

MULTIPLE EXPOSURES

Newsletter of the **Urban Ecology Center Photo Club** • Vol XX No I



Holiday Reflections by **Kristine Hinrichs**

Our first place winner in the January Photo Challenge: Reflections

See inside for more Photo Challenge entries!

J A N U A R Y 2 0 2 2

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Hank Erdmann in March21

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Room for More!

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Please Join Us!

Our next meeting is **Thursday**
January 3rd, 6:30PM to 9:00PM, in
 the Community Room of the Urban
 Ecology Center at Park

**In-Person Meeting Cancelled
 This Month
 Currently meeting online.**

Multiple Exposures, the official newsletter of the Urban Ecology Center Photo Club, is published twelve times a year, and is included in the club membership dues.

The Urban Ecology Center Photo Club is a member club of the Wisconsin Association of Camera Clubs ([WACCO](#)) and the Photographic Society of America ([PSA](#)).



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Photo Challenge



Colorful Reflection by **Scott Norris**
was our second place winner.

Photo Challenge



Mallard Reflections by **Charlie Trimberger**
was our third place winner.

Photo Challenge



Awakenings
by **John Gray**.

Photo Challenge



Cloud Reflections
by **Phyllis Bankier.**

Photo Challenge



Depth
by **Ian Dickmann.**

Photo Challenge



Downtown Sunset
by **Heather Ho.**

Photo Challenge



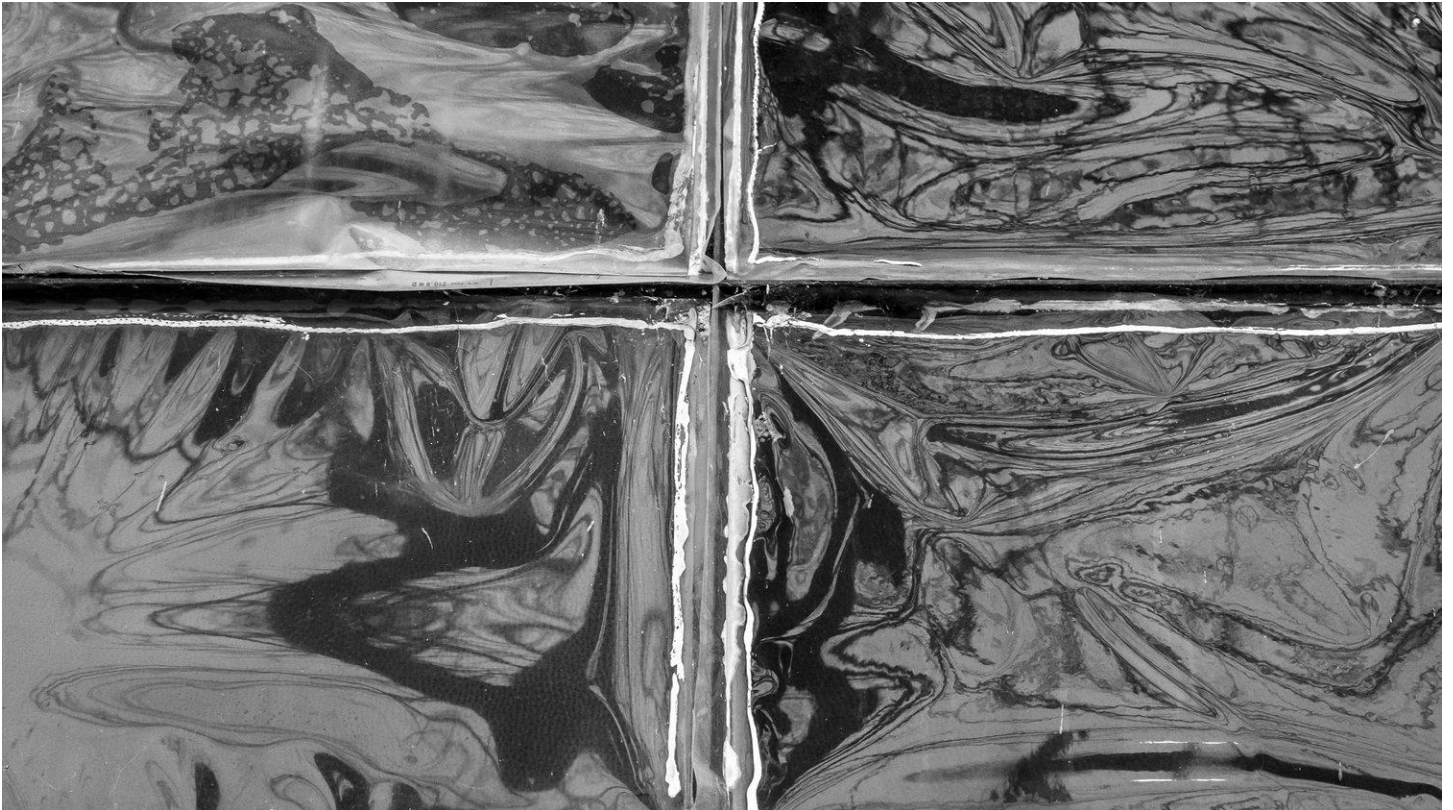
Tree Shadow
by **Joe Eichers.**

Photo Challenge



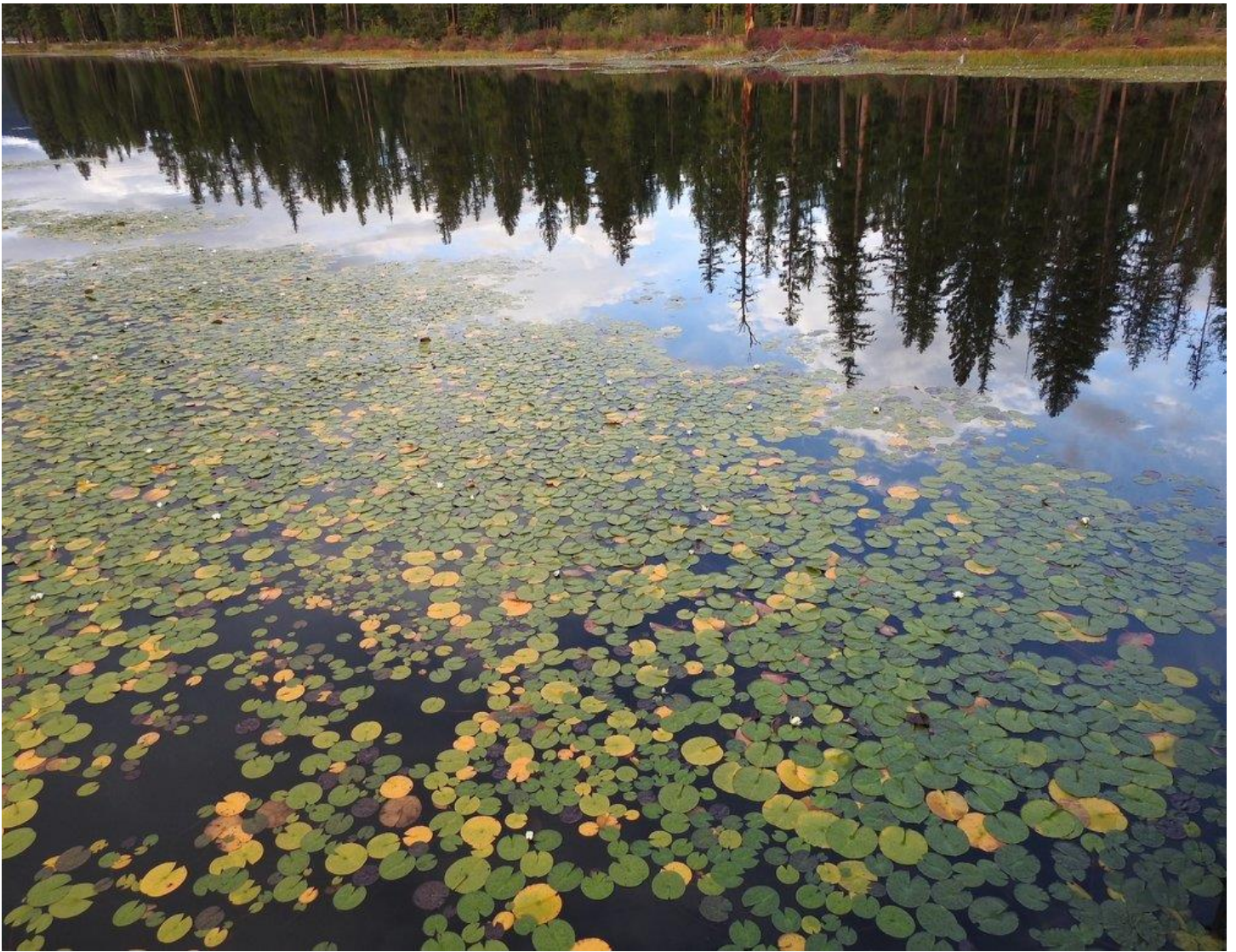
Final Rays Winter Day
by **Ann Matousek.**

