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REAL PEOPLE ACTING OUT INTERPERSONAL ISSUES
WITH PAPER REPRESENTATIONS

by

GARY DUFNER
B.F.A. School Of Visual Arts – New York City, 1991

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the School of Visual Arts and Design
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Spring Term
2015

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ABSTRACT

In this thesis body of work, I have interacted and collaborated with five friends to create images exploring human relationships. The subject matter illustrates my friends and myself acting out interpersonal issues with paper representations of one another. It has been my aim to represent my imagery in a campy thematic way. I include a discussion of the images in my body of work from both my perspective and the perspective of my models. The figurative paper images “stand in” as representatives of the genders of their subjects.

I have explored multiple points of view, constructing, reconstructing and deconstructing complex compositions; experimenting with a variety of focal points; and I have increased my knowledge of lighting and color effects through digital manipulation.

Dedicated to my sister

ACKNOWLEDGMENTS

My deepest thanks go to my professors. My thanks to Carla Poindexter for providing encouragement after many trying critiques and for giving me another perspective of my work. Thanks go to Mark Price for helping me see the formal aspects in my artwork I did not know were there, and for comparing the form I create in my work to those of the greatest artists in history. Thanks go to Wanda Raimundi-Ortiz for showing me issues from different angles and revealing the artist I know has been inside me.

TABLE OF CONTENTS

LIST OF FIGURES	viii
COMIC BOOK ART	1
PHOTOGRAPHY & CINEMA	6
BEN-DAY DOTS & CUBISM.....	17
PHOTOGRAPH AS CINEMA.....	25
DIRECTION & BLUE	37
COLORS.....	39
SEXUAL OBJECTIFICATION: WOMEN AS PAPER OBJECTS	45
Paper or Plastic?	47
COLLABORATIONS & ISSUES	48
Art Direction.....	48
Halee.....	50
Ashley.....	55
Trena.....	57
MY IMAGE	61
INSTALLATION	66
AM I A PHOTOGRAPHER?	68
WHO AM I?	69
CONCLUSION.....	71
APPENDIX A MODEL RELEASE FORMS.....	73
APPENDIX B COPYRIGHT PERMISSION LETTERS	79

APPENDIX C IRB APPROVAL 85

LIST OF REFERENCES 87

LIST OF FIGURES

Figure 1: Mage (volume one), graphic novel, Matt Wagner, 1984	1
Figure 2: Keepers of The Orb (color comic panels), Artwork by Author, Mixed Media on Bristol Paper, 9”x12”, 1991	2
Figure 3: Keepers Of The Orb (black & white comic panels), Artwork by Author, Ink on Bristol Paper, 11”x17”, 1991	3
Figure 4: Silence (comic panels), Artwork by Author, Ink on Bristol Paper, 11”x17”, 1993.....	4
Figure 5: Funeral, Artwork by Author, Digital Manipulation, 40”x84”, 2012.....	5
Figure 6: No. 805 “White with Holes Lit from Front and White Lit from the Back with Shadows from the Other White”, Color Photograph, 40”x45”, David Haxton, 2009.....	6
Figure 7: Untitled (Woman & Shadows), Photo by Author, 24”x36”, 2013.....	7
Figure 8: Setting a Scene, Photo by Author, Digital Manipulation, 30”x36”, 2013	8
Figure 9: Tina and Gary, Photo by Author, Digital Manipulation, 24”x36”, 2013.....	9
Figure 10: Tina and Gary #2, Photo by Author, Digital Manipulation, 24”x36”, 2013	10
Figure 11: Tina and Gary #3, Photo by Author, Digital Manipulation, 30”x36”, 2013	11
Figure 12: Setting a Scene #2, Photo by Author, Digital Manipulation, 18”x36”, 2013	12
Figure 13: Serendipity, Photo by Author, Digital Manipulation, 24”x36”, 2013.....	13
Figure 14: Serendipity (before digital manipulation), Photo by Author, 2013.....	14
Figure 15: Adoration, Photo by Author, Digital Manipulation, 90”x40”, 2013.....	16
Figure 16: Nude With Abstract Painting, Roy Lichtenstein, 1994 © Estate of Roy Lichtenstein	17
Figure 17: Carrying The Torch, Photo by Author, Digital Manipulation, 24”x36”, 2013	18
Figure 18: Model in Waiting, Photo by Author, Digital Manipulation, 36”x24”, 2013.....	19
Figure 19: Setting a Scene #3, Photo by Author, Digital Manipulation, 18”x36”, 2013	20

Figure 20: Ashley Before & After, Photo by Author, Digital Manipulation, 2013	22
Figure 21: Ashley Rectangle to Angular Cuts, Photo by Author, Digital Manipulation, 2013....	23
Figure 22: Les Demoiselles d'Avignon, Pablo Picasso, Oil on Canvas, 96"x92", 1907 © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.....	24
Figure 23: Untitled (Beneath The Roses), Gregory Crewdson, Color Photograph, 2004	25
Figure 24: Her Own Judgment, Photo by Author, Digital Manipulation, 40"x60", 2013.....	26
Figure 25: Her Own Judgment #2, Photo by Author, Digital Manipulation, 40"x60", 2013.....	27
Figure 26: Kelly and Me Setting the Scene, Photo by Author, 2013.....	28
Figure 27: Kelly and Me Setting the Scene #2, Photo by Author, 2013.....	29
Figure 28: Kelly and Me Setting the Scene #3, Photo by Author, 2013.....	30
Figure 29: Untitled (Tina & Ashley), Photo by Author, Digital Manipulation, 2014	31
Figure 30: Self-Approval, Photo by Author, Digital Manipulation, 60"x40", 2014	32
Figure 31: Studio Set Up of Paper Halees, Photo by Author, 2014.....	34
Figure 32: Halee Before & After, Photo by Author, Digital Manipulation, 2014.....	35
Figure 33: Halee in the Middle, Photo by Author, Digital Manipulation, 40"x60", 2014	36
Figure 34: Halee in the Middle (close up), Photo by Author, 2014.....	37
Figure 35: Tina in Kids Playroom, Photo by Author, Digital Manipulation, 40"x60", 2014	40
Figure 36: Tina in Kids Playroom (close up), Photo by Author, 2014.....	41
Figure 37: Halee's Claustrophobia, Photo by Author, Digital Manipulation, 2014.....	42
Figure 38: Halee's Ripped Up, Photo by Author, Digital Manipulation, 2014.....	43
Figure 39: Halee's Ripped Up (close up), Photo by Author, 2014.....	44
Figure 40: Barbie Dreams, Photo by Author, Digital Manipulation, 40"x60", 2014	47

Figure 41: Halee Cutting Paper Halee, Photo by Author, Digital Manipulation, 60"x40", 2014	53
Figure 42: Halee Scrubbing Makeup Off, Photo by Author, Digital Manipulation, 2014	54
Figure 43: Missing What's Missing, Photo by Author, Digital Manipulation, 40"x60", 2015	55
Figure 44: A-void, Photo by Author, Digital Manipulation, 60"x40", 2015	57
Figure 45: A-void (original), Photo by Author, 2015	58
Figure 46: Self-Approval (experiment), Photo by Author, Digital Manipulation, 60"x40", 2014	59
Figure 47: Aftermath, Photo by Author, Digital Manipulation, 40"x60", 2014	61
Figure 48: Three Lights, Photo by Author, Digital Manipulation, 50"x40", 2014	62
Figure 49: Her Agenda, Photo by Author, Digital Manipulation, 43"x40", 2014	63
Figure 50: ...in bed, Photo by Author, Digital Manipulation, 40"x50", 2014	64
Figure 51: Destroyed By Women, Photo by Author, Installation, 120"x240", 2015	66

COMIC BOOK ART

I was introduced to the world of comic books when I was nine years old. I was a poor reader, so I looked at images to tell the story. In my teen years I copied the images of the supermen, learning where the muscles were, and how to paint and draw highlights and shadows for definition. I became interested in 'Independent' comic books when I was introduced to *Mage*.

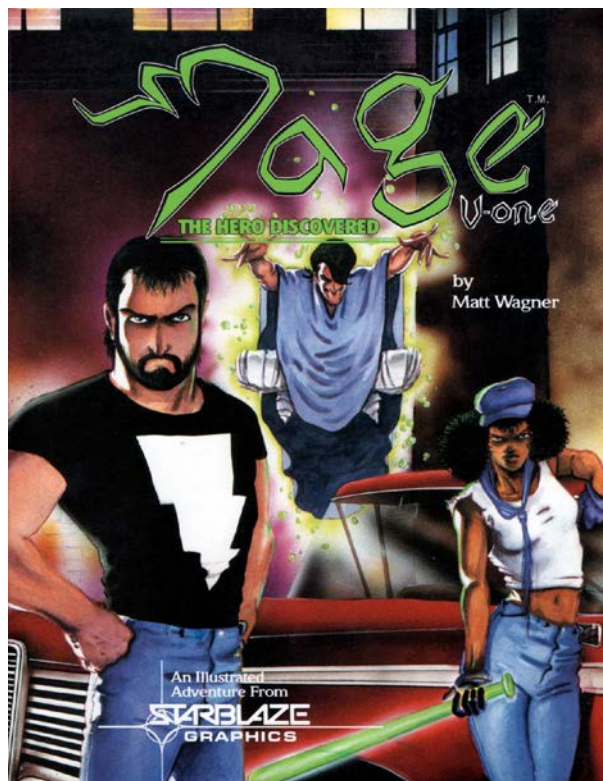


Figure 1: *Mage* (volume one), graphic novel, Matt Wagner, 1984

I loved nontraditional ways of using ink with watercolor and airbrush to make colors pop off the page, or to create moods that other comics just could not create. In these images one can see how my style of light and color emerged in my work. The story of *Mage* piqued my interest. Matt Wagner, the creator of *Mage*, wrote a story that intertwined the reincarnation of King Arthur with magic. I was inspired to incorporate techniques that Wagner had used.



