



Morgan Lempke
Art Studio SMP, Fall 2014

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A Little About Myself

Introduction:

From My Perspective

While looking at the world and the artwork it inspired I have always wanted more. More information. More perspectives. More objectivity.

At the start of SMP I was lost. When we began everyone had their preferred mediums while I had not even tried them all so I used the Marathon as a means to explore. I worked with found materials, colored pencils, graphite, photography, watercolor, so on and so on. At the end of it all, I found myself drawn to photography but unsure where it would lead me. From there I explored my interests, from Henri Cartier-Bresson's the "decisive moment" to Hockney influenced photomontage work. After experimenting through all the kinks and new materials I somehow found my way.

When I explore the world through my lens I aim to capture the overall object while continuously exploring its angles, depths, and sides. Active photography allows for a documentation process showing how the photographer traverses in, out, and around the subject. Each photograph hopes to capture the objects many points of view and combine them in a unified reasonable yet nonsensical way. Their combination is an understanding of both realism and a created cognitive fill.

As I move towards the second half of SMP I begin to question a new photographic route, yet I am unsure what that path entails. This document book outlines my first semester experience developing my ideas, goals, and work throughout my St. Mary's Project.

Definitions

Active photography

—photographing numerous images from many instances and locations

Cognitive fill

—when a mind finds likeness or continuity by unifying things without being cognizant of the action itself

Single lens photography

—the view and product of single point of view camera lens

Artist statement

When I explore the world through my lens I aim to capture the overall object while continuously exploring its angles, depths, and sides. Active photography allows for a

documentation process showing how the photographer traverses in, out, and around the subject. Each photograph hopes to capture the objects many points of view and combine them in a unified reasonable yet nonsensical way. I then combine the numerous photographs and layer them due to likenesses, such as color or texture, on Adobe Photoshop. As I combine my photographs I aim to create a false sense of wholeness. This is created by a flow from photograph to photograph either through deliberate photographic elements, such as color and texture, or cognitive fill. These pieces intend to uncover the ins and out and ups and downs that are lost in single lens, single image photography. Active photography pushes these limits by documenting the angles, degrees, and depths of a subject.

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Stage One: Experimentation

Interview:
by Jackson Holden

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

When I was young I use to look up to my Uncle Jeff because he was an artist. One day I had the opportunity to go to work with him. I had always thought he was paid to be an artist. Yet we walked through the National Gallery of Art in Washington D.C. as he set up for upcoming exhibitions. My heart was crushed as I yelled at him saying he wasn't a true artist. I had always been under the impression that he was a painter who was paid to make work at the gallery. Now that I am older, I know that is not what happens in the gallery. After I has calmed down and begun to understand what it really was that my uncle did I was ecstatic about learning about how to make art and see what he made. I toured through it oil paintings on copper, usually depicting realistic landscapes including something that didn't fit the image. It was then that I knew I wanted to do art. Luckily, every year I continue to learn more and more about him as he shows work at the Arts Club of Washington and paints on our vacations.

Jackson: *Would another medium be better for some of your work? Also do you have a second medium that you are considering?*

Response: I find myself most confident and successful in photography, where as other mediums I find myself not appreciating or reading my goal for that piece.

Who is your favorite artist and why?

I cannot nail down one specific artist as a favorite, but I find myself constantly being inspired and researching graffiti and street artists. I find a great deal of interest in artists

such as Shepard Fairey and Swoon. Something about the rawness of their work, their intriguing designs, and how freely it is displayed enthralls me.

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

I find that my inspiration comes from daily life. While I am out and about, in class, or at my house I catch myself looking around and creating my own viewfinder to frame what I am looking at. This not only makes me want to explore more, but also allows me to practice art whenever I want. I also find a great deal of inspiration when exploring the Internet and researching new trends and finding new artists. I love learning about how other artists approach their work and understanding what they see and create.

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?

When I pick look through my viewfinder, I constantly explore when I am seeing and altering by thinking about how I am framing the piece, what the focus is, how the lines create movement, and many other formal art elements. I find that, while using a camera, I am most successful when it comes to creating a well-balanced piece, in terms of artistic components.

***Jackson:** Do you want people to have any idea about your process or does that not matter as much?*

Response: I believe that the style and type of work I create makes prevalent the process I experience, yet I hope to write reflections on my pieces about what got me there and I achieved it.

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

I find that people continually get caught up in the stop and go of the world and sometimes stop to take in what is around them. My art is to capture those fleeting moments and remind them to take a break from their daily lives and to find the little joys in life. I aim to create art that creates a release from the hustle and bustle of everyday life.

