Double Self-Portrait by Egon Schiele (1915)

Two Dimensional Form: Painting (Acrylic and Oil)

Critical Investigation, Conceptual Development & Inspiration

OLD SELF

YOUNG SELF

The concept of a double self-portrait was inspired by Egon Schiele, as I found myself intrigued by two expressions of one person while looking to explore selfhood and identity. Both Schiele's individual beings are of the same day and age as the other, a present reflection in each. There is something subtly intimate about the way the two figures rest against one another, resembling support and unity. I was inspired to take this intimacy between self and self into my own self portrait. My initial thoughts were on using my current appearance at this point in time twice (for both figures) like that of Schiele, until I came across some of Picasso's work.

Mother and Child in Kerchief by Pablo Picasso (1903)

One of Picasso's overarching themes throughout some of his pieces is of mother and child. The combination of the young and the old inspired me to manipulate my double self-portrait, but instead of using duplicate faces from present day, I used myself from two different stages of life; from youth and also from adolescence present day.

The younger and older portrayal placed together show not only my aging over time but the reliance I have on my own self and experiences. The utilization of the same face from visually distinct age classifications (that depict the same person) is ideally able to communicate the various attributes of a common body. The transformation of not only appearance but also the development of the individual themselves expresses how we not only reply upon our current self but also the various ages of ourselves that have gained experience, developed and influenced every change to our own existence.

Two-Dimensional Form: Painting (Acrylic and Oil)

Process, Technique & Experimentation

I chose to combine the use of two types of paint on one canvas, leaving dry time in between their separate uses. Due to the fact that I wanted a solid background color but needed it to dry in a non-extensive time frame, I mixed up acrylic paints to create a few subtly varied shades of pastel salmon pink. After the paint dried I produced a large final sketch with the aid of projector machine (and a pre-drawn hand-sketch).

The two faces within the portrait came second, through the medium of oil paints. This was a form of experimentation for me, being my first time utilizing oils. Although I was aware that oil paints do not dry quickly, and when blended with too many other colors can eventually turn brown, I created a dirty yellow for a base coat of the skin. Besides filling in the whites of the eyes (not combined with yellow), I allowed this to sit for a couple days before adding any other oil layers of color. My goal was to develop a technique that mimicked a watercolor piece. I wanted to avoid thick, bold swatches of color or visible thickness in paint layering. I would use small dabs of paint to create shades, and then continuously dip my brush in solvent thinner, mix with the paint, then apply to the canvas.
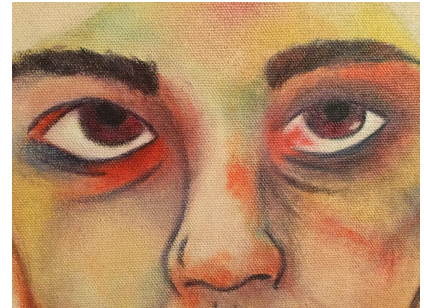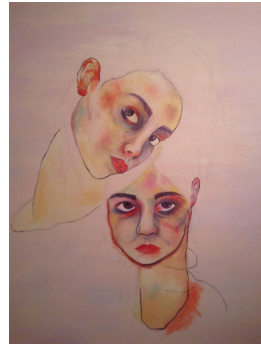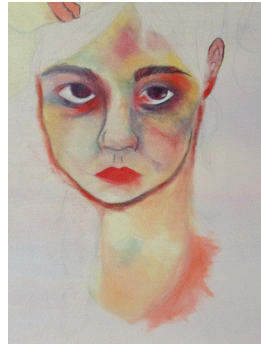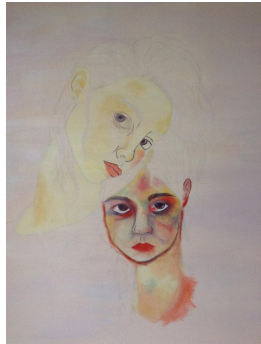
I started off with very light, pastel shades, and over time added darker and darker layers of the same hue. I would carefully overlap colors so that in a way it appeared that they bled into one another the way watercolor would mingle at the borders. However, there are still some intentional patches of color that are bolder and less blended, which is also found in the style of *Double Self-Portrait*. Something I also found as an interesting challenge was creating the eyes, and affirming similarities in shape so that one could better draw inference that the two are of the same person of different ages. While face size changes, features often remain relatively the same shape (nose, eyes, lips). It was enjoyable and yet a challenge to make visual similarities between both faces.

Two-Dimensional Form: Printmaking

Inspiration Caulfield recreates vast, busy-city scenes in a sketchy, simplistic style. It captures the essences of the structures, while incorporating minimalistic detail in a elemental approach. Shape and line in her work are purposely left without precision, which allows for a distinctive, playful effect. Buildings do not stand up straight, and cars mimic children's toys, yet it is still evident that it is a real scene. Her personal stylistic choices allow each print to build into a unique portrayal of the view she captures. I was inspired by Caulfield's *Lexington Avenue NYC*, to utilize the portrayal of architecture, along with her technique in which the abstract element of her work ultimately breaks down real life into imprecise shapes.

Process, Technique & Experimentation

The initial process of scratching out the image onto the template while creating my drypoint proved to be a challenge. Being my first attempt, I was unsure of how deep / hard I should be scratching. Since I took breaks from the process, sometimes I would attack the piece lighter or softer than the last approach. Part of this learning process was developing this understanding: when creating dry point, you can always carve out but you can't fill back in. Some areas were more heavily carved, and it shows in the final prints were these areas are naturally darker. I had to experiment with the amount of ink used and how hard I rubbed off the excess; some prints came out cumulatively dark while others remained less bold and defined.


"Lexington Avenue NYC" by Clare Caulfield

Two-Dimensional Form + Lense Media
## COMBINING PRINTMAKING AND PHOTOGRAPHY

Process & Experimentation

I chose to add defining hues with watercolor to the bare drypoint print. I then used a box cutter to carve out the space where the window shows in the drypoint. I began to experiment with the incorporation of photography. In the area which I carved out the paper, I could now place behind it my own photography of the sky. In order to decide which view compiled the best with the created scene, I printed out multiple photos on paper and cut them out. I then temporarily attached them to the back of my drypoint and scanned them onto the computer in order to see all three choices at once. I then printed them out the experiment with the positioning and location of the sleeping figure photo. Lastly, I added shapes to the figure's face to more heavily concentrate on the present of elemental shapes floating into the room.
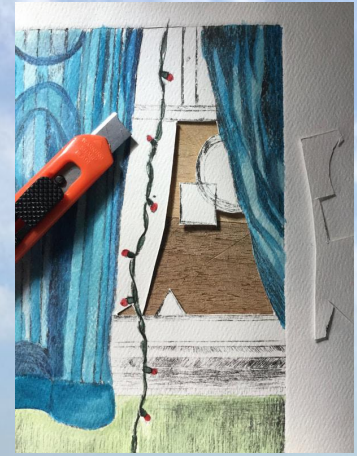

Reflection

This piece was an excellent way to explore various types of manipulation and interchanging ideas/characteristics. I had many ways to approach the design of scene, and I loved being able to deal with various aspects of experimentation. This came through the print itself, and the way I filled it in, which medium I used, and the color scheme I chose. By carving out portions of the paper, I was able to fill in the space from behind with nearly
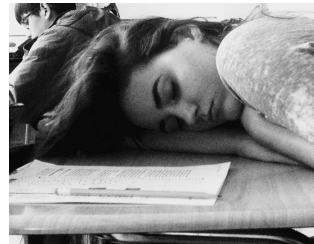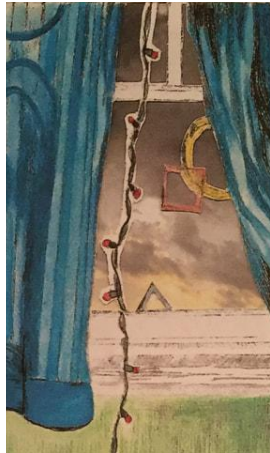

any scene I could capture through my camera. Each sky carries a different feeling and a different lighting. Lastly, the resting figure can come from either side of the scene (can be digitally mirrored) and allowed for me to play with the feeling and visual elements of balance.

