

David Anthony Hall



Bio

I was born in Ireland in 1969 and it was there as a teenager I first started exploring photography. My first published work appeared over 20 years ago in 1988 in an article marking 150 year anniversary of photography. I studied in Dublin at what is now known as the Institute of Art going on to establish myself as a still life photographer in London. I set up my first studio in the early 90s to concentrate on large format still life photography commissions. However, by 2000 I realised I was not totally fulfilled as a commercial photographer so decided to return to the creative side of the art, capturing images in a way I was most inspired and reflecting a passion once more unleashed.

My art, for me, is about more than just a beautiful image, my interest lies in capturing the natural environment that exudes presence of a powerful past. Intent on connecting an anthropological and geographical history to expose a sense of mystery and wonder, my work envelops and compels.

Over the past four years my work has been exhibited in seven countries, with emphasis on the UK, where sixteen group shows culminated in my first West End solo show in June 2009. My work is, in the main, large format panoramic images, capturing our natural world with a raw essence that enthralls my audiences. I have a number of sold out pieces from previous exhibitions and my work continues to be well represented within the UK.

Future Direction

As my career expands I wish to develop new opportunities with galleries in the US and Canada further facilitating my desire to explore America's national parks, Canada's northern mountains and the wilderness inside the Arctic Circle. My creative vision is to reveal the force, power and harmony in the nature, mindful of the tenuous balance between man and the environment.

Forests and woodlands hold an intensity that moves and inspires me. I am in awe of interminable presence that precedes dinosaurs by some 50 million years, beginning life 200 million years ago. In Sweden, Old Tjikko, is a tree that began life over 9550 years ago and in Britain we have Bronze Age Yew trees. These ancient trees continue to draw me with their little known history that is so humbling, especially compared to man's fleeting existence on the planet.

Location

Finding locations has become part of a way of life for me. My work is about taking a journey that evokes a strong emotional attachment to an environment. The locations are sought, not just by beauty, but the way I connect to the emotional state they provoke. There is a certain intimacy I feel in forests and a sheer adrenal rush of oceans and storms. Many of the locations I choose hold a glimpse of a long forgotten history, wondrous ancient trees and monuments of a past time.

Value of Work

My work has been shipped to ten countries, pieces sell from between £2,500 to £10,000 STG, and prices scaling as editions sell out. With more investment being sort in tangible items, my work is often purchased by investors looking to sustain a long-term gain. The value of art is often difficult to ascertain, however with several sold out editions I have been able to show a substantial increase in value which indicates the collectable nature of my work. Although images are available in different sizes I only offer fifteen pieces in each edition, keeping the value of the work high and very collectable. Three artist's proofs are normally produced, generally these are considerably different to the editioned work. Lately these proofs have taken the form of super prints and have been produced in sizes up to 5'x9'.

Artist Value

I have been extremely versatile with my marketing and have formed relationships mutually beneficial with sponsors like Canon Business Imaging. Together, in 2009, we produced 35' prints of some of my work which was exhibited at the Business Design Centre in London. Canon was a key sponsor of 'Autumn Light', my largest work, which sold for charity raising £9,000 STG. I have also formed relationships with trade press and I am developing mainstream press. I am very aware of the benefits of PR, social networking and internet marketing. This year saw the launch of the One2Fifty.com gallery an alternative solo show that takes advantage of new technology to examine the relationship between the internet & large art, and in particular how to show 9' prints effectively on a 17" screen. I also enjoy meeting my collectors and I'm happy to spend time with them explaining my work and the inspiration behind individual pieces.

Uniqueness

My images are not all about documenting beauty alone, I like to photograph the essence of a location that depicts a strong emotional attachment to time, past, present and future. My technical ability with the camera is often overshadowed by the sheer power of presence the images have. My audience is left with a predominant sense of poignancy. It's this uniqueness that sets my work apart.

Photography

It was only in recent years that I have moved away from shooting large format film in favour of the digital camera, maybe because of this background I prefer to employ a more traditional approach to my photography. Whilst I recognise the benefits of digital in a time restricted world, for me photography is all about taking the time to breath – and getting it just right. By employing a range of panoramic techniques I'm able to capture a series of images, which I later weaves together by a digital process.

The Printing

Although not exclusively, my work is produced on the Canon Image PROGRAF 44" iPF8100 & 60" iPF9100. These large format printers are designed for high quality output. The printing process is done by thermal inkjet technology (TIJ), which places a small precision four Pico litre droplet on to the media. The high density dual print head has 30,720 nozzles for incredible fine accuracy and detail.

The 12 Colour LUCIA pigment inks system used by the ImagePROGRAF provide a full spectrum of colours creating a perfect balance of RGB & CMYK inks. The quality of the images produced by the 12 colour LUCIA inks is exceptional. A wide colour gamut gives prints a smoother gradation and the enhanced black, matt, black grey and photo grey gives prints incredible detail in shadows and dark areas and the ink is unaffected by lighting variations.

Finishing

Work is finish by Face Mounting onto Perspex', Diasec or Framed Prints are also produced on request. Perspex face-mounting is effectively sandwiching an image between a Perspex facia and Dibond or an aluminium backing sheet. The effect is not only incredibly light fast but gives the impression of a floating three dimensional effect unobtainable by any other process. Recent independent research by US based Wilhelm Research suggests a colour print from a Canon 12 colour Image PROGRAF iPF6100 printer (*a smaller version of the same product that I use*) on gloss media under a Perspex substrate could offer a light fastness of 176 years.

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