***Jackson:** Is this some of the reason for street art and making things for public view?*

Response: I believe this is where my connection and love for street art stems. If my work encompassed that it would allow you to see this style of art both on the streets and in the studio.

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

Although I find the process of making art enthralling, the final product is what my work is all about. The process is more about me figuring out how to capture and frame what I am seeing; therefore, the finished piece is the most important aspect of my work.

Jackson: *Do you want people to have any idea about your process or does that not matter as much?*

I believe that the style and type of work I create makes prevalent the process I experience, yet I hope to write reflections on my pieces about what got me there and I achieved it.

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

My mission is to give others a glimpse of what I see when I look out into the world. Everyone, although experiencing the same world, sees his or her surroundings differently. While creating my work I not only think about how I see the world, but I also try forcing myself to see things differently. To think about how others see things such as if they were short, if they were lying down, if they were young, etc.

What about making art intimidates you?

Both currently and historically I have had a huge love for photography. Throughout college I continually tried to get into a photo class, in which I was finally able to do this past summer. My lack of education when it comes to photography makes me self-conscious and frequently intimidates me when it comes to sharing my work with others. Because of this, I feel I do not live up to the expectations of those who view my work, as well as myself.

Jackson: *You should give yourself more credit and not worry about the so-called expectations of others.*

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

Ideally, I would love to have my portrait done by Henri Cartier-Bresson. I would adore being able to see what "decisive moment" he would look to capture my personality in. Also, it would be interesting to be able to see exactly how he thinks and works.

The Marathon

To kick off the SMP semester my fellow Art SMP students and I were assigned an experimental marathon. The Marathon was a 20-day 20-piece challenge that aimed to push each student's abilities and boundaries. During the 20-day period each student had to create 20 works abiding by a list of objectives and prompts given to us. The objectives forced us as artists to work in a different way than we routinely would. This included: working collaboratively, working small, working big, using a new medium, so on and so on. Each of these objectives was to be reached through each prompt.

These prompts provided us with thoughts and ideas to spark our artistic ingenuity. Many included quotes from famous artists while others were concepts, such as: make something meaningless, do something a hundred different ways, read the newspaper and make a work about a current event, fold it, so on and so on. Below are a few of my Marathon works.

Replicate an artist's work: Georgia O'Keeffe



GEORGIA O'KEEFFE INSPIRATION



OVERTIME



Closer, Closer, Even Closer



a focus on undertone colors in night light



SOMETHING THAT HANGS,
FEATURING THE ST.MARY'S SHOE
TREE
GLOSSY PHOTOGRAPHS

The Marathon was a great experience that allowed and forced me to expand my horizon and work on different approaches and materials.

The Next Step

The Marathon allowed me to work in a variety of new ways. Through this assignment I was able to learn about my interests as an artist. Following the Marathon, my ideas for the next step include incorporating painting into my photographic work, whether that be painting on a transparent material that masks over the printed image or painting on printed black and white images on watercolor paper. I would like to incorporate the intensely detailed world of photography with the flowing soft impact of watercolor paints. I have come to realize that combining these works is widely possible. I can experiment with glass, transparent paper, or directly on the printed product in order to integrate the polar mediums.

In this next set of work, I aim to create pieces that allow my photographs presentation to be emphasized by the addition of watercolor accents and additions. I will explore how adding color adapts the image and how that image is then perceived. I plan on experimenting with adding both minimalistic accents as well as fully painted pieces that provide affliction with its sister photograph. My hope is to create work that is able to fill in any missing information of a photograph, ones that add to your

confusion about the piece, in addition to lines that expand the image of the picture and any other supplemental mark making.

Stage Two: Choosing a Path

The In-Progress Look

After leaving the Marathon I thought about adding watercolor accents and additions to my photographic prints. Yet, I found myself working towards another direction. After the Marathon each student had to give a Pecha Kucha Presentation. This is a 20 second 20 slide show explaining where you have been, who has influenced you to get there, and where you would like to go in terms of your artwork. During my speech I discussed the strong admiration and influence I have from Henri Cartier-Bresson as well as my interest in connected photographs. After my presentation I was given suggestions regarding each of my interests. One was regarding my interest in Henri Cartier-Bresson. He was a photographer who coined the phrase “the decisive moment.” These include fleeting moments, such as his photograph of a man jumping into and/or over a puddle. Through my work I attempted to capture moments such as these but I found it immensely difficultly to locate these moments without constructing them myself. I also worked towards another one of my interests, sparked from my *Something That Hangs, Featuring the St. Mary’s Shoe Tree* piece from the Marathon. I began taking multiple photographs and combining them to create a single unified image. I attempted this process while photographing an overtaken truck in North Woods, as seen below.