Two-Dimensional Form: Illustration
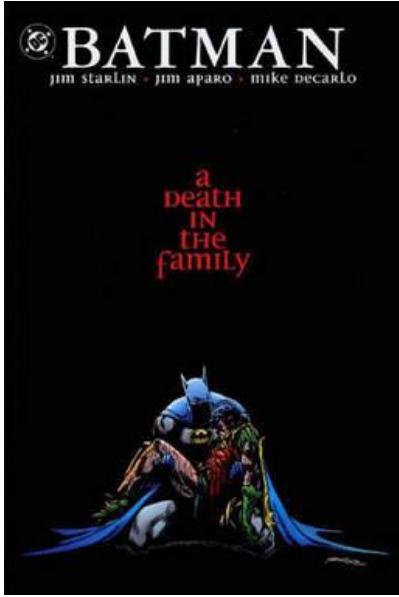
Cover of "Batman: A Death In the Family" by Mike Mignola (1989)
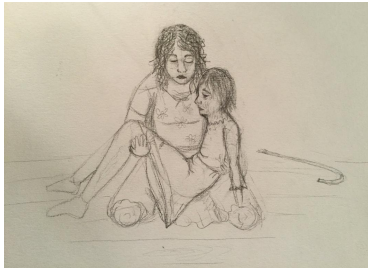
Inspiration

The concept of my illustration involving death was inspired by the iconic pose found on the cover of a Batman comic. I was drawn to the way the forms were arched and fit together in just the right way that the pose itself expressed grief. This is also where I discovered a connection I wanted to make between the two portrayals, that in each one someone would be holding the other person. Mike Mignola is an American comic artist who has designed multiple covers in his life time for Marvel and DC comics, working as a writer, an inker and a penciller, meaning he worked on illustration with lead and ink. He knew how to illustrate well emotions that tell a story using the characters within through visual cues and connections. Even without any type of text while also lacking the facial expression of Batman's emotions, a message and concept are well expressed here, one involving a moment of death, sorrow and intimacy.

Planning

For the second component of my illustration, I created these planning sketches as guidance inspired by Raphael's *Madonna del Granduca.*

(Left) First basic concept of mother and child, exploring positioning of figures in relation to one another. Pre-planned brainstorming sketch discovering Raphael's painting.

(Middle) Final positioning of subjects and second sketch, inspired by Raphael. Designed a more modern dress for the mother, and drew the female baby clothed in a loose dress.

(Right) Planning of color use and clothing. Incorporated further inspiration by making the mother's dress green and red which mimics Robin's colors in Mignola's work and also the colors of Mary's attire in Raphael's piece. The child's dress is primarily blue with the accent of yellow flowers to mimics Batman's colors.

Two-Dimensional Form: Illustration

Process & Technique

When my plan was fully outlined through pencil on the board, I began to shade in the figures with colored pencil. I developed my own tactics and techniques as I went along. My education basis with mediums has been heavily focused on acrylic paint, so I followed some of the techniques I would while painting. The first thing I did for everything was a "base coat." This usually consisted of one or two light hues that I covered a general area with, as if I was filling in a puzzle with basic blocks of color. For skin tone, I began with a light shading of peach and an creme color. I started off with the shadowed part of the little girl's dress, shaded it in a pale blue. I then went back over, layer after layer, making some areas darker than others and sometimes varying the different blues. Sometimes with areas of darker value, I would outline that section to add emphasis to wrinkles that are naturally darker due to the inward folding that lacks exposure to light.
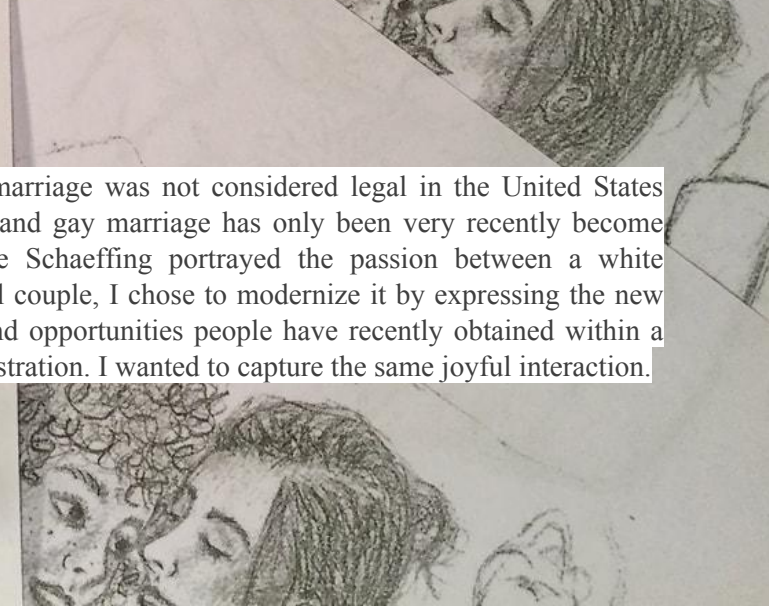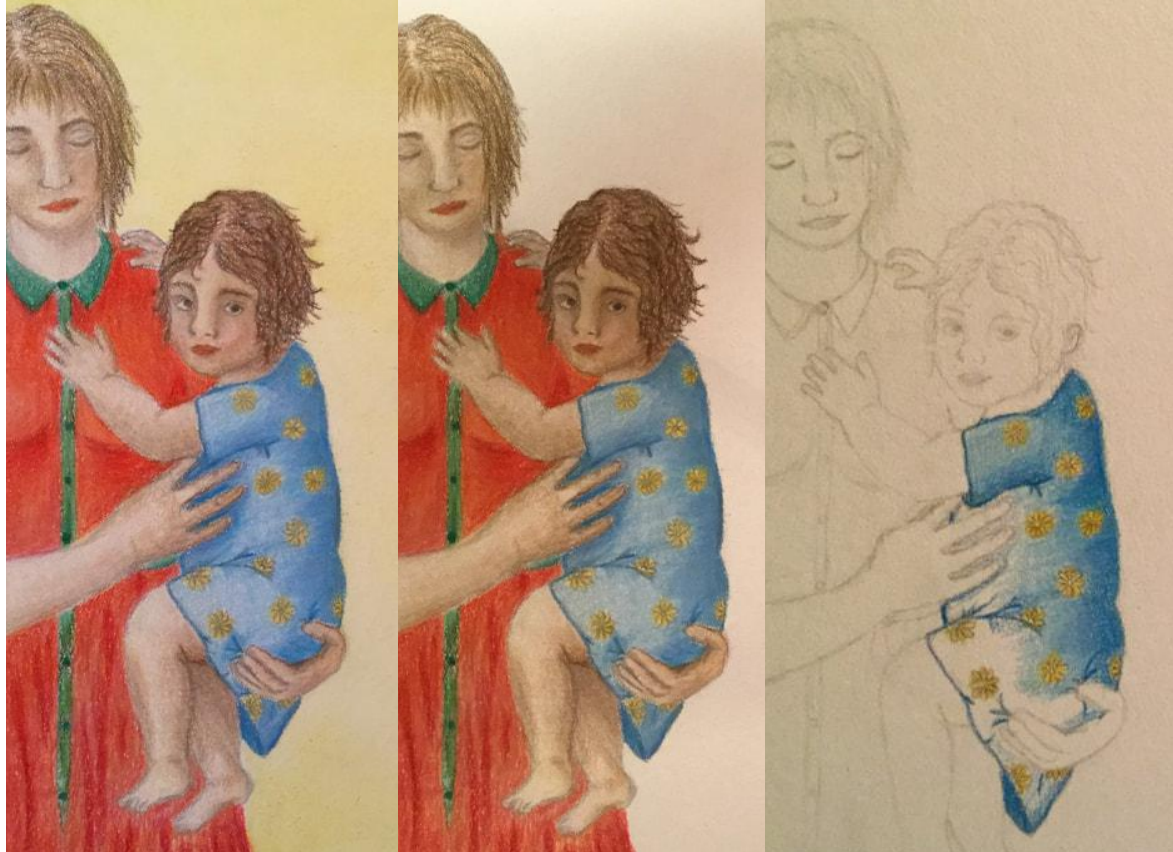

