

Kat Light IWB Pages

Higher Level
Score: 7

THIS VERSION IS SLIGHTLY BLURRED, SO FOR THE FINAL COPY
9/13/08 I REPRINTED USING A GRAIN FOCUSER AND NOW THE EXES
ARE MORE IN FOCUS.



I INCLUDED THESE RECENT EVENTS ON A LOCAL, NATIONAL, AND INTERNATIONAL LEVEL, TO ENHANCE EMPHASIZE THE POSITIVE MOOD OF THE IMAGE. HER OPEN BODY LANGUAGE, FACIAL EXPRESSION, AND THE WAY SHE STRETCHES OUT, LOOKING UP TO THE SKY (WHICH IS MANY CLOTHES SYMBOLIZES LOOKING UP TO THE HEAVENS - A SIGN OF HOPE) + TENNIS RACQUET THAT IS THE BEAUTY OF PHOTOGRAPHY; AN IMAGE CAN EVOKE THE SAME FEELING.

deadly blast recession
PAKISTAN USA 40 CALIFORNIA
killed in train crash

Sept. 13, 2008

With this photo shoot, I was trying to capture extreme angles. I used my sister, a classical ballet dancer, for this image. I tried to explore lines within the body and lines made from light. The shadows add a lot to the image because they enhance the severity of the line and angle. Her body position and facial expression create a positive mood, which I feel is an aspect or theme in photography that is often traded out for more powerful and often sadder images.

Alexander Rodchenko is a photographer who immersed himself in "liberating photography from conventions and from the standard belly-button perspective" (Alexander). I tried to do the same in this shoot. I actually took this photo by standing on top of my outdoor barbecue so that I was vertically above her at an almost bird's eye perspective.

The goal of Rodchenko's extreme angle photography was Constructivism. As a key player in the Russian avant-garde scene, Rodchenko wanted to show everyday objects in unusual ways to have a social purpose. His work was created



Introducing no smart sunburning that smells to avoid abortion while I will be doing



This print is too dark, should have used a second lens.

Work cited:
"Alexander Rodchenko." 20th century.
Photo graphic. New York: 2001.

I prefer presenting this image vertically because I feel it makes a greater impact.

Sept. 13, 2008

in the 1920's and 30's, when constructivism was a prominent artistic and architectural movement.

Podchenko used unusual perspective for social critique, while my goal was simply to explore the technique. I do, though, have an interest in the human body as a photography subject, and I feel that examining the lines of the body can emphasize both tension and beauty within the human form. At first, the image of my twin sister doing the splits was too dark. After using a 3.5 filter, though, the image became much stronger. The lines of the image need to have strong contrast in order to stand out.



The image below is another example of an extreme angle. Here I feel that the power lies within the composition and the content. I took this picture of my twin sister in her pointe shoes by lying on the floor. Because I was indoors, the lighting was dark, even though I was using makeshift directional lighting, and I wanted a shallow depth of field, so I used a slow shutter speed and low aperture. In printing the piece, I used a 3 filter. Overall, I am happy with the texture in the shoe and the composition, but I feel that it is rather static.

Though Podchenko's photograph of a man in a group of index has a centered main subject, the low vantage point from under the ladder adds interest and forces the edges of the buildings to frame the man.



Sept. 22, 2008

It's hard to appreciate art
when it's not framed.

Photographically speaking, "to frame" is to compose an image. Sometimes, though, like Marc Riboud's "Peking," the photographer uses an actual frame within the image.

For this shoot, we were assigned to work on framing, and while doing so focus on a certain subject or characteristic. I chose to perfect my framing abilities with people as my subjects. I took the photographs on pages 44, 45, and 47 in a field with a road running through it at about 3 in the afternoon on a Sunday. As I shot, I tried to consciously move in closer to my subjects to "fill the frame" with the sunglasses shot at the bottom of this page, I was only trying to capture a close up portrait of my sister. Little did I know that my reflection would appear in her sunglasses and that the image within the glasses would become the focus of the picture.



"Peking" by Marc Riboud (1965)

better composition and less intrusion for my vision.



Direct sunlight, low aperture.

Riboud was a photojournalist who captured things as they appeared to him, but he took his photos with a different perspective than most photojournalists.



Before editing



After editing



Cropping phones out of the frame.

Sept. 22, 2008

Final Edit



Riboud stated, "I was torn between the fear of getting too close to the people and another force that egged me on to get a closer look." Riboud's conflict created tension within his images. His compositions are "strong and graphic", but his images are compassionate, as they feature glimpses of life in places like war-torn Vietnam, poverty-stricken China, and industrialized Paris.

