

10/30/13

## Culture Study - Italy 2012

I often travel during the Summer with my family who believe that cultural understanding comes from exposure. 2 Summers ago, we travelled to Italy and learned a great deal about the Italian culture as well as the beautiful artwork. The photograph to the left is a night shot I took of the Colosseum. It's hard to imagine such a gorgeous stadium being the stage of blood spilt as public entertainment; however, I find that the history of the gladiators acts as a centuries old sight into the aggressive culture of the ancient Romans. Rome is truly the place of fantasiers; walking down the street one can view the ruins of the Roman Forum which hold their own special beauty in their decrepit state. The second photo is of a small segment of a breathtaking hallway of gilded ceiling in the Vatican. The magnitude of the splendor of this hallway is uncaptured by the camera. The way it glistened in the sunlight gave me the sudden



ISO 3200, 0.3, f/5.6



ISO 160, 1/30, f/3.5



ISO 3200, 1/13, f/5.6



ISO 2500, 1/30, f/3.5

realization of how valuable the Vatican is to Italian culture. Not only does the Vatican hold the Pope, leader of the Catholic Church, the most common religion in the area, but it holds centuries of breathtakingly beautiful artwork unparalleled to nowhere in the world with no expenses spared. The photos above are of a massive mosaic. This attests to the Italians' attention to detail. I could not even tell that this work was made of tiny tesserae tiles until I was inches from it!

The photo on the left is of a three way mask that was displayed and sold in Venice. Venice in itself has a completely separate culture. The romantic lure of the cryptic island is fascinating and exciting. This concept of masks used to hide your own identity is so powerful. I hope to incorporate it into my work in Visual Arts this year.



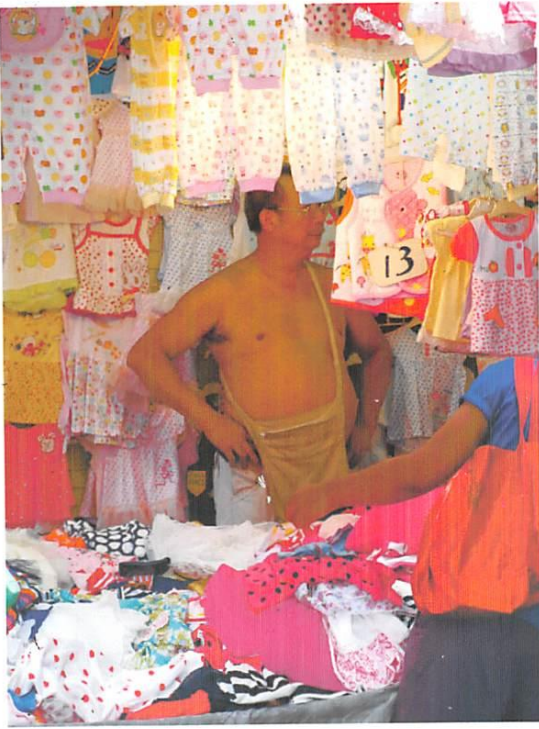
ISO 160, 1/30, f/3.0

Hong Kong 2013

1/15/13

Most summers I travel to Hong Kong to visit my Grandparents and uncle who live there. Because I stay with my grandparents rather than in secluded hotels like a tourist, I have a very real vision of Cantonese Culture. While the glitz and the glamor of the high fashion shopping districts are an aspect of Hong Kong, it is the average person's perspective, such as this intimidating shirtless pot-bellied vendor of children's pajamas (left), that feels closer to the true identity of Hong Kong to me. Walking down the streets of Hong Kong you are immediately assaulted by a barrage of noise - from the sounds of the inevitable street traffic to the clamor of the raised voices of people trying to talk to each other over other people.

150 250, 1/80, f/4.0



The smell of the stinky tofu the street vendor is selling will be amplified by the sticky, oppressive humidity that is Hong Kong's weather. You may be hit by a drop of water from the dripping air conditioning systems of tenement buildings towering high above you as you are hustled down the street by a million other bodies pushing against you. Perhaps I haven't painted Hong Kong in a very desirable light, but that isn't because I don't like HK; it's

because environment is so key to the cultural experience in Hong Kong. I.e. The Chinese culture is very loud whether it be in conversation or in their cultural lion dance. While the "music" to the lion dance may not be extremely pleasant, the clanging of the cymbals to the heavy beat of the drums, the loud noises are



150 125, 1/25, f/3.5

essential to the expression of the Chinese culture. When celebrating Chinese New Year, or any other holiday/special occasion amongst Chinese Americans, the feeling isn't the same. I.e. In the photo to the right, even though the lion dance is being performed, the environment isn't the bustling, crowded humid streets, but rather a restaurant where it is limited by the ceiling and therefore unable to climb the pole and reveal a special message.

50



150 820, 1/8, f/3.5

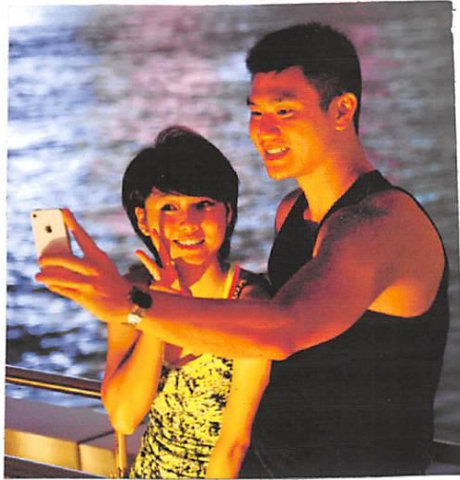


150 1600, 1/60, f/5.6



150 3200, 1/25, f/2.8

This last summer was the first time 11/15/13 that I went to go see the tourist sites of Hong Kong. Displayed on the left is an image of waiting in "line" to get on a trolley / tram that takes tourists up an extremely steep hill up to "The Peak" where visitors look down to observe the now toy-like towering skyscrapers from above. My favorite photo from the peak is @ the bottom right of the page. The Peak observation deck



150 1600, 1/6, f/2.8

It displays how Hong Kong comes alive at night. The lights on the skyscrapers come on and the people come out to enjoy the 24-hour dessert shops after a long day of work, showing a whole different side of a more peaceful, youthful, exciting Hong Kong.



Hong Kong Skyline Day

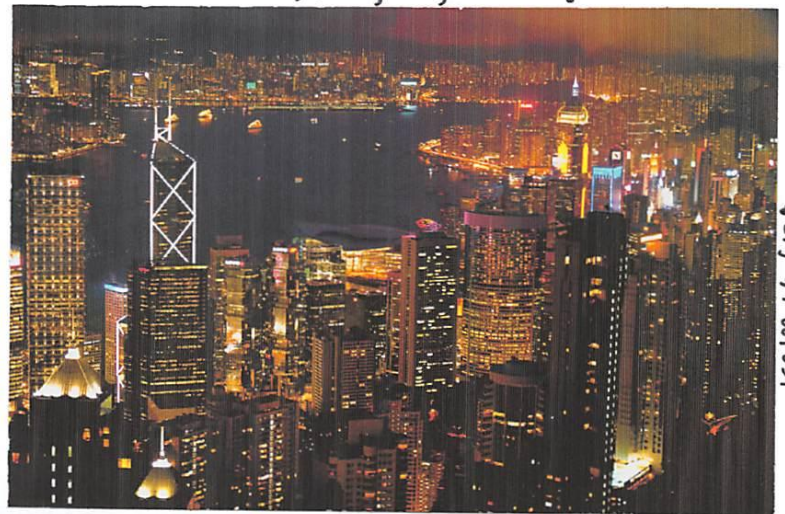
Technology has become a very predominant part of Asian culture. The accessibility of phones has given us the urge to document everything. The Chinese with their phones is how I am with my camera - It's constantly with me.



150 100, 1/160, f/18.0

Hong Kong Skyline Night

Another observation I made about changes in Cantonese culture was the tensions between the Cantonese & Chinese. Since the handover of Hong Kong to China in 1997, there has been a rising influx of Chinese mainlanders into HK. While some view this positively for bringing in more tourists, many disagree. I saw this firsthand as I witnessed a Chinese mainland boy urinating on a pole at The Peak & Hong Kongers and tourists looked on with disgust. Also, just recently a new law was passed in HK stating that only 1 container of baby formula may be taken out of the country per passenger - a result of mainlanders coming in from China and buying out Hong Kong's supply of baby formula for HK children after



150 100, 1/6, f/2.8

51 general mistrust in Chinese corporations and manufacturers.

11/15/13

Jacob Riis continued - one of the most influential photographers of all time is Jacob Riis, the social reformer, news reporter, and photographer who lived from 1849 to 1914. His work brought greater justice to the lives of so many people living in New York and across the globe. His passionate belief in their dignity and what was

due to them as human beings is embodied in his writings and photographs which ~~show~~ <sup>show</sup> the struggle to survive under a brutal economic system: whole families laboring for pennies a day; men & women seeking to dull their pain in saloons; the conditions of gangs in their hideouts; children forced to live on the streets.

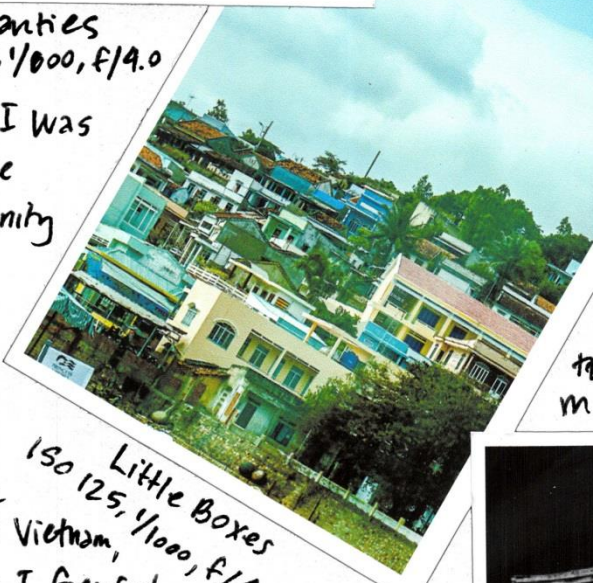
Riis argued for better housing, adequate lighting, sanitation, and the construction of city parks. The work of Riis had power to encourage new laws for basic human needs because he had truly been affected by the peoples' struggles.

I came to see how the writings of Jacob Riis, his photographs, and his lifestyle choices could be applicable to me (and anyone) today through my study of Documentary photography.



Shanties  
ISO 125, 1/1000, f/4.0

A few years ago, I was lucky enough to be given the opportunity to shoot photo-documentary images when traveling with my grandparents across Asia. One of our stops was Vietnam,



Little Boxes  
ISO 125, 1/1000, f/4.5

which is the area I focused on in relation to the conditions of Riis's 1890's New York. Though my visit was very short, it was easy to quickly photograph & portray the spirit of each destination.



Dens of Death, c. 1888, Jacob Riis  
I was shocked and appalled at the conditions of 21st Century Vietnam. Shown on this page are the tight, decrepit living quarters of the Vietnamese. Displayed below <sup>them</sup> are Jacob Riis' photographs.



