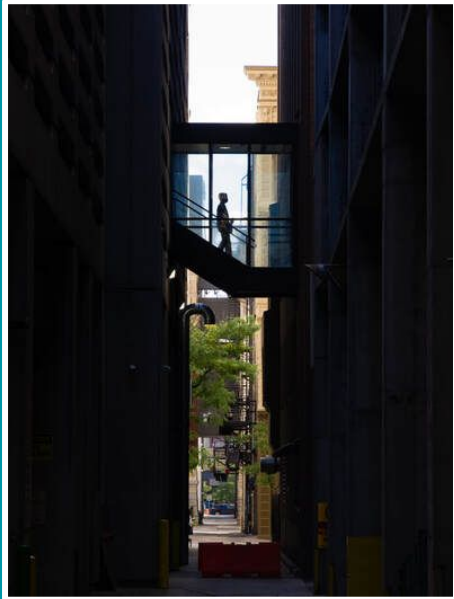


# Process Portfolio:

## Corbin X Johnson

# Street Photography 1: "Procubus"



My Work: Procubus. 2020.

## Inspiration

In most of Leiter's work, the shutter speed is relatively high, which is apparent because of his ability to stop time with his photography. One of his attractions as an artist is how all of his urban photos manage to show the bustling New York life with color, depth, and mood. In *Reflection* (1958), There's an intense level of layering that is emphasized with the the lower aperture, forcing a strong illusion of depth. The first layer is the man in the bottom right corner, but he is out of focus, so our attention is not meant to be on him. The next layer is one of the items that has the most vibrant color, an awning just above the aforementioned man. Though it is a darker shade of red and has very little exposure to light, it provides a sort of partial border or vignette for the photo. The next layer is in focus, and uses something that shows up in a majority of Leiter's work: reflection. In this case, it is in a mirror with our main subject in clear focus. He is dim lit, with a lot of orange light surrounding him in his layer. The final layer is a separate reflection to the left, and is lit by more white light, emphasizing the better example of the red that was seen earlier. With all these layers, on paper it may sound like this is a photo that is saturated with too much subject matter, but it actually perfectly showcases the beauty of Leiter's intentions. He oftentimes tries to frame a subject by playing with perspective very creatively, while still highlighting the beauty of how vibrancy can be found anywhere. This particular photo does this rather well, with lighting and a seemingly natural sort of color filtering being effectively uses to create layering and depth.

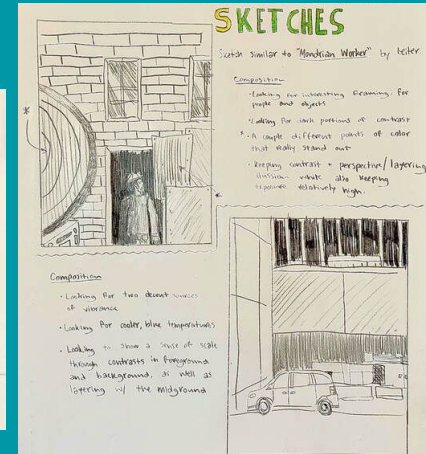
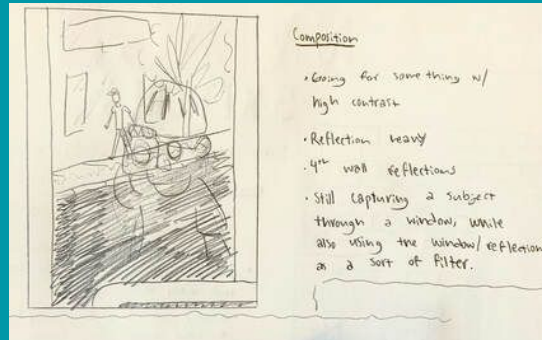


Reflection, Saul Leiter. 1958.



Mondrian Worker, Saul Leiter. 1954.

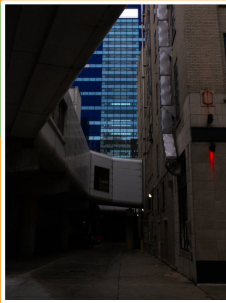
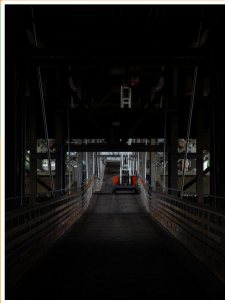
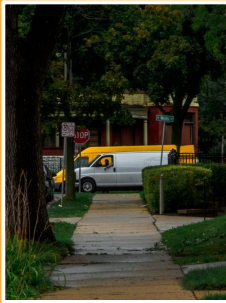
There is also some stark contrast with a dark black in the doorway. The next sketch was more about going for scale than anything else; an interesting use of perspective. This was more of a cinematography inspired sketch, going for something like a Vince Gilligan or Noah Baumbach shot, both of them being known wide shots that convey immense scale. This ties to Leiter's work as well, when he rarely showed a scene from further back. My final sketch was looking more closely at Leiter's most often used trick of capturing a subject through a window, which in turn would often manage to get himself in the shot via a reflection.



## Planning

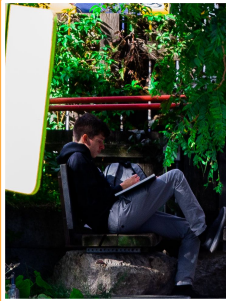
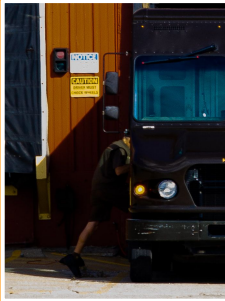
My three planning sketches cover each of the elements I would like to capture in my photography. The first of them is very similar to Mondrian Worker by Leiter, which was previously discussed. It carries the theme of the construction worker being the subject, and capturing a scene that housed several different forms of geometry, making for an interesting framing.

# Street Photography 1 continued

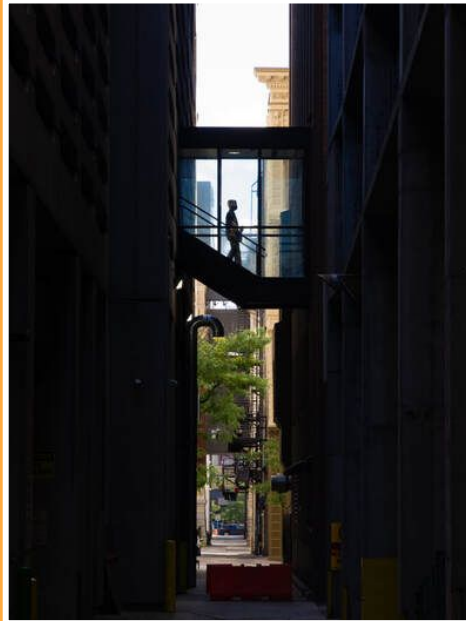


## Process/Series

My first handful of photos had much less of a focus on people, and more of a focus on choosing inanimate subjects or scene that would make for some good contrast. The first photo shown was taken because of its interesting framing, with two vans of different sizes perfectly centered, with a path leading directly to them. This is an example of going for something with more natural framing, and makes for good use of having a centered subject. The second of the photos shows a centered path, but an off center subject, one who's color stands out amongst the dark blacks that surround it. This one, along with the third photo, were both chosen for their potential for contrast, especially the third, with its angular geometry shaping the opening that reveals the striking blue of the building in the background.

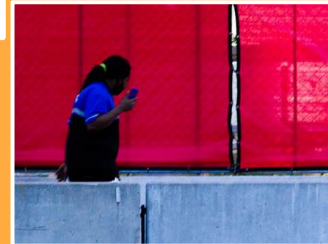


The next three choose an interesting point to center, still manage to play with asymmetricality. The left has the strip of brown brick as the centerpiece, and having lots of rectangular geometry forming the strips of color that are all around. The middle image shows a lot of contrast in the dark blacks like the previous photo, as well as some contrast in the framing. The photo is split directly in half by the left half of the truck and popping brown-orange wall in the background, and the shadow-obscured subject in the center. The last photo plays with having greenery surround a subject, with the very natural surroundings acting as a sort of juxtaposition against that of the writing student.



## Reflection

Overall, I feel that throughout my process, I captured a lot of Saul Leiter's techniques pretty well. There were many that I kept going after over and over, like having a bright background with a silhouetted subject, or a dark background with lots of contrast, and a highlighted subject, often with some bright color that pops out. Even though the aperture is relatively low, and the shutter speed is high, there's still lots of movement in each photo, whether it's the motion blur of several people that I bike past, or the geometry that shapes the flow of the photo. Lots of the geometrical-centric photos feature dark blacks that add some contrast, most of which is angular; this is something Leiter often did, like in *Mondrian Worker*. While I would have liked to use Leiter's often-used reflection technique a little more often, it does show up several times in my series, with one of them including myself subtly in a window's reflection. This is something Leiter would often capture whenever he took a photo from somewhere like a diner window. The series accurately and rather obviously portrays my quick evolution in skill with taking raw photos, but there's still a lot of ambiguity in my vision for some shots, even as time goes on. This is one advantage I had over Leiter; the ability to crop, color correct, and sharpen my photos was a huge asset, but raw shots quickly became more important to me. They often seemed the most authentic, and it turned out to be very satisfying when there was a shot that didn't need to be highly edited to look decent.



# Street Photography 2: "15 Step"



My Work: Triptych Piece 1



My Work: Triptych Piece 2



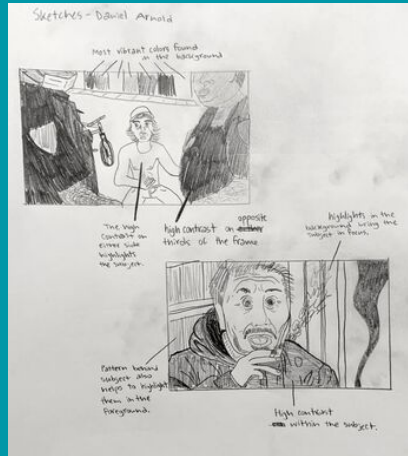
My Work: Triptych Piece 3

## Planning

To start, I outlined the exact equipment I would be using. I would primarily be using film, but I knew that I needed backup options, so I included my digital camera and my iPhone as well. Daniel Arnold actually used to be known for taking photos with exclusively his iPhone until he switched to film, so I also thought that this method would be somewhat of a nod to my inspiration. For these shots, I would have my iPhone XR. For shots with a digital camera, I would use my Pentax K-5 with a Sigma DC 17-70mm lens. For the majority of my work, I would use my Canon AE-1 Program equipped with a Canon Speedlite 300 EZ flash on both Kodak Ultramax 400 color film and Ilford HP5 black and white film. In my notes, I also took notes on my inspiration-related challenge of shooting without looking through the viewfinder for more genuine compositions, what to look for in a shot, and how I would be editing my pieces.

I sketched out random scenes to lay out the groundwork for what I would be looking for in shots. I would look for areas of high composition, and scenes with clashing vibrant colors, but I would primarily look for anthropogenic moments, and strange interactions. I also noted here that much of the technical work would be in the editing. The capturing of the photo is more of an emotional and physical reaction to what I see in front of me; hence, the lighting of the original exposure is not exactly the priority. It's the moment.

Arnold himself has admitted that he's not about getting a good image every time: "I don't have to take a great picture every time. And I've never wanted to take a great picture every time; I want to have the experience of going and having a day."



Untitled, Daniel Arnold. 2018.



