

URBAN GEOMETRY

ANGELA CIRILLO

STUDIO ART SMP; FALL 2014

TABLE OF CONTENTS

THE PRESENT:	3
Current Thoughts	3
THE BEGINNING OF AN IDEA	
Interview 1	4
Source-to-Self Essay	6
THE PROGRESSION	
9	
Initial Intentions: Capturing Humanity in a Moment	9
The Work: Capturing Humanity in a Moment	10
Post Art Marathon Reflection	11
Midterm Critique: The Work	14
Midterm Critique Reflection: Questions to Ponder	15
Midterm Critique Reflection: Post Intention Statement	15
Studio Visit 1: Cassandra Kaspos	16
In-Progress Work Critique II: The Work	17
In-Progress Work Critique Reflection: Post Intention Statement	18
Studio Visit 2: Justin Foreman	18
THE INSPIRATION AND INSIGHT	19
Art Event: Katherine Gagnon	19
Art Event: Lynn Tomaszewski	19
Art Event: Cassandra Kaspos	20
Art Event: Jerry Truong	22
Art Event: Leonard Cruz	24
Art Event: Annotated Bibliography	24
THE FUTURE	28
Future Reading List	28
Moving Ford	28

THE PRESENT

CURRENT THOUGHTS

Over the course of human history the expansion of the urban metropolis has continued to grow. As a mathematician and an artist, I have always been fascinated by this growth and by the geometric collection of curves, lines, patterns and abstract designs found in urban architectural forms and the shadows that they cast. The way these shapes come together essentially makes up the world around us, but more often than not they tend to go unnoticed or have become so engrained in people's lives that they are overlooked. What is interesting is that we often become part of these patterns as our shadows join with others to create living compositions. The places and objects that I chose to photograph are familiar—doors, airports, in the home, on the street, in hotels—I aim to flatten out these so that the focus is directed toward the shapes and forms rather than on the things being photographed. The interaction between people, the landscape, and these urban environments is, for me, what makes these photographs interesting. It is apparent in the images that include people, that the people aren't aware of the geometric forms surround them. The enlarged scale of the geometric patterns in my photographs is intentional; I want these forms to gain an importance in the space that they may not have otherwise had. I want these forms to be the first aspect of these photographs that viewers are drawn to. But even with geometry as the focus, the lines and the forms are meant to lead the eye of the viewer to more familiar territory—such as landscape and other humans—thus ultimately grounding the images in a sense of humanity that I think people often long for in urban photography.

What is apparent in the images that have people in them is the lack of recognition that people have for these geometric forms that are often much larger than and surrounding them. The people inhabit the spaces I have photographed but aren't really interested in looking at the forms that I find to be fascinating; an example of this is in the photograph of the hotel interior with the elevators. The people in the elevators are looking at their phones or are completing the mundane action of riding up and down without any thought; they don't realize that they are embedded in an amazingly simple but incredible symmetric plane. Similarly, the man sitting amongst the columns on the top of the stairs doesn't realize that he is sitting amongst a plethora of lines, shapes, forms and diagonals, all of which are leading directly back to him. The closeness and the large size of the geometric forms in each of my photographs allows for the viewers eyes to be drawn there first, as opposed to looking past them as may do in the same environments on a day to day basis. The lines and the forms lead the eye of the viewer to more familiar territory—such as landscape and other humans—which grounds the images and makes them retain a sense of humanity that people long for in photography.

I am excited to continue to find and document these geometric forms that surround us and hope that through this documentation I can create interesting and dynamic pictures whose lines and shapes are enough to take the viewers eyes on a journey throughout the space. The symmetry of the spaces is exciting to me and I hope that viewers of my work will be excited by the patterns that are prevalent in their everyday lives.

THE BEGINNING OF AN IDEA

INTERVIEW I

Questions Posed by Josh Carter

What was your first memorable art experience and how is it relevant to what you are doing now?

My dad is a musician and my mom was photography major in college so I always grew up around art. Going to the National Gallery of art for the first time being surrounded by classic art was my first memorable art experience. In Middle School I would draw here and there but had never gone and seen art in person. My mom made it a day and took me to the Gallery. One exhibit that caught my eye was one of portraits of people and although I can't remember who the artist was I do remember loving how detailed the portraits were. Now I understand what the artist was thinking and the context of the time period that they painted in. I think this interest in people from a young age, also the fact that my family is extremely social prompted me to be interested in talking to and capturing the lives of people in my photographs.

Who is your favorite artist and why?

Richard Avedon is one of my favorite artists. The technicality of his work and the way in which he is able to portray humans in a raw and natural light is incredible. My favorite series by him is *In the American West* because it is an incredible compilation of lives and stories that are completely raw and relatable. The people are captured in front of a white background which makes their personalities and their image really stand out. You are able to converse with the works and step into the world of these people, something that I haven't found in many other series of portraits that I have looked at. I also like how you can get such a sense of their personality through the picture and the process in which Richard Avedon makes his viewers feel comfortable. The subjectivity aspect of his work is intriguing as well, the outcome relies heavily on Avedon's goal, the mood of the people and the social commentary that is reflected through each piece.

What inspires you? What are some of the sources, both within art and outside of art that you turn to?

I tend to draw inspiration from a lot of different things and have a tendency to look

around and view the world in a different way. I often aim to create images that skew a perspective or that make the viewer look at something familiar in a different light. I love going to gallery and seeing what different age groups are working on; contemporary and historical art are inspiring to me. Talking to my family is one of the most helpful and inspiring things for me to do because they are open to creativity and have creative minds, my brother especially is incredibly talented and has a great eye so I draw inspiration quite often from him. My brother inspires me to spend time out of my comfort zone and to try new things. Every summer he chooses something to work on and does his best to master it. He will see his problems all the way through which is something I need to be better about doing. I also really enjoy looking through books of art, going to gallery and browsing various art websites such as a more modern blog: This is Colossal.

What draws you to the medium and materials you work in? / How does your choice of medium(s) affect your work and contribute to its meaning?

My mom is a photographer and my family is very artistic in nature. When I was younger I saw a lot of Ansel Adams prints and was instantly captivated by the magic he could create just using black and white tones. This prompted me to start working with black and white film and using a 35mm camera. I love working with film and spending hours in the dark room playing with filters and different printing techniques; I find it relaxing, exciting, and almost meditative. Adams is the creator of the dark room process, his technique and persistence is also inspiring to me.

How is your art a response to the world you live in?

I have always been an active observer and can pick up signals and tones of people easily as well as minor details that may go unnoticed. Photography helps me figure out the essence of the individual and also lets me look at the world through a different lens. I am really interested in people's lives and the ability to capture a certain time in a person's life seems important as well.

Is your work ultimately more about your process or about the final product? Why do you feel that way?

Both. In the work that I have done in photography and painting I like to just jump in only knowing a few things. The process then becomes really important in figuring out what she wants to do with the final product. I always enjoy the process though, of mixing up the colors, mixing chemistry, creating test strips and contact sheets, seeing all of the colors on the pallet. Once I see the final product I am satisfied because I know how much work I put into it and how much I considered various outcomes and possibilities throughout the entirety of my work. Work flow is important to me and I enjoy seeing where I went wrong and learning from those mistakes.

