

FIFTH EDITION

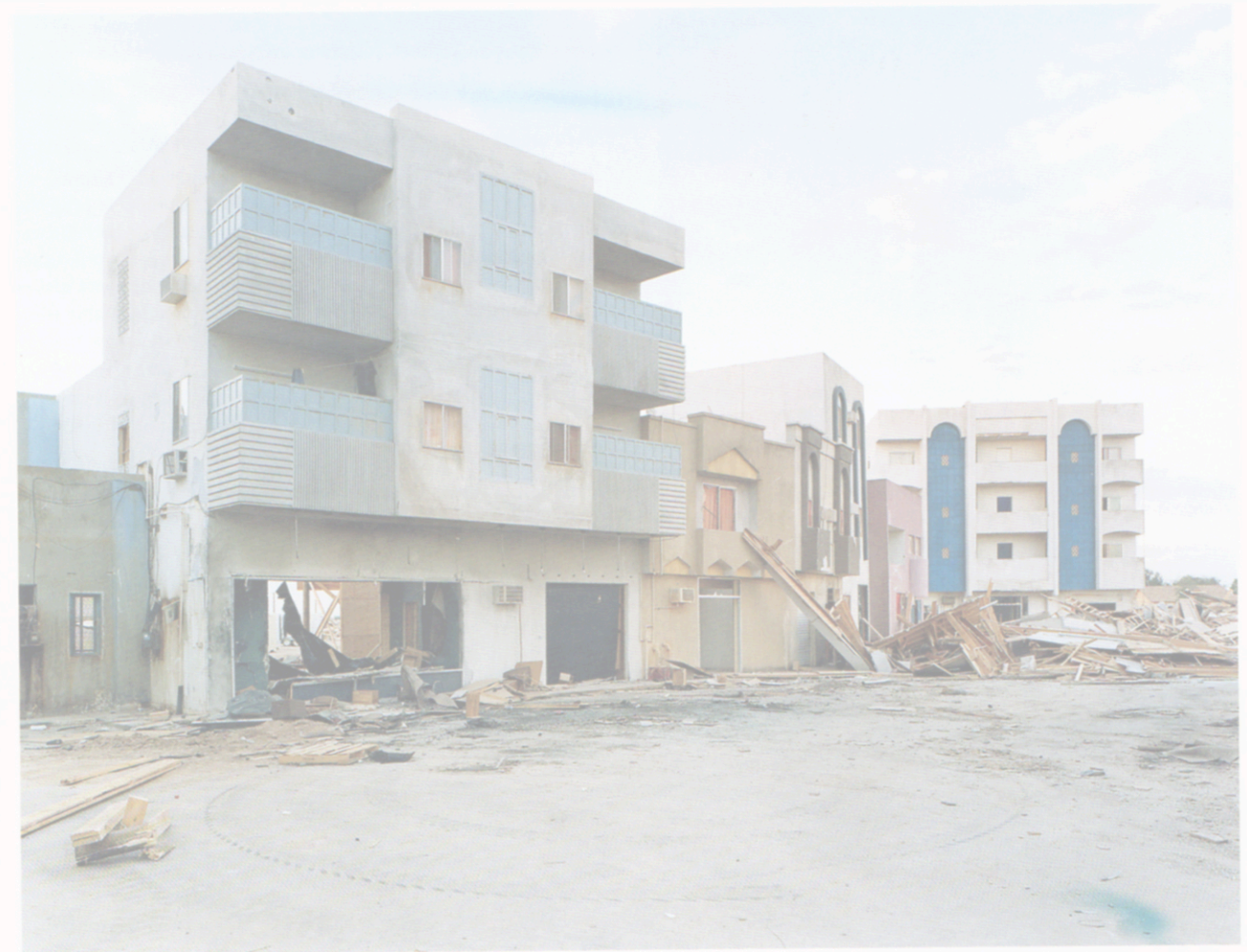
# Exploring Color Photography

FROM FILM TO PIXELS

Robert Hirsch  
with contributing writer Greg Erf



Working Color Strategies



**Figure 7.10** Getting this photograph was a race against time for Andrew Phelps, as he happened upon the location when the sun was about to set and the structures were about to be demolished. Fortunately, he had his large-format camera ready and just enough sheets of film left to take the picture. The scene is a movie set for a film that takes place in Riyadh, Saudi Arabia, but was being filmed outside of Higley, Arizona. This intersection of disparate locations addresses "current, critical political issues in the Middle East, as much of the Western world's experience in Iraq is one steeped in misunderstanding and misconceptions. Why do we believe what we choose to believe?"

© Andrew Phelps. *Baghdad Suite 03*, 2008. 20 x 24 inches. Chromogenic color print.



**Figure 7.11** Allison Hunter used a 35mm SLR to photograph sheep at the Houston Zoo. She then scanned her negatives and digitally manipulated the composite image to remove the background and draw out a monochromatic palette. Hunter explains her process: "I am interested in making people think about how they perceive and respond to the elements of the world around them that are often marginalized or overlooked. I approach this problem in my artwork by taking things out of context to show their beauty, grace, and uniqueness. My effort is not to add but to remove elements from the original image to allow the viewer to focus more intently on the process of displacement and reinterpretation."

© Allison Hunter. *Untitled #14*, 2007. 30 x 50 inches. Chromogenic color print.

