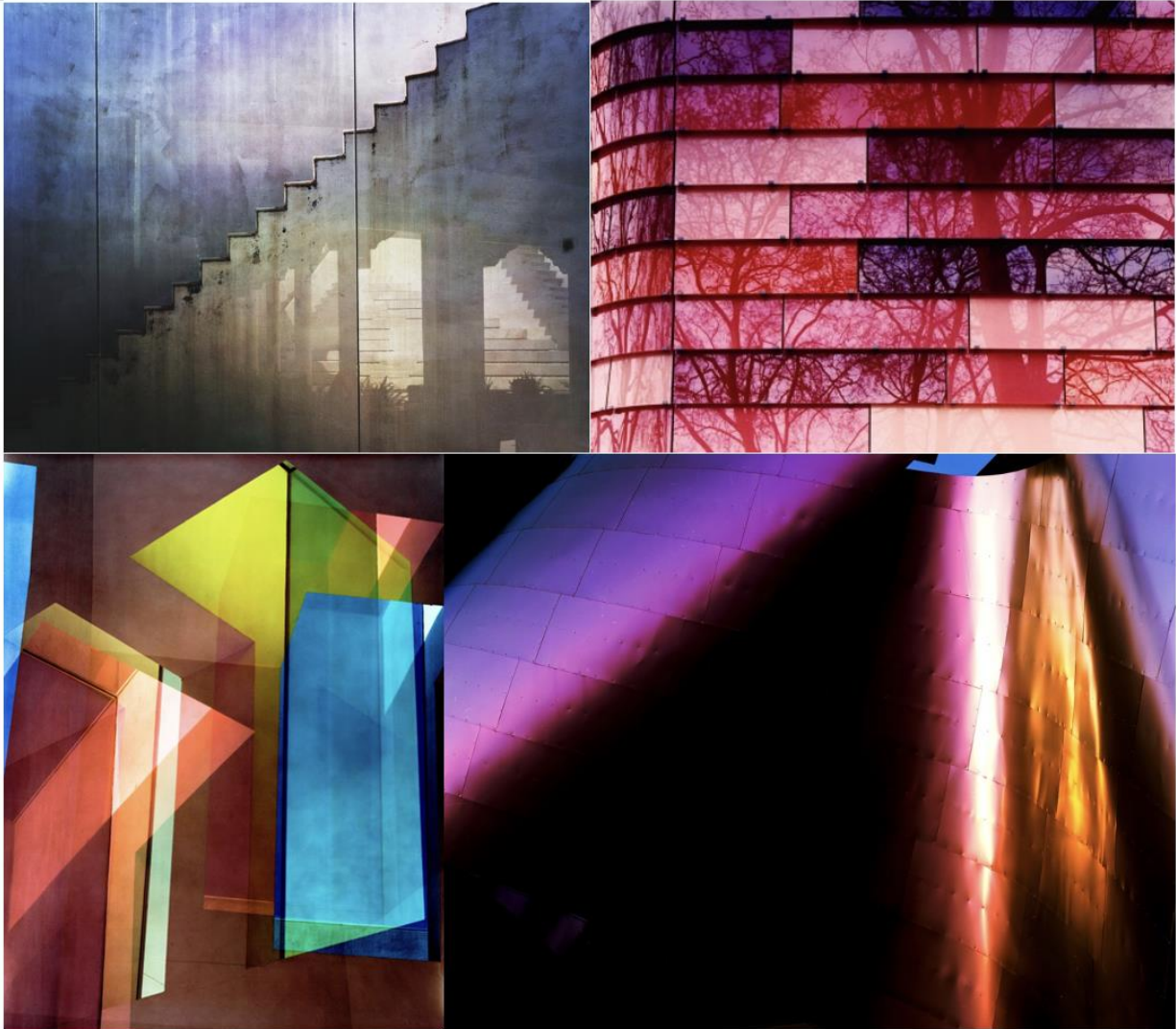


Ola Kolehmainen



Ola Kolehmainen



For my chosen photographs, I believe they all display extensive use of lighting, color, shapes, lines, and depth of field. In many of these images, Ola Kolehmainen uses lighting to bring nuance viewpoints on architectures. Sometimes, the lighting is used to create dimension and space within a photograph, and other times, they help develop atmosphere and mood. With lighting, Kolehmainen explores different concepts such as shadows and reflections in his pieces. On top of this, he extensively uses lines and shapes in his photographs to serve as perspective lines that guides the viewer's focus. The vivid and sharp use of lines also demonstrates repetition and patterns in many photos, creating depth within each piece with different framing and dimensions. Often working with double exposure, the lines and shapes in his photographs allows the merging of the photos to be smoother and allow both images' features to be seen without being too bold. Additionally, with the use of colors, the emphasis on shapes and lines are highlighted even more, and the colors illustrate different tones that differentiates with each scene. In some cases, the colors are used to complement and highlight a certain aspect of an image. If the background is blue, then Kolehmainen often uses warmer colors to create depth in the photo. Also, his images often contain saturated colors to illustrate certain atmospheres, where architectures are softened to show a light and dreamy atmosphere or darkened to show

