Hotel Hallways Featuring
Kubrick's *The Shining*

A frequent collaborator with director Stanley Kubrick was cinematographer John Alcott (Barry Lyndon, Clockwork Orange). In film, a cinematographer establishes mood, feeling, and emotion through lighting, angles, and other photographic techniques to convey the movie's plot.

By: John Alcott (1980)

Shutter: 1/10   f5.6   ISO: 400

I use a slow shutter speed and high ISO capture the artificial wall lights and natural light filtering in from the windows. The resulting effect, enhanced by the yellow, red, and orange colors is one of warmth and emotion as opposed to the cold hallway of the Alcott frame.

Although a movie, unlike a photograph, involves motion, dialogue and music, an individual movie frame can also ingrain itself into the viewer's memory. Most notable in *The Shining* is the portrayal of the fictional Overlook Hotel. Like many psychological thrillers or horror movies, there are senses of isolation, distortion, and the cold. In the still above, the harsh, white light and white walls suggests sterility and coldness. The empty hallway, which leads towards a centered door, contributes to isolation. The distinctive floor pattern and extreme linear perspective add to the eerie, distorted mood.

."John Alcott." *IMDb.* IMDb.com, n.d. Web. 01 Feb. 2016.

Moura, Gabe. "Elements of Cinema." *Elements of Cinema.* Gabe Moura, 2 June 2014. Web. 05 Feb. 2016.

Red Rock National Park

Located just 30 minutes from Las Vegas, Red Rock National Park offers a diverse landscape within the Mojave Desert. The park gets its name from the iron oxide (rust) that colors the sandstone formations red, orange and brown. Over millions of years, lithification ("process of changing unconsolidated sediment into sedimentary rock") formed these famous rock structures.
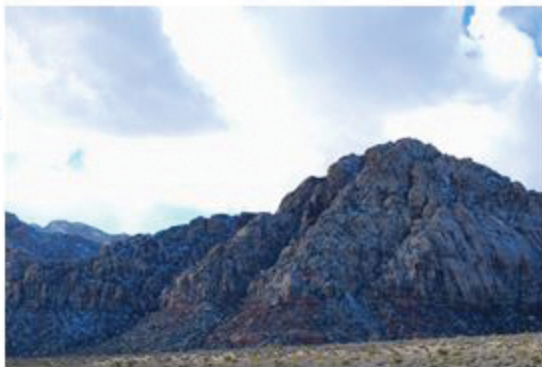

Shutter: 1/30   f16   ISO: 100

Under the bright Nevada sun, the plateau of Red Rock juts out into the sky, and the tourists around it are turned into small, indistinguishable figures humbled by gigantic rocks.

The flood of light in the picture fills the frame with color, although the sky might be too bright compared to the rocks.

Since these pictures were taken during December, the winter snowfall covered many of the mountains (at least until sunlight did not hit the snow).

With this context, it is ironic that in the hot state of Nevada, a low elevation mountain can be dotted with snow.

Photoshop used to bring out clouds

Shutter: 1/50   f11   ISO: 100

"Geology Highlights." Red Rock Canyon Interpretive Association. Red Rock Canyon Interpretive Association, 2015. Web. 28 Jan. 2016

Although this is still a landscape photo, it is on the micro level, depicting individual plants, gravel, and dirt as well as several towering figures (mountains in this case). I took this photo by dropping to the ground to find a low angle that would bring out the balance between foreground and background, between the burnt cacti and the mountains. I used manual focus to emphasize the cactus on the left and its textural features of grooves and bumps.

Shutter: 1/200   f16   ISO: 100

A Tale of Two Landscapes
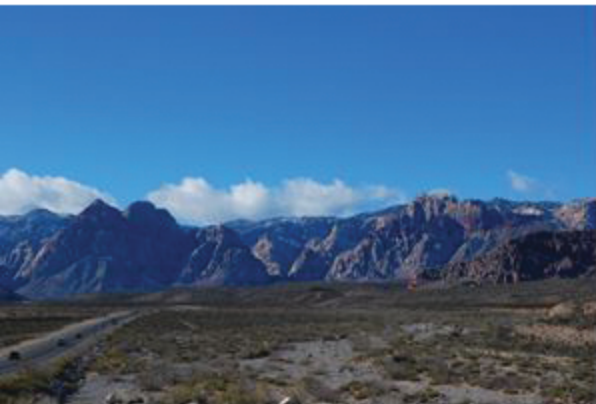
Shutter: 1/250   f13   ISO: 100

This more traditional landscape shot captures all components of the national park: the human influence of the cars and road, the rugged red mountains that the park is named for, the hanging clouds and sky, and the sparse bushes that merge into a continuous area of green.

