

# Collage, Photomontage & Compositing





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Hunter College  
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<https://fm.hunter.cuny.edu/newsletter-signup/>

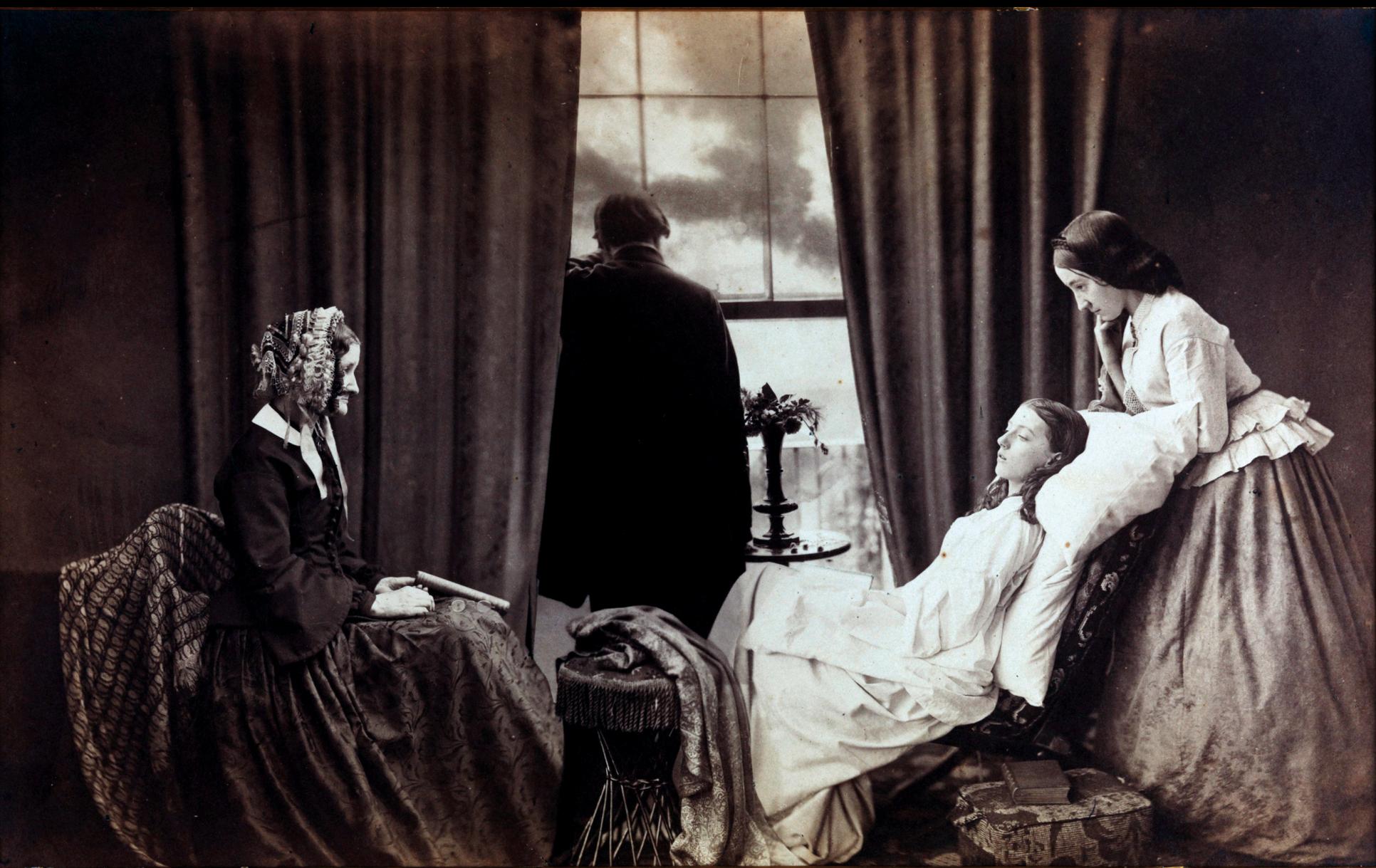


Henry Peach Robinson  
*When the Days Work is Done* (1877)

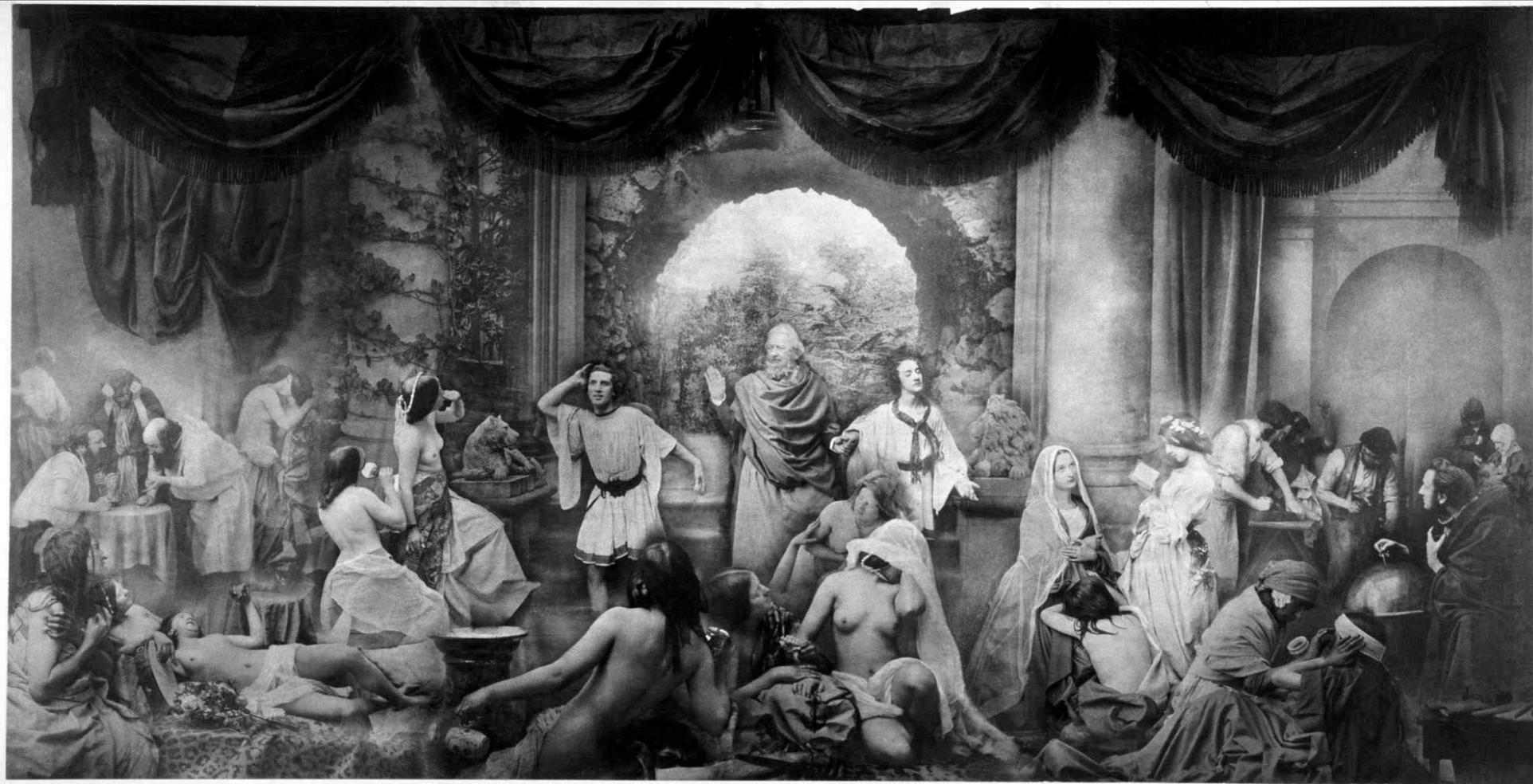
Combination Print – creating a photographic image from two or more negatives



Henry Peach Robinson  
*When the Days Work is Done* (1877)



Henry Peach Robinson  
*Fading Away* (1877)



## The Combination Print

Oscar Rejlander

*The Two Ways of Life* (1855)

## Tin Type Photo – Double exposure

c1880, [tintype portrait of a gentleman with a spectral apparition] via the Northern Light Gallery, Andrew Daneman Collection of American Tintypes





Double exposure



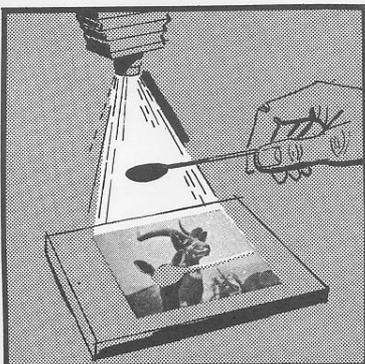
Double exposure

Made in U.S.A.

# DODGING KIT INSTRUCTIONS

## Dodging

Simply means placing an obstacle in the path of the enlarger light so that less light hits a certain section of the paper. This results in such a section becoming lighter. Look at the deer on the left. Definitely too dark. Should we make a lighter print the deer on the right will be too light. Solution: Make a test strip of just the dark deer to find the correct exposure. We gave the first print on the right an overall exposure of 30 seconds and on making a test, found that the darker deer required only 20 seconds. In making the larger print we "dodged" the left deer for 10 seconds and thereby obtained the proper results for both animals.

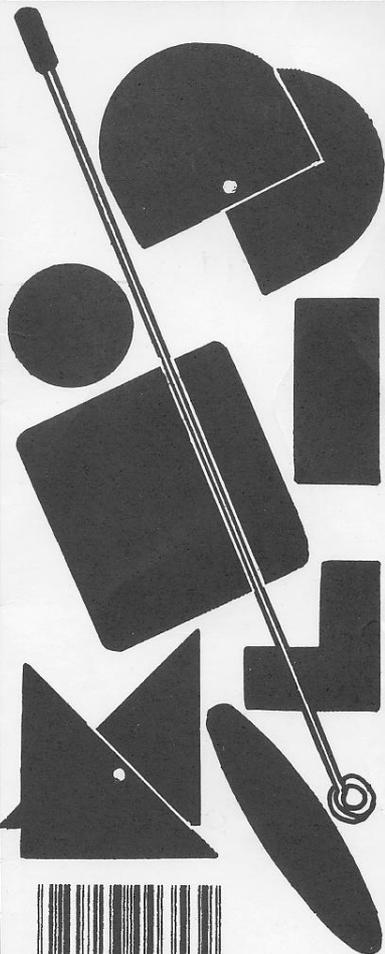


NOTE: In use the dodger must be kept in constant motion. The filter should be moved up and down and the wire handle should be moved side to side, otherwise shadows from the dodger will result.

Made in U.S.A.

