

Twins by a Twin

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Photography



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Introduction

Twins by a Twin

“Twins by a Twin” originally stemmed from my unique experience of growing up as an identical twin combined with my personal interest in photography, which developed at a young age. My sister, Madeline, and I were constantly being photographed, as we were often asked to be in weddings, and various photoshoots for family members; during our senior portrait shoot, the photographer insisted on taking so many portraits that we received 3 times the amount of photos of the average student I can only assume this was because the photographer enjoyed taking photographs of identical twins.

From these experiences, I have a collection of images that are concrete items that I can look upon with appreciation; a photograph is no longer merely a two dimensional print, but rather an object that embodies ties of kinship, memorabilia for my family history.

People complain that cliché photographic undertakings such as long exposure light painting, pin up style photoshoots, macro photography, or polaroid photography are too common, that they’ve become redundant and boring. I, however, find it extremely satisfying to be able to create something fresh with polaroid photography. Similarly, identical twins face biases assuming that they are copies of each other. Genetic similarities such as height and hair color are easily recognizable whereas the personality differences are often glossed over. Trying to portray those differences through a photographic undertaking is the basis for the inspiration of my St. Mary’s Project, “Twins... by a Twin.”

Throughout my life countless people have either commented on how much alike my sister and I look, or pointed out our distinguishing differences in appearance; my cheeks are chubbier and her face is rounder—just two examples of the analyses we so often hear. But rarely

do people mention our personalities. Is this because how we act is less interesting than how we look? Or because one must know us well to recognize our differences? This makes me wonder how my individual choices and actions have been affected from constantly being compared to someone else? Do other set of twins experience the same thing? These experiences have become such an ingrained part of my life that I decided to base my St. Mary's Project on this: A look into the differences of identical twins.

Motivations/Influences

I have always been interested in art. From a young age I enjoyed doodling in the margins of my school-notes, painting and taking pictures in my free time. My interest in photography developed early, because my twin sister and I were constantly being photographed, because everyone liked the idea of having identical twins in their weddings and portraits. From these formative experiences, I collected a set of concrete images, items that I can reflect upon with an appreciation that transcends their two dimensional nature; objects that embody my family, friends, and history.

Eventually I grew interested in the other side of the portrait-process: the artist and the camera she stands behind—her aesthetic tool for expression. I became obsessed with learning about the different kinds of cameras and their features each camera. My grandmother gave me my first DSLR for Christmas my junior year of high school. I became the photographer for my school's yearbook, and took a class that taught me different aesthetic skills and techniques for photograph. From there I started to experiment and research until I developed an idea of the different artistic values I held in relation to photography.

As a child my sister and I were each other's closest friend, at least partially because other children could not grapple with how close we were in looks and personality—sometimes people treated us as a single unit, instead of individual persons. However, when our parents requested the two of us be put in different classrooms, we started to experience a sense of individuality, and our individual circles' of friends expanded its radius.

My original inspiration stemmed from my experience in the last few months: countless people have started to comment on how much alike we look whereas in the past few years comments consistently pointed out our differences. This has been such a confusing experience,

because I do not see anything that has made us look more alike. But the comments seem to stand as some kind of evidence for a growing similarity. From there I began to think about how these comments affect me now, and how being compared to each other has affected different aspects of our lives. I started to wonder about how other sets of twins might relate, or not, to these experiences. Thus, I came up with the idea for this St. Mary's project: A look into the similarities and differences of Identical Twins.

If we're looking for artists that inspire me in through their art of photography, the list could go on for pages. Julie De Waroquier however did some thought-provoking work with identical twins and her series has inspired me. She did a photographic series of twins. In a statement on her website about the project she writes, "Twins are



fascinating...they are almost magic; and yet they are real...The fact that two people look exactly the same whereas they are not the same person is astonishing indeed." Like me, she is fascinated by the mystification of twins. Julie De Waroquier's photographic series seems to focus more on the similarities in appearance of twin whereas my portraits have tended to focus on the differences between myself and my sister. Her series has given me several ideas for working in



this theme, as well as points of inspiration for poses and backdrops that will create psychologically-charged portraits, portraits that go beneath the surface and skin of their subjects. In this photo of my sister's cat, I really focused

on the background of the image. This is how I found the cat on the day of the photograph: curled up next to a space heater laying amidst the organized chaos that is my sister's bedroom. While the image is not of either of us, the twins, her cat Jose represents a current focal-point of my sister's life, a focal-point absent my own life. Julie De Waroquier's work has inspired me to pursue to pursue new ideas, to deliberately think about visual-aspects like well lit-backgrounds and subject matter, as well as pre-planned shoots. Overall, her work inspires me to produce excellent photographs that will grab the viewers' attention in the same way her photographs have grabbed mine.