Do you have a mission? What do you consider to be your purpose for creating art?"

When I first saw art in a gallery she wanted to create paintings and photography that would end up in that position. It was all about making work that people thought was good or that people loved. Then I realized art is so subjective that not everyone will love what you are doing and that is okay; it is not so much about creating a visually appealing style, but rather figuring out what I'm drawn to and how to portray that in art. My overall happiness is important as well. When I am working I like to be inspired and feel excited by my work. I also love seeing people's faces when I am able to perfectly capture what they are feeling or capturing them in a way that they never imagined. I love it when people appreciate my work and my process but if they don't that's okay too. The creation of art that makes me happy and proud is important. I also love to teach people and to explain to others how the process of making my work works.

What about making art intimidates you?

I used to be really, really bad about worrying what others thought of my work and comparing myself to people. This would intimidate me into not creating pieces or second guessing work that I would create. I would often look to other students who had a higher skill level and try to make my art identical to theirs. I would worry that if my work wasn't as good as theirs then people wouldn't like. I have since realized that this is not the case. Now I worry more about not finding a good direction or pushing the limits of my artwork enough. Most often the hardest thing for me is the start. Once I start I can get really into my art.

If you could have your portrait done by anyone who would it be and why?

I would want it to be done by a complete stranger. If it was someone I knew they would have a preconceived idea of what I look like and take into account her insecurities. A famous artist wouldn't be ideal either because I already know their style so I would already imagine what the final product would look like and there would be no element of surprise!

SOURCE-TO-SELF ESSAY

An Exploration of the Work of Richard Avedon

Richard Avedon was a famous fashion and portrait photographer who mastered the art of taking photographs that captured energy, freedom, and excitement in subjects. Although he was initially renowned for his fashion photography, I got the sense when looking at his fashion photographs that Richard Avedon was in fact living beneath his creative means, that he visualized some form of photography career that would rise above fashion. As I began to explore his other books, most specifically *Murals and Portraits*, *Portraits of Power*, and *In the American West* I realized that this greater achievement is evident in Richard Avedon's portraits that successfully combine social insight and artistic depth. This artistic depth develops from Avedon's use of the camera not just as an object to capture bouncing light or to document a person but

rather, to construct a subjective portrait of a person that can conjure up some form of interaction or emotion from the viewer. This subjectivity goes beyond the photographer and the sitters and extends to the viewers of the portraits, whom of which will each view the person in a different light. These portraits, as explorations of people with certified personalities and the interpretation of extra dividends of meaning, is where my interest lies. Avedon is able to capture the essence of the person in a way that both expresses their soul but also the political, situational and environmental turmoil that surrounds them (3). The definition of essence for Avedon and the techniques he uses to capture it are what I hope to discover through writing this essay.

In the majority of his written statements, Avedon rejects the idea that the portrait is objective; rather he insists that the photographer and the sitter both have varying levels of subjectivity throughout the process. This subjectivity spawns from how he chooses and interacts with the sitters as well as how the sitters interact with their environment and Avedon. Using his series, *In the American West*, as an example, we can start to break down the techniques he uses to choose his subjects, allow them to find their comfort in the photographic situation, then impart his own subjectivity to create the image he desires. When Richard Avedon first started this project he traveled out to Western American in search of everyday working class subjects such as miners soiled in their work clothes, housewives, farmers and drifters. These people were products of the harsh realities of their environment and rather than using the photographs as documentations of these hardships, he removed the environment that the sitters were in and captured them in a light that would allow their body language and appearance tell the story.

To find his sitters, he would first become inspired by something he had read about or seen, then he would find people—through the act of traveling and through personal connections—that fit the mold (1). Once he found the people he wanted, he would take Polaroid pictures of them, talk to them for a while, start to understand their situations and how it defined them as people, and then start to think about ideas for his portraits. Avedon did not usually take pictures of people on the spot but instead he would think about them for a while and conjure up ideas as to how he wanted to portray them. This thought process in and of itself is subjective but the act of taking the pictures is even more so. As the photographer, Avedon takes what he knows about his sitters in conjunction with his outcome goal and creates photographs that he feels reflect both of these aspects coherently. Although Avedon does know a lot about his sitters, they are still at his mercy when it comes to his representation of them; how they define themselves as a person, even if made explicitly clear, could be completely different from how Avedon chooses to portray them. Avedon recognizes this when he states “[The subjects] leave their power at the door...the subject cannot deny a photograph—cannot say he was misquoted (as in an interview) or misrepresented (as in a painted portrait)— though in fact the photographer can be just as subjective as a print journalist or a painter. Everyone is selective (2).”

This subjectivity versus accurate representation is an interesting idea to ponder: are there really ever accurate photographs or are they accurate but never truthful? Avedon addresses this idea when he states that "All photographs are accurate; none of them is the truth. They're representations of what's there. 'This jacket is cut that way': that's very accurate. This really did happen in front of this camera...at a given moment. But it's no more truth...the given moment is part of what I am feeling that day, what they're feeling that day, and what I want to accomplish as an artist (2)." Through this quote it is easy to recognize that Avedon understands that the subjectivity between the sitter and him as the photographer is malleable, in fact he is thriving off of that. He isn't pretending not to have a bias in the situation; in fact he takes full ownership of the fact that he is not just a documenter, but rather an artist that has a goal in mind for what he wants his body of work to look like.

This end goal takes into account much more than the people that he is photographing; it is a consideration of every facet of the photograph down to the size, the color, the technicality of the printing, how much of the sitter can be seen in the photograph, and even how the pictures are hung in the gallery. Starting by looking at the people he chooses to photograph, we can begin to understand how the more technical aspects of his portraits lend to very distinct feelings from the viewers. His portraits of people are consistent in his use of the 8x10 inch film, the use of a white background, and the size that he presents them in. The 8x10 inch film is one of the largest sizes of film that you can buy for a large format camera; it has the ability to capture immense amount of detail which Avedon relies on for his portraits to be so striking and for the viewer to feel as though the person looks as real as they could look without them standing there in the room. Avedon uses the white background to block out any sort of contextual background that would deter the viewer's eyes from the subject. It is also used to allow the subject to carry all of the narrative instead of having help from a location or environment. The large size is most importantly for the viewer to feel the presence of the person in the photograph and to create an interaction between the two. Since the photographs are strictly of people and nothing else the size gives the photographs a sense of power and presence in the context of the gallery.

The difference in how the viewer interacts with the pieces is based on the subjects and how they are portrayed in the context of the similarly applied technical aspects. For his portraits of famous movie stars and important political figures, Avedon often chooses to leave the subject's entire body in the picture; their feet can be seen and they are often very styled and well kempt. When viewing these portraits in the gallery the viewer feels the sense of inhabiting a different space than that of the subject since the subject's feet are firmly planted in their space. There is a subjectivity involved in the associations the viewer has with these people, based on popular culture or news, and the portraits almost seem to confirm or deny these subjective thoughts. The pictures of "real people," such as those in the In the American West series allow for a very different

interaction between the viewer and the subject. In these portraits, the subject is most often seen from the knees up and hung in the gallery at a height that is about eye-level to the viewer. Since the viewer cannot see the feet of the subject, they can imagine them. Because of the eye level placement of the portraits in the gallery, the feet of the subjects can almost be imagined as touching the ground of the gallery, thus fusing their space and that of the viewer to create one shared space. Instead of idolizing or peaking into the lives of celebrities or political figures, the viewer instead becomes a part of the subject's space and is almost forced to interact with them in a more organic matter. The subjects are raw, real people that don't have headlining stories behind them so it is up to the viewer to get what they want out of their interactions with the pictures. This more intimate conversation that the viewer is able to have with the subject is one that still stimulates a sense of subjectivity from that of the viewer. In the gallery is where the subjectivity of Avedon, the sitter, and the viewer are finally able to merge: each viewer, Avedon, and the subjects will have different reactions to the portraits.