Shanty Town, 1896, Jacob Riis

11/15/13 I encountered near confrontation when photographing squalid lifestyle sans direct permission. Photo documentary is challenging because the photographer is not naturally a part of the environment. Thus I formulated a strategy of spontaneous shooting with the camera away from my eyes and on my hip, disguising the fact that I was taking a picture. This allows you to capture your subject behaving unself consciously. At times there is no way to conceal the fact that you are photographing. The moment when they are unknowing lasts a split second & you must react quickly!



Garage Shop Boys  
ISO 125, 1/250, f/4.0



Children Sleeping on the New York Streets, 1888, Jacob Riis



Shoe Shiner  
ISO 125, 1/100, f/2.8



Minding the Baby, c. 1898, Jacob Riis



Street Cleaner  
ISO 125, 1/800, f/4.0



Bandit's Roost, 1888, Jacob Riis

### Marketing to the Public

Organizations such as the ASPCA employ emotionally manipulative techniques in order to gather a sympathetic audience and gain donations. "A picture is worth a thousand words" and often photographs of sad, abused puppies will propel the generous to donate. The creators of ads use multiple techniques including:

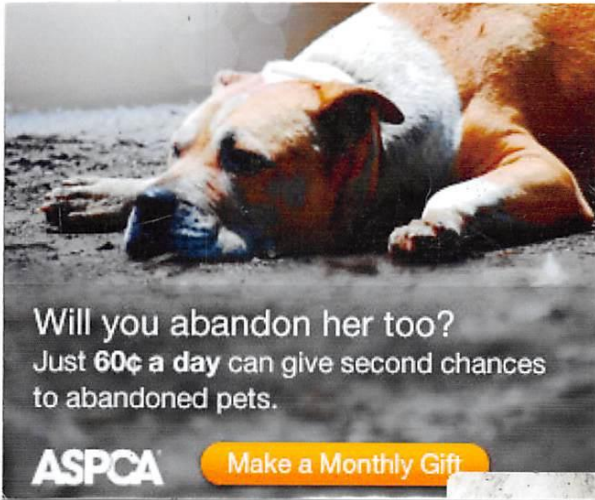
11/29/13



150 100, 1/100, f/1.7

- Behind the bars: The sad, caged animal tactic is one that is commonly used to evoke sympathy. Viewers may link this to imagery of confinement or jail.

Critique: My photo is extremely dark. It didn't appear like this on the computer screen, but once comparing my photos to the ASPCA's I realized that they didn't just take a



picture at the pound with natural lighting, it was all pre-planned.

150 200, 1/1000, f/2.8

- Slumped on the ground: This picture, like the first, is sad. She has puppy dog eyes and her posture screams defeatment.

Critique: One of the most impactful elements in the ASPCA's ad is the wording. When attempting to recreate the ad, I was unable to insert a caption because I didn't have enough space below the dog. Whoever took this ASPCA picture intended to leave space for a caption.



150 100, 1/50, f/2.8

- Looking up: The most attractive position of a person is from above, according to teenage females used to donning this position in "Selfies". The question is: How did they get their dog to look so happy?

of the exuberance seen in the ASPCA's photo.

Following Interact Club's (High School affiliate of Potomac) Dance for Hope (a multicultural benefit dance concert raising funds and awareness for the American Cancer Society), I was selected as coordinator for 2014. I knew immediately that the event needed a facelift in re: to publicity. The poster that had been handed down for 4 years had been pixelated and made of printed out cutouts. It gave off the feeling that Dance for Hope featured boring, traditional, inaccessible dances, not the lively, exciting ones I knew that we're united by the common cause of cancer. I decided to create multiple posters, each a different style of dance, featuring a silhouette with last year's photos inside, each within a different thematic setting but unified with standardized information. This resulted in a scavenger hunt-like effect where people were interested enough to keep an eye out for a different poster across campus. My 5th poster was an 8-foot design in front of the Cafeteria featuring all 4 dancers on top of a glowing pedestal (made by the words "Dance for Hope": (Here is how I designed the ballet/modern/contemporary poster:)

12/26/13

1) Open Photoshop, create new file w/ white background

2) Go to <http://all-silhouettes.com/>

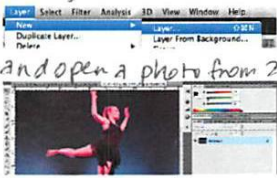


4) Export Dancer File

5) Import the dancer vector as a smart object into a new layer.



6) Add new layer



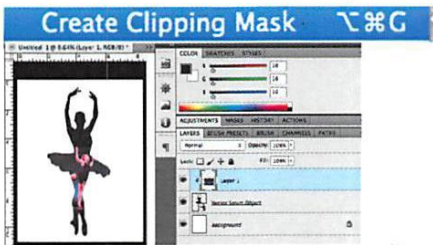
7) Select and open a photo from 2013's Dance for Hope

8) Copy the photo into layer

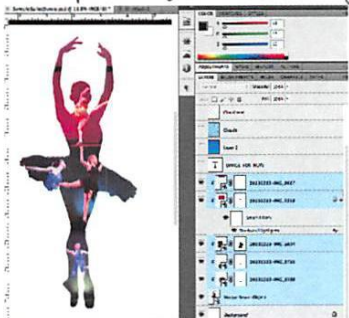
9) Resize the photo of the dancer over the silhouette using Free Transform



10) Create clipping mask to place the photo inside the silhouette

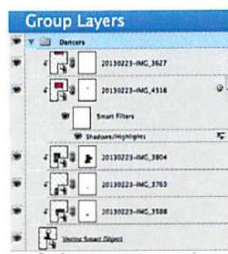


11) Repeat steps 6 through 10, adding other Dance for Hope 2013 photos and placing them artfully within the silhouette

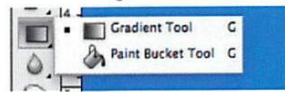


12) Erase overlap between pictures so that all of the dancers are visible

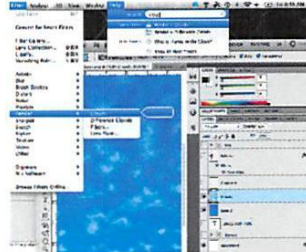
13) Group the layers and rename it Dancers



14) Create new background layer and place blue to sky blue gradient.



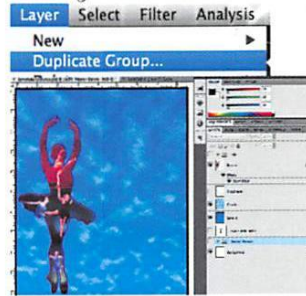
15) Add new layer, select Filter -> Render -> Clouds



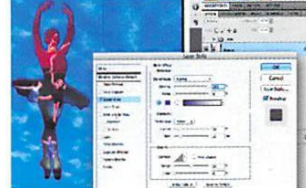
16) Create Dance for Hope cloud text, refer to page 67 for the creation of cloud text walk through



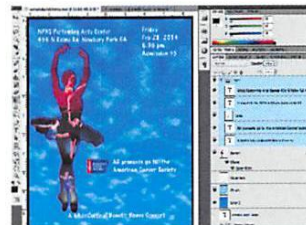
17) Duplicate Master Dancer grouping into a new layer above the cloud background



18) Add purple outer glow to Dancer group



19) Add important info (when, where, why) onto the poster in different layers; group the info.




1/21/13

NPHS Performing Arts Center  
456 N.Keino Rd, Newbury Park CA

Friday  
Feb 28, 2014  
6:30 pm  
Admission \$5

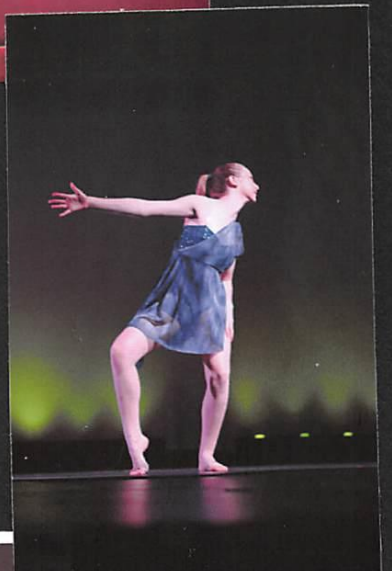
# DANCE FOR HOPE

 All proceeds go to the American Cancer Society

A MultiCultural Benefit Dance Concert



150 1600, 1/250, f/1.8



150 1600, 1/60, f/12.5



150 1600, 1/6, f/17.1



150 1600, 1/60, f/1.8

Photoshop File Edit Image Layer Select Filter Analysis 3D View Window Help

BalletDance.psd @ 16.7% (Master Ballerina, ACA) \*

Master Ballerina


- 20130223-IMG\_3627
- 20130223-IMG\_4318
- Smart Filters
- Shadows/Highlights
- 20130223-IMG\_3804
- 20130223-IMG\_3763
- 20130223-IMG\_3588
- layers Smart Objects
- 20130223-IMG\_4280



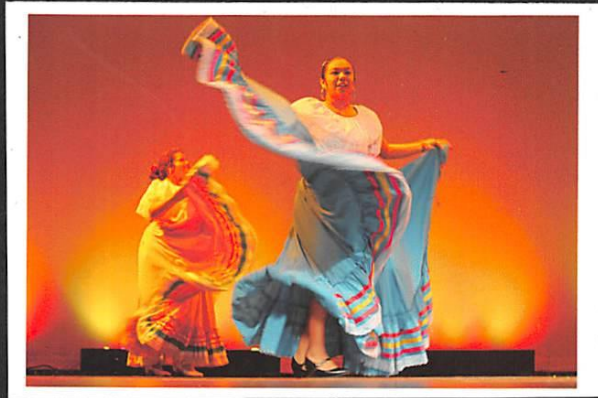
NPHS Performing Arts Center  
 456 N.Reino Rd, Newbury Park CA

Friday  
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# Dance for Hope


  
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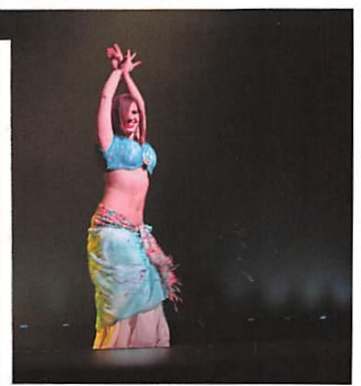


150 500, 1/50, f/2.5

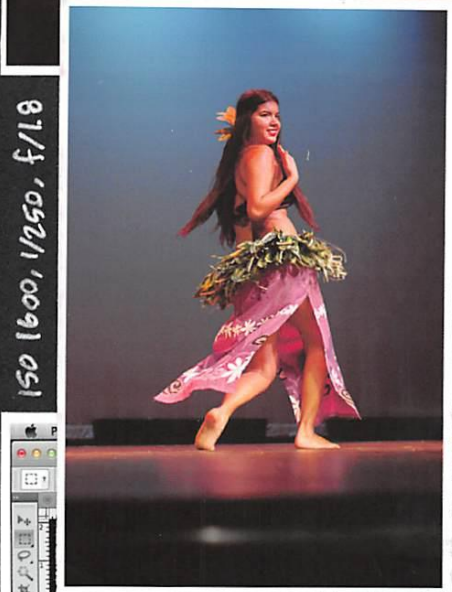
12/27/13



150 800, 1/320, f/1.8



150 1000, 1/50, f/2.5



150 1600, 1/250, f/1.8



150 1600, 1/80, f/1.8


Window Help | Wed 1:10 AM | Darren Lee | CS Live

Layers: CultureDance.psd, Open, Fireworks, Layer 5 copy, Layer 5, Layer 2, Master Dancer, 20130223-IMG\_3855, 20130223-IMG\_3744, 20130223-IMG\_3603, 20130223-IMG\_4095, 20130223-IMG\_4064

