

DISCOVERY

Is photography all about consummate control of the final image?
 "Nein!" says Gundula Schulze el Dowy.

All photos © GUNDULA SCHULZE el DOWY / Courtesy of Deborah Bell, New York



Hand and man's head with hat as shadow: ("Untitled," August 1992, Jones Beach, Long Island.) "The image is an in-camera double exposure made without pre-visualizing the final result. First I shot the picture of the shadow; one minute later I double exposed a deliberately out-of-focus image of my red pants on the same frame." Nikon FE with 50mm f/1.8 Nikkor lens. Exposure on Kodak Vericolor III Professional color neg film, unrecorded.

New York City window reflection with Titian painting: ("Untitled," 1992, from "Spinning On My Heels" series.) "This was completely serendipitous. I had forgotten that the picture of the painting I shot at the museum was in the camera when I took the second exposure of Fifth Avenue!" Nikon FE with 50mm f/1.8 Nikkor lens. Exposure on Kodak Vericolor III Professional: Painting, f/8 at unrecorded shutter speed; street scene, exposure unrecorded.

The creation of photographic art is neither rational nor intellectual according to Gundula Schulze el Dowy, the 41-year-old, East German-born photographer who made the haunting, enigmatic images on these pages. As commentators have noted, much of her earlier work was in the tradition of social criticism, depicting, for example, the "brokenheartedness and deprived development" but also the "invulnerable dignity" of East Berliners. Then, in 1990, she received a stipend from the Kunstringes Folkwang in Essen. Her stay in that cultural, industrial city on the Ruhr marked the beginning of a new phase in her artistic development and eventually led to the production of atmospherically seductive, seemingly weightless and timeless pictures like those presented here. Why and how does she create them and what is she trying to achieve? We'll let her speak for herself.

"Much of the photography I see today is far too cerebral and calculated—rational creations of the

continued on page 144

"Red Neon Silence": (New York, 1991, from "Spinning On My Heels" series.) "For this double exposure in camera, I chose to take the bright red neon sign as the first layer, because the intensity of the color is attenuated by subsequent exposure." Nikon FE with 50mm f/1.8 Nikkor lens. Exposure on Kodak Vericolor III Professional, unrecorded.



Woman's face with two small women: ("Untitled," New York, 1992, from "Spinning On My Heels" series.) "This is a triple exposure in camera. First I took a picture of a Goya painting (two small figures). Five minutes later I found this nice girl and decided to take her picture. A little later I made an exposure of tree bark on the same frame." Nikon FE with 50mm f/1.8 Nikkor, exposure on Kodak Vericolor III Professional, unrecorded.



"Man Reading Newspaper": (Madison Square Garden, New York, 1990.) "This is a single exposure, one of my early attempts at playing with different layers on a single frame." Nikon FE with 28mm f/2.8 Nikkor lens. Exposure on Fujichrome Velvia, f/4, shutter speed unrecorded.

A&I Camera Co.



2 World Financial
at the Winter Garden
ORDER TOLL FREE: 800-451-1111

ORDERS & INFO: 212 786-4695 / CUSTOMER SERVICE: 212 786-4696

Store & Mail Order Hours:
M-Th: 9am - 6:30pm
Friday: 9am - 2pm
Sunday: 11am - 5pm
WE SHIP WORLDWIDE

Orders received by 12 PM,
Shipped the Same Day

DISCOVERY

continued from page 64
head. However, whatever is in your head is already dead, in the sense that it has been reacted to and analyzed. I don't want to think about the things I see, or to know about them in any intellectual way. I am fascinated with what is unknown, and I want to follow my own impulses, to react spontaneously to what is in front of the camera. That's how I came up with the concept of 'Spinning On My Heels,' a metaphor for random, almost uncontrolled, instantaneous creative responses to the things around me.

"My earlier work was a kind of stagnation—social documentary, yes, but also without life or movement. Now what I seek to capture is energy and light, to be playful and free—it's a little bit like improvising music, and it expresses, in its rapidity and spontaneity, the furious pace of change in modern societies."