Through his use of masterful technique and highly detailed thought processes, Avedon is able to create striking portraits of people and an interaction between the viewer and the portraits that is really incredible. I am hoping to achieve this strong sense of interaction between the viewers of my work and the work itself and am also interested in further exploring the difference between subjectivity and objectivity in the pictures of people that it take. Further exploration of both the technical and the abstract ideas behind Avedon's photography is going to be extremely helpful in my finding of a cohesive photographic concept and direction for my SMP.

Work Cited

- 1) Wilson, Laura. *Avedon At Work : In The American West* / Laura Wilson ; Foreword By Larry Mcurtry. n.p.: Austin : University of Texas Press, 2003., 2003. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.
- 2) Avedon, Richard. *Avedon : Murals & Portraits*. n.p.: New York : Gagosian Gallery : Distributed by Harry N. Abrams, c2012., 2012. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.
- 3) Avedon, Richard, Paul Roth, and Frank Henry Goodyear. *Richard Avedon : Portraits Of Power / Introduction, Renata Adler ; Essays, Paul Roth And Frank Goodyear*. n.p.: Gøettingen : Steidl ; Washington, D.C. : Corcoran Gallery of Art ; [London : Thames & Hudson [distributor]], 2008., 2008. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

THE PROGRESSION

INITIAL INTENTION STATEMENT

Capturing Humanity in a Moment

Human beings. We come in all sorts of shapes, sizes, colors, edges, and creeds. We are surrounded by each other constantly and come from so many walks of life, yet we share a multitude of features: that's what gives us our humanity. We have beating hearts, thinking minds, relationships with others and ourselves, associated cultures, varying beliefs, and similarities... the list goes on. These similarities are what bring us together, a walking unit that inhabits our beautiful earth every day. The amazing aspect of these similarities however, is that visually and emotionally they come in a countless number of combinations. The one combination amongst this unlimited number of options that comprises who we are as individuals it is what makes us unique. These characteristics fluctuate depending on where we are in our lives but the core of our being always remains, even if buried deep within. This core, the true emotion that embodies a person, is what I hope to bring to light in my photographic portraits. In order to do this, I spend time observing and speaking with my subjects; looking at how their outward appearance is either transparent or opaque in terms of representing what emotions the person is feeling.

This uncertainty of appearance in conjunction with personality and emotion are what makes us frequently gravitate toward those who share our beliefs and interests; there's no guessing involved. Yet the diversity of contemporary America create an exciting opportunity to stretch our beliefs and our interests. This can open an exciting world when we let our eyes travel past a familiar face and onto a new one—a stranger, a walking mystery. These strangers are where my interests lie, both in their outward appearance and their hidden stories. I have realized that every day presents us with an opportunity to meet someone new and incredible if we are willing to approach them. What is different about this approach to meeting people however is that the "meeting" often occurs within short time frames. The challenge then becomes getting to the essence of the person in a small amount of time. A moment.

Since I was trying to capture this essence, the true embodiment of a person, in my portraits of the people I spoke with, I had to discover the art of asking the right questions. I knew nothing about the people that I spoke with ahead of time so I had to use these questions to find out what made them thrive or what series of events brought them to where they are now. This asking took practice but I found that, over time, I not only enjoyed every single conversation I had, but that I was always awestruck by the stories that people shared about their lives. As people opened up their stories to me,

they also opened up their expression

THE WORK
Capturing Humanity in a Moment



Willetta, ink jet print, 2014



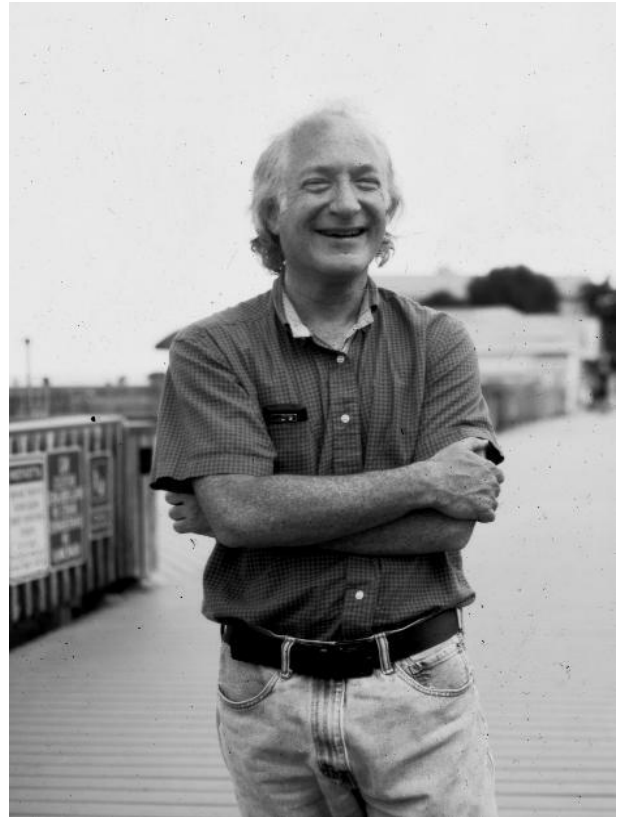
Raquel and family, ink jet print, 2014



Lincoln and Ben, ink jet print, 2014



Helen and Antoine, ink jet print, 2014



Dan Verkman, ink jet print, 2014

ART MARATHON

The Marathon was a time for me to experiment and explore concepts that I wouldn't have normally delved into since I usually tend to stay in the realm of photography. Throughout the marathon, I used the prompts provided and my own curiosities to create 20 works that didn't necessarily culminate into a cohesive collection, but rather allowed me to explore the art of creating individual pieces. My group of work was made up of art that had been made using a multitude of different mediums: paint, glue, wood, photography, drawing and many more. It was a good way for me to spend some time having fun with art and at the same time not over-think my concepts as much as I usually do.