NPHS Performing Arts Center  
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Friday  
 Feb 28, 2014  
 6:30 pm  
 Admission \$5

# Dance for Hope

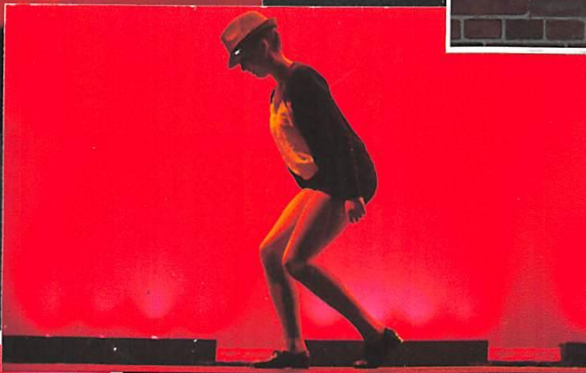
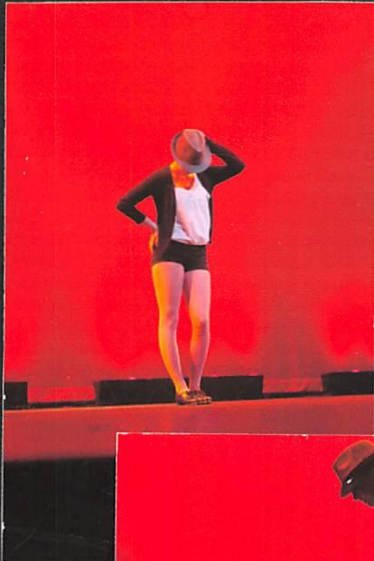

  
 All proceeds go to the  
 American Cancer Society

A MultiCultural Benefit Dance Concert

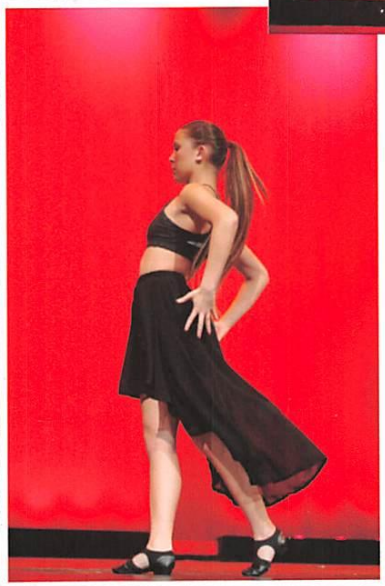
150 1250, 1/320, f/1.8



150 1600, 1/160, f/1.8



150 1250, 1/320, f/2.0



150 1250, 1/320, f/2.0

NPHS Performing Arts Center  
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Friday  
Feb 28, 2014  
6:30 pm  
Admission \$5

*Dance  
for  
Hope*

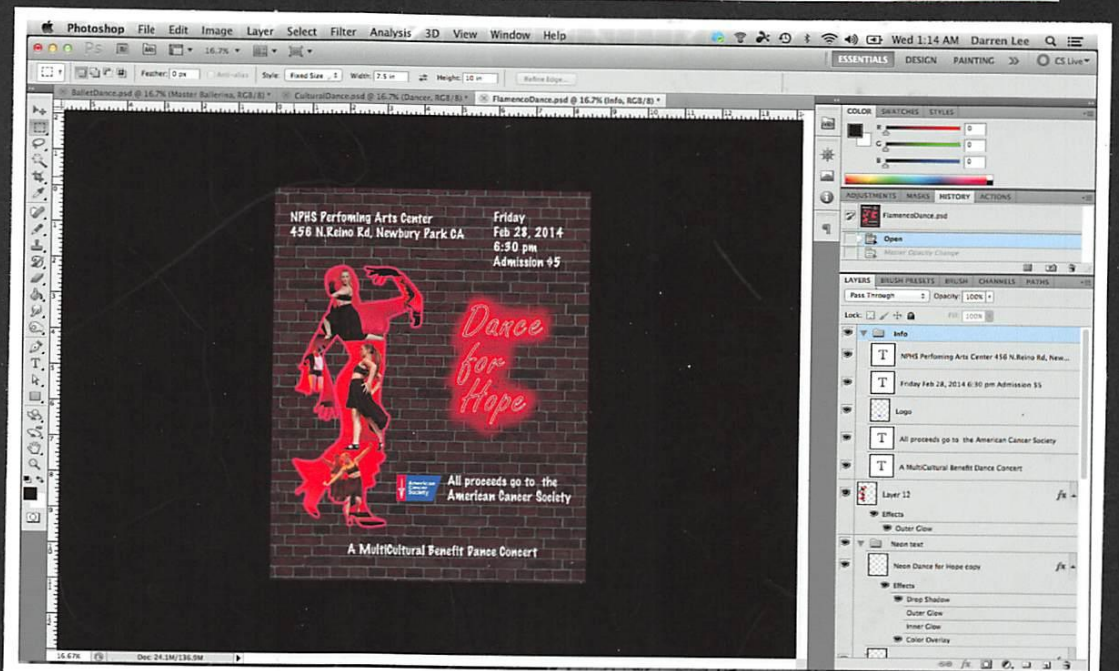
American Cancer Society

All proceeds go to the  
American Cancer Society

A MultiCultural Benefit Dance Concert

12/27/13

150 1600, 1/320, f/1.8



12/27/13

NPBS Performing Arts Center  
456 N.Reino Rd, Newbury Park CA

Friday  
Feb 28, 2014  
6:30 pm  
Admission \$5

# DANCE FOR HOPE

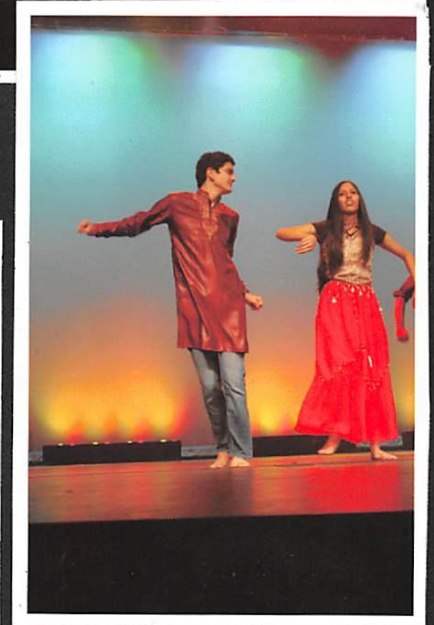
**American Cancer Society**

All proceeds go to the American Cancer Society

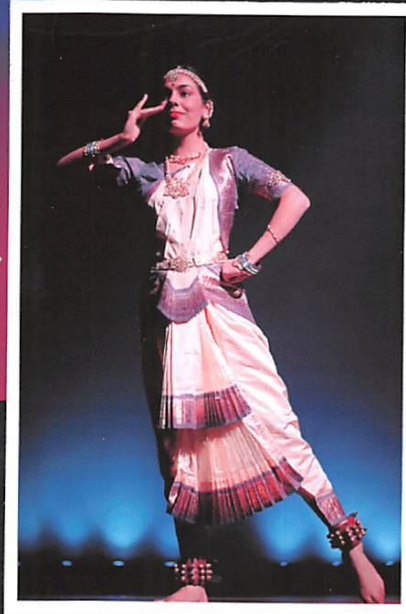
A MultiCultural Benefit Dance Concert



ISO 1600, 1/30, f/4.5



ISO 1600, 1/60, f/4.5



ISO 1600, 1/100, f/1.8



ISO 1600, 1/50, f/4.5

Layer Select Filter Analysis 3D View Window Help

Wedge 1:15 AM Darren Lee

ESSENTIALS DESIGN PAINTING CS Live

Style Fixed Size Width: 7.5 in Height: 10 in

CulturalDance.psd @ 16.7% (Dancer, R) FlamenDance.psd @ 16.7% (Info, RC) IndianDance.psd @ 16.7% (Dancer, RC/B)

COLOR SWATCHES STYLES

ADJUSTMENTS MASKS HISTORY ACTIONS

IndianDance.psd

Open

LAYERS BRUSH PRESETS BRUSH CHANNELS PATHS

Normal Opacity: 100%

Lock: Fill: 100%

- Dancer
- Effects
- Outer Clip
- Smoke Color
- Smoke
- DANCE FOR HOPE
- Master Dancer
- 20130223-IMG\_4014
- 20130223-IMG\_4829
- 20130223-IMG\_4788
- 20130223-IMG\_4349
- Wedge\_Smart\_Object
- Layer 3

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# DANCE FOR HOPE

**American Cancer Society**

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12/29/13



Sharia Law is depicted from the Quran, which is the source of all personal status laws in Islamic countries. Islamic women's societal roles are controlled by these religious rules.

and that a husband has the right to "punish" his wife if she goes outside the parameters that he draws for her. If a husband fears that his wife is disloyal he may desert her, force sexual intercourse, and beat her, as long as it's not "excessive."

Not much media coverage exists about this brutality. Frankly, the idea that the human rights conscious west hasn't picked up the role as "moral police" surprises me. While I have every bit of respect for other cultures and religions, and note that we have to take into consideration the context of how things run in non-western countries, I don't feel that they negate the fact that human rights are being violated and that domestic abuse is not only being accepted and tolerated, but also being covered up.

The lack of media attention exposing what is going on in countries such as Saudi Arabia, is at the heart of the problem. We often rely on the publicity of activists, television, and human rights groups to tell us about issues like this to get movements going. Without proper publicity, no changes will be made.