Works Cited:

“Chimeras.” *JULIE DE WAROQUIER. Photographer.*

Transcription of Interviews

Interview 1

Interviewer: Nina Harris (asking questions)

Interviewee: Aine White (answering questions)

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

“My first memorable experience was in first grade we had to draw a picture and then write a story about it and then it was created into a book. I dedicated it to my grandma and she still has it in her house today. I think it was memorable because we each were able to make an individual project at this age and have a finished product to present to someone. “

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

“My project is based off twins so I'm using my sister and I as my inspiration. I will also use the things we struggled with as inspiration and subjects for my interview questions. More of my inspiration comes from in my family as well; my brother wrote a poem about us my dad wrote a song about us. James VanDerZee is another one of my inspirations. He is an artist who did an entire project on twins which I thought was super interesting. Other sources I have looked at include researching TV shows and movies that have twins in them.”

3. What draws you to the medium and materials you work in?

“I am doing my project in photography and video or interview Style video. I would like to use documentary-style video as well. You can make a movie or a photograph depict anything

you want but the saying goes a picture's worth a thousand words and so maybe I'm trying to make my image depict something, but to somebody else it can mean something completely different. I think this concept is super interesting in photography because that's supposed to be so realistic and document something but it could be just be manipulated.”

4. What, in your mind makes a work of art successful?

“I think that sentence can mean something different to every person. I think it has a lot to do with the artist and if the artist themselves believe the work is successful work of art then I don't see why anybody would have to tell them otherwise.”

5. What motivates you to make art?

“I take pictures as a hobby I was the photographer for Sports in high school. Now I am the photographer for best buddies. I just think photography itself is super interesting medium because you can document things and manipulate things but you can also just make memories with it. There are more photos taken in a day than there were 15 years ago because people take pictures all the time. I've currently have 9000 photos on my phone that I will never delete. Will I ever look through all of them? Probably not... but they are all good memories. “

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

“Going along with the last question, it is a good way to document what is going on in the world. It is also a very easy quick way to make a memory that will last.”

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

“I think my work is going to be about both. The process is going to help me create a better final project because in the process I'll be able to learn more about the people I'm working with and get more ideas on how to portray what we're talking about. I think that I don't think that's the question can be answered with a black or white answer because my project will rely on both. “

8. Ideally where do you see yourself in 5 years? How is art a part of that?

“In 5 years my dream job would be to be the director or an editor on movies for the Disney Corporation. Art is a big part of that because I personally consider movies to be a work of art. I think they're super interesting the way that an idea starts in someone's head and then goes into a feature film, which is seen by millions of people. One example is Twilight; Stephanie Meyers had the idea for that in a dream. This movie started as a dream for one person and then made millions from that dream.”

9. How do you think art connects with other disciplines? What disciplines if any does your artwork connect with?

“When I think about this question I think specifically about photography. If you look in any science journal they're going to have photographs in it. If they are not able to have a photograph then they will have a drawing in it and that's technically an art. They hire an artist to be able to draw the images or take the images with a camera. Any book or journal will have images in it to help example the text.”

10. How does your choice of medium affect your work and contribute to its meaning?

“I am working with photography and video. It will definitely affect the work because I'll be able to get real life photos and interviews of the people I'm working with. This will make it more authentic and add to the meaning. “

Interview 2

Interviewer: Nina Harris (asking questions)

Interviewee: Aine White (answering questions)

1. How does being a twin influence your work?

“Being a twin is definitely the main inspiration for my work it's been the biggest aspect of my life growing up. Even today, because my sister Madeline is such a big person in my life it makes it hard sometimes to separate myself from her. Being a twin is the influence for my project.”

2. How does the photography aspect of the project show your message about twins?

“It's a very easy way to see how they look similar and so I challenge is finding ways to make them look different. I've done this through the interviews and just through asking questions and talking with them. I have decided to style the images in a Polaroid sort of way which I think will further the originality of the twins. A Polaroid is an original photo that can't be redone because it's one of a kind. This is part of what the purpose of my project is to show that twins are also one of a kind.”