POST ART-MARATHON REFLECTION

Starting the Art Marathon was an adventure in and of itself because I was incredibly anxious about "messing up" my artwork. Although the goal of the marathon was to step out of our comfort zones, move quickly, and create a variety of artwork that was not necessarily renowned and meticulous, but rather that expanded our horizons and exercised our creative spirits, I still felt the need to think deeply and impress an audience. For some reason, I had a preconceived notion of what art work was; I always feared hearing people say my work wasn't "good" or that they didn't understand it. Although I have had a lot of experience with making and showing art, I unfortunately think that since hyper realistic paintings, Group f64 ready photography, etc., grab the attention from the audience, that that is what I must aim for as well. This train of thought has prohibited me from pursuing more experimental art types; I tend to stick with what I know and have a hard time moving past that, even if I am excited at the prospect of a change. I explained this fear to Professor Johnson and she was extremely helpful in helping me cut loose of these notions and have fun with the marathon. After our talk, not only did my mood about the project change, but also my ability to loosen up and create more inspiring work greatly improved. I wanted to step out of my comfort zone in the Art Marathon and since a lot of the work that I usually do is darkroom based, which takes a lot of time, I thought I would experiment with other mediums, most specifically paint, some more throughout the marathon. I tend to be drawn to texture and form in my artwork. I used found objects as well as textured objects to create my paintings and created a narrative occasionally if I could. One example of a narrative was the small square with the painted boat and the destroyed and curled book hung above it. I wanted to create a scene of unrest and storminess; I believe that I was successful in creating a narrative while still having the viewer observe the pieces as separate. I had fun creating a lot of things in a short period of time and found that I was so excited about it that I would end up in the studio, every day for hours past my original schedule.

The exploration I had with the transformation and portrayal of organic forms and found objects is one that transcended throughout my SMP marathon. Reaching back to my black and white photography roots, I explored the use of black ink on organic form, creating line, movement and texture. I enjoyed this loose and not so carefully calculated process of work and was happy with the flow of the outcome. I created two paintings that were also by natural form, more specifically landscape. I was inspired by the water in these two paintings and longed to capture the sense of calmness I felt when I was at the water. I also created two more paintings that exemplified various applications of paint. One of the paintings was made using the wad of paper towels I had wiped my brushes on, and the other was made through the use of my fingers instead of brushes.

This abstract style was an enjoyable venture from my usual interests.

Since I have two interests, photography and painting, I am now interested in the prospect of combining them. Fabienne Rivory is an artist that does just that. Printing her photos on watercolor paper allows her to paint right on the surface. She likens her process to the exploration of memory versus reality, which is a subject that I find fascinating. Through her use of mirroring images, she creates surreal images that are enhanced by the abstract forms of the paint.

I am mainly interested in digging back into my photography roots and creating a series of large-scale black and white film portraits. Some artists that have inspired me as of late have been Dita Pepe, Richard Avedon, and other portrait artists such as Diego Uchitel, Sally Mann, Sam Haskins, and Jeahloup Sieff. Dita Pepe is an artist that seeks to completely assimilate into the lives of other people. She poses with people from all walks of life with vastly different backgrounds and family structures. Each photo is shot on location where the family or person lives; she goes to great lengths to appear as if she belongs in each portrait. I like the hasty snapshot feel to the photos that brings a strange level of believability and authenticity to each portrait. What I love about Avedon's work is that he is able to bring out the essence of the people in his photographs. His eye for composition, focus and subject is incredibly inspiring for me. Never before, viewing portraits, had I been able to understand the life of a person just by looking at their photograph. Avedon's work has a blend of classical elegance and cool minimalism; he has the ability to use a simple background and have the people's pictures do all the talking. He also has such a talent for picturing his subjects with compositional clarity; providing raw emotion, and the embodiment of character extremely well in images that engulf you with a variety of emotion. I am interested in expanding my collection of black and white portraits of people and am in the process of trying to figure out some sort of prompt to stick to or work with that will be new and interesting. I want to print my pictures out on a large scale like he did, so the personality of the subject is larger than life and overwhelming to observe. Moving forward, I am planning on taking a lot of portraits, seeing how they are viewed, and potentially even trying to paint on a few to experiment with mixed media piece.

MIDTERM CRITIQUE I
THE WORK: Portraits from Buzzy's





Buzzy's, Silver Gelatin Prints, 7x9" and 9x7", 2014

MIDTERM CRITIQUE REFLECTIONS: QUESTIONS TO PONDER

- ▶ Who are the people in my photographs?

- Where do I photograph them?
- What are the stories behind the people and the places and do I want my viewers to know these stories or make up ones for themselves?
- What is an untraditional portrait?
- What are my thoughts on age, race, and social class? And why am I drawn to certain types of people?
- Do I want my subjects looking at the camera or away? Absorbed in their environment or paying attention to me?
- What formal elements do I need to think of to make a stronger picture?
- Do I need more involvement with the little objects in the background of my photographs?
- Do I even want the subjects faces in the picture, or should I focus on other parts of their bodies that tell stories?
- If the face is important, then why?
- What makes one picture stronger than another? Both subject matter and composition wise?

MIDTERM CRITIQUE REFLECTIONS: INTENTION STATEMENT

The midterm critique was excellent in terms of providing me with constructive feedback and suggestions. Taking the advice and suggestions into consideration, I have a few ideas about how to move forward from here. I realized after hearing their feedback and thinking through my pictures that instead of strictly portraiture, my interest lies in between portraiture and street photography. Some of the more successful pictures show a people in their cluttered or comfortable environments. These pictures are visually interesting because the focus shifts from the person to the environment around them. I was thinking hard about why I was drawn to certain people and I started to realize that my interest lies in people that appear different than the rest of society. They tend to be of an older age and have preserved the uniqueness that their generation carried with them. The places they live and the stores they own also carry this uniqueness and this preservation of simpler times. The areas that I have inhabited are now changing, while some people often carry unique qualities the majority seems to all be conforming to the same ideas about what they wear and what their morals are. All of the differences in people seem to be disappearing so maybe part of me wants to observe and preserve those differences in my photographs. I would like my photographs to contain a sense of mystery. While part of me wants to share the stories of my subjects I also think it would be interesting to have a sense of anonymity remain within them so that the viewer can make up their own stories based on what they see. I am going to start using a medium format camera which will allow me to still print large pictures but will allow me to take pictures at a faster rate than when I was using the

large format camera.

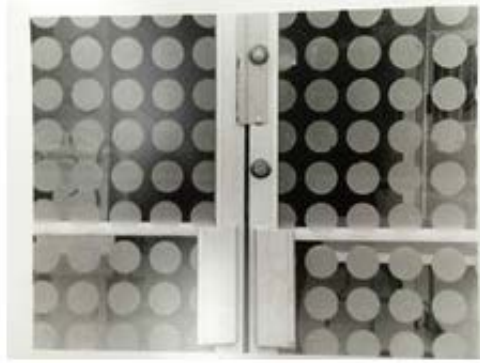
STUDIO VISIT I: KASANDRA CASPOS

Cassandra and I spent about an hour speaking about my work and the direction that I am interested in taking. We first started discussing what worked and what didn't about the work that I was doing. She said the images were interesting in that they portrayed a society that has become part of the landscape. As a person that comes from a small town, she said that she appreciated the time and thought that I put into striking up conversations with the people. I am drawn to the stories of the people but she said that I needed to figure out what it is about them that I am drawn to. Is it the place and the social commentary behind it?; What I can learn from the people and their stories?; Will I come back to this place?; Is it about preservation of the place and the people or more about their background and their interaction with the place? Another set of questions we started to ask were about how the titles or lack-there-of. She said that although my work had a direction that was intriguing but that I was actually thinking a little too hard about what I was doing.