The Next Step

After the Marathon I wanted to work more with photography, expanding on my ideas from the Pecha Kucha. These concepts include Henri Cartier-Bresson's decisive

moment and the act of looking as represented in interconnected photographs. For the critique, I made a work following each concept. After arranging and analyzing at my presentation I was completely adverse to my decisive moment piece. I struggled finding these moments and was only able to capture the flight of a great blue heron at sundown. The progression seemed similar to an average snapshot and did not deem itself as an artistic piece or carry conceptual strength. Oppositely, I found myself enthusiastically proud of my multi-photograph piece. I was enthused with the continuity between angle, color and texture I was able to create by overlapping the images. Uniformly, the group and I decided I should continue to progress with my collage style artwork.

Leaving the critique I aim to expand my collaged depiction work. I hope to expand them by adding more printed photographs to create a larger depiction as well as span a larger scene. Each image will depict my exploration throughout the space and how my eye traverses the scene.

Stage Three: Reaching the Exhibition

The Midterm Turning Point

After the in-progress work I continued to work with my multi-snapshot process. This meant finding a subject and taking many photographs from many different angles and depths. For the show I displayed four collaged works, which are shown below.



The input given to me during the midterm critique gave me insight as to where my work is going. I was offered information that allowed me to put into words where both others and myself found my work heading and what it is expressing. Before the critique I thought of my work as being a depiction of how the human eye sees, combining two perspectives, rather than how the camera sees, a single lens. The critique gave me the realization that my work utilizes different angles and vantage points combining like colors and textures to create a depiction unrealistic to the original subject. By combining these elements, the work creates dynamic images depicting space and time.

Emerging from this critique, I am working towards losing my attachment to physical prints and shifting towards a digital display. After shooting my subjects, these images will be taken to the lab. I will work on doctoring my photography in order to increase the images' formality and color. I also hope to use Photoshop to combine and layer snapshots instead of, like my previous work, creating physical collages. This process will allow me to create a piece where cognitive fill authorizes the entire piece to be perceived as unified. The end result will appear on large-scale prints.

The Second In-Progress Look

Emerging from the Midterm Critique my work migrated from physical prints to digital montages. This body of work uses active photography to create a layered graphic image. On site I capture the subject at numerous angles, depths, and sides in order to encompass and represent the majority of the object's elements. I have focused my subject on industrial machinery materials due to their malleability and natural movability. These objects specifically include farming and land care tractors. They enhance my arranged photographs by connecting both literally, in a sense of color and texture, as well as relying on the audience's cognitive fill. Below are the works displayed in during my second in-progress critique.



I found myself more pleased and proud of the tractor image, as opposed to the bridge piece. My overlapping and angle, color, and texture combinations began to flow seamlessly throughout the entire unified image while the bridge piece lacks interesting combinations throughout the entire depiction.

The Final Step

For the final show I aim to have a loop projection of three to four images accompanied by several prints. Display is still an undefined aspect of the presentation, in which I am experimenting with size and space. Moving forward I hope to continue with this style of work for the Fall Art St. Mary's Project Exhibition, but I am unsure if this is the focus I will continue with for the following semester and exhibition.

Insights and Inspirations

Art Events

Cati Sullivan and Leonard Cruz: Falling Man: A Dance and Visual Collaboration

A collaborative show between Caiti Sullivan, an Art and Art History graduate of 2014, and Leonard Cruz, Assistant Professor of Dance, light the floor of the Boyden Art Gallery Thursday, October 30th, 2014. The performance reflected upon Max Beckmann's piece, *The Fallen Man*. Displaying the inner struggle created by societal influences on the acceptance of identity, the definition of beauty, and problems with consumption Cruz used dance to emphasize his feelings while Sullivan adhered to his idea with media and visual art.

Sullivan set up a scene draped with articles of clothing. Separated piles contained separate style of clothing where two contained a man's dress clothes, the thirds with all white garments and materials, and another with ranging styles, from the Philippines to 80s clothing dresses. During his improve performance Cruz utilized these articles of clothing. Each represented the difficulty to reach beauty in one's own identity. The throughout the show Cruz's continual changing of clothing show's the morphing of both his own historical problems as well as many of those within society. He continually addressed the audience with questions such as "Am I not beautiful?" and "Don't you love me?"

