Senior Studio

Thesis Outline

Outline/Thoughts

* Introduction
  + **Statement**
    - My work focuses on abandonment to portray a history of time that has passed and an identity of individuals who have come and gone. I photograph these spaces in a way that captures the details and beauty within the chaos of abandonment. Through the use of light and color, I want to engage the viewer to see the world in a way they don’t normally view it.
* Main Body
  + What:
    - **Aesthetics**
      * Scale
        + 13”x13”in. total

7”x7”in. image

5”x5”in. white border

References framing, such as a window you are looking through to see these spaces

Chose white because it helps pop the image and draw you in, whereas, the black swallows the images. Also, I was able to use the white of the paper, rather than having to mount it onto something or mat it, so it doesn’t take away from the image at but becomes a part of it.

* + - * + Provides intimacy and makes the viewer want to get close to view it – really draws you in
      * Media
        + Hasselblad camera
        + Medium format film (color – 220)

High clarity and quality

Touches back on history of the past (time and memory) with the film, but ties together with the present and future through digital

Square format

* + - * + Scanned and printed digitally
      * Surface
        + Luster paper
    - **Thematic Declaration:**
      * Time is a reference to a sequential past, present, and future. It is constantly moving. It may seem to speed up or slow down, but it is always changing.
      * Memory plays a push and pull role in people’s lives. We are constantly storing new footage of our lives in our mind every second that passes. As time goes on, some memories slowly fade away and others last a lifetime. We sometimes even thrust our own memories onto others while enduring experiences that remind us of the past.
      * Light is the way in which we view the world. It puts on a show throughout photographs and brings images to life.
        + “Light is unlocked, received, and revealed as the fundamental penetrating force of the universe, capable of transmogrifying the ordinary, the quotidian, the real, the known” (The Edge of Vision 9)
  + Why:
    - I believe that every object and place has a story to tell. The correlation between light and time constantly fascinates me. It is deceivingly simple, and yet portrays so much more beyond what the eye can see. I view the world through the lens of my camera, looking for clues to pull me in deeper to the great unknown. I do not set up and create images, but rather I hunt for and discover them. At a glance, everything appears to be standard and perfect, but the longer and closer you approach each photograph, the evidence of wear and tear of life that once inhabited the space begins to unravel.
    - **Audience**
    - **Personal Inspiration**
      * **Artist Influences**
        + Jan Dibbets

One of the first artists to recognize large-scale color photography as a medium

Uses the camera to create a dialogue between geometric design and the surrounding world

*Perpsective Corrections*

*Colour Studies*

* + - * + Fredrik Marsh

The Dresden Project (Germany)

Photographed empty buildings of Dresden, Germany, focusing on remains of the human imprinted within these decaying structures.

“The Dresden photographs convey a mixture of melancholy and beauty, even tenderness, without sentimentality. I felt on the front edge of recording history as I documented these scenes of anonymous human stories.” –Marsh

* + - * + Ardine Nelson

City Mall Series

Ceilings

Focuses on the ceilings of older structures that are built up with layers of paint, wall finishes, and electric/water piping.

Portrayed through the emphasis of formal elements of design, like texture, color, and spatial relationships

* + - * + Richard Misrach

Photographs the American desert to reveal complex landscapes that are both captivating and mysterious.

Master of color

Goes against the stereotype of what society pictures the desert to be:

“In Misrach's desert, the land vibrates with underground nuclear testing and the sky illuminates with radiation seeping into the atmosphere, creating fantastic colors at every glance.”

* + - * + Walker Evans

Recorded the American scene of modernism in the making

* + - * + Josef Sudek

Only used large-format camera

Photographed the empty city of Prague while personifying the inanimate through composition and light.

* + - * + Anthony Hernandez

“He photographs what is overlooked (socially and politically as well as visually) in these decaying fields of emotional emptiness” (The Photograph as Contemporary Art, 125)

Presents beauty of what is ignored

* + - * **Inspiring Quotes**
        + “Change the way you look at things and the things you look at change.” –Wayne W. Dyer
        + “While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see.” –[Dorothea Lange](http://www.goodreads.com/author/show/90320.Dorothea_Lange)
        + “Beauty is no quality in things themselves: It exists merely in the mind which contemplates them; and each mind perceives a different beauty.” –David Hume
        + “Photography deals exquisitely with appearances, but nothing is what it appears to be” –Duane Michals
        + “Photographer [is] a strange kind of artist…part showman, part magician, part stage manager. The photographer does not ‘create’ but harness and directs. The photograph itself is a piece of performance art, and the performer is light—its passing through and encountering things in the world” (The Edge of Vision 12)
        + “…Photography is not a looking at or a looking through but a looking with” (The Edge of Vision 11)
  + How:
    - **Progression/Evolution**
      * Initially, I began by looking at what is left behind when people leave or abandon a home or workplace. I wanted to explore the objects remaining and the connection or reflection they provide of the individuals that once inhabited the building. As this work progressed, it became more about the space itself. Though these vacant interiors are uninviting due to the disarray of abandonment, the sense of anonymous human narratives creates an intriguing and unexpected beauty. The use of film, as opposed to digital, further enhanced the representation of this concept. Eventually my work became a physical representation of memories untold.
      * The images in this portfolio introduce a narrative quality behind the strong structure within principles and elements of design. The use of medium format film provides a foundation to focus on the repetition of geometric shapes within the square frame. The composition of each photograph is deliberate toward this square frame focus, for example: the spatial construction and the way I split the frame. I am drawn to incorporating windows and doorways as a way to frame space as well as a metaphor for looking into the past. Natural light and texture are also primary drivers and are used to enhance my ideas.
    - **Conceptual/Formal elements**
      * Interior spaces
        + Vacant office buildings
        + Abandoned houses
      * Documentation
        + Anonymous human stories, memories untold
        + Decaying structures
        + Passing of time – doesn’t stand still
        + Show what’s left behind

People may be gone, but the world keeps going

The more you look the more you see

Unexpected beauty within unwelcoming space

* + - * Repetition of geometric shapes (square within a square within a square)
      * Texture
      * Natural light
        + Sets mood
        + Draws the eye in
        + Brings the rooms to life
      * Contrast between receding lines and depth of field
      * Square composition
        + Spatial construction

Splitting frame

Can sometimes be taboo

Abstracting space

* + - * + Window/doorways

Framing

Metaphor

* Conclusion
  + Self-reflection
  + Reaction