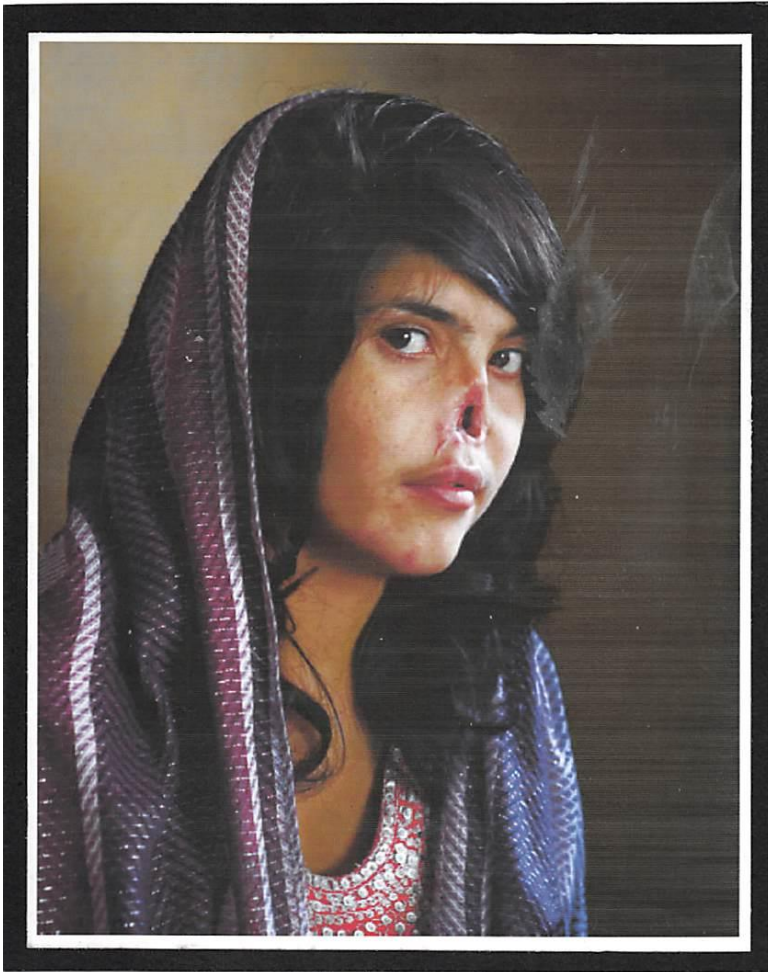


Groups supporting a specific cause use advertisement to get their message across to the public and to raise awareness.

Above are some of the most powerful and eye catching publicity ads I've seen, all creative and well executed.

Often times, with human rights publicity, shock factor, gore, and despair can be very powerful - disturbing and influencing the viewer.

12/29/13



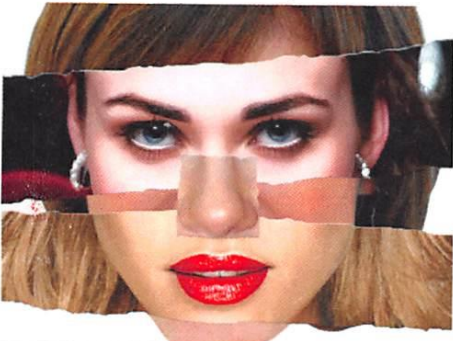
www.criticalissues.us

Nose hacked off, mutilated ears hidden by her dark hair, it was the magazine cover that horrified the world. The Times Magazine in August 2010 displays Aesha Mohammadzai, the Afghan tortured and raped by her husband for attempting to escape her abusive forced marriage. She is a victim to Sharia Law and the only well publicized symbol (that I am aware of) of oppression of women that has reached it to the media.

Aesha was given away by her father because her uncle had killed someone in a Taliban family. At 12, she was offered for marriage as payback. Her in-laws beat her and forced her to sleep with the animals. When she ran away, she was caught and tossed into prison for months. The Taliban court ruled that she should be mutilated for dishonoring her husband's family. She was held at gunpoint as her nose and ears were hacked off as punishment by her in-laws and husband.

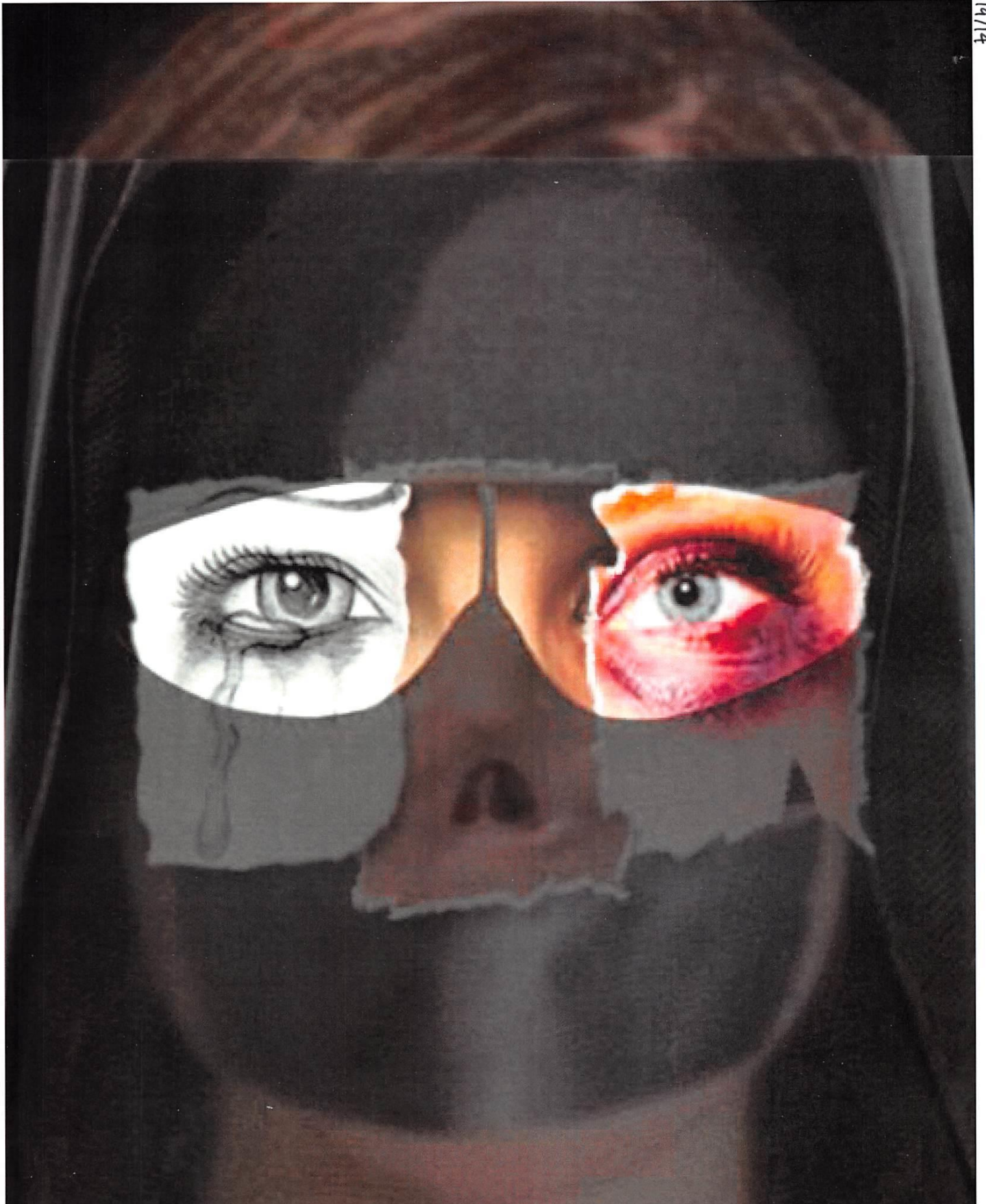
The UN estimates that nearly 90% of Afghanistan women suffer from some type of domestic abuse - physical, sexual, psychological, or forced marriage. The mutilation of Aesha is haunting, but so are the stories of other women being tortured,

raped, disfigured, and brutalized who deserve justice. Now, 4 years after Aesha's case, we are no closer to freeing women from sharia. ~~It~~ It appears as if everyone was just interested in Aesha's story rather than the political issues going on in her home country and injustices that are occurring now that are equally or far more haunting than Aesha's.



After learning about Sharia and looking at Aesha's disfigured face, I was sickened by American vanity. Here we were, getting nose jobs and tummy-tucks while they were getting their noses, ears, hands chopped off. In my next piece I wanted to parallel the two different cultures. I can recall collaging together bits and pieces from the models in magazines to make the perfect face as a child. This was my main inspiration. While as a kid I pasted together unrealistic perfect features that were airbrushed, liquified, etc., in my work here, I put together the reality that lies beneath a burka.

Bruno Metra & Laurence Janson



For this piece, I chose to reveal what was hidden beneath the burka, so that the truth has been uncovered. The features I stitched together are of Caucasian women (I drew & scanned in the eye); questioning to Western women, would you collage to gether a perfect face like this - broken, hidden, torn, and silenced?

"WHITE WASHING"



### Marketing: Photoshop Fads

Though I certainly don't condone air-brushing and think that it is one of the culprits behind society's unrealistic expectations, I decided that, in order to complete my study on marketing, beauty, and what is appealing to consumers, it would be valuable to learn some techniques of photo enhancing.

**Beyoncé's Skin Lightening** - Beyoncé's father is Af. American & her mom is Creole yet L'oreal's 2008 Campaign displays her with pale skin & Strawberry blonde hair. The skin lightening effect can be accomplished on Photoshop by: masking the area you want to change, going to Image → adjustments and using: levels of brightness, contrast, and curves. The best results, however, in re: to skin will come from using the airbrush tool.

"SILKY SMOOTH"



**Demi Moore's Skin Smoothing** - Demi Moore's 49 year old self looks flawless in this Helena Rubinstein ad. She has clearly been the victim of overzealous photoshopping, as she is completely wrinkle free with bright eyes and silky smooth skin.

This effect can be accomplished using the airbrush tool found under the Brush tool menu. Pros know which areas to highlight (using lighter skin colors) and which areas to accentuate (using darker shadowing); however, I encountered a bit of difficulty using the airbrush tool, so I instead use the Clone Stamp tool as well as the spot healing brush to clone smooth bits of skin to cover the wrinkles and blemishes. I also used the blur tool to make the skin look silky

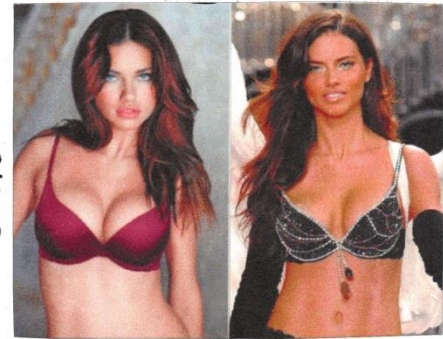
"SLIM & TONED"



**Lady Gaga's Curves** - Lady Gaga donned a curve hugging dress for the cover of Vogue's September 2013 issue, but a behind the scenes video revealed a slimmed waist and jawline (and added right shoulder).

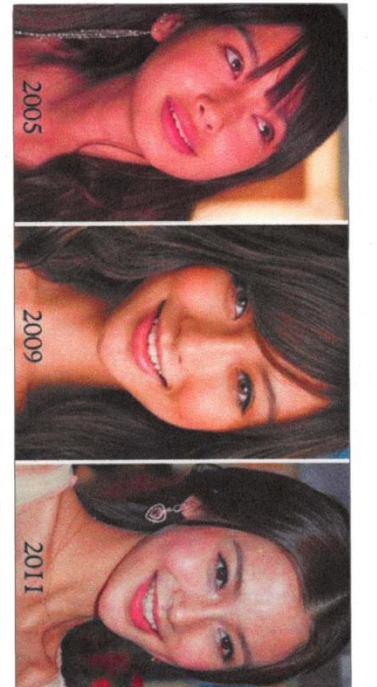
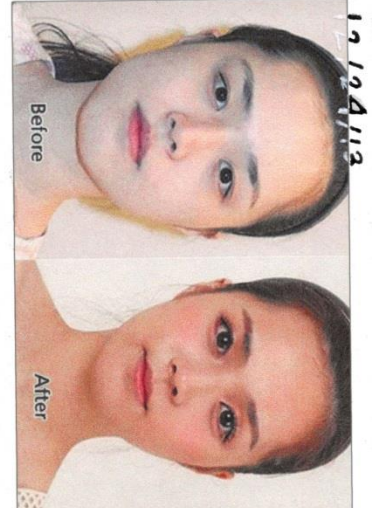
This voluptuous body figure is surprisingly easy to complete using the liquify tool under Filters. Anyone can slim their waist by pushing inwards with a slow brush rate. Make sure you are keeping track of the background as you liquify, because it might be noticeably warped.

