

Photography Newsletter, Issue 2  
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**Rudolph Koppitz (1884 – 1926)**

Rudolph Koppitz was a Czechoslovak photographer, often credited as Viennese or Austrian.

His work is marked by a pronounced awareness of form, line, and the surface play of light and shadow. Early in his career, Koppitz was known for staging groups of subjects in the style of the Vienna Secession, the most well known example of this being his *Bewegungsstudie*, "Motion Study".

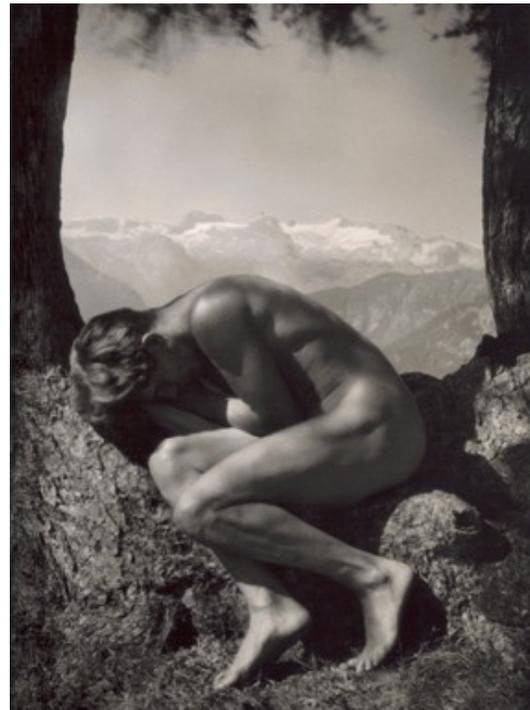


*Bewegungsstudie*.

The dancer Claudia Issatschenko plays the central role in the above very famous photograph. It's meaning is obscure, as it was never explained by Koppitz, but the naked dancer may in some way represent death, or even a fatal moment – she gives the impression of having been struck down as she was advancing. Either that, or she is on the point of coming back to life. Her three attendants, too, seem to be rehearsing either a revival or a loss of consciousness. The implication of this, and of a number of such groupings of naked and draped

dancers undertaken in the mid-20s, is that of Koppitz's subject was the stirring of the spirit in relation to the physical body. Figures on the point of dying or reviving can even be understood as metaphors for the work of art in which material is invested with a spirit of its own. In the 1930s Koppitz turned increasingly to the documentation of country life and landscape in Austria.

Rudolf Koppitz began his career as a photographer in small commercial studios. In 1912, he took a decisive step and left his professional life to go back to school in Vienna. Here he met a circle of artists and pictorial photographers. Koppitz's extraordinary mastery of pictorial processes - pigment, carbon, gum, and bromoil transfer printing gained the respect of his colleagues throughout the world.



Self-portrait.

**Featured Photographer: Zhang Jingna**

At a mere 22 years old, Zhang Jingna is a superstar. She's had over 6 million page views on [deviantART](#). Her handle is [zemotion](#). You'll want to check out her work. I promise you.



Redemption.

Born in the suburbs of Beijing to a humble sporting family, Jingna moved to Singapore at the age of eight. At 14, a mere nine months after picking up air rifle, she broke the national record and joined the national team. Two years later, she left Raffles Girls' School to pursue a degree in fashion design.

Picking up the camera while studying fashion, it eventually turned into her voice. She left school again in late 2007, and subsequently the national team, to pursue photography full time. By 20, only a year later, Jingna has shot her first major campaign for Mercedes Benz Taiwan with Ogilvy & Mather and became a regular contributor to Harper's Bazaar Singapore.



The Banquet.

Jingna then went on to become the youngest recipient of Fellowship in the Master Photographers Association (UK) in 2009. Her portfolio has expanded to include names like Montblanc, Lancôme, Canon, Pond's, Wacom, Random House Publishing, as well as Elle. With works described as being romantic, ethereal and sensuous, Jingna's images exude a quiet and steady confidence with maturity belying her age.

Jingna is currently based in Los Angeles.

**What I've Been Up To Lately**

Reading, reading, getting frustrated by the complexity of photography.

I've never undertaken such a demanding creative endeavor. Painting came to me with practice, but it was never difficult. I don't know the first thing about color, I just know what I like and what a painting needs. I am confident. With photography, I feel lost. There is so much of a learning curve, from getting to know the many settings on my camera to learning how to use photomanipulation software.

I have two people lined up to do a shoot. It is going to take me some time to get ready; I don't want to waste their time while I fiddle

endlessly. I just need to be patient with myself. My memory is shot so I don't retain what I read very well. That is not conducive to this medium.

As far as photomanipulation, I was able to get Photoshop CS5. Wow – it's complicated. Another thing I have not had a problem with – software. A humbling experience. I can't just figure it out by trial and error. Too many variables. I got a book [The Adobe Photoshop CS5 Book for Digital Photographers](#). So far, I have been able to learn a lot in just the first 50 pages.

I need to buy a portrait lens and a zoom lens for taking close ups of buildings in the distance. I also have a lot of other equipment to buy. Unfortunately, I am going to have to buy these things a little at a time.

So, I have put taking photos on hold. I have tried in vain to get the effects I want. I think having more appropriate lighting is necessary. For example, I wanted to do a photo of myself laying down with the emphasis on my torso and the rest a gray tone. I experimented with color and found a nice red hue. But as far as having the highlights where I wanted them? No go. The problem, I surmise, is that I have fill lights (the umbrellas) and soft lights (the soft boxes) but nothing concentrated or powerful enough. That's what you get for buying equipment without really understanding it. While I do think that both are necessary for a mini-studio, there is definitely something missing.

Thanks for reading.

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