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UNTITLED

By

Gerry Thies

Submitted in Partial Fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
SEPTEMBER, 1984

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Mom, this is for you.

Table of Contents

Title Page	i
Dedication	ii
Introduction	1
Journal Entries	6
A Note on Process - January 31	11
Show Announcement	17
Comments	18
Installation Self-Portraits	21
Summary	24
Conclusion	25
Conversation	26
Appendix	27
Thesis Proposal	28
Acknowledgements	33
Bibliography	34
Installation Slides	35

Introduction

Most of my life and imagery has centered around the rural landscape. Coming to Rochester, in September of 1982, and living in the city, I wanted to deal with its environment. As accessible as rural areas are, I did not go to them. Instead, I began to look at my neighborhood. The complex structure of the city environment eventually lost its inaccessibility when I finally realized that I could not photograph it in the same manner as I had the Iowa and South Dakota landscape. It was like a revelation. My vantage point changed. I looked all around me and not from a distance. My composition and focus varied. I found simple expressiveness in complicated areas. As my process of photographing changed, so also did my idea toward the print. It lost the preciousness I had previously given it.

In the past, on occasion, I photographed from the driver's seat, but now I found myself continually photographing as I drove. I explored the driver's view of the world in the first book I did in the Fall of 1982. The book resulted from a project to extend the idea of film using the still format, given by Charles Werberig during

the "Film History and Aesthetics" class I was in. The narrative structure of travel to a specific place and event was intertwined with the ideas of isolation and fantasy. Book format and image movement across the page as the story proceeded were also important factors.

My curiosity of sequence was aroused. Nathan Lyons' "Interpretive Strategies" course at Visual Studies Workshop, Winter quarter, gave me a whole new set of questions to consider. Questions about the way in which one photographs, and the effect which occurs when the juxtaposition of one print to another changes. My second book came at the end of the quarter. It was a journey which incorporated starkness and reference to the person taking the journey. It was my first use of self-portraits in an extended context. Several ideas were explored throughout the book. However, the complexity became confusing and caused some of the ideas to not become evident. Nevertheless, this method, of working with various images into some type of structure, captivated my interests. No longer did my search have to be for the single, beautiful photograph.

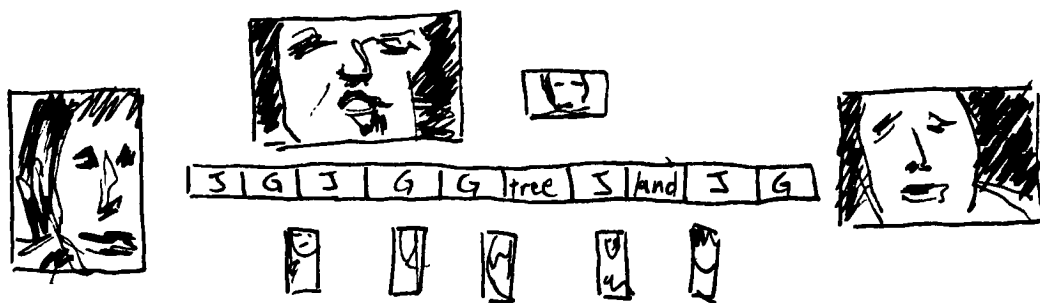
Large scale images have, for a long time, held a lot of intrigue for me. Spring, 1983, saw my first attempt at rationalizing the effect of my images on a large scale. Nathan Lyons asked me why they were big and proceeded to

say that size should necessitate itself. He was not telling me that the images he saw did not work on the scale I had them, rather, he forced me to consider the type of image and how best to exemplify it.

In the meantime, my search of images in my neighborhood continued. I narrowed in on what I photographed. An entire house now comprised the frame. Consistency became an element. Each house was photographed at night with color film and exposures ranging from fifteen seconds to two minutes under existing lighting. What evolved was a concise body of prints whose strength was in the repetition of similar individual images, and whose independence was in the inherent variations within each print.