"SUGGS"



**Adriana Lima's boobs** - Adriana Lima appears to have been given a boost in the cleavage department for Victoria's Secret's 2008 Miracle Bra ads which boast 'cleavage like this could only be a miracle'. Either that, or the help of an overzealous airbrusher.

This effect can be achieved through Photoshop. Using the Elliptical Marquee tool, make a circle around one of the breasts. Free transform them and make the circle 50% bigger (this is about as big as it should get without appearing outrageously unnatural). Filter, distort, and spherize. Now use the blur tool to blend the edges of the sharpened breast. Airbrush the dark half circles to accentuate.



Plastic surgery provider. The possibility of adjusting 'imperfect' features permanently. Not only is it popular amongst Hollywood celebrities, but also amongst Chinese celebrities. The right-most photo is of Angelababy, a 24 yo. model, actress, and singer from Hong Kong rumored to have had a nose job, double eyelid surgery, chin surgery and filler on her cheeks. After debuting, photos of her "before" face were plastered across my mom's Chinese gossip mags in Hong Kong. Surgery is even more widely accepted in S. Korea, where it is rumored that nearly all teenage girls take the time off middle school to get & haul from their surgeries.

1/4/14

# Cindy Sherman

Cindy Sherman's work is revolutionary. Her explorations of identity resonate while also seeming fresh and smart.

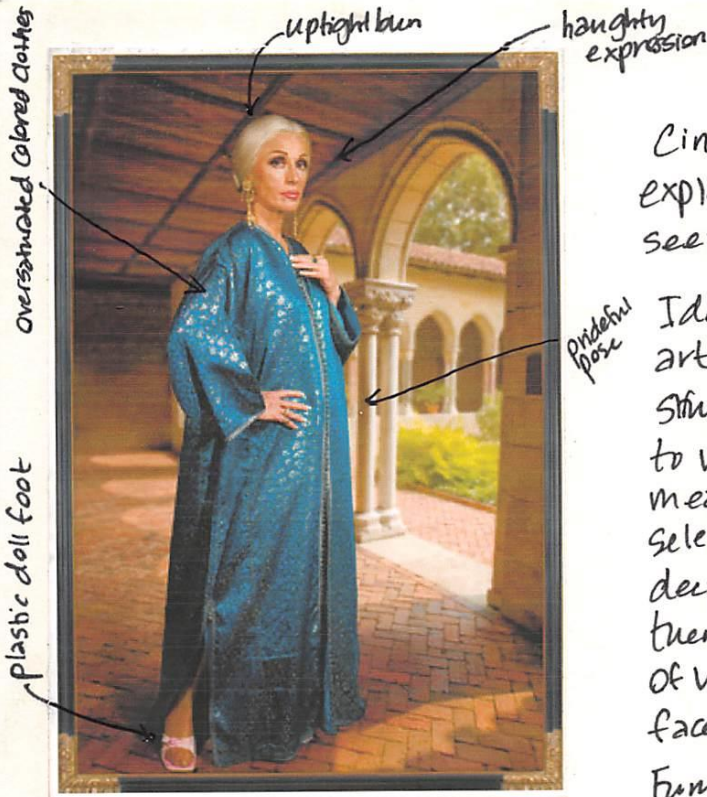
Identity is the subject of copious amounts of art, including that of every high school student struggling with where they fit in. As I continue to view work of this topic over and over again, meaning begins disappearing. However, I feel that select photographers accomplish nailing something deep into their viewers. Cindy Sherman is one of them. Her work throuws all the stereotypical views of women in our society right back into our faces.

From damsels in distress to secretaries to the covers of men's erotic magazines, Sherman recreates personas we have come to know as conscious victims to media.

Her key series include the groundbreaking series "Untitled Film Stills" (1977-80), black & white photographs that feature Sherman in stereotypical female roles inspired by 1950s & 60s Hollywood, ~~and~~ film noir, and European art-house films as well as her ornate history portraits (1989-90), in which she poses as aristocrats, clergymen, milkmaids, etc. in the manner of old master paintings.

Dominant themes throughout Sherman's work include artifice & fiction; cinema & performance; horror & the grotesque; myth, carnival, & fairy tale; and gender and class identity.

By emphasizing the artificial and the grotesque, Sherman's purpose is to urge viewers to look beyond the surface and consider portraits as tools by media designed and utilized to serve a social, political, or even erotic purpose.



Untitled #466, 2008, Cindy Sherman



Untitled, 1989, Cindy Sherman



Untitled #153, 1985, Cindy Sherman



1/4/14

I was inspired by Sherman's "History Portrait" series. It simultaneously references and challenges the conventions of the female portraiture. Beneath all the extensive makeup and costuming in Sherman's work lies a very real woman. I.e. in Untitled (1989) shown on the previous page, Sherman's guise as a Renaissance woman is disconcerting. Notice her opulent dress, jewel-adorned hair, and regal nose. ~~However~~ These are characteristics of a common Renaissance portrait. But taking a second look at the photo will reveal reddened hands suggesting hard work, ~~the~~ dark coloration beneath her eyes revealing a tired woman, and a stiff uncomfortable position.

Juggling multiple masks like the taste of a Renaissance man.



Renaissance woman

In my self-portrait I touch upon topics such as: identity, facades, abuse, and progression over time.

Notes:

- Nude-exposed and vulnerable. This is the pure, unhidden expose. Beneath opulent jewelry and gaudy clothing is a beaten and scarred woman.

• Defeated posture - Shoulders slumped, back to the viewer. This is an unconventional pose for a Renaissance painting which usually has the subject centered, rigid, and regal.

• Eyes - I blacked out my eyes in order to make them look lifeless & dead.

The eyes are the only exposed feature from underneath the mask, thus actually exposing to the outside world the truth.

• Bruises - I purposefully made the bruising unrealistic. This is partially because I didn't know how to make a realistic-looking bruise using makeup and partially because of the symbolism behind a bruise made of paint. It can symbolize (1) that it is the media/artists that paint(s) women in this weak & abused light or (2) that women have been abused by those artists who portray them as regal.

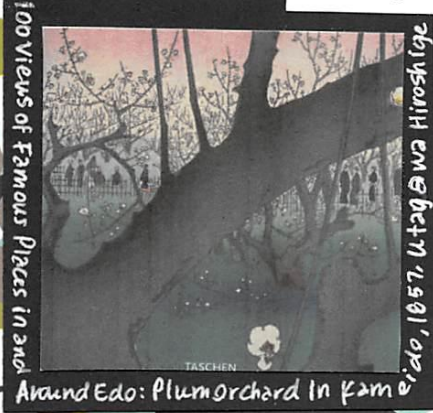
• Outermost mask - least detailed - pure white displaying perfect pink lips & perfect white teeth - seems sinister.

• 2nd layer mask - modern - serious (used pin light overlay in Photoshop to maintain mask details)

1/11/14

# Study on Framing

## Japanese



Tree in foreground

Horizontal axis

Eyes are drawn to back

## Impressionist



Tree in foreground

Horizontal axis

Eyes are drawn to back

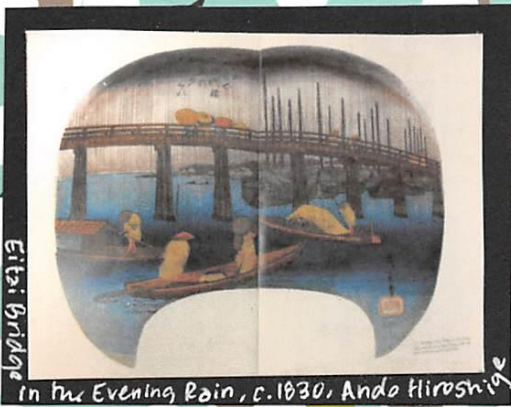
Until 1853, the culture of Japan remained a mystery to much of the Western Hemisphere.

When trade between the Americans, Europeans, and Japanese began, Japanese woodprints were used as packing material. They eventually were exhibited and sold.

This was interesting because Western Art pre-impressionist mainly consisted of a formal subject that was centered and from the straight-forward perspective.

New: bold designs, unique perspective, compositional arrangements, and simplification of wood-block prints

Led to artists in Paris infusing their own work with these elements. The term "Japonisme" would be coined to describe this newfound Western enthusiasm for Japanese art & culture.



Japanese Bridge

split into planes

cut off @ edge



Japanese Bridge

split into planes

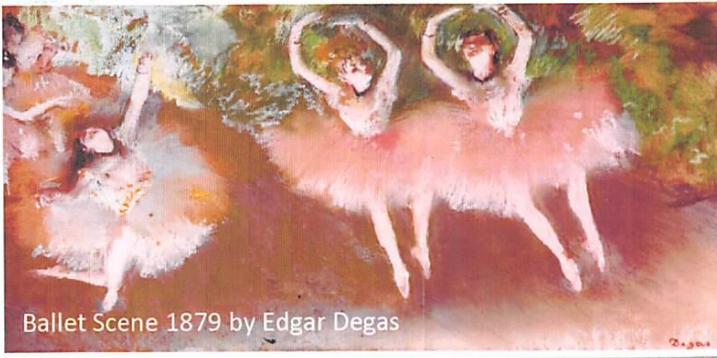
bridge cut off @ edge

Impressionists began to abruptly crop the frame of an object (ie a tree or a bridge) adding to the immediacy of their images.