3. How does the video add to the meaning in the work?

“In the video I have tasked the twins with completing a simple task. The paper task on video shows that they go about completing it in a different way despite having a prompt, which is also going along with the purpose of my project to show that they are different people.”

4. How does color/shape play a role in the meaning of work?

“Well the colors I chose for the first set of twins was based on their favorite colors, which is different for each person. I chose to use the cubes because it has six sides and that was way to show six differences. After the critique I've decided to only use photos on four sides and add a key to the bottom side and use the topside to hang the works. Twins are often called and two sides of the same coin but they're not. They are two sides of a different coin but instead of just showing two sides I want to show four so they're four sides of their own individual cubes.”

5. What message do you want to send through your work about twins?

“I think the work will be taken differently depending on whether or not the viewer has had a relationship with twins before or not. If meeting twins is a new concept for the viewer I hope that they understand from my project that twins are two different people. I hope to influence people to not assume that they're the same person or that they're going to act in the same way. It can be frustrating and insulting as for the twins or people who have a relationship with the twin when people form these assumptions. I hope that the viewer is reminded to look deeper to know each person as an individual instead of as the two at once.”

6. How does the quantity of twins participating affect your work?

“I chose the number of twins based on who volunteered to help. However, I am thinking of changing it. I've reached out to another set of twins and if they say yes then I'm hoping to increase the number of twins. I also would like to incorporate my sister and myself as well into the project. I was against this at first but after the first critique I have decided that using the two of us as subject could give me the ability to look deeper into a set of twins. It will also allow me to look deeper into my feelings and myself. I will do this instead of trying to be objective on a subject that is very subjective.”

7. How do you plan to show differences beyond on the surface in the twins?

“Well this question also ties into my last answer as to why I've also decided to consider using myself. That is going to be an easier and less uncomfortable way to get beyond the surface. I will be able to have better access to my sister and myself to get more photos and more information beyond what is just comfortable and appropriate to ask if strangers.”

8. How have you grown as artist through the process of this SMP project?

“This SMP project has been quite a roller coaster with changing the overall concept of my project and trying to enhance it. I wanted to further the project overall in general once I came up with the idea of twins. I've definitely learned it look broader for more ideas but also look inside what my own interests are and try to incorporate that into my art. I have found that inside myself is where most of my inspiration stems from and so by making it more personal I have given myself the ability to grow.”

Mid-Semester Critique

On October 17, 2017 we had our first formal critique with the whole class and our two academic advisors. This was an intimidating experience for me personally because this was the first time I had the opportunity to show my work to the class. I started off by reading my artist statement and then playing the video. Ideally, for the final critique I will have my artist statement printed and displayed next to my works and the video will be playing on a loop on a screen.

During critique the class watched my video and looked at the cubes. The first responses people said were that they thought it would have been better to hang the cubes up from the ceiling and have them hanging down instead of hanging on the wall. This was my original plan, however the day of critique my string was no long enough to reach the ceiling. I agree though, the cubes would have worked better hanging from the ceiling. I also agree that I should just put photos on the 4 sides of the cube instead of all 6 sides. On the bottom of the cube I am thinking of putting a key/guide to explain the meaning behind each image. I will include a symbol with each of the pictures that matches a symbol on the key that will have an explanation behind it. (For example: @=exercise pose)

For the video I plan to add a bit on context to the point behind the tasks the twins are completing. Whether this will be in my artist statement or a little blurb at the beginning of the video I have not yet decided.

I also received feedback that the photos do not completely fulfil my idea of showing the differences between twins that cannot be seen on the surface because identical twins look alike. I am still working on a way to incorporate those differences. I am definitely going to include the objects that the sets of twins' fold during the video portion of my project. With the first set of twins the resulting paper airplanes are quite different from each other despite looking at the same

prompt to fold it. With the act of the twins folding the planes I was hoping to portray one aspect of their differences because each of the girls folded it differently. I am also thinking of trying to incorporate more photos in such a way that the differences are clear and evident as opposed to relying on these 4 sets of images.

Because of this choice I am reconsidering the incorporation of myself and my sister as a piece of the project. If I do use the two of us, I will have more access to all the things that make us different and I won't have to rely solely on the interviews and the 1 time visits with the volunteers.

Overall I think the critique went well. I received a lot of good feedback that will definitely help me improve my overall project. It can be difficult to receive criticisms but they are an important aspect of working in the art world and I appreciate all the feedback I received.