During the summer, I enjoyed photographing diverse subject matter. The process of exposing film in varied circumstances frequently was the more important element. Many photographs were never printed, yet, I was slowly bombarding myself with radically different images that I liked. Fall quarters' "Independent Study" with Charles Werberig was arranged so that sequential/serial ideas could be explored from among all of the prints I had amassed. Self-portraits and portraits of Joann became the core of my search during Roger Mertins' "Black and White Workshop" held that same quarter. It seemed

to evolve naturally. Sequential/serial ideas were working hand-in-hand with my self-portraits and portraits.



The preceding sketch shows one combination that resulted that quarter. Toward the end of November, my thesis proposal was realized:

Statement of Purpose

I plan to arrange my self-portraits and portraits of a close friend within a gallery space in such a way that several photographs can be synthesized and experienced by the viewer as a single image.

Journal Entries

Wednesday, November 23

- drove from Amherst, N.H. to Providence, R.I., then down the interstate to Newport, over two huge bridges, what a view, left around 6:30 p.m. back North to Providence on a different route, Highway 114. the moon was coming up, full and orange

Friday, November 25

- rainy day, drive to Boston and the Museum of Fine Arts, the Frenchroom was bustling, quite a different atmosphere from the rest of the museum, the Monets: rich breakup of areas into color strokes, up close the stroke is seen, but from across the room the colors have blended into a distinct shape and view, the breakdown of the image depending on people to painting distance, exciting, a quality which I have been striving for in some of my work, grain, texture, focus

Wednesday, November 30

- left New Hampshire at 1:00 p.m., am photographing as Jo drives, over the past year I've photographed quite a bit as I've traveled, interesting vantage point, one almost everyone can relate to, an inspiration seen for a moment, captured, then gone, Rochester 11:30 p.m.

Monday, December 5

- developed four rolls of film today and not a single portrait, mostly roads, travel down roads, from a moving vantage point within only a couple of seconds the scene can change drastically, Jo and I have done a lot of traveling together

Tuesday, December 6

- looking in books where the photos have titles identifying place, aside from the historical benefit - it is interesting to see where an artist has been, I'm struck by the many places I've been: before Thanksgiving I went from Rochester through Massachusetts to Amherst, N.H., Boston, Providence, Newport, and back to Rochester, in only three weeks I will have been through Pennsylvania, Ohio, Indiana, Illinois, to Chicago, then home to Iowa, I plan on taking many portraits of Joann in Iowa, I don't care if the photos aren't that great, the important idea is place

Wednesday, December 7

- 2-3 inches of snow expected for North of the Thruway

Thursday, December 8

- starting to photograph Joann's things and spaces, am interested to see what the image conveys without her in the photograph

Sunday, December 11

- am looking forward to photographing in Chicago and Iowa, Joann's home and my home

Monday, December 12

- roads seem to be a strong connection for Joann and me, whether it be countless trips from home to school, or trips to Toronto, New Hampshire, Chicago, or Iowa, met with Sheila at 5:00 p.m., we talked about sequencing and size variation, I have hard things to deal with, yet, I don't want to make it too easy or obvious for the audience, size variation seems an important element now, but I don't know where my work will be in a couple of months, or what variables may be eliminated or added

Tuesday, December 13

- what the camera records is what I print, full frame, in dealing with extended frame/sequential ideas does it hurt the flow by having borders around the photo?, I like the idea of having my photographs first being perceived of as images not necessarily photographs, are the confines of the medium restricting me?

Thursday, December 15

- photographed several houses along Weldon and Genesee Park Boulevard last night to continue the color portfolio, most had Christmas lights on or ornaments displayed, it was my last chance to photograph them before we leave

Friday, December 16

- light snow this morning, suppose to be bitterly cold in the Midwest, I'm looking forward to the drive and to see the country in the barren winter

Sunday, December 18

- leaving Rochester 12:27 p.m., cars coming from Buffalo have snow stacked on top, South of Buffalo it's snowing like crazy, poor visibility, one lane of traffic, 40 mph 2:20 p.m., house and barn rooftops are buried with snow, Pennsylvania line 3:25 p.m., 8:52 p.m. 59 miles from Indiana and 230 miles from Chicago, ground is brown,

somewhere in Ohio the speedometer broke, bitter cold outside, Indiana border "Main Street of the Midwest" 9:56 p.m., another sign says 40 deer killed last year in the next 5 miles, 11:58 p.m. the road is slick as glass, light snow, blowing, WBBM says 21 degrees below tonight, the lowest in 40 years, 12:20 a.m. "Welcome to Chicago", few cars on I-90, arrived 2:19 a.m.