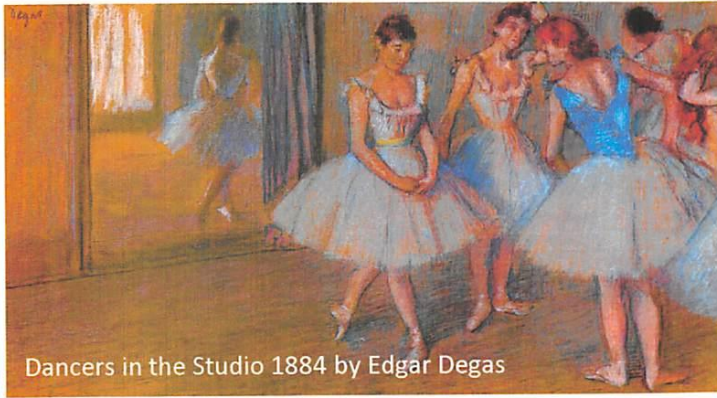
Impressionists were also affected by the lack of perspective and shadow

Impressionist paintings began featuring flat areas of strong color

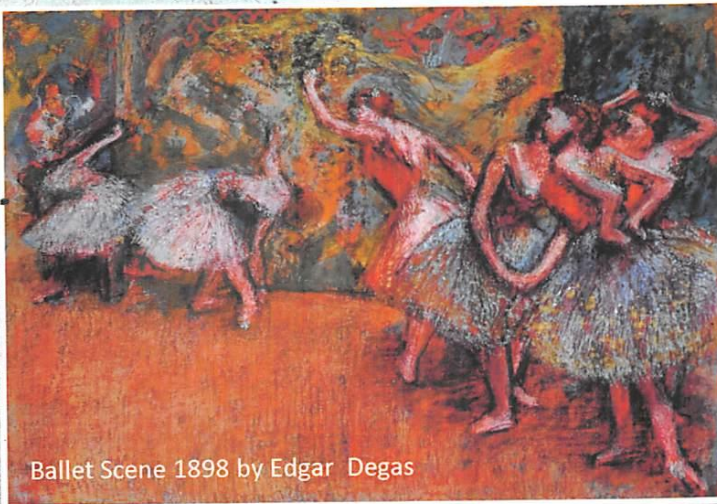
Impressionists began placing their subjects off center, mainly with a low diagonal axis to the background.



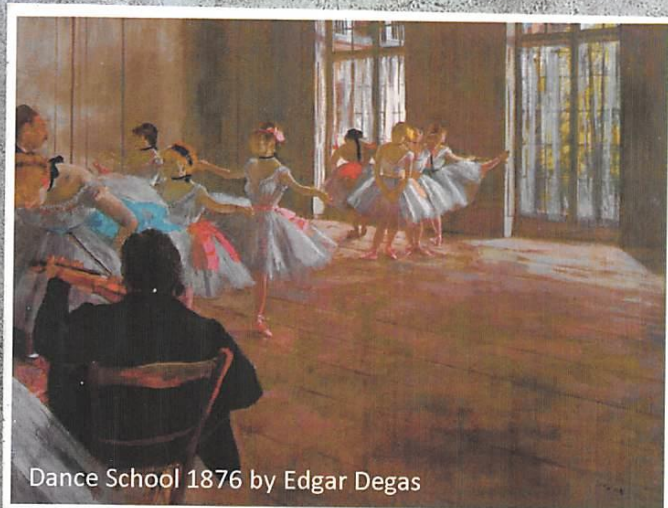
Ballet Scene 1879 by Edgar Degas



Dancers in the Studio 1884 by Edgar Degas



Ballet Scene 1898 by Edgar Degas



Dance School 1876 by Edgar Degas

## Degas' Ballerinas

1/17/14

Edgar Degas was a French artist famous for his work in painting, sculpture, printmaking, and drawing. He is regarded as one of the founders of Impressionism although he rejected the term and preferred to be called a realist ([www.edgar-degas.org](http://www.edgar-degas.org)).

Like the Impressionists, he sought to capture fleeting moments in the flow of modern life. Degas' choice of subject matter reflects his modern approach. He favored scenes of ballet dancers - over half his works depict ballerinas ([www.edgar-degas.org](http://www.edgar-degas.org)).

These paintings display his mastery of movement. His ballerina paintings show a frozen moment in time, as if he were a photographer snapping a picture.

Degas absorbed artistic tradition and outside influences & reinterpreted them in innovative ways. Following the opening of trade with Japan in 1853, many French artists, including Degas, were increasingly influenced by Japanese prints. Degas abstracted from these prints their inventive compositions and points of view, particularly in his use of cropping and asymmetry, framing his subjects sometimes by cutting off a part of a figure.

He additionally included the frame concept of "line" in many of his ~~works~~ works. The use of line can be used to structure an image.

When I was photo shopping this picture, I tried using a filter to make it look like a painting to better emulate Degas' style. The result was unsatisfactory as my picture lost detail and looked nothing like a painting.

1/10/14



Ballet Practice  
150 320, 1/20, f/3.2

practice room in China was small and cramped. When I stepped into the room, I noticed how everything was this garish shade of pink. Regardless, the framing of the scene was interesting so I began snapping photos. There was a nice use of line and space in the scene. And like Degas' ballerinas, they were not perfectly in a line, appearing more natural. Unfortunately they weren't doing a lot of movement so I wasn't able to capture any of the complex poses Degas' ballerinas are frozen in.

Opera and ballet were a given part of Parisian cultural life and Degas had a behind the scenes view of the backstage life. When visiting the school that my grandma, who has been retired for a great many of years now, used to teach at I stumbled across a class of young ballerinas. In Chinese culture, ballet is very popular amongst young girls and is even offered at school. This isn't as much the case of Chinese Americans who are more likely to suggest an instrument.

This is a photograph of a young ballet class I took in Hong Kong. Unlike the Palais Garnier, home of the Paris Opera, its Ballet, and Degas' ballerinas, this

11/22/13

# Alexander Rodchenko (lumieregallery.net/up/12381/alexander-rodchenko)

Alexander Rodchenko was a Russian film photographer and founder of constructivism. In his early career, Rodchenko made witty posters and logos for government products (i.e. beer) in constructivist style. Rodchenko restored public accessibility to the avant garde. When he turned to

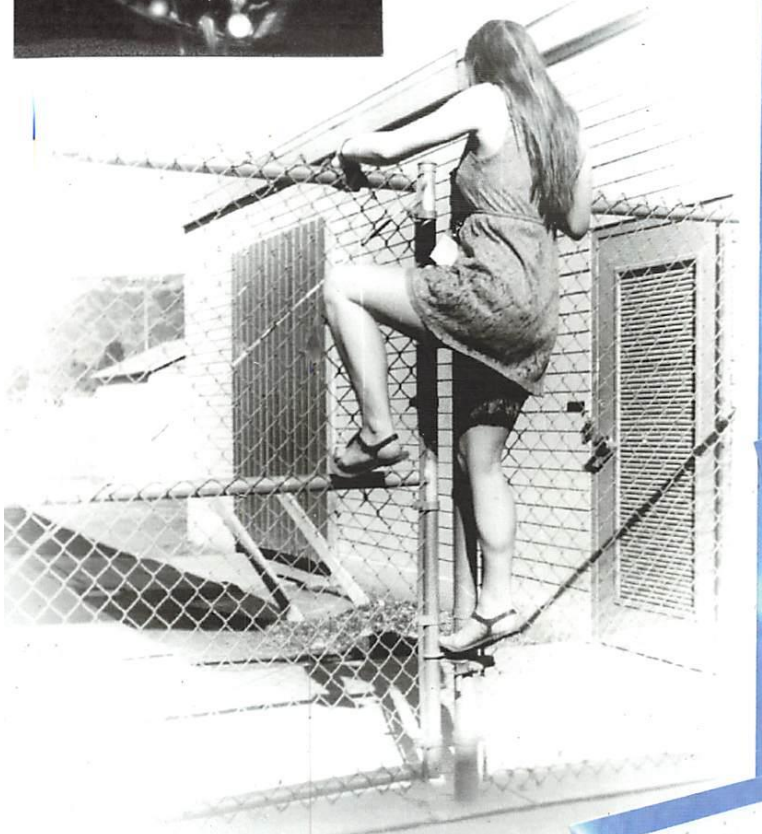
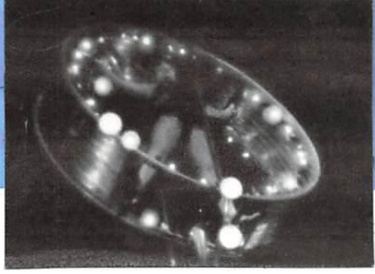
documentary photography, his eye had been trained by composing abstract designs. His beloved diagonal lines translated into dynamic, wide angled views high above, or down below. His photography was socially engaged and burgeoning. But, his experimentation during the post-revolution period gave way to the stifling ideologies of the Stalinist period - a time when photographs became frequently doctored to create

false versions of the past. Rodchenko and the avant garde were attacked

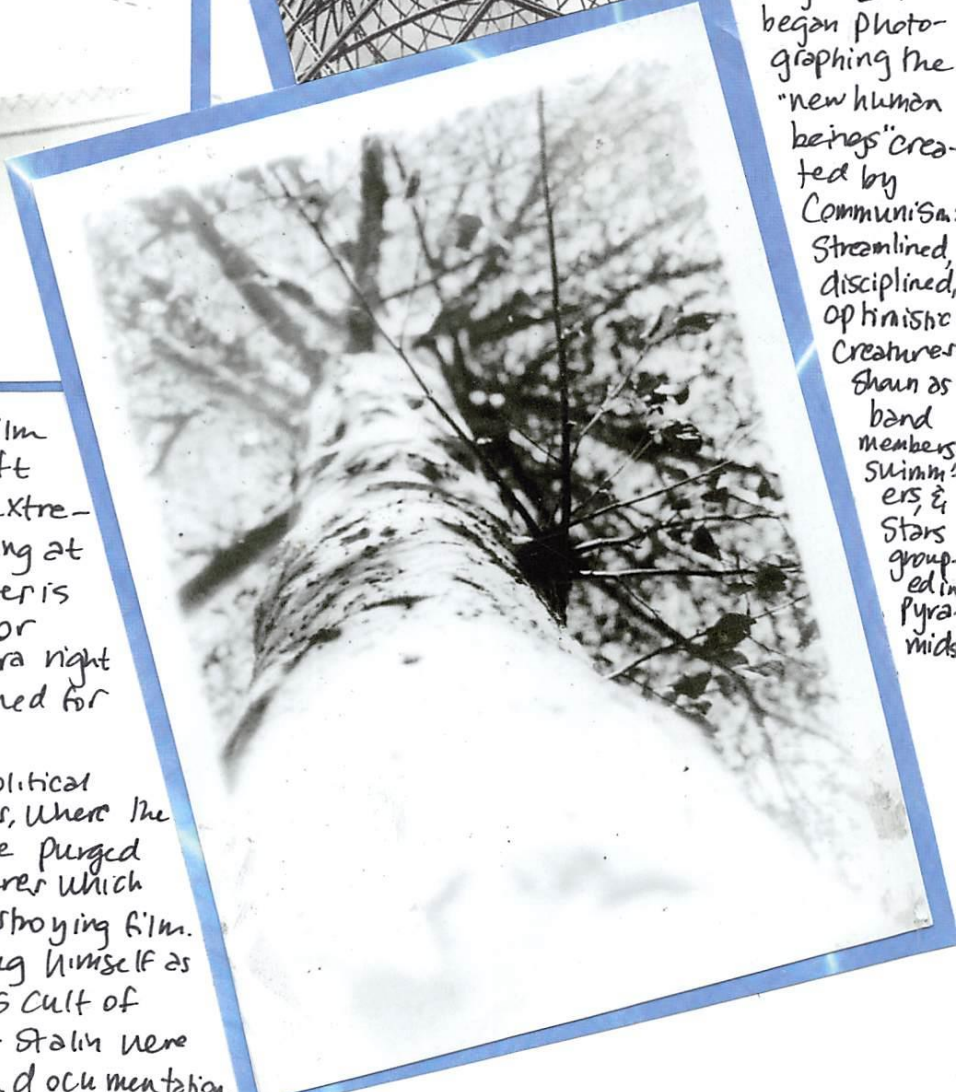
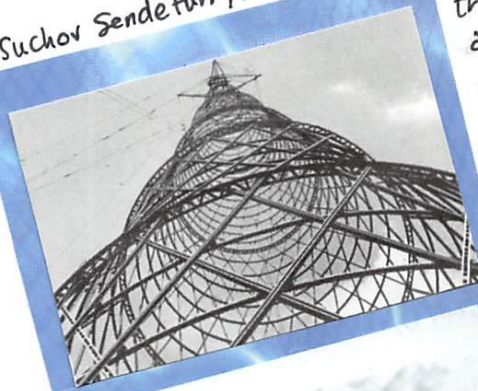
In 1933, photography on the streets of Russia without a permit was illegal so he began photographing the "new human beings" created by Communism:

Streamlined, disciplined, optimistic creatures shown as band members swimming, etc. & Stars grouped in pyramids

The Rhine Wheel, 1940, Rodchenko



Suchov Sendeturm, 1929, Rodchenko



This was my first time dabbling with film photography. The tree image on the left was taken to emulate Rodchenko's extreme angler method. When photographing at an extreme angle, the subject's matter is shown with some distortion of form or perspective. I pressed myself and camera right up against the tree trunk and aimed for the upper branches.