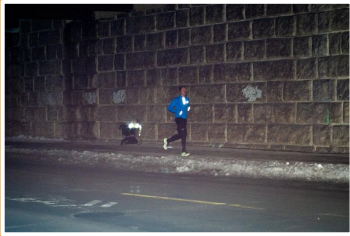
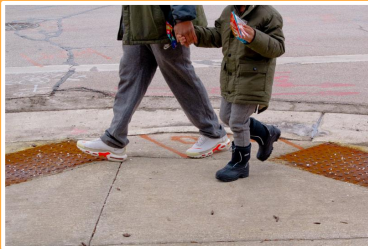
Untitled, Daniel Arnold. 2020.

## Inspiration

Daniel Arnold is a contemporary street photographer based in New York City (originally from Milwaukee) and has brought an extremely unique eye to the world of modern film photography since the early 2010s. He is extremely highly regarded by hundreds of thousands of people from across the world and has gained an almost celebrity status from the way he captures people that stand out in everyday life. While almost all of his photos are nameless, their memorability has earned him the title of "a paparazzo for strangers". He roams the streets of Manhattan every day, letting his camera take him where the shots are.

Arnold claims to never use the viewfinder, and says he merely takes the shots using his rangefinder, and finds the beauty in the composition during the editing process. It's the moment itself that counts, and as long as the moment contains all of the interesting and meaningful components it needs, the photo can turn into something extremely captivating. A large majority of his work contains a lot of very vibrant colors, from the fashionable styles he captures to the blurry taxis in the backgrounds. There's often some stark contrasts, either with bright colors or deep shadows, though the entire scene is always captured, sometimes containing a number of subjects interacting with the bustling city surrounding them.

# Street Photography 2 continued



## Process/Series

As I began my excursions into the city, the length from my home from which I could travel lessened as time went on, as winter began to give us its worst for the season. Some of the photos throughout were taken in Wisconsin's rather mild and sunny December, while others were taken post-blizzard in the middle of February. As the weather got worse, I was forced to stay more and more within the boundaries of my neighborhood, which made for a rather exciting challenge of having to find as many interesting shots and scenes as possible, preferably within 5-10 blocks, an easy 20 minute walk before I freeze to death. Although, there were several days when I bundled myself up to the point at which I was already drenched with sweat when leaving my apartment, then walked for up to 6 hours, eventually without regretting the use of any of my layers of clothing. Some images were taken in other areas as I traveled by car, but most are strictly local.

Very few of the shown photos were taken using a viewfinder. I stuck to this particular challenge relatively well, and while it did make me miss half the shots I took, the ones I was left with often turned out much more captivating than if I had stood and found the exact right shot for a longer period of time. I focused on not missing the moments that presented themselves before me, and the framing of these scenes turned out rather satisfying despite most of the shots being taken very quickly as I walk by. As I walked, I recognized that I began to become more and more aware of how all of the practice of shooting without looking through the viewfinder was making me more and more aware of where the lens was pointing while shooting from the waist. At first, I didn't have great luck without seeing how my shots were lined up, but as I persisted with this method, I now found that I very rarely need to look through the viewfinder, even when I'm not consciously avoiding it. What I also found as I went on was that I was getting less and less afraid of taking shots when I knew people would notice. If I knew in my head that it was going to be anything worthwhile, I learned to just take it. Since I'm in the public, it's both legal and easy to talk myself out of it, or even just try to keep walking. I didn't have any negative interactions during this period of time, and my boost in confidence with taking candid shots up close, sometimes with the flash, has made me extremely excited for what unlikely or surreal shots I'll be able to get next. Part of Arnold's work is based in more documentary-type photography, capturing fashion and urban lifestyle. For this reason, I didn't completely limit myself to the street. Indoors shots almost always use the flash in Arnold's work, and it's also what I prefer. There were few indoors shots that made it to this series due to the fact that there was very little interesting things happening at my relatives' homes, as these were the only places to which I could really travel. The use of the flash is a method that is somewhat controversial among photographers, though documentary street photographers, especially those working with film, will tell you that the flash is simply another medium. The flash is an important tool, both practically for low lit areas, and as a revolutionary stylish aesthetic. The flash is unexpected, and is the only unnatural element of a candid shot, making most images including the flash instantly surreal. It catches the eye, it highlights the subjects, and sometimes, it makes the subject look right at the camera at the perfect time, making for a rare and even more surreal exposure.

## Reflection

This entire experience came relatively naturally to me, as I had already been working on my photography skills since the previous photography project. However, I've changed my style very significantly, and viewing this threw Daniel Arnold's lens has brought an array of new creative techniques into my repertoire. Throughout my process, I acted as though every photo I took was going to make it as one of the final products. I did this so that I didn't ever take an uninteresting shot, and if I did, it didn't make it to the series. There ended up being just over 30 images that made it to my series, but throughout this time, I took hundreds of shots. The final triptych is representative of the new techniques I had learned, as well as the most representative of my two primary photos of inspiration from Daniel Arnold's oeuvre. During the shooting of the entire series, the primary focus was on my composition without the use of the viewfinder, and the development of that skill was extremely fun to watch flourish. The lesser known half of the entire process, though, is the editing. This is the part of the project that I learned the most about, especially regarding the process of editing some digital photos to look consistent with my film exposures. I learned a lot of methods about color correction and more in depth lighting adjustments than I had previously been accustomed to. While Milwaukee doesn't have the bustling streets of New York City, I managed to gather images that best represented the concepts shown in Arnold's work.



# Street Photography 3: "Today is Slowly Ending"



My Work: Triptych Piece 1



My Work: Triptych Piece 2

## Inspiration 1/2

Helen Levitt was a NYC-based American street photographer, working throughout much of the 20th century with both color, and black and white. Her high-contrast, candid snapshots in the streets all show scenes of beauty, intimacy, curiosity, and people that are out of the ordinary. Because of her dedication to this craft for decades, always reinventing her style, she is regarded as "the most celebrated and least known photographer of her time". Levitt (1913-2009) was born in Brooklyn to a Russian and Jewish family. By 1931, when she was only 18, she began creating an oeuvre of distinct, stimulating, and meaningful photos after dropping out of high school. She was quickly able to start viewing photography as art, and ventured out of her job to continue being creative with the format. While most of her works were stolen from her apartment in the 70s, what is left has been published and praised since the 80s.



Untitled. Levitt, 1950s.

## Inspiration 2/2

Daniel Arnold is a contemporary street photographer based in New York City (originally from Milwaukee) and has brought an extremely unique eye to the world of modern film photography since the early 2010s. He is extremely highly regarded by hundreds of thousands of people from across the world and has gained an almost celebrity status from the way he captures people that stand out in everyday life. While almost all of his photos are nameless, their memorability has earned him the title of "a paparazzo for strangers". He roams the streets of Manhattan every day, letting his camera take him where the shots are. While Arnold bursted into the realm of Instagram fame in roughly 2015, his work from prior years has been lesser viewed and analyzed. Many images from his time before Instagram in 2011 to about 2013 are of a much different style and have completely different composition, with the main reason being that before he started using film, he was just using his iPhone and editing the pictures to have the similar appeal that film photos have.



Untitled. Arnold, 2012.



Untitled. Arnold, 2012.



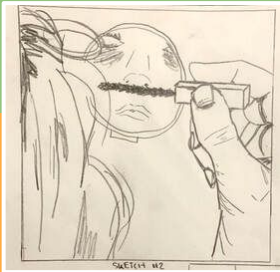
Untitled. Levitt, 1950s.



My Work: Triptych Piece 3

## Planning

This sketch was meant to lay out what a zoomed, intimate, square framing would look like. This format is a new method to me, so I felt the need to show how exactly I could go about the composition of square photos. The sketch shows that this kind of framing allows for a focus on detail, geometry, and contrast.



This particular sketch, based on an untitled photo by Daniel Arnold, shows a 4:3 crop, but with extremely close framing, something I had not done up unto this point. This kind of cropping, on a technical level, reveals intricate details, especially in the skin, if the photo is a portrait. On a conceptual level, this composition style is very unique, revealing beauty, humor, patterns, and stark contrast all in the tight framing of a stranger's face.

This final sketch portrays the less common side of street photography--inanimate scenes, with no people present whatsoever. These kinds of shots can add a lot to a body of work, showing a development of the photographer's eye, allowing them to explore the entire world and it's peculiarities. It shows a belief that artistic rules can be broken, and what may appear to be objectively boring can actually be viewed as fascinatingly placed.



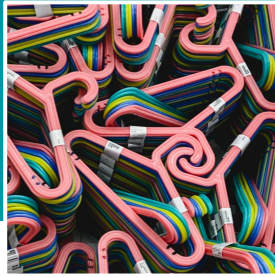
# Street Photography 3 continued

## Process/Series

When setting out in this particular series of photos, I wanted to shift my perspective a little bit, mostly regarding composition. This meant several things; Firstly, I made the decision to primarily use my personal iPhone, specifically the iPhone XR. However, a small handful of the photos in the series ended up being taken with my regular camera, a Pentax K5 DSLR. While most of the photos shown were taken on my iPhone, they were edited on Adobe Lightroom, which I have gained a lot of experience with since the Lens-Based Photography project during my first semester of Junior year. This was a big advantage for me; ever since that project, I never really stopped taking pictures. The second thing that changes the composition of this series is the work of both of my inspirations. Both Daniel Arnold and Helen Levitt purposefully use more intimate crops of their images to impose a feeling of intimacy, but not quite intrusion. While we feel physically close the subjects, the scene they are in only implies a story, so there is still a feeling of being someone on the outside looking in. A lot of street photography has always been somewhat funny, even since Helen Levitt's time. People in precarious positions often make for the best photos, capturing moments that it seems no one else could quite get. This is especially prevalent in contemporary documentary photography, which can be seen in a lot of Daniel Arnold's archives (this older style is most on Tumblr--[watchtheriver.tumblr.com/archive](https://watchtheriver.tumblr.com/archive)). I tried to adjust my eye accordingly, taking shots that I knew could be viewed in an ironic or self-aware way. I've also learned that the intentions behind taking photos can be very important, and I know in my heart that I take every photo I take from a perspective of wanting to build my view of the beauty, bleakness, and hilarity of the world, the truth of it all--not from a selfish more mean-spirited tone.