Wednesday, December 21

- Shanghai exhibit at the Field Museum, snow and high wind expected at home also, hope it's over by Friday

Thursday, December 22

- 1 degree below this morning, to the 96th floor of the John Hancock Building this evening, clear night, took some photos of the streets and lights

Friday, December 23

- by 5:00 p.m. we were out of Chicago, Illinois Highway 294 to Highway 5 past O'Haire, radio reports 25 degrees below tonight giving a windchill of 60-80 below, Iowa 7:30 p.m., I-80 to I-35 to Ames, fueled, called home again to check in, Mom said to find a motel right away, roads were closing, TV said life-threatening conditions, Carroll County snowed in, Super 8 Motel 2:00 a.m.

Saturday, December 24

- roads still shut in Carroll County, Amtrak running across the Midwest is traveling 15-35 mph to keep the track from cracking, planes are able to fly but you can't get to the airport, no mail delivered, churches are cancelling services

Christmas Sunday

- left Ames at noon, Highway 30 to Denison, at least one lane open all of the way, cars and trucks are buried alongside the road, one semi and trailer was stopped in the center of the highway, snow plows cleared a path on each side, to Waynes just before 2:00 p.m., Mom called at 3:30, the snow plow had just cleaned their road out, we headed for home on Highway 59, a mile from home Joann said she now realized why we couldn't come earlier, home 5:30 p.m.

Tuesday, December 27

- to Ida Grove and Moosehead Park, photos of Jo in the trees and snow

Thursday, December 29

- Mom and Dad's anniversary, stopped at Mikes and Dick's so Jo could see the calves and pigs, photos

Saturday, December 31

- left for Chicago 11:20 a.m.

January 1, 1984

- Rochester 3:28 a.m.

Tuesday, January 3

- processed and made contacts of the 17 rolls of film I shot over Christmas, I can't believe I shot so much

Thursday, January 5

- going through old workprints, it's sad some strong photos will be edited out because they don't go with the idea

Monday, January 9

- printed around a hundred 5x8 portrait workprints of Joann from vacation, many situations, 2-4 inches of snow forecast for tonight

Tuesday, January 10

- printed a little over a hundred landscape-oriented workprints from vacation

Wednesday, January 11

- several inches of snow on the truck this morning, streets are slippery

Friday, January 13

- showed Sheila all my workprints from vacation, she sees similar shapes in my work, also likes the prints from the Hancock Building

Tuesday, January 17

- met with Charles and John this morning, laid out all my workprints since last April on the floor of a 4th floor studio, we first edited out portraits, then we organized the prints into categories: portraits, self-portraits, events, landscapes, roads, travel, places, from these categories it was easier to then edit out more, is there enough here to work with?, will there be clusters of prints?, what about print size and size variation?, does what I have so far still pertain to my proposal?, if not, should I follow the new direction?, what was my proposal?: to

work with self-portraits and portraits of Joann in order to create a single image, the next step is to work from these categories on groups of prints to determine various relationships that can occur, there are so many directions and combinations that can result, so many prints I have to refine this still vast body, quantity isn't a plus with what I'm dealing with, too many factors could be a hindrance and may have less impact

Wednesday, January 18

- winter storm moving across New York State today and tomorrow, 3-6 inches of snow expected

Thursday, January 19

- defining sequences and groups, reincluded a few prints that were edited out Tuesday, this exploration began not to define Gerry and Joann or their relationship, but to use Gerry and Joann as a source for images, this has progressed into exploring places, roads, and travel, seen and done together - yet not defined as such, how do I combine all of this?, edited down to about 40 workprints, mostly of environments, decided that as I think about size variation and relationships that I need to photograph both Joann and myself more, in a nondescript, out-of-focus, blur manner, with a serial approach where there is definite unity and movement, from one frame to another, this will help if the portrait prints are to be large and act as the emphasis throughout the space, 11:12 p.m. 24 below with windchill