Visual censorship was exploited in a political context during Joseph Stalin's purges, where the Soviet government attempted to erase purged figures from history, and took measures which included altering images and destroying film. At the same time, Stalin was marketing himself as an all-powerful leader through his cult of personality. Those who rebelled against Stalin were

erased both from existence and from documentation.

11/22/13

Rodchenko didn't publish photographs of rebellers, but instead of the freaky uniformity that spoke volumes for itself. The photograph on the previous page (page 56), of my friend hopping a fence at school contrasts with Rodchenko's content of Stalinist conformity. What I attempted to capture was the student culture of dissent against school conformity.



This is my proofs sheet from my first time photographing using a film camera. I experienced many difficulties, one of which being that I got a light leak when developing, thus making some of my photographs unusable. I also experimented with filters in order to gain a better result. The darkroom process became much more reasonable after a lot of practice.

1/21/19

# Barbara Kruger

Conceptual/pop artist Barbara Kruger incorporated commentary on feminism, commercialism, mass consumerism, and individualism through a unique combination of text and photography.

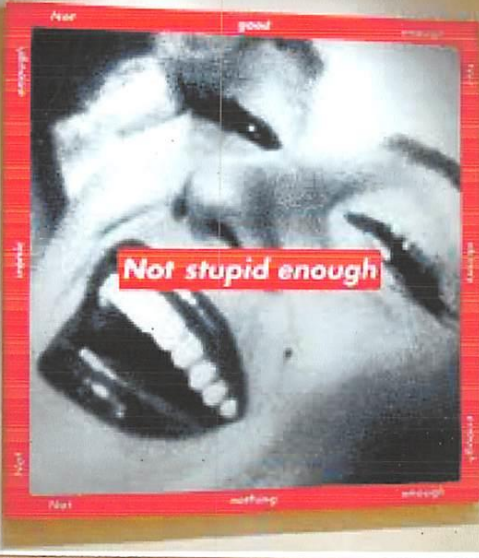
She perfected a signature agitprop style (activist graphics and images about pop culture) using black and white photos juxtaposed with raucous, pithy, and ironic aphorisms printed against black, white, or red text boxes.

When Kruger began producing artwork, she was dissatisfied with its detachment from her own growing social and political concerns ([www.smithsonianmag.com/arts-culture/barbara-krugers-artwork-speaks-truth-to-power-137717540](http://www.smithsonianmag.com/arts-culture/barbara-krugers-artwork-speaks-truth-to-power-137717540)).

Kruger's art relies heavily on her use of language to get the point across. Her images as a contrast are simple, black, and white, thus not drawing much attention away from the words. It's the combination between words and images that affects the viewer.

The inclusion of personal pronouns in works like *Untitled* (to the left) implicates the viewers by confounding any clear notion of who is speaking. Her work confuses the boundaries between art and commerce and calls to attention the role of advertising.

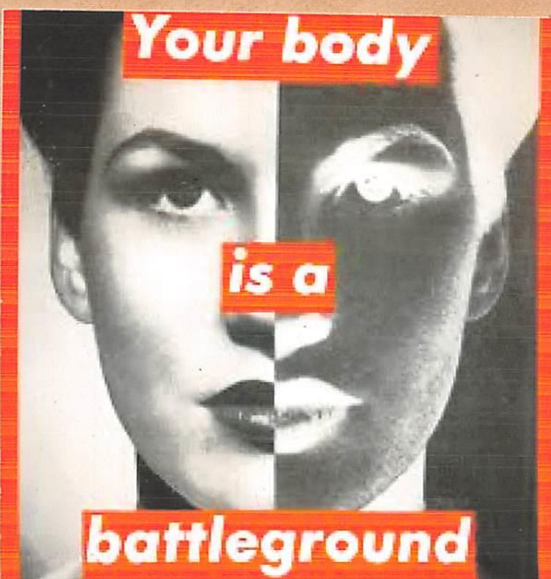
The use of media to criticize media is ingenious.



Not Stupid Enough, 1997, Barbara Kruger



Untitled, 1987, Barbara Kruger



Your body is a battleground, 1989, Barbara Kruger

1/30/14



**Sorry bro**

**I'm broke**

Not Today  
150 100, 1/20, f/2.4

Having a conversation with the viewer is a vital resource for artists who want to share the world that they live in. Kruger scratches the surface of big social ideas and allows us to fill in the rest. Like Kruger, I want to reflect on contemporary issues and bring to light the ironies, inconsistencies and injustices lingering in today's society. "Not Today" is a social commentary on consumerism and apathy and youth culture. My friend grasps for her Starbucks cup and holds her iPhone - two objects that have become "essential" to teens today. The word "broke" has become an understatement, no longer meaning peniless. The caption is what our youth today will say when they are the adults of our society and prompted to donate to charities and the homeless because their phone bill and Starbucks budget are of higher priority.

In the piece, "Hook Up," I present the typical scene where a guy uses a pick up line on a girl to bed her for the night. The wording is crass and offensive rather than flirtatious revealing the male's true intent while also imparting his low opinion of the girl. The body language depicts male invasion of space as well as female disinterest. The old fashioned clothing shows that no matter what time period, unwanted advances have occurred.

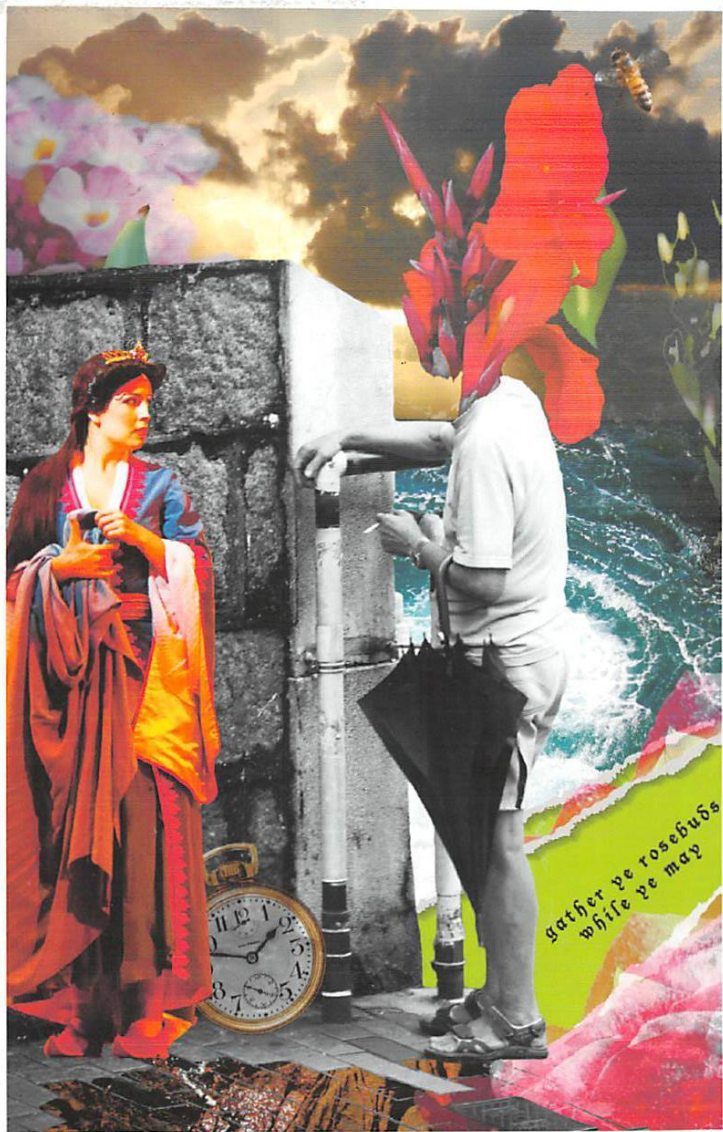
Hook Up  
150 1600, 1/25, f/5.6



hey babe,  
**free love**

or  
**love fee?**

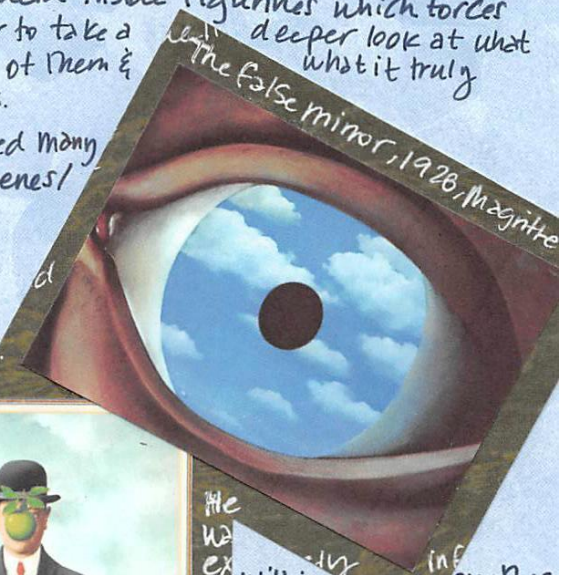




Gather Ye Rosebuds

René Magritte  
 René Magritte was a Belgian surrealist artist influential in the transformation of surrealism and pop art. He takes everyday objects and re-arranges them inside figurines which forces the viewer to take a deeper look at what is in front of them & what it truly represents.

He depicted many similar scenes/ recurring themes: floating rocks, a painting



Son of Man, 1964, Magritte

and forced viewers to look outside the norm and focus on the distinctive features which were not present in the original.