More notes from the conversation:

- Shoot 1 roll a week
- Print shots 8x10 then choose from there what will be sized up so I can really nail the print quality
- Medium and small format cameras
- City vs rural
- Home away from home next to person in real home
- Interest in again of the people and places
- Stories of community, children, community shifts
- Talk about place & social commentary
- What can I learn from the people about the place?
- Is there a familiarity about the people that I'm drawn to?
- What type of people am I drawn to and why?
- Need higher aperture to capture more even detail.
- Space vs person
- Sources: Robert Frank, Nicholas Nixon, Lee Friedlander, Meatyard, Barthes Camera Lucida, Aaron Siskind

IN PROGRESS WORK CRITIQUE II THE WORK: Street Photography



DC and Arizona
Silver Gelatin Prints, 8x10"

IN PROGRESS CRITIQUE POST-INTENTION STATEMENT

After receiving a lot of feedback from the in-process critique, I feel much more

confident moving forward in my work. After months of experimentation and shifts in direction I feel as though I have found a direction that I am confident in going. That being said, my focus moving forward will be on architecture in the city, it's relationship to people, and how shadows of both the people and the architecture can further enhance this interaction. I will still be using a 35mm camera to capture these images, which will allow for me to portray the scenes I see in black and white. I think the black and white aspect is important especially to create a sense of timelessness in my images. Although the viewer will know they are modern images because I am taking them in the modern age, I am hoping that the subjects I choose and the places I choose to photograph them in will evoke a sense of timelessness. Although I am still not completely sure as to why I am drawn to architecture and its relationship to people, I am excited to move forward in my exploration of urban space and people's place in it.

STUDIO VISIT II: JUSTIN FOREMAN

My visit with Justin was extremely productive. We first started by looking at my contact sheets, discussing the method of choosing the pictures that I want to print and how to view and think about each of them productively. After we looked at my contact sheet we proceeded to examine the images that I had already printed both for the previous midterm critique as well as the second in process review. We examined the transition that I seemed to be making from taking photographs strictly of people to including more of their environment. We discussed the possibilities of further work, especially after realizing that I had an inclination toward architectural space, shadows and the relationship of these geometric forms to the people that inhabit these spaces. He was drawn mostly toward the work I had done where shadows of people could be seen or there was a slight hint of a person in the work, but nothing in the same vein as the very personal portraits I had been previously working on. I realized throughout our discussion that I had an inclination toward being an active and anonymous observer of the people that I took the pictures of, and that I was previously neglecting my love of geometry and space. This was a very important realization for me to have and it was through that that I was able to further imagine the possibilities for location and subject in my work. Justin gave me very helpful hints for how to do good preparatory work in order to not waste paper and get the best prints that I could possibly get. We discussed how I could improve the print quality in the images that I presented to him so I am excited to get back into the darkroom and fix those. I was able to see some of the photographs that he has been currently working on which was extremely helpful since his subject matter was very similar to mine in a sense that it was about the relationship between people and their environment, more specifically large architectural spaces.

THE INSPIRATION AND INSIGHT

ARTIST TALKS AND ART EVENTS

TALK: KATHERINE GAGNON

Katherine Gagnon is the artist in residence this semester at SMCM. She has recently completed her MFA at MICA, with a focus on painting. Her style is unlike what I have seen before, it is abstract and colorful, but her clever use of title and text give her pieces a uniqueness that allows for a very interesting viewing experience. Seeing the transition of her work through the different phases of her art career was extremely interesting, especially being an artist making transitions throughout my art SMP.

The majority of Katherine's talk was about this transition of her paintings and her style as well as the way in which she was able to steer her work in a direction that she felt excited to explore. In her undergraduate work she worked mainly with large blocks of color; her hope was that she would understand the relationships of color and content. Initially and even presently she was of the mindset to be open about the work she was creating, not predicting an end, but enjoying the process. She had this deep interest in poetic logic vs. analytical logic in her paintings as well as how the interior of the mind, the organization of thought, effects how she as the artist makes the paintings as well as how the observer views it. After creating paintings with this in mind she started to form an interest in how/what a painting communicates.

Her first pieces, incorporating the aforementioned large blocks of color, focused on questions such as: what do colors do and how does the way the image is made effect its meaning?; How do the placement of shapes and line effect composition and translation of meaning?; What purpose does language hold in painting?; and what is the relationship between painting and drawing?

What I enjoyed about her work, about this play on words and deep thought behind meaning, is that there was juxtaposition between my initial reaction when I first saw the piece and my feelings after I heard the title of the piece and her intentions behind it. Her work questioned my mode of thinking and my understanding of figure and ground relationship. I loved her use of visual puns as well as exploration with a majority of materials, such as sheet metal and wood panel. The varied material and large scale she worked on allowed you to fully immerse yourself in the story of her work. Overall, I thoroughly enjoyed her work and her presentation; it was inspiring to hear about the transition of her work and about her decision and work making process.

TALK: LYNN TOMASZEWSKI

Lynn Tomaszewski is an interdisciplinary artist whose conceptually driven work explores how technology facilitates, influences and alters perception as well as how perception constructs ideas. Her work consists of paintings, installations, coding, and video work that often accumulates images into fields that serve as visual field theory on human behavior. Her style is unlike one that I have seen before, it is repetitious yet intriguing; her use of color and reflective material give her pieces a uniqueness that allows for a very interesting viewing experience. Hearing the about the inspiration for her pieces as well as her thought process was extremely interesting to me, especially as an art student who is constantly questioning and reworking my pieces of art.

The exhibit, shown in Boyden Gallery, contains drawings, paintings, and an interactive installation inspired by generative systems. She states that these generative systems were inspired by her observation of people flocking together, specifically in the form of the Occupy Wall Street movement, as well as birds flying in masses. The first work that she explained was an ink drawing consisting of circles of various sizes and shapes that were representative of a flock of birds flying that she observed in a YouTube video. Fascinated by the shape and form of the massive number of them, she was able to translate this on the paper by the grouping of big and small circles that created the illusion of depth. This grouping of circles, especially in varying colors and sizes is the heart of this collection of work.

Her interest lies in altering the viewer's response to her work and to the patterns that she observes as well. She wants the viewers to see themselves in the work, to move themselves around the pieces and catch the dimensionality that she intentionally places to keep your eye moving. The pieces that I enjoyed the most were those that had a reflective component, specifically her twenty-second piece that spanned the length of one wall. It led your eye, body and mind in various directions, both in terms of the physicality of the piece and in the meaning behind the piece. She also placed a large focus on what she called "the game" in each of her work. This game is essentially a series of instructions that she gives herself for each piece and at the end of the game, when she feels she has "won," that is when the piece is complete. Being a math major, I liked this calculated and algorithmic way of working and the outcome is gorgeous. The varied material and larger scale that she worked on allowed me to fully immerse myself in the story of her work. Overall, I thoroughly enjoyed her work and her presentation; it was inspiring to hear about the transition of her work and about her decision and work making process.

TALK: CASSANDRA KASPOS

Cassandra Kaspos is the photography teacher this semester at St. Mary's College. She recently completed her MFA at MICA, with a focus on photography and previously completed her Masters in the Art of Teaching Degree, with a focus on art education.