# Street Photography 3 continued

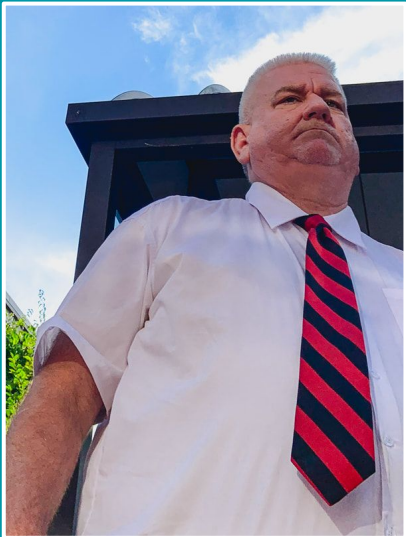


## Process/Series

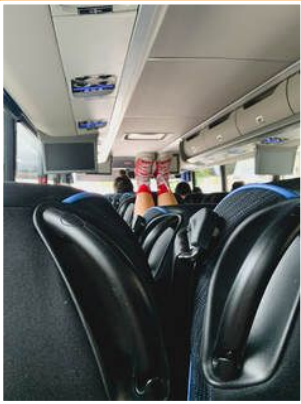
The reasoning for purposefully using primarily my iPhone over my nice DSLR was the idea of always having access to a fast and easy-to-use camera. Hauling around a heavy digital camera is relatively inconvenient, and it's not always realistic to carry it everywhere I go. I want to be able to take a picture anywhere, since that is precisely where I could find a perfect moment to photograph. The iPhone often creates surprisingly passable images that, when edited, can be very pretty in their own right—looking into Daniel Arnold's iPhone photography Tumblr page really got me into this medium. The default iPhone image is rather low contrast, with somewhat low blacks, but high shadows and low highlights. The images weren't bad, but their overall look was not consistent as I gathered a larger body of work. When editing, I almost always did roughly the same touch ups, varying on exact settings picture-to-picture. I would lower the contrast, but compensate by heavily lowering the blacks for a more stark, pretty, well-composed image. The shadows would be pitched up while the highlights would be brought down slightly. This process was obviously adjusted slightly depending on the image, the mood I wanted to convey, and the kind of cropping I wanted to give it. The color edits were much harder to decide on than the lighting. I would very often go back and reedit photos after saving a supposed final copy because the coloring seemed off. I was going again for a fun and colorful look without crossing the line of it being obviously oversaturated—too vibrant or too pigmented. This was achieved by lowering the vibrance by a significant amount, but raising the saturating by around the same amount, or just under.

## Reflection

The development of and reflection upon this 43-image series was more satisfying than that of the previous 2 photography projects I've taken part in in the last two years. While I have continuously added to my portfolio of photos since the first photography project in September of 2020 (now September of 2021), I only have closely analyzed them several times, being when I create a series, like this one, as a project. Upon each time I reflect, I'm able to work on perfecting my craft even more after I have several realizations about some way that I am editing or the way I go about looking for pictures. Because of these opportunities to think more critically about my work, I've been able to produce images that more closely align with my inspirations' works, and produce images that I feel add a unique style, voice, or emotion to the world street photography. In the case my inspiration and my work, there isn't a purposeful moral, necessarily, for the audience to pick up through the images' order. The photos' triptych display is primarily meant to best showcase the ties to inspirations' pieces. However, when even more photos like these are strung together, there can be a general sense of vastness in the human experience and the human consciousness, but there can also be specific stories that are trying to be told through the way the photos are displayed. That's why including an entire series of at least 30+ photos feels crucial to this scholarly creative process. In my personal case, street photography is a long, intimate, and almost very necessary process, rather than just one final product. The series I have produced puts forth what I feel is the most intriguing of what I have to offer from my primary creative outlet. The biggest failure of the triptych, and perhaps even the series, was the large difference in temperature and hue, noticeably changing the mood of the works. However, I feel that the increase in overall editing skill since the previous two projects at least somewhat compensates for this, with attractive colors finding their not-too-vibrant balance with the staunchly deep blacks. These qualities are found in most of the photos throughout my series, so these qualities' combination with the aspect of being more closed in and intimate via smaller framing allow for my series to depict a relatively accurate portrait of my inspirations' oeuvre. Most of my confidence resides in the process and the intent—the out-in-the-field technique that I have gained from studying my inspirations. However, the clear differences in editing methods signal a hopefully unique future for developing a fully independent artistic style. What also symbolizes this is Arnold's use of 4x3 and square cropping. A 4:3 crop is the default on iPhone camera, and a square crop used to be the default on Tumblr, and especially Instagram. This style of cropping for art photography showed a willingness to experiment with new social media platforms as a means of artistic exploration.



# Street Photography 4: "Locals"



My Work: Triptych Piece 1



My Work: Triptych Piece 3



My Work: Triptych Piece 2



The sketch to the left shows a framing that catches the eye of a man who is cut off by a symmetrical near-right triangle of someone's hair. This represents a photo that could have the potential to capture a lot of movement, but would be difficult to capture, as the final photo itself even shows as part of the mood that the moment is fleeting. The composition would be extremely difficult to attain without a decent amount of editing, which I have experience with from my first two photography series from Junior year, when I would crop with much more precision than the style and inspirations of my later work required.

## Inspiration

Camillo Fuentealba is a Canadian Chilean street photographer based in Brooklyn, New York. Outside of his work for magazines such as NY Mag and Viceland/Vice, Fuentealba roams the streets of New York for consistently pretty, funny, and very telling images. For most of his observed career, he has used film, giving a noticeable shiny and grainy charm to his photos. Camillo Fuentealba, who has been active since at least the early and mid 2010s, frames the realistic, the unordinary, and the humorous in a visually aesthetically pleasing way, with vibrant colors that contrast with stark blacks. These qualities make way for the balance of bright highlights and more faded shadows. The subjects are caught in a quick, intimate, candid moment at the time that Camillo either happens to see fit or at the time that he happens to be there to capture a split-second event.



Untitled, Fuentealba



Untitled, Fuentealba

## Planning

My first example sketch depicts a woman on public transportation, with her mouth agape, exposing her tongue, and an ear bud wire stretching across her cheek that bears a bruise and a broken heart tattoo. The sketch shows that the image would have high points of contrast in the darks of the hair and the reflections behind it. The nature of the woman's facial expression and her unique tattoo, with its placement, would give the photo enough to context to fit into a series of this type that portrays the interesting, funny, and beautiful facets of the human experience.

The sketch below depicts juxtaposed characters, without context, a photo for the audience's humor and interpretation. The skill set required to get a photo like this one involves an eye for small details: facial features, accessories, unique forms of interaction, prominent geometry, etc.. Whereas the first sketch represents what can be achieved with one subject, and the second sketch represents what can be accomplished using geometry and composition, the third sketch here shows the basic structure of an "author's choice" of sorts of using juxtaposed characters.

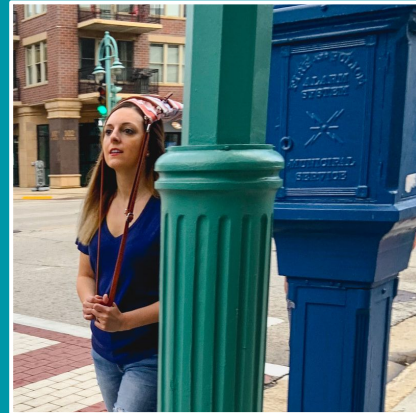
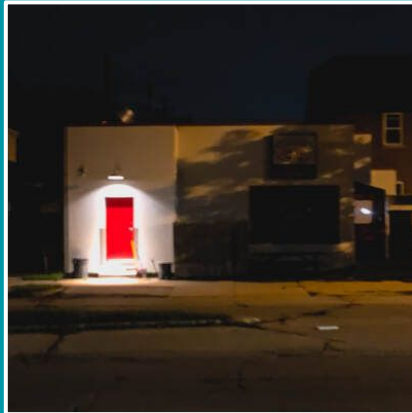




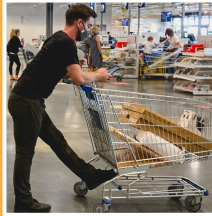
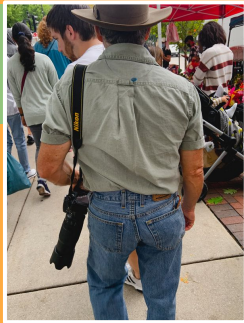
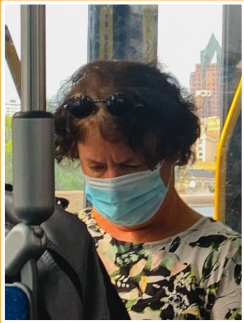
# Street Photography 4 continued

## Process/Series

Throughout this process, I recognized that my style of editing could often be naturally rather close to that of Fuentealba, which helped me immensely with creating work that felt organic to my ordinary process, while still keeping my inspiration's concepts for composition and color in mind. The photos created for the series include many different facets of the human experience, usually with small moments taken out of context being the evidence, symbolization or, direct portrayal of this experience. On the other hand, the photos could also be from a more outward-appearing angle, with some kind of notion of humor or extraordinary value being implied. Lighting was much more of a focus for this particular series, mostly during the editing process. When editing photos, I paid much closer attention to their overall look, and how the highlights and shadows interacted, balanced, and influenced the composition. It was important for the lighting to be of a relatively consistent style, but also be adjusted to maximize the use of formal qualities within the photos, making it much more attractive.

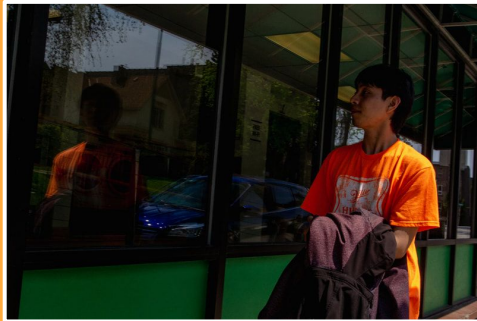


# Street Photography 4 continued



## Process/Series

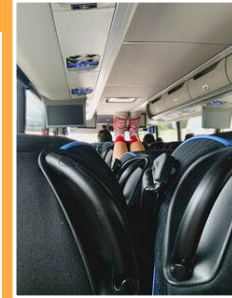
Color, of course, was an extremely important facet of both the development of my eye while out in the world, and, of course, while editing. As I've become more aware of the way color affects images, and how to keep color balanced, yet attractive, the process for editing has only gotten longer. I found that it works best to lower the vibrancy, and in turn, raise the overall saturation to an extent that gives the image a pretty hue or glow. Then, I can edit individual colors to bring out specific tones that could change the look or mood of the photo. Most of the process is spending hours walking around downtown, specifically looking for photos, or by keeping my eye at the ready when I'm out in any of my other natural environments. The exploration and experimentation with my iPhone has given me much more immediate access to the ability to capture the moments I want to capture. Taking photos has never been easier, faster, or more fun, and the acceptance of the use of my iPhone camera, which results in rather nice photos once edited has definitely been a benefit to my process.



## Reflection

To have a more guided theme for the development of the series shown in my process was a large help for my focus and was able to generally help me with capturing more meaningful images. Each image is thought of as a projection of the life of strangers, an out of context moment in time that portrays the small obscurities, often beautiful oddities, of the human experience. This finding of function and purpose for my work adds a lot of immediate value to the works, and carry this and similar mindsets with me as I continue to shoot photos. My artist of inspiration, Camillo Fuentesalba, revealed to me better methods of composition, maximizing the effects color have on mood over overt aesthetic, and how to edit images that result in a more eye-catching print.

Editing for the composition I truly desired became much more involved with this project, as I combined my previous experience with the mood of the theme I was going for. Colors were more well balanced, with less saturation, and more of a focus on lighting. Regarding both lighting and color, my relentless practice with their edits did result in a very polished series with a consistent look and tone.