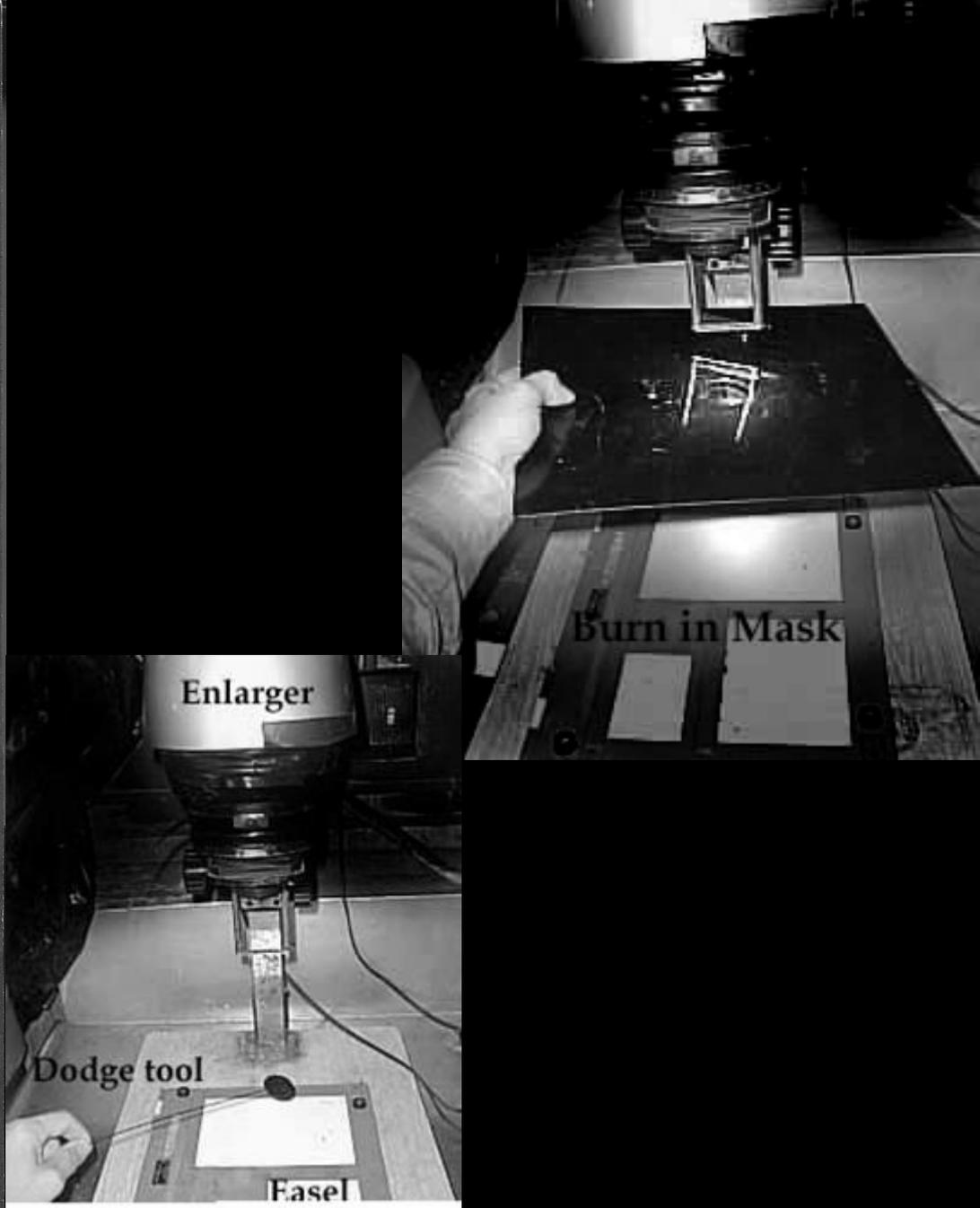
No. DG

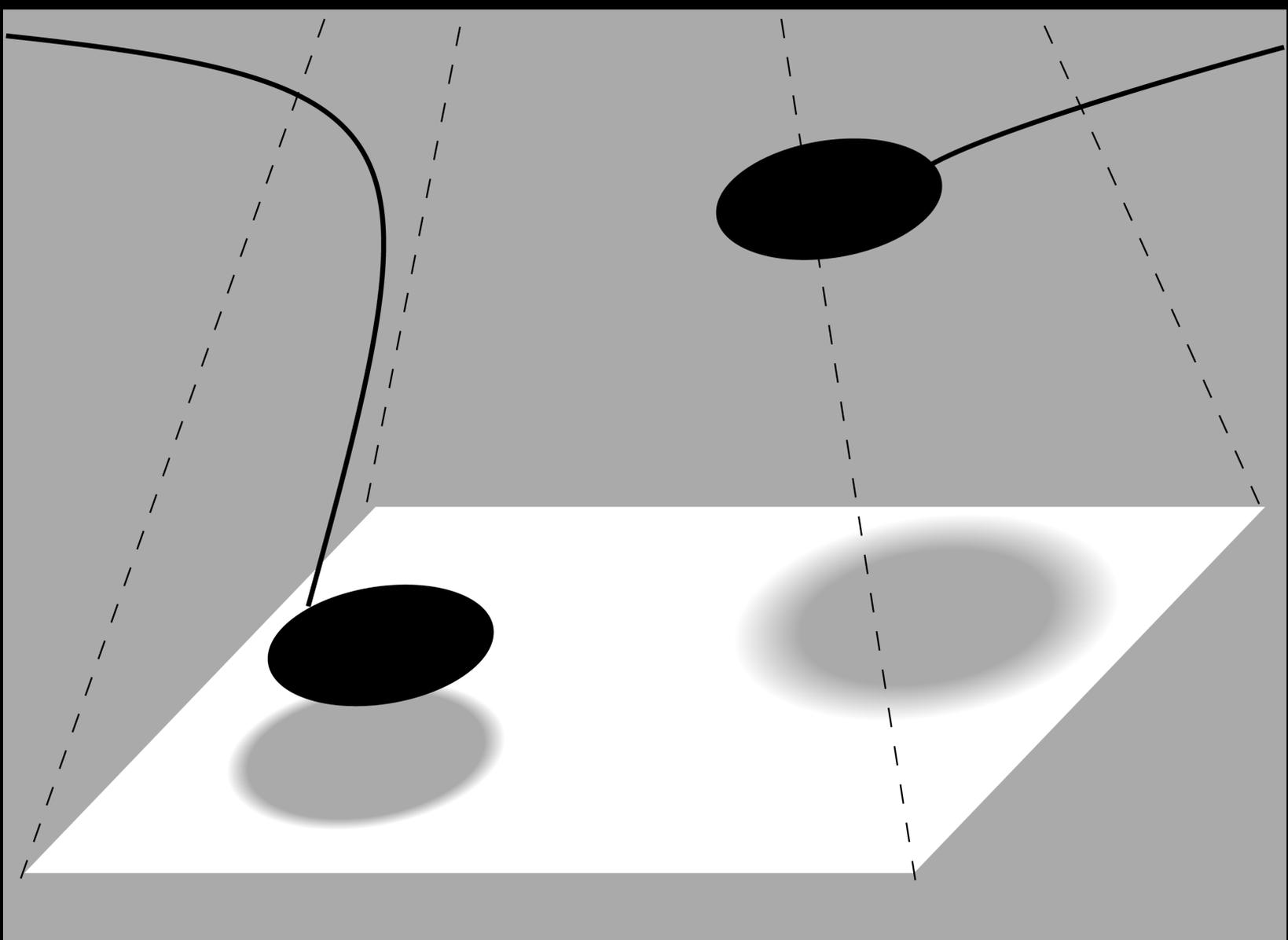
# Testrite<sup>®</sup> DODGING KIT FOR ENLARGING



080253003539

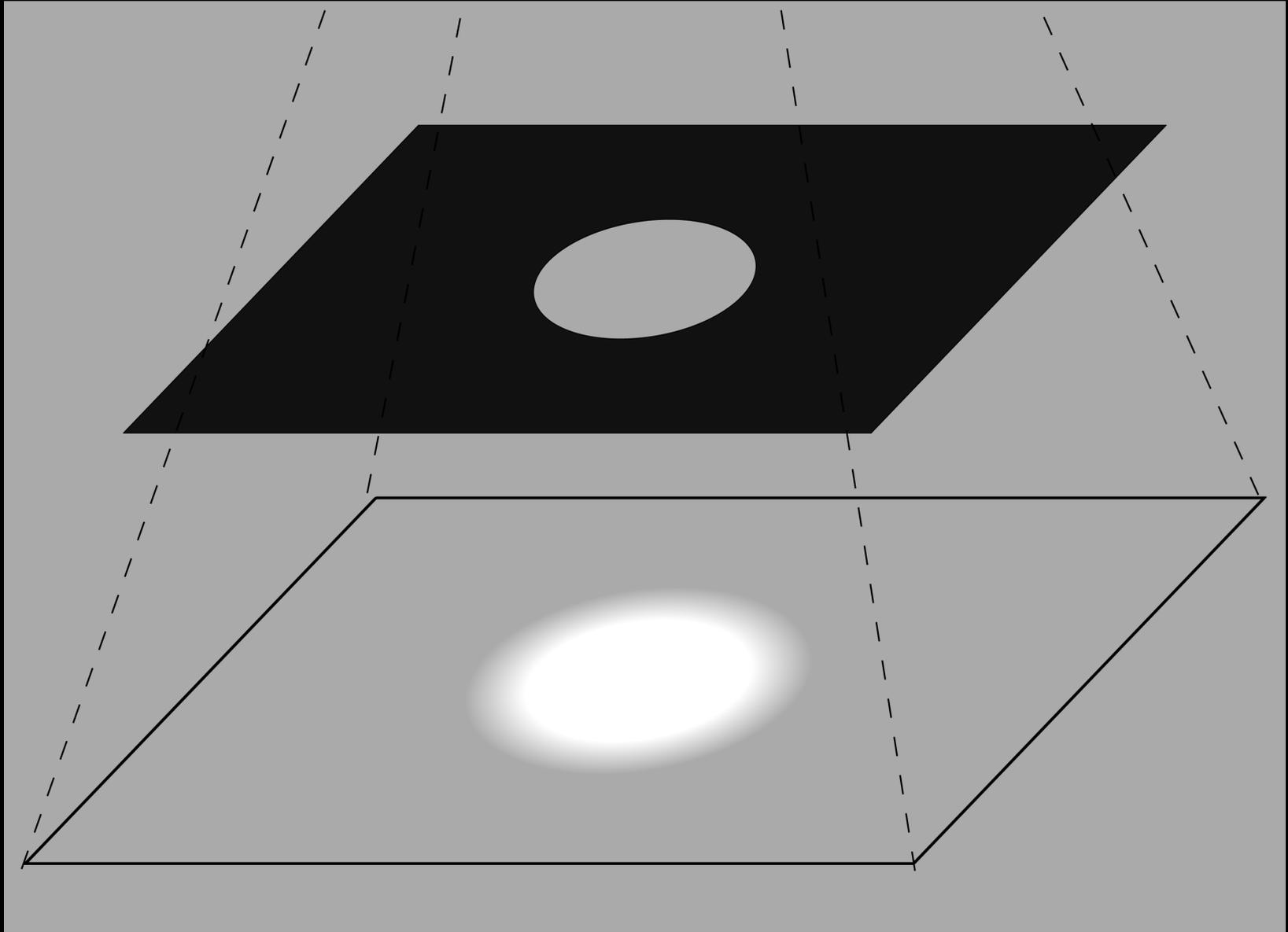
**TESTRITE INSTRUMENT CO., INC.**  
135 MONROE STREET • NEWARK, N.J. 07108





Dodging – To decrease the exposure for areas to appear lighter





Burning– To increase the exposure for areas to appear darker





Photographer Gerry Yaum using a mask to burn in the sky to make it darker in this image

Check out these links to see examples of dodge and burn in the dark room:

<https://www.youtube.com/watch?v=-LPEqTVeg-Y>

Before there was Photoshop on Lynda:

<https://www.youtube.com/watch?v= 2mQsUlc97E>

Gerry Yaum example:

[https://www.youtube.com/watch?v=iQ\\_NldqwaYc](https://www.youtube.com/watch?v=iQ_NldqwaYc)



Photographer Gerry Yaum using a mask to burn in the sky to make it darker in this image

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Gerry Yaum example:

[https://www.youtube.com/watch?v=iQ\\_NldqwaYc](https://www.youtube.com/watch?v=iQ_NldqwaYc)



George's first portrait of a  
man with a large head  
and a mustache  
taken in 1860  
by George's first wife  
Mrs. George