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a gloomier or eerie atmosphere. Ultimately, all these elements contribute to the extent of depth of field shown in his photographs. In each work, there's always a foreground and background shown, and when examining the photos, Kolehmainen allows the audience to interpret the piece in various perspectives. While some focuses on the subjects that stand out in the foreground, others may focus on the different lines, colors, and settings in the background.

I'm interested in photographer Ola Kolehmainen and his work because of his contemporary approach to abstract architecture photography. Instead of capturing typical features within a setting, he uses lighting and shapes to make the audience question the way the building is perceived and implies a certain atmosphere that goes along with the architect. While the photographs seem extremely diverse in form, however, they are also minimalist and simple with the disjointed geometric shapes that creates space within the photo. This relates to my vision as I also wanted to influence traditional perceptions of ordinary shapes and forms through differentiating perspective lines and geometric elements. While some people like to focus on the complexity of an image to illustrate diversity, I want my image to be simple and clean when looking upon, which can more directly convey certain elements and moods through details. Similar to Kolehmainen's work, although they don't overwhelm audience members with extravagant uses of techniques, however, the effects of light on architecture illuminates each photo to emphasize a certain time period, story, or form behind the lens.



This is my favorite picture captured by Ola Kolehmainen named "Aqueduct 1564". Contrasting from a typical aqueduct, Kolehmainen seems to always find a way to uniquely portray an ordinary setting, which is what I aspire to achieve with my set. The unusual portrayal of the aqueduct is shown in the photograph, where the reflection from the water surface and the top