By standing on a small knoll, I have a level perspective of details both below (cars & bush) and above (mountains).

1st Focus: Foreground/Background Relationship

Shutter: 1/40   f22   ISO: 400

This photo provides a context for the vineyard in relation to the rest of the city. The bright green and yellow of the foreground, most notably in the bush on the left, contrast the dark colors of the houses in the background. Also, the orderly rows of grape vines lead the viewer's eyes to the clutter of the houses
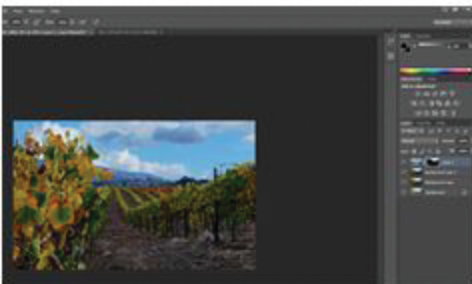

Mathew Brady (1864)

Here, Brady depicts a dirt road lined with bayoneted rifles. In the center background, a bombed house sits in ruins

Like my photo, Brady's utilizes linear perspective to lead the picture into houses in the back. Moreover, the row of rifles parallels the rows of grapevines. Meanwhile, the pathways in both pictures are rough, uneven, and scattered with litter.

Ultimately, each tells a story of objects in a setting: in this photo, weapons by the battlefield and arena of war; in the one above, grapevines in the hillsides of Temecula

In order to bring out the color of the plants and soil, the saturation was increased and scene was dimmed.

To fill in the white space along the top, clouds from another picture were merged in

The mountains on the right were removed in favor of clouds that would blend in with the others

Original Image

2nd Focus: Establishing Shot

Combine elements from every aspect of the vineyard (the sky, clouds, soil, houses, grape vines, and rows of plants) in order to further establish the setting with regards to the senses

Finished Photo:

Dimmer than the original, but the colors and features in the picture are not muddled completely.

The focus of the picture is on the bush on the left, but the rows of wines lead outward into the horizon.

The lighter-colored clouds and mountains allow for some balance to the dark soil and leaves in the foreground

Shutter: 1/30   f22   ISO: 400

Too much bright white space; Use Photoshop to add clouds across the top of the photo

Shutter: 1/30   f22   ISO: 400

3rd Focus: Dynamism & People

To capture the flow of people walking but still allow for proper lighting, a quick shutter speed was used. The leaves covering the faces allow for a sense of anonymity, suggesting anything about the people from happenstance trespassers to discreet lawbreakers to wealthy and powerful vineyard owners.

Too much bright white space; Use Photoshop to add clouds across the top of the photo

Shutter: 1/30   f22   ISO: 400

4th Focus: The Detail Shot

This upward shot of the wire fencing reveals greater detail of both the grape vines and the soil. The vines are not freestanding structure but are strung on a fence. These fences contrast with the soil path on the bottom of the picture. There, branches, dead leaves, and scattered pebbles show the imperfection and "ugliness" to vineyards. Not every vine will survive to grow grapes.

Near Sundown is a pure landscape painting that could be considered a hallmark of Wood. Like most of his works, the hills are smooth with no grass. Thus, any textures result from the foliage on the trees, the bumpy hills, and the shadows in the foreground.

Thick, billowy clouds

The tree and horse silhouettes provide stark surfaces against the background

-Want more texture from the landscape without losing the extensive wide shot view

ISO: 100, F20, Shutter 1/100

Unlike *Near Sundown*, the hill in this photo is covered with grass and bushes, but these features have little impact beyond the foreground. The key to this picture was waiting for the horses to reach the apex of the hill and thus appear prominently in the photo. Seven other photos of the same horses were shot but not used because of the horses were in uncoordinated positions.
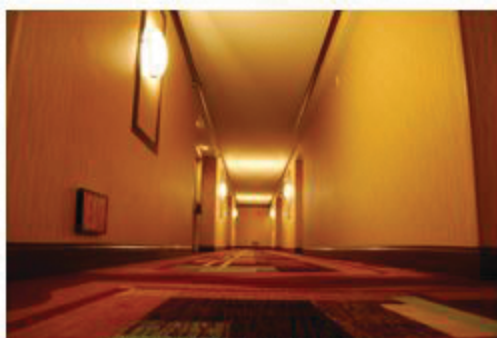
The complement to the picture on the previous page that was shot on a decline is the one to the left, which uses an elevated perspective to bring a bit of distortion and light that is reflected off of the ceiling into the frame. Like the movie still below, the camera is held near the ground to distort space and depth. The viewer thus feels small and enclosed within the hallway

