three. My camera decided to act a little problematic again. One, two, three. Excellent. We're going to fix that again. One, two, three.

Give me a moment, please. You guys are like, hold that pose. Why don't you relax for a moment. You were? Getting close on time?

REBECCA: We've got about five minutes.

DENNIS DEHART: All right. Let's finish up. One, two, three. Well you know what? It was a given that we're not going to get that shot tonight. So I would swap out another camera. But I actually-- oddly enough, this is a very nice camera, but it's a little bit temperamental. And it's deciding to be a little temperamental tonight. So innately, I do have a secondary camera that I would use.

PAT: Do you like this camera better than the second one?

DENNIS DEHART: Well, I like the quality of this camera. But I don't like the temperament. And oddly enough, this is a fairly expensive camera. So tools are tools. And like all kinds of things, innately we're using tools. We're using a tool to interpret the world. And what I like is the quality I get with these images. But I don't like the temperamentalness that I've had with this camera. And tonight it's deciding to be a little problematic.

So with that--

PAT: Is the quality more depending on the lens or body or--

DENNIS DEHART: It's a mixture. It's partly the lens. It's partly the sensor on this camera. So again, this has a large sensor. It's a medium format digital camera. And the sensor has a very strong sharp resolution. And that's what it does.

The other camera I have is a DSLR, which is good. And it makes really nice pictures. But I tend to prefer this camera over that one, except when it's misbehaving. And then I don't.

REBECCA: Yes. We do have a couple questions here. So can the models relax?

DENNIS DEHART: All right. You can go away. All right.

REBECCA: So [? Tina ?] here is asking if there's any general suggestions for landscape photographers?

DENNIS DEHART: Landscape photography. Yes.

REBECCA: Big question, I know.

DENNIS DEHART: Big question. Well I said actually-- you know, it's always so funny. There's always the rules. And then there's just doing it. And often a lot landscape photographers use polarizers, because they eliminate a lot of reflection. They saturate the color.

What interests me about landscape [? is ?] approaching it is-- for many reasons. I think for me, right now, I'm interested in the landscape in its multiple histories, its multiple layers. And so I'm interested in those stories.

So I'm not approaching landscape maybe like Ansel Adams, who looked at the landscape for its natural beauty and the formalist qualities, which are important. And I think there's a lot of value in that. I'm more interested, personally, in approaching landscape both as a design problem, a visual space to maybe solve visually through light, through line, through textures. But I'm also interested in the layers within that landscape, both nature and culture, both the things that perhaps happened historically or currently happening there.

So you can see, coming back to this very idea of multiple elements that I make a memorable photograph, I'm looking at it from both the formal, from the conceptual, from the visual, and then from the technical. And so really, while I'm photographing landscape I'm trying to solve all those problems.

And so my success rate is pretty low actually. Now different photographers use different cameras. A classic camera is an 8 by 10 film camera, which there's still a few photographers who use those. I actually use this medium-format digital camera. Usually it behaves a little better. And I use a wide angle lens. That's another thing with landscape. I use a really wide angle lens, which actually creates depth.

And one last thing with landscape. I also think a lot about the foreground and the background, what's in front of me, and what's on the space. And I try to create depth, again. So again, visually I'm trying to solve those problems. So other questions?

REBECCA: Yes. We have a question, kind of going back to what you were talking to at very beginning-- about some of those photographers you mentioned. We were wondering if we could get those names again.

DENNIS DEHART: Oh, thank you. Well, let's pull out the books. No.

REBECCA: Yes. Suggested photographers to check out.

DENNIS DEHART: The photographers I showed tonight were Rineke Dijkstra, who, if I'm not mistaken, is a Dutch photographer. I could be wrong. We looked at Lauren Greenwald-- Lauren Greenfield, not Greenwald. Lauren was actually a grad student I had. Little plug for Lauren there. And she's actually an American.

We looked at-- well, let me pull my books-- we looked at another photograph by Susan Opton of the Iraqi veterans, the ones laying on the ground. Richard Avedon is another American photographer. I seem to be a little heavy on the American photographers tonight. I didn't mean that-- that was kind of accidental. There's so many great photographers across the world. And in fact, I was fortunate to spend five weeks this summer in Finland and Sweden. And I actually got to see some really great Nordic photographers.

And there's a little plug for that. I actually am going to be inviting some Nordic photographers here to WSU in the fall to have an exhibition. So they will be here in October as a little plug for that.

The other photographer I showed-- I've got to look at my books here-- was Robert Mapplethorpe. And then there was one more, but that name escapes me.

REBECCA: OK. And feel free to email us at Global.Connections@WSU.edu. I did put that email in the chat box there. And we can get those names for you. Some challenging spellings. I would be guessing on some of those spellings. So we can get you those names if you still would like to look at those guys up.

Well, any other questions? We'll squeeze them in here. We have one from-- [? KCthunder, ?] back and body of your camera. Back and body of the camera.

DENNIS DEHART: Oh, what is it technically?

REBECCA: Yes.

DENNIS DEHART: The back is a Leaf back. It's Leaf Aptus. And it's made in Israel. The camera is a Mamiya 645, which is a Japanese-made camera. And they are medium-format cameras.

Oh, you want me to show you? Oh, that's a great idea.

[LAUGHS]

We're still learning. I'm still learning on this new format here.

REBECCA: We can see you.

DENNIS DEHART: So yes. This is a medium-format camera. And actually, if you look at that sensor on there-- you asked me about the quality. You can see that this sensor, that is your sensor, that if you popped over your DSLR, is the size.

It's also more of a rectangle. So it's a little different of a format. You can see that it's also basically a little computer. It's like a little scanner almost.

And then you can see here's the camera. You can see with it off. And actually the body is fairly simple. Like I said, this body is designed and it can take different parts. In fact, the lens I used on this camera-- the landscape lens is about a 30-year-old lens. It's actually even older than that. It's like a 40-year lens. So this is actually a very modern camera. But I put older lenses.

And that's something I actually talked about is a lot of photography is about quality of lenses and the glass, as we call it. So we're using a German-made lens on-- actually, it's a German company. But it was manufactured in Japan. But you can see what's great about this camera is, I will be able to continue to expand it, to add and update it. A lot of contemporary cameras, they kind of expire, I feel like. And so that's part of the built-in cost, I think, with this camera.

And oddly enough, technology changes fast. This digital back is probably two or three years old. And it's already feeling its age. Because that, innately, is the technology. As you can see tonight, it was having a little bit of problems freezing. And that has to do with the sophisticatedness comes a little bit of problems and probably needs to be serviced it sounds like.

So Camera [? Maiden-- ?] should we talk about that? No, I'm kidding. We better wind up.

REBECCA: And we were talking yesterday a little bit about investing in the lens, if you're going to be putting money into equipment.

OK. Well, I think that's-- it looks like a couple more people are typing here, which you're welcome to do so. Please continue to type in the chat box, exchange information. Send me a note if you have additional questions.

But I think that will pretty much wrap us up.

DENNIS DEHART: All right.

REBECCA: Thank you so much for joining us. And we look forward to seeing you at another Global Connections event. We are doing these seminars with faculty throughout the semester, so you can check out our website, Connections.WSU.edu for what's upcoming. So thank you so much for attending tonight.

DENNIS DEHART: Goodnight.