

## **pilgrim\_scans**

a project by Kurt Hoerbst

Some of the pilgrims probably felt uneasy, lying on the ground. Staying perfectly still for several minutes in their full hiking gear. Keeping a straight face and waiting as the camera panned across, slowly photographing every inch. Granted, the methods of Kurt Hörbst were somewhat irritating. The twenty or so images would be merged together to create a full-body picture. And here's the curious bit – the portraits are stood up, but the subjects are lying down. Just look at the tiptoes and the flat chests. People who have come so far and have so much to tell suddenly lie motionless and silent. Sounds somewhat paradoxical, but the combination works. Let's not forget, a pilgrimage is generally seen as a way of slowing down, calming the soul, waiting for something new - even though it often involves no small amount of movement and effort.

*Extract of the german text „Entschleunigung mit der Kamera“ from the Book „Neue Wege - 17 Pilger-Routen die verändern“ 2012 by **Christine Haiden***

### **About people\_scans**

The project is to be regarded as a counterpoint to the high speeds found in digital photography. Not, however, as a sign of personal rejection of the new media – the idea behind this project is more a form of concept-based personal slowdown, concentrated work, personal awareness of the environment.

The technical part is handled by a high resolution digital camera which moves along a specially designed rail system and can be used to photograph and scan individual surfaces/objects/subjects. The individual images are then put together to make life-size pictures. A finished picture consists of up to 20 individual images – giving you a high-quality finish. When you take a closer look at the finished picture, the high technical quality reveals new aspects in the contents.

The with regard to the genre of portrait photography and the slowing down of what is normally a very spontaneous act in portrait photography represent an additional aspect of communication between photographer and model.

The photographer takes on an exceptionally domineering role in this „game“. He literally rises above the model. The model has no possibility of movement.

He or she is at the mercy of the photographer for one to two minutes.

The result is a form of victim/assailant situation (as is very often the case in photography).

The shooting angle does the rest, making sure that once the exhibition picture is put up vertically again, there is something strange, distant and removed about it.

An impersonal, unapproachable image develops, something that can only be the result of personal trust and personal closeness ...

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