eight varieties of photographic vision

These photos show the creative use of "mistakes" a photographer can make and include in his work: light striking negative and producing solarization. To this he could add: heat from the enlarging lamp burning the film; hot water reticulation; condensation frozen in refrigerator causing patterned shrinkage of emulsion; crystallization of hypo, fingerprints, etc.

1. *Abstract seeing* by means of direct records produced by light; the photogram which captures the most delicate gradations of light values, both chiaroscuro and colored.

2. *Exact seeing* by means of camera records; reportage.

3. *Rapid seeing* by means of the fixation of movements in the instantaneous snapshot, stroboscopic photography, an instantaneous photograph with rhythmical interruption of the motion flow.

4. *Slow seeing* by means of fixation of movements spread over a period of time, prolonged time exposures; e.g., the luminous tracks made by the headlights of motorcars passing along a road at night; virtual volume.

5. *Intensified seeing* by means of
   
   (a) macro and microphotography;
   
   (b) filter photography which, by chemical variation of the sensitized surface, permits photographic potentialities to be augmented in various ways, ranging from the revelation of far-distant landscapes veiled in haze or fog to exposures in complete darkness—infrared photography;
   
   (c) bird, frog and fish eye view.


7. *Simultaneous seeing* by means of superimpositions; a process of automatic photomontage.

8. *Distorted seeing*—optical jokes that can be automatically produced by
   
   (a) exposure through a lens fitted with prisms, of reflecting mirrors or the distograph
   
   (b) mechanical and chemical manipulation of the negative during or after developing, using oil drops, suds, soaps, etc.; lighting, heating or freezing, resulting in distortion, reticulation, solarization, etc.

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1 Moholy-Nagy, Laszlo, *Vision in Motion*. pp. 207-208