Her artwork has a focus on place and connection to that place; in the case of the shown body of work this “place” is South West Baltimore, her newly found home. Cassandra stated that when she first from New York to Baltimore she felt like she couldn’t connect to the place that she was living in. Usually she could connect to or have ideas about what her place in a location is but in Baltimore she heard so many negatives—don’t walk alone, don’t trust people, take the bus, don’t walk—that it destroyed her idea of a place that she was excited to inhabit. She was sad and felt that she couldn’t do what she loved to do the most: walk. This perception of danger and lack of freedom halted Cassandra’s excitement about living in a new place so in hopes to regain the excitement she lost, she decided to do what she knows and loves best—she decided to take a walk. Through walking, she is able to see a space on her own terms and also as the community that inhabits the space does. As she walks she asks herself: What is a place?; What does a place say about a people?; How does place make or influence people?; and Why am I attracted to some places more than others?

Through this questioning she realizes that by entering the hybrid of a space, you change things; each situation that you enter is directly effected by the role you play in it. There is a connection between the land, the people, and how the people use the land of Baltimore. The advertising, murals, shrines, stoops, marble stairs; these are all avenues through which the people of Baltimore memorialize and become part of their environment. These ideas of place and effect on place started her thought process on how to capture these spaces in photographs. One of the artists that she was particularly influenced by was Zoe Strauss, a photographer that took pictures of urban landscapes of southern Philadelphia. Strauss tended to take pictures of overlooked or avoided places, creating a narrative about beauty and the difficulty of everyday. She then began a one woman nonprofit through which she created an outdoor gallery under the major highway I-95. Not only did this gallery shift the role of what people thought a gallery had to be, but it also brought people to a space that they would’ve never gone: an overlooked or avoided space. At this gallery, she sold her pieces for five dollars a piece, pieces that the people who viewed them began to also interact with them.

This idea of bringing art to unexpected or overlooked places is one that Cassandra became deeply interested in. She had a longing to become a part of the public community and to create a public art space that would be representative of the culture of the neighborhood rather than her own representation of it. It was then that she was able to obtain a vacant lot that she then called the Art/Green Space. She started to save things from the cleanups she did at the Space and began to make pieces of art in the Space out of what she had found. Slowly the community started to become more involved in the space and it turned out to be a place that the community was really proud of and that they came to as somewhere to inspire them. Eventually, as the cleanups continued she started to realize that she had a lot of extra objects but no more room to put them. This is when she thought of the idea of making a shrine. Shrines are things that inhabit the streets of Baltimore; they are used as memorials,

mirrors of the community. She wanted to see how people would interact with the shrines that she made depending on the space that she made it in. Interestingly, although expected, the shrines in the alleys were the first to be torn down or interacted with; the shrines that were in more environmental areas, such as trees and grass weren't as negatively interacted with. Through these shrines she was able to connect to the community; some even started to remind her of her hometown in the South of the country. In the south, people would put bottles on the trees to ward away bad spirits; seeing bottles on trees in Baltimore, although they held a different meaning, still reminded her of being home. This interest in the community space led to her interaction with the people of the community.

She realized that there were so many stories to tell of the people and their lives in the place that she had just inhabited. She was fascinated that even within a huge city, a community of people could make her feel like she was living in a small town. The people in the community view her as positive and she would like to show the world, through the use of the internet, that the people inhabiting South West Baltimore are just as positive. In order to start to publicize this, she started to take pictures of the people in the city and inviting people to take their own pictures; all of which she made public on her website: We Are Sowebo. I found this very inspiring especially because it is in a similar vein to my SMP interest in photographing people in their communities. I really enjoyed her talk and am looking forward to learning more about her and asking her more questions.

TALK: JERRY TRUONG

Jerry is a young Vietnamese-American man who comes from a large family full of rich history. Before Jerry was born, his parents immigrated to America from Vietnam in hopes of creating better lives for themselves and their family; the intensity of this immigration along with the cultural traditions that are still prevalent in his family are what drive Jerry's art. The first piece that he showed us was a reflection of Jerry's thoughts on being a Vietnamese man in America. The piece was a four-hour long video in which Jerry is seen naked and writing the same words or phrases continuously. He gave himself specific limitations such as he had to be on his knees the entire video, he had to be naked, and he had to endure writing for the four-hour period. This piece was inspired by a poet named Bo Sea who wrote about how Asian men can break past stereotypes in America. His advice to these Asian men was to open themselves up and show everyone their bodies in full form which is what Jerry was representing through his nudity in the piece. Through making this piece, Jerry was able to recognize the power of repetition. He realized that pieces were able to represent the body as well as carry a rhythmic and undulating motion like that of the waves in the ocean. The ocean carries a lot of meaning in Vietnam; many citizens are fishermen or live on the water; many others travel across the water to reach new places, such as America.

In talking about the water and the cultural relevance of it in Vietnam, Jerry began to tell

us the story of both his mother and his father's immigration to America from Vietnam. The second piece that he showed us was a piece that exemplified his interpretation of how the women were treated on the boats to America. Jerry stated that many of the boats would often be overtaken by men who would abuse, both mentally and sexually, kill, and attack the women passengers on the boat. Although these acts of violence were horrifying, Jerry realized that there was never an active search for the bodies of these women or even an attempt to understand what happened and the effect of it on both the women and their families. Based off of this reflection on violence and submission, Jerry created a piece he titled *Bien Girl*. In Vietnam, *Bien Girl* means "Good Girl," a title that he thought was indicative of how the women were expected to act when the violent men overtook their boats. This piece showed a white mannequin, split in half, the hips down laying flat on the ground with the legs up in the air, appearing as though one leg was stretching upward and back further than what would be anatomically possible. The other half of the body, from torso up, was placed on a pedestal behind the legs. On the legs, there was a single red stripe that started at the toes and moved upward toward the hips; the red line did not continue on the floor but did follow the same line as the red line on the hips, up the torso and to the head. The color was that of brighter blood and the line was striking against the harsh white mannequin. On either side of the room, behind and in front of the mannequin were two large rectangular paintings, one of which was a reference to the Vietnamese flag, an idolization of the past, the other of which was a representation of the American flag, representing the future. Both of the paintings were only made up of red lines, on the Vietnamese flag painting the stripes were vertical and spread further apart, while on the American flag painting, also vertical, the stripes looked identical to those that are on the American flag. The juxtaposition between the stark, symmetrical, and almost calming paintings on either side of the room and the violent action occurring in the middle was very visually stimulating.

The next piece he exhibited was a reflection on his father's story of immigration on the boat over to America. During the immigration, his brother, one out of the 11 siblings that his father had, fell overboard of the boat and died. When Jerry was thinking about this tragedy he began to think more about the Vietnamese tradition to have an altar in your home to honor the dead members of the family. These altars are places where pictures of the dead family members are displayed and offerings are made to the dead, most often fruit for them to eat. As he thought about how he wanted to convey his father's immigration story through art he started to formulate the idea of making an altar for his mother and his father. He created white paintings on white paper and titled them "The moment you separate, you are together again, 1 and 2." This was to represent the idea that when you die, you become separated from your body and your family on Earth but you also are able to be together with the people that have died before you. This altar set up was modern, even had a table with origami fruit which he titled, "Fruits of our Labor or Bread Crumbs?"