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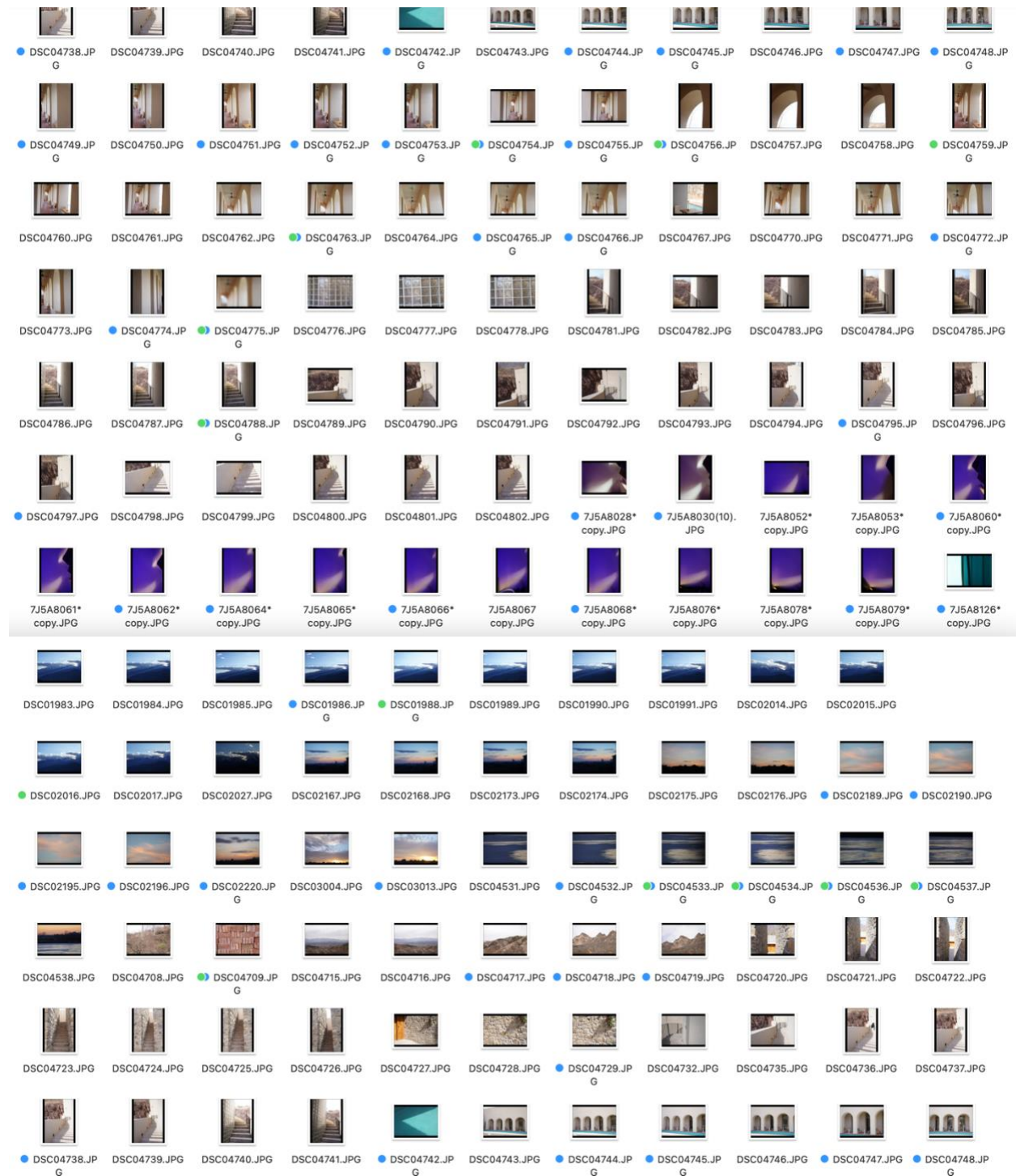
of the image creates a sense of illusion. When focusing on the shapes and circles in the foreground of the image, it seems exactly symmetrical. Yet, when focusing on the background, a clear view of an aqueduct in the distant is also seen. With double exposure, Kolehmainen creates different layers, depths, and dimensions within one photo, which is truly intriguing.

I think one formal element that is important in the photograph is the use of shapes with repetition that complements it. Half circles, rectangles, and other geometric components were used repetitively across the image. The half circles formed by the gaps between the bridge reflected across the surface to create symmetry. At the same time, the double exposure shifted a softer version of the same aqueduct beside each other, and the repetition created an allusion that attracts the audience's attention. At the same time, the different placement and composition of shapes were seen in both the foreground and the background. While the circles overlapped to create an architectural shape in foreground, the dimensions created with repetition also developed depth that showed another outline of an architect in the background, which is really appealing and unique.

In this sense, the photograph is abstract with its various formal elements and the emphasis on tone and atmosphere through the developed setting. I really liked his style, where instead of depicting the architect in a normal lighting, he used a bright background that suggests bright sunlight while having darker outlines that implies a heavier atmosphere. The contrast used and the different shades of green implies a gloomy atmosphere, while the tone of the photo is highlighted. I wish to adapt this style to my photography by using different shapes to alter interpretations to focus on certain details of an architecture and use colors to make viewers feel peaceful and relaxed when looking at them.