# Street Photography 5: "Sublunary"

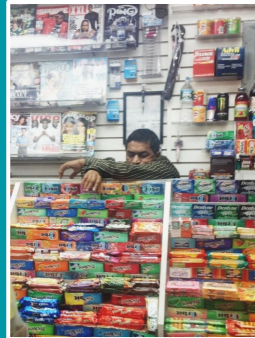
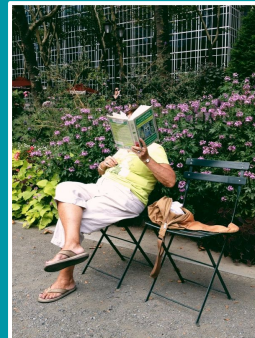


My Work: Triptych



## Inspiration

Daniel Arnold remains to be the photographer I am fondest of, for his articulate and artistic personality, and his incredibly unique contemporary style. His work remains mostly on his Instagram page and his Tumblr blog archives. After using such platforms as his primary outlet for over a decade now, he has gained quite a bit of notoriety for his arduous creation of such an oeuvre. His explicit and brilliantly deep understanding of the themes of his specific medium and style is explained with care, retaining a sort of compassion, appreciation, or empathy with all of his subjects—with his fellow man. While I expected some general composition decisions between him and I to be different, my biggest interest this time around was theme and mood over something like temperature edits or cropping ratio. In addition, Arnold's work from this time was all gathered using an iPhone, which is a format I have naturally transitioned to due to its convenience and agility.



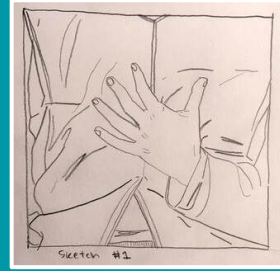
Untitled. Arnold, September 2012.

Untitled. Arnold, June 2012

Untitled. Arnold, September 2012.

## Planning

This first sketch depicts a presumed couple, with the femme's pale, comparably frail hand pressed flat against the middle of her man's jacketed back. The sketch does no justice to the lighting techniques that would be portrayed, but the composition itself is shown to be of a loving nature, sticking to my themes of finding beauty and stories within my environment.

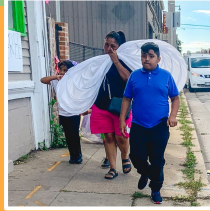
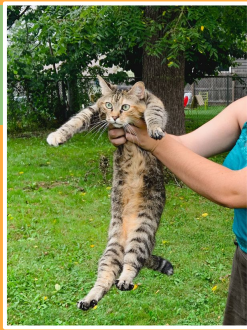
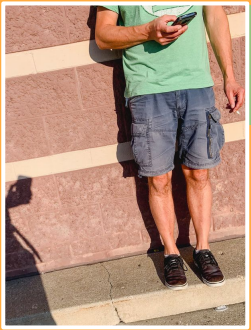


The second sketch I made shows a woman in heels kneeling for a cigarette, with a very claustrophobic framing giving a more isolated, and perhaps even romantic mood. This would again attach itself to my desired themes of capturing beauty and the obscure, though it does so on a technical level as well, compartmentalizing the scene into a small frame rather than showing off the subject's surroundings. Honing in on specific, smaller scenes is not something I have done often in my work.

My final sketch portrays one of the Daniel Arnold images shown in the Inspiration section above in order to present an idea for how these new technical skills could be applied to humorous shots. These sorts of shots are typically harder to come across, although the bits of humor shown can be rather subtle, or even vague. A lack of context or description of these instances promotes much interpretation and discussion.



# Street Photography 5 continued



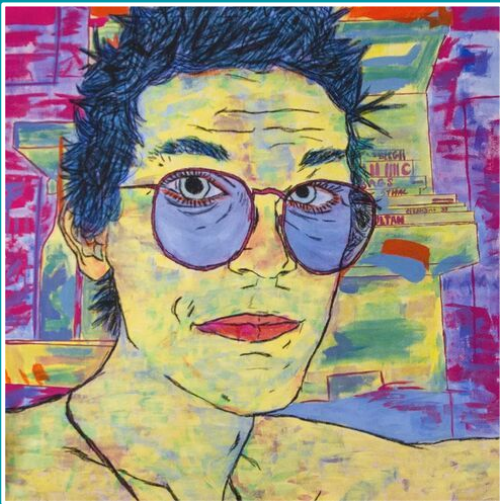
## Process/Series

After the publishing of the previous photography series, I took some time to rework much of my process. Overall, the amount of pictures I was normally taking every month decreased heavily, as I had become side tracked with other school projects, as well as a re-finding of my interest in illustration. Despite this break, I utilized it to rethink how I go about taking photos, and editing them to completion. I had decided to take even more photos when I'm "out in the field", to not limit myself or question my instincts. Although, I had also decided to be a little more strict with what I decide to finalize and publish, as it had become easier to be more dissatisfied with some works that just don't seem to hold up to others. As previously mentioned, what was also reworked was some of my editing process. While I had very much been reliant on editing and Adobe Lightroom setting recommendations from other photographers, I became more confident in my knowledge of my editing tools, and found much more satisfying image results when going more by feeling and instinct than by very repetitive memorized presets. Another shift in my process was a change in exact medium. In the last several projects, I had included photos from my iPhone along with those from my other cameras, including a nicer DSLR, though all of the photos in this series were shot on my iPhone XR. Due to this change in medium, I went from using mostly 3:2 cropping ratios to 4:3, the standard for smartphones. While this doesn't sound like too dramatic a change, it shifted the way in which I have to take my fast-paced photos, as I had a little more room to work with. Both formats have their own uses and respective aesthetics, and that of the iPhone serves my purposes perfectly. My editing techniques felt rusty with the gap between this and the most recent photography series, though I was able to refer to my inspiration's works for some needed guidance. At this point, muscle memory very much influences my edits, as I know how to balance the temperature, and how to level the colors with saturation and vibrancy. Lighting edits remain to be my most difficult task, but studying Arnold's images gave me what I needed to know to at least capture his themes.

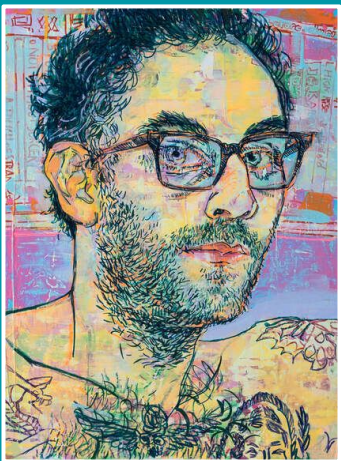
## Reflection

Venturing once again into a project with this now rather familiar medium was a comfortable move, though I didn't walk in with necessarily safe or comfortable ideas. I made the decision to stick completely to my iPhone, which I was able to conclude is not actually worse than any camera a usual photographer would boast about—it's simply different. A flatter, yet more quick and textured aesthetic can be achieved with the iPhone, one I began to cling to after I discovered the amazing work that can be made with the device that's been in my pocket all these years. While I let loose with the capturing of my images, I got much more strict with the photos that made the final cut, culminating in a series that I find to be much more satisfying in its consolidated representation of my accruing works. After repeatedly scanning through close to 60 images, 18 made the final edit for this particular project. What felt disappointing about this period of photo-taking was a slight lack thereof; I suddenly had access to a car everyday, so I was walking and biking much less. However, this didn't necessarily detract from the experience, as I had other fulfilling personal projects in the works. However, the process for this project was a much slower development than what I had been used to. The building of the series was very gradual, but I had amassed some decent selections from October to December, 2021. Despite the clear differences in temperature and lighting, I captured the core visual techniques of my inspiration, Daniel Arnold, rather effectively. However, the main focus for this project was less on the development of my technical ability in exchange for a heavier weight being placed on the thematic subjects shown within the images. Just like Arnold's images, some works include humorous juxtapositions, while others may be a portrait of a single colorful subject, standing out among their drab background—an organic aesthetic contrast. Arnold's partial goal to create a massive sort of documentation of oddities and beauty had become my own for the last year. It still rings true to my immediate senses, though this project serves as a final hoo-rah to my deep, never-ending obsession with this process. New mediums have finally begun to retain my interest, though street photography is a pursuit I plan to continue with passion for years to come.





My Work. 2021.



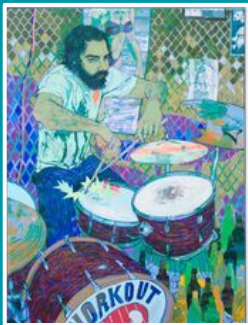
Slater Study. Gangloff, 2017.

## Inspiration

Hope Gangloff is a contemporary NYC-based painter whose vibrant portraiture has made an enormous dent in the way modern art is perceived. She twists the realism of the depth, movement, and proportions of her work, while still creating extremely realistic subject illustrations with impressionist-like saturated strokes of paint. Various colors make up each section of the works, and she often creates stark contrasts by using complimentary colors for highlights and shadows. Gangloff grew up in New York state and acquired an art degree at Cooper Union after having a creatively productive childhood and adolescence. She has remained very consistent throughout her career, always painting large-scale portraits of friends in "intimate" and "domestic" spaces. Her work has been described as the point "where portraiture, still life, and color theory converge" and she has been said to push "the boundaries of abstraction and figuration".;



Bodner/Caivano Chess Match. Gangloff, 2016.



Dark Horse (Tim Traynor). Gangloff, 2015.

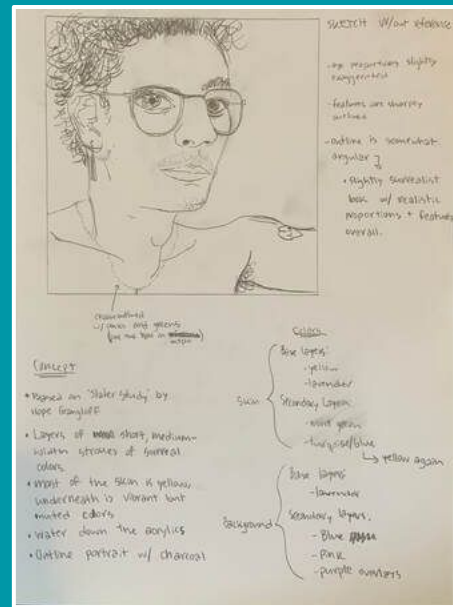
# Self-Portrait Painting 2021



## Planning

The initial sketch was meant to represent the clearly angular, sharp, and messy style of outlining that can often be seen in Gangloff's work, but it is apparent in the artwork of inspiration, *Slater Study*. Despite the slightly surrealist nature of both the painting style and the look of the subject himself, the proportions would be largely realistic and not as abstract as the contrasting background.

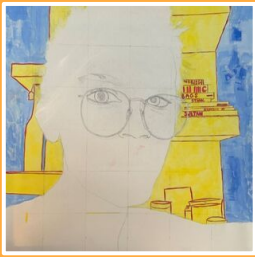
Before beginning any work on the canvas, I outlined the overall concept of the work and the style, made notes on specific details, and laid out how the colors would be layered to achieve a vibrant subject. For the general skin tone that can be seen in the artwork of inspiration, I would layer a pastel yellow over muted lavender, baby blue, and sea green, and then go over all of it once more with the pastel yellow. This layering effect would be optimized by watering down each brushstroke of acrylic to have a low opacity so that each color can be seen. The background would do the same with primarily blues, purples, and pinks, but with less water and more paint.



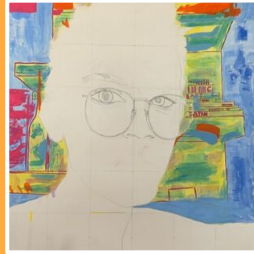
# Self-Portrait continued

## Process

I began the creation of the piece by making a 6 x 6 grid on the 3' x 3' canvas, and edited the same grid over my reference image so that the details of the work could be sketched in. After making the outline of the space that my portrait would be taking up, I began painting the background. The blues came in two layers of brighter tints with a fair amount of water to dilute, and some slightly darker tones with less water. The yellow shelves that can be seen were made with two layers of a bright yellow, with a dark red being used for smaller details.