Friday, January 20

- first double portraits of Jo and me that I've shot, Barbara Jo Revelles opening at VSW this evening, emphasis on the family, but more specifically with the daughter

Sunday, January 22

- edited a second set of prints from the massive workprint pile, now I have two groups with various ideas in each, I don't know how many things I want to include, would it be better to have a few variables or should I have the viewer work harder with more variables?, a lot will depend on the sizes I use in the limited space I have available

Monday, January 23

- made workprints of the latest self-portraits and double portraits, while developing them I was really hit with the impression of the camera being confronted or expressed to, if the prints are big will they confront the viewer?, instead of the camera being the object of intrusion will

the viewer now become it?, how will this affect how the viewer relates to other prints in the same space?, distance, confrontation, I cut the border off of some full-frame prints, this does make each print look more as an image than necessarily a photograph

Thursday, January 26

- viewed Barbara Jo Revelles show again, in most cases where she used serial images from the same time, place, subject, she used them vertically within a block composition, I am oriented horizontally

Tuesday, January 31

- did my first large print developing for the show today, double portraits with a slight shift in frame position, smaller portraits of Jo, a self-portrait, and a double portrait, there was some problem with fall-off of grain because of the unlevel floor, but with the images I did this isn't a concern, possibly it enhances them, I like the results, image is important, grain is secondary *

* A note about process:

The largest size print I attained from a 35 mm negative projected on 40" by 30' rolls of KODAK Polycontrast II RC paper is approximately 40" x 57". The next size was determined by the largest size print that could be attained using the width of the photographic paper roll as the length of the print, approximately 28" x 40". All photographs have been and will be taken with a standard 35 mm camera with 50 mm lens. All prints have been and will be exposed by a cold light enlarger. During exposure of the two largest sizes of prints, the photographic paper was taped to the floor. Each print was then rolled back into a light-tight box and transported to the large print room on the second floor of the photography building. The sinks in this room are approximately 42-44 inches square, so processing of the smaller of the large prints (28" x 40") could be done, by myself, in the same manner as small prints are processed in small trays. Processing of the largest size prints (40" x 57") required two people.

Since the sinks are too small to accommodate the entire print, unrolling it and pulling it up and down, back and forth through the chemistry was necessary. Keeping an even supply of chemistry on top of the print at all times is necessary to avoid creasing the paper as it is pulled. For ease of handling and drying, resin-coated paper was chosen for these large size prints. Processed prints are simply hung by a clothes pin to dry. The prints can be rolled up for storage and unrolled for viewing, without being heat-press flattened as is the case with fibre-based papers.

Thursday, February 2

- spotted my large prints, needed to eliminate the white speck areas so that the flow within the print would not be hurt

Friday, February 3

- need to print smaller sizes, 16 x 20's, of images I'm not quite sure of, even if they are edited out when the final selection is made, I should work with a surplus of final prints

Monday, February 6

- showed Sheila the large portraits, it is the first time after printing them that I've had them all up in the same space at once, the decision of working with these first prints directs the rest of the prints that will coexist in the same space, for some kind of a context I'm thinking of printing large Chicago views from the Hancock Building, a contrast?, and/or a context?

Thursday, February 9

- large print room from 9-4 today, Jo helped me set up and clean up, printed six cityscapes (28" x 40"), chose ones without a horizon line: streets, buildings, cars, lights, printed them darker than the workprints, the large size needed this, stopped the enlarger down so that I would have less fall-off because of the unlevel floor, hung up the large portraits with one of the cityscapes that was dry, Charles saw this and liked the uneven borders and the way the portraits were hung with push pins, something he suggested I think about was to frame the cityscape, since

it was different, the presentation could also be, I am starting to be aware that these prints may work well stacked, get away from the linear, suggestion also I go to work on one wall at a time rather than from a surplus, I don't know, maybe a little of both would be best

Sunday, February 12

- on Thursday, Charles wondered how portraits with motion might relate to the cityscapes and portraits I've already done, shot a couple of rolls with this in mind