Figure 2: Keepers of The Orb (color comic panels), Artwork by Author, Mixed Media on Bristol Paper, 9"x12", 1991

I grew up in Poughkeepsie NY. I was considered 'that guy that draws' in high school. My art teacher suggested I attend the School of Visual Arts in NYC for a Bachelor's degree. I was interested in drawing comic books so I went for the sequential art program. Influences on me at that time were Vincent Locke, who drew a comic book titled *Dead World*. The story didn't interest me, but the black and white, scratchy lined art did. I implemented these techniques into a comic that I created, called *Keepers Of The Orb*.



Figure 3: Keepers Of The Orb (black & white comic panels), Artwork by Author, Ink on Bristol Paper, 11"x17", 1991

My family moved to Orlando Florida at the end of my third year of college. When I graduated I moved to Florida to be with my family. I was tired of drawing and wanted a new medium. I found a job at a silkscreen press as the dark room attendant making screens for their T-shirts. I loved listening and singing along to heavy metal since I was a child so I pursued my career as a singer. While I was looking to be in a band I came upon Frank Miller's comic book titled *Sin City*. I was impressed with its dramatically lit illustrations and minimalist style that he achieved without drawing a million details to get a point across. I invested countless hours on sketches and inking *Keepers Of The Orb* in college, but was interested in simplifying my technique. So I implemented a more minimalist technique with a new idea for a comic book which I titled *Silence*. I drew sketches and a few final drawings for *Silence*, but that's as far as I

got. I joined a band named DNS, and when I wasn't working I was practicing, writing original songs, and playing shows.



Figure 4: Silence (comic panels), Artwork by Author, Ink on Bristol Paper, 11"x17", 1993

When DNS broke up after six years I joined another band; and when that band broke up I joined another, etc. I had almost stopped drawing during those years (1993-2010). But eventually, I attended Winter Park Tech to learn web design (2001). A year later I started my own web design company called *Webskinz*, and I taught web design, drawing, and Photoshop for the International Academy Of Design and Technology in Orlando. After seven years of web design and teaching I wanted to make art again, but I didn't want to draw.



Figure 5: Funeral, Artwork by Author, Digital Manipulation, 40"x84", 2012

I felt I had exhausted the limitations of drawing comic book art, and desired a new medium. I also wanted to learn more about fine art and entered this MFA program. My first term at UCF I became a sponge, soaking in all the information I could, but I didn't have a direction or a medium for my artwork. When I started the program I fell back on my old artwork from *Keepers Of The Orb*. The artwork needed to be retouched in Photoshop now that I had that software knowledge. I blurred the hills and trees in the background of the image, giving the illusion of something photographic. By adding a photograph of a person into the image, and desaturating the flesh tones, I made the person look more like a drawing than a photo.

PHOTOGRAPHY & CINEMA



Figure 6: No. 805 “White with Holes Lit from Front and White Lit from the Back with Shadows from the Other White”, Color Photograph, 40”x45”, David Haxton, 2009

I was searching for something. Then I saw a photograph in the 2012 Fall UCF Faculty Art Show by David Haxton. His photograph confused and intrigued me. “Haxton's work is approached from a painter's perspective and more specifically, current thinking that is sourced in objectivity, intermingled with process and materials.” (1) I found his photographic approach to be painterly and theatrical. He employed large sheets of paper hanging from armatures, with cut-out shapes from the same paper carefully strewn on the floor. The shadows from the light on the paper provided the theatrical quality, which was enhanced by the positioning of hanging and floor-strewn paper, stacked lights, and overlapping layers, obscuring our vision to what was going on. Showing the remnants of his creative process and leaving the untidy set in the final

image seemed unorthodox to me, but I was intrigued by the “behind the scene” aspect of the work. All of these formal elements of our perception are what excited me about Haxton’s work early on, and now I had an idea of where to go. I just needed to find my own personal voice.



Figure 7: Untitled (Woman & Shadows), Photo by Author, 24”x36”, 2013

I borrowed the college’s camera equipment and set up a scene in my studio. Taking inspiration from photographer David Haxton and Frank Miller, who brought his comic books into the cinematic realm, I sought a similar sense of “noir” through my photography. I feared that black and white images would unintentionally resemble documentary photography, so I decided to stick with subtle color as *Sin City* did. *Untitled (Woman and Shadows)* was my first attempt in this new medium employing these techniques. I incorporated the vertical lines of the poles with the horizontal and diagonal shapes of the backdrop, with highlights, shadows and forms.



Figure 8: Setting a Scene, Photo by Author, Digital Manipulation, 30"x36", 2013

As viewers, we only get to see the final piece by a photographer. What was the model doing while waiting, and what was the actual look of the portion of the setting that wasn't being photographed? I thought it would be interesting to see images of a director creating a scene that he/she would photograph while the model waits. I wanted to show work in progress (David Haxton-inspired) with visible electrical extension cords, photographic lights, food, and beer bottles scattered around the studio. I would position the lights to make shadows that made different abstract forms on the drop cloth, poles and my body. The spotlights would direct the gaze towards the picture's center. Directing the lights into the middle of the picture would create gradients of saturated colors and of black/white. I pulled back the curtain that hides the typically unseen aspects of a photo shoot to demonstrate how a director would set up a shoot.

I brought this concept to my second model, Jenn, and she said it would be exciting to pose partially nude, but asked me if there was a way to do this without showing her identity. That is when I thought of dramatic lighting with Jenn as a silhouette. From that collaboration I did a series of works in the same studio with different women in compositions with variations in lighting.



Figure 9: Tina and Gary, Photo by Author, Digital Manipulation, 24"x36", 2013



Figure 10: Tina and Gary #2, Photo by Author, Digital Manipulation, 24"x36", 2013



Figure 11: Tina and Gary #3, Photo by Author, Digital Manipulation, 30"x36", 2013



Figure 12: Setting a Scene #2, Photo by Author, Digital Manipulation, 18"x36", 2013



Figure 13: Serendipity, Photo by Author, Digital Manipulation, 24"x36", 2013

Tina was bolder than my other friends and was adamant about stepping into the light rather than staying in the silhouette area. I was nervous for her because I didn't know if she knew that I would most likely capture her face in the shot. However, I had enough shots from this session already, and curiosity got the better of me, so we kept going. The spotlight was shining on the top of her right thigh. Her flesh appeared 'white' instead of brightly colored, because of the way the light was falling across her body. This inspired me to introduce harsh lighting to unite extreme whiteness with strong black shadows. While editing this photo shoot in Photoshop I pushed the idea further by making the whole figure white, while adding black shadows for greater emphasis. The figure now looked like a drawing in the photograph. I had come full circle with comic art in my photography. I thought it would be interesting to push the idea still further by constructing her figure as a piece of paper. By digitally manipulating the figure in Photoshop,

I converted Tina's image into a newspaper-like dot matrix. The dots depict the human figure's transition from a portrait, defined by chiaroscuro, into an image that is flat and lifeless.

Filters, layer masks, adjustment levels, and hue/saturation adjustment layers in Photoshop became a big part of my process. I continually saturated and desaturated this work. I was surprised to see subtle traces of blue coming to the surface of the image. I enhanced it and the image came to life. I lightened the area around the emerging paper woman in the middle, and added shadows that would come naturally from the different directional lights. I also added my artwork to the wall on the left inside the picture space.



Figure 14: Serendipity (before digital manipulation), Photo by Author, 2013

I thought this was successful, and went through the other photographs from that session, picking out more images of Tina maneuvering around the poles. I made six more paper Tina cut outs with Photoshop to artfully place along the sides of the image and around the model. It

looked like the man in the picture was manufacturing multiple paper Tina's by shining a spotlight on her. These happy accidents became the genesis for *Serendipity*. (fig 13)

Ashley, a friend of mine, was interested in posing in a photograph after she saw my artwork. I thought this would be a perfect opportunity to do a photo shoot with her, turning her real image into paper images. During the photo shoot I pinned a bed sheet behind her onto the wall with its folds producing shadows. I asked Ashley to pose as if she were all of the women from Picasso's *Les Femmes d'Alger*. (fig 22) It was time consuming making the paper cut out women in Photoshop while trying to make them look real in the scene. It was easy to insert the paper cut out women into the image with Photoshop, but imitating the highlight and shadows made it difficult to integrate all the elements. I thought it would be easier to print Ashley's images life size on enhanced matte paper, and then insert them into a scene to photograph.



Figure 15: Adoration, Photo by Author, Digital Manipulation, 90"x40", 2013

BEN-DAY DOTS & CUBISM



Figure 16: Nude With Abstract Painting, Roy Lichtenstein, 1994 © Estate of Roy Lichtenstein

While researching artists for a class in the program I was reminded of Roy Lichtenstein. He turned images from popular culture into fine art. The *Art Story* wrote about, "...his method of creating images, which blend aspects of mechanical reproduction and drawing by hand." (2) Lichtenstein's method helped me to understand that I could blend aspects of different mediums to create artwork. Lichtenstein was famous for his use of Ben-Day dot (3) patterns to imitate the comic book panels he reproduced on canvas with paint. I wanted to reference Lichtenstein while showing my love for comic book art by employing this technique in my work. I reexamined a few of my photos that I thought would benefit from the Ben-Day dot technique.



Figure 17: Carrying The Torch, Photo by Author, Digital Manipulation, 24"x36", 2013



Figure 18: Model in Waiting, Photo by Author, Digital Manipulation, 36"x24", 2013



Figure 19: Setting a Scene #3, Photo by Author, Digital Manipulation, 18"x36", 2013

To do this I would need to move from ‘digital’ paper to ‘real’ paper. Since I had photos of Ashley, I printed her Ben-Day dot image life size. The dots clarify the figure’s transition from portrait quality to an image that is flat and lifeless.