It there's any single technique that characterizes Gundula Schulze el Dowy's present work, it's capturing and exploring multiple layers of reality on a single frame of film. To achieve this, she often makes double or triple exposures in camera. The overwhelming majority of these are unplanned, the second and third exposures being based on artistic intuition.

However, she does adjust her exposures based on experience, often underexposing each component of a multiple exposure, or giving more exposure to an indoor scene lit by artificial light, and less to the outdoor scene that's to be superimposed upon it. And while she detests such popular techniques as multiple printing, sandwiching, and computer-manipulated images, she is not above shooting two frames, each with a different camera if a certain subject intrigues her, and later combining each with different elements. She has also been known to return to a place (say, the Metropolitan Museum of Art in New York) to re-shoot something that inspired her but didn't combine well the first time.

"Movement, energy, emotions, and a sense of unfettered immediacy are what I am trying to convey and that is not possible without an unrestrained freedom of expression. I am not saying that my pictures don't have content or meaning, and even a certain technical facility, but finding these aspects comes afterwards, when editing and analyzing—never at the moment of creation." —J.S.

CANON	
EX-EE W/50/1.8	159
PELIX W/58/1.2	269
TL	119
FTB-N	179
EF	239
F-1 MECHANICAL	459
AL	599
AL-1 blk	219
AV-1	109
M-1	259
M-1	204
AE-1 PROGRAM	179
T-80 W/AC 50/1.8	439
1.90	259
EOS 650	259
DATA BACK	399
20/2.8 SSC BR w/cs	399
24/2.8 BR	189
28/2.8 SSC BR	279
35/2.0	119
50/1.8	239
50/2.5 MACRO SSC BR	209
55/1.2 SSC BR w/cs	259
FD-15 EXTENSION TUBE	29
100/2.8	429
179	29
100/4.0 MACRO W/TUBE	479
35/2.5 B/H	189
35/2.5 SSC BR	209
35/2.8	139
35/2.8 SSC BR	299
35/2.8 EF	299
35/2.8	299
35/2.8	299
80/200/4.0	159
80/200/4.0	159
300/4.5 w/cs	279
SUPER-CANOMATIC R 100/2.0 bx	229
300/4.5	229
CANON EX 125/3.5	69
CANON EX 175/3.5	129
CANON EX 50/1.8	319
CANON WINDER A	219
CANON WINDER A-2	119
MOTOR DRIVE MA SET	219
HI POWER NICAD FN W/BX	239
188-A FLASH	139
244-T FLASH	139
299-T	139
300-EZ FLASH	179
CANONITE D FLASH w/cs	89

Old F-1 Accessories

CANON MOTOR DRIVE MF	479
SCORPION DATA BACK F w/bx	799
WALST LEVEL FINDER w/bx	129
FLASH COUPLER I	69

VOIGTLANDER

VITO II W/SKOPAR 50/3.5	179
BESSAMATEX W/50/2.8 w/bx	399
SCORPION 35/3.5	139
SUPER-DYNAREX 135/4.0 w/cs	329
PROMINENT WULFRON 50/2.0	329
REFLEX HOUSING W/100/5.6	879
MICROSCOPE ADAPTER w/bx	279
VOIGTLANDER KONTAK FINDER	39

YASHICA

CONTAX R1S	419
35-70/4.0	119

KONICA

AUTOREFLEX A (METER NG)	59
AUTOREFLEX T	149
1.90	259
KONICA HEXAR W/35/2.0	339
40/1.8	39
50/1.4	69
55/2.8 MACRO VIVITAR	169
135/3.5 W/CS	14
135/4.0	14
135/4.0	169
210-150/4.0 w/cs	169
AUTO WINDER AR	79