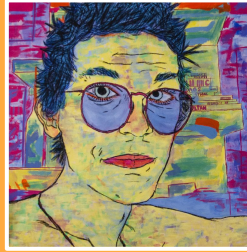
Throughout the background in the artwork of inspiration, there are many details that have either been created or blocked off by more abstract strokes of paint. In my work, this was done with highly diluted tints of turquoise, baby blue, lavender, and bright green. There were also several thicker, less diluted strokes of bright orange and blue, which I included in my work somewhat heavily, with orange being a favorite color of mine, and a great contrasting element to the blues surrounding the portrait.



This point in the process is when all of the painting was finished. I had put another layer of yellow over top of all of the previously made layers as to complete the surreal skin tone of the piece. I also used a lighter shade of blue to paint the lenses of the glasses, and orange outlines the eyes. Several different shades of blue and layers of turquoise and blue were used to cover the area that the hair and eyebrows would be.



After the addition of another darker layer of blue to the hair, I used a thick stick of charcoal to create the outline and the darkest points in the deeply textured hair. I used a slightly thinner charcoal pencil to make purposefully rough sketches over every detail, and this made the piece look both completely finished, and even more chaotic and abstract in a way. While the depiction of a person is extremely clear, the sketchy and messy charcoal outlines give the portrait a much sharper quality, and create much higher contrast between all of the colors, and truly separates the subject from the background.



At this point in the process, the background has been completed with the addition of pink and purple layers, which are made of more sharp, and less compact brushstrokes. These were utilized to create an abstract portrayal of posters on the wall surrounding the yellow shelves. What can also be seen is the first two layers of the skin on the portrait, which were largely based on both the lighting in the reference photo I took of myself, and the location of certain colors in the artwork of inspiration. This was only done after completing the sketch of my face, which included few details, as they would be painted over anyways.



Over the top of these purples and pinks was the first two layers of pastel yellow, which was heavily diluted at first. This provided a full covering of the canvas as the base layer of the skin tone, which allowed for more layering that would give the skin many intricacies in color and vibrancy.

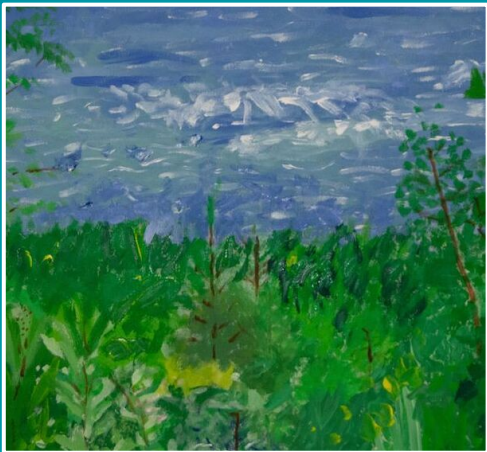


## Reflection

The process of this entire project was extremely satisfying, and gratifying by the end. When I was on a roll, painting for hours, I get lost with constantly experimenting with brushwork techniques, diluting the acrylics, and layering on the canvas. While the final product is rather vibrant, the actual differences in colors, including tints and shades, is rather compact. This led to the process being quicker than expected, especially when working efficiently regarding color use. When I started to use a certain shade of purple for the background, I would also use the layer of it that I needed for the skin tone, instead of going back and forth between colors. What also became apparent was the sense of freedom I felt during the entirety of the painting process. While I wanted to remain very close to my inspiration due to my familiarity with it, the abstractness of most portions of the piece led me on my own little painting "tangents" of sorts, creatively exploring what I can do to create some more movement and geometry within the work. The final product represents not only my physical presence and facial features, but what I feel my personality and artistic style can be expressed as in a concise, emotive, and creative way.



# Post-Impressionist Landscape: "Logos"



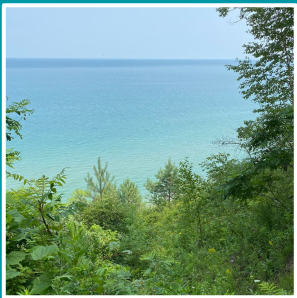
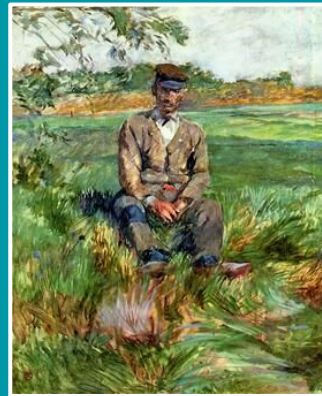
## Inspiration

Henri de Toulouse-Lautrec was a French post-impressionist painter and illustrator, most known for his works depicting lavish, colorful, modern affairs throughout Paris, sometimes exploring somewhat controversial lifestyles. His disabilities somewhat guided his work; he broke his legs at a young age, and they never fully developed afterward due to an unknown condition. This pointed him toward an affinity toward prostitutes and alternative lifestyles, which appear as subjects in many of his works. One of Lautrec's lesser-known styles is his landscape works. Some of them are done with more abstract vision, with thicker brushstrokes, while others seem to take more time, creating more detail and movement, resembling the work of his contemporaries: other post-impressionists such as Cezanne and van Gogh. He uses vibrant colors and many layered strokes to create flowing impressions of long and thin blades of grass, big and bushy trees, pale reflections off of water, and even remnant flames scorching the skeletons of trees and shrubs.



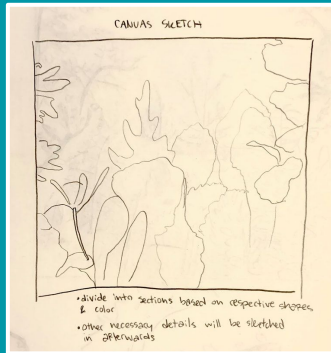
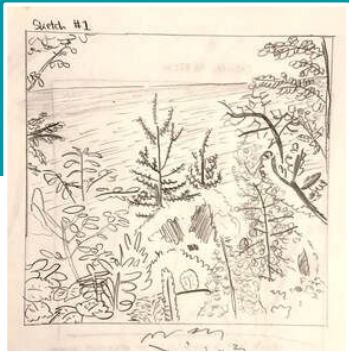
Celeyran. Au bord de la riviere, by Toulouse-Lautrec. 1880s.

A Laborer at Celeyran, by Toulouse-Lautrec. 1882.



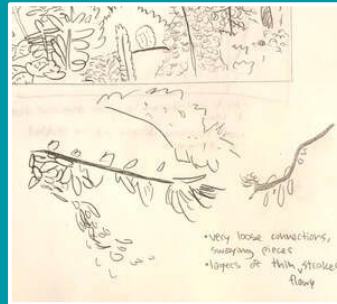
## Planning

This sketch shows how I plan to adapt my reference photo (taken by a friend, Sierra Spirewka) to my square canvas. I don't expect the proportions to be exactly right, as I want to be able to primarily focus on emphasizing color, detail, and brushing technique.



- divide into sections based on respective shapes & color
- other necessary details will be sketched in afterwards

This sketch shows a simple representation of how I will initially sketch out the general composition of the vegetation on the canvas. There are large, undetailed sections drawn out that represent the basic organic shapes of the trees, bushes, and few flowers that make up the image. Some detail will be expanded on with pencil on the canvas in order to guide my brush strokes, though I plan for the final look to be much like Toulouse-Lautrec's landscapes: pretty, pleasing, colorful, but with a very impressionist, almost unfinished look.



- very loose connections, swaying pieces
- layers of thick strokes flow

The final sketch I did narrows in on Toulouse's disjointed brushing techniques. The branches have both sharp bends and slight curves, and are very thin. The leaves are sometimes roughly pushed onto the canvas with deep greens, and in other places, the leaves flow down into a more and more disconnected row, simulating the leaves reaching down to the ground from a thin, weak branch. Other trees are rather feathery and have quicker, smaller dashes of paint.

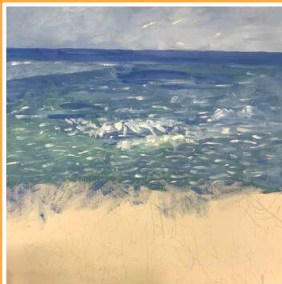
# Landscape Painting continued

## Process

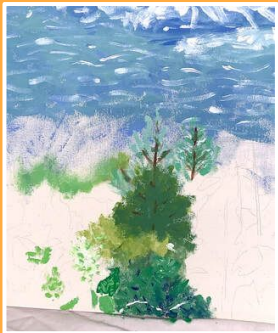
I began painting with back-and-forth swipes of multiple layers of differing tints of blue and turquoise to signify the ocean. A lighter wash of a silvery blue was coated on the top portion of the canvas to cover the area of the sky, while a darker blue, the deepest and most unknown waters of the lake, separates where the water and the atmosphere meet at the horizon. There are also rough sketches present for the different areas of green that would be used for the vegetation on the lower half of the piece.



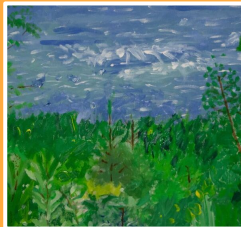
After using a couple different deeper shades of blue and some sandy blue-ish greens to represent the various textural and colorful changes in Lake Michigan, I went over the area with streaks of white to represent small waves and gleaming sunshine on the surface of the water. There is also a large wave in the middle of the shown mass of water. Overall, the technique developed with the painting of the Lake led to satisfactory depiction of post-impressionist-like texture and some abstract movement.



The forestry was filled with many different textures, and I was able to view it from the lens of my inspiration, with a kind of mucky, yet colorful and intricate composition. I used thin strokes for the pine trees, including the extra narrow trunks and branches, and then went for a messier, brushier look with the more yellow, dusty shrubs to the left of the trees. Some of the leaves include impressions of highlights on the leaves with smattering of blue and white.



The left half of the painting included vegetation that was much smaller and much closer to the camera that took the original photo, so I used larger strokes of different shades and tints of green to represent more visible leaves and clearer detail. For the greens in this area, I mixed green with blue for deeper, cooler tones, and I mixed green with yellow for dirtier brush sections. There are also highlights and budding leaves represented with dabs of white and bright greens.

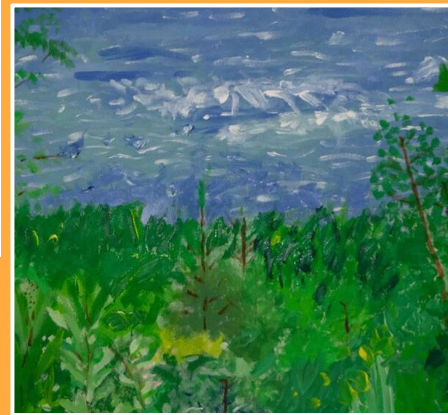


The other half of the piece contained larger swaths of deep shadows and dark leaves lining the entire right edge. I captured this using wider brush strokes in differing patterns, with three different shades of green layering over one another to simulate this kind of thick organic brush. The leaves are spaced further apart as a tree crawls toward the top of the canvas, matching a technique seen Toulouse's *A Laborer at Celeyran*. Another technique inspired by this piece is the long, blueish blades of grass just to the left of the bottom of the tree in my work.