Chia-wen Kuo is a PhD student in the Department of English at the National Cheng-chi University, Taipei, Taiwan. She wrote *The Digital Sublime of Feminine Spectacle in Busby Berkeley's "Footlight Parade" and Roy Lichtenstein's "Nudes with Beach Ball": Female Flesh Represented as Conceptualized Kinesthesia in the Age of Mechanical Reproduction* for The International Journal of the Image. She claims, “The juxtaposition of Ben-Day dots with human flesh conjures a unified differentiation between man and objects without completely paralyzing the spectator's perceptual apparatus.” (4) I hoped to soon see how the women on paper and “real” women would coexist in my artwork.



Figure 20: Ashley Before & After, Photo by Author, Digital Manipulation, 2013



Figure 21: Ashley Rectangle to Angular Cuts, Photo by Author, Digital Manipulation, 2013

I thought the straight sides of the rectangular print would not work in the scene because they reminded me of a poster. I wanted this paper object to work in the scene like a real person, but not to be confused with a real person. I cut the paper in angular shapes following Ashley's human form.



Figure 22: Les Femmes d'Alger, Pablo Picasso, Oil on Canvas, 96"x92", 1907 © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Now that I had introduced the poses of Picasso's *Les Femmes d'Alger*, (fig 22) I dug deeper into my research on Cubism and on Picasso himself. Picasso's invention of specifically Analytical Cubism is defined as, "In contrast to Synthetic cubism (which he and Braque invented earlier), Analytical Cubists "analyzed" natural forms and reduced the forms into basic geometric parts on the two-dimensional picture plane." (5) After evaluating *Serendipity* (fig13) I noticed I followed the shape of the human form as if they were the cubist forms in Picasso's painting, but mine were made with its angular cuts. I also began to appreciate the shapes of the shadows cast by the paper women.

PHOTOGRAPH AS CINEMA



Figure 23: Untitled (Beneath The Roses), Gregory Crewdson, Color Photograph, 2004

For my own printed paper women photo shoot I considered a movie by Gregory Crewdson, because I had just watched *Brief Encounters*, in which he reveals his artistic process. The surrealistic rooms he depicts suggest that something bad is going to happen. Crewdson claims, "[the scene needs] some kind of central narrative. And I think the struggle is to attempt to reinvent that story over and over again in different forms..." (6). Crewdson has multiple pieces where the scene is set inside a room with a figure. *Strozzina.org* describes Crewdson's process, "...through the virtuoso use of light that the artist creates images of great impact and visual fascination. Crewdson's works are, however, the result of complex digital editing." (7)



Figure 24: Her Own Judgment, Photo by Author, Digital Manipulation, 40"x60", 2013

Inspired by his example, my work morphed from photographs that revealed information behind the scenes in a contrived space, to photographs of actual women interacting with paper women in a real space. I rented a hotel room, set up paper women around the room, and took photos of the living model sitting, standing, and interacting with the paper women. In one of the images my model ignored the paper women around her, as did Crewdson's. Eventually, the partially nude real woman in my imagery evolved into a fully clothed woman, which allowed me to concentrate on the body language and facial expression. This also led to a new gaze, through which one woman admired another woman, even though the latter was made of paper. I directed Kelly to interact with the paper women on the couch, but asked her to improvise poses. (fig 25) Kelly held Ashley, the paper woman, on top of her in a dominating pose. I know from conversations with Kelly that she believed that she was overweight. I think she wanted to be with

Ashley in some way and also, to look like her. This was the moment that self-critical analysis by the depicted women came into my work.



Figure 25: Her Own Judgment #2, Photo by Author, Digital Manipulation, 40"x60", 2013

While viewing *Her Own Judgment #2*, Professor Mark Price asked if I was conscious of the viewer's eye tracking in my work. As I was not, he pointed out where his eyes moved through my work. Ever since then I have been aware of the viewer's eye movement in my work when I am shooting. I also note that I have placed objects in the picture's background as visual clues. In this piece the most prominent element is a bright light on Kelly, which overpowers the rest of the image. It is important to me that the viewer's eye moves through the composition, and I use the point of view of the models as a guide for the viewer.

The next set of images is a collaboration between Kelly and me setting up the hotel room during the photo shoot.



Figure 26: Kelly and Me Setting the Scene, Photo by Author, 2013



Figure 27: Kelly and Me Setting the Scene #2, Photo by Author, 2013



Figure 28: Kelly and Me Setting the Scene #3, Photo by Author, 2013



Figure 29: Untitled (Tina & Ashley), Photo by Author, Digital Manipulation, 2014

After watching Kelly interact with the paper women, I explored the relationships of a real woman with a paper woman. In one of the photos, Tina was sizing her body up to Ashley's paper woman. I investigated the idea of the perfect woman as a paper woman. Magazine covers are known for touching up celebrity's photos to make them look perfect, or without flaws to sell the magazine. Magazines retouch the wrinkles, blur the flesh for softness, enhance the breasts, and manipulate light to brighten levels and darken parts of the photos to make the image pop off the page.

Even though Ashley is not famous and the viewer doesn't know what she looked like before the artwork, they can see that I have not smoothed her stomach or her legs. As an artist I want to show the body as it is, even if the Ben-Day dots make her form visually different through the use of dot pattern, we can still decipher the flaws that magazines retouch.



Figure 30: Self-Approval, Photo by Author, Digital Manipulation, 60"x40", 2014

My next model was Halee. She bought a piece of my artwork through the Bi-Annual Studio Tour and expressed her interest in being “in” one. I wanted to try something different, sit with the model, and collaborate on ideas. Using the idea of (her) self-critical analysis, Halee told me she wanted to artistically communicate the feeling of being claustrophobic. She wanted to be surrounded by multiple paper images of herself to create the feeling.

I also wanted to show beautiful, thin women, who are adored by other people, with their self-critical issues. So I positioned a woman who is very tall and skinny on the right side and a woman who is distorted just to the right of the seated Halee. On closer observation, the viewer sees that the distorted woman has legs and a bottom that are very short and fat, as if the viewer is observing a circus sideshow mirror distorting the image. This piece was initially about claustrophobia, but I also see Halee looking for approval from her paper images. The hectic atmosphere of the multiple Halee paper images show the chaos and the pressure our society places on women to look a certain way.



Figure 31: Studio Set Up of Paper Halees, Photo by Author, 2014

I shot the *Self-Approval* image in my studio, which was filled with life size paper cut outs of Halee. During an open studio tour, I noticed men looking into my studio and walking away, while women would look in and then slowly approach for a closer look. I assumed that men avoided my studio after seeing the partially nude women and felt uncomfortable with someone seeing them ogling. I suspect that women are curious about other women, maybe even

comparing themselves to the images. I've asked many of the women why they look at the images. They responded that they don't know why, but then they look at me and say "competition."



Figure 32: Halee Before & After, Photo by Author, Digital Manipulation, 2014



Figure 33: Halee in the Middle, Photo by Author, Digital Manipulation, 40"x60", 2014

The inclusion of a 'real' woman in the space of paper women, with the color blue cast on the paper and on the real woman, inspired me to consider the art of Yves Klein.

DIRECTION & BLUE



Figure 34: Hallee in the Middle (close up), Photo by Author, 2014

In the hotel I used a blue light to make the room unusual. I used the same approach to light Hallee's paper women. Klein covered women in blue paint before directing them to press their wet bodies onto canvases. In my work, black and white paper women were "pinned" to the wall, and a blue light was cast on them. By pinning them to the wall, I was directing them as Klein had directed the women in his work. Klein famously directed them to smear wet blue paint on canvas with their bodies. Klein eventually came up with his own signature color, "International Klein Blue", and even tried to patent it. The patent never went through because the blue was actually ultramarine blue. He said,

"Blue has no dimensions, it is beyond dimensions, whereas the other colours are not... ...All colours arouse specific associative ideas, psychologically material or

tangible, while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract.” (8)

In the set of images I created with Halee, a blue light is cast onto her to approximate the blue paint on Klein’s female models. I use blue light cast onto the real woman as a metaphor for the woman turning into paper, which is another way to desaturate the flesh of its color. I also use blue light as Klein used blue paint--because bright blue is not often seen in daily life. We are familiar with white and yellow lights in our houses and work, so the saturated blue suggests fantasy and abstraction.

COLORS

Colors became very important to me as the series progressed. I wanted to be drawn into my own artwork, and to use color as a metaphor. Blue symbolic light was working for me because I found that traditional professional photographic lighting did not interest me. I became attracted to Nan Goldin's work because of the mood her pieces create. In her photograph, *Nan and Brian in bed* (1983), I feel that I'm looking at the actual scene that Goldin photographed. The photo portrays the moment in warm analogous shades of orange and yellow. I have been in a situation like this, and her emphasis on artificial light establishes authenticity in her photos.

Goldin wants to remember her life even though it was tumultuous. She is against the concept of revisionism, and says she has documented her life so it would not be revised. Goldin explains in a video interview, "I didn't care about good photography, I cared about complete honesty." (9) I stage a scene to mimic her approach with artificial light in the physical setting and--post-scene--in Photoshop. I incorporated color in the editing process to give a variety of emotional meanings to the photographic images. For example, I used blue to indicate that paper was replacing the flesh of the woman in some pieces. Goldin's example gave me strength to use color in my own way. The colors in her work are unexpected and symbolically meaningful.

When I manipulate the lighting in my shoots, I use LED Ikea lights and a blue outdoor light from Lowes. I grew intrigued by the rainbow of colors that appeared because of these techniques.



Figure 35: Tina in Kids Playroom, Photo by Author, Digital Manipulation, 40"x60", 2014

Ashley is the blurry paper woman in the background who is already living in the space. Tina's paper image is produced in post digitally manipulated, exaggerated black-and-white clarity.