<https://www.youtube.com/watch?v=iZEX7FEfloE&nohtml5=False>

5:45



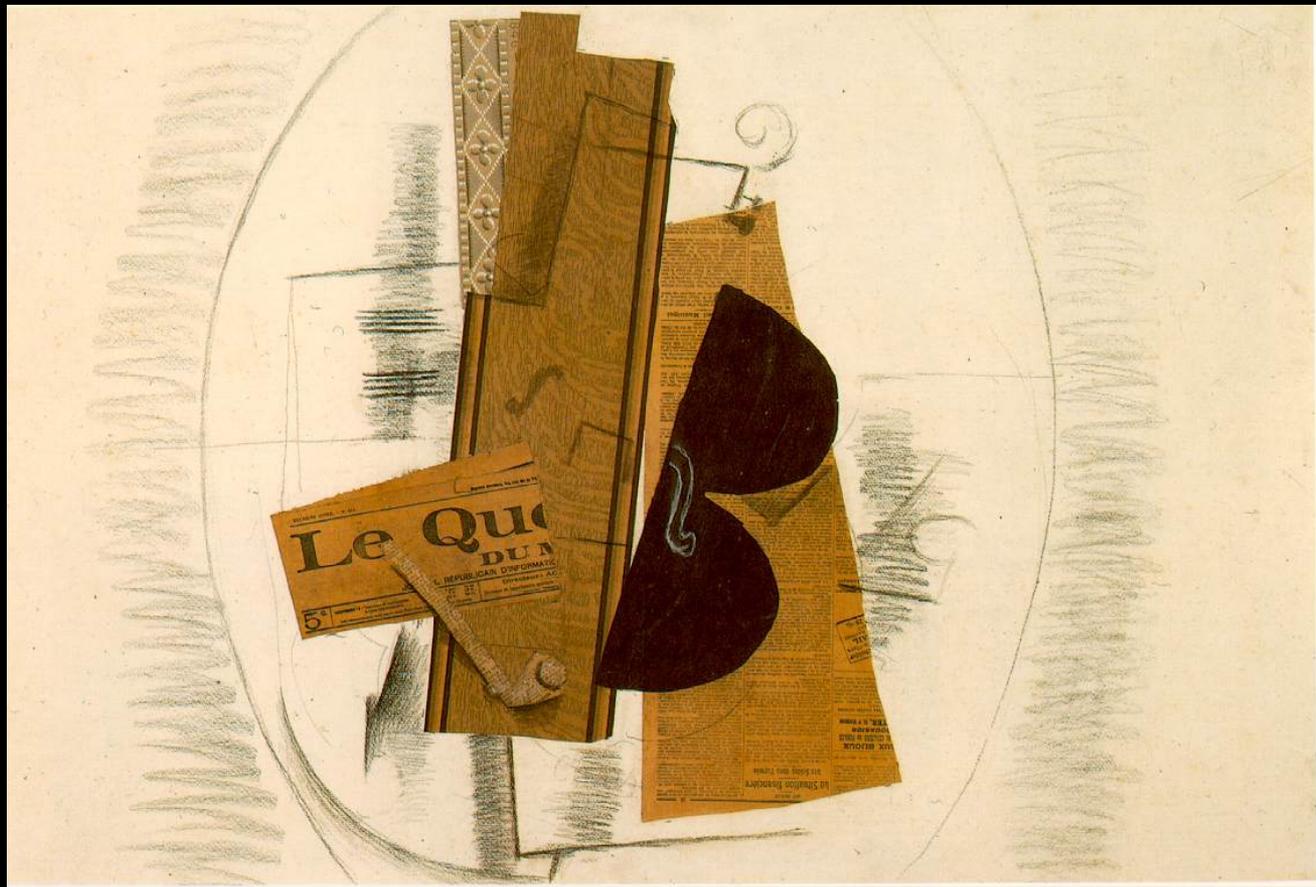
Charlie Chaplin in *Modern Times* – expresses the anxiety of life in the machine age. The change in transportation and communication in the 20<sup>th</sup> century left many people disoriented and feeling out of place, like they could not keep up with the change.



Claude Monet  
*Still Life with Apples and Grapes* (1880)



Pablo Picasso  
*Still Life with Chair Caning* (1912)



George Braque  
*Le Quotidien (violin and pipe)* (1913)

While composition is always important, by including the found object the importance of the technical skill of painting (creating illusions of space from the Renaissance) which are about the quality of the gesture of the hand to one that is more conceptual. The inclusion of an industrially produced material into the art challenges the traditional notion of artist as expert craftsman and pushes the definition of art making towards the quality of juxtapositions of material and ideas expressed in the piece. In addition, the inclusion of the everyday in the art questions the notion of art as a precious, reverent commodity.



*Kurt Schwitters*

Kurt Schwitters  
*Blauer Vogel*  
(1922)

## Dada Art movement

“For the disillusioned artists of the Dada movement, the war merely confirmed the degradation of social structures that led to such violence: corrupt and nationalist politics, repressive social values, and unquestioning conformity of culture and thought.”

“From 1916 until the mid-1920’s, artists in Zurich, New York, Cologne, Hanover, Paris declared an all-out assault against not only on conventional definitions of art, but on rational thought itself”.

- MOMA

Raoul Hausmann  
*ABCD* (Self-portrait)  
1923-24





The International Dada Fair of 1920

From left to right: Hausmann, Hanna Höch, Dr Burchard, Baader, W. Hetzfelde, the wife, Dr. Oz, George Grosz, John Heartfield from the book Dada Almanach; im Auftrag des Zentralamts der Deutschen Dada-Bewegung, by Richard Huelsenbeck



Hannah Höch, *Heads of State* (1919)

“The beginnings of Dada were not the beginnings of art, but of disgust.” - Tristan Tzara



Hannah Höch  
*Cut with the Kitchen Knife Through  
the Beer Belly of the Weimar  
Republic, 1919-1920*



Hannah Höch

*Cut with the Kitchen Knife Through the Beer Belly of the Weimar Republic, (detail)*

1919-1920

"I have always tried to exploit the photograph. I use it like color, or as the poet uses the word." H. Höch

Hannah Höch works at the Ullstein Verlag (the Ullstein Press) where she would appropriate the mass culture images of women to comment on the distance between the media representation and reality. She was critical of marriage and women feeling incomplete without a man in their lives.

Appropriate – to borrow and repurpose



Hannah Höch,  
*Da Dandy* (1919)

Dada's aim was "to destroy the hoaxes of reason and to discover an unreasoned order." - Jean Arp



Hannah Höch,  
*Flight* (1931)



John Heartfield - Krieg und Leichen, AIZ 18, 1932 - © Akademie der Künste, Berlin Kunstsammlung, The Heartfield Community of Heirs / VG Bild-Kunst, Bonn 2009.

John Heartfield (formerly "Helmut Herzfeld" he changed his name in 1917)  
*War and Corpses: The Last Hope of the Rich* (1932)



John Heartfield  
*Father and Sons* (1924)



John Heartfield  
*Heartfield and Police Commissioner Zörgiebel (1928)*  
*"Use Photography as a Weapon"*

John Heartfield  
*Adolf Superman,  
Swallows Gold and  
Spouts Tin* (1932)





The image of Adolf Hitler used in the photomontage with the X-Ray, taken April 4<sup>th</sup>, 1932

# A-J-Z

ERSCHEINT WOCHENTLICH EINMAL • PREIS 20 PFG., Kc. 1.6  
30 GR., 30 SCHWEIZER RP. • V. b. b. •  
• JAHRGANG XI • NR. 42 • 16. 10. 1933

## DER SINN DES HITLERGRUSSES



Motto:  
MILLIONEN  
STEHEN  
HINTER MIR!

Kleiner Mann bittet um große Gaben

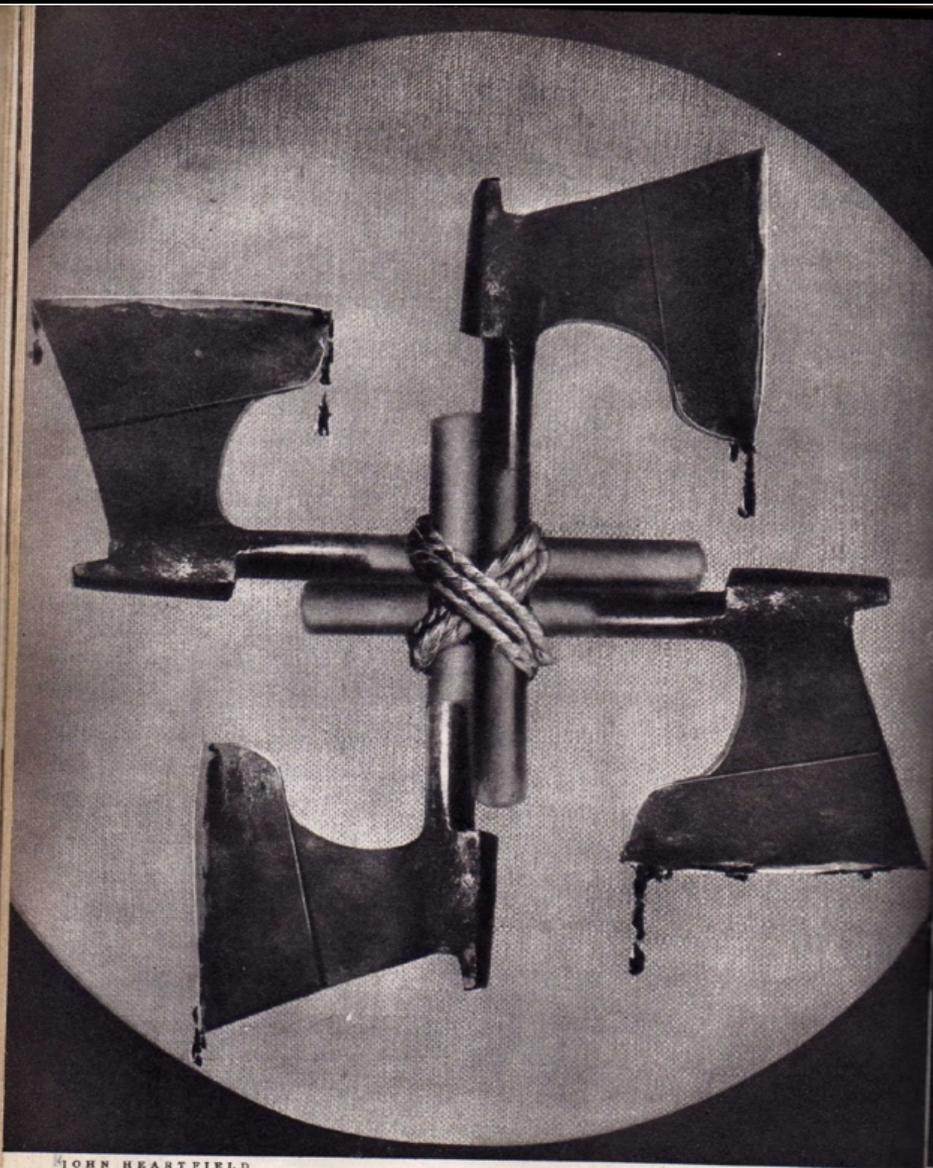
John Heartfield  
*The Meaning of the  
Hitler Salute*



John Heartfield  
*Hurray, All the Butter is  
Gone*



John Heartfield  
*Hurray, All the Butter is Gone*



JOHN HEARTFIELD

LONDON

MASTERPIECES OF POLITICAL ART

*Blood and Iron*

The slogan which Bismarck formulated lives again in the new German state. The executioners' bloodstained axes form the Nazi swastika.