Experimentation I tried going over fully shaded areas with a low intensity watercolor wash that was the most dominant hue in the area and brushed over the whole thing. It cooperated nicely and filled in much of the choppy shading. My experimentation of layering colored pencil and watercolor resulted in better quality image. This helped the subjects and items look more uniform and soft.

Two-Dimensional Form: Illustration

Inspiration

Jim Schaeffing became a master at painting men, women, and most importantly the connection between them. His expertise in expressing emotions through facial expression and body language allows a story to be told regarding the couple or people within the work. In modern society, there has been an evolution of racial barriers, gender roles, relationships and social normalities. Having lived during the 1900's, Schaeffing experienced a time period where it was highly uncommon to see a same-sex couple, or a couple which consisted of two different racial backgrounds.

Interracial marriage was not considered legal in the United States until 1976, and gay marriage has only been very recently become legal. While Schaeffing portrayed the passion between a white heterosexual couple, I chose to modernize it by expressing the new freedoms and opportunities people have recently obtained within a positive illustration. I wanted to capture the same joyful interaction.

Experimental Process & Technique

After finalizing my planning sketch, due to the fact that I wanted to use it exactly the way it was, this required enlarging the image to fit within the measurements of the illustration board. I scanned my final sketch and downloaded it onto a computer to manipulate the scale of the image, and printed it on larger paper. It took a bit of trial and error but I was able to successfully create the right size of my sketch. Next, I shaded the entire back with pencil lead in preparation for transferring the image. This allowed lead to show up only where I pressed down with the pencil, resulting in a simplified outline.

Two-Dimensional Form: Illustration
Technique & Conceptual Development

Colored pencil was used strictly for the human subject matter within this illustration, no continued application after the figures were complete. The background and the coat being held above the couple were composed of simply watercolor. The purpose of the coat also being watercolor was so that it wouldn't stand out as much from the background as the figures, showing that the coat applied to both the couple and the world around them.

Addressing the clothing choices and their hues, I used a golden yellow and a soft pastel pink to touch on both a sense of feminism and also to brighten the figures. The colors present a warmer, happier presence underneath the coat. On the contrary, the coat consists of neutral tones and the background is a sullen, washed out turquoise-blue. I chose to manipulate certain colors while keeping others the same to incorporate symbolism.

The neutrality of the coat, used as direct inspiration from Schaeffing's *Untitled,* has the same colors to represent them being sheltered from society to an extent, which has shown consistent throughout history, whether it a stronger or weaker presence. Outside the protection of the coat is the rainy scene that encompasses the rest of the world and/or society. I chose to make this less bright, because although there are many freedoms and individualistic rights current day, there is always controversy on many of these subjects. Besides changing the figures themselves, I also incorporated different races to represent the acceptance of interracial marriage.

Untitled by Jim Schaeffing

PLANNING: Finalized Panel Sketches (panels 1-3, left to right):

Panel 1; girl observing community from afar in elemental state

Panel 3: girl passed through community, transforming as an individual and reflects certain values and traits inherited from others.

Panel 2; the clustering and interwoven concept of the community

Separate experimental sketch created using oil pastels on paper -- exploring the value and contrast of color, presence of shadows and highlights utilizing color, exploring the separation of color that would be later used in my painting.

Exploration of fauvism technique and the placement of color, examining structure of the human face --

sections which could be filled with various colors.

Two-Dimensional Form: Triptych

REFLECTION

This project was challenging in the approach to portraying a concept, while also being an enjoyable process. One of the difficulties I faced while planning was how to fit such a collage of content into canvases with the dimensions 1 x 2ft. It was quite limited as I was restricted to certain parameters. The first (left) canvas has content that is intensely focused on the borders, leaving the center relatively empty, which I tried to but could not avoid. Regarding the center panel, the community represented by various figures was crammed into certain dimensions which limited my ability to scatter figures within. However, my approach to the fauvism technique was a success. I was able to apply various hues and blend them softly to creating visually structured faces and bodies that followed value and highlight points. I also stumbled across a few personal stylistic choices that I as not expecting. While beginning to paint, I created the structure of the girl's hair using red line. I thoroughly enjoyed this approach, and decided to generalize it to the entire triptych so that all beings would have hair composed of red line. I also purposely left out the presence of hands within all three panels as a impulsive form of symbolism. I was pleased with the final product and my ability to construct the painting with the fauvist style.

