



EROTIC PHOTOART

volume 1

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My EROTIC PHOTOART is a pictorial to celebrate the beauty of women in the nude ... in a sexy, but artistic fashion. The photographs are not chaste; to quote Pablo Picasso, "art is never chaste. It ought to be forbidden to ignorant innocents, never allowed into contact with those not sufficiently prepared. Where it is chaste, it is not art." That, I think, settles it. This book is a guide to lighting, shooting, retouching & finishing erotic photography.



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When shooting nudes different rules apply. You don't want to be too clinical, literal or un-adventurous, because you'll just be shooting pornography. It has been said the difference between porn and erotica is the light. That's my cue. We've got to use innovative lighting for nudes. The light gives our shots their life ... this is a premier rule in photography, but especially for erotic photographs. The light for EROTIC PHOTOART is designed to be mysterious, enigmatic ... and when I say different rules apply, I actually mean you are allowed to throw the rules out. The shots can be too dark (low key) or too bright (high key), too soft, too contrasty, even unsharp ... as long as they're evocative. Use one type of lighting in the shot? Why on earth! Mix it. Use flash, tungsten, LED lamps ... all in the one picture; and - secondly - the lighting goes hand in hand with the camera work. We again throw out the rules. Hold the camera still? Forget it. Don't zoom while shooting? No way. So, how is my style of erotic pictures achieved? You'll notice that I use a very simple set, just a canvas backdrop - in fact I have three - they're about 6m by 7m. I have my lights set up before the model arrives (I only have the model for two hours) and I hardly ever move them ... but I turn these lights off / on as I go along. I have two main lights, from the left and right, as far back as possible ... so these are rather strong backlights. They are 60cm by 60cm (24" x 24") softboxes, on Visatec monolights. I place them as high as possible, and remember, very much as backlights. Below them I have another set of two Visatecs, with small reflectors, barn doors and honeycomb grids. So on either side I have a softbox and a spot light ... and I vary using them as flashes or just their modelling lamps as tungstens, which - in case of the spot lights - gives me those strange flares. To top the side lights off, I have little LED video lamps, four of them bunched together in two groups - sometimes in groups of 1 + 3, or I may use them evenly. So these lamps are strong back and side lights. I don't use a top light ... my studio ceiling is too low. As a front light I use either another Visatec, with a square reflector, 40cm by 40cm (16" x 16"), also with a honeycomb grid, it's always used as a flash ... or a ring flash adaptor on my Canon Speedlite. Either one of these flashes (I don't use them together) gives me the sharp part of the shot ... but here's the trick:

continued on the last page



