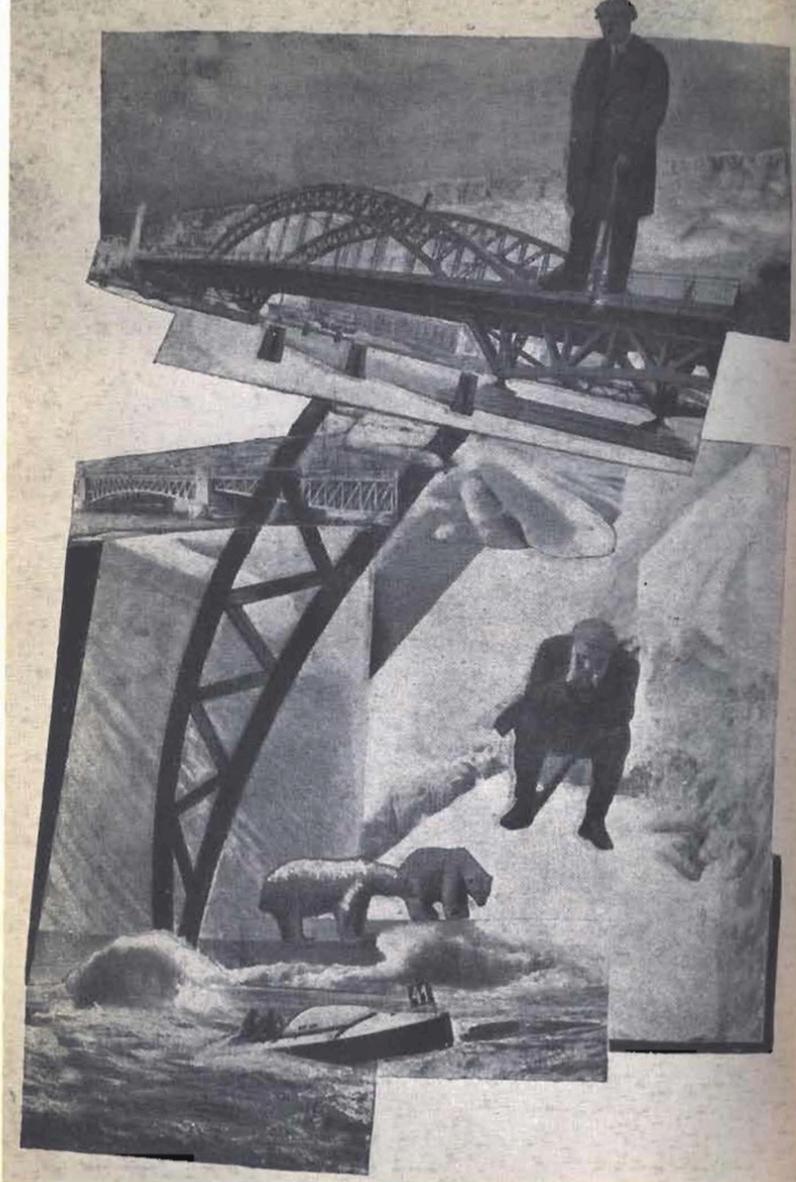


# Russian Constructivist Collage



Alexander Rodchenko, *Bud Gotov* (1934)

“By clipping illustrations from the press and reassembling them in unexpected combinations, they (Rodchenko & Gutsis) created a lively alternative to painting, whose socially charged imagery was rooted in the world outside the studio.” – Museum of Modern Art



Thought grows.  
                   I can't cope with it.  
 Go back!  
                   The raft slows down as the waters resist.  
 Still more visible . . .  
                   Clearer the scope of it . . .  
 Now it's inevitable . . .  
                   He'll be there!  
                                   He is!!!

*The Man From  
 Seven Years  
 Ago*

Waves wash the steel abutments, unabated.  
 Immovable,  
                   terrible,  
                                   the sides it pierces  
 of the capital,  
                   in desperation self-created,  
 rearing  
                   on its sky-scraper piers.  
 With aerial clamps it embroiders the skies.  
 Steel soared from the water a fairy-scene.  
 Higher,  
                   higher, I lift my eyes . . .  
 There!  
                   There —  
                                   on the bridge's parapet he leans . . .  
 Forgive me, Neva!  
                                   It doesn't forgive . . .  
   rejected.  
 Take pity!  
                   There's no pity in that surging sound.  
 He!  
                   He —  
                                   on inflamed skies projected,  
 stands a man by my hand pinned down.  
 He stands.  
                   Tossing back his overgrown hair.



ВСЕМ... ВСЕМ... ВСЕМ..



ТОТ  
НЕ  
ГРАЖДАНИН  
СССР  
КТО  
ДОБРОЛЕТ  
НЕ  
АКЦИОНЕР

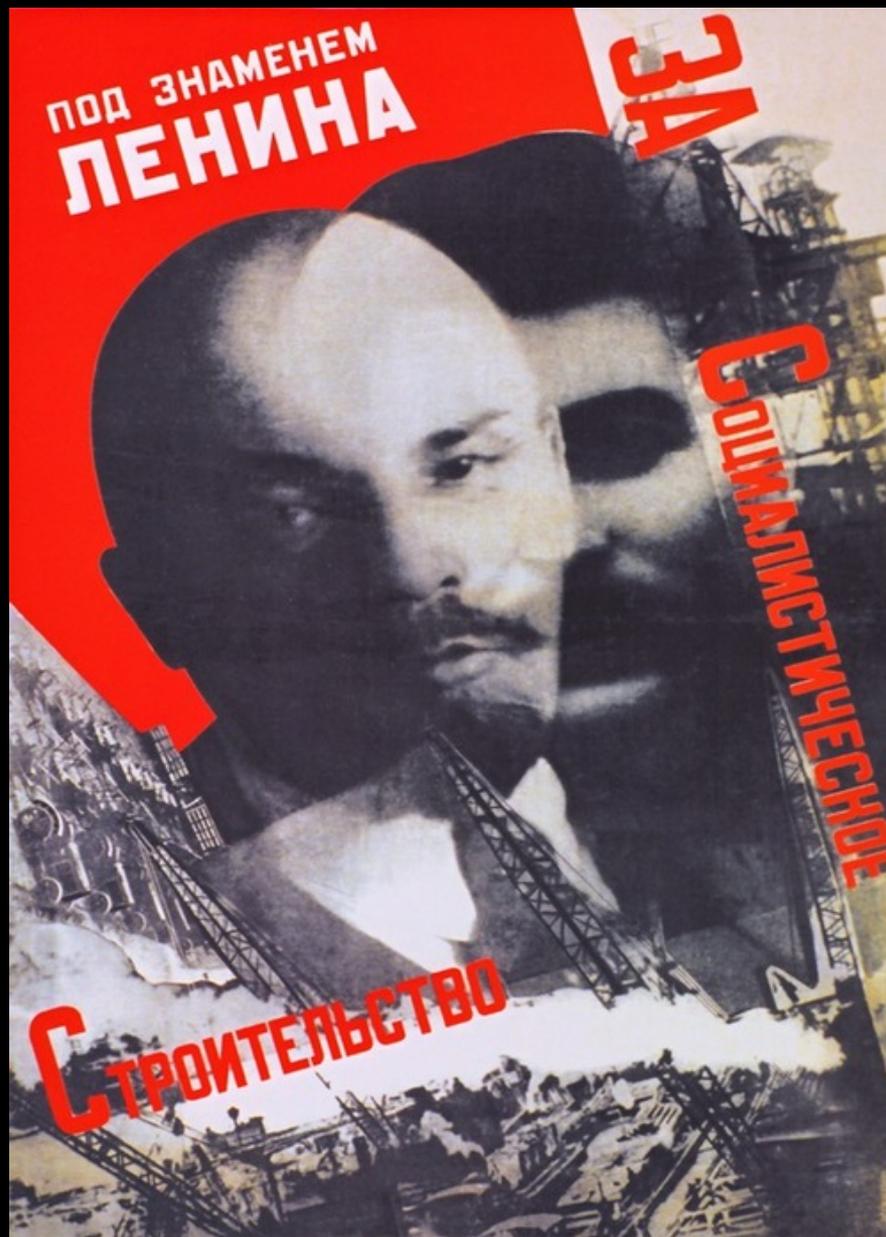
ОДИН РУБЛЬ ЗОЛОТОМ  
ДЕЛАЕТ КАЖДОГО  
АКЦИОНЕРОМ ДОБРОЛЕТА

ДОБРОЛЕТ

ПРОДАЖА АКЦИИ В ДОБРОЛЕТЕ  
И ПРОМБАНКЕ (МОСКВА БИШЕВАЯ ПЛ. 3)  
И ИХ ОТДЕЛЕНИЯХ

ПРОДВИЖЕНИЕ  
1923

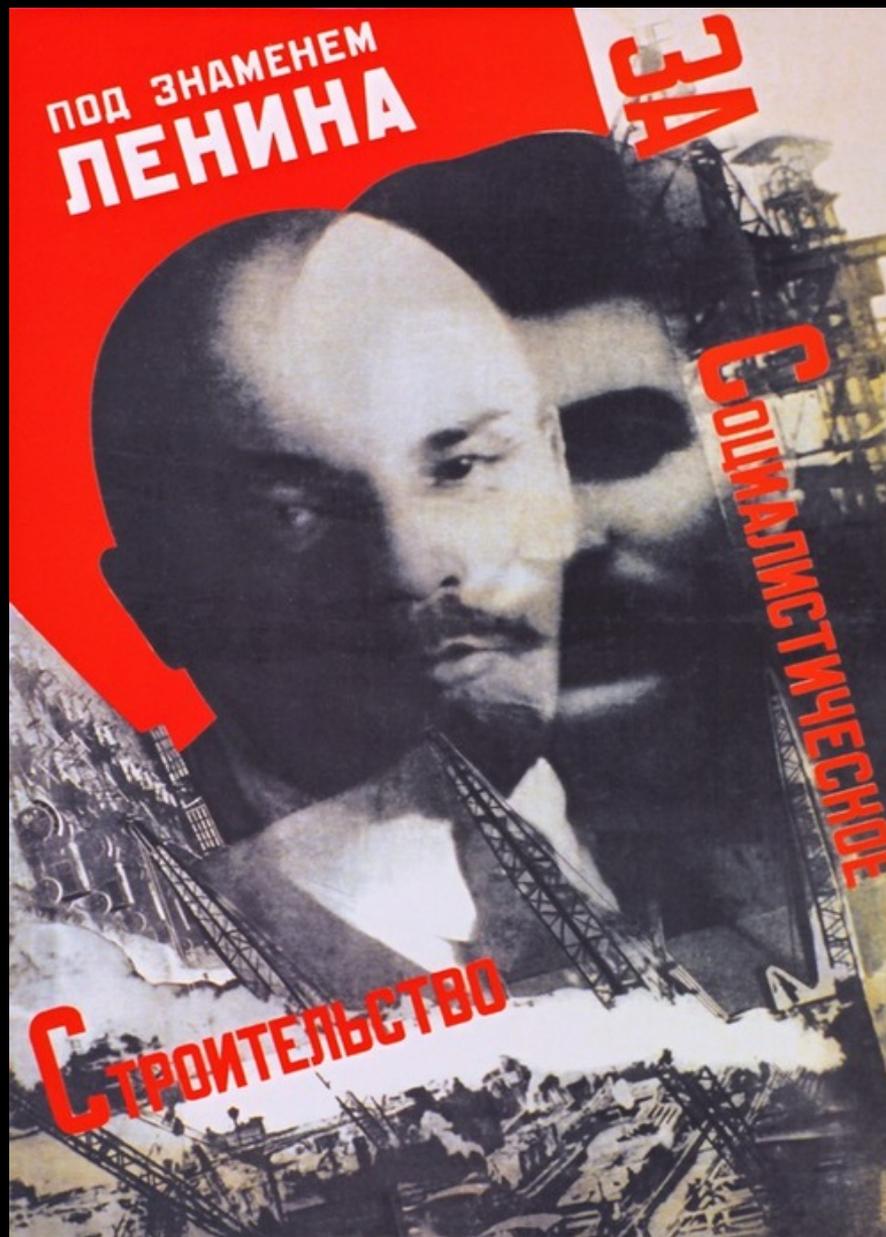
Ideology and Design: Rodchenko created ads that promoted Communist ideology and state products like the state airline Dobrolet (1923).



Gustav Klutsis,  
*Under the Banner of Lenin*

“At its core was the principle that artistic forms were themselves vehicles of ideology, and so the creation of a new society required the creation of new forms.” – MOMA

**Agitprop** – a mix of the words agitation and propaganda to describe media that carries an explicit political message



Gustav Klutssis,  
*Under the Banner of Lenin*



Gustav Klutsis,  
*Rabotnitsa Anglee* (1929)



Gustav Klutsis, *Rabotnitsa Anglee* (1929) required the active participation of the viewer, who would be transformed by the effort of interpreting the work." MOMA



Gustav Klutsis,  
*Anti-Imperialist Exhibition*  
(1931)

Where the Berlin Dadaists used photomontage to undermine and criticize the government, the Constructivists used it to promote the ideology of the state.