Two-Dimensional Form: Triptych

Process, Technique & Experimentation

Each face was a result of layers of development. After making a color, I would apply the hue in various places that deemed useful to the construction of a face form. Then I would mix a new color, and apply that in patches. As colors filled the areas and began to touch, I would in various places gently blend the border between them so as to blur it and not have defined organic and geometric shapes as color patches. The individual girl requires more color blending because she is clothes, symbolic of her individuality. The members of the community are all bound up in single colors, indicating their influence and impact from others that now "clothe" them.
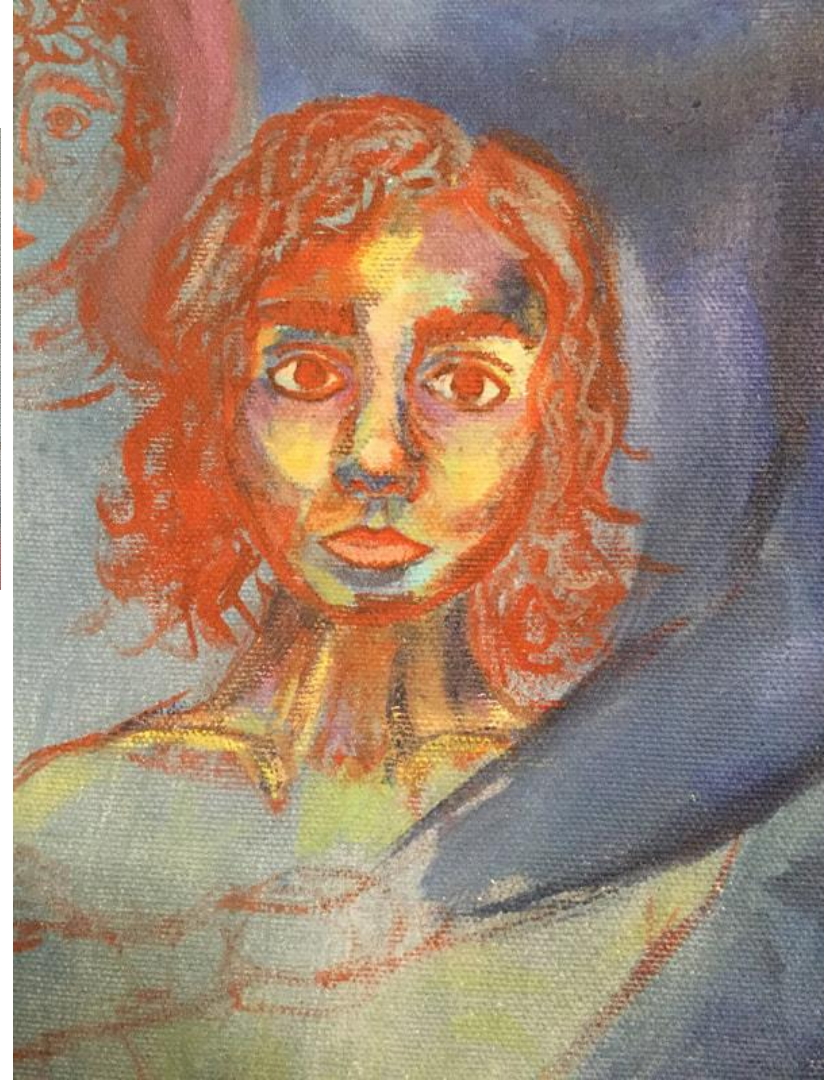
Two-Dimensional Form: Paint Drawing

"Lady with a Fan" by Wassily Kandinsky (1903)

Sassily (Vasily) Kandinsky was an artist skilled in painting, water coloring, and printmaking. Simultaneously, he explored concepts of abstraction that were embedded into his artworks. The presence of color, line and shape became essential components in the construction of his pieces. From the beginning of his artistic development, he was influenced by the characteristics of abstraction and rejected realistic materialism as a way to depict his subject matter. I was inspired by his simplistic, expressionist styling approach of blocky, vivid colors. *Boat Trip* and *Lady with a Fan* are both woodcut prints by Kandinsky. They are both accented with black, following characteristics of German expressionism.

"Boat Trip" by Wassily Kandinsky (1913)

Simplistic, bold layers of color are used to depict details of the content. I wanted to incorporate solid, fluid hues into my work that did not utilize blending, like his prints, along with black as a base for forms. Many of his prints and other works became increasingly more abstract, where the content is almost indecipherable. While *Lady with a Fan* stands on its own as a print, *Boat Trip* is a part of a large set that decorated a collection of prose poems. Kandinsky's book *Klänge* (Sounds) began developing in 1907, and was composed of both poetry and fifty-six woodcuts that reflect his personal delve and transition of style.

Two-Dimensional Form:
Paint Drawing

Planning My very first planning sketches were produced on different people, at different times. The people we spend time around tend to heavily influence how time passes for us, and how it feels. So when I felt time passing at a certain rate, that's when I stopped to make the sketches. Acrylic paint markers were used. My creativity flows better when I draw on people, because the marks are never permanent and there is always another arm or hand.

In a moment when time was passing extremely slow, I drew the design that reflected it. The subject matter mimics the concept of slow time within the human experience. We witness bees move slowly and lazily during the heat of summer, long winding roads take a long time to cross, and hot, steamy tea that is often associated with relaxing. It represents the slowly moving mind.

When I was with someone who tends to have a presence that dissociates life from time, I drew out the concept on them. Time is contained within a box, a grandfather clock, but the actual time reflected in numerals floats beyond its normal containment. The thinly curved lines curling around the clock face present a calmative effect and resemble a hypnotic experience. Forgetting the presence of time in our lives every now and then is a universal experience that takes place in every mind on earth under the sky -- which is represented by the clouds.

After creating these, I took photos. I was then able to recreate them on paper later on as a final, permanent planning sketch.

Two-Dimensional Form: Paint Drawing
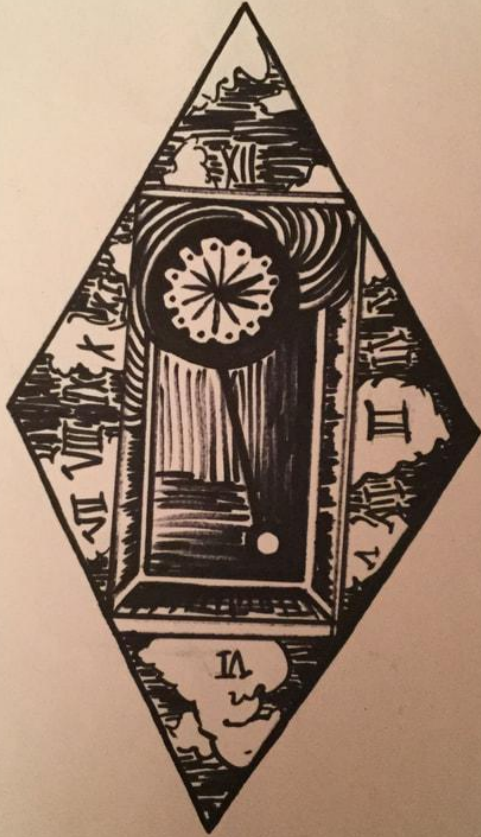
Process

After the initial ideas were produced, a few changes and additions were made. In the Slow Time piece, as I looked at the line detail sketched around the tea cup I began to see more of a fingerprint design. I wanted to recreate this in order to more clearly represent it. The fingerprint provides a human element to the interpretation of time. In the Fast Time piece, I wanted to further incorporate elements from the original. Drooping flowers were integrated into the veins in the bottom right corner that stem from the list of numbers.
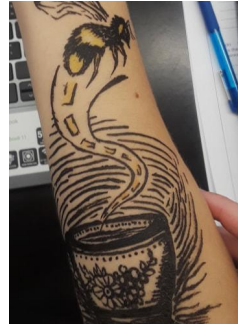
As I recreated the planning drawings with various changes, I would first approach the design with pencil to some or all of the components as a guideline. Some dimensions were changed to be larger/smaller/wider/thinner for a better effect. I then went back and traced over the pencil with acrylic marker. They were all traced in black as an accented foundation. After the final products were made, I chose one of the three primary colors and went back to highlight portions and add the presence of a bright hue. Areas left blank were filled in with color, and many of the black lines were traced to the side by another hue so that the colors overlapped. Nearly all pieces required at least three recreations in order to finalize and conceptualize the desired outcome.