OLYMPUS

OM-1	169
OM-1N	239
OM-2 blk	239
OM-2N	239
OM-2S	269
OLYMPUS RECORD DATA BACK	379
OM-4 BLK w/bx	109
OLYMPUS DATA BACK 4	109
OM-10	119
OM-10 W/DATA BACK blk	184
OM-10 MANUAL ADAPTER	49
OM-F w/cs	209
OM-G	169
OM-PC	174
XA	54
XA-3 W/35/3.5	139
11.1 FLASH	24
28/2.8	89
50/1.8	259
50/1.8	259
85/2.0	279
90/2.5 VIVITAR SER-1 MACRO w/cs	169
100/2.8	359
135/3.5 w/cs	169
200/4.0	189
35-70/2.8 TOKINA AT-X	289
35-70/3.6	279
35-105/3.5	119
75-135/4.0	69
OLYMPUS WINDER 1	109
OLYMPUS WINDER 2	109

UNDERWATER

NIKONOS II	239
NIKONOS III	349
NIKONOS IV-A	289
NIKONOS 28/3.5	219
NIKKOR UW 28/3.5 CHROME	204

NIKON	
NIKKOR ZOOM W/43-86/3.5 w/bx	479
F W/ETOMIC FT	259
F/NIKON F WALST LEVEL FINDER	100
F/NIKON F SPEEDY MAGNY 100	439
F/NIKON F PRISM FINDER	159
F2-AS W/DP-12 blk	989
NIKON DE-1 PRISM FINDER	209
EM	489
ME DATA BACK	679
ME SUPER	259
ME-F	129
SUPER PROGRAM	179
SUPER A BLK	259
PROGRAM PLUS	409
17/4.0	259
28/2.0 "A" W/CS	389
30/2.8 "A"	229
50/1.4 W/CS	169
50/1.4 W/CS	89
179	179
439	439
28/50/3.5	39
40/2.8	354
35-90/4.0 TAMRON AF	319
70-200/4.0 A	259
80-200/4.5	779
PENTAX STEREO ADAPTER SET	1269
PENTAX MOTOR DRIVE A	189
PENTAX WINDER ME-I	139
PENTAX WINDER ME-II	119
ME WINDER	119
PENTAX AF 200-S FLASH w/cs	269
PENTAX 280-T FLASH	159

CONTAFLEX

TWIN LENS W/SONNAR 50/1.5 cs	3479
CONTAFLEX 1 W/50/2.8 w/cs	125
CONTAFLEX SUPER W/50/2.8	179
CONTAFLEX SUPER BC W/50/2.8	309
PRO-TESSAR 85/3.5 w/cs	109
ZEISS PRO-TESSAR 115/4.0	99
ZEISS PROXAR SET w/cs	79
ZEISS 35mm BACK	89

Check Out Our WORLD WIDE WEB PAGE.

Lots of Interesting Stuff
Visit Us On The WEB
<http://www.photoshopper.com/ai>

Now You Can Own the Classic Camera You've Always Wanted

ASAIHI PENTAX CAMERAS	\$32
ASAIHI PENTAX CAMERAS PRE 1959	\$17
BLUE BOOK PRICE GUIDE	\$24
CANON MODERN CLASSICS	\$19
CANON COMPENDIUM	\$34
CANON RANGEFINDER 1933-68	\$32
EXAKTA CAMERAS 1933-78	\$32
KODAK CAMERAS FIRST 100 YR	\$51
LEICA "M" COMPENDIUM	\$49
LEICA "R" COMPENDIUM	\$49
AN ILLUSTRATED HISTORY	
VOLUME 1 and 2 by James Lager	\$119
LEICA COLLECTORS GUIDE	\$84
LEICA THE FIRST 60 YEARS	\$32

PENTAX	
SPOTMATIC F	159
SPOTMATIC SP	189
SRK-303	189
SRK-303	189
XD-7	139
XD-11	239
DATA BACK D w/bx	189
9-XK SCREENS W/VIEWER	129
X-700	179
MAXUM 7000	169
MINOLTA MULTI FUNCTION BK	259
MINOLTA DATA BACK D W/BX	219
110 ZOOM	219
110 MARK II W/25-67/3.5	359
24/2.8 W/HD	279
28/2.8 "A"	279
28/2.8 ZESNAR	259
45/2.0	49
50/1.4	329
50/3.5 MACRO W/TUBE	169
50/3.5	179
135/2.8 ROKINON	85/7
35-70/2.8 TOKINA AT-X	209
35-70/3.5	289
50-135/3.5 w/cs	139
70-210/4.0 w/HD	219
KIRON MC-7 2X w/bx	49