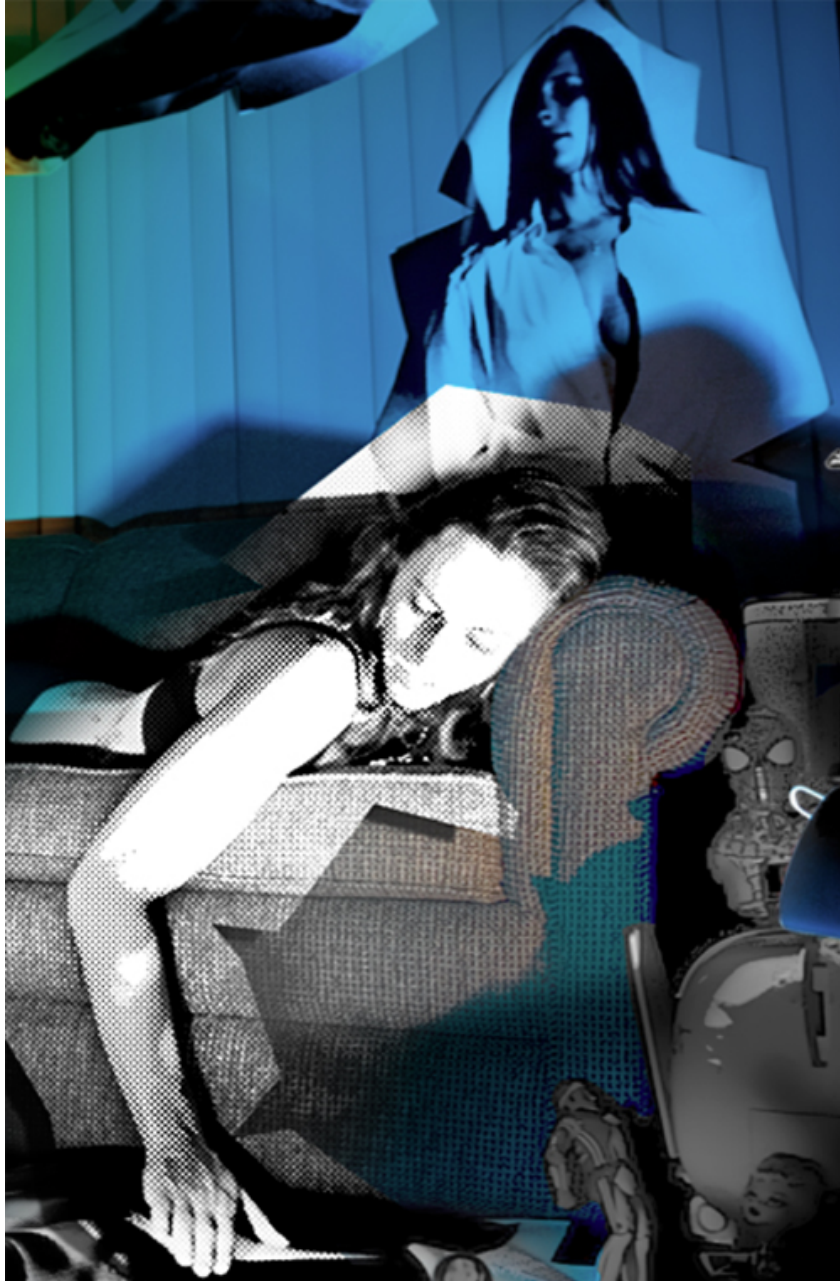


Figure 36: Tina in Kids Playroom (close up), Photo by Author, 2014

The following are more images that exhibit the colored lighting I use during these photo shoots.

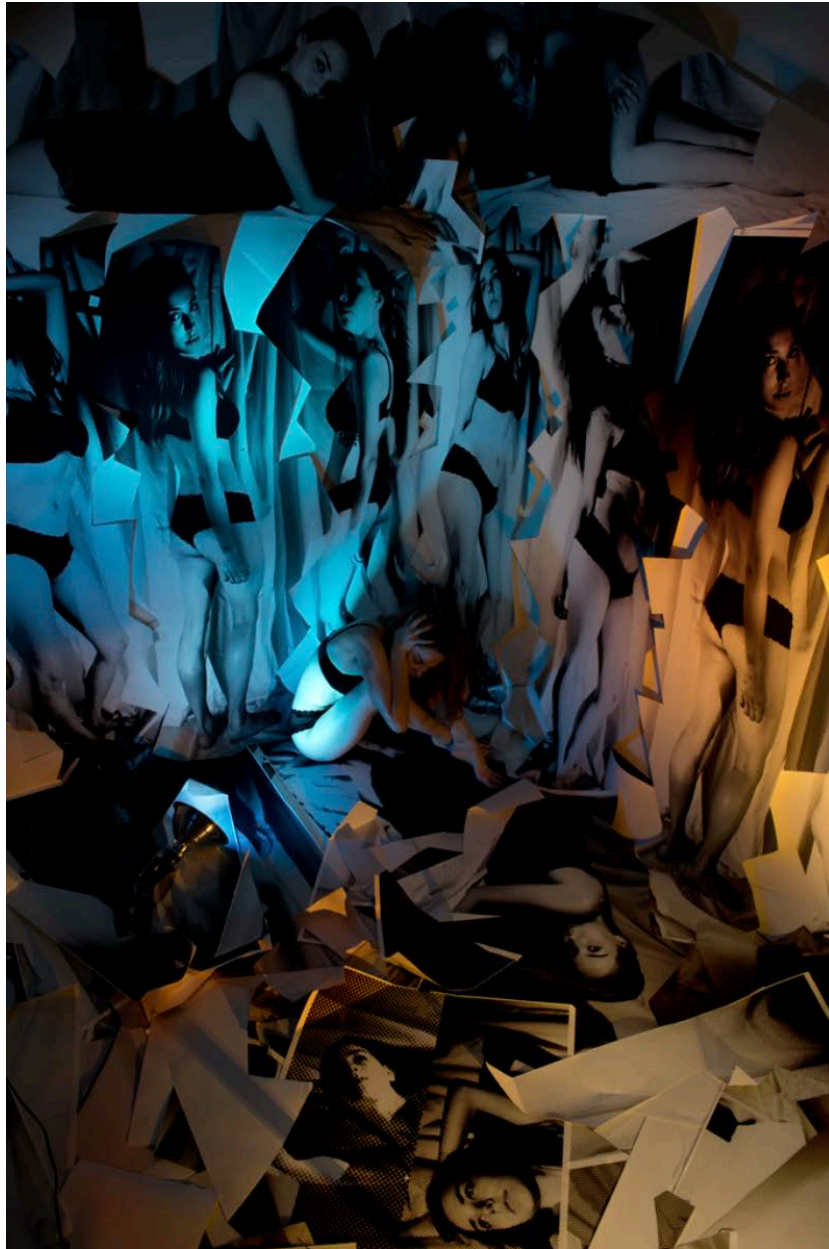


Figure 37: Halee's Claustrophobia, Photo by Author, Digital Manipulation, 2014



Figure 38: Halee's Ripped Up, Photo by Author, Digital Manipulation, 2014



Figure 39: Halee's Ripped Up (close up), Photo by Author, 2014

SEXUAL OBJECTIFICATION: WOMEN AS PAPER OBJECTS

It is not my intention to sexually objectify anyone. I make campy artwork that I enjoy looking at. My artistic goal in my second year was to show a woman contemplating her self worth. But in light of the growing questions about objectifying women in my work I considered the subject carefully. Could growing up in the 70's and 80's have desensitized my awareness of sexual objectification? It was not until I began the master's program that I realized how society has conditioned me to look at women as sexual objects. I remember winning a poster of Farrah Fawcett at a fair when I was nine years old (1979) and pinning the poster to the wall of my room. I was infatuated with her image. In the 1980's, posters were a way to celebrate actors, and rock and roll bands one liked. Pinning an image of a woman to the wall came natural to us back then.

Within that year I was introduced to the world of comic books. Men were the main characters and were very powerful. A woman usually played the girlfriend, the wife, or a supporting role. When women were portrayed using their powers in a scene, the writers would show them doing house work with their powers, or thinking too much about their ripped costume to fight. When a woman was the main character I would hear boys in comic book stores or at school scoffing. I thought why could a girl or woman not be a super hero? I knew that boys didn't like girls, and there was competition between the genders at this age. At that time in my life I did not want to subject myself to peer exile.

By the time I got to college I was no longer interested in drawing super heroes anymore. Instead, I wanted to draw autobiographical situations, taking my inspiration from "independent" comics like *Mage*, *Dead World*, *Faust*, and *Grendel*. In *Mage* (fig 1), the woman character, Edsel, was depicted in an important supporting role. I immediately took note of her because she was the

first woman in comics that I had noticed who was not a girlfriend or a wife. She was not sexual in the story. She was African American, dressed in a man's undershirt, jeans, purple hat, and gloves—and with boots for “kicking ass”! To top it off she wielded a glowing green magical bat that she used to hurt the enemy. She was a strong female cartoon character, which was a rarity in 1984. When she died in the last issue of the series I was heart-broken, and so were most fans. But even though this break-out female character was in my realm, I still did not make a dominant female character in my own stories. In college I had dated a girl whom had broken up with me to see another boy. I was hurt and drew comics about getting her back.

In the year 2015 male super heroes have strong powers while women super heroes exhibit dexterity and cunning. I seek to level the playing field in my artwork. Although I do not depict super heroes with powers in my artwork, I include images of women and men who are equals in my artistic story-telling, or so I thought. Having shown my artwork to the public, I have been told that my male figure is shining a light on women, but no women are shining a light on men. If I want to level the playing field in my artwork, I needed to figure out a solution.

Paper or Plastic?



Figure 40: Barbie Dreams, Photo by Author, Digital Manipulation, 40"x60", 2014

As artists we are constantly experimenting and making mistakes in order to get to the next concept. I grew up around Barbie dolls because my sister played with them in the 1970's. Barbie is a simulation of what that company thought the perfect woman was supposed to embody. I wanted to incorporate all of the formal concepts that I had been using, while doing some experimentation with concepts. What if Barbie was spending a weekend in her Dream house thinking about what it would be like to spend time with a real woman, OR what it would be like to BE a real woman.

COLLABORATIONS & ISSUES

I am very social and need communication, so I love talking with the models to brainstorm about my artwork. I enjoy interviewing the women who are my models and thinking up concepts with them to further my artistic ideas. There is also a stronger bond that strengthens a personal relationship that may have just been an acquaintance. For twenty years, I had been unhappy making art. The past two years have changed this. These concepts have reinvigorated my artistic sensibilities because of the interactions I have had with other human beings.