Two-Dimensional Form: Paint Drawing

Reflection

As I began the process of reconstructing and reproducing the original planning sketches (made with permanent marker), there were a couple instances in which the paint bled more heavily and accidentally came into contact with my hand, or was smudged by the use of a ruler and bled underneath.

It was much more accident-prone than ink. Each piece took a couple reproduction attempts in order to create a clean image and avoid all smudging mistakes. The most difficult aspect was patience and having to start over sometimes. However, I was able to experiment with line use abundantly within this piece, which proved to be very interesting as I do not often break my creations down into line or shape. I was pleased with the way this series of three turned out, and I would like to make more in the future.
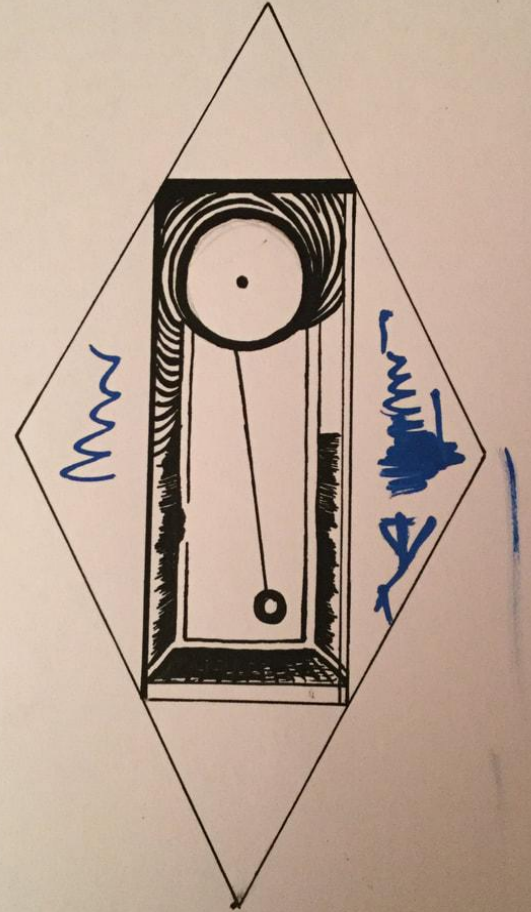
Three-Dimensional Form: Found Objects & Assemblage

Planning

This is a collection of old paper plates used to defrost frozen fruits each morning when my mother makes smoothies. For several health-related reasons and conditions, this has become her morning habit. They were retrieved daily over the course of a couple weeks. Planning display sketches brainstorming ways to present the plates based on color, intensity, and cleanliness. All designs found on the plates have been created naturally and by non-purposeful placement or arrangement. Each morning, a plate of frozen strawberries, blueberries, or both are set aside to thaw and begin to defrost. As this occurs, the ice coating melts and mixes with the juices of the fruits and creates a rich colored print beneath the fruits. When it dries, they become melting dots or streams.
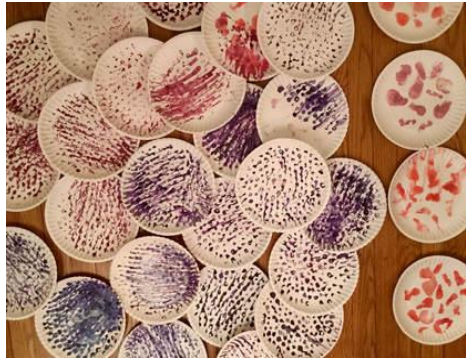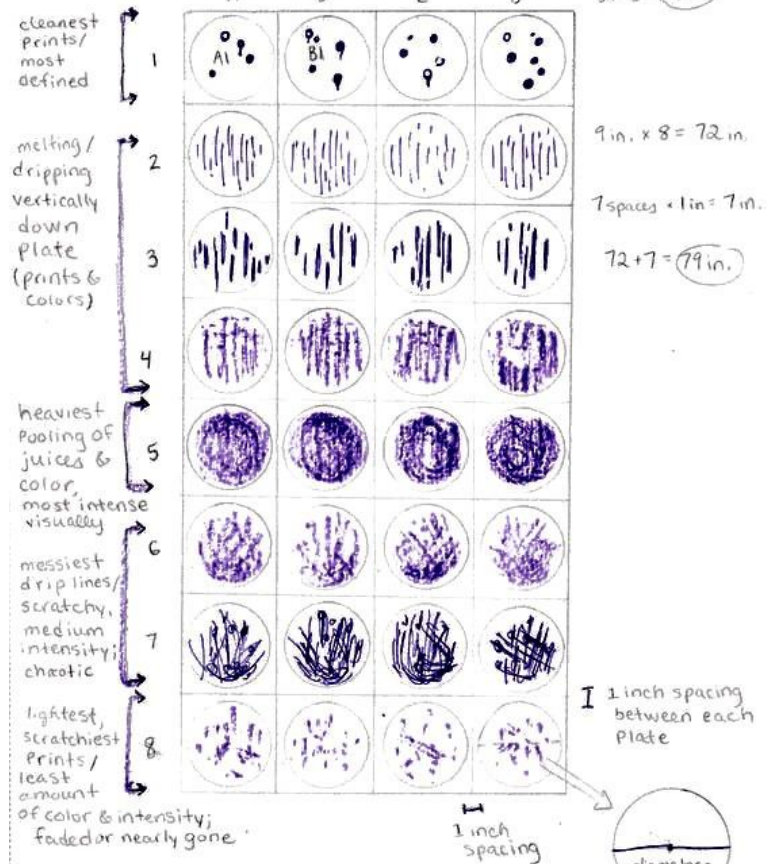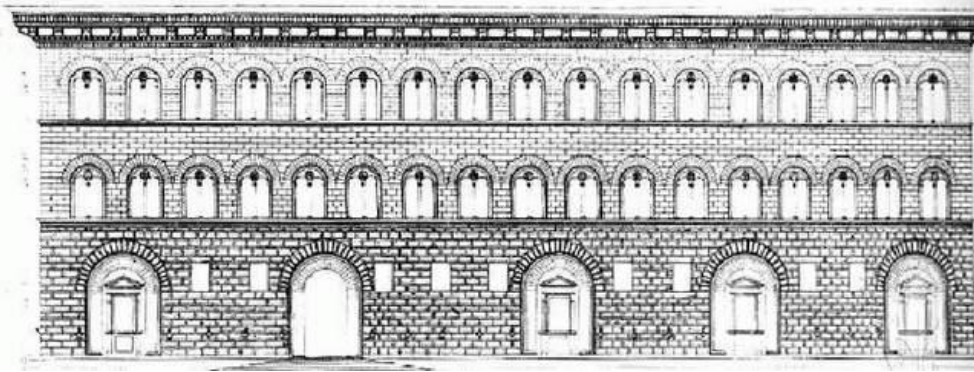
Three-Dimensional Form: Found Objects & Assemblage