Screw Mount Lenses

35/4.0 OE	19
50/1.8	149
50/1.4	39
50/1.4 w/cs	59
85/1.7	139
135/2.8 w/cs	69
135/2.8 VIVITAR	14
200/3.5	139
80-PX RINGLIGHT FLASH	239
132-PX FLASH	74
280-PX FLASH	59
200 w/cs	169
WINDER G w/cs	69
WINDER G w/cs	109
MINI-M1 MOTOR DRIVE	189

PENTAX 110 System

110	139
18/2.8	49
24/2.8	19
50/2.8	19
50/2.8	49
79	259
289	49
AF 130-P FLASH	69
110 CAMERA CASE	9

Assorted Medium Format

BRONICA EC-TL W/75/2.8 W/MAG	E 1679
EXAKTA 66 W/ZEISS 80/2.8 w/cs	M 569
GRALEX XL W/80/2.8 W/120 BK	E 639
GRALEX XL W/100/3.5 W/120 BK	E 639
PZL ZEISS SONNAR 180/4.8	M 879
GRALEX XL RH-50 BACK	E 110
HASSELBLAD 550-C W/80/2.8 W/BK	M 1089
KODAK MEDALIST II W/100/3.5	259
KODAK CHEIRON W/75/3.5 w/cs	349
KODAK TOULON II W/105/3.5	49
KONI RAPID M W/90/3.5 W/120 BK	E 259
FYKONI RAPID 58/5.6 W/FNDR	V 349
FYKONI OMEGA 90/3.5	V 109
FYKONI RAPID 120 BACK	V 139
FYKONI RAPID 220 BACK	V 139
KOWA SUPER 66 W/75/2.8 W/BK	E 479
KOWA 250/5.6 blk	E 379
KOWA 16/32 BACK	M 279
KOWA 906 PRISM	M 229
FLOTTA 689 PRISM FINDER	E 789
LINHOFF TECHNIKA 70	E 279
W/ZEISS 80/2.8	579

Large Format

CROWN GRAPHIC W/127/4.7	E 489
SPECIAL W/135/4.5	M 789
SUPER GRAPHIC W/135/4.5	V 639
ZEISS MICROFLEX W/ZEISS 150/4.5	M 739
FUJIFILM SWD 90/5	M 739
GRAPHIC OPTAR 160/4.5	M 109
LINHOFF TECHNIKA IV W/150/5.6	1449
POLAROID 500 FILM BACK	V 49
POLAROID 545 BACK W/BX	M 169

LEICA THE FIRST 70 YEARS	\$49
LEICA RANGEFINDER M6 to M1	\$32
LEICA LENS PRACTICE	\$32
LEICA REFLEX R-5 TO R-3	\$32
LEICA R-6	\$32
LEICA R-7	\$32
LEICA POCKET GUIDE	\$15
LEICA ACC. GUIDE	\$13
LEICA INSTRUCTIONS /	
M-5, CL & SL2	\$11
LEICA COPIES	\$59
MINOX VARIATIONS IN BX11	\$52
MCKEOWN PRICE GUIDE	\$49
NIKKOR VARIO-TL	\$44