## Reflection

Through this project, I was finally able to carve out the time to explore this medium that I've desired to further utilize. What was initially scary was that I had chosen an unfamiliar category: landscape. However, through my techniques developed from observing my inspiration's works, I was able to compose the painting with a fine balance of proportion and texture, and impressionist abstraction. Overall, the composition was relatively easy and fluid, as the two-foot canvas was covered and completed within 4 days. There is a clear contrast achieved between the foreground, midground, and background, and each of them are easily discernable. I was concerned early on that the water of the lake that takes up much of the piece's space would not come through as very textured or even slightly realistic, though I was able to utilize many different shades of deep blue and tints of turquoise and green to contort the horizon into a satisfying depiction of the lively sea of Michigan.

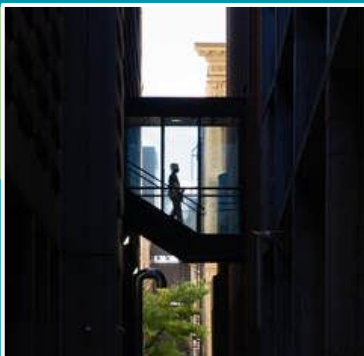
Once I began painting the greenery over top of the layer of water, I also began doubting my skills, and if the individual plants would come through. As I went on, I found confidence in different ways of positioning the brush, and finding more appropriate amounts of paint to apply to the canvas. In doing so, I found myself beginning to paint with much more ease and much less tense feelings about the uncertainty of the final product. The result is painting that exerts a peaceful tone and a pleasing array of colors and small details for the eye to absorb.





# Lens-Based Painting:

## “Hologram Silhouette”

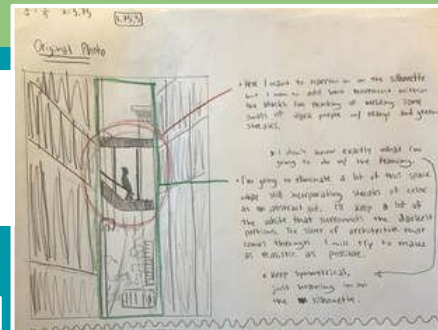


### Planning

The very first thing I began taking note of when I began planning for this project was figuring out where exactly I was going to focus my efforts when it comes to which aspect of the photo I'm capturing. I knew I wanted to have my main subject, the silhouette. I would have the luminescent bluish whites allowing for the silhouette to be the focus of the piece.

Leiter's paintings were done over the course of two decades when it seemed to the world that he was doing nothing. Almost no photography was publicly released during this time because of his dedication to his paintings. He has an extremely unique style, though admittedly taking from some of Richard Pousette-Dart's techniques, as he was a friend of Leiter's. In Pousette-Dart's *Bloodwedding* (shown left, painted in 1958), there is a blend of bright colors that is unlike any other, and there's a sort of gothic look to the designs and geometry. The piece is large and fantastical. What Leiter took from this is the use of chaos that Pousette-Dart conveys; the lack of control with lots of the vibrant colors, and yet showing that everything still seemed planned.

In my sketchbook, I made a rough outline of the original photo. I used colored pencil to mark where I want my focuses to be, with notes pertaining to each section. The green outlines where the cropping is going to close in on, and the red gives notes on color and technique for the painting of the subject and their surroundings.



Below this, I begin testing my oil paints. I make a rough sketch of the silhouette, and I mix different shades of blue and red to make a dark purple that I plan on using to paint the subject. I also test out streaks of other colors in order to see how I should best paint the border. I knew that I wanted to have a surrounding abstract border on my pieces, just like Saul Leiter's *Shades of Klimt*.



Cover of Saul Leiter's *Painted Nudes*.



*Bloodwedding* by Pousette-Dart (1958).



*Cory Reynolds* by Leiter, date unknown (1970-1990)

### Inspiration

Leiter actually started out as an expressionist painter before he began working with a camera. Much like the nature of this project, his paintings were often inspired by his own photography, or vice versa. He used watercolor and gouache to create abstract pieces filled with fantastic strokes and splashes of color, often filling them with photo-realistic paintings of nudes that he shot himself. His work with paint rarely included any substances of the urban street-style photography that he would go on to do, but his work here is very similar to what I would like to capture with paint.

# Lens-Based Painting continued

## Process

With my square canvas, I used a pencil to draw out each portion of the piece. I have margins on either side in order to paint my abstract border, and I have the middle outlining the focuses. I drew out the skywalk, along with the singular building that stands behind it. I also drew out the silhouette.



This photo was clearly taken pretty far into the painting process, and it was taken because at least one aspect of each portion of the painting had been worked on: the border, the sky, the building, the skywalk, and the silhouette. Several of these aspects would go on to change. In the border, I decided to use yellow water color after going over the canvas already with some brown oil paint. I thought this yellow would appear a little brighter, giving extra contrast to the sides, just like some of Leiter's work.



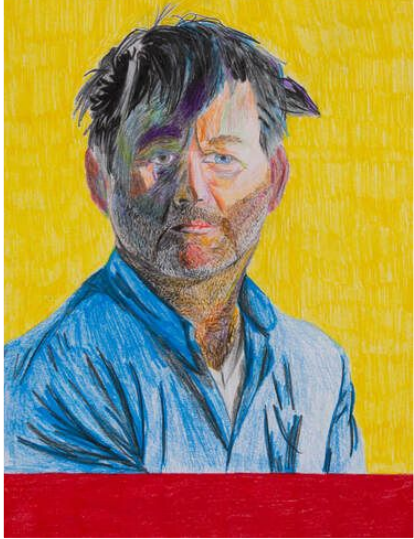
At this step, I thought I was finished with the entire middle portion, and I was just going to work on the borders, but after taking a break for two days from painting, I had decided that this was not the case. The silhouette did not have enough contrast and wasn't visible enough, so I knew the background had to be brightened up a bit. I began trying to experiment more with my brushwork, the amount of oil paint I was using, and how better the mix both the oils and the watercolors in order to make the piece more interesting.



## Reflection

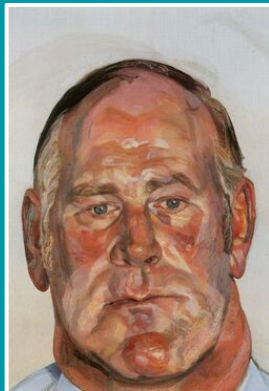
At the end my project, I was left with a sense that I didn't quite learn enough out of this experience. I had never worked with oil paints before, and when I paint it's usually with acrylics and watercolor on thick sketchbook paper. I was excited to learn a lot about using oil paints, and I was excited to represent Leiter's techniques. However, I didn't quite master some of the brushwork as much as I had expected. The consistency of the paint was really unfamiliar, and it wasn't until I was well into my work that I got more familiar with how to take advantage of the paints being water-soluble. Despite some of my shortcomings with technique, something I am proud of is the movement, organization, and texture. I used a lot more paint since I realized I didn't have to be quite as conservative with my usage, and because of this I was able to work the paint into swirls, reminding me of the movement that's conveyed in Van Gogh's work. This was also in some of Leiter's work, appearing in the more abstract areas of his paintings. This is something I really enjoyed doing with the piece, and was by far my favorite part. I ended up feeling as though my unplanned usage of texture ended up saving the piece, detracting from the more bland paintwork, and creating more contrast.

# Positive Illustration: "Projection"



## Inspiration 1: Lucian Freud

As the grandson of Sigmund Freud, Lucian Freud had a rather ambitious family name to live up to, and he only exceeded expectations by becoming one of the most influential portraitists of the entire 20th century. His early work consisted of primarily full body nudes, most of which were slightly disproportionate, and blended to the point of not being able to see any brush strokes what so ever. The pieces were well composed, yet drab and gray, exuding a rather moody feel to his work. His later pieces gained the most traction and showed how much his style had changed (these kinds of pieces are my favorites). While his proportions and facial anatomy became spot-on, his brushwork became more bare-bones and each streak was far more prominent, allowing him to play with color more than his earlier work would allow for.



Head of the Big Man by Lucian Freud, 1975.

## Inspiration 2: Tai-Shan Schierenberg

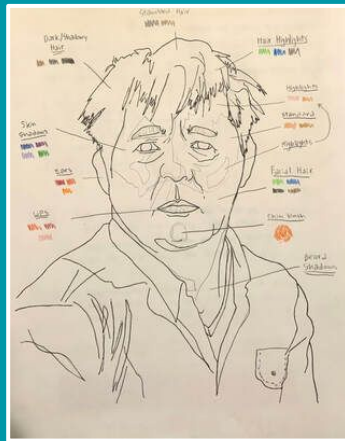
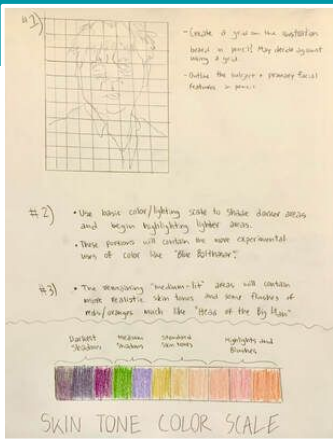
Tai-Shan Schierenberg is a contemporary Chinese-German painter based in London. He's been commissioned to paint the Royal Couple, John Mortimer, Lords Carrington and Sainsbury, and Seamus Heaney. His style is similar to that of Lucian Freud, with brush strokes that experiment with color and texture, all of which create a larger, very lifelike portrait with fascinating usages of movement, shadows, and vibrancy. After decades of gaining fame around the globe, Schierenberg is now the Head of Painting at The Art Academy in London at the age of 58.



Blue Balthasar by Tai-Shan Schierenberg, 2017.

## Planning

On this first sketch, I laid out what exactly it was I wanted to do with my reference photo, going over the three broad steps that would likely unfold over the course of the piece's creation. The first step was going to be to create a grid in order to copy the correct proportions of my subject's face. However, I didn't know yet if this grid would actually be utilized or not, as I also wanted my proportions to be more natural and seem a little less artificial. I knew that my second step would be to start with my lightest portions of the face, as well as the darkest. I've learned in the past with painting and illustrating that it's best to start with the most extreme colors/shades of light, and then work over the more neutral area on the scale that one is working with. The darkest areas would have deep cooler colors, while the highlights would have bright warm colors mixed with the standard skin tones. The shirt step would be to fill in the remaining portions of the face, which would include the more realistic skin tones. This process is very similar to that of *Blue Balthasar* by Schierenberg, though the colors themselves would be heavily based upon Freud's piece. Below these steps, I included almost all of the basic colors I would be using; all of them being showcased in a skin tone scale, from darkest on the left, to lightest on the right.



My final sketch shows an outline of the reference photo using a size 01 micron ink. I used pencil to portion out the general areas in which different colors would be used. These divisions are based upon shadows, highlights, hair, lips, blushes, standard skin tones, and facial hair. While I've discussed already how I was going to create the skin tones, and my reasoning for using non-realistic colors in certain places (based upon the surrealist color use by Schierenberg and the vibrancy of reds and blushes from Freud), I had not yet decided upon how I was coloring the hair of James Murphy. For this, I wanted a blend of both realistic and surreal color, so I closely analyzed the different ways in which light reflected off the strands of hair. Most of the hair is in the dark, with blacks and dark grays being used, though there are a couple spots on the right side of the photo where reflections of blue can be seen, and there are several strands that could be represented using olive green. With my colors decided upon and my proportions laid out, I was ready to dive into the process of blending this particular portrait with the techniques of Freud and Schierenberg.

