

Juri Wornowitski

FINE ART PHOTOGRAPHY

Artist statement

My passion is landscape photography. My goal is to create fine art photographs. In this, I see myself following the tradition of great masters like Ansel Adams, Edward Weston, Frank Hurley, and Herbert Ponting, to name just a few.

Fine art is arguably something in the eye of the beholder, and as such hard to define. However, it is easy to agree that only the highest quality, artistic and technical alike, pertains to fine art. I aim to achieve this quality in my work, with each and every image.

The nature is both my inspiration and my motif. My favourite subjects are mountains and open spaces of land and water. This preference might stem from the unattainability of snow-capped summits and blurred horizons, and from our longing to reach them all the same. I strive to convey this feeling in my photographs and to evoke a similar emotion from the viewer. In this sense, my approach builds on the principles of impressionism. As a matter of fact, I regard its masterpieces as my greatest artistic influences besides the classic landscape photography.

This motivation is then what entails my choices of equipment and techniques for creating my images.

- I work with film because, in my opinion, it is a more suitable medium to transmit emotions than a digital sensor.
- I use a panoramic camera perfectly suited to reflect the vastness of space before its lens.
- I shoot handheld, mostly improvising and composing "on the fly", in immediate response to what I see and how I feel about it.

I rarely include people in my images. Those who happen to be there are so just by accident and for a short time only. They are not a part of the scene which existed long before they arrived, and will persist long after they have left. Then, the human presence does not necessarily contribute in a positive way to the composition of the image. In my view, putting people purposely into frame "for scale", as advised by many a tip, is showing disregard for them and the nature likewise.

The developed film is scanned and further processed by me digitally. The resulting images are thus always "manipulated" in some way. I see this process as the indispensable part of my style. The transformations a scanned image may go through include:

- cleaning from scanning artefacts
- levelling the horizon
- cropping
- enhancing contrast and colour balance
- converting to black and white
- tinting

I do not create a new reality with these modifications. The scene I show as the result is not imaginary, it is a perceived one. I use the process to recall and reproduce my emotions at the moment I pressed the shutter release. I do it in order to share these feelings with the viewers. Like other elements of my style, it is just the means to tell a story. I am convinced, if given the possibility, the old masters of landscape photography would have wholeheartedly embraced it.

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