Ringl & Pitt – Ad for Komol Women's hair dye  
(Grete Stern and Ellen Rosenberg)



Grete Stern,  
*Sueño Series in Idilio*



Grete Stern,  
*Sueño Series in Idilio*



Grete Stern,  
*Sueño Series in Idilio*

"What gives the strength of dynamite to the photo-poster and pamphlet? First of all, its motto is humanism. And, of course, the ability to see in subjects something new, that which others do not see, but that they should by all means see."

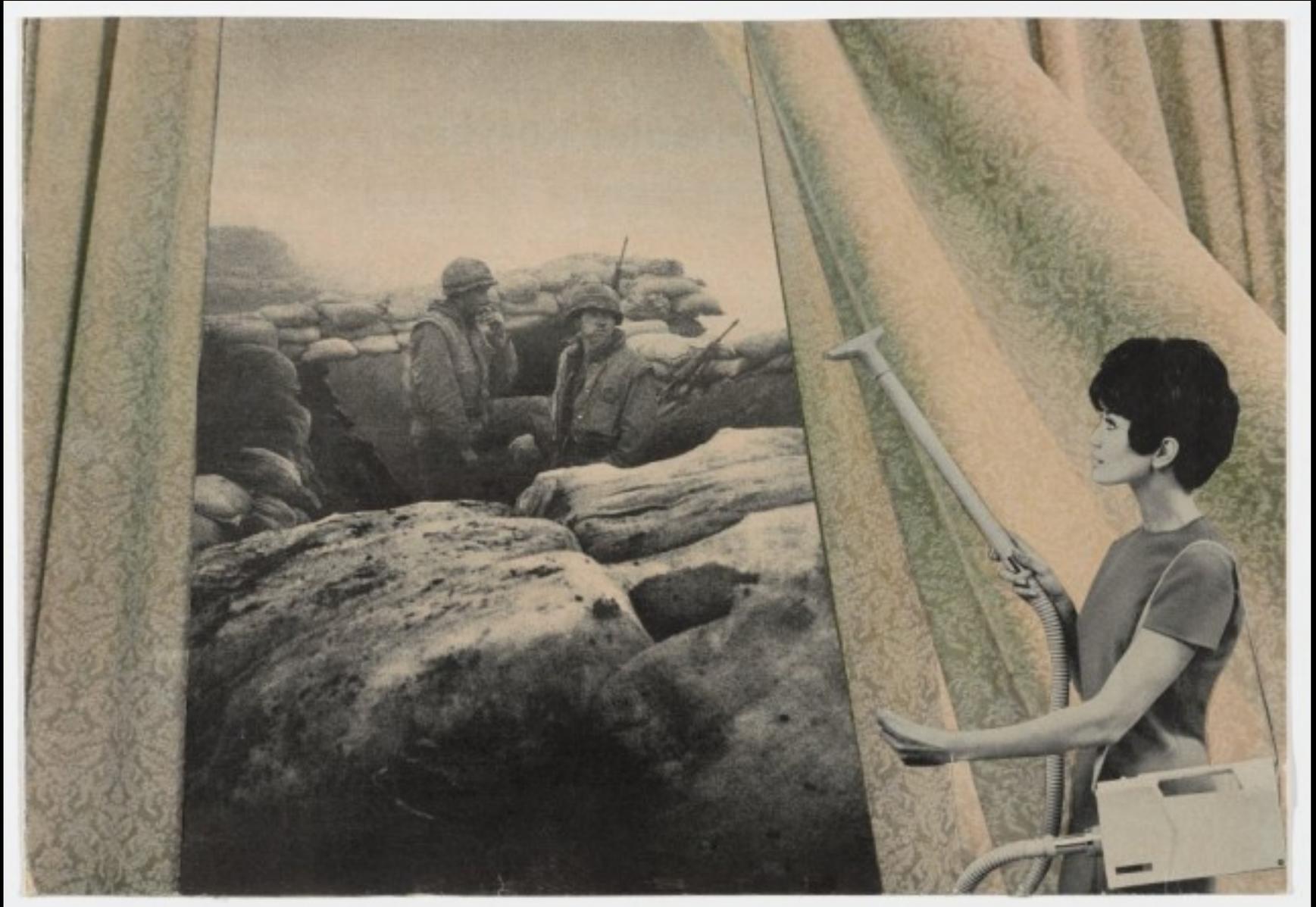
- Aleksandr Zhitomirsky,  
*The Art of Political  
Photomontage*, 1983



Aleksandr Zhitomirsky was the Art Director for the Russian magazine *Soviet Union* from 1950 – 1992. The topics of his photomontages included critiques of government leaders, capitalism, peace and disarmament.



## Collage in the Post-WWII Era

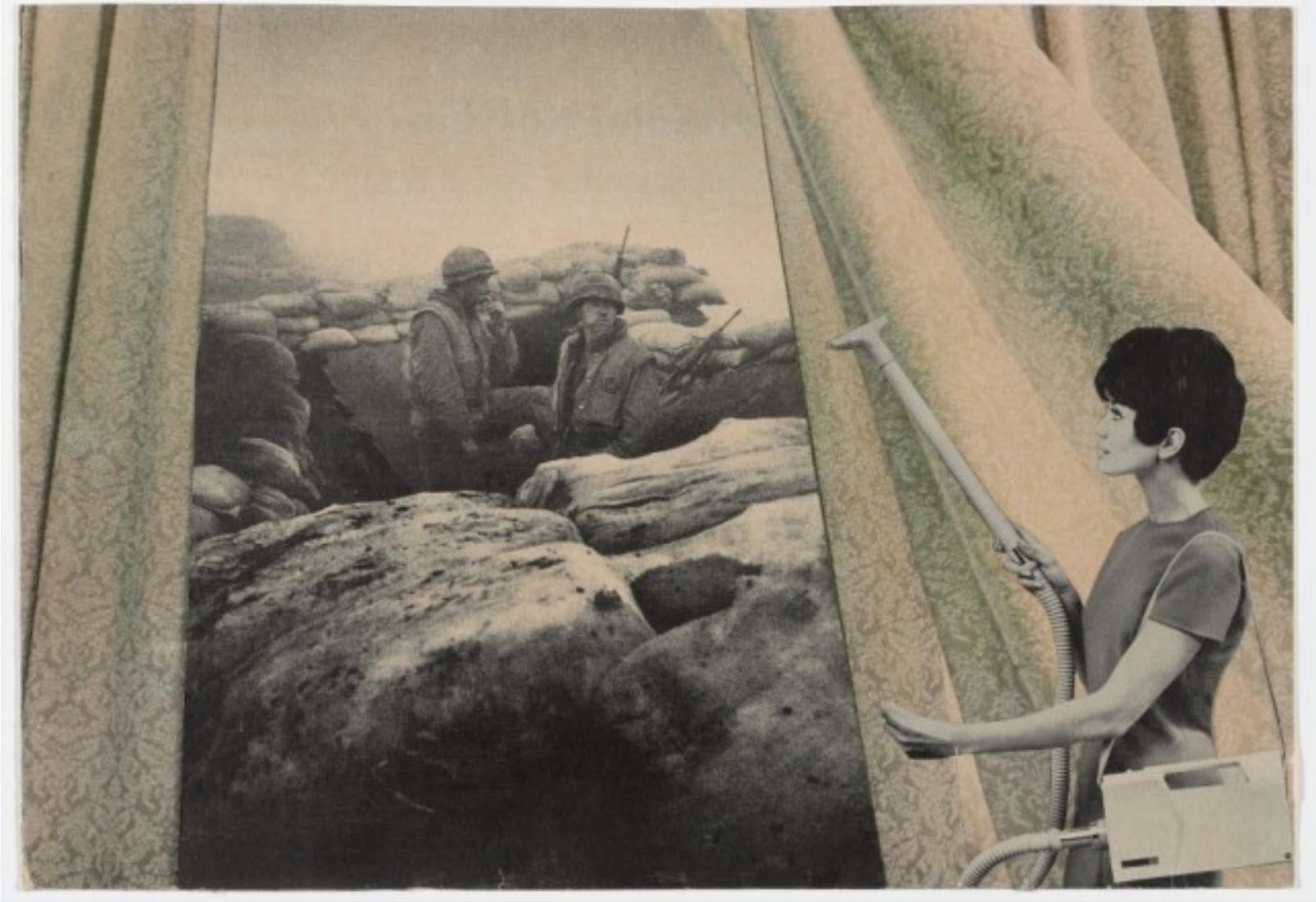


Martha Rosler, *Cleaning the Drapes* (1967 - 1972) from the Bringing the War Home series



Valie Export, *Expectation* (1976)

This work is a photomontage of the artist layered over Botticelli's *Madonna with the Pomegranate* painting. The piece is part of a series "examining the way traditions of depiction have perpetuated a repertoire of human gestures." — David Company, *Art and Photography*



“Photography has been the most obvious medium through which high art has entered into dialogues with mass culture. This first occurred in the montage and collage practices of the inter-war avant-gardes. In the post-war period, as life became increasingly media dominated, artists approached the image world in other ways. Pop art signalled an appropriation of everyday life into art. “ – David Company, *Art and Photography*



Martha Rosler,  
*Bringing the War Home* series , (1967 – 1972)



Martha Rosler,  
*Point and Shoot*, (2008)



Martha Rosler,  
*Photo Op*, (2008)

“I want to...explore the relationships between individual consciousness, family life, and the culture of monopoly capitalism.” — Martha Rosler

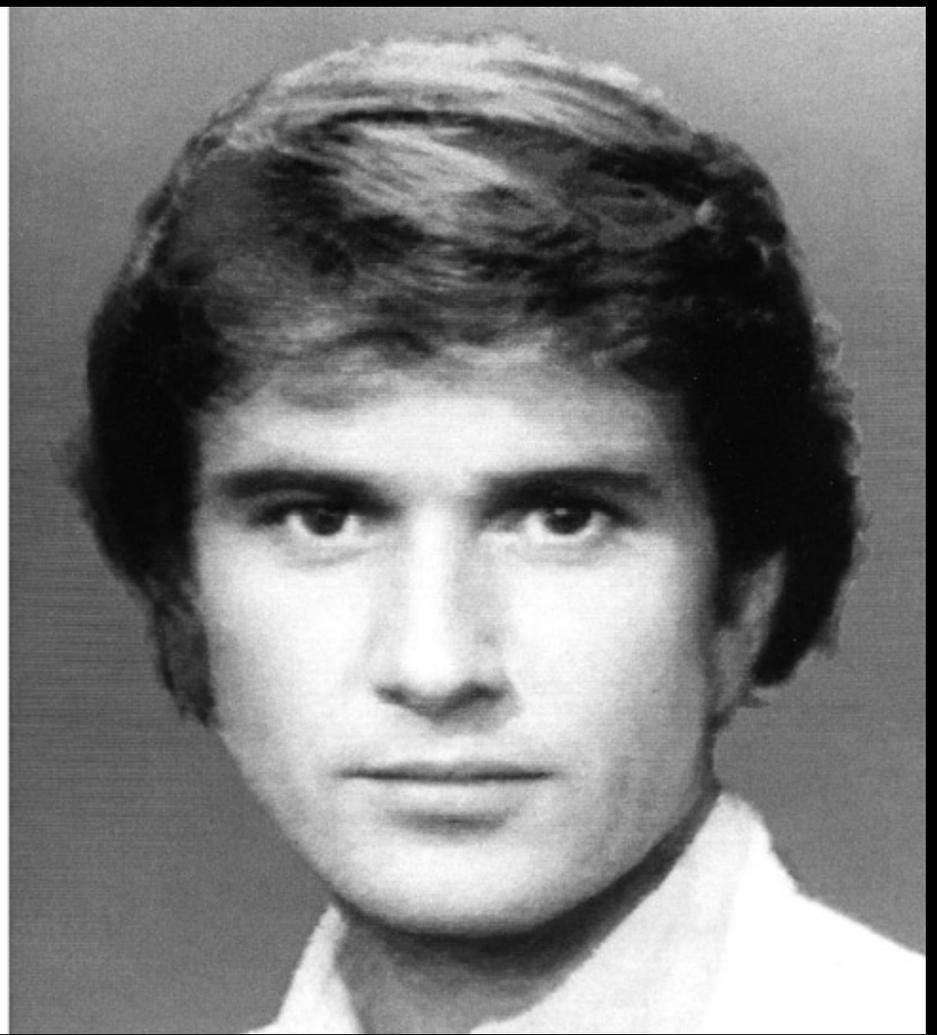




Nancy Burson

*Beauty Composites: First 1982* (on left) Bette Davis, Audrey Hepburn, Grace Kelley, Sophia Loren and Marilyn Monroe