Shutter: 1/6   f5.6   ISO: 400

By shooting from the low viewpoint of the kid and placing the camera behind him, the viewer is placed with and thus connected to the characters. Moreover, because one cannot see what is ahead in the hallway, there is tension associated with what will be found in this already strange place.
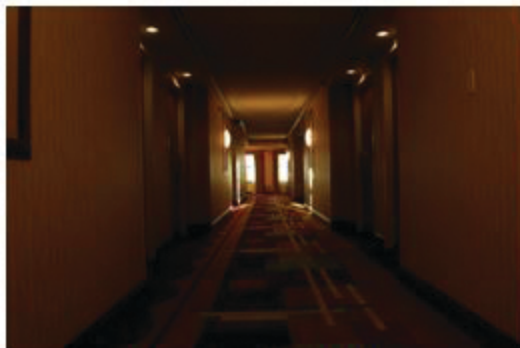
By: John Alcott (1980)

An alternative, portraying a dimly lit hallway by using a faster shutter speed and higher f-stop. The photo is shot about eye level, drawing attention to the dim lighting and more eerie setting as opposed to the bright warmth of my other photos. The shot is slightly tilted to throw off balance and thus contribute to the target mood of suspense and horror.

Shutter: 1/15   f10   ISO: 400

Las Vegas Lights

Las Vegas is justly famous for its luxurious hotels that line the sides of the strip with gleaming neon lights and signs. Equally infamous is the automobile traffic that slogs along, dulling the romanticism of the city. As a result, I sought to turn this negative upside down and capture the vivacity of the cars and ultimately the city through their light trails.

Shutter: 1/10   f10   ISO: 800   **Shutter: 3   f10   ISO: 100**

- The right picture captures the light trails through the long shutter exposure of 3 seconds
- Because I did not have a tri-pod and the bridge I was standing on was shaking, the rest of the image was too blurry to use
- The left picture with the faster shutter speed of 1/10 of a seconds serves as the still frame of the buildings and street
- Using Photoshop, I can lay one photo over the other and then remove any blurred parts

- The left picture serves as the background for the right picture.
- Opacity and brush used to get rid of blurred areas
- Fix and patch tools used to blend the light trails into the rest of the image so they don't overlap with buildings or trees

- The resulting picture accomplishes the goal of integrating the light trails into the background
- Some of the cars in the original background could not be removed
- Not all the roads is covered in light, thus and this empty space prevents the frame from being too cluttered and so attention is not drawn away from the buildings

Shutter: 1/10   f10   ISO: 800

Abstract Coffee Filter Art

- My purpose was to emulate the colors and blurs of the Vegas lights and night in a simplistic form
- Highlighter and marker fluid will separate into various colors and then spread to the edges of the filter
- Black Sharpie fluid will not separate or move

- First attempt (above) fails as the colors spread in undesired directions; Too many colors are used as well
- Design of second attempt (right): The top half in black represents the night sky, while the black lines down the middle and side represent the streets
- Two large colored streaks (yellow-green & red) correspond to the light trails running in opposite directions. The other colors to the sides suggest the various neon lights from the buildings

LEGO ART

Sean Kenney

Legos are a blend of color, proportion, and geometric order. Thus, I have learned that they are best built into two types of models: those of our own world while adding detail and humor and those of a new world by exploiting the sheer variety of Legos

By: Sean Kenney

Kenney's interpretation of Wrigley Field pays enormous attention to detail. Cars dot the parking lot while spectators and concession stands are dispersed across the entire stadium. Since its scale everything I can put together, I aim for a focused "snapshot" rather than the grandiose.

Instead of using Lego minifigures to represent the people Kenney uses far simpler pieces instead. By scaling back in both size and detail, he can develop a more realistic setting without having the distractions of individual characters. Also, the overhead shot angle grants the viewer a perspective that is not available in real life but closely parallels one of the real-life stadium.

By: Sean Kenney

Should remove black overlap

Removed background distraction

Original Image

ISO: 400, f/13, Shutter: 1/10

The angle of the shot, which is about level with the Lego characters, and the green surroundings create a semblance of a jungle realism that Legos can be used to achieve. The angle, which is slightly tilted upwards, allows for the elephant in the background to appear larger and thus more intimidating.

Kenney's rendition of the Great Wall of China involves several similarities to my photos:

1. Foreground is focused while background is blurry
2. Color scheme emphasizes the green environment of the hills (jungle in my case)
3. The perspective of the shot allows for a contrast between the foreground subject and looming background elements

By: Sean Kenney

Here, Kenney has a very close shot of the tower, but the right side of the picture, as well as the background, is very blurry.

The focus on a single tower draws the viewer's attention to its minute details as opposed to the picture as a whole.