Reflections from Critiques:

- My photographs need to be more authentic and less posed.
- I need to preplan the visuals before I shoot to be able to achieve authenticity.
- How I decide to present my work is going to be a key part of the final product.
 - A nicer presentation (i.e. mounted prints, video play on a screen, paper planes in clear box mounted on the wall) will help articulate the project as a whole.
- By printing the photos in varying sizes and arranging them in various locations on the wall will add visual interest to the work.
- The slow motion of the video portion is successful.
 - Smooth out the transition.
 - The rock paper scissors at the end works really well.
- Need to deliberately think about installation
 - What am I going to mount the prints on?
 - Where will the screen with the video go?
 - What am I going to put the paper planes into?
 - How am I going to arrange the prints vs the screen with the video vs the planes?
- Vary the sizes of the prints
- Try and make the backgrounds non distracting and neutral
- Note the composition of the photographs
 - If the situations in which I am taking the photographs are real, the resulting photographs will be and feel authentic.
 - This will be easiest done with myself and my sister
- How has the works of the artists I have looked at influenced my work?

- Am I going to use similar techniques?
- The cubes:
 - Make them large
 - Do I want them to be interactive?
 - Childs play installation?
 - Friendship
 - How do I want to display them?
 - Cubes will be more successful if hung from ceiling vs mounted on wall.
 - Instead of using 6 photos on the cubes, they will be more successful with 4 photos and the cubes being hung straight up and down vs at an angle
 - Do I want to use the cubes in my final work?
- The video:
 - Add context to the point of the task the twins are completing in the video.
 - What tasks are the twins going to complete?
 - Will all the sets of twins complete the same task?
 - Paper plane vs rock paper scissors?
 - Other tasks: Cartwheel? Dance moves? Twirls? Writing? Drawing? Etc.
 - The video is edited nicely.
 - The transition is smooth.
 - The audio isn't choppy.
 - The captions are successful.
 - Make sure they line up with the speakers
 - Improve cinematography

- The rock paper scissors shoot looks somewhat choppy
- Fix lighting in Final Cut Pro
- Could use a lavalier mic to improve sound quality
 - Is this important to me?
- Line up the lighting so it is even throughout the videos
- Still slightly distorted with a fisheye effect despite using a corrector.
 - A bigger screen helps with this.
- What if I don't use videos and I only use the audio?
 - What's the point of the video?
 - Is this clearly portrayed?
 - Might be stronger without the video.
- Background is distracting – busy
- GoPro has a lot of limitations
 - To fix these: set tripod up farther away and zoom; try to crop.
- Use a different camera?
 - XA10 or DSLR Video Camera
- The settings seem stylized because they are random.
- What is most important about these videos?
- What am I trying to communicate?
 - Use cuts and cropping to make the video more cinematic.
 - Try to provide a more direct eye line to the audience.
- Use intentional locations and lighting.
- The photographs:

- More authenticity.
- Focus on themes that translate strongly
 - Use deliberate strategies to make conscious decisions.
- Need to take photographs that show differences instead of telling what they are.
 - The images with the tattoos do this really well.
 - What ways can I show the differences authentically when tattoos are not incorporated? (For sets of twins who don't have any tattoos)
- Delve deeper – too much focus on the surface.
 - What makes the twins different on a more personal level (i.e. personality traits, interests, big influences, etc.)
 - Can I access more from the twins?
- Do I want to incorporate my sister and I into the project?
 - What is my hesitation on doing this?
- The planes:
 - Am I going to display them? Why? What will displaying the planes add?
 - Answer: The resulting paper airplanes are quite different from each other despite the twins looking at the same prompt when folding them.
 - How am I going to show the differences in the planes without outright telling the viewers?
 - How do I plan to display the planes?
- Miscellaneous comments/suggestions:
 - Do I really need to include the video?
 - Focus on themes that translate strongly

- Deliberate strategies to make conscious decisions.
- Snap shot aesthetics – view into Madeline’s party lifestyle
 - Is this what I am going for?
- Looks like two different artists – photos of Madeline vs photos of Highams
- Pics of her posing in front of the camera would work as a good bridge between Highams and Whites → White into the Dukes
- Richard Billingham
- Roger Bailan
- Martin Parr – social conditions
- D600 lens ring can open to 1.4 f-stop this paired with 1/30 ss should be enough light for dim lighting. Higher ISO
- Look at Oliver Herring – photo sculptures – narrative photo work
- What is the purpose of the airplane videos?
 - If I do photos of myself I add a personal narrative that may come across better than videos of other people.
- Create a shoot list.
 - Plan out a variety of shot options I plan to take.