Riboud used framing to create "moving and dynamic" compositions to display the human elements surrounding him. My work throughout this shoot, though utilizing the same techniques as

BODY is its own FRAME.



44

Riboud, is much more similar to Japanese photographer Eikoh Hosoe's work.

Hosoe's photography focuses on the human body, but expresses the postwar mentality in Japan beginning in the early 1960s. Hosoe's collections that I feel are most similar to my work are "Man and Woman" and "Embrace." Hosoe used harsh directional lighting to emphasize the lines of the body. The strongest part of his work, though, is his use of framing. He fills the frame of the photo with parts of the body, often cutting off limbs or the head (see example at bottom of page). To emphasize how Hosoe employs this technique and how I also employed this technique, I drew in the parts of the body that the photo's frame leaves out. This continuation of the photo through drawing is something that intrigues me possibly for theme.



MARY CASSATT

Sept. 22, 2008

Filling the Frame

I am interested in the muscles and lines of the body, the tension seen through a contracted muscle or a pulsing vein.



The strongest image out of this group is the most uncomforatable position. The back adds interest rather than the static straight back poses.

first edit:
too red &
splotchy,
but wanted to
emphasize
shadows

THE FEMALE FORM
Curves are strong but still
female. I also want to
explore photography of the nude
body, possibly in the nude
Uncited directional in stark
half & white, like Hopper.

used photoshop
to get rid of
red indent
on back

what the
EDGE leaves
out. This
shows the
effectiveness
of this LINE
of DECISION.



Multiply

I took the same subject from the same perspective with the same exposure to achieve the strongest image.

WORKS CITED:

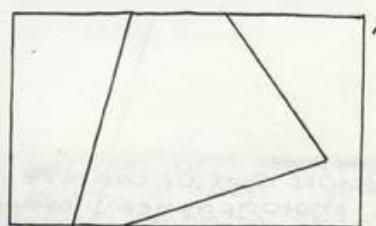
Oct. 5, 2008



MARY CASSAT



EIKOH HOSE



Body language transcends cultures. Yet, some movements may differ between groups, but we all have bodies that we can express ourselves with. In this photograph, though, I did not try to

express an emotion through the body. Rather, I tried to use the arms to frame the face. I asked my sister to position her arms as so in order to create a shape that would lead to her face as the focal point. The result - a triangle.

The arms have been used as framing tools since impressionism. Because impressionists tried to depict what they saw in front of them, similar to photography, and what is real isn't always pretty, people were shocked this new art movement. Impressionists used bright, broken brushstrokes to show spontaneity in their images. Mary Cassat was an impressionist painter known for her images of parents and children. I have found inspiration in her use of cropping, which indicates the influence of photography.

Oct. 6, 2008

YES,

they're toilets

When I brought these photos out of the darkroom and showed my classmates, the initial reaction was consistently confusion. One after the other, my fellow photographers asked me, "Wait, are those toilets?" with a perplexed tone. I repeatedly answered, "Yes, they're toilets." I found this unconventional scene behind an old, run-down hotel; I noticed the 20 or so deserted toilets as I was getting off the freeway one day. I immediately decided it would be the perfect spot for a photo shoot.

I took these shots when the sun was rather low in the sky, using 400 film with the ISO at 125.



Contrast:

Bracketing helped me get strong contrast. I focused my metering on ensuring that the toilets were white so they stood out.

I turned them
and emphasize
into continuous
and the st
apparent. Ti
and dear to

ABSURDITY

is interesting...

she's standing on a bunch of toilets in what looks like nowhere. The contrast between her prim outfit (the tailored blazer, fitted jeans and sweet necklace) contrast with the **caude** toilets.

black
(window)
↓



texture:

Texture adds interest in this piece.
The stucco wall contrasts with the smooth toilets.

Image into a photo mosaic to break up the scene line. By chopping up the left half of the photo into thinner strips, the image is more balanced, (asphalt) starkness of her vertical body position is more the vertical windows also better the composition
the eye into the photo.]

line improves

COMPOSITION

Oct. 1, 2008



Toilets represent waste —
the bad side of human
nature and the evil of
the world.

But she isn't
intimidated.

I wanted the
focus to be on
her face.



Oct. 7, 2008

2008.01.200



toilets

around the world...

The third Millennium BC was the "Age of cleanliness," and toilets and sewers were invented in some parts of the world. In Roman civilization, toilets were sometimes part of public bath houses and subsequently a discussion center for citizens; in Rome, being hygienic was a social activity.