Monday, February 13

- Sheila thought the choices of the cityscapes were good because of the framing, underexposed the photos I took last night, this makes them look eerie, the camera was pointed up most of the time with Jo and me looking down, the idea is that if the prints were stacked, the prints on top would be looking down toward the viewer, this will keep the emphasis within the gallery rather than directing it outward, a few are successful with this, met with John today also, he isn't too enthused with the double portraits, he feels my earlier self-portraits and portraits were more successful, to me the double portraits are the most successful and are a natural development from where I've been, cityscapes too big?, yes, in the context he saw them among only a few portraits, however, there are to be more portraits so the emphasis will remain with them, what about the less recognizable portraits?, an extension from what was seen in the workprints, I don't feel the need to be specific, I don't want to tell people who this is or if this is what they are about, I want the viewer to question, I printed some of the motion double portraits 20" x 30", up close they are flat and gray, as one backs up the visibility is made clear of what the subject is, pull the viewer up and the image falls apart, push them back in order to understand others, on Thursday I'll print one of these the largest size I've done to see the effect of the image on that scale

Wednesday, February 15

- trying to decide some sort of grouping, stacked three mid-size prints alongside one of the largest portraits - this definitely does not work, I need to leave space separating various images, came to the realization that I may be trying to deal with too many ideas, in the limited space too much can't be perceived, it will be too confusing and won't seem cohesive, editing will have to become very selective, am starting to work on ideas for a poster, up until this point I couldn't even think of it, I had to get

some sort of control of the show first, there has to be at least two prints on the poster in order for it to tie in with the idea of the show, much in the same way as I don't think I can have a title for the show, one print or one title just can't say it

Thursday, February 16

- large print room again, two large portraits from the last shooting, I'm wondering about the distance viewing factor, am finding it difficult to block several prints together, possibly there are too many things going on in such a tight group, too much information, I still want the bounce effect viewing of my show rather than the "follow-around-the-room" method

Monday, February 20

- printed a couple of mid-size high grain portraits of Jo and one very embryonic looking vertical self-portrait that was shot last fall

Tuesday, February 21

- brought Charles up-to-date on the progress of the thesis, break starts this week so I won't have contact with him until less than two weeks before the show goes up

Monday, February 27

- possible six inches of snow tonight and tomorrow

Tuesday, February 28

- lots of snow and still coming down, now we could get 6-12 inches, slippery, put up all my work in the painting studio to work on sequences, the two large portraits with the slight composition shift from one to the other work well side-by-side, quadrants of cityscapes and portraits seem OK too, anything more than four doesn't seem to be succinct, 3:30 p.m. found out the campus had been closed for a couple of hours

Wednesday, February 29

- the airport was closed over night, 21 inches of snow so far, winter storm warning still in effect

Friday, March 2

- called the post office and found out that if my posters are under 6 1/8" high and 11" long I will be able to send them as 20 cent postcards, decided to use the two double portraits, 30 inches of snow, looks like a blizzard one minute and is clear the next

Wednesday, March 7

- printed 16" x 20" portraits, this may be the last printing I'll do before the show, the frames I ordered from Ohio came

Thursday, March 8

- Charles saw the two large road landscapes, he likes the texture and change of light, he feels that this is necessary as a break from monotony that may occur with just the portraits

Saturday, March 10

- framed four nightscapes and two landscapes with the black frame around the black border of the prints, this should provide an interesting contrast to the same size portraits having white irregular borders, and the print being hung with push pins

Sunday, March 11

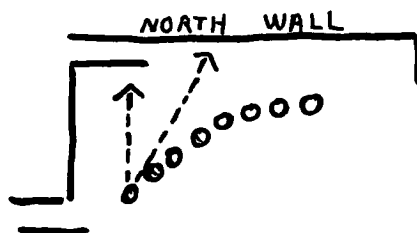
- roads slippery, framed seven 16x20 portraits and self-portraits, I'm not sure they need to be or should be (?)