My vision is to capture photographs that can influence aesthetic and artistic perceptions through the exploration on the effects of colors and lighting on ordinary settings. By using double exposure, the imperfections of multiple photos lay concealed, while their combination allows for a unique style of beauty to shine through. I will take photos in the style of Ola Kolehmainen and am particularly inspired by the image "Aqueduct". In creation of this set, I will try to take pictures that depicts the use of lighting and color, with the use of double exposure to create unique visual effects. Using abstract and vivid forms, I hope that the photographs can capture minimalistic elements of architectures to reveal different dimensions and perspectives of "beauty" in abstract ways. Thus, I want to show that imperfect or ordinary settings can be "beautiful" if we change our view, because true beauty only lies within the things that we wish to see.

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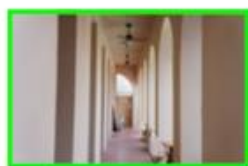
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This contact sheet shows my “blue” photos, and I’ve circled the corresponding “green” photos and “red” photos among them. Inspired by the photographer Ola Kolehmainen, I tried to capture the details and parts of walls and architectures. I wanted to make my image seem simple and minimalist yet zoom-in on the ordinary perspectives of the shapes and forms. I think I did really well in capturing different shapes appropriately. For example, repeating geometric shapes were portrayed in the arches of door frames and designs. By adjusting my angle and shot size, I captured repetition amongst shapes, similar to Kolehmainen’s techniques. Not only did this create perspective lines by tilting the composition of the photograph, but it also helped create depth of field between the foreground and the background. Through these attempts, I worked on capturing different highlights and shadows as well, focusing on the manipulation of lighting. Keeping in mind that double exposure was used, I often imagined what elements would go along with each setting, as this was an inspiration from Kolehmainen’s work, using different lines, surfaces, and shadows to demonstrate abstraction. Instead of focusing on a variety of colors, I explored the element of colors abstractly mainly with the color beige, which worked really well. Since it was a monochromatic color scheme, while the color highlighted the minimalist aspect and underlined a peaceful and subtle atmosphere, however, it also allowed me to focus on the tones of images. In many of the photographs, the lighting complemented with the lines and color, which in my opinion, worked out really well to differentiate different shades of beige, which showed heavy contrast between the shadows and the shapes, creating depth. I believe that these elements worked out really well to portray architectural details from nuanced perspectives and angles, emphasizing on the appreciation for their own beautiful forms and designs, refreshing ordinary imposed viewpoints.