Reflection

This project has been one of the pieces I have found myself the most connected to and most confident about. When I began this project after making a firm decision to use these plates, I struggled a lot with the different ideas of presentation, to either attack this with the goal of sculptural product or assemblage. My personal desires seem to contradict with what I knew the outside art world would think. I didn't want to build something out of them because I admired them exactly the way they came out of the trash: unique, detached from other items, and simple. When seeking advice, I was given the idea of using the plates to form the shape of the fruit itself; a circle to resemble the shape of a blueberry or a rounded upside-down triangle format to represent a strawberry. I debated for a long time between my own personal desires and feedback from others, but eventually decided to utilize my own assemblage ideas because I truly believed it was the best way to communicate my message: formal arrangement on a wall, top to bottom, arranged to reflect my meaning.
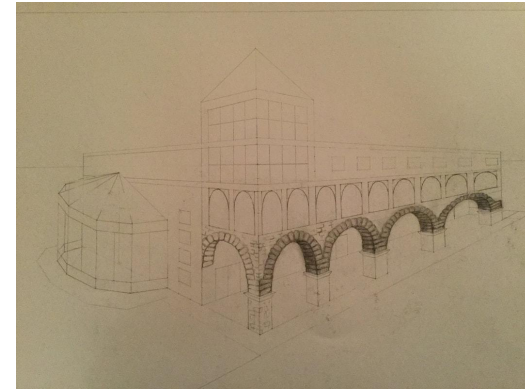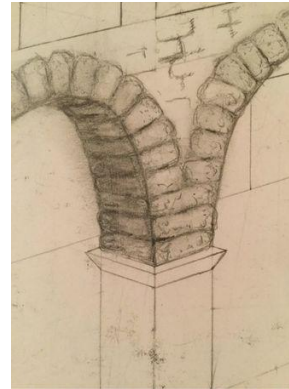
Three-Dimensional Form: Architecture

Palazzo Medici Riccardi

Planning My desires were to create a building that still maintained historical aspects of architecture while allowing for some degrees of modernization. I was inspired by the focus of natural lighting in my own architecture design. Lighting is an important aspect in aesthetic and feeling. It impacts the interpretation of amount of space and can impact the comfort and stress levels of individuals. The intention of my structural creation is to provide a variety of texts, literature and access to technology for the community, promoting education and employment. A welcoming naturally lit atmosphere is created through use of an abundance of windows.

Inspiration The Palazzo Medici Riccardi is a palace located in Florence and is a well-known structure. The evolution from the bottom to the top of the building makes it seem lighter and less dense. The lowest level is comprised of stone, during the time period an essential appearance of strength and impenetrable borders. Smoother blocks were used higher up, and the frequency of windows along the building front increased. It follows a traditional structure. It resembles the Romanesque creations are architecture. Their common characteristics included semi-circular arches of various sizes, thick walls, and relatively simple exteriors. Some other features that are not reflected in the architecture of the Palazzo Medici Riccardi are that Romanesque buildings often have the attachment of rounded towers as the connected units. I was inspired by the powerful look of this style. The material I chose to use for my building material was granite, which is an extremely dependable material and has a refined appearance.

Three-Dimensional Form: Architecture
Process, Technique and Experimentation

Setting up for the architecture piece required choosing the placement of the horizon line running from left to right across the entire paper. I positioned the perspective of my building further to the left of the page in order to display the longer wall of the building. I then determined where my vanishing points would be stationed, as they extended beyond the edges of the drafting paper and could be followed from the initial lines that draw towards one another and intersect and the front corner of the building. Architecture required learning and creatively utilizing

different properties and approaches. Upon the decision to construct large arcs along with curved windows all along the side of the developing library, I had to carefully use a series of steps and line connecting that would create a pattern in which I would connect certain areas of intersection that would form a rather perfect half-dodecagon shape. Everything created had to connect back to the existing vanishing points in order to maintain perspective, which made this a very laborious and lengthy process, especially since I had chosen to use repetitive forms.
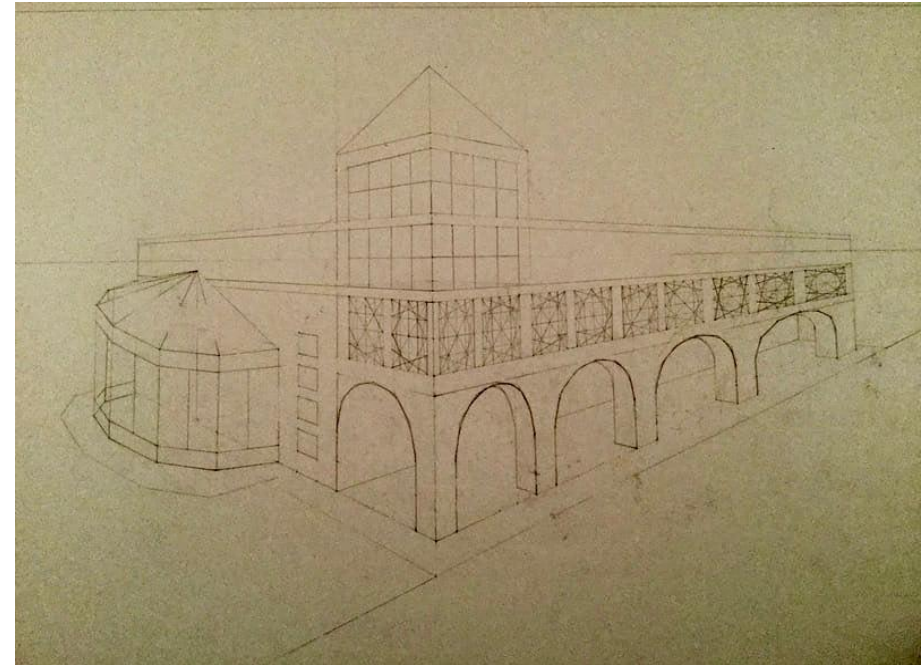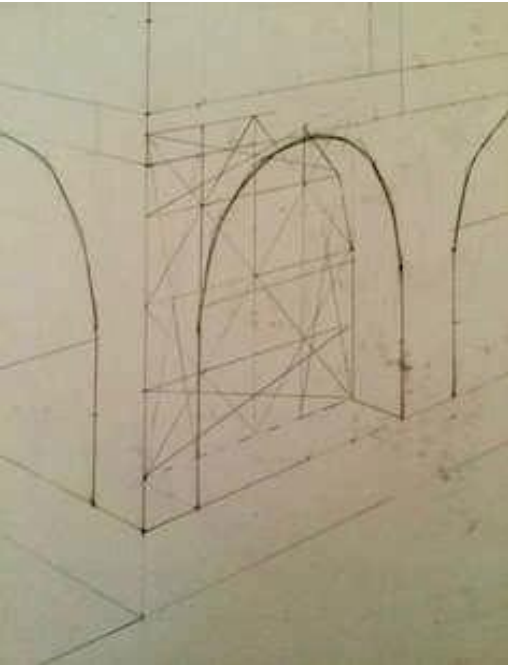
Electronic Screen-Based Form: Digital Illustration

Inspiration

Leonard Weisgard's artwork is characterized by vibrant, rich colors and textures. While some colors are more reserved and pastel, others are playful and bold. Mimicking the nature of the content, he creates childish arrangements of subject matter. Weisgard incorporates not only strong blending and shading of hues, but utilizes texture to enhance his subject matter. The leaves have smooth, veined patterns and the grass is splotchy and patched in a more abstract manner while clearly still resembling grass and ground covering. There is a subtle effect of staining color that characterizes his style. I was inspired by the playful arrangement of subjects and the soft color scheme. It adds excitement and visual elements to the story being told alongside them, which was my goal as I depicted the story of *Little Shop of Horrors*.