Monday, March 12

- showed Sheila and John my latest prints, suggestion to stack the other two large double portraits, I had planned on having them on two walls, they look OK stacked, picked up posters from the printers, stopped by the post office on the way home and mailed out several with the ink still damp, travelers' advisory for late tonight

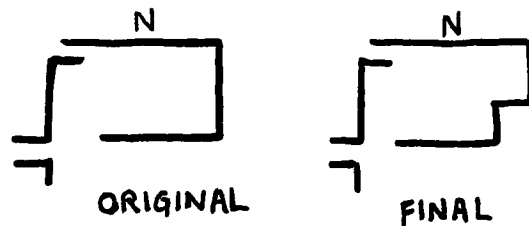
Wednesday, March 14

- made a 1/8 scale model of the gallery, also to scale I sketched the prints I will be working with, a much easier way to work on sequences and groups and placement, I'm sure things will change once I'm in the gallery, but this is a good starting point, for sometime I have been planning to use the North side of the gallery, an important space will be the 10 foot wall that will set in the NW corner in front of the long North wall, this front-to-back transition will be an important area for what will happen to the viewer as he/she walks throughout the space



Friday, March 16

- we began at 2:00 in the afternoon to repaint the entire gallery, it wasn't until after 10:00 p.m. that the walls were in place and the painting finished that I could finally lay out my work, the wall configuration changed from my scale model plans in order to accommodate enough panels for two shows in the gallery, structuring the work on the East wall caused the greatest difficulty, original plans called for a straight wall squaring off the area, instead, the wall jutted out and then over



this made it harder to visually have the work come together as a whole, the other walls stayed consistent with original plans, the entry prints changed back and forth, the lighting was set as nearly as possible, the electricity is to be off in the building from 9-3 tomorrow, so I needed to get as much done as possible tonight

Saturday, March 17

- final sequencing and editing this morning, am finally satisfied with the way the East wall works - especially how the corner print peers around the jutted corner with attention directed at the viewer coming into the gallery



GERRY THIES • MFA THESIS EXHIBITION • MARCH 17-23, 1984 • PHOTOGRAPHY GALLERY • ROCHESTER INSTITUTE OF TECHNOLOGY • ROCHESTER, NEW YORK

OPENING: MARCH 17, 7-9 P.M.

My thesis had no title. I gave no written statement. The viewer had to relate to the work on his/her own terms, without being told of boundaries in which he/she had to remain.

"I was angry when I first saw your show because I didn't get it. I walked around looking for a statement. When I couldn't find one, I left. We are so conditioned on how to see shows, and to know what to expect, and to have things explained. When the structure was different and there was no explanation, I didn't understand. I talked to some people about it. When I went in to see your show again, I went in without expecting something specific and let myself react to what was there. Then I could enjoy it."

The Thursday that the show was up, I stopped in the gallery, briefly, before I went to work. Two people walked in behind me. Their conversation went something like this:

He: Have you seen the work in here yet?

She: No

He: I came for the opening. What I like is that some of the people remind me of people I know or have seen. That one there looks like Annie, and that looks like him.

She: Who?

He: Him (pointing to me as I turn around)

I smiled, "It is me."

"When I went to see your show with another person, it was just the two of us in the gallery. The person I went with became the surreal element as she walked around in front of the larger-than-life-size images. The images took over the space."

As I was shooting installation pictures, a man came in and looked at the show:

"Are these yours?"