The last series that I will touch on is Jerry's photography series. This is one that I found to be particularly inspiring especially because I my SMP is taking this direction. The series that he did was based on his family and about capturing each member of his family in a way that told a story about their life. Since he noticed a lack in Asian faces in black and white photography he felt the need to change that, and thus began this series. What was interesting was that he did this project in 2003 but it wasn't until 10 years later that he looked at it. It was when he looked at it later that he started to be able to create cohesive collections and stories using these images. The images portrayed his mother as the head of their family, the root, emotional center, caretaker and as a proud leader, someone that deserves recognition even though she may not always receive it. Jerry and his father had a sort of distant relationship, which is captured in the picture, but when you look at his father's face you can tell that even though there is a lack of communication, the father still cares. He named the series with his father: *Father and Son*. This title has a bit of a double meaning, it could literally mean Jerry and his father, but it is also a reference to the biblical relationship of God and Jesus. Jesus asks God why have you forsaken me, much like Jerry has asked his father, but he realizes, like Jesus that even though his father was distant, he did care. He created another series with images of his mother and his sisters at the kitchen table for breakfast, his mother in her car, and the sisters together on the couch, showing the role that the older sisters take on as the mother for the younger sibling. He titled this series of three, *One of these Days*, which could be said in a sad way or a happy way. Now, 10 years later, he did a follow up and decided to capture his mother, his father, his younger brother, and his two sisters. The photographs were stunning and were emotional as well.

EVENT: *FALLING MAN*; LEONARD CRUIZ AND CAITI SULLIVAN

Falling Man was a dance and visual art collaboration between recent graduate Caiti Sullivan and assistant professor of dance, Leonard Cruz that responded to the work of German Expressionist, Max Beckmann through original choreography and visual art. The event was held in Boyden Gallery which was left completely blank minus a platform on the left side of the room, a dresser with three mirrors above it and candles and incense on it, a trail of clothing on the ground, and a pile of food trash in on the right side. The dance was incredible but very intense. It began with Leonard dancing in the open space wearing just a white button up shirt and spandex. His movements were controlled and slow but over time the motion was much more rigid and intense. I wasn't sure if he was a working-man dealing with some sort of depression or other psychological issue because he seemed very distraught. At one point he threw himself against the wall and blood colored paint splattered all over was completely improvised. This was very frightening and extremely intense to watch. The weirdest part was that right after this intense scene occurred, he was up and moving like nothing had happened. The rest of the dance was emotional and often times very disturbing. At one

point he started to put on various clothing and prancing around saying, "Do you love me?" ; "Tell me you love me." ; "Am I not beautiful?" The piece was a reflection of both the artist's life and Leonard Cruz's life, both of whom have had to overcome personal struggles with identity and self-actualization. The piece also was reflective of some political turmoil that is occurring in the United States right now. At one point in the piece, Leonard is surrounded by piles of food trash that he wallows in and scoops close to him, repeating "mine, mine, mine, all mine." while he does. When he debriefed us at the end of the program he was telling us that that portion of the piece was a reflection on the consumer culture in America, that we eat way too much and that we don't take care of ourselves the way we should. The piece ended with Leonard exiting in a white dress, possibly signifying the start of a new beginning. The most impressive part of the piece was that the entire piece was improvised

ANNOTATED BIBLIOGRAPHY

1. Howarth, Sophie, and Stephen McLaren. *Street Photography Now / Sophie Howarth And Stephen McLaren*. n.p.: London ; New York : Thames & Hudson, c2010., 2010. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

This book presents forty-six different contemporary image makers who are noted for their candid depictions of everyday life in our streets, subways, shopping malls, beaches and parks. Some of the artists included are Magnum masters such as Bruce Gilden, Martin Parr and Alex Webb as well as some international photographers whose biographies are able to illuminate the stories behind their pictures of New York, Tokyo, Delhi, Dakar, etc. The book is extremely helpful because it provides four thought provoking essays and a global conversation between leading street photographers who explore the compelling and often controversial issues in the genre. I am interested in the portrayal of people through portraits but have always had an interest in street photography. This book is an excellent reference on how to capture hidden moments, people's personalities, and a person's interaction with their surroundings all in one photograph. The lyricism, aestheticism, and sometimes even ephemeral qualities of these photographs is intriguing and I hope that I can create the same sense of awe in my photographs.

2. Wilson, Laura. *Avedon At Work : In The American West / Laura Wilson ; Foreword By Larry Mcmurtry*. n.p.: Austin : University of Texas Press, 2003., 2003. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

Richard Avedon made the portraits for *In the American West* over a period of six years. Laura Wilson, the author, traveled with him, helped him find subjects, and helped too in the often sticky situation of asking subjects to be photographed. Because she was so actively involved in this work process she is able to give an in-depth look at his life and his work. Wilson shows Avedon working, selecting, engaging, watching faces and

torsos, and finally, taking the pictures. It is a book that documents not only the formality of what he attempted but also the instinctive, opportunistic nature of this photographic endeavor. By reading this book I am able to better understand his technique at the service of highly refined instinct. One of the greatest endeavors of portrait photography is capturing the look of the person that shows the soul, because this look may cross a face for only an instant. The photographer has to snap quickly and inevitably there will be misses. Since I am interested in portraiture and since the series *In the American West* is my favorite portraiture series, this has been an extremely helpful book in terms of understanding Richard Avedon's technique and work process. I want to emulate the same emotions that he is able to in his pictures and through the study of his technique I am hoping to be one step closer to this.

3. Avedon, Richard. *Avedon : Murals & Portraits*. n.p.: New York : Gagosian Gallery : Distributed by Harry N. Abrams, c2012., 2012. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

Besides his *In the American West* series, Richard Avedon was known, in general, for his vast number of portraits. He had photographed both common folk and celebrities alike, often times using his photographs to convey a message of the times. This portrayal of modernity is the focus in the book *Murals and Portraits*, a book about the exhibition, also named *Murals and Portraits*, in which four of Richard Avedon's photographic murals are the crux of the show, surrounded by more than sixty related works from the years between 1963 and 1976. I've learned that for Avedon, these highly experimental and hugely ambitious group portraits, symbolized some of the great movements that were breaking up and unifying the country—the Warhol Factory and its embodiment of aesthetic and sexual revolution; the antiwar activists known as the Chicago Seven; the leaders of the US war effort in Vietnam, the Mission Council; and the extended family of the radical poet Allen Ginsberg. The book is divided into chapters in which each of these movements is the focus. At the time, these pictures seemed to be unsettling panoramas of an era in violent flux but now they seem almost utopian. I chose this book as a reference because it is sharing Richard Avedon's thoughts behind his pictures as well as giving context to the portraits shown. Since I am interested in portraits but still trying to hone in on a focus for them, this has been an excellent reference to see how portraits of people can be such a great insight into what is happening in the world at the time.