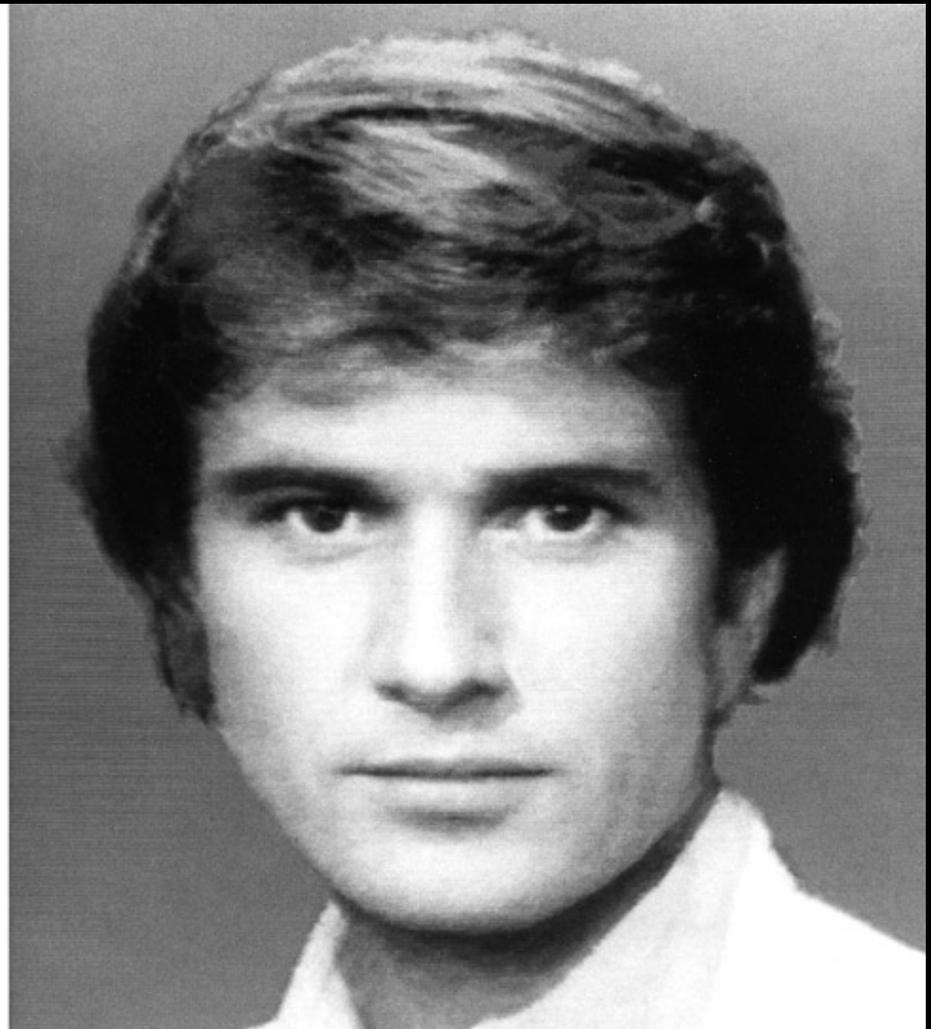
*Beauty Composites: Second 1982* (on right) Jane Fonda, Jacqueline Bisset, Diane Keaton, Brooke Shields, and Meryl Streep



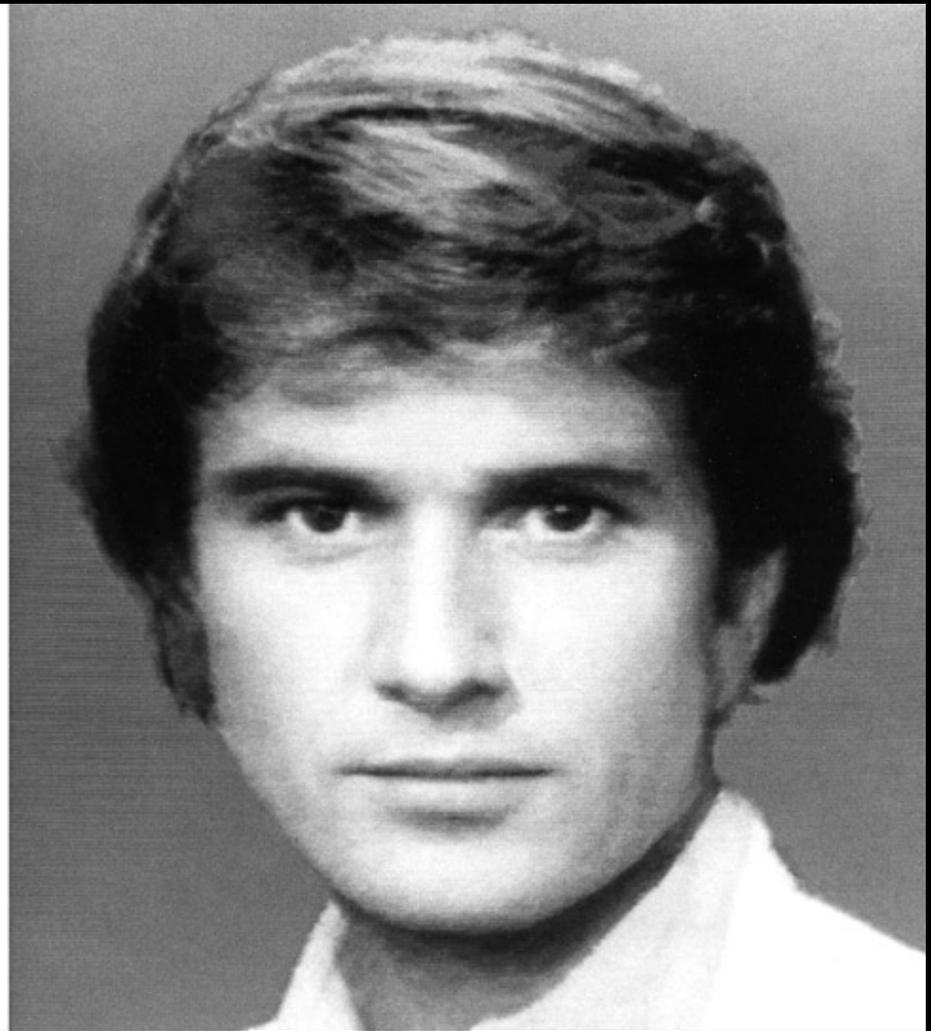


Nancy Burson

*First Male Movie Star Composites* (Left: Cary Grant, Jimmy Stewart, Gary Cooper, Clark Gable, Humphrey Bogart)

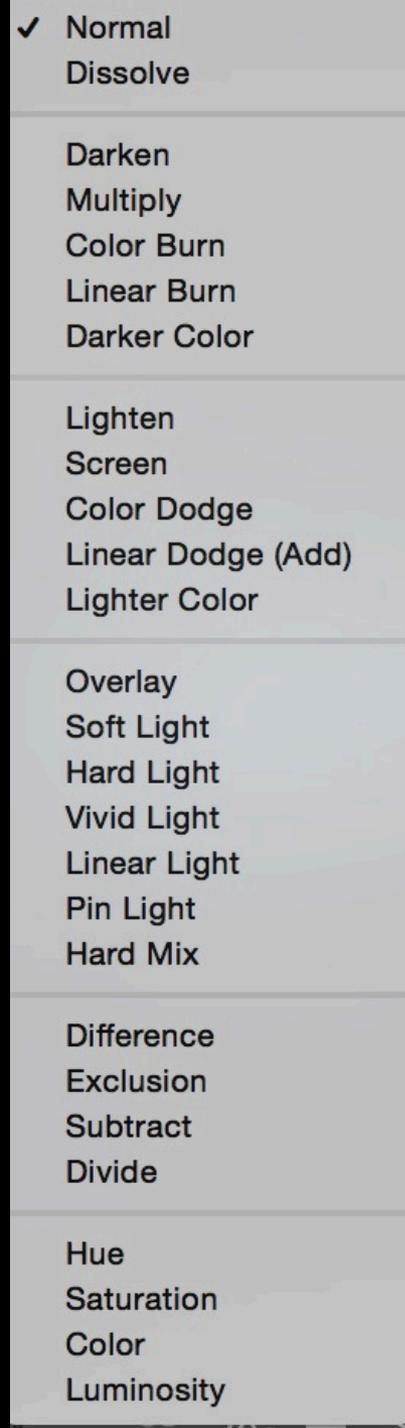


*Second Male Movie Star Composites* Right: Richard Gere, Christopher Reeve, Mel Gibson, Warren Beatty, Robert Redford



Nancy Burson

“The pieces are investigations into beauty that focus on the constituent elements of culturally defined ideals. The face literally becomes a topographical record of human aesthetics, a document and history of standards of beauty that at the same time suppresses individuality.” – Christiane Paul, *Digital Art*



## Blending Modes

Sometimes called “Composite modes” are always applied to the top clip of the stack

- give the appearance that background and foreground are working together
- you pick up the texture of the background

Luminance deals with the range from black to white and the gray scale in between

Chrominance deals with color

✓ Normal
Dissolve
Darken
Multiply
Color Burn
Linear Burn
Darker Color
Lighten
Screen
Color Dodge
Linear Dodge (Add)
Lighter Color
Overlay
Soft Light
Hard Light
Vivid Light
Linear Light
Pin Light
Hard Mix
Difference
Exclusion
Subtract
Divide
Hue
Saturation
Color
Luminosity

## Blending Modes

The blending mode specified in the options bar controls how pixels in the image are affected by a painting or editing tool. Think in terms of the following colors when visualizing a blending mode's effect:

The *base color* is the original color in the image.

The *blend color* is the color being applied with the painting or editing tool.

The *result color* is the color resulting from the blend.

### Multiply

Looks at the color information in each channel and multiplies the base color by the blend color. The result color is always a darker color. Multiplying any color with black produces black. Multiplying any color with white leaves the color unchanged. When you're painting with a color other than black or white, successive strokes with a painting tool produce progressively darker colors. The effect is similar to drawing on the image with multiple marking pens.

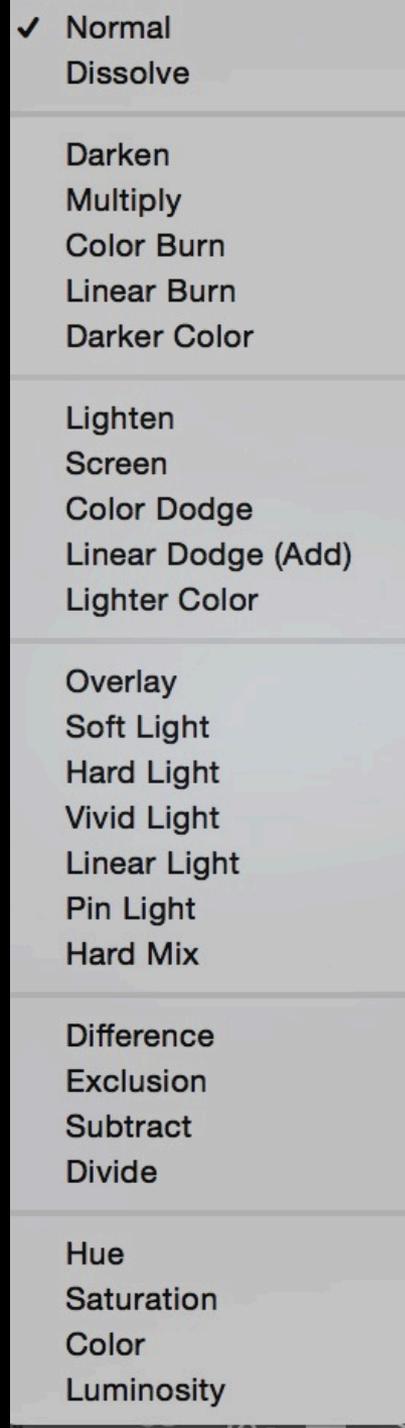
### Screen

Looks at each channel's color information and multiplies the inverse of the blend and base colors. The result color is always a lighter color. Screening with black leaves the color unchanged. Screening with white produces white. The effect is similar to projecting multiple photographic slides on top of each other.