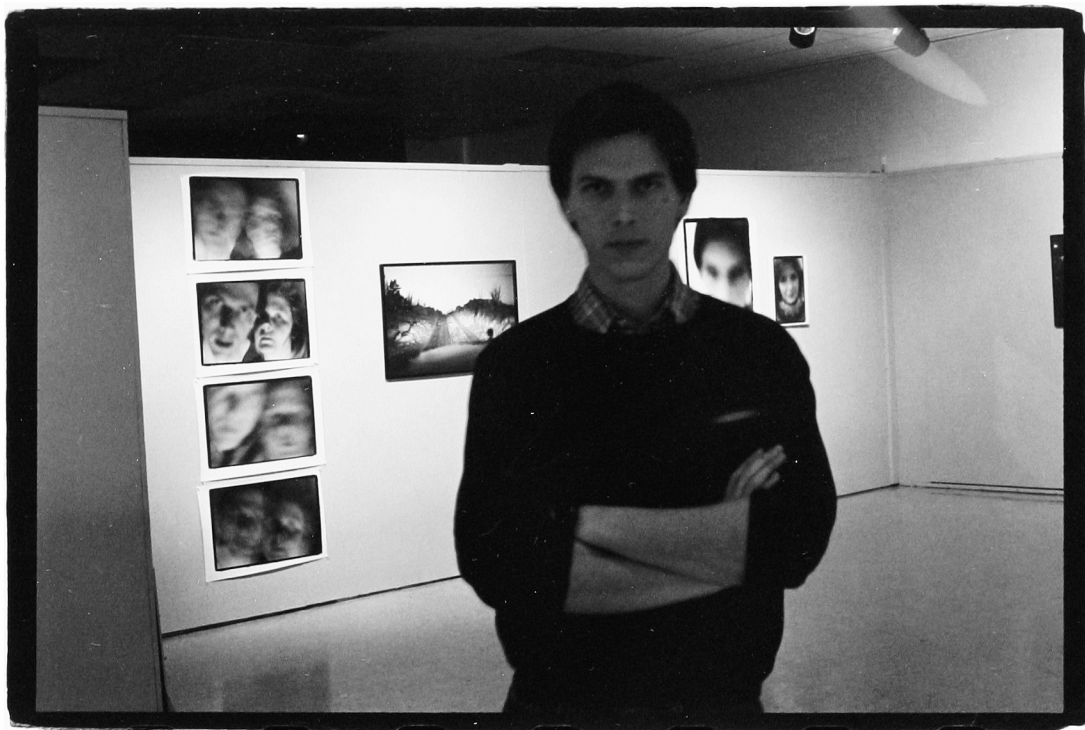
"Yes"

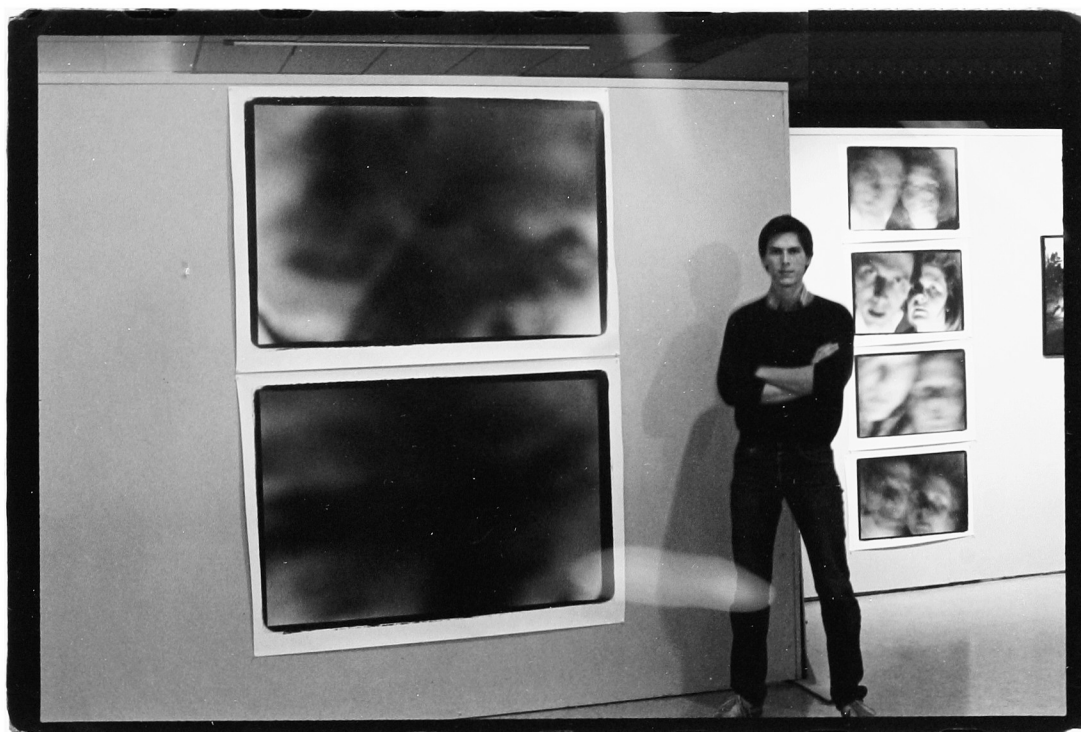
"Spooky"