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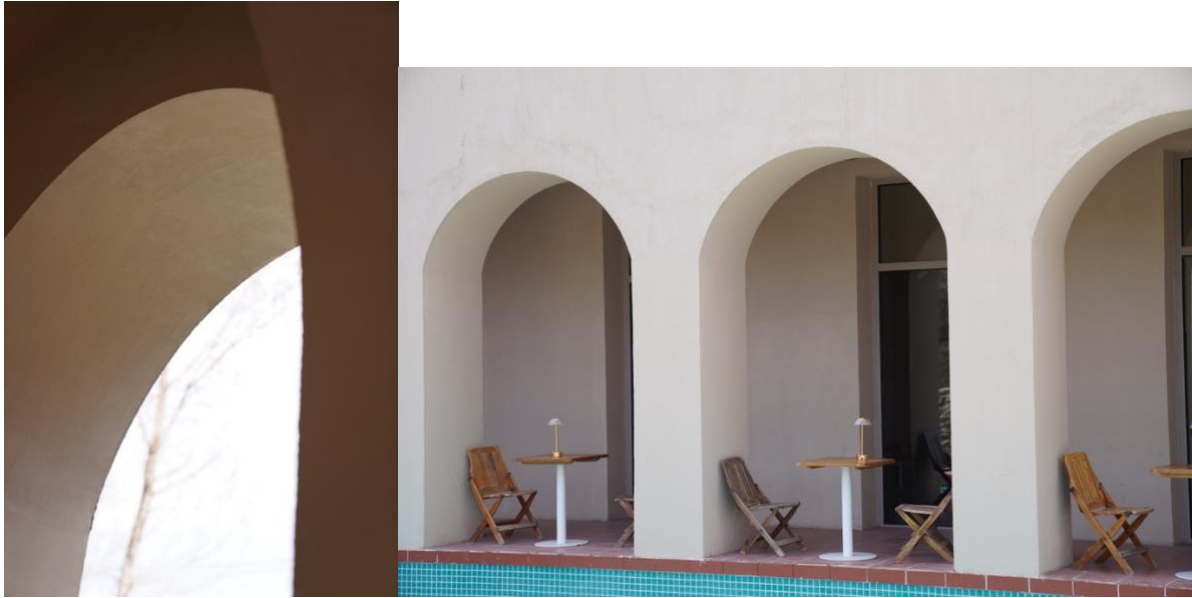
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Here are my final red photos for set 2. These images link to my inspirational images with its focus on architectural details and the use of double exposure to create dimensional appeals as well as the manipulation of lighting. The formal elements of line, color, lighting, tone, and repetition has been emphasized with this set. For example, a simple archway has been captured in two of my photos, yet I was able to use double exposure to manipulate them in different ways. In all three images, the color focused on beige, and with different manipulations of lighting and editing, each gave of an unique atmosphere, which alludes to the impact of light on architectures. Similar to Ola Kolehmainen's use of color, where he focused on the color green in "Aqueduct" to present a gloomy mood, the color beige in my set suggested a more subtle, soft, and peaceful atmosphere to complement the architecture shot. In the top left image, I really focused on the composition and framing of the image, which believe worked out really well. While the photo is a close-up shot, it attains a minimalist atmosphere that allows the uttermost geometric features to shine out. Using the element of lighting, depth of field was created between the different shades of colors. The lighting casted a white background, which created open space within the photograph, and this was contrasted by the negative space formed by the shadows of the archway. The curved lines created more geometric features, and through this, I hope that the audience can focus on the geometric shapes we see in ordinary settings instead. I believe that the use of lines complemented the use of lights really well as well. In these photographs, lines were often used to serve as perspective and guiding lines for the audience. For example, lines shown in the staircase highlighted an overlooking angle pointing downwards, and the diagonal perspective line suggested made the photo seem more enticing as the staircase spanned across the entire frame. This worked out fantastically with the lighting because it was able to cast shadows towards the left of the image, showing more tone and contrast between the steps, almost as if forming a new perspective and dimension itself. This allows the audience to ponder the reality of the steps, while the shadows seem as if the staircase is going upwards, the highlight on the right seems as if it's going downwards.

The technique of double exposure and editing has been emphasized in all three photos. When taking the photographs, I kept in mind to alter the ISO and aperture of each image to prevent overexposure when experimenting with double exposure. While overlapping images created more contrast and tone, emphasizing on the different within each image, yet they seem to come perfectly together to demonstrate new perspectives within a photo. When an unnatural streak of light was merged with the staircase, it added streaks of light coming through the image, making the reflections and composition more unique. When looking upon the image at first sight, you wouldn't notice that it has been edited, however, when interpreting the piece from different perspectives, you might realize that the shadows and lighting has been manipulated in an unnatural form. Through this, I relate to my vision where beauty can lay within imperfect settings as well, in this case, if the main focus is on the colors and its effect on the setting, then you may not notice the absurd details casted by the light. Additionally, double exposure also helped create repetition within the photo. Seen from the repetition shapes on the stair and archway, double exposure helped create an allusion. While the original archway's outline can be seen, however, the double exposure archway created dimensional visual impacts, where it seems as if it's floating in the air, and it created a softer and dreamy atmosphere.

As mentioned above, through the combined effects of the various formal elements, I hope that the photographs can change the way audiences perceive certain settings. I believed the elements worked quite well for the audience to focus on the atmosphere, the geometric shapes, the curves, and colors of each shadow, instead of focusing on the ordinary subject. However, I believe that there could also be improvements made in terms of the different effects used when editing. For instance, different formations when merging the photos can imply different atmospheres.

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These two photos were actually manipulated together to create a single red photo. I believe that I can continue to work on improving manipulating lighting and color when merging them together to create more abstract color and geometric approaches. For example, I can try to use different effects such as “overlay”, “multiply”, and “screen” to imply different color dimensions by shifting mid-tones. Thus, by continuing to work on this, I hope to be able to better capture different perspectives that perceives ordinary subjects uniquely.