Some Kind of Familiar Image

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SOME KIND OF FAMILIAR IMAGE

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
Visual Arts

by
Brian Nogues
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Accepted by:
Anderson Wrangle, Committee Chair
Andrea Feeser
Christina Hung
Todd McDonald
ABSTRACT

I make images about images, sometimes about the ones that already exist in a given photographic outlet – be it the media, the web, magazines, periodicals, or the canon of art history, and occasionally, I make images fueled by the philosophy and aesthetics of these channels.

My role as a photographer is not that of a problem solver but rather a locator and creator of visual discrepancies. I locate something that strikes me as interesting or curious, perhaps the gaze of a dog in an Erwitt photograph, and then I find something else that is equally compelling, and combine them to see what arises. It is as if I were a worker bee that grew tired of pollinating the same kinds of flowers and one day decided to begin cross-pollination of floral specimens just to see what else was out there.

I believe the reason for my interest in referencing and combining art historical images with popular images is due to the mass influx of images that are very much a part of my generation’s upbringing. Granted the art historical image is a personal preference, a way for me to honor, praise, question, and possibly re-introduce the works of other photographers to a new audience, while simultaneously throwing a bone at my preferred audience, the artists. The popular image, however, is a product of my own exposure to mass produced images. As a photographer in this day and age I cannot look at a PVC pipe without imagining a Super Mario spit-fire plant coming out of it or see an image of a dinosaur and not think of Jurassic Park. How then do I, as a photographer, make images that are
stripped free of references to other images when between television, films, video games, newspapers, magazines, and the globalized image powerhouse of the Internet we have already been exposed to nearly the entire scope of photography? It is for this very reason that I expect my audience to have a pre-existing familiarity with certain kinds of images, I assume that they’ve seen certain films, album covers, viral videos, billboards, postcards, or at the very least have been exposed to something similar. My work is peppered with references and whether the viewer picks up on them initially or not I believe they help shape the audiences experience of the work in interesting ways that hopefully invite a certain level of inquiry into the way they personally view and understand images.
DEDICATION

For my mother and father, Martha and Evelio Nogues, for funding this exploration into the visual arts and never questioning my motives.
ACKNOWLEDGMENTS

In my two years at Clemson University I have crossed paths with several individuals that need to be thanked for their contributions to my practice as a visual artist. For the sake of this document I will attempt to keep it brief.

I would like to thank first and foremost my professor Anderson Wrangle for two years of unflinching dedication and support. When I first saw his work I did not know what to make of it, I was not sure if I even understood it, and I still don’t think I do, but I now understand that not fully understanding it is part of its charm. I’d like to thank my thesis committee; Andrea Feeser, Todd McDonald, and Christina Hung for all the contributions they have made in helping me figure out what exactly it is that I am doing and for knowing exactly when to apply pressure and when to let me breathe, and go at my own pace. I’d also like to thank the rest of the faculty in the art department.

Owen Riley and Zane Logan, my studio-mates, deserve to be mentioned here as well, they too have greatly contributed to the level of maturity that my photographs have reached. Dave Hill and Courtney Richards, my roommates, for the many art talks, life talks, and art-life talks we have had. Michael Marks and Matt Rink, my fellow graduates, for making the installation of our thesis exhibition enjoyable and stress free. Lastly, the rest of the graduate and undergraduate students that I have come in contact with, particularly those that enrolled alongside me.
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CHAPTER ONE
ANIMALS

Within the confines of my thesis exhibition the animal photographs are the earliest set of images produced. They are the precursors for the latter images, for this reason they operate as a rudimentary keystone for navigating and understanding the ideas, ironic humor, and concepts in the rest of my work.

The animals in this series are obviously made of plastic. However through a rather extensive exploration and the developing of an amateur connoisseurship of PVC animals I have found these animals to be the best looking imitations of the animal kingdom. They were also hand picked from their respected retail bins for exhibiting the qualities that best exemplify their species, on a 1:32 scale. In these images I, in a way, assume the role of a god for these figurines. I am a just god, an inquisitive god and purposefully set the stage for an exploration into the inquisition of the natural and the artificial, the actual and the existential.