The 1917 work "Fountain" by Marcel Duchamp is simply a urinal signed by R. Mutt. It was a piece which called ready-made (or found art) because he made use of an already existing toilet. The toilet has distinct symbolic meaning in any sense of the object.

(en.wikipedia.org/toilets).

Found verification through listed primary documents.



more room to explore

BRACKETING helped me get the best shot



Oct. 10, 2008

2008. P. 200

imPerxEct



Flaws → but it still works, in a way, because it's interesting & edgy

-lacks contrast

-shadow on the face

-she is too dark

-lacks clarity in the eyes

This shoot has made me think about exploring the contrast between the human body in its natural form and the effects humans have had on nature. negative

Oct. 30, 2008

LIGHT



headshots of my sister Elena with a focus on her as a maverick. To achieve the right lighting, I underexposed for a deeper shadow. A tripod was necessary. The result reminds me of a caravaggio painting.

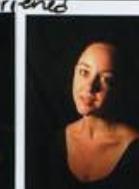
the picture still makes, though, despite this



With such a slow shutter speed, I took lots of shots to avoid blur.



These headshots were taken in my garage. I set up a mock studio, with a black sheet as my backdrop, and a harsh key light as my only light source. I used a very low aperture to ensure a classic portrait look. These are



Oct. 30, 2008

Dramatic lighting (hard light,
1 light source)
creates tension &
changes the mood,
adds mystery &
intensity

The distinct line of her back
is emphasized by the line of her arms.
Her face is in shadow, which
adds to the ambiguity of the
shot. The pieces of her body
that are lit up are what
define her to the viewer.



emotion
seen
through
the body
↓
a possible
theme?
i'm leaning
towards a
theme
relating
to the
human body.

& Her face
is hidden
but her
back stays
strong; it is
feminine &
beautiful
in its strength.



Solarization

I solarized this self-portrait in the darkroom by exposing the image, printing it in the developer until the image began to "bleed" and then taking the print out of the developer and exposing it again for 10 seconds of direct light.

I then printed for one minute and as the bleach line (background) containing more is caused to appear, and then placed the print in the stop bath.

This effect is often achieved by exposing negatives to light during chemical development.

Man-ray is known for

teaching me technique

after his assistant

accidentally discovered

it in the darkroom

and one effect of

solarization is both

background and every

exposure

in a typical photo -

an interesting alternative

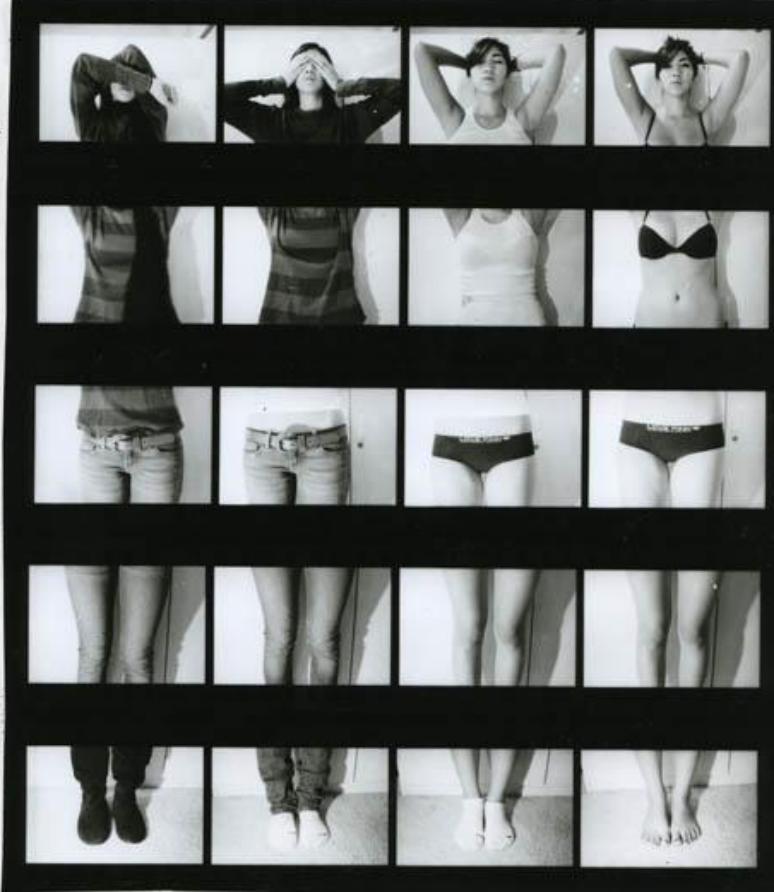
grabbing image.