Through The Looking Glass And What Alice Found There illustrations by Leonard Weisgard (1949)

Two Dimensional Illustration + Screen-Based Digital Illustration

Process & Technique

I then took my final sketch of Audrey and Seymour and the sketch of the plant and scanned both separately onto a computer. I decided to incorporate the actual sketches into my final digital illustration, so I pasted them onto a Photoshop template. They were sized, cropped and positioned accordingly so that the two profiles were floating directly over the open mouth on either side of the tongue extending from the plant's mouth. From here, I continued to compile digital layers on top of them. They were used as a basic structural support for my design. I kept the physical shading on the scanned images within the sketch to enhance the color use that would overlap it later on. The first layer I added was strictly to color the plant. This included the head, the body, arms, lips and tongue. I spent several hours experimenting with the options available to me. I eventually settled on a very light opacity (%) for the green hues. I wanted the scanned image to bleed through the layers of color to provide interesting textures and minimal shading.

# Two Dimensional Illustration + Screen-Based Digital Illustration

Reflection

This project was my first attempt digital illustration, so this took a lot of trial and error in order to learn the nature of the technology. It required a lot of experimentation as I learned how to color, shade, and construct drawings without any paper or pencils. However, to guide myself, I was able to combine both hand-drawn elements with digital manipulation.

I learned the importance of layering, so in the event that I was unsatisfied with the contents of a layer or needed to delete one, it would not disrupt too many other components of the illustration itself. I discovered it was a lot more flexible than the approach of physical art work, in which colors cannot be undone or removed. Taking the time to explore in-depth and use this technology was very eye opening to me, and all the different possibilities that are available. Digital illustration allows for a lot more experimentation and error while making a final product -- I've never been able to press "backspace" or "delete" on a final art piece before.

Something I experienced difficulties with was keeping track of the layers and remembering to travel back and forth between them as I noticed little things I wanted to tweak, erase, change or blend better. There is so much opportunity for manipulation and change within a digital illustration that sometimes I found myself jumping around so much that I would begin coloring on the wrong layer, meaning that if I ended up wanted to blend certain elements, they would not blend due to being on different layers. This restricted me in some aspects, as I was not able to easily go back and correct certain things. Over all this project, while taking dozens of hours to complete, was quite rewarding. I was satisfied with the skills I was able to develop throughout this process, as well as the final product which is now being used to display our upcoming school production.
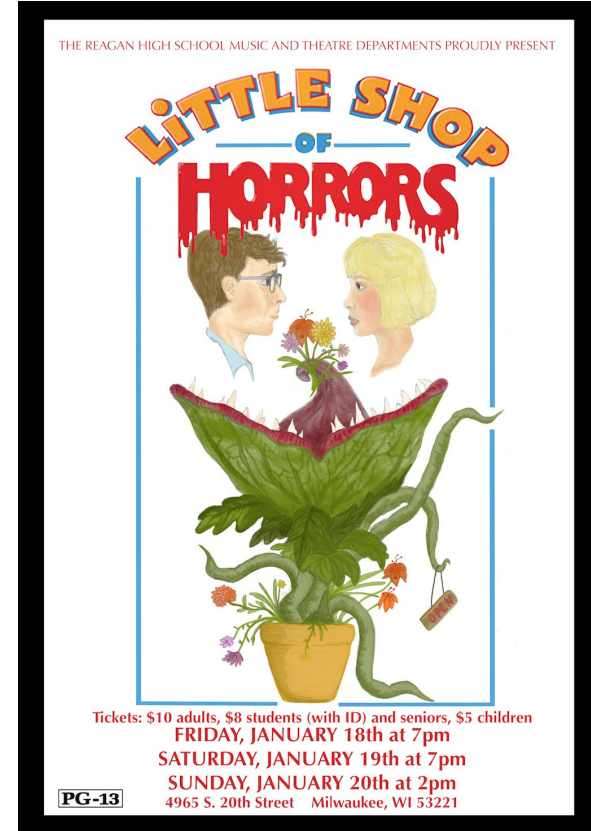
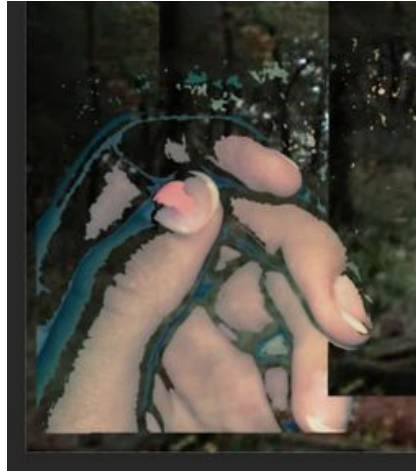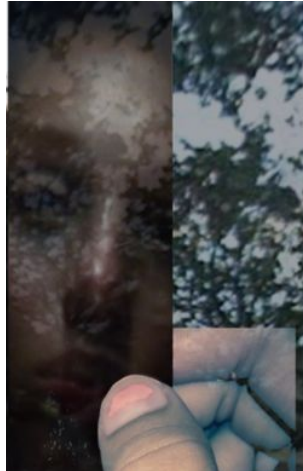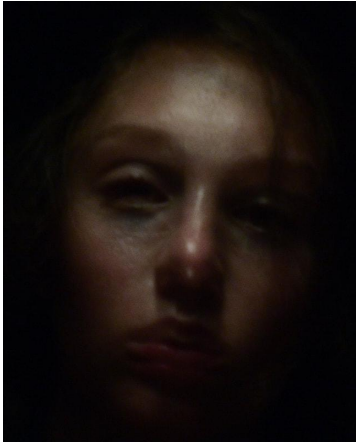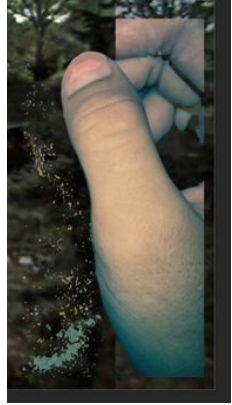# Electronic Lense-based Form: Photography and Digital Manipulation