Photo Challenge



Four Squares
by **Diane Rychlinski.**

Photo Challenge



Lake Montana
by **Kathy Smith.**

Photo Challenge



Lunar Reflection
by **Dave Woodard.**

Photo Challenge



New York Reflections
by **Joe Eichers.**

Photo Challenge



Passing Through
by **Jim Berzowski.**

Photo Challenge



Reflection
by **Susan Modder.**

Photo Challenge



Reflections
by **Jack Kleinman.**

Photo Challenge



Rock Bottom Reflections
by **Audrey Waitkus.**

Photo Challenge



Summer Day
by **Steve Morse.**

Photo Challenge



The Lake at Shalom Zoo
by **Carole Kincaid.**

Hank Erdmann Photography

Our March 2022 Meeting Presenter

Hank Erdmann is a photographer, photographic educator and writer who resides in Will County, Illinois. He has photographed throughout North America, making the Midwest his primary geographic area of interest. A love of history, especially the maritime history of the Great Lakes, kindles a special interest in the ports, shorelines, islands, hardwood forests, prairies and other natural areas of Lakes Michigan and Superior and their surrounding environs.

"My photographs are an expression of excitement and joy at seeing a fleeting moment when nature takes light and subject and creates an image that leaves a lasting impression in my mind. Occasionally, I'm fortunate to record such images.

My images explore two main genres. I use line, shape, form, color, pattern, texture and movement in nature to create images that come from my soul through my eyes. I try to capture the feeling I have at the time of seeing something that make me want to photograph it. I often take a part of nature out of context with its surroundings to make a more powerful statement with impact and interest in the spirit of the great photographer Eliot Porter and what he coined as "Intimate Landscapes". I also enjoy making images that explore seeing the natural image differently, making photographs of the natural world that go beyond the literal interpretation, in more artistic or abstract statements inspired by the photographer Freeman Patterson's concepts of Photo Impressionism. I am constantly expanding on the "art of fixing a shadow" with over forty years of photographic exploration."

I have numerous, far too many to list in this short form document, publishing credits, exhibitions and exhibition honors, and educational seminars, presentations, and workshop and photo tour credits. If you would like a detailed list of publishing credits, educator vitae or exhibitions list, please send a request to hankphoto77@gmail.com.

“Experiencing Versus Seeing”

Using Your 11 Senses, Yes 11! For Better Composition

by Hank Erdmann

Go outside. Look at something. You are not just seeing it, you are experiencing it. If what you are looking at catches your interest, or even if it does not and you ignore it, you are still experiencing that scene. Great imagery requires that the person viewing an image does more than just see it and to have more than just a passive experience.

To find a great image the photographer must have some feeling, some emotional response to a scene. For the resulting image to truly be successful the viewer must also get some feeling, some emotional response to the image. That response need not be one the artist intended, nor must it be the same as the artist had, or the same as any other viewer has, but for the image to transcend from the maker to the viewer, it must arouse some emotional response or the viewing will be short and instantly forgettable.

This program is one that I've been working towards creating and giving for more than 40 years in photography as I've learned through making many hundreds of thousands of images in my own photographic journey. It is an inward look at image making from the perspective of what stimulates my own photographic vision, my own in-field stimuli, and how such things translate and contribute to making images that do some of the same for the viewer of my images. If those stimuli are successful, then what has aroused those stimuli will transcend more than just vision, it will share my experience on some level. What that level is, is only partially my call, and as long as some experience has been shared, I have succeeded in my image creation.

The premise of this presentation is that we do that largely by relying on our five human senses, and what I've identified as our six artistic senses. We can use those sensory perceptions to find subject matter and to help us compose images. More so, by keying into our sensory perceptions we can direct our vision to see the essence of a scene or subject and then work more mechanically at composition. Using our senses are essential to find, and to help compose our images. This has nothing to do with technique or gear, with computers or software, it has only to do with we actually do when going into the field. We don't just see things, we experience them. This program will take a look at these 11 senses and show you how to use them to make better images.

This program will benefit any photographer, regardless of skill level or experience by giving a photographer tools to direct their artistic vision to follow their real vision and their sensory vision. Good composition will make even snap shots better and the more in-tune you are with your environment, the more focused you are on what is influencing you as you search for image opportunities, the better the opportunities will be and the better the resulting images will be. So that's my premise, key into what you are experiencing, what you are feeling as well as what you are seeing and you'll make better images.

Hank Erdmann Photography



445-80-Peninsula-Ice-Sunset



653-50-Sunflower-Seed-Head-Close-up

Hank Erdmann Photography



654-38-Susans-Coneflower-Swirl



662-36-Birch-Trail