### Overlay

Multiplies or screens the colors, depending on the base color. Patterns or colors overlay the existing pixels while preserving the highlights and shadows of the base color. The base color is not replaced, but mixed with the blend color to reflect the lightness or darkness of the original color.

<https://helpx.adobe.com/photoshop/using/blending-modes.html>



## Blending Modes

**screen** - combines pixels based on their lightest values, if the clip on the bottom has lighter, it will come through, if the one on the top is lighter, it will come through

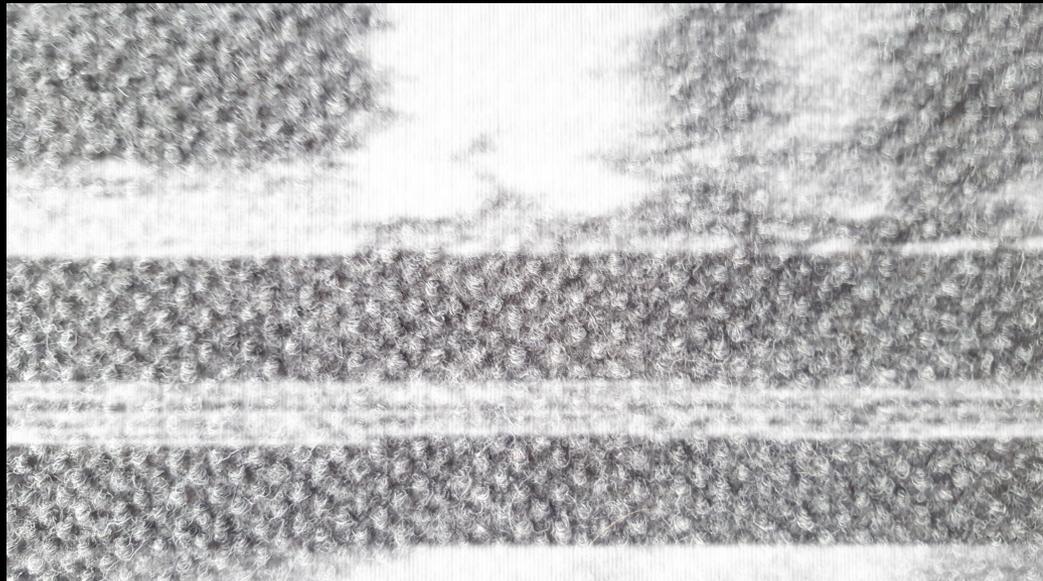
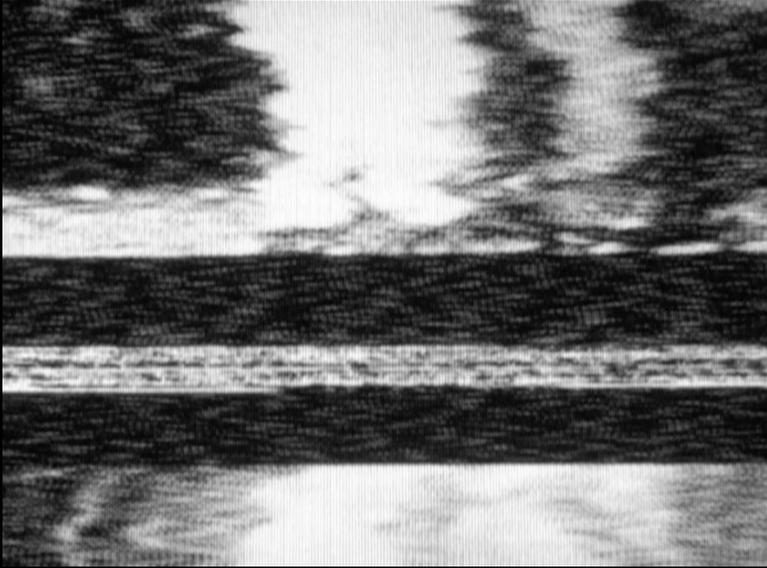
**multiply** - combines pixels based on their darkest values, whichever pixel is darkest shines through

**overlay** - combines pixels based on both their lightest and darkest values, you see combinations of the lightest and the darkest pixels shining through, it creates a higher contrast image. This blending mode pushes the midtones darker than 50% brightness darker, and lighter than 50% brightness lighter.

- Text paraphrased from Lynda tutorials

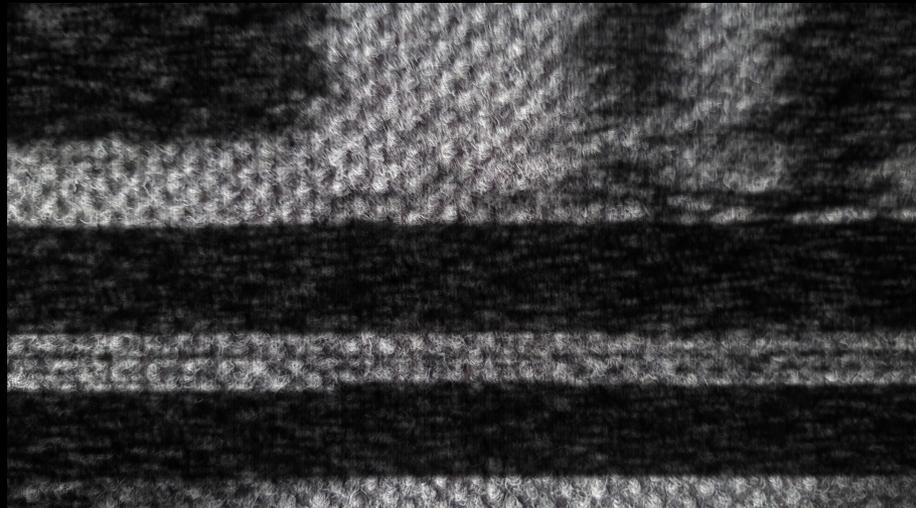
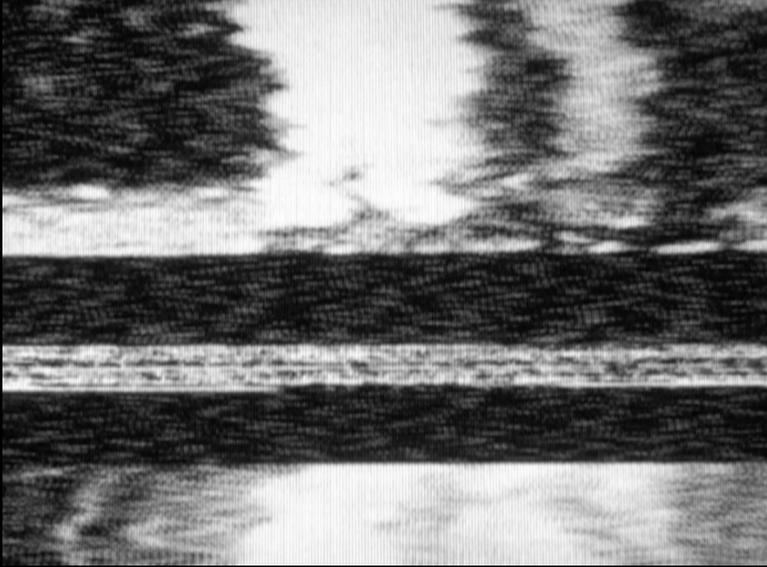
## Blending Modes – Screen

screen - combines pixels based on their lightest values, if the clip on the bottom has lighter, it will come through, if the one on the top is lighter, it will come through



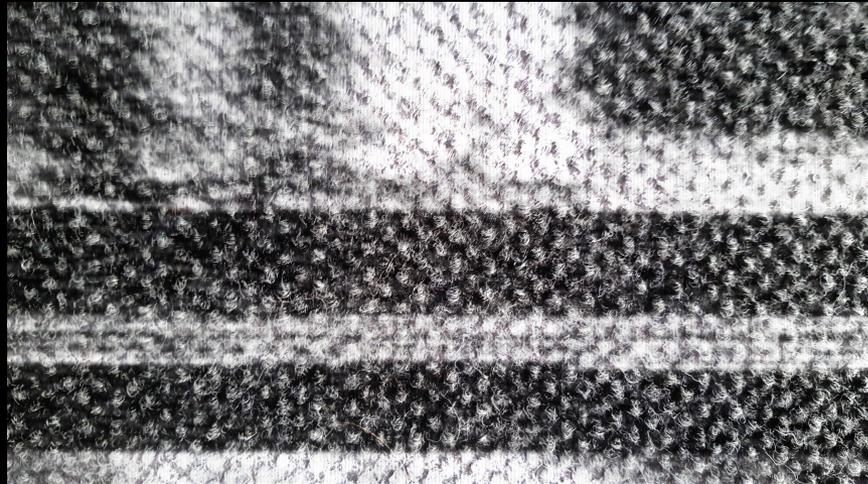
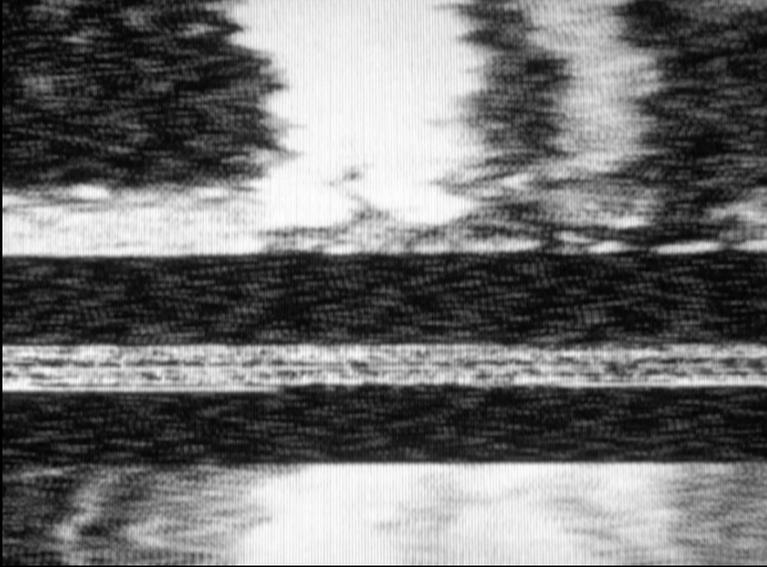
## Blending Modes – Multiply