This aspect of the artist-model interaction was unexpected because of the comic books' written scripts I had been visually accustomed to responding to. I enjoyed my new freedom of playing with ideas to formulate a concept, because if something did not work, I could try it another way.

Art Direction

My role is to come up with the formal aspects of the setting, making it look the way I visualize it to be to realize the final concept. During the photo shoots I talk to the model, and we may come up with something new that we hadn't discussed before. When the final piece of art has been printed, I recall their thoughts about the work.

I also want the models to be comfortable during the shoot and with the final image. After they see the final image, they love it. This is how I gain their trust for potential future photo shoots. They may offer more information about what they do not like about their bodies. Sometimes they do not like a particular image of themselves, and will tell me not to use it, instead of being silent about it.

Months later I have contacted the models and asked them about their experiences during the photo shoot, and what they think of the artwork they are in. Usually they say it was fun, laid back, and that it widens their horizons in art and of themselves, as was the case with Tina and Kelly.

Tina felt empowered by the photograph titled *Serendipity* (fig 13), which features her image. Tina hung the photograph next to the doorway in her bedroom. She explained,

“I like to look at it when I leave my room in the morning. That’s me in the work. I’m in a beautiful piece of artwork! It empowers me every morning I walk out my bedroom!” (12)

Tina was moved by the photo more than the photo shoot, but she also expressed her enjoyment of the shoot to me.

Kelly expressed a similar feeling. She said:

“I felt empowered, sexy, VERY intrigued about the view from the other side of the camera. I thought, "He wants to photograph ME?" I want to experience more "out there" kind of things that I NEVER thought I would do when I was younger. I want to express myself more. The whole experience definitely made me more comfy in my own skin. It was one of the most memorable things I've done in my life. Liberating.” (13)

Kelly was emotionally moved by the photo shoot more than she was by the final image.

Ashley’s view about her experience was:

“Sitting for Gary’s photos was more moving for me than I expected it to be. I was thinking we’d take some photos, he would edit them like crazy, and a completely unrecognizable version of myself would be put on display. The first time I saw a finished piece where I was the subject, I was a little startled at how REAL I looked in the shots. The body that I thought would be obscured by digital manipulation was very obviously not. The initial shock subsided though, and I ended up feeling proud. Seeing myself portrayed as the object of someone’s dreams was really empowering and I immediately didn’t care anymore that the shots of me in my underwear were used differently than they were intended. The

project forced me out of my comfort zone and made me appreciate that I don't see myself and my body the way someone else may see it." (14)

It sounds as if she felt encouraged about her body because I thought she was beautiful. I thought about Nan Goldin and how her friends responded to seeing themselves in her artwork. One respondent, Phyllis Thompson Reid, said, "Those she does include in her work, may see themselves in new ways. A number of people have told Goldin that they didn't like themselves, or their bodies, until they saw her pictures of them." (15) Because Ashley was so enthusiastic about the collaboration, I asked her to participate in another photo shoot. I wanted to have Ashley as a 'real' person in a new artwork I was going to make. After all the artwork I had made with Ashley's 'paper' women, she would finally be in a work of art as a real woman. Ashley suggested creating an image of:

"A shirtless man for at least one of the paper men with my hand covering the paper man's face, while (I am shown as if I were) ripping his heart open. Make a bunch of paper men so I can tear off pieces of the heart. It's not ripping in anger; I miss these parts of the men I was with." (16)

I was excited to try a new direction and to make a paper man out of myself.

I think this is a "win win" situation. I enjoy helping the women I've worked with feel empowered when they view the artwork that they and I have made through our collaboration. Eventually, collaborating with female friends became, "a male artist giving women a voice in his art". The images have given my models the opportunity to confront women's issues that they often think are important solely to them.

Halee

While working with each model I realized that each is self-critical. This realization has led me to inquire about their reasons while creating a piece to accommodate the models' answers and opinions. I worked with Halee extensively by asking for her ideas about the direction of the work.

While anticipating the photo shoot with Halee, I thought about her personal energy. For example, I have seen her throw her hands in the air and scream, "Let's do this!" She is prepared to take on the world! I've noticed her makeup habits. She will only wear lipstick one day, and the next day she'll only wear eye shadow. Halee just graduated from college and is 21 years old. She donated money to our MFA program by purchasing one of my pieces. She volunteers at a local photography gallery, where she later volunteered to pose for my artwork.

We got together a few weeks later to talk about her shoot. She wanted me to artistically communicate the feeling of her being claustrophobic by surrounding her during the picture shoot with multiple paper Halee images. She said she wanted to be depicted tearing up her own sexy-looking paper self. Asked if she would also like to be portrayed tearing makeup off her face because she does not like wearing a lot of it, she replied, "Awesome".

From the women who have modeled for my photographs, I have learned that many have been harassed for not wearing makeup. These women were often stopped by friends or even strangers and asked if they were feeling alright. The women would say they were fine. The response from the friend or stranger invariably was that they had only asked because the woman did not look well. Apparently having no makeup on is an indication of not feeling well. This was foreign to me, and it intrigues me because as a man I don't have to wear makeup. Friends or

strangers have never said I don't look well--unless I'm sick. I wonder if, in American society, makeup is simply meant to make a woman look healthy. I spoke with one of my female professors about this and she said,

“It can be the total opposite for an older women. Recently my daughter said I looked sick because I had makeup on. So at one point in a woman's life there is a change.”(17)

The expectation of a flawless appearance leads to the overwhelming feeling for many woman that they have to uphold this standard in daily life, both in public and in their homes. In many instances, these women are driven to look beautiful even when waking up in bed next to their partners. Using no makeup at all might bare their souls. Magazines, the Internet, and Photo-shopped media images of women cause women to not look like their natural selves. Halee does not want to wear makeup, nor look perfect. She wants to tear down the walls of prescribed perfection.

By interacting with and responding to the claustrophobic images of paper women in my set I wanted to empower Halee in my work. I wanted to give her a voice to speak to all women who feel that wearing makeup is not for them. The paper women in that photo shoot were meant to represent the flawless, made-up, Photoshopped images found on the cover of every major magazine that real women cannot live up to.

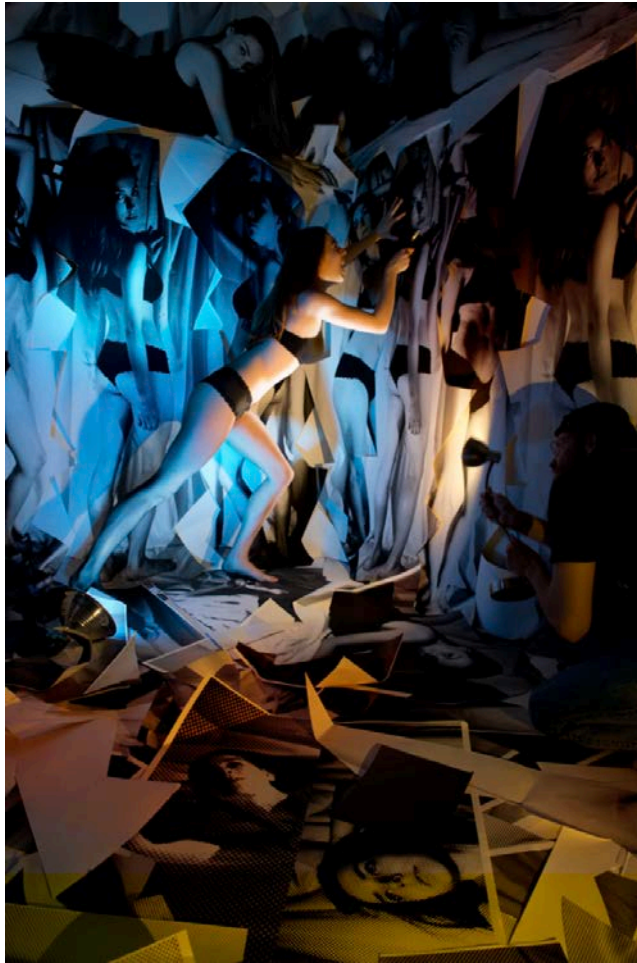


Figure 41: Halee Cutting Paper Halee, Photo by Author, Digital Manipulation, 60"x40", 2014

I also wanted to show Halee's struggle with whether or not to wear makeup for herself, for a partner, or for society. In one photographic image, Halee is about to cut up a paper image of herself. She doesn't want this image to be a representation of herself to the public because she feels this is not a true portrayal of her. In this image, a man is directing her with a spotlight, turning her frontally-oriented torso into a paper woman. The blue light that shines on the paper women behind her is also shining on her back, giving the impression that the paper is trying to overtake her.

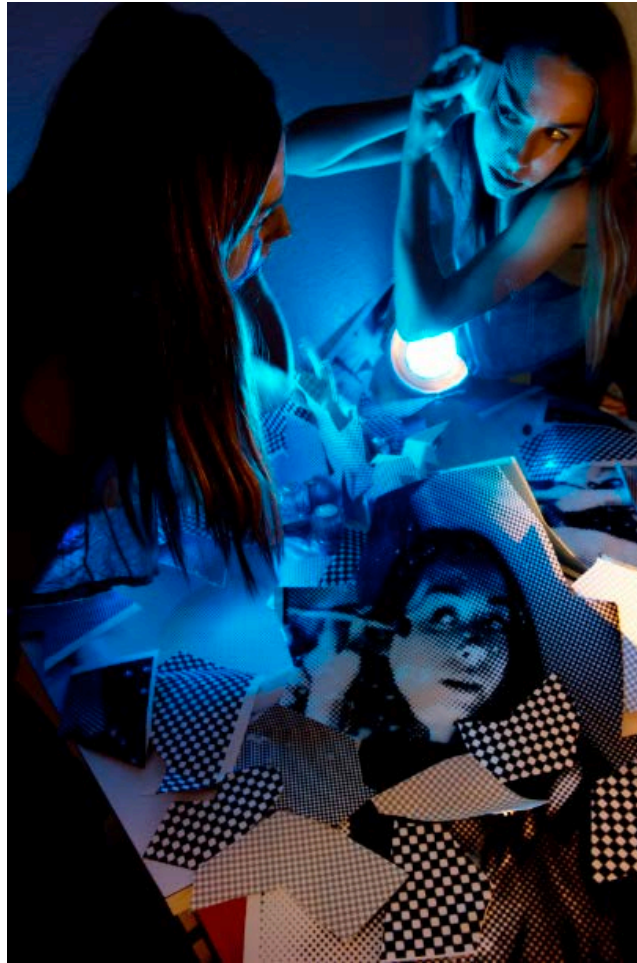


Figure 42: Halee Scrubbing Makeup Off, Photo by Author, Digital Manipulation, 2014

There are constantly changing trends in fashion that women must weather. This is shown in an image of Halee scrubbing makeup off her face in front of a mirror in her bathroom. The make-up looks like that of the paper women portrayed with Ben-Day dots. She struggled to get the look “right”; now she is scrubbing it off. Did she like it? Does she want to perform this ritual every day? Will her friends follow the next make-up trend and pressure her into doing it again?