4. Avedon, Richard, Paul Roth, and Frank Henry Goodyear. *Richard Avedon : Portraits Of Power / Introduction, Renata Adler ; Essays, Paul Roth And Frank Goodyear*. n.p.: Göttingen : Steidl ; Washington, D.C. : Corcoran Gallery of Art ; [London : Thames & Hudson [distributor]], 2008., 2008. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

Richard Avedon's *Power* opens up in Washington between nominating conventions of the country's two major political parties—when they ratify their candidates and philosophical platforms. This exhibition brings together Avedon's work on the subjects

of politics and power for the first time through the juxtaposing images of elite government, media, business, and labor officials with photographs of aristocrats, artists, countercultural activists, and ordinary citizens caught up in national debates. This book talks about how Avedon's extended portrait series addresses racism, antiwar activism, the war in Vietnam, the American power elite, the fall of the Berlin Wall, the decline of aristocracy, the memory of Kennedy era political promises and the ices of electoral engagement at the beginning of the 21st century. Lucky for Avedon, his fame led him to have unparalleled access to individuals of power, prestige and accomplishment. Unlike Avedon, I do not hold that power, but I thought it was an interesting concept to explore on central theme of power through such juxtaposing people. I love Avedon's capturing of the spirit of the time and hope that through closely studying his work I will be able to create work that is just as visually stunning.

5. Hoelsher, Steven D. Reading Magnum: A Visual Archive of The Modern World/ Edited By Steven Hoelshcer. n.p.: Austin : University of Texas Press, 2013., 2013. St. Mary's College of Maryland Catalog. Web 28 Oct. 2014.

This book presents the work of many different contemporary image makers who are noted for their candid depictions of everyday life in our streets, subways, shopping malls, beaches and parks. Some of the artists included are Magnum masters such as Bruce Gilden, Martin Parr and Alex Webb as well as some international photographers whose biographies are able to illuminate the stories behind their pictures of New York, Tokyo, Delhi, Dakar, etc. The book is extremely helpful because it provides thought provoking essays and a global conversation between leading street photographers who explore the compelling and often controversial issues in the genre. I am interested in the portrayal of people through portraits but have always had an interest in street photography. This book is an excellent reference on how to capture hidden moments, people's personalities, and a person's interaction with their surroundings all in one photograph. The lyricism, aestheticism, and sometimes even ephemeral qualities of these photographs is intriguing and I hope that I can create the same sense of awe in my photographs.

6. Day, Johathan. Robert Frank's The Americans: The Art of Documentary Photography/Jonathan Day. n.p.: Bristol; Chicago: Intellect, 2011., 2011. St. Mary's College of Maryland Catalog. Web. 28 Oct. 2014

In the mid-1950s, Swiss-born New Yorker Robert Frank embarked on a ten-thousand-mile road trip across post-war America, capturing thousands of photographs of all levels of a rapidly changing society. The resultant photo book, *The Americans*, represents a moment in both photography and in America's emerging understanding of itself. Jonathan Though the importance of *The Americans* has been widely acknowledged, it still retains much of its mystery. This comprehensive analysis places it thoroughly in the context of contemporary photography, literature, painting, music, and advertising. Since Robert Frank is a street photographer, exploring his ideas will be helpful for me

7. Friedlander, Lee, and James Enyeart. *Sticks and Stons: Architectural America/ Lee Friedlander; [Essay By James Enyeart]*. N.p: San Francisco, CA: Fraenkel Gallery; New York: DAP/Distributed Art Publishers, c2004, 2004. St. Mary's College of Maryland Catalog. Web 2 Dec. 2014

In *Sticks & Stones*, Lee Friedlander offers his view of America as seen through its architecture. In 192 square-format pictures shot over the past 15 years, Friedlander has framed the familiar through his own unique way of seeing the world. Friedlander liberates this architecture from our preconceived notions and gives us a new way of looking at our surrounding environment. Shot during the course of countless trips to urban and rural areas across the country, many of them made by car (the driver's window sometimes providing Friedlander with an extra frame), these pictures capture America. Nevertheless, the human presence isn't gone from these images; streets, roads, facades, and buildings still represent humanity. And in the end, it is not even the grand buildings themselves that prick our interest, but rather the forgettable architectural elements--the poles, posts, sidewalks, fences, phone booths, alleys, parked cars--that through photographic juxtaposition with all kinds of buildings help us to discover the spirit of an Architectural America. Lee Friedlander's work is very much so in the same vein as the work I hope to create so looking at his composition and his use of the frame and space will be extremely helpful for me.

8. Friedlander, Lee. *America By Car / Lee Friedlander*. n.p.: New York, NY : D.A.P./Distributed Art Publishers ; San Francisco, CA : Fraenkel Gallery, c2010., 2010. St. Mary's College of Maryland Catalog. Web. 2 Dec. 2014.

Lee Friedlander is the first photographer to make the car an actual "form" for making photographs. Driving across most of the country's 50 states in an ordinary rental car, Friedlander applied the brilliantly simple conceit of deploying the sideview mirror, rearview mirror, the windshield and the side windows as a picture frame within which to record the country's eccentricities and obsessions at the turn of the century. This method allows for fascinating effects in foreshortening, and wonderfully telling juxtapositions in which steering wheels, dashboards and leatherette bump up against roadside bars, motels, churches, monuments, suspension bridges, landscapes and often Friedlander's own image, via sideview mirror shots. His use of the square frame and the different lines and shapes in the plane are incredibly inspiring for me. I am planning on using a square format camera to take the images and am hoping to learn a lot about narrative in the picture through the use of framing.

THE FUTURE

FUTURE READING LIST

1. **Photography After Frank**

Photography After Frank/Essays By Philip Gafter. n.p.: New York: Aperture: DAP/ Distributed Art Publicshers [distributor], c2009. St. Mary's College of Maryland Catalog. Web. 28 Oct. 2014

2. **Pictures of People**

Nixon, Nicholas and Peter Galassi. Nicholas Nixon: Pictures of People/ Introduction By Peter Galass. n.p.: New York: Museum of Modern Art; Boston; Distributed by New York Graphic Society Books/ Little, Brown and Co., c1988. St. Mary's College of Maryland Catalog. 28 Oct. 2014

3. **American Monuments**

Friedlander, Lee, and J. Thomson. *Lee Friedlander : American Monuments*. n.p.: Tucson, Ariz. : Center for Creative Photography, c1988., 1988. St. Mary's College of Maryland Catalog. Web. 2 Dec. 2014.

4. **Architecture in Photography**

Rosselli, Paolo. *Architecture In Photography / Paolo Rosselli ; [Foreword By Dennis Sharp]*. n.p.: Milano : Skira, 2001., 2001. St. Mary's College of Maryland Catalog. Web. 2 Dec. 2014.

5. **Photography and Architecture**

De Marc, Eric Samuel. *Photography And Architecture / Eric De Marc*. n.p.: New York, Praeger [1961], 1961. St. Mary's College of Maryland Catalog. Web. 2 Dec. 2014.

MOVING FORWARD

Now that I have figured out what I am drawn to in terms of subject matter for my photographs I am excited to move forward and spend time over winter break taking pictures. My main focus will be on capturing the symmetry, geometry and patterns in the architecture of cities and how people interact with these complex spaces. Although I have been primarily shooting with a 35mm camera, I am going to start using a medium format Rolleiflex camera and a digital camera. I am interested in exploring how the use of different equipment changes the perspective of the architecture and also how the use of color will impact how the architecture and the spaces are viewed.