# Positive Illustration continued

## Process

At the start of the final project, I began by resizing the original sketch of the portrait, and tracing it on the provided illustration board to the best of my ability. My goal was to get the basic outline as exact as possible, as well as most of the facial features, but with very minimal detail, as I would be covering it up with my primary medium of colored pencil. After I created the sketch that is shown, I lightly went over the entire thing with an eraser in order to get the lightest lines possible so that none of the original sketch would show through in the final product.



In between the coloring of the different portions of the face, I worked on the shirt and the background in order to keep my mind busy and not hyper-focus on too many unnecessary details. This is my usual work ethic, as it helps me bring my attention away from certain areas, so that when I come back to them, I have a relatively refreshed mindset and notice different areas that require attention that I may not have if I just continued working in the same place for a long amount of time. In this particular stance, that seemed to help me with the extreme contrast of lighting in this piece. The proportions and general composition began to render similarities to that of *Head of the Big Man* by Freud, and my stark differences in surrealist colors, especially the blues and greens seen on the left half of the face were taken from Schierenberg's work.

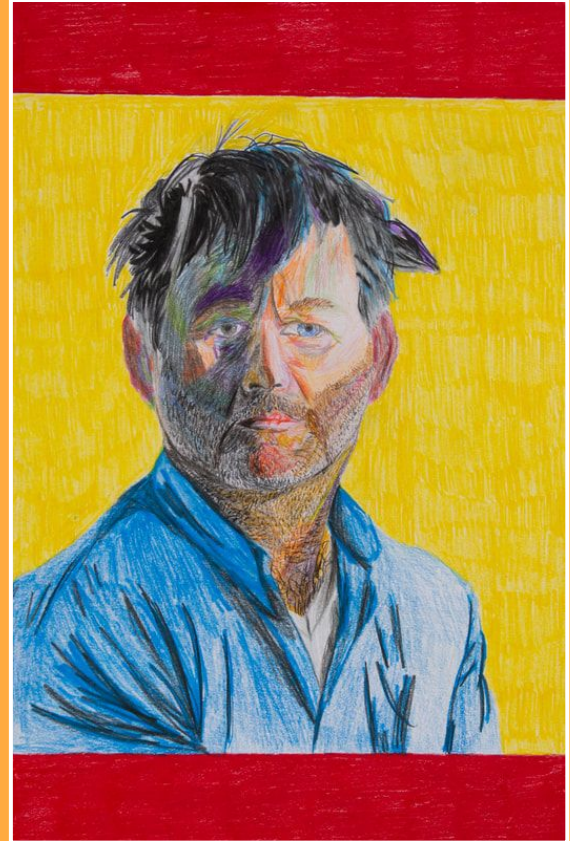
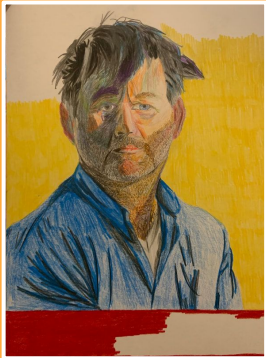


## Reflection

The anticipation and process of creating this piece was some of the most fun I've had with these kinds of mediums in a long time. I enjoyed applying the techniques of some of my favorite visual artists to a portrait of one of my favorite musical figures quite a bit, and I found the entire concept of this positive/negative project to be rather enjoyable. The final outcome, though slightly different on a technical level than I had originally anticipated, turned out to be extremely pleasing to the eye, with a blend of relatively realistic proportions and lighting with surrealist colors and coloring techniques. The portrait is well composed, though it includes intentionally ill-proportioned eyes as a nod to the subject in Freud's piece having slightly asymmetrical eyes. The focus for this piece was on color, primarily because of the indifferent and monotone facial expression needing some contrast with vibrant colors in order to convey the mood that I had wanted; someone who expresses the aforementioned indifference, though carries deeper emotional weight, which is expanded on in the second piece of this two-part series.

By this point I had finished the details in the hair and face, and fully finished the shirt. The shirt was three layers of colors, using two different blues in different levels of opacity. The lighting scale can essentially be seen from left to right, with darkest on the left and lightest on the right. The third layer was black for the folds and details in the clothing. I had noticed that in Freud's piece, the detail in the clothing was very minimal, so this is what I decided to go for in my own work as a contrast to the intense detail within the face.

On a separate note, the hair was a rather interesting portion of the piece to mimic. The intense darkness in certain portions of the original reference photo allowed for me to make quick work of large portions of the hair. I was able to outline the absolute darkest portions of the hair, places where light wasn't even reaching, and I colored these areas black. I think went over these layers with two different shades of gray, using lines for different strands of hair, doing my best to show the movement of different sections of the hair. There were certain strands on the right side of the head that seemed to be hit by the light in a way that allowed for some interesting colors to appear, and I represented these strands with blues and purples mixed with lighter grays.





## Inspiration

Jenny Saville is a modern British painter who is often credited with reinventing expressionist and surrealist female nudes for the complexities that contemporary art can often lack. Her work is often created with collages; different bodies and sketches and colors meld together to create one fantastical piece, usually giving off a less positive mood. Her works can be rather confusing and hard to digest, and they often include duller and darker colors, giving little vibrancy, but focusing more on technique, tone, and contrast. Although, while the contrast is relatively high on a technical level, each portion of her pieces tend to blend together due to the little amount of outlining and small variety of color use.

# Negative Illustration: "Reflection"



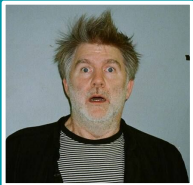
Study for Isis and Horus. Saville, 2011.

After studying at several different schools in the UK, as well as attending art school in the US, Saville's career quickly took off due to a generous contract that supported her while she worked on new pieces. Saville is a large proponent of feminist studies, and a lot of her work is based upon the gender bias that she saw in the art world growing up. Her biggest claim to fame, especially as a woman, was selling a piece for 12 million US dollars, the highest price for a painting created by a woman.



Dusk. Saville, 2014.

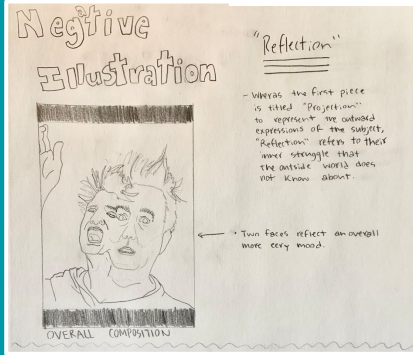
## Planning



James Murphy, photo by Alexander Cody Nguyen

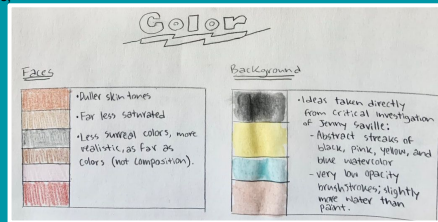


LCD Soundsystem, David Brendan Hall, 2018.



In this page of my sketchbook, I cover the overall composition and form of the piece, and how the reference photos will meld into one. I also discuss the meaning behind naming this piece "Reflection":

*"Whereas the first piece is titled 'Projection' to represent the outward expressions of the subject, 'Reflection' refers to their inner struggle that the outside world does not know about."*



On this part of my sketchbook, I go over the rough amount of colors I will be using, and why, based on the faces themselves and the background:

*"Faces: Duller skin tones, far less saturated, less surreal colors and more realistic as far as colors (not realistic as far as composition)."*

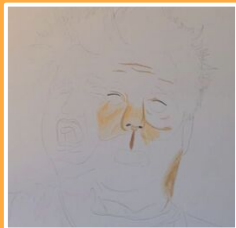
*"Background: Ideas taken directly from critical investigation of Jenny Saville; Abstract streaks of black, pink, yellow, and blue watercolors, very low opacity brushstrokes (slightly more water than paint)."*



## Process

To start, I simply copied the look of my original sketch, making tiny adjustments to create the composition and angles that I wanted. The linework shown is not necessarily all the sketching that I used for the coloring process. As I was coloring, there were smaller details that I drew in so that I could maintain some continuity with the facial proportions.

The process for coloring the skin was the most difficult part of the creation of this piece. In this particular photo I was starting by experimenting with my technique. The method shown was simply coloring in a continuous motion, with staggered pressure based on where there were shadows and blemishes in the skin. I made darker marks and lines with a slightly deeper shade of peach. The next method that I decided on was to color extremely lightly with the primary skin color, and following this up with layers of more colors depending upon the lighting in a given portion of the face.



This photo was taken directly after I had finished coloring both faces. I used the second method described above for all of the natural skin colors, then creating more layers of several shades of gray for the beard, making tiny individual strands for darker patches, and simply hatching with a lighter gray for the areas of the beard with more highlights. I then used lavender and teal pencils to create some abstract linework and shadows, which is representative of my inspiration done by Jenny Saville.



I decided to make the borders on this piece black, as the borders on the previous pieces were a very bright red. It was important to me that they have lots of contrast from the subject of the piece, but this one needed something darker, as it's supposed to have a much more negative mood.

After coloring the borders, I then finished the shirt with two different tints of blue and a shade of dark purple, using different hatching and sectional coloring methods. I did the same for the jacket with varying levels of pressure with the black colored pencil.



# Negative Illustration continued

## Reflection

This piece was extremely fun to make, with lots of variety in technique, color, and some experimentation with mediums. I'm very proud of the ways in which this piece can be perceived. On its own, it's a well-composed and fascinating piece to look at, though it speaks higher volumes conceptually, especially when showcased with it's partner in this two-part illustration series. The first piece foreshadows, in a way, the conflict that our subject is experiencing, though this piece shows it more outright, and in a far more unnerving and surreal way. Jenny Saville's ominous and melancholy style was a perfect choice for the negative side of the illustration series, showing an abstractly put together subject that is ultimately composed in a realistic form, though is surrounded by surreal conditions, creating a mood that is hard to touch on using other styles. I feel as though I captured these methods and ways of depicting a negative mood rather well in my piece, "Reflection". The more realistic shading of the faces and variety in color usage for the skin tones is very similar to Saville's work, and the abstract painted background brings this concept all together.

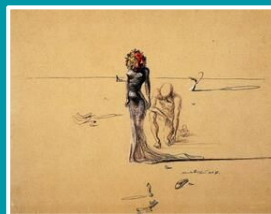


# Hybrid Heroes: "Photographic Memory"



## Inspiration

Salvador Dali was an extremely well known surrealist painter throughout the 1930s, with his oeuvre expanding to similar styles in other decades. He's created several of some of the most famous surrealist works known to date, with his eccentric personality being a natural advertiser of his work. He's also known for writing essays, dabbling in photography and film, and publishing some controversial opinions that too often overshadowed his less popular work.



Female Figure with Head of Flowers. Dali, 1937.

Dali's surrealist style had many giveaways in the 30s, often experimenting with concepts such as time with obvious representations, such as clocks. However, as the early 30s turned into the late 30s, his style developed significantly, with more simplistic sketches and colorful pieces becoming his new standard. Along with this new phase of work came a new calling card of sorts, now being a bouquet or similar object covering the face of a figure, commonly surrounded by a sandy environment.



Printemps Necrophilique. Dali, 1936.