Ashley



Figure 43: Missing What's Missing, Photo by Author, Digital Manipulation, 40"x60", 2015

This is the image that Ashley wanted to portray with my paper man as the representation of the men whom she has been with. It looks violent because there are ripped holes in the crotch area, the heart, the eyes, and the mouth, but Ashley wanted to convey that these were the actual pieces the woman misses from the men she has been with. The bottom half of the image shows her struggle to find the missing pieces. The top half shows a paper representation of a man sitting in a chair looking at the scene as if to say “Here I am, just ask me.”

I wanted Ashley’s personality to come across in the image. She loves the color green. I made the greens in this piece more evident by coloring Ashley’s finger nails green and by not using blue too excessively. After I printed the work, too much white occupied the bottom left, so I added some blue to balance the colors. I added flesh tones to the paper man where Ashley is ripping a hole out of the heart area, making the paper man seem more human. Importantly, this is

the first work where the paper image begins to morph into a human being. This is significant because, until this moment, my images were about human beings turning into paper.

I wanted to emphasize the paper man in the chair more than the spectacle of Ashley ripping the heart of a paper man. In terms of his location in the picture, the paper man in the chair looks further away from us than Ashley. Moreover, he is smaller than Ashley, making him seem still further away. Applying a warm bright color in that area paradoxically pulls him still closer. And yet, the foreground image of Ashley also has been blurred. These contradictory indicators of spatial perspective inspired me to consider the art of Hans Hofmann and his “push and pull” technique, in which colored shapes move in and out of the space of an artwork. The color in my “backgrounds” caused negative spaces to project forward-and to make my artwork look flat. However, I do not use the medium of paint. Digitally manipulating images in Photoshop is as close as I get to being a painter.

I hadn’t realized it until Hofmann’s work, but David Haxton uses the same “push and pull” technique. The diptych of foreground paper hanging on the left of the image and the background paper hanging on the right of the image give depth to the piece. They also create an illusion of flatness from the push and pull of the light and dark areas.

The eye tracking on *Missing What’s Missing* is difficult to interpret. When I look at the picture, I am drawn to the middle where Ashley’s image is, but then I very quickly avert my gaze to the paper man in the chair. I think that this is because Ashley is blurred and hard to see, and my brain does not want to struggle with the blurry parts. I enjoy this piece because the colors, light, and shadows are sensual. Even though the blurry areas are off-putting, I cannot stop staring at the piece.

I asked Ashley for her thoughts on the completed artwork, to which she replied, “I totally get the feeling of being so done, but still have so many pieces it's hard to let go of.” (18)

Trena



Figure 44: A-void, Photo by Author, Digital Manipulation, 60"x40", 2015

I asked Trena to be a model in my artwork so we could explore her issues with male-female relationships. When we met for the photo shoot, she didn't like the photographs that I had taken of her in a dress. She said the dress made her look fat. I put the artwork off for the time

being. Three months later I again asked her to be in a photo shoot. I told her I wanted to use the original concept but in a new way. I photographed her wearing a jacket and jeans.

This image of Trena holding a paper representation of her “other” self, suggests that she is happy, but the “real” Trena in the picture looks indifferent. She explained that she has to put on a smile when out in public or meeting someone on a date. I initially wanted to place a man into the image with Trena’s paper representation positioned between the man and Trena, making her paper image into a shield or a mask. I was going to be the real man on the couch, but every one of my images for the thesis has only one “real” person, and those images are always about that person’s issues. I instead directed a spot light onto the empty couch cushion next to Trena to imply the presence of another person.



Figure 45: A-void (original), Photo by Author, 2015

I didn’t think the original layout of *A-void* was successful. I enhanced the colors as usual, but it didn’t seem to fit. Compositionally the lights on either side of the couch seem to hold our

view in the middle of the piece, constraining our eyes, and I didn't like that feeling it gave me. I wanted this image to work, so I took a different route.

I was researching artists on the Internet to give me inspiration for this piece, and was reminded of John Baldessari. He is famous for placing large colored dots over people's faces, forcing us to ask how and what the image is communicating. Baldessari said, "If you can't see their face you're going to look at how they are dressed, maybe their stance, their surroundings."

(19)

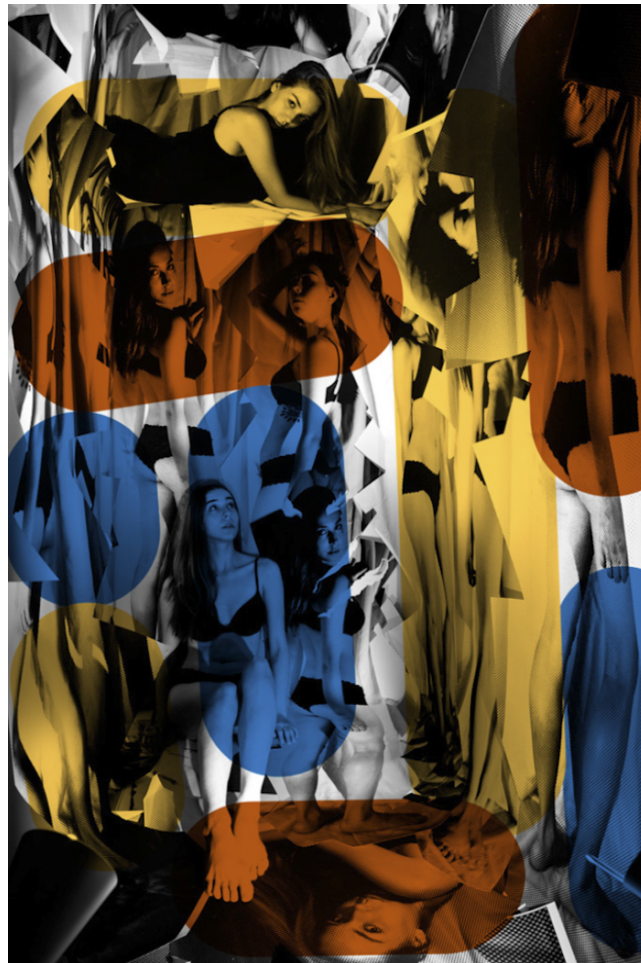


Figure 46: Self-Approval (experiment), Photo by Author, Digital Manipulation, 60"x40", 2014

I had originally tried an experiment with *Self-Approval* (fig 30) when I first encountered Baldessari's concept. I placed transparent, colored, capsule shapes over the image alluding to this woman possibly using diet pills to give her more energy to burn fat. The capsule colors matched my other works at that time; the blues, yellows, and orange browns. Although I thought this piece was successful, it did not mesh with the overall concept in my thesis body of work. But the *A-void* (fig 45) artwork needed help to be successful, so I placed circles over the heads of the paper women and the real woman.

My eyes were immediately attracted to the orange circles, and then to the white area on the empty seat. Then my eye moved up to the paper Trena, which was being held by the "real" Trena. The blue circles indicated that there was something noteworthy to see in those areas. It was hard to see the real Trena without the blue circle, and I wanted to unify what is in both blue circles, as I did with both orange circles. Unlike Baldessari I wanted to show the expressions on the faces, and relate the matching colored circles, to connect the narrative. Now that I found *A-void* (fig 45) successful I am reassessing the *Self-Approval* (fig 47) experiment.

MY IMAGE



Figure 47: Aftermath, Photo by Author, Digital Manipulation, 40"x60", 2014

Recently I have begun to place my image into my work as the main figure, and not as a secondary one. It started on a whim. In this image I show my frustrations with my fifth-semester critique. The faculty and peers focused on the idea of sexual objectification in my work. They did not ask about the real issues in my work, or the compositions I created. Tackling this recurring problem again, I went home and placed the paper women around my bedroom to shoot more photos with the goal to somehow get my imagery right.