If one were to consider a semiotic approach to the plastic animal, with no particular linguist or philosopher in mind, then the replica functions as both the signifier and the sign in my images. A toy giraffe alludes to an actual giraffe and within the borders of my frame functions as a real giraffe would. In other words, within the frame exist two images. One is a product of what it resembles – a toy giraffe drinking from a Solo cup. The other is in regards to what the symbols pretend to be – an actual giraffe drinking from a container, in this case a cup that
operates as a lake or watering hole would. A dual image that on one hand manages to occupy the space within the frame and on the other hand lives completely outside of the image and is merely referenced or pointed at in the work.

Not all of the references in these images are of the natural order, many point to media and popular culture as a source material for the basis of the image. Take *Giraffe (Fig. 1.1)* for example, an image whose composition is heavily influenced by the documentation of a hunted giraffe by Chris Marker in *Sans Soleil*. *Buffalos (Fig. 1.3)* is a very similar image. To some it will remind them of a kind of natural history diorama, or possibly some sort of life experience revolving around a buffalo, but for a select few it will resonate quite differently. Those of a targeted age group or lifestyle will be reminded of the album cover for *U2: The Best of 1990 – 2000*.

*Yellow Monkey Bananas (Fig. 1.2)* is another example of a multitude of references. While depicting a monkey and what we assume to be his preferred method of sustenance, the image also points to the vanitas still life tradition with its ripening bananas and emptiness, to Curious George, to The Velvet Underground’s first album cover designed by Andy Warhol, to the tropical banana boats of South Beach, and to the antics of Slim Pickens in the film *Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb*.

Many of these images are about a kind of deconstruction, a breaking down of the formal and conceptual structure of the image and a breaking down of the societal media structures that make up the bulk of our pre-digested imagery. These
photographs are stripped down to the barest of objects, leaving just enough information, just enough material, to trigger an inquiry or investigation of the image.

Ultimately, the problem with this was that the series became a sort of mathematical formula where the end product was the sum of the variables and references contained within a given image. I was driven in my most recent work to rectify this formulaic predicament and sought to make images that are open rather closed, and to explore the ambiguity of the photograph. The solution, it seems, was to shift from the appropriation of images to the referencing of the ideas behind the images. My own personal appreciation and understanding of art photography and pop cultural imagery dictated that these would be the realms from which I sample, thereby shifting my work from the arena of farce directly into the arenas of fine art photography and popular culture. In making this move I have directly put my work in dialogue with many of the works of photographic masters, and have found a fertile place in which to consider both their images and my own.

The last image in this series, My Desk (Fig. 1.5), helps ease the transition into the recent work. While the other animal images in my thesis exhibition are clearly about a deconstruction of the image (particularly a breaking down of the aesthetics of small-scale advertising photography similar to the product photography of Ed Ruscha in the 1960’s) My Desk (Fig. 1.5) functions as a departure within that framework. The scale, composition, use of color and overall grandeur is about construction rather than deconstruction. The top third of the image is a sort of neo-baroque alter piece formed by a mass of plastic animals attempting to reach the
apparent divinity of a sheet of holographic paper. The divine quality of this paper was actually achieved by compositing a second (digital) image of the paper from an alternate perspective that exaggerated its holographic properties over the original image. The arrangement of the animals operates in various ways. On one hand they operate on a purely aesthetic level and create a sense of “Where’s Waldo” with regards to the other images in the series but they also have an art historical agenda as well. For example, on the far left of the image we have a tabby cat on top of a pig, on top of a crocodile that was constructed to loosely reference the “stacked” work of Jeff Koons, an artist who walks the line between the art historical image and the pop-culture image. On the far right there is a gorilla stacked on top of a polar bear, a coexistence of a visual binary, not unlike the The Black Square by Kasimir Malevich, the blackness of the gorilla is exaggerated and understood because of its proximity to the apparent whiteness of the polar bear below it.

As you scan down to the middle third of the image the art historical references give way to those of popular culture. Here are everyday objects that provide a lens through which the viewer can understand my cultural time and position. In this third you can make out a Terracotta Warrior eraser, a box of mints shaped like a Nintendo Master System controller, a Nerf dart, a Goku action figure from Dragon Ball Z, a Florida Gator snow-globe and a meteorite. The images on this shelf are of my dog, a Weimaraner named Frank Sinatra, of my family, where in my parents face the camera and my sister and I fare away from them, I am preoccupied with another camera, and the third image is of me with my significant other. This
shelf also features a collection of Moleskines, the artist-preferred notebook for centuries, a variety of containers that hint at my concern for my thinning hair, chapped lips, and airborne illnesses, as well as a mirrored cube, a symbol that I have come to understand as an icon for photography’s ability to transform the three dimensional world into a two dimensional form.