[www.renemagritte.org](http://www.renemagritte.org)

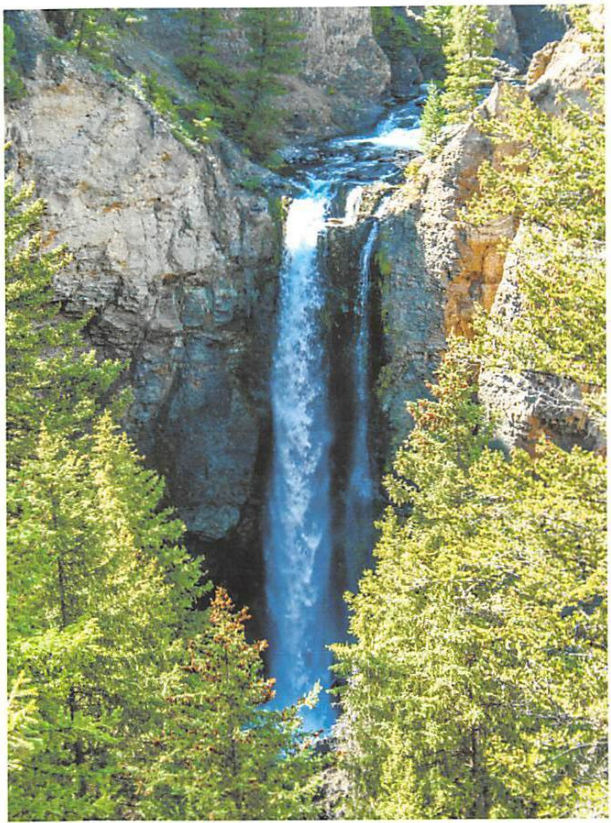
Following my study of Kugler, I was inspired to study other modern art forms. I decided that I wanted to create a piece of art with a lot of color and spontaneity. I was sucked into the world of surrealism and chose to make a pop-art looking collage. Following my work inspired by Kugler commenting on today's youth, I wanted to create something to express my conflicting feelings about maturing versus aging after my grandma fell ill and was checked into the hospital on my 18th birthday last week.

The concept behind this piece is based on the poem, To the Virgins, to make much of Time, by Robert Herrick, which urges women to marry quickly before their youth and beauty, apparently the only "important" and therefore "sellable" traits fade away. This relates to marketing and image because it displays how people used to believe that females needed to be sold to their husbands while still attractive. While this view point (early marriage, virginity) is considered antiquated nowadays, truth lies behind the statement that men desire their wives who are more marketable during their prime.

Gather ye Rosebuds: A storm is brewing, the waters are turbulent, and a girl stands at the edge of a rocky cliff. An old man, a "creeper" flower, representing Robert Herrick offers up the advice to make the best of her youth by settling down. A pocket watch, representing time separates the two; she is a modern woman. She glares disdainfully at him, thinking she is independent and mature. In her eyes, he is burnt out and antiquated, which is why he is black & white. However, he is holding an umbrella, thus knowing he will face the storm she will face. Representing that there is some validity to the idea that women are considered less marketable past their primes.



Bridal Veil Fall, 1927, Ansel Adams

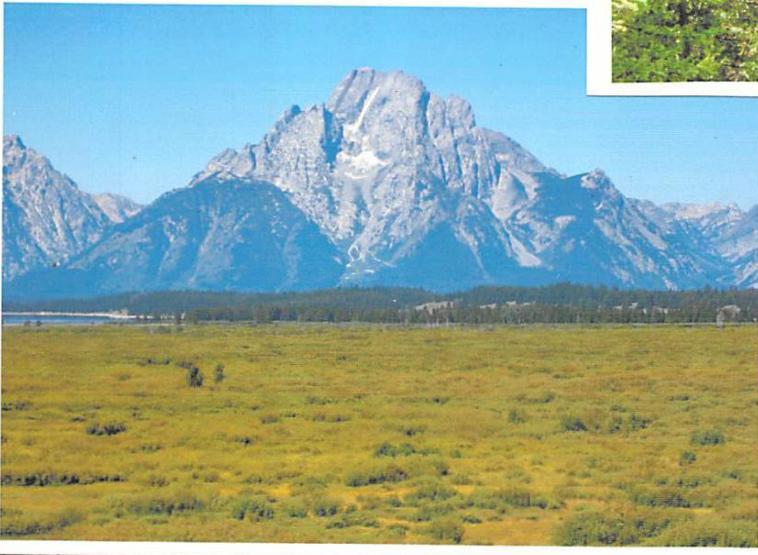


ISO 400, 1/125, f/18.0



Ansel Adams

Mount McKinley and Wonder Lake, 1948



ISO 50, 1/640, f/14.9



The Teton Snake River, 1942, Ansel Adams



ISO 400, 1/400, f/14.0

2/12/14 The colored photos were taken by me at Yellowstone National Park. Ansel Adams was an American photographer and an environmentalist. His black & white landscape photographs of the American West, especially Yosemite National Park, have been widely reproduced on calendars, posters, and in books. (en.wikipedia.org/wiki/Ansel\_Adams)

2/12/14



ISO 400, 1/250, f/11.0

It was Adams' black-and-white photographs of the West which became the foremost record of what many national Parks were like before tourism, and his persistent advocacy helped expand the national park system. He used his works to promote many of the goals of the Sierra Club & of the environmental movement, but always insisted that, as far as his photographs were concerned, "beauty comes first." (Ansel Adams: An Autobiography by Ansel Adams and Mary Street Alinder).

Even today, digital photographers can learn a lot from Ansel Adams, I apply many of his techniques when I photograph.

1. I always try to find a good landscape to photograph, Adams was the photographer for the Sierra Club and would travel to find the perfect landscape. That is why I took advantage of the opportunity to photograph at the National Parks I visited.

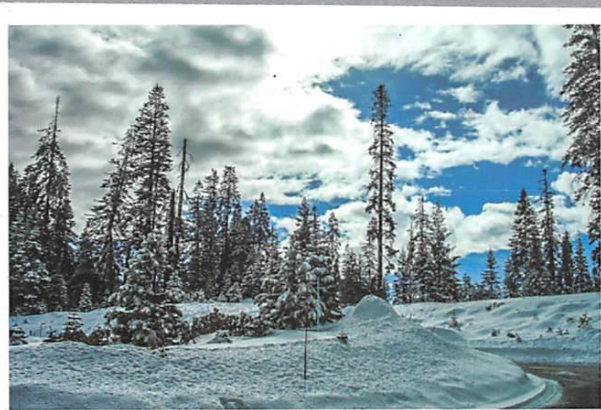
2. I take many pictures. I do what it takes to get a perfect shot which sometimes means taking a second, third, and fourth shot. It gives me the freedom of experimentation.

3. Adams spent hundreds of hours in the darkroom, like him, I spend a lot of time post editing my photos. With digital editing, we can easily make multiple versions of the same image.

4. Visualization - this is perhaps the most important lesson Adams left us with. Picture how your image is going to look when it's complete - after it's framed, edited, cropped, etc. Plan for your end result right at the beginning.



ISO 50, 1/640, f/12.8



ISO 100, 1/500, f/15.6



ISO 400, 1/400, f/14.0

Nature weeps  
ISO 400, 1/125, f/8.0

3/2/14



Even as I studied Adams, the lingering ideas of Magritte were present in my mind. As an environmentalist myself, I wanted to know how it would look like if I produced a work that would incorporate surrealist and natural concepts together.

I was sampling to see how one of my Yellowstone National Park pictures would look in black and white, Ansel Adams style. I chose a waterfall picture and as I played with the color levels within photoshop, the photo got more dramatic. I was excited about the result and as I was closing out of photo shop for the night, my eye

watered, inspiring me to dig up an old photograph of my friend's eye and place it in the cleft between two mountains above the waterfall, giving the effect of surrealist crying.

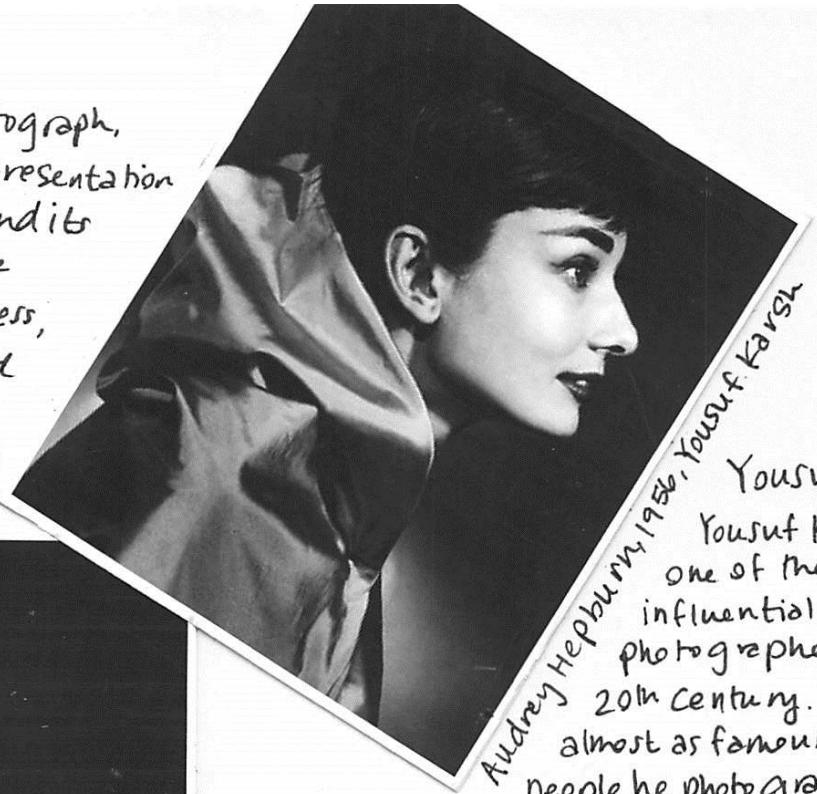
While the waterfall inspires awe for this incredible planet, incorporating an eye with lashes made of spindly tree branches brings to mind that nature is a living thing that can be harmed or hurt. It results in a haunting image that captures people's attention.

To produce this photo I erased the skin surrounding the eye photo so that it was a part of this scene. By making the tree lashes a part of

## Portrait

A portrait is a painting, photograph, sculpture or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even the mood of the person.

(en.wikipedia.org/wiki/portrait)



Audrey Hepburn, 1956, Yousuf Karsh

Yousuf Karsh

Yousuf Karsh is one of the most influential portrait photographers of the 20th century. He is almost as famous as the people he photographed.



150 1600, 1/60, f/5.6

Hemingway, Einstein, Warhol, Churchill - almost every one of Karsh's subjects is familiar, but yet there was something we didn't see before - or simply didn't recognize - in each portrait. These celebrities looked... human; Karsh rarely captured "God-like" moments. It's one thing to take a facade, but it's another to probe deeply into their soul. And it was Karsh's desire to capture his subject's soul on photographic film led to the development of his signature portrait style. He was able to immortalize what was second nature to his subjects by allowing his models the freedom to do what they always do, thus refusing to remove them from their contexts.

I brought portrait into my study because a portrait is all about image, how you are portrayed, how others see you. In Karsh's photo of Audrey Hepburn, he was able to capture her youthful innocence and the feeling of heavenly. Like Karsh, I wanted my portraits to be an honest representation of my subject - to be able to capture personality. While Audrey was classy, my model, Haley, is sassy. Though they have similar poses - looking up, upturned head - Haley's posture and expression reveal that she is an independent woman who doesn't like to be kept waiting.