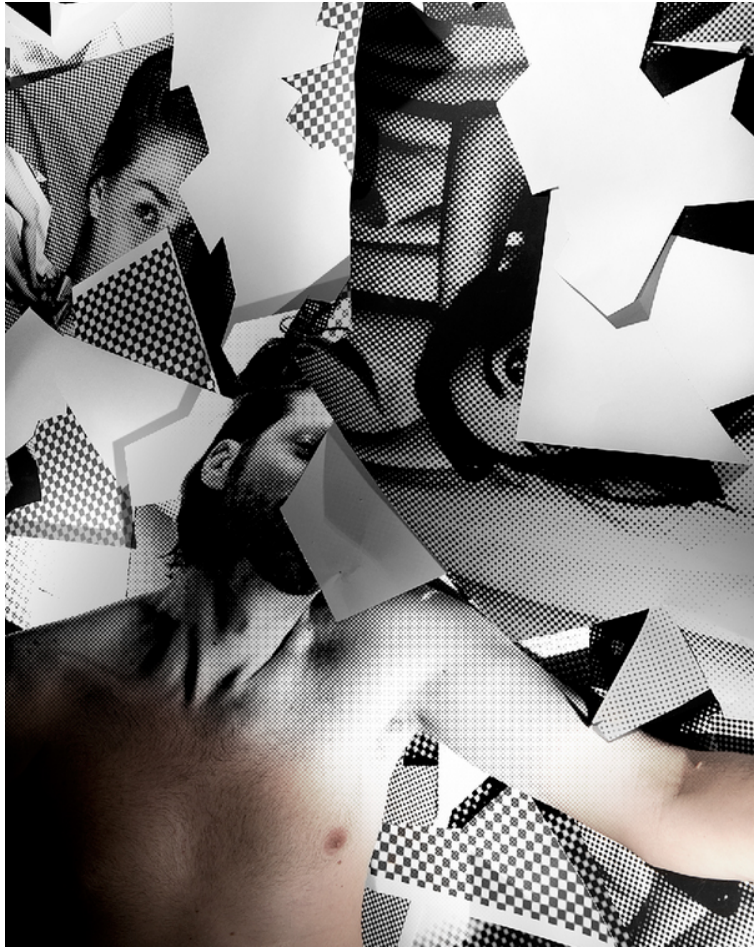


Figure 48: Three Lights, Photo by Author, Digital Manipulation, 50"x40", 2014

After that critique I spoke with my instructor, Theo Lotz, and he said, "It feels like you've exhausted yourself. Why don't you go in a different direction or do some new studio work? You have enough past work to play with." (20) The paper women were covering the floor from a recent shoot. I covered the paper women's faces with the white backs of the paper I had saved from cutting off the edges of the paper women. I got on the floor with the paper and covered the image of my face, just as I had covered the faces of my models. This did not look like my usual work. I think the lighting in this image is successful; it enters into the image from three directions. This was an experiment, which took me to my next work.

It was interesting to finally feel and see for myself what my models experience when I am behind the camera. Being a model in the picture makes me feel vulnerable and tired. I also feel awkward taking photos of myself. Nadia Lee Cohen’s photographs of herself help her in, “...empathizing with how my models might be feeling on a shoot. I try to be sensitive and make them feel beautiful.” (21) I too aimed for this but I will be even more sensitive now after experiencing how tired and vulnerable a photographer’s model can feel.



Figure 49: Her Agenda, Photo by Author, Digital Manipulation, 43”x40”, 2014

I wanted to join my newfound empathy for my model’s narratives by including a real human in the piece with me, and then to change her into paper. This image was created in response to my having been abandoned by someone who said she was in love with another man—

someone who treats her badly and lives in Maui. I utilized my interest in visual tracking to reinforce the implied narrative. I wanted viewers to look at the only human who is printed in color in the piece, and then to look where the male in the image is looking. Our eyes are directed to the paper woman on his immediate left, then upward to the right, in a clockwise direction. Next, we visually traverse the other women's faces down along the right side of the picture until our eyes have returned to the man again.

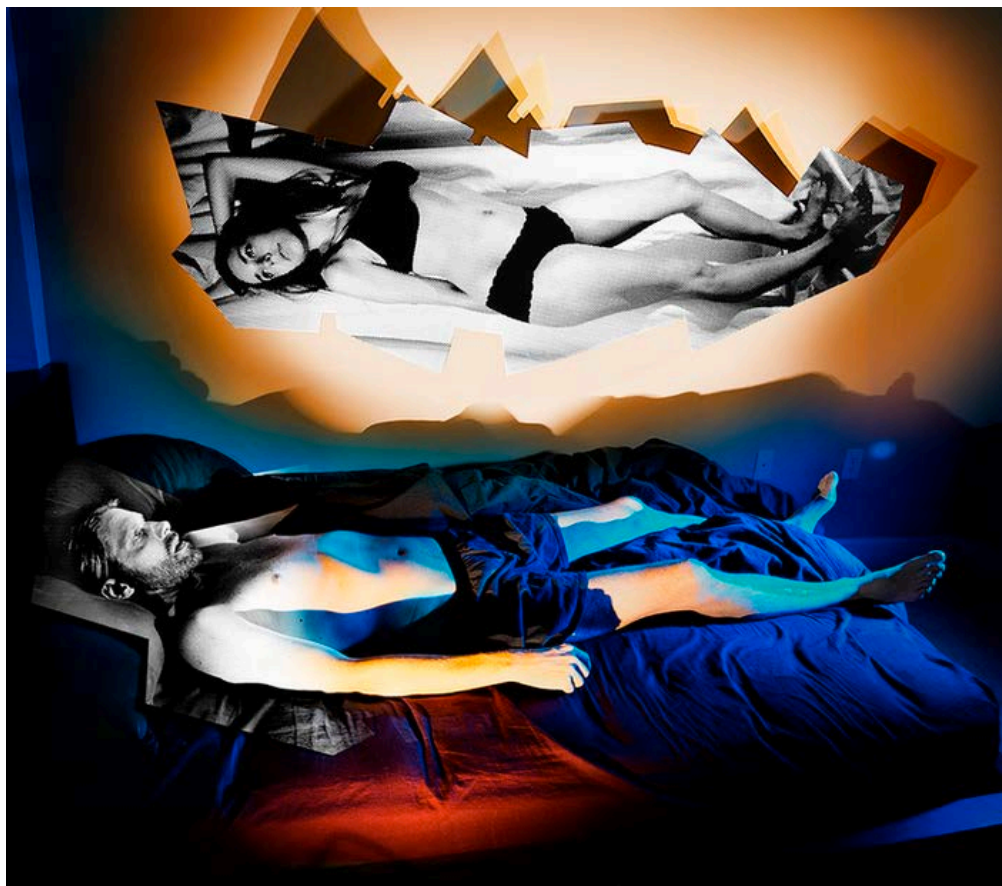


Figure 50: ...in bed, Photo by Author, Digital Manipulation, 40"x50", 2014

This image portrays me on a bed, imagining a woman I desire. The paper representation of this woman symbolizes my memory of women I have cared for and my fantasy of being with

them again. It triggers my memories as a child, looking at the Farah Fawcett poster on my wall, and being mesmerized by it.

The eye tracking on this piece moves up and down as it moves clockwise. The eye views the man first because of the flesh tones and the bed colors, and then sees the paper woman.

INSTALLATION



Figure 51: Destroyed By Women, Photo by Author, Installation, 120"x240", 2015

When I arranged my artworks for the MFA thesis exhibition's gallery the walls were staggered diagonally. My plan was to create an installation in the space to compliment my photos so I began to drape dozens of my paper women and me across several floor pedestals, allowing the images to spill onto the floor. I realized I was making a scene with my paper people again as if I were about to direct a photo shoot. To this impromptu floor installation I added my extension cords and lights, thus simulating my studio process.

When I had completed the floor installation, I noticed the women were looking right at me in a coy, seductive, and alluring way, while my paper man (me) from the Missing *What's*

Missing piece was ripped into pieces. He looked as if the photographed paper women had destroyed him.

I recognized a form of Cubism in the now reclining paper images. The paper cutouts curled and loosely overlapped. I wasn't able to tell where one paper person started and another ended. The multiple viewpoints, both within and between paper people, were pleasantly disorienting. I almost fell because of the dizzying arrangement of the already unconventional size and placement of images. From several feet away the installation looked like a mass of piled up paper on the floor. From a footstep away there were clearly women's and men's faces and bodies on paper on the floor, but it remained difficult to recognize what was going on.

AM I A PHOTOGRAPHER?

During a critique I was asked, “Are you a photographer or a painter?” That question resonated deeply with me. It is a question that I still ponder. Although my recent body of work is made from photographs, I do not consider myself a photographer. I have a functioning grasp of the medium that I have learned in the interest of manifesting my artistic visions, but I do not identify myself as a photographer. I make images with whatever is necessary to complete the task and am not beholden to any particular medium.

One of my mentoring professor’s, who was formerly a painter, considers me a painter. I use the same techniques painters use formally. I use color to push and pull space like Hans Hofmann did in his paintings. However, I do not use the medium of paint. Digitally manipulating images in Photoshop is as close as I get to being a painter. If I must be labeled, I am a painterly photographer.

WHO AM I?

I am so involved with making my art that I do not think about what I look like. I am invisible to myself, but I am also the artist making the work. Another female professor asked me, “Who are you to get these women to model for you? Have you thought about that?” (22) To be honest, I have not, and I am simply grateful when women agree to pose for me. At the beginning it was hard for me to ask a woman to pose, but as my work developed, women began to volunteer to model for me.

I was also asked to think about why they are willing to be in the work or willing to be photographed by a 45-year-old man. Maybe it has something to do with the quality of my art not my age or maleness. The female models are my friends, and I assumed they wanted to help out and to be in a beautiful piece of artwork. Thinking back, most women first reacted with apprehension when I asked them to pose for my photography but they were also intrigued by their opportunity to collaborate.

I have asked all of my models, “Why were you willing to pose for me in one of my artworks?”

Ashley responded, “Because I’m a lover of art and supporter of my friends.” (23)

Kelly responded, “Because we were dating and I thought it would be something sensual and intimate to experience together. At this point in my life I’ve been more open to try new things I’ve never done before. I was very intrigued to see the finished product and hoped that my photos would contribute to the success of your Master’s degree.” (23)

Halee responded, “I had bought one of your pieces and really loved it. Then I saw you at a gallery opening a few weeks later and you were talking about how hard it is to find good models and I thought it would be awesome to pose for a piece!” (24)

Trena responded, “Because you had been talking about your photo shoots every time we hung out, and I remember you showing me your pieces so I already had an idea of what you were doing. So when you and I were talking I said I wanted to do one and then we started brainstorming together about what it could be. It came up very organically, I felt.” (25)

These friends were exceptionally nice to let me photograph them for my initial artwork. Once they saw how legitimate my artwork was, they were interested in being in future pieces. As Halle said, she loved the art and wanted to be in it.