The lower third of the image contains myself, the artist, whose spiraled hair is just as dizzying, mesmerizing, and aesthetic as the rest of the image. In front of the artist is a laptop with a rather natural background indicating that our understanding of the outside world can now be funneled indoors through a two dimensional mechanism, not unlike the photographers frame.

The photographer’s self-portrait is a type of image nearly as old as the medium itself. Portraits can range from those of Ansel Adam’s, who is rarely ever seen without his view camera, he is firmly invested in being seen as a “Photographer”, to the more subtle images of Paul Strand in his apron, the garb of the craftsman, to Jeff Wall’s double self-portrait. In My Desk (Fig. 1.5) I am seen sans camera, in a white shirt, which is without a doubt accompanied by blue jeans (the performance attire of choice favored by the west coast conceptualists) indicating my role as a performer of thoughts, not purely a photographer or craftsman but a thinker. Once again my back is turned, I remain anonymous and at work, framing myself within the screen of my laptop, the darkroom of a new era in photography, capable of rendering the images of the artist and providing stimuli via images from anywhere
and everywhere. I am simultaneously detached, engaged in my own practice, and hardwired to an infinite array of imagery by others.
CHAPTER TWO
STILL-LIFE WITH PIZZA BOX

If the animal photographs act as a primer for understanding the rest of my work and *My Desk* (Fig. 1.5) functions as the transitional piece then *Still-life with Pizza Box* (Fig 2.1) operates as the legend by which the viewer can gain an understanding of the formalities, aesthetics, and concerns that are portrayed in the remaining black and white photographs.

*Still-life with Pizza Box* (Fig 2.1) is the first photograph that was shot completely analog, on a black and white 4x5 negative. For me this marked a few significant shifts in the work. Visually my work was now directly in line with a greater population of fine art photographers, to this day the greater bulk of photographers functioning in the sphere of contemporary art are still shooting analog, at least at the initial phase of the image making process. Likewise, I too begin by shooting film; I then process my own sheets of film and then digitize the process by scanning in the negatives on a flatbed scanner. This process is significant for two reasons. One, it marks the contemporary context that I am currently operating in, that of the digital “light-room” era as opposed to the traditional darkroom, and secondly it allows me to make adjustments to light, shadow, and tonality in a way that could not have been achieved by previous photographers using traditional methods.

This way of working caused another significant shift in my work, as using a large format camera requires patience and an extreme awareness of composition
and the frame. The 35mm digital camera that I used prior to *Still-life with Pizza Box (Fig 2.1)* seemed to demand a certain level of roughness and speed in composing and taking an image, as is the nature of all 35mm cameras. And although I directly opposed this and used it as if it were a large format camera, a certain level of compositional awareness and finesse was ultimately lost when looking through such a small viewfinder and seeing the image corrected in its perspective.

The 4x5, or large format camera, requires that the photographer slow down the process of making the image. Light readings are taken on an external device and focus is manually adjusted while looking at an inverted image on the ground glass. The film must be carefully loaded into a carrier in a dark room prior to the setup and the aperture and shutter speed must be considered and adjusted accordingly. Overall, the entire process of making the image is one of extreme consideration for small details – a characteristic that makes its way into the final image because of the tediousness and time it takes to setup and compose the photograph. In *Still-life with Pizza Box (Fig 2.1)* this attention and subtlety to detail is exemplified by the scuff mark used as a compositional element on the top right of the frame.

*Still-life with Pizza Box (Fig 2.1)* can be traditionally classified as just that, a still-life photograph. It can however also be viewed as a prism through which I have constructed all my other photographs. The image is comprised of several objects that upon careful consideration serve to shine some light on and otherwise elusive and ambiguous images. For instance, there are two sources of light in the image; one is a torn IKEA Japanese inspired lampshade that is rendered with a certain level of
volume in the final image. The other, a standard overhead lamp is overexposed and rendered flat in the final composition. The juxtaposition of these two light sources can be interpreted as a symbol of photography’s ability to emphasize a third dimension while producing a two dimensional image, and in this way are tied to the mirrored cube, which functions in the same fashion for me. The lights here however are simultaneously profound and humorous in their differences. The hourglass in the image serves as a reminder of the durational component of image making and its direct significance to the final image, in this case noted by the reflected angle that the sand and the pizza box cover share. Curiously enough a third light source is reflected in the glass revealing that the final image and the construction of an image are quite different. Upon the table there is also a television remote, implying three things; the first, that outside the frame exists another apparatus through which images are viewed, that this other device in turn shapes our understanding of the final image, and that the photographers frame is constructed with the same, if not higher, level of the understanding of image-making as that of other channels of photographic distribution.