Process My first step was going back through the series of photographs relating to or around the event and the things that changed as a result. Coming across the image of the cabin from afar, I replicated this image a couple times and began to stack then in order to depict the different layers of experience, emotion, and the repetition of the dream content itself. I wanted to create the presence of movement, as if the vision of the viewer is subtly shaking or doubling. Since the landscape scene is both used for the centerpiece and the background, I approached the staggering of images with a sense of symmetry reflected over the center vertical axis, forming a visual pyramid. A photograph of the hands originally contained in one photograph was split into two halves and isolated each hand to their respective places on the left and right sides of the digital collage. It is meant to draw in the viewer as if they are holding the artwork below their own face, the delicate positioning of the hands in which one would carefully avoid leaving fingerprints on the surface of a real photograph. Using the eraser tool under various textures and applications, I was able to erase some components of the hands which allowed the background to show through various sections of the fingers. I left the hands holding the photographs in full density, because they are the most real and grounded aspect of the collage. It represents the eyes looking in on the nightmare; the nightmare is then seen as the more blurry and ungrounded portion of the entire depiction. To emphasize the presence of stress, I photographed a clump of hair resting on a sheet and traced the image to fit inside the curve of the lower left hand. In some of the nightmares, repetitive thoughts, dialogue, or the re-reading of media messages were highly prominent (or lack thereof). This cause me to clip pieces of old conversations with those involved in the nightmare that jarred me the most and paste them onto the collage.
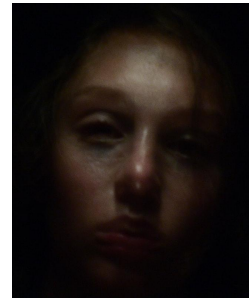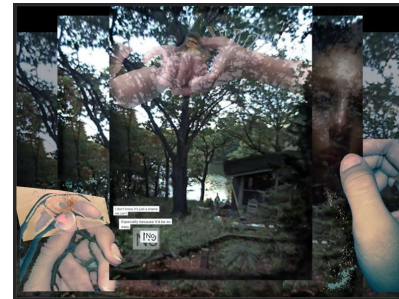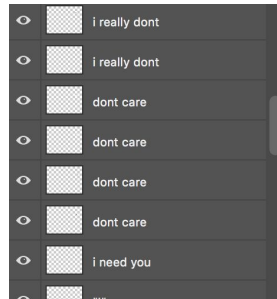
Electronic Lense-based Form: Photography and Digital Manipulation

Reflection

This piece took a while due to the progression of time and the perimeters in which I allowed myself to work on it (under stress, post nightmare). However, it let me further explore the opportunities available through digital manipulation. I experimented with the methods of coping and erasing images. I felt less pressured about style and attention to detail, and more focus on making what I saw and heard in my mind. The hands we were done a couple of times and I found myself unsatisfied with careful, hand-traced erasing with the 100% opacity basic function. There were various settings I discovered and then began to experiment with. I came across a settling called magic eraser, which erases seemingly random components of an image in a grainy manner. It allowed me to efficiently remove some of the space between the finger and in the creases of the hands with a minimal amount of effort. Overall I found this to be a fluid process, and was successful in representation of my night terror experiences. All of the contents are composed photos taken by me that were manipulated and positioned within the collage.

Electronic Lense-based Form: Photography

Inspiration

John Stezaker is a conceptual artist whose focus is in constructing photographic collages. The content was collected from various sources such as illustrations produced in books, vintage postcards and decorative mail, or classic movie stills (photographs taken during a production). The different images are then dissected into what he determines as the essential parts, and uniting the layers to construct a final piece. They are often paired through artistic reasoning, considering components such as balance, contrast, and shape. To some, his work may be viewed as rebellious, and even destructive due to the way in which he reduces individual pieces of art to create a bigger picture. He manipulates and draws out new meaning through the technique of combining various images by collage. One of his focuses were the truth claims created by photography, which in essence is the way photos can be used to display the reality of life and how the purpose of photos are to produce physical memories. *Marriage I* is a part of Stezaker's Marriage series, in which he created hybrid faces by taking portions of portraits that belong to public shots of various celebrities that he collected. By morphing individually familiar faces together, an uncaring experience can be concluded from its winless, as a viewer is thrown out of a familiar observation expectancies when regarding a portrait. The alignment of images causes the eye to move throughout the piece and note the areas of transition. Incoherent harmony is found through the layering of the photographs.
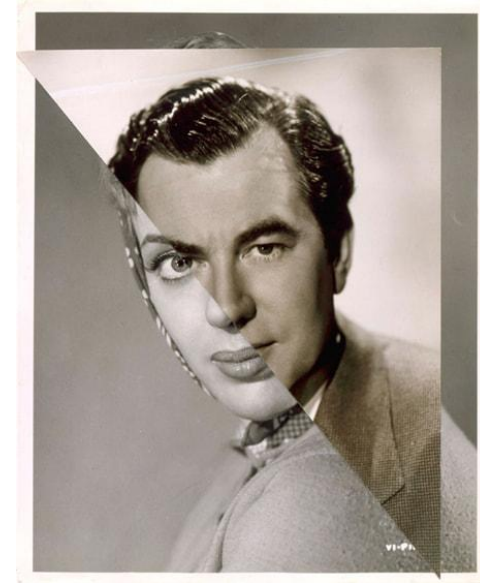

"Marriage I" by John Stezaker, (2006)

Electronic Lense-based Form: Photography

Planning

I conducted research on the movement of different facial structures, but primarily the mouth, lips and tongue. These characterized components allow for the learning of lip reading. Below is one of the basic diagrams that deconstructs various frozen frames of movement that produce the corresponding letter sound.
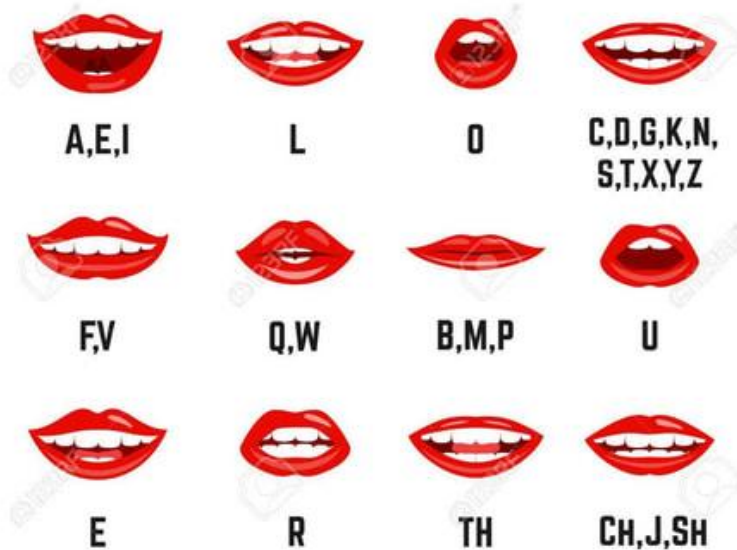
Lips Sound Pronunciation Chart, by VikiVector

Technique & Experimentation

My first task was to stage a series of photographs that were connected through the movement of the mouth transitioning from one panel to the next. In order to achieve this, I approached the situation by exploring burst settings on a camera. Before beginning, I created a short phrase to be spoken out loud by the subject. Relating it to the concept of speech consisting into two parts, I decided on, "Can you hear me now?" to convey this. I staged a harsh lighting in the room using a bendable-stem desk lamp. All lights in the room were turned off except this one, which was placed on the floor and propped against the leg of a nightstand to block a portion of the glare. I then had my subject sit against the bare white wall portion near the lamp, to the left of it.