Critical Analysis of Work

Polaroids

For my project “Twins by a Twin” I sought out artists whose works I can use to influence my own. Whether it is their technique, their style, their subjects, etc. all the artists I have explored have given me a lot to think about.

Photography

One photographer whom I have taken inspiration from is Diana Arbus. Her work focuses on marginalized people. In her photograph titled “Identical Twins, Roselle, N.J. 1967” two sisters stand side by side, staring directly into the camera, holding hands, and dressed exactly the



same. The only difference between these two individuals is their facial expressions: one has a disinterested, facial expression while the other has a slight smirk. Diana Arbus, whose work focused on the strange and the different, used her piece of the identical twins to express that there is much more than what meets the eye when it comes to two things that appear to be exactly the same. A common theme in Arbus’s work is the awareness of otherness of the subjects. However, it turns out, the otherness was in some cases, discovered by Arbus herself and in other cases, imposed upon the subjects by Arbus. In “Identical Twins, Roselle, N.J. 1967” (pictured above) Arbus created the “ghostly” effect of the image by posing the girls against a white wall close enough together that at first glance it looks as though they are conjoined. Their facial expressions also work to construct this effect. The girls’ father stated in an interview that the photograph looks nothing like any other photographs of the girls. In my project I want the images to represent the twin’s individual personalities. And instead of posing



them where their sameness is very evident, as Arbus has, I want viewers to see their differences. In this photo of Anna and Maria Duke, I framed them within a set of lights that were hanging in Maria's house. I had them stand next to each other and smile hoping that their choice of outfit paired with their natural smiling pose would show some of their

differences. Anna, on the left, is wearing a red sweatshirt while Maria, on the right, is wearing a green top underneath a flannel. Anna slouches her shoulders and tilts her head back slightly while Maria stands up straight and tilts her head slightly to the left. These are things the two girls did naturally without any instruction from me. While this is somewhat successful, I believe the intention could have been pushed farther to make their differences more apparent.

Authenticity

Two more artists I have looked at are Richard Prince, who enlarged photographs from Instagram, and Jim Goldberg, who took photographs of people and then had them write quotes directly onto the printed image. Richard Prince's work takes the social media posts out of the context in which they are



normally viewed, on social media websites. By appropriating Instagram images and displaying them in large format, high quality prints, Prince has blurred the boundaries between reality and fiction by forcing the viewer to confront the clichés of advertising and mass media. Like Prince I want my viewers to question assumptions based on my images. Assumptions particularly made about twins. I hope viewers of my work grasp an understanding of how different a pair of twins

can be, despite having identical DNA. By using real polaroid photographs for this body of work, I hope to displace polaroid's out of their usual context, like Richard Prince's work.

Jim Goldberg's work "Rich and Poor" triggers viewers to think about how there can be



more than one truth to a picture; the juxtaposition between what one does and what one thinks he or she is doing. I hope that my work inspires viewers to think about the truth of the images. Despite not using captions on the photograph as Jim

Goldberg did, I hope the subject matter in the images portrays those differences. At first glance it may look like a series about one person. However, upon further engagement with the work, viewers will see that there are in fact two different people in the images. This becomes evident when viewing the photographs which contain both myself and my sister Madeline. Once this detail is understood by the viewers, they will be able to detect differences in lifestyle, personality, sense of style, and even physical features that are evident in the photographs. These differences come across particularly well in the un-posed photographs because a genuine sense of the twin is more evident.



Through the interviews with the various sets of twins, I have discovered that the most common difficulty twins face is people having preconceptions that they are the exact same person with the same interests, same sense of style, same way of doing things and then comparing the two people. However, twins are completely different people. Because of environmental factors, parental influences, as well as individual experiences, twins grow up to be separate people. My goal with this project is for viewers to begin to see the differences in my

sister and myself and remember that individuals are unique and differences should be expected even when one encounters a set of identical twins.