## Hybrid Heroes EGOS ← Alter

Project led by LYNN

Ideas for personal Connection:

- Gender expression
  - Some kind of colorful clock
  - A colorful helmet/headpiece
  - Color like a little more feminine
- Photography
  - some kind of pair of arms holding a fishing camera
  - would connect to my wanting to capture interesting people.
- Extroversion
  - some kind of thing that represents my love of conversation and interacting with people

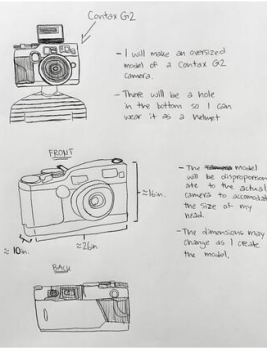
Possible Inspirations:

- arms suspended from my shoulders down to my hands, maybe further down
- represents my desire to quietly capture moments that I think are beautiful of forever

MORE IDEAS on next page!!

## Planning

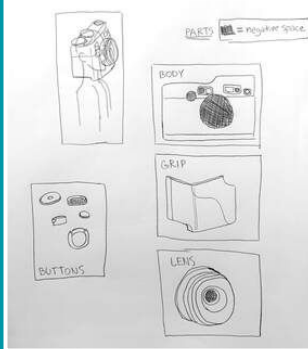
I started to plan for the Hybrid Heroes project by outlining ideas I had based on thematic topics and interests of mine. I narrowed my main topic to something having to do with photography and my love of silently capturing exposures of scenes in Milwaukee that I find beautiful or fascinating. My first idea for this had something to do with mock arms that hold out a camera in front of me, though this was later scrapped. Before setting on this subject, I also contemplated broader themes such as gender expression/dysphoria, as well as something to do with my extroversion and love of talking to friends and strangers alike. When creating these ideas, I kept referring to the requirements in order to imagine what types of structures I could make with the materials I have and with the rules I've been given.



## Thematic Concepts:

Within Dali's "Printemps Necrophilique", the thematic concepts touched upon include a melancholy sense of false loneliness, despite being the beauty that one is searching for being right next to them without their knowledge. This is exactly relevant to the more personal topics I intend on representing with my piece. The choice to use a camera was due to my obsession with photography, specifically walking around my city taking photos of fascinating people and scenes that I feel make my environment beautiful and worthy of creating art with. I feel as though this love derives from my inner fear of loneliness, leaving the camera as my tool to always bring friends and strangers alike wherever I go.

When I came to the conclusion that my original idea of including a pair of arms would be redundant, I decided upon the concept of wearing a camera like a helmet. My dream camera, a Contax G2, is the camera that I decided to model. I noted that the model's dimensions will not be to scale or proportionate with that of the original camera in order to accommodate the width of my head. I used measuring tape to note what would roughly be the smallest possible dimensions I could use for my project.



I sketched what the camera would look like in proportion to the rest of my body, as well as the individual components I would create in order to make the entire model. However, I did not sketch the attachable flash because I feel that I may not have time to make it by the due date for the project. However, I did plan on making it anyways if I ended up having the spare time to do so.

# Hybrid Heroes continued

## Process

The main body of the camera was the easiest part to construct, including planning and measuring. The body is largely composed of flat, rectangular plates, creating an ultimately box-like shape. I used thick, layered cardboard for these larger plates. For the corners, I used long, narrow strips of the same material, but I peeled off one or two layers of cardboard to allow for more flexibility, as I needed to round the corners of the body. I knew going into the construction of this piece that the construction of the body would be rather bare bones, so to speak, and I would use thinner paper cardboard covering most of the body's surface to create a more finished look.



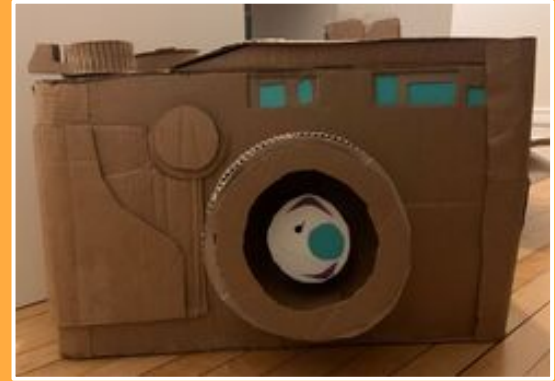
The top of the body has a plate that elevates partway across its length. In order to construct this, I made a flat top to lay down, and then built the elevated portion on top of this surface. The ramp is far more angular and sharp in my model than the rounded surface of the real thing, so I took a single layer of very thin cardboard to cover the sharp corner that I had created, and give it the appearance of a rounded edge. The middle of this elevated section had started to sag because of a crease in the cardboard, so I created several small tubes of cardboard to prop it up.



There are three knobs on the top of the camera, right above the hand grip. The two regular knobs were created using two different methods. For the one seen on the left within the photo, I layered two circular pieces of thick cardboard, then made two more circles with a circumference that was 2cm larger than the previous layers. I stacked these larger circles on top of the smaller ones, as this particular knob has this shape on the real-life camera model. For the knob seen to the right of this one, I had to make it slightly taller, so I cut a long strip of cardboard and rolled it into a circle. This acted as the first layer, and I then cut out a circle with the same circumference to use as a sort of cap.



The lens was created using more flexible cardboard material, specifically large cereal boxes. The cardboard is much thinner, and is ideal for shaping with ease. I traced a perfect circle the proportionate dimensions of the real life lens, and layered widening strips of cardboard around this shape, making three sort of "layers", giving the look of several parts that allow the lens to focus and lengthen. I used the rigid part of triple layered cardboard to cover two of these parts, as these parts of the real model are rigid for the fingers to grip as they turn this part of the lens. On the inside, I created a cylinder shaped piece of cardboard, with small colorful bits of flare to simulate a more cartoonish representation of the glass that would be inside of the lens. I used pieces of a paper bag to line the rest of the inside of the lens surrounding this can-like feature.

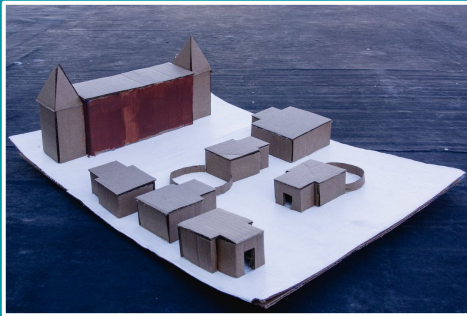


## Reflection

The experience of creating this sculpture was rather unfamiliar to me, as I rarely work in 3-D. However, the process was extremely rewarding and satisfying, though unforgiving. I was limited with my tools, and had to be extremely delicate with my cutting techniques in order to have as proportionate and as finely cut pieces as I could. There were many mistakes involved, and some of the methods came after long sessions of trial-and-error. However, I did find great satisfaction in figuring out what methods to use for trickier sections of the model. Throughout the entire process, the sense of my skills improving became more and more apparent, much quicker than I thought. I became more and more familiar with my tools, as well as the ways in which I could manipulate my materials, especially regarding how to use water to my advantage. Soaking, shaping, and drying the cardboard was a somewhat arduous process, with the materials sometimes bending out of shape as they dried. Although, these errors were easy to correct once the pieces were applied to the model using hot glue. I thoroughly enjoyed adding more and more layers to the piece and watching the detail become more and more representative of the real life camera, and the final product looks just as surreal as I wanted when I wear it on my head.

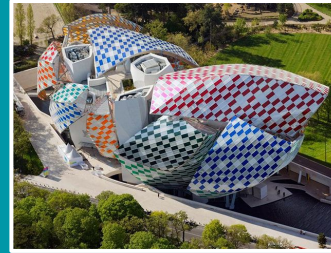


# Site-Specific Installation



## Inspiration

Canadian-born Frank Owen Gehry, now 92-years-old and residing in Los Angeles, is considered by many to be one of, if not *the*, most important architect of our age. He had many left-wing ideas about art and architecture that were less realized, though his style was nonetheless revolutionary. His work across the world created patterns of economic revitalization through art and architecture, and critics of his began calling this the "Bilbao effect", named after one of the cities that he built a museum for in Spain. The Louis Vuitton Foundation in Paris is an art museum and cultural center, and is one of the most well-known works of contemporary architect Frank Owen Gehry. The building, which is clearly an artwork of its own, was built in the mid-2000s in a postmodern style, as Gehry was known for his bold experiments with geometry and creating depth and value through layering of flowing shapes and patterns. This rather ambitious design proves a success, with its organic, wavy, checkered surfaces that contrast with the angular dips and corners.



The Louis Vuitton Foundation by Frank Owen Gehry. Image by Fondation Louis Vuitton

## Process

For the creation of the model, I used the material I had an abundance of: cardboard. I used hot glue as the adhesive. I measured the necessary dimensions for the size of each unit, and the amount of space around it to cover what would be one section of the park or lot that the units are installed at.



Each unit is modelled with its core structure and does not include all of the details the sketches show. They each have a doorway cut into them. Some backyards and entrances face one another or are shared, and this promotes neighborly interactions and positive relationship building. As mentioned in the planning phase, those that live in these units could request a fenced in backyard if they have children or a pet. The backyards would be reasonably sized as to maximize the amount of space for more units, but as to also not skimp out on making tenants happy and feel good about getting onto the path that gets them back on their feet.



Another variation of unit would be the one shown, a family unit. This could reasonably fit 2-4 people within a single family, as it is almost exactly double the size of the other units. This unit would automatically be given to anyone in need with the largest number of family members or dependents that could fit in the unit. This building would overlook the entire complex of housing units. It would primarily be used for social workers, emergency caregivers, any necessary volunteers, and a couple extra overflow apartments.



## Reflection

By the end of this project's planning process, I had already recognized it to be one of the projects that I have the most creative freedom with. I've learned that architecture itself is extremely complex and has the potential to completely change neighborhoods, and even entire towns. Throughout my own process, I found that most satisfying use of architecture is seen when an artistic, vibrant, and striking design is used for the good of the people. Housing the homeless has seemingly become one of the last concerns of American politics, so it is often left to the communities to get them back on their feet.



With a large-scale issue like this, its solution (my design), would have to be approved by many, many city officials, so I decided to merge some aspects of appealing, surreal architectural design with the practical concerns of a modern, compact, and efficient home, as well as eco-friendly. The model itself represents the basic layout of the area and the core structure of the units, which was enjoyable to create after learning a lot about how to better utilize cardboard from the previous cardboard project (Hybrid Heroes).

## Planning

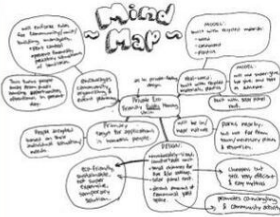
# Ideation Board

### POV Statement:

**Discovering**, an issue regarding homelessness that could be related to by any country around the world, on different proportional scales, but has not been solved within much of the western world.

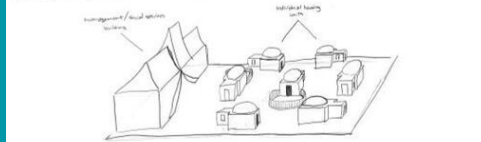
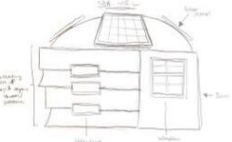
**I was amazed to learn**, that the creation of moderately affordable government-run housing is a great and largely sustainable way of temporarily housing homeless people in emergency situations (which there are many of).

**It would make a real difference if I could**, optimize the practical, everyday living aspects of the design of a compact home, while also having good credibility regarding stability, as well as having an ambitious architectural design.



## Empathy Chart

Setting	Thoughts/Feelings
Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.
Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.
Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.
Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.
Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.
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Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.
Homeless person	They are probably struggling to find a place to live. They might be feeling hopeless and desperate.



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