CONCLUSION

In this thesis body of work I have been exploring the possibilities of blending photography with painting and illustration implementing the “push and pull” technique that Hofmann and Haxton have inspired, while using my own version of the technique with colors, patterns and blurring. I have incorporated Baldessari’s “dots”, but instead of hiding the information or identities, I’ve highlighted it, connecting personal narrative with color.

I have become aware of how I make artwork. I think carefully about how the viewer’s eye travels through my pictures, and how multiple points of view improve the works. I have constructed, reconstructed and deconstructed complex compositions; experimenting with a variety of focal points; and I have increased my knowledge of lighting and color effects through digital manipulation. I rely on trial and error, and I print and reprint until I get what I’m looking for. This is an intuitive process, because once the image is printed and on the wall I may see something else in the piece beyond my original intentions or expectations, and may need to digitally manipulate it again. The process usually takes a few months. I enjoy discovering that the conceptual and formal pursuits of artists whom I admire often parallel, and sometimes inspire, my own. I can now determine when a creative direction that I have chosen is successful, and I know when to pursue a different one.

I am increasingly involved in manipulating the implied interactions of “real” people with “paper” representations as symbols that “stand in” for that gender.

Tina interacted with the paper representations, and felt empowered viewing her own image in the final artwork. Kelly interacted with the paper representation, and felt a connection with the actual actions of the photo shoot that took place. Halee interacted with her own image as

the paper representation to deal with her claustrophobia, and issues of female identity. Ashley used the paper representations to deal with her curiosity towards men in her past. Trena interacted with her own image as the paper representation to deal with the void in her life that could be filled with a potential boyfriend.

Friends who have let me photograph them for my artwork have become closer friends because of our collaborations. I love sitting down with them and coming up with a concept. I enjoy the creative process of the shoot, editing the photos, and printing them. Afterwards I review the work by myself, as well as with others and the models to get their reactions.

This is an ongoing body of work that was initiated by this academic graduate studio art experience but it has evolved beyond those early questions into a body of work I am challenged to do and have come to understand.

APPENDIX A
MODEL RELEASE FORMS

I, Tina Aiello, do hereby give Gary Dufner, his or her assigns, licensees, successors in interest, legal representatives, and heirs the irrevocable right to use my name (or any fictional name), picture, portrait, or photograph in all forms and media and in all manners, including composite or distorted representations, for advertising, trade, or any other lawful purposes, and I waive any right to inspect or approve the finished version(s), including written copy that may be created and appear in connection therewith. I am of full age. I have read this release and am fully familiar with its contents. A copy of this release may be used in place of the original.

Witness Jacqueline Ross Signed Jacqueline Ross
Model Tina Aiello Signed Tina Aiello
Date 3-24-2015

Kelly Brewer, do hereby give Gary Dufner, his or her assigns, licensees, successors in interest, legal representatives, and heirs the irrevocable right to use my name (or any fictional name), picture, portrait, or photograph in all forms and media and in all manners, including composite or distorted representations, for advertising, trade, or any other lawful purposes, and I waive any right to inspect or approve the finished version(s), including written copy that may be created and appear in connection therewith. I am of full age. I have read this release and am fully familiar with its contents. A copy of this release may be used in place of the original.

Witness Connie Black Signed Connie Black
Model Kelly Brewer Signed Kelly Brewer
Date 3/9/15

I, Ashley LoBrutto, do hereby give Gary Dufner, his or her assigns, licensees, successors in interest, legal representatives, and heirs the irrevocable right to use my name (or any fictional name), picture, portrait, or photograph in all forms and media and in all manners, including composite or distorted representations, for advertising, trade, or any other lawful purposes, and I waive any right to inspect or approve the finished version(s), including written copy that may be created and appear in connection therewith. I am of full age. I have read this release and am fully familiar with its contents. A copy of this release may be used in place of the original.

- o *Participant knows their words may be quoted in my 2015 art thesis 'Real People Acting out Interpersonal Issues with Paper Representations', and their likeness may be in several images.*
- o *I have discussed with each model that the final outcome would be their own words quoted in my thesis, and images of them as real or paper representations would be in artwork.*

Witness Morgan Bickel
Signed [Signature]

Model Ashley LoBrutto
Signed [Signature]

Date 3/6/15

I, Halee Sommer, do hereby give Gary Dufner, his or her assigns, licensees, successors in interest, legal representatives, and heirs the irrevocable right to use my name (or any fictional name), picture, portrait, or photograph in all forms and media and in all manners, including composite or distorted representations, for advertising, trade, or any other lawful purposes, and I waive any right to inspect or approve the finished version(s), including written copy that may be created and appear in connection therewith. I am of full age. I have read this release and am fully familiar with its contents. A copy of this release may be used in place of the original.

- o *Participant knows their words may be quoted in my 2015 art thesis 'Real People Acting out Interpersnal Issues with Paper Represenations', and their likeness may be in several images.*
- o *I have discussed with each model that the final outcome would be their own words quoted in my thesis, and images of them as real or paper represenations would be in artwork.*

Witness Maxwell Hartley Signed Maxwell Hartley

Model Halee Sommer Signed H Sommer

Date 03/11/2015

I, Trena McWilliams, do hereby give Gary Dufner, his or her assigns, licensees, successors in interest, legal representatives, and heirs the irrevocable right to use my name (or any fictional name), picture, portrait, or photograph in all forms and media and in all manners, including composite or distorted representations, for advertising, trade, or any other lawful purposes, and I waive any right to inspect or approve the finished version(s), including written copy that may be created and appear in connection therewith. I am of full age. I have read this release and am fully familiar with its contents. A copy of this release may be used in place of the original.

- *Participant knows their words may be quoted in my 2015 art thesis 'Real People Acting out Interpersnal Issues with Paper Represenations', and their likeness may be in several images.*
- *I have discussed with each model that the final outcome would be their own words quoted in my thesis, and images of them as real or paper represenations would be in artwork.*

Witness Jamie Wood Signed Jamie Wood

Model Trena McWilliams Signed Trena McWilliams

Date 3/9/15

APPENDIX B
COPYRIGHT PERMISSION LETTERS


Inbox Other (27) More ▾

David Haxton

+ New Message  Actions 

Search 

 **David Haxton** 4:30pm
↩ Great! Thanx Haxton! ...

 **Gary Dufner** 4:14pm
Again, thank you for coming to my Presentation/Defense, it was wonderful seeing you.

I currently have one of your pieces that I showed today in my presentation "White with Holes Lit from Front and White Lit from the Back with Shadows from Other White" <http://www.davidhaxton.com/805.html>

and was wondering if I could get your permission to keep it in the thesis?

 **David Haxton** 4:20pm
yes

I enjoyed hearing your talk.

 **Gary Dufner** 4:30pm
Great! Thanx Haxton!

And I'm glad to hear you enjoyed my talk.

Copyright permission for one "Matt Wagner" graphic novel cover
for an educational thesis paper (no profit) ^

← REPLY ←← REPLY ALL → FORWARD ...



Matt Wagner <mattwagnercomics@gmail.com>

Mark as unread

Sun 3/8/2015 6:55 PM

To: gary.dufner;

• You replied on 3/8/2015 7:59 PM.

Sure thing, dude. So long as it's not for sale, you really don't need my permission. No copyright infringement there.

And thanks for the kind words.

MW

Copyright permission for one "Gregory Crewdson" work of art for an educational thesis paper (no profit) ^

[← REPLY](#) [↶ REPLY ALL](#) [→ FORWARD](#) [...](#)



Crewdson, Gregory <gregory.crewdson@yale.edu> [Mark as read](#)

Mon 3/9/2015 1:13 PM

To: [gary.dufner](#);

Hi Gary,

Thanks for the note.

Of course I give you permission to use my images for your thesis.

I hope it goes well.

Best,

Gregory

Copyright for one Lichtenstein works of art



← REPLY ←← REPLY ALL → FORWARD ...



Shelley Lee <shelleylee@estateofroylichtenstein.com> **Mark as unread**

Wed 3/11/2015 6:24 PM

To: gary.dufner;

Action Items

+ Get more apps

Dear Gary,

Permission is authorize to include "Nude with Abstract Painting", 1994, in your thesis. Please include the following copyright credit with the image:

© Estate of Roy Lichtenstein

We wish you success.

Best wishes,
Shelley Lee

Gary Dufner : Copyright permission for one ³Picasso² work of art for an educational thesis paper ^

← REPLY ←← REPLY ALL → FORWARD ...



Maria E. Murguia <mmurguia@arsny.com>

Mark as read

Mon 3/16/2015 2:18 PM

To: ■ gary.dufner;

Action Items

+ Get more apps

Dear Gary,

Thank you for your email. Permission is hereby granted for this use as detailed in your request. No rights fees shall be attendant to this usage due to the small print run of the publication. Please note, however, in the event that any additional uses of the Picasso work are planned (such as any web use, any cover use, any reproductions in excess of the requested print run of up to 10 copies, etc...), additional permission must be obtained in advance from ARS.

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If you have any further questions, feel free to contact me.

Sincerely,
Maria

Maria Elena Murguia
Rights Administrator

A R S

Artists Rights Society · [536 Broadway · Fifth Floor · New York, NY 10012](#)

(P) 1.212.420.9160 (F): 1.212.420.9286

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APPENDIX C
IRB APPROVAL



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

From : **UCF Institutional Review Board #1
FWA00000351, IRB00001138**

To : **Gary Dufner**

Date : **March 13, 2015**

Dear Researcher:

On 03/13/2015 the IRB determined that the following proposed activity is not human research as defined by DHHS regulations at 45 CFR 46 or FDA regulations at 21 CFR 50/56:

Type of Review: Not Human Research Determination
Project Title: Real people acting out issues with paper people representations
Investigator: Gary Dufner
IRB ID: SBE-15-11002
Funding Agency:
Grant Title:
Research ID: N/A

University of Central Florida IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are to be made and there are questions about whether these activities are research involving human subjects, please contact the IRB office to discuss the proposed changes.

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

A handwritten signature in black ink that reads "Kanielle Chay" followed by a horizontal flourish.

IRB Coordinator

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