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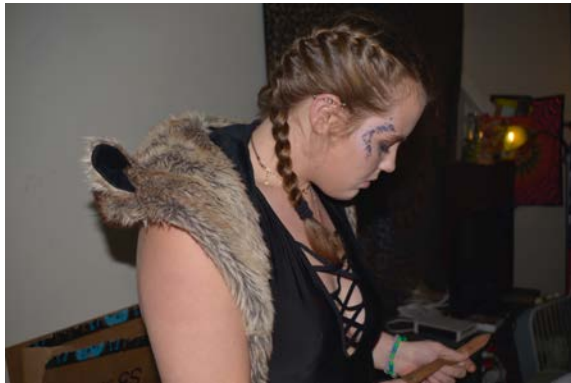
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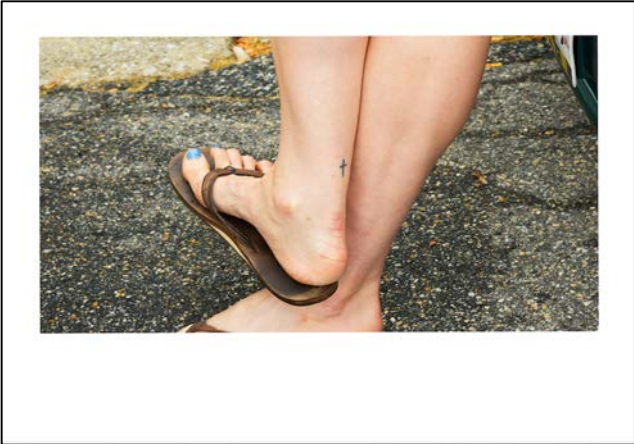
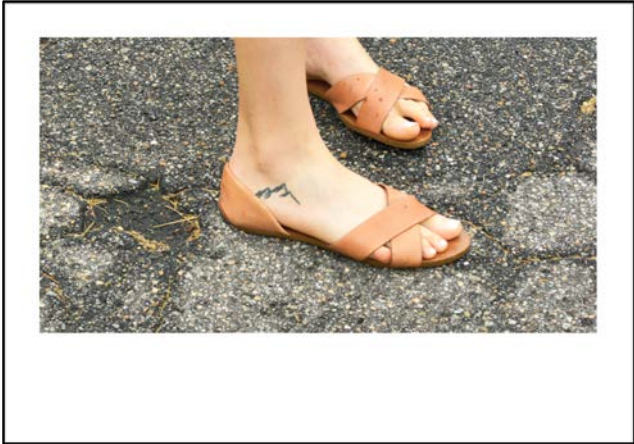
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Work in Progress





Annotated Bibliography

1.) Micheli, C. Angelo. "Doubles and Twins: A New Approach to Contemporary Studio Photography in West Africa." *African Arts*, vol. 41, no. 1, 2008, pp. 66–85. *JSTOR*.

- If we must be aware of cultural differences, then we can also notice the great similarities. The double portraits depict two figures with a twin-like resemblance by using identical clothing, attitudes and poses. In these works, the people are not always twins in the images; they are just two people who look similar. My project is almost opposite to this in the way that I am doing it. My subjects are identical twins and I am using their clothing, poses and attitudes to display their differences.

2.) Siddons, Louise. "African Past or American Present? The Visual Eloquence of James VanDerZee's 'Identical Twins.'" *African American Review*, vol. 46, no. 2/3, 2013, pp. 439–459. *JSTOR*.

- Scholarship has largely avoided a close examination of primitivism's implications in the visual arts. James VanDerZee challenges modernism in his works. He uses deliberate props and overt theatricality to emphasize the "dress up" quality of the women in his *Identical Twins* image. He worked to show the women's symmetry by posing them identically however he created an illusion that the women are identical while simultaneously using the imperfection of the sister's imitation of one another to create a question of reality in the image. I think it is an interesting technique to make the two women look identical to each other at first glance, and only after careful examination of the image can the viewers really see the differences.

3.) Helal, Diana, et al. "Teacher Guide: Jeff Koons: A Retrospective. June 27, 2014." *Jeff Koons: A Retrospective / Whitney Museum of American Art*, Whitney Museum of American Art, 27 June 2014.

- Jeff Koons often refers to memories and experiences when displaying his work. Memories and experiences are also an important aspect of my project because it is these things that make the twins different from each other. Similarly to Koons, I want to display my work in a way that entices the audience and tempts them to ask questions and move beyond this similarities of the people and into their differences.

4.) Harris, Michael. "James VanDerZee, 1886-1983." *Bulletin of the Detroit Institute of Arts*, vol. 86, no. 1, ser. 4, 2012, pp. 26-27. 4.