←
masking
line

**CONTACT
SHEET
PRINT**

In Muslim culture and tradition, women are expected to keep their whole bodies covered. The only exceptions can be the hands or the face. It has been often expressed that this practice undermines the freedom of Muslim women. I recently saw a video clip of a Muslim girl speaking, and she was completely covered in clothing and could barely look at the camera. Her "modesty" was stifling her.

(islam101.com)



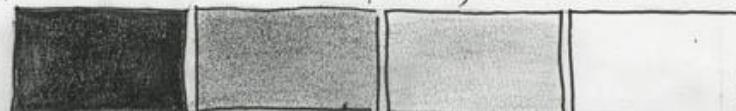
FULLY
COVERED

→
PROGRESSION

FULLY
BARE

Each square
is its own
negative.

"BARING HER SOUL"
SHOWN BY
"BARING HER BODY"



Jan. 2, 2009



THE SUBJECTS OF THESE PHOTOS ARE MY FRIENDS & FAMILY.

HUMAN AMBIGUITY - my new theme

In history, masks have been used to entertain, disguise, and protect. Prehistoric hunters used animal-like masks to disguise themselves from their prey in renaissance Italy, specifically in 15th century Venice, Commedia dell'arte was invented, which revolutionized improvisational comedy. Characters wore ridiculous masks that were considered both concealing and revealing. Essentially, masks conceal the truth. With the simple paper bag as a mask, the viewer can only judge the person by their setting, clothing, and body language. The subject's face is irrelevant, so their outward identity is altered. These subjects are now ambiguous - they could be anyone. Each of these photos creates an interesting social commentary in itself, but together, the common message is even stronger.



Jan. 27, 2009

PAPER BAG PROJECT

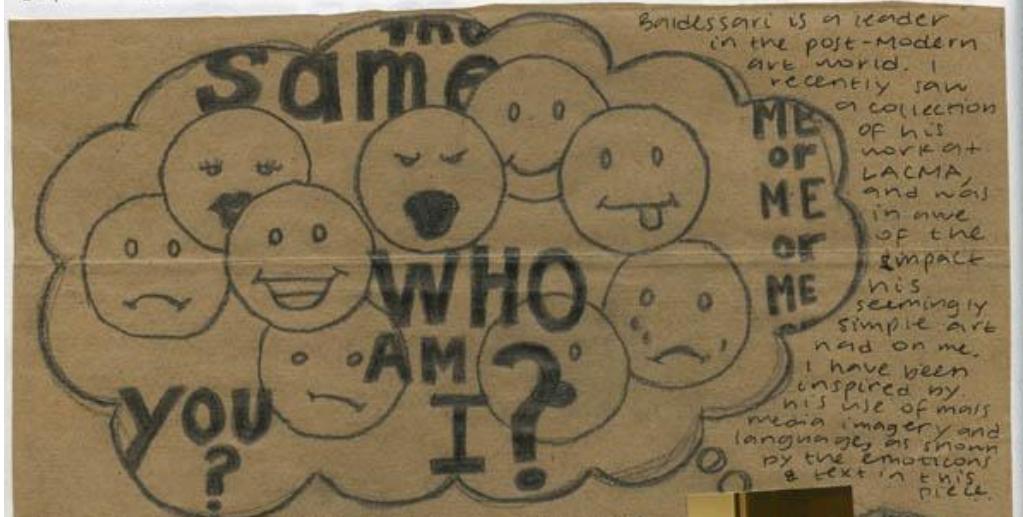
A Study of a mask.
Akin to the zapatista's
leaders.

Subcomandante Marcos, leader of the Zapatista National Liberation Army, is fighting to preserve their indigenous heritage in Mexico while also trying to build an international movement to rein in corporate power globally. In a short amount of time, he has found thousands of followers who admire his impassioned rhetoric & ideals. Ironically, though, this Chiapan leader is without a face; he sports a black ski mask. Similar to the legendary Zorro, Marcos is an unrecognizable hero, identified as a disillusioned government official, a university professor, and a Jesuit priest.

We often see that masking our identity, either for our own reasons or because of society, is negative. Here, though, in the case of the Zapatistas and Subcomandante Marcos, the mask has been a positive, effective way to gain political support. (Klein, Naomi. "Ya Basta! The Masks of Chiapas." The Toronto Globe & Mail. 10 December 2000.)