The remaining elements in the photograph allude to the motifs that reoccur in the remaining body of work. The chair, hints at the seated portraits, and the potted rosemary plant is a symbol for my understanding of nature, while the rosemary serves the purpose of enhancing the flavor of the pizza, it is also a soothing decoration. The I ♥ NY coffee mug is portrayed as an omnipresent vernacular object, the mug, and as exemplary design; Milton Glazer’s typesetting
was ultimately adopted into popular culture and has become iconic. The word and the symbol for “love” also reappears in my images, they operate as visual triggers for an emotional and cognitive experience brought about by our understanding of the word, or the heart, – an experience that I identify as being very similar to the understanding of a photograph. The book is another repeating element in my work. It functions similarly to a photograph, on one hand it is three-dimensional, it has height, width, and depth, but on the other hand its text functions on a two dimensional level. The book is also a symbol of acquiring knowledge through a specific act, the act of looking.
CHAPTER THREE
STILL-LIFES

The remaining images in my thesis exhibition can easily be classified as operating in one of two realms, the still-life photograph or the portrait. Both share a certain legacy with the history of the photographic image and both I find to be particularly curious in their own regards. The still-life photo separates itself from the tradition of painting because of the apparatus’ ability to perfectly render the scenario placed before its lens. So, in a way, the element of craft is removed from the photographer’s equation, and all that is required is a certain level of technical proficiency and concept behind the making of the image.

Before making any of my images I spent a good bit of time exposing myself to a plethora of still-life imagery ranging from Dutch, Flemish, and Spanish still-life paintings to post-modern and contemporary painters, such as Richard Diebenkorn and Mark Ryden. Among the photographic works I observed were images by Stephen Shore, Irving Penn, and Abelardo Morel as well as several images by editorial and advertising photographers. Once I felt confident that I had a moderate understanding of the high art and low art aesthetic I sought to make my first image with the intent of occupying the space where fine art photography and product-photography intersect.

Still-life with Book and Rock (Fig 3.1) was the first of this kind of image, a photograph that was equally inspired by the work of Abelardo Morel (specifically from his Book of Books series) and the advertising wit of Irving Penn. The image
itself is comprised of a tabletop, a book of Ansel Adams’ Grand Canyon photographs and a red rock. The photograph was taken in a way that frames the book in the same way that Adams frames the canyon, in an attempt to call into question both the nature of his image as well as mine. The stone functions as a literal paperweight but also serves as an entry point for the viewer who is exceptionally observant. Many viewers will casually glance at the image and see the book, see the table top, and move on to another image but a few will notice the rock. Those that do might wonder what exactly is its purpose? Is it a rock from the Grand Canyon, is it supposed to call into question the perspective and depth of the image, or is it purely an instrument of humor: all are valid interpretations. The photograph draws from a variety of sources, references a kind of image that nearly anyone can relate to and is consciously constructed to be ambiguous, multivalent, and open-ended. It is this openness that allows for a variety of viewers to engage with the piece on several different levels.

*Still-life with Spill and Mug (Fig 3.2)* is another image in the still-life series. The image is arranged on the same tabletop that all the images are taken on, and as the title implies, contains a spill and a mug. The spill is in fact separate from the mug, careful observation reveals that no liquid is found in the cup, and that it was placed on top of the spill. The spiral portion of the spill was conceived as a nod to Robert Smithson’s *Spiral Jetty*, a site-specific work of art that for the most part is only ever viewed as a photograph, much like a still-life. This image also heavily references the look of early modernist photography; if one were to neglect the
construction of the spill then the image would appear to be about the way the light reflects off of the liquid and reflects and distorts the space around it. To others that are not familiar with the process of large format photography, the image might resonate as simply being a snapshot.