The fifth pile contained food, both still existing and empty of its wrapper. When Cruz addressed this section he put forth the idea of societal influence on consumption. He continued screaming "Mine! Mine!" and consumed junk food

speedily. That was Cruz's comments towards food consumption and its societal influences.

Walking into the art event, I had no expectations or ideas regarding the event. Leaving the performance, I found myself delving deeply in question regarding the importance and reasons behind the event.

Cassandra Kapsos

Artist Cassandra Kapsos uses her art to express her interests in poetic moments, place and time, as well as analyzing a person's things in order to understand them.

Kapsos has achieved her masters from the Maryland Institute College of Art and Design. She currently teaches Introduction to Photography at St. Mary's College of Maryland. In 2008 this Arkansas born artist moved from New York City to Baltimore, Maryland. Her interest in place began to thrive at a greater degree after her move from one city to another. Moving to Baltimore City, Maryland allowed for Kapsos's extended exploration in the importance of place.

When arriving, people informed her of the dangers regarding the city. They told her not to walk, rather to take the bus to her preferred destination. Instead, Kapsos walked. She explores questions such as 'What is a place?', 'What does it say about the people?', 'How does place influence or make the people?.' 'In what ways does it psychologically affect its people?', and 'Why place become attached to some people more than others?'

In order to dive into these ideas, Kapsos paid for a section of land on 1017 W Lombard Street. With hopes to morph this space into a public art gallery members of the community as well as herself cleaned up the space. While cleaning they began to collect, things such as plastic bottles. These found objects were then used to create her shrine to Mt. Claire Street, utilizing objects found and collected while cleaning up the street. The same style idea, using found materials, was used to create the plastic bottle tree. These works lead Kapsos to expand her shrine idea. She began wandering around town and finding other shines in the community. She would take dirty and trashed alley ways, collect the pieces, and create a shrine to that location. Although many of them would later become altered or destroyed they created symbolism to their place.

While creating her Vacant Lot to Art or Green Space, Kapsos created a connection with her community. The space became a location for local artist, even those just interested in art, to put up things they made. The Green Space also came to be a place for people to learn. The garden boxes and plants she had first laid down to create cleaner and greener feeling space morphed into a means of education. Local children would come and be educated on how plants grow, how to take care of them, and what plants are able to grow due to their location.

All of these projects brought Kapsos to her current project today, We Are Sowebo. This is a photojournalistic approach to the lives of the people in a community

in Baltimore City. She highlights the stories to people as homage to the place. She found that although the place, Baltimore City, was large and chaotic these people make their place feel like a small, safe, tight knit town.

Kapsos explored how place affects people and how these effects are perceived by others.

Katherine Gagnon

Artist Katherine Gagnon focuses on what her work communicates and how it achieves the conversation. She attempts to do this by translating her color drawing sketches into final oil painted pieces.

Her work began in undergrad exploring hue relations in color blocks. Overtime she began to experiment with stroke, starting with fully blended colors that later transformed into gestural mark making. Comparing contrasting and complementary color relations, Gagnon worked through her abstraction toying with hue and shape.

This continued on into her graduate work at MICA. There, Gagnon became intrigued by the relation between words and drawings. Continuing to experiment with gestural strokes, she worked out her nature inspired themes trying to answer questions regarding modes of thinking. In this process, she worked through trial and error investigating image, text and texture. During this experimental work, she focused on portraying her interest, which include nature, romanticism, and the sublime. Here, she began to experiment with the presence of text and how it affects a work and the communication it creates. She also began to expand from smaller square works, attempting larger scaled pieces. While working towards her thesis Gagnon began focusing on her interest in nature, which lead her towards more anthropomorphic work. She began playing the organic forms and memorized landscapes for artistic inspiration. While painting, she thought about how we, personally, experience it the world. This lead her towards her final body of work consisting of paintings with a focus on forms found in the natural world, but with her abstract twist.

Her conceptual work continued post grad into her art life while living at Art Farm. Here she began to focus on stepping away. Creating space between her and the piece in order to see the effects it created both close by and further away. In order to do this, Gagnon started to slow down her visual understanding process and how it forces deciphering in new terms. These discoveries lead her towards working with wood. Using oil on wood allowed her to fight with her different versions of portrayal, both abstract and referential.