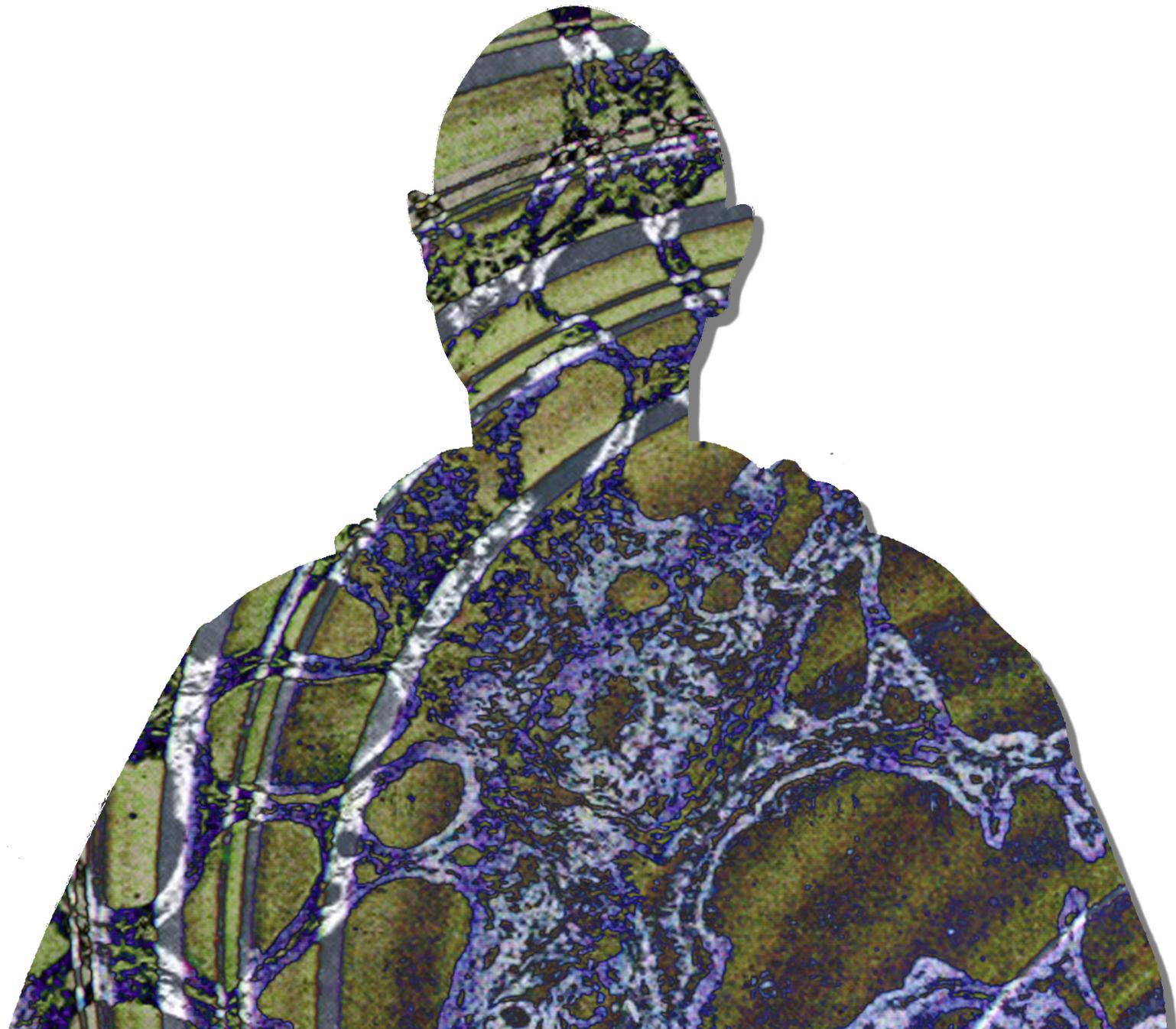
multiply - combines pixels based on their darkest values, whichever pixel is darkest shines through



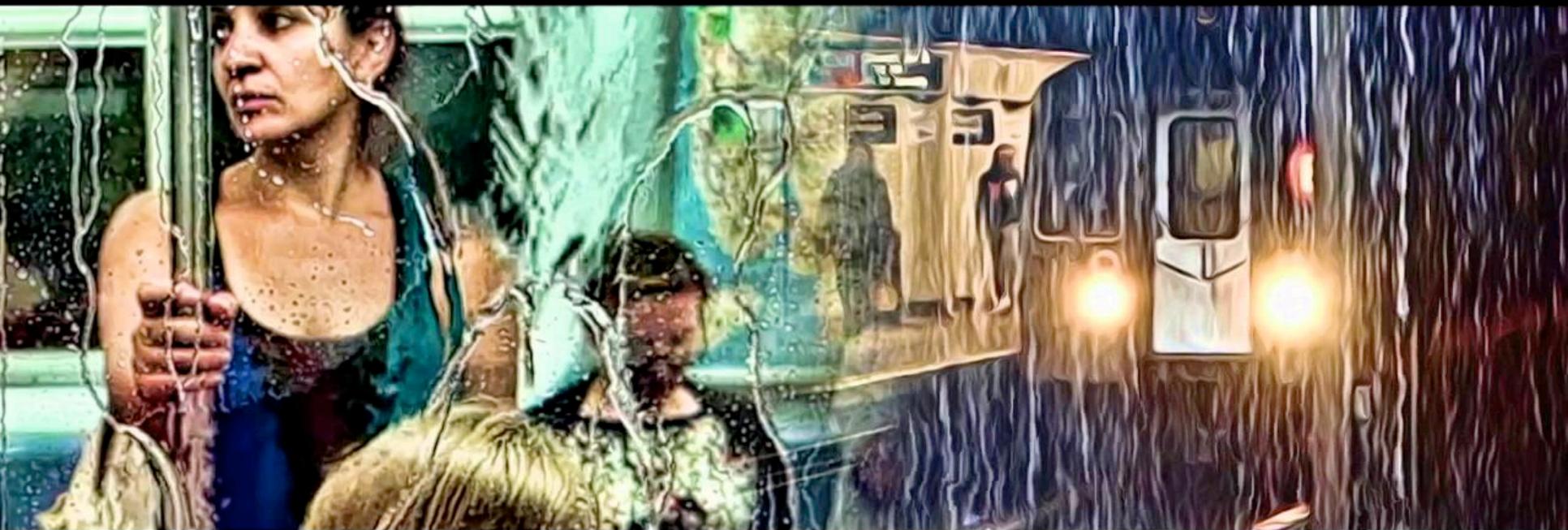
## Blending Modes – Overlay

overlay - combines pixels based on both their lightest and darkest values, you see combinations of the lightest and the darkest pixels shining through. It is a technique used to increase contrast.







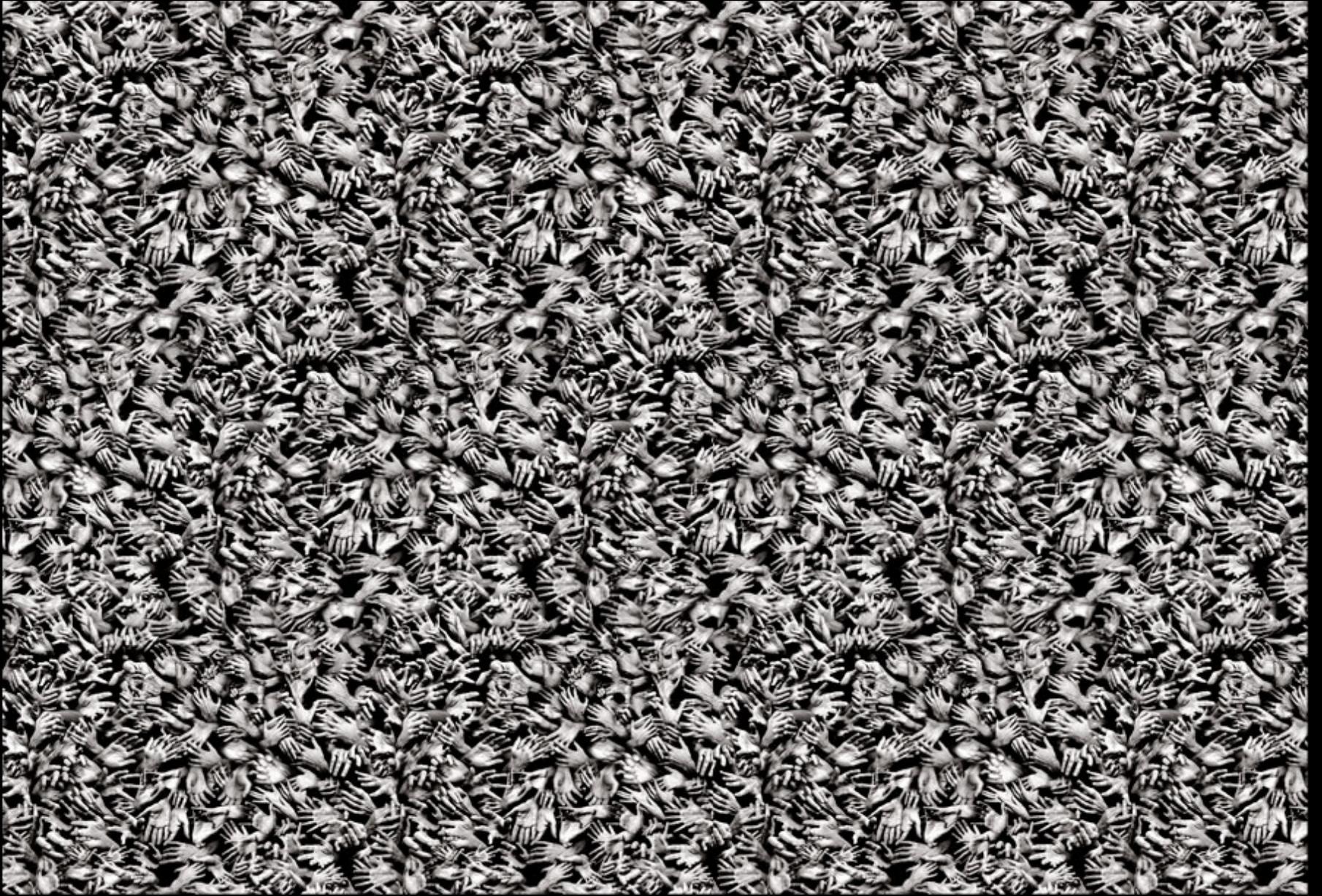


Edin Velez, *State of Rest and Motion*

<https://www.youtube.com/watch?v=LLdTbsNSEAI>



Lillian Schwartz *Mona/Leo* (1987)



Daniel Canogar, *Horror Vacui*



Daniel Canogar,  
*Digital Hide 2*

“Digital technologies add an extra dimension to the composite and collage, for disparate elements can be blended more seamlessly, with the focus being on a ‘new’, simulated form of reality than on the juxtaposition of components with a distinct spatial or temporal history. Digital collages and composites constitute a shift from the affirmation of boundaries to their erasure.” - Christiane Paul, *Digital Art*

How does this compare to the Dadaists?



Oliver Wasow *Untitled #339*



Hyperreality, in semiotics and postmodernism, is an inability of consciousness to distinguish reality from a simulation of reality, especially in technologically advanced postmodern societies. Hyperreality is seen as a condition in which what is real and what is fiction are seamlessly blended together so that there is no clear distinction between where one ends and the other begins. It allows the co-mingling of physical reality with virtual reality (VR) and human intelligence with artificial intelligence (AI). Individuals may find themselves, for different reasons, more in tune or involved with the hyperreal world and less with the physical real world.” - wikipedia

“Apart from the shifts that digital technologies have brought about in the realms of collage, montage and compositing, they also challenge traditional notions of realism by facilitating the creation of alternative or simulated forms of reality or a sense of the **hyperreal**.”

- Christiane Paul, *Digital Art*



Mattijn –Franssen, *Upscaling* 2014



“The fact that the digital medium allows for a seamless reconstruction and manipulation of reality seems to have heightened an awareness of the questionable nature of the authenticity of all images. ” - Christiane Paul, *Digital Art*



Pelle Cass, Patterned 8

<https://www.youtube.com/watch?v=6omX36JlqxA>



Peter Kennard



Peter Kennard



Where is this heading?

Jeff Bezos and Elon Musk Face Swap

Swapping Algorithms and beyond

<https://www.theverge.com/2018/2/11/16992986/fakeapp-deepfakes-ai-face-swapping>

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<https://archive.org/details/prelinger>

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<http://www.oreillynet.com/policy/2002/08/15/lessig.html>

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and

Flickr

<http://flickr.com/creativecommons>

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Upon setting a Creative Commons license, the creator of the work decides if both commercial and noncommercial uses are allowed; if others are allowed to modify the work once it is licensed (derivative work); and, if derivative works are allowed, whether or not the newly modified work also has to be licensed with CC (share alike).

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