- James VanDerZee's works offer a documentation of the artifices he used. His photos fit a wide trend of humanizing and individualizing people through portraiture working to remove the demeaning stereotypes and minstrel caricatures in art and popular media. He did this with his works on African Americans and I want to use these artifices in my works with identical twins to help eliminate the assumptions made of twins.

5. Kennedy, Randy. "This Is What Wealthy Looked Like Jim Goldberg Hopes His Pictures Still Make a Difference." *The New York Times: Art and Design*, The New York Times, 24 July 2014

- Jim Goldberg’s work make viewers think about honesty on all fronts, personally and politically, the chasm that exists between what we do and what we are really thinking. Goldberg’s work brings attention to the implicit questions: What do you trust more? Can you really trust either? He tries to find ways to personalize the anonymous in his images while showing the inequality that has been a constant threat to America’s promise as a place of hope. He did this particularly in his “Rich and Poor” series by having the subjects write about themselves or the selves they saw in the photographs he took. I thought about asking my subjects to write on their images, however, after attempting this I decided that the photos are more successful without the writing.

6. The Art Story, and Sarah Archino. “Richard Prince Biography, Art, and Analysis of Works.” *The Art Story*, *The Art Story: Modern Art Insight*, 2017

- Richard Prince’s work takes the social media posts out of the context in which they are normally viewed, on social media websites. By appropriating Instagram images and displaying them in large format, high quality prints, Prince has blurred the boundaries between reality and fiction by forcing the viewer to confront the clichés of advertising and mass media. My hope is that viewers of my work will confront the assumptions they make about twins and reform those assumptions in the future.

7. Segal, David. “Double Exposure.” *The Washington Post*, WP Company, 12 May 2005

- A common theme in Arbus’s work is the awareness of otherness of the subjects. However, it turns out, the otherness was in some cases, discovered by Arbus herself and in other cases, imposed upon the subjects by Arbus. In “Identical Twins, Roselle,

N.J. 1967” Arbus created the ghostly effect of the image that looks nothing like any other photograph of the girls in real life. I am hoping the images of the twins in my photographs do almost the opposite of this because I want the images to show authentically different aspects of each individual.

8. Druick, Douglas. “Identical Twins, Roselle, New Jersey, 1967.” *The Essential Guide* , The Art Institute of Chicago , 2013, p. 297

- In her photograph titled “Identical Twins, Roselle, N.J. 1967” two sisters stand side by side, staring directly into the camera, holding hands, and dressed exactly the same. The only difference between these two individuals is their facial expressions: one has a disinterested, facial expression while the other has a slight smirk. Diana Arbus, whose work focused on the strange and the different, used her piece of the identical twins to express that there is much more than what meets the eye when it comes to two things that appear to be exactly the same, which is similar to what I am hoping to do in my project.

9. “Chimeras.” *JULIE DE WAROQUIER. Photographer.*

- Julie De Waroquier’s work influenced my overall project. Her work was the first that I looked at when deciding on subject matter and throughout my entire project I looked to her works for inspiration for ideas poses, backgrounds, and lighting. Overall, her work has inspired me with a desire to produce my best photographs which will grab the attention of my audience in the same way her photographs have grabbed mine.

Artist Statement

Twins by a Twin is a photographic exploration of Identical Twins by means of polaroid images. Being born a twin is not something you choose it is something that you are born into, like family or gender. Growing up with an identical twin has provided me with many opportunities including always having a best friend, an extra wardrobe, or a personal mirror if one is unavailable. However, with these blessings also come various difficulties including always being treated as one person, when in fact we are two separate pieces that make up a whole. When we went to apply for our first jobs we ended up getting the same one. Our boss hired both of us but treated us as one employee: we were each only given 2 shifts a week when everyone else was given 4, and if one of us was unable to make a shift the other was expected to cover. This resulted in the termination of my sister's employment then shortly after, I quit. The difficulties I have experienced like the one just mentioned seemed like the perfect inspiration for this project.

The objective quality of a photograph – being able to produce images that are objective – really fascinates me – and that is why I chose to embark on a photographic project. Expanding my vision beyond the artificial differences between myself and my twin has given me an opportunity to understand, compare and contrast our individual experiences, personalities, and lifestyles despite having identical DNA. This project attempts to understand the dynamics and nuance elements of the relationship between myself and my sister through images that help uncover our unique identities.