Today, she is a visiting artist and professor at St. Mary's College of Maryland. Here she continues to work in her studio in quest to answer the question, "how does painting speak, in both how and what it communicates?"

Jerry Troung

Troung is a conceptual based artist who moved from California to Maryland/Washington D.C area. He received his bachelor's in Studio Art from the University of California, Irvine in 2006 and his Masters in Fine Arts from the University of California, San Diego in 2011. He has received fellowships and grants in Maryland. Currently Troung teaches a Digital Art course at St. Mary's College of Maryland.

His overall work centers on the idea of memory and history and how they correspond to the idea of power and remaining trauma. His familial Vietnamese background plays a large role in his work. It incorporates into his title usage as well as photographic influences and meaning, in which focus on his Vietnam fleeing family. When capturing these familial and touching images he emphasizes being in the moment and the lack of hindsight.

He has used performance art as a statement about his Vietnamese culture and heritage. Naked and on all fours Troung pushed his body's limits during his 4.5 hour-long presentation. His nudity is a symbol of being both stripped bare as an awareness of body, particularly an Asian male, and as a strip psychologically

From this work emerged the interest in individual people and their lives, as a description of the internal personal and struggles. These ideas enforced research in which he became emotionally moved and enthralled by his parents' transformations throughout their lives. His parents traveled to America on boat from Vietnam. During these voyages in the 1970s and 80s people disappeared into the vast seas. In response, Troung made an installation in reflection to these anguishing stories. The piece encompassed and share importance throughout the entire room, which two paintings referring to the Vietnamese flag flanked one another and in between then laid a dismantled and red paint streaked mannequin.

This idea of life interest stemmed into his father's life and his absence is discussing his eighth brother. It was later revealed that this particular brother fell off the boat and vanished during his transport from Vietnam. During this revelation time, the Tsunami hit Japan and images of mud-immersed bodies washed up from seas. In homage to his lost uncle Troung created work reflecting these components in which he created a mud layered tomb sculpture of a body cut from Earth. Other similar works were created such as sculptural pieces regarding the anxiety and hope of leaving Vietnam and a representation of a modified Vietnamese altar to his parents.

Emerging from this work, Troung found himself inherently interested in his old photographic pieces. Breaking out an old box of photographs from undergrad, where he followed his family around for weeks and captured their daily lives and struggles, he created pieces in response to the lack of Asian influence and presence in iconic American photography in the Midwest. He was then able to find connections between the images and divide them into three diptychs. This then inspired his follow up in 2012 utilizing a digital camera with the same process. He gave himself conditions and

followed his family around snapping hundreds of images. Connections were formed in these images as well as displayed each family member in realms of capturing their day-to-day lives, their difficulties and struggles, and finally their reflection on the last 10 years.

Most recently Troung has been associated with the Hamiltonian Fellowship in D.C. group in which he has responded to conditions and themes put forth towards him. These included text based works as reflections on artists' ideas and beliefs, light and shadows on the teaching system, Duchamp chair to classroom reference, and many others during his personal show at Lynchburg College of Williamsport, Pennsylvania. His most recent piece installed Friday, October 31st, 2014 resulted in a large amount of controversy. As piece piggybacking off of a first year fellow's text based work Troung made an instillation in response to the artist's text loosely saying 'some of my friends are black.' His response was rooted from his emerged connection between bondage films and the desire to slave. He discussed the lack of black individuals in the films and used that as a large influence in his final piece. He is currently working things out with his fellowship after its revealing caused the artist responded negatively pulling out of the show which lead to most other fellows retracting their work from the event.

Studio Visits

Katherine Gagnon

I had the pleasure to be able to meet with Katherine Gagnon and receive input and feedback regarding my work, while in progress before the Marathon. During her trip, she expressed an interest in my photographic works. I found this very compelling. I have been questioning my ability to use photography as a medium since I am lowly educated in this particular medium. Yet, I find these works to be the ones I am most confident and proud of. She pushed me to continue using photography, advising that I carry my camera around more. She noted that we aren't always ready when we find the thing we are looking for and so by always having my camera I am always prepared.

Katherine also advised me to make a list of as many interests as I could think of. The list was as follows;

- looking in,
- looking out,
- fences, walls -- barriers/ things that keep you in or out,
- 'seeing' people,
- foreground, middle ground, background,
- cropping,
- landscapes (but not things common to everyday life),
- ivy,

- nature, etc.

Through this list she hoped that I would be able to find connections between my interests that could lead me towards an idea for a collection.