Note that there is a harsh light shining down in the background to the right.

Lego figures are best shown in varied standing positions to suggest dynamism and establish anticipation and movement.

I used Lego trees and green folders to create the green setting. Brown and tan clothed minifigure easily stand out against the gray, white and green.

Meanwhile, the elephant and the minifigure, juxtaposed on opposite sides, allow for balance
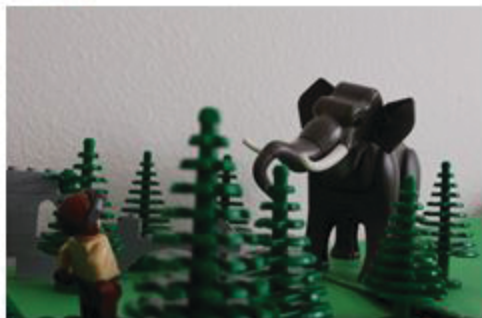
ISO: 400,   f/13,   Shutter: 1/10

Should remove black overlap

The photo to the left was enhanced in photoshop to brighten the color and eliminate a stray tablecloth in the background.

I shot the angle level with the ship to display its complexity but also place the viewer on the ship (which is safe) and not the danger of the faraway elephant.

Moreover, since the man in blue appears level with the elephant, there is the direct confrontation and theme of man versus nature.

ISO: 400,   f/13,   Shutter: 1/10

Critique #1 Evaluations

ISO: 100, f/5.6, Shutter: 1/25

A seminal photo of mine, this close up shot of a cauliflower is a basic investigation of detail, texture and lighting.

Due to the low ISO level and black background, more light could be used to brighten some parts of the vegetable and thus allow the viewer to see the detail more easily.

Use a faster shutter speed to prevent any blur motion that will obscure the detail and texture.

I snapped this photo as part of observations about naturally occurring reflections and projections (as opposed to those created in Photoshop). A bright, verdant image of my backyard is projected onto the piano frame. However, the projection is only seen on the piano when it is viewed at specific angles.

I positioned the piano to the side to get a color contrast between the white wall and the piano.

A more meaningful image could include a different subject reflected onto the piano. For example, the manifestation of Bach or Mozart could be seen looming outside, which would tie the idea of music and piano together

This projected reflection can be removed in Photoshop

ISO: 400, f/6.3, Shutter: 1/20

Installation Art: Beacons of Light
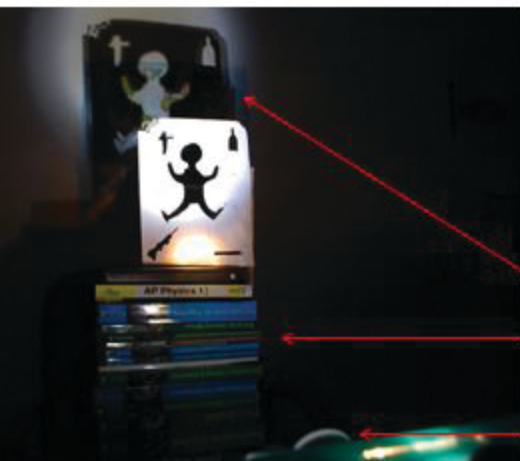
Installation art is a 3-D style that utilizes the environment and atmosphere of a room to display the piece. Instead of an observer simply looking at a painting or sculpture, installation art often surrounds or physically involves the observer.

-Darkened room

-Map of the World

-Stack of books on chairs

-2 Flashlights propped by plastic box

My work is a basic projection image through a patterned sheet of paper.

Working with a theme of the horrors of the world, I surrounded the image of a person with four others: a cross (religion) being slowly attacked by oncoming flames, a bottle of alcohol, a rifle, and a cigarette.

By being shown onto a map of the world, the work asserts that its message affects all of mankind. Moreover, the enveloping darkness over much of the map suggests that these horrors are a constant plague

"Installation Art." *Encyclopedia of Art*. Encyclopedia of Art, n.d, Web. 11 Dec. 2015.

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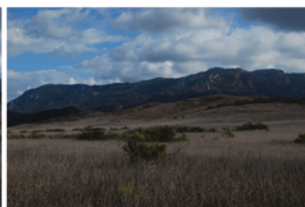
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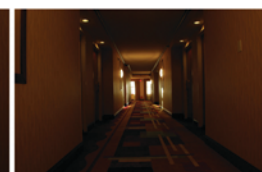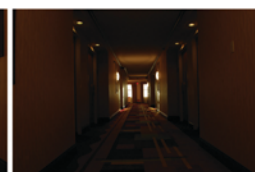DSC_1016.JPG

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3Mountains.jpg

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