MINOLTA	
SRK-101	E+ 59
SRK-101	E+ 189
SRK-303	E+ 189
XD-7	E+ 139
XD-11	E+ 239
DATA BACK D w/bx	E+ 189
9-XK SCREENS W/VIEWER	E+ 129
X-700	E+ 179
MAXUM 7000	E+ 169
MINOLTA MULTI FUNCTION BK	E+ 259
MINOLTA DATA BACK D W/BX	E+ 219
110 ZOOM	E+ 219
110 MARK II W/25-67/3.5	E+ 359
24/2.8 W/HD	E+ 279
28/2.8 "A"	E+ 279
28/2.8 ZESNAR	E+ 259
45/2.0	E+ 49
50/1.4	E+ 329
50/3.5 MACRO W/TUBE	E+ 169
50/3.5	E+ 179
135/2.8 ROKINON	E+ 85/7
35-70/2.8 TOKINA AT-X	E+ 209
35-70/3.5	E+ 289
50-135/3.5 w/cs	E+ 139
70-210/4.0 w/HD	E+ 219
KIRON MC-7 2X w/bx	E+ 49

MINOLTA MC Lenses

35/4.0 OE	V 19
50/1.8	V 149
50/1.4	V 39
50/1.4 w/cs	V 59
85/1.7	V 139
135/2.8 w/cs	V 69
135/2.8 VIVITAR	V 14
200/3.5	V 139
80-PX RINGLIGHT FLASH	V 239
132-PX FLASH	V 74
280-PX FLASH	V 59
200 w/cs	V 169
WINDER G w/cs	V 69
WINDER G w/cs	V 109
MINI-M1 MOTOR DRIVE	V 189

Assorted 35mm SLR

CHINON CM-7	E+ 109
CONTAX D	E+ 79
ZEISS BIOTAR 58/2.0	E+ 109
HORIZON PANORAMA W/28/2.8	E+ 439
MINOX FE-35 SL FLASH	E+ 189
MIRANDA SENOMAT	E+ 79
F/MIRANDA SOUGOR 28/2.8	E+ 179
MIRANDA AUTO 50/1.4	E+ 59
MIRANDA AUTO 135/3.5	E+ 69
MIRANDA AUTO 135/3.5	E+ 49
PRAKTINA FX	E+ 139
F/PRAKTIKA FLEGTOGON 35/2.8	E+ 79
RICOH KR-30P	E+ 159
RICOH P 50/2.0	E+ 269
RICOH XR-W W/PX FLASH w/bx	E+ 169
RICOH SL-180 FLASH	E+ 19
ROLLEI PLANAR 50/1.8	E+ 49
ROLLEI ROLLEINAR-MC 135/2.8	E+ 89

TAMRON Lenses

90/2.5 MACRO	E+ 209
300/2.8 SP w/hd	E+ 779
500/8.0 SP CT W/FLTRS w/cs	E+ 289
35-135/3.5 CF	E+ 249
35-135/3.5 CF	E+ 749
70-210/3.5 SP	E+ 219
60-300/3.8 w/bx	E+ 259
ADAPTALL 2 MOUNT	E+ 19

Miniature Cameras

MINOX RIGA W/EYELET & CS	E 2139
MINOX B w/cs/chain	E 239
MINOX C w/cs	E 229
MINOX D w/cs	E 49
MINOX RIGHT ANGLE FINDER	E 49
MINOX SLIDE VIEWER & CUTTER	E 69
MINOX SLIDE PROJECTOR	E 339
MINOX SLIDE TRAY F/36 SLIDES	E 15
MINOX FILM & MAILERS	CALL
MINOX DEV. TANK W/THERM.	E 69
MINOLTA 16 (WINE COLOR) w/cs	E 179
TESSINA 35	E 689
TESSINA METER blk	E 489

We accept VISA, DISCOVER, AMEX & COD. Personal checks are held for clearance. No surcharge for credit card usage. All merchandise have 14 day money back guarantee (with prior approval only) less shipping, handling & insurance. New merchandise covered with USA or Int'lmt. warranty. Used merchandise covered with 100 day warranty unless otherwise specified. Optional 2 yr. warranty avail. on some items. Call details. Returned merchandise must be in original condition with all papers and blank warranty cards. Perl Photo is a separate entity & not affiliated with A&I. Not responsible for typographical errors. Our motto and aim is "A Satisfied Customer is a Repeat Customer"

LEGEND	
(V) = Very Good	
(E) =	