*Still-life with Book (Fig 3.3)* is a curiously banal and complicated image. A photograph of a book distorted by light coming through window blinds. The discrepancy between the shadows of the blinds on the table and on the book causes the viewer to begin to challenge the legitimacy of its appearance, of its text – that text being the history of photography. If light, the most significant component of a photograph can call into question its history then a skilled photographer, one who can, in a sense, seize the light, could theoretically distort its history or perhaps reshape it.

The rest of the images in this series function similarly to the three that have been described above, the references change but the overall effect is the same. The “open” image gives way to a multitude of readings and allows for a vast audience to bring their own interpretations to the image and ultimately they decide how to “close” the image for themselves. I, as the photographer, shift and control their perspective but ultimately grant them free reign over the final meaning of the image and in doing so create images that are directly opposed to the photographs of popular culture, photographs that offer a single reading.
CHAPTER FOUR
PORTRAITS

If the still-lifes can be found at the intersection of product photography and high art then my portraits could be found at the converging point of royal portraiture or fine art photography and the images taken by bloggers, flickr members and facebook users. Bringing up the fine art side of the spectrum we can think of the work of Thomas Struth, Larry Sultan, and Lise Sarfarti, while on the blogger side we can look at Scott Schuman, Shark Senesac, Dana Lauren Goldstein, and Sean Marc Lee as appropriate springboards for the mash-up portraiture that I am making.

All of the images in this series to date are of men whom I share a close relationship with. While I do not think of the series as being gender specific by any means, there is a certain level of sexualizing that happens in the making of these photographs that would prevent the same kind of read from happening if the subject were female. Since the media does a fine job of sexualizing the female figure and providing us with several images, I have set about to make photographs of a more fruitful, and perhaps unique, nature. All the images are also taken outdoors, where the natural world functions as stage and decoration for the interactions that happen between the subject and photographer. Oddly enough because of the separation between sitter and background this natural stage starts to taken on the properties of a green screen which is perhaps the most unnatural set conceivable. In the future I can certainly see the series expanding to encompass women subjects, indoor
scenarios, and vertical formats, but for now it is of guys, outdoors, in landscape orientation.

*Man on Couch (Fig. 4.1)* is a photo of a seemingly excavated living room that has been repositioned out in a field. On the couch, in a posture similar to that of Manet’s *Olympia*, or Jeff Wall’s *Stereo*, is a man who is seemingly indifferent to the photographer and camera. While the image can be considered a portrait, that seems to be the easiest definition possible, there appears to be more going on in the image than simple portraiture. This is not purely a document of one individual’s physical appearance. It can also be considered a document of an interaction between the sitter and the photographer; two rakish young men in a field with living room furniture, that are referencing modernist painting, contemporary photography, and the globalized existence that they find themselves in through the implementation of modern design, 18th century inspired furniture, magazines with neo-renaissance inspired portraiture of black men, novelty tee-shirts, aviator sunglasses, cigarettes, television remotes, and the great outdoors.

Another example of the collective performance that ensues as I make these images can be seen in *Man with Fountains (Fig. 4.2)*, where a man is seated amongst four erupting Coca-Cola bottles. He sits unflinchingly, despite the spraying streams of syrup, and stares into the camera, into the viewer, while eating a tangerine. His attire is once again that of the quintessential performance artist, blue jeans and a white tee, which aids in revealing the performative aspects of both the sitter and the photographer. The image refers to performance art, the painted portraits of patrons
to the arts (Agnolo Bronzino’s portrait of Ludovico Capponi), and popular culture in regards to both the Coca-Cola bottles and the viral videos that made dropping Mentos into coke an enjoyable pastime. The image is partially inspired by the fountains or Lorenzo Bernini, particularly his 1642 Triton Fountain in which a merman is hoisted up by four dolphins and blows into a conch shell. These referential performances that occur are not limited to the people in my images, to a lesser extent the dog in Dog with Sign (Fig. 4.3) operates similarly. In Dog with Sign the Shetland sheepdog refers to the tradition of sheepdog as laborer, Elliot Erwitt’s dog photography and the natural history dioramas of Hiroshi Sugimoto through both his formal positioning within the frame and his performance – he also portrays the most intense classical gaze seen in any of my sitters.