Gagnon also expressed interest in seeing more of my replicated idea work. That is, my work inspired by quiller Yulia Brodskaya. This work, rather than using strips of paper in a montage style, used thin point colored markers as line to express the shapes within an object that unify the entirety of the object's shape.

Jeff Wilson

I had the chance to share my artwork with Jeff Wilson, my uncle. Wilson is a member of the Arts Club of Washington. He currently resides in Silver Spring Maryland and works with oil on canvas and copper.

During our visit, I shared with Wilson my current SMP work. He immediately noted a parallelism between my work and Cubism, giving and suggesting helpful Cubist books. Comments included the many angles and snapshots of the piece, creating an understanding of the whole rather than a single angle. Similarly, he touched on the essence of time in my work. Time was a component in the aging of the truck. Time was prevalent in the exploration in which I, the photographer, took to capture each image. Time was an element in which the audience also investigated the pieces. In order to emphasize time, even more, he considered showing layer-by-layer and picture-by-picture how the total image formed. By displaying my work this way, it could draw attention to how it was created and the diversity among each image. He noted this was merely just a small idea.

Wilson then shared his most recent work, *The Tornado Paintings and other Natural Disasters*, with me. We looked through this exhibition work where he explained how each idea was created. Wilson uses source images for both the tornados and scenes. Interestingly, he seldom mixes and reuses a disaster or scene image in other works. Most of these natural disaster paintings start on a small-scale piece of copper. Here he works out details and color schemes. After Wilson expands these works onto larger canvas or copper surfaces. There are many difficulties with working on copper. Copper is expensive, heavy as size increases, and very susceptible to bending as scale increases. This show contained his largest work on copper, 2x2 feet.

I am very lucky to have such an intelligent and successful artist in the family. At any whim I am able to receive advice, input or suggestions regarding my work. I am also blessed to have the chance to watch him work.

Jerry Troung

Jerry Troung is currently a visiting and professing artist at St. Mary's College of Maryland. I had the opportunity to invite Troung to be a fresh set of eyes to my active

photography montage work. He attended my studio the day after my final in progress critique. After hearing feedback about my plans for digital projection Troung had many conceptual and innovative ideas to contribute.

In order to enhance the audience's experience with the image as a space Troung presented many alternative ideas that could be contributed to my work's presentation. One of the suggestions included projecting onto objects, such as a box. Other suggestions include projecting into the corner of a room. This projection approach allows the audience to be encompassed a life size image. The depiction could then become a 180 degree visual.

After analyzing my In Progress Critique images, Troung urged me to experiment. My first two photomontage works depicted different subjects, one of a bridge scene and the other of a tractor. The bridge montage, as a first digital attempt, has various undeveloped sections. These are gaps in cognitive and physical fill.

Source-to-Self Essay

David Hockney

Artist David Hockney creates work emphasizing the act of looking, the camera versus the human eye, and the importance of memory. He uses segmentation to enhance layering time and sights, which force the audience to cognitively fill the space. His works challenge still photography as an accurate depiction of human vision. He once said, "Photography falsifies the experience of looking".¹

Hockney addresses the experience and visual interpretation of looking through his art. His photomontage and collections of collaged images imitate a type of active looking entails perceptual process that occurs when the human eye examines something. The eye does not remain static; rather it divides its subject into separate divisions during a continuous cycle of refocusing and reexamination. This work contrasts photography as a fixed image developed through the eye of a single lens. The layering and positioning of images forces more exploration and understanding of the image(s) than a single photograph can achieve.² Still framed photography does not depict the time aspect of looking or how the subject changes over time. These images ignore the additional information put forth through the numerous perspectives and point of views available in active photography.³ Although these photomontages are a divided the subject representation becomes consolidated. There is a cognitive fill that takes place where the mind does not get confused by the various perspectives rather it unifies the numerous images. This perceptual bridge is the conjunction of discrete elements in the mind. The piece then becomes recognized unitarily as opposed to singularly. These joiners create unity through the connection of similar formal elements.

¹ Weschler, Lawrence. *True to life: twenty-five years of conversations with David Hockney*. University of California Press, 2008, 31.

² *Ibid* 6-7.

³ Livingstone, Marco. *David Hockney*. New York: Thames and Hudson, 1996, 325.

The Scrabble Game, January 1st, 1983 is a representation of how human eye perception unifies multiple snapshots while maintaining numerous perspectives and time slots (See Figure 1). Through the use of a single lens Hockney is able to portray how the dual human eye system perceives a moment or subject. This is achieved through his combination of altering perspectives as he photographs throughout the duration of the game. During the progression of this game he captured the movements in which other players adjusted overtime. He depicts various emotions, gestures and changes in the game itself as well as the players. By combining these sources of imagery Hockney creates a visual representation accurate to how the human eye would engage in while participating in the game.

Similarly in my beginning works I aimed to emulate the act of human looking (See Figure 2). Through a small convergence of images I mapped the path my eye travelled while examining a truck for the first time. Rather than capturing time through the movement of the subject my montage expressed the movement in which I experience examining the truck. The images depict the many points of view in which I traversed while investigating the subject. The fused piece shows the segmented but unified process in which my eyes traversed through the scene.

Hockney's style of photomontage or as he calls them 'joiner' work began unintentionally. At first he was only shooting Polaroid film in order to develop and finish its remainder of his stock before it expired. His mindless usage then transformed into a continuous growth project from one image to another (See Figure 3). After snapping a shot Hockney would examine and build off of the previous images. These Polaroid works formed a grid connecting each segregated piece, bordered in white edges, into a unified image. The conjunction of natural vision was generated by the combination of images from a distinct vantage point.⁴ Yet Hockney was not fully satisfied by the unity of the Polaroid images. The border began to act as an "interrupted special flow," creating an emergence of disconnect between image.⁵ In order to combat this problem he advanced to 35mm digital prints. During this movement to non-bordered photographs, he found his joiners to flow more systematically rather than remaining as dissimilar fragmented images. This elimination of unnecessary and or unwanted space allowed Hockney to generate joined yet independent depictions. This development of the desegregated digital piece allows for an uninterrupted vision of the work (See Figure 4).

Yet a new difficulty arose with the conversion to digital prints: memory. Unlike the constant image to image reflection the instant Polaroid prints allowed, digital photography is not physically tangible until the film has been sent to the company, processed, printed, and returned to their owner. Therefore Hockney was forced to use his memory to build off of previous snapshots rather than reflecting from the instantaneously developed photo grid he used to continuously build off of. The influence of memory then laid importance to knowing where in his photographs he had captured and what areas still remained undocumented.⁶ This process enforced his intentions of the aspect of time. The photographs are articulating the moment without pure comparison or reflection of the past. Yet they also act as an expanded notion of time in which Hockney divides an instance of perception that expands through time to engage

⁴ Weschler 2008.

⁵ Livingston 1996, 238.

⁶ Hockney, David. *That's the Way I See it*. Edited by Nikos Stangos. Thames and Hudson, 1993, 98.

memory⁷.

First Expedition to Yosemite, May 1982 shows the process by which Hockney works to imitate the act of looking through digital prints utilizing memory (See Figure 5). Each image progresses from its surrounding images in order to portray the subject's information lifelike. Unlike his previous Polaroid work there is little overlapping of subject matter and a larger focus on aligning the images side by side, as they appeared in real life.

I find it new and interesting that these directions and shifts in the camera can create such a realistic representation of the process of the human eye's perception throughout time and space. My work diverges from Hockney's intentions in that memory and time are not my main focuses. While participating in active photography I attempt to remember where I have been and what I have previously documented but not in the same degree. My snapshots don't so much aim to record an entire space with accuracy to how our eye perceives it contradictory to the still frame a single photography images achieves. Instead I manipulate the original subject by combining numerous images beside and overlapping depictions of homogenous elements (See Figure 6). I document the subject's many angles, colors, elements, textures and interactions with its surroundings. The most important lesson I learned during the process of active photography was to take exponentially more photographs than I think I will need.

Hockney describes this active photography used to achieve the photomontage system as similar to drawing.⁸ He notes that the processes, no matter which medium, constitutes the same courses of action. Both procedures create an emergence of perspective created through various locational views.⁹ This anthology of information is generated by the layering and continuous alteration of vantage points.¹⁰ Participating in active photography creates additional perspectives to the camera's single lens. The major difference between the single lens and active photography lies in how the camera lens collapses everything into a single whole, not following the drawing procedure.

Hockney uses photomontage as a means to share his intentions regarding the importance in the act of looking and memory. Through these unified collage images the camera's single lens is able to create a representation of the dual human eye's active looking. There is a homogenous overlap between Hockney and my work regarding our joined photomontages, active photography and importance of cognitive fill to unify the overall image of our work.

Images

⁷ Hockney 1993, 96-104.

⁸ Weschler 2008, 15.