Jan. 20, 2009



Members of the Ku Klux Klan wear masks, white and cone-shaped, to hide their identities and project an intimidating image. Painter Pablo Picasso was inspired by African masks when he painted "Les Demoiselles d'Avignon." Murray Langston appeared as "The Unknown Comic" on Canadian and American TV, always with a bag over his head. Super heroes and bank robbers also wear masks to conceal their identities.



Participants in a black bloc wear black masks and clothing at protests to avoid recognition and appear as one large mass with a revolutionary presence.

IDENTITY IS THE LACKING woman I drew EVERYWHERE

is just a mother—any mother, a common mother—because of the paper bags. John Baldessari's white circles censor the identities of the subjects of his photos, creating a mass-produced effect. Everyone is the same as everyone else.



Feb. 2, 2009

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

With both my paper bag shots and the shots on this page,



Barbara Kruger
...an inspiration
in my own work

Jules Olitski, painted scene in 1970:
"Color has to do with substance, it has
to do with shape, it has to do with
feelings which are more difficult to
get at." (Courtesy of Wikipedia.org)



("Color Field Movement," ArtInfo.com)

I tried to achieve the same effect. Rather than using the cutout letters that seem straight from a magazine to emphasize the mass consumer tendencies of humans (like people), I used signage and the monotonous paper bag to express the loss of individuality, in our increasingly mass produced, globalized world.

I added color fields to my five shots at right, similar to Baldessari, because I feel that color fields evoke different emotional responses.



Feb. 7, 2009

the eyes have it



These famous pieces of art
are RECOGNIZABLE
simply by their EYES.



Photos courtesy of Google Images

Gluckman, Ron. "Stretching
One's Neck." South
China Morning Post.

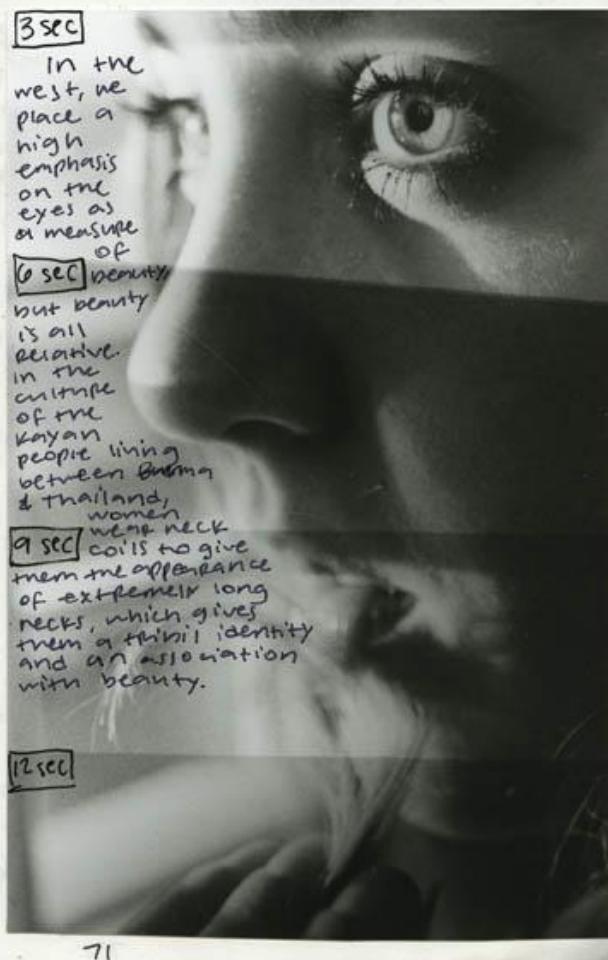
3 sec

In the west, we
place a
high
emphasis
on the
eyes as
a measure
of
beauty

6 sec
but beauty
is all
relative.
in the
culture
of the
kayan
people living
between Burma
& Thailand,
women
wear neck

9 sec coils to give
them the appearance
of extremely long
necks, which gives
them a tribal identity
and an association
with beauty.

12 sec



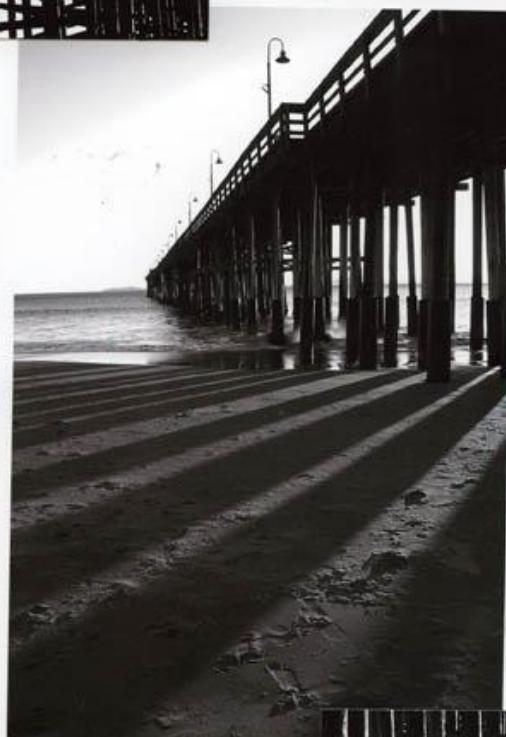
Feb. 8, 2009



exploring a landscape: the VENTURA PIER @ around 4 p.m.

I used a tripod when photographing this spot so that I could use a slow shutter speed to allow the water to blur, showing its motion.

Richard Kenna is a master at achieving the effect of cloud-like water, and I had him in mind when I planned this shoot. The bottom two photos show my greatest success in achieving the Kenna effect.



↑
vivid color,
but predictable
photo.
Personally, I
prefer the
photo in the
center; the
strong, harsh
lines, and
depth of black
& white tones
makes it a
much more
interesting
image. In all
of these photos,
I shot w/ a
very wide
depth of field.



shadows
and
highlights
increased
in all images
w/ Photoshop.



← the sun spots add realism

March 9, 2009

My circle is as
big as his
circle.
And her circle.
And their circles.
Never will it
slide neatly
over
This sphere on
which we stand.
But rather
it will grow.
Connect.

A chain in link
fence of circles,
of connections,
spans for
miles.
One
giant
rubber
band
Ball.

3/9/09



DEGREES OF SIMILARITY

1

People change,
cultures
change,
customs
change,
but we
still remain
easily
similar.
There are
3 types of
cultural
transmission:
vertical
(parent to
offspring),
oblique (one gen-
eration to unrelate
individuals from
the next generation),
and horizontal (indiv-
iduals of the same
generation). In our
economically advanced
American Society, horizontal
transmission is most common.
Essentially, though we
are all slightly different,
we have all been similar at
one time or another,
especially as we live in
an increasingly globalized,
shrinking world. My
inspiration for this page
comes from the "Six Degrees
of separation" concept, which
is the idea everyone on
Earth is on average
six "steps"
away from
everyone else.

This idea
came about in
1929 by Frigyes
Karatthy—
long before
modern methods
of connection
like the internet.
Now, children in
rural China and
urban California can
watch the same TV shows.
We are all meshing together.

March 15, 2009



About face.

Gestalt effect: form-forming capability of our senses, particularly with respect to the visual recognition of figures & whole forms instead of just a collection of simple lines & curves.



THE MIND SEES WHAT THE EYE DOES NOT

The wooden puppet
cannot sing.
His face is a
smooth surface,
flattened eyeballs.
The eyes ~~see~~
of others
Are the strings
above him.
Limply he hangs.



March 15, 2009



This picture was → inspired by the homogenous tendencies of the Nazis. Hitler's goal of achieving a blond-haired, blue-eyed, Aryan race dismissed diversity. Thus, this photo evokes soldiers marching, with only one in the crowd who stands out, who has an identity.



Photoshop allowed me to patch skin where skin does not actually exist.

(Similar to W.H. Auden's poem "The Unknown Citizen")

MARCH 15, 2009

BOY in the BOWLER

HAT

Directly influenced by
Rene Magritte

This photo shoot was directly a result of Belgian Surrealist artist René Magritte, who lived from 1898 to 1967. In both "The Son of Man", in which a man's face is obscured by a green apple, and in "Man in the Bowler Hat", in which a man's face is obscured by a bird, Magritte features his famous man wearing a normal black suit and a bowler hat. In my photos cardboard obscures the face with a bowler hat drawn on the cardboard. The effect emulates Magritte's in "The Son of Man": he said, "Well, so you have the apple, hiding the visible but hidden, the face of the person. It's something that happens constantly. Everything we see hides another thing, we always want to see what is hidden by what we see." We know there is a face behind the apple and the cardboard, but we can't see it. Magritte's own identity followed this idea: his suburban appearance and the fact that he was an iconic pop and surrealist artist. All identities can be masked, can be hidden by whatever is in front of them.