There is a certain freedom that happens in my portrait series because of its close proximity to the blogger’s photograph or the facebook user’s “profile picture”, this freedom is then counter balanced with the rigidity and exactness brought about by studio-portraits and large format photography. Together the freedom of the image, the controlled looseness of the photograph, and the lo-fi stage design create an intricate and appropriate means of providing information to the viewer, a mises en scène. This mises en scène can clearly be seen in Man with Cat (Fig. 4.4), an image of a young man and his cat, Gaby. Gaby provides a level of information that we can then extract from the portrait, so does the Sherlock Holmes angled pipe, and the I ♥ Kyoto tee-shirt. The corduroys, the stylish boots, that add to the dashing appearance of the sitter, even the slightly Captain Morgan-ish posture he takes upon the bench
all add to the understanding of this character – a character that is once again situated in nature’s stage. As wireless internet signals begin to encroach, the outdoors is one of the few areas that is less touched by the ever growing sphere of globalization and by staging these multivalent, layered, globalized portrait performances out there their effect is heightened and more readily understood while retaining a certain level of ambiguity.

Seemingly the natural surroundings of these images appear unnecessary to the success of the overall image, and to an extent this is true. However, the natural setting functions as a humorous juxtaposition to the portraits that helps initiate the analysis of the images. If the viewer identifies that a couch should not be positioned in the middle of a field, perhaps alongside a doublewide trailer, but not alone in a field, then they should be able to scan the image and parse out further information. Humor tends to get decent mileage in my work. While I am aware that some viewers will see an image, chuckle, and move on, there are several viewers that get drawn in to the image because of something curious, ironic, or humorous. In my practice humor is sometimes deployed as the hook with which I fish for viewers, but there are other instances where humor is used differently.

There are two sides to the humor in my work. There is the rye, cheeky, humor that exists on the surface of the image and there is also a more critical humor that occurs. This critical humor is aimed towards the history of the photographic medium, and is usually delivered through an understanding and mastery of the formal components of image making. In Still-Life with Book and Rock (Fig. 3.1)
critical humor is the vehicle that reduces Ansel Adams’ entire oeuvre down to a pebble, quite literally. In *Still-life with Peanuts (Fig. 3.4)* humor praises and jabs at the work of Laura Letinsky, it grants peanut debris permission to make an image more celebratory than the melancholy images of her work. The delivery of my humor is sometime whimsical, as is the case in *Yellow Monkey Bananas (Fig. 1.2)* and *My Desk (Fig. 1.4)*, and sometimes it is fairly dead-pan, as in *Man with Cat (Fig. 4.4)* in which the cats heightened sense of awareness is clearly caused by her proximity to a large body of water, or in *Man with Dog (Fig. 4.5)*, in which both the sitter and the dog share the same coy grin.
CHAPTER FIVE
CONCLUSION

Many of the images in my thesis may seem to be radically disparate, but they are much more liken to one another than they appear. I began making photographs of plastic animals that appropriated iconic media imagery and am currently staging portraits that are as much a sampling of a culture as they are a person, but ultimately the roots of all these images stem from the same continuum – a continuum that I have devised myself, through my own personal taste in photography, art history, my cultural upbringing, and as a product of the time that I live and work in. On one end of this spectrum we can note the photographic works of Edward Weston, Sally Mann, Sophie Calle, and Taryn Simon, while on the other end exists You Tube, flickr, Kanye West’s sampling, and Lady Gaga’s stage presence. The images in this exhibition arise from the point where those two sides converge.
Fig. 1.1 Giraffe

Fig. 1.2 Yellow Monkey Bananas
Fig. 1.3 Buffalos

Fig. 1.4 Oh Deer!
Fig. 1.5 *My Desk*
Fig. 2.1 *Still-life with Pizza Box*

Fig. 3.1 *Still-life with Book and Rock*
Fig. 3.2 Still-life with Spill and Mug

Fig. 3.3 Still-life with Book
Fig. 3.4 Still-life with Peanuts

Fig. 3.5 Still-life with Moleskines and Pencils
Fig. 4.1 *Man on Couch*

Fig. 4.2 *Man with Fountains*
Fig. 4.3 *Dog with Sign*

Fig. 4.4 *Man with Cat*
Fig. 4.5 Man with Dog
INSTALLATION DETAILS

Figure 5.1 *Installation View1*

Figure 5.2 *Installation View2*
Figure 5.3 *Installation View 3*