⁹ Gayford, Martin. *A Bigger Message: Conversations with David Hockney*. Thames & Hudson, 2011, 116.

¹⁰ Weschler 2008, 29.



Figure 1: *The Scrabble Game*, Jan. 1, 1983

<<<http://webhost.bridgew.edu/jhausrath/ci/D%20H/pages/04.%20The%20Scrabble%20Game.htm>>>



(Left) Figure 2: Morgan Lempke

(Right) Figure 3: *Don + Christopher* Los Angeles 6th March 1982

<<http://www.hockneypictures.com/photos/photos_polaroid_01.php>>

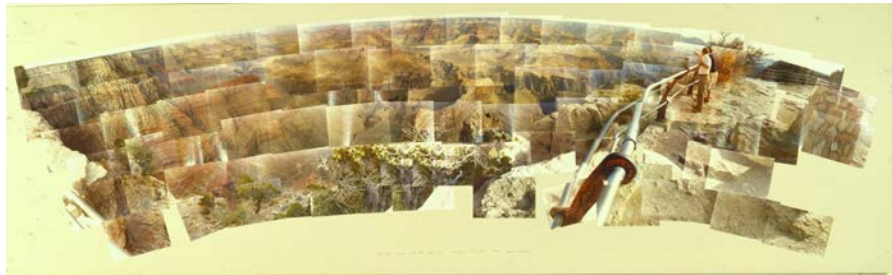


Figure 4: *Grand Canyon Looking North*, Sept. 1984

<<http://www.lalouver.com/html/popup.cfm?fExhibitionImage_id=2638>>



(Left) Figure 5: *First Expedition to Yosemite*, May 1982. <<

http://www.hockneypictures.com/photos/photos_collages_02.php>>

(Right) Figure 6: Morgan Lempke

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- Gayford, Martin. *A Bigger Message: Conversations with David Hockney*. Thames & Hudson, 2011.
- Hockney, David. *That's the Way I See it*. Edited by Nikos Stangos. Thames and Hudson, 1993.
- Livingstone, Marco. *David Hockney*. New York: Thames and Hudson, 1996.
- Weschler, Lawrence. *True to life: twenty-five years of conversations with David Hockney*. University of California Press, 2008.

Annotated Bibliography

Gayford, Martin. *A Bigger Message: Conversations with David Hockney*. Thames & Hudson, 2011.

The book delves into elaborations on what Hockney does, how he achieves it, and how it alters the audience's indulgence of the piece. This is understood when Gayford discusses how Hockney is able to achieve many perspectives of a single object or scene and remain acknowledged as a unified image and piece.

Hockney, David. *That's the Way I See it*. Edited by Nikos Stangos. Thames and Hudson, 1993.

That's the Way I See It is a direct explanation by David Hockney, himself, describing the start and progression of his artwork. The book provides further insight regarding the creation and inspiration of his work. Hockney elaborates on what inspired and sparked his work to change. His work changed overtime due to medium's capabilities. He discusses difficulties with memory when changing from Polaroid instant prints to 35mm digital camera prints. With digital photographs Hockney had to remember what and where he had photographed in the scene.

Livingstone, Marco. *David Hockney*. New York: Thames and Hudson, 1996.

David Hockney elaborates how conceptual ideas Hockney's creates and how that compares to its opposing ideas. He once noted the segmentation between his many perspectives versus the camera's single lens point of view. The book touches on how Hockney's work brings light to how single lens photography is unable to accurately depict, in a single image, what the dual human eye system sees.

Weschler, Lawrence. *True to life: twenty-five years of conversations with David Hockney*. University of California Press, 2008.

Weschler writes about his one-on-one conversations and experiences with David Hockney. These include the transformation and emergence of Hockney's work. From grid Polaroid works and the later digital joiners. Each style emphasized the importance of memory and time. His work conceptualizes the human eye's act of looking and how it traverses a scene.

Future Reading List

Antliff, Mark, and Patricia Leighton. *Cubism and Culture*. London: Thames & Hudson, 2001.

Chipp, Herschel B. "Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of A." (1968).

Cooper, Douglas. "The Cubist Epoch. 1970." *London: Phaidon* (1994).

Kandinsky, Wassily. *Concerning the spiritual in art*. Courier Dover Publications, 2012.

Rilke, Rainer Maria, and J. M. Burnham. "Letters to a Young Poet. 1934." *Trans. MD Herter Norton*. New York: WW Norton & Co (1993).

Wadley, Nicholas. *Cubism*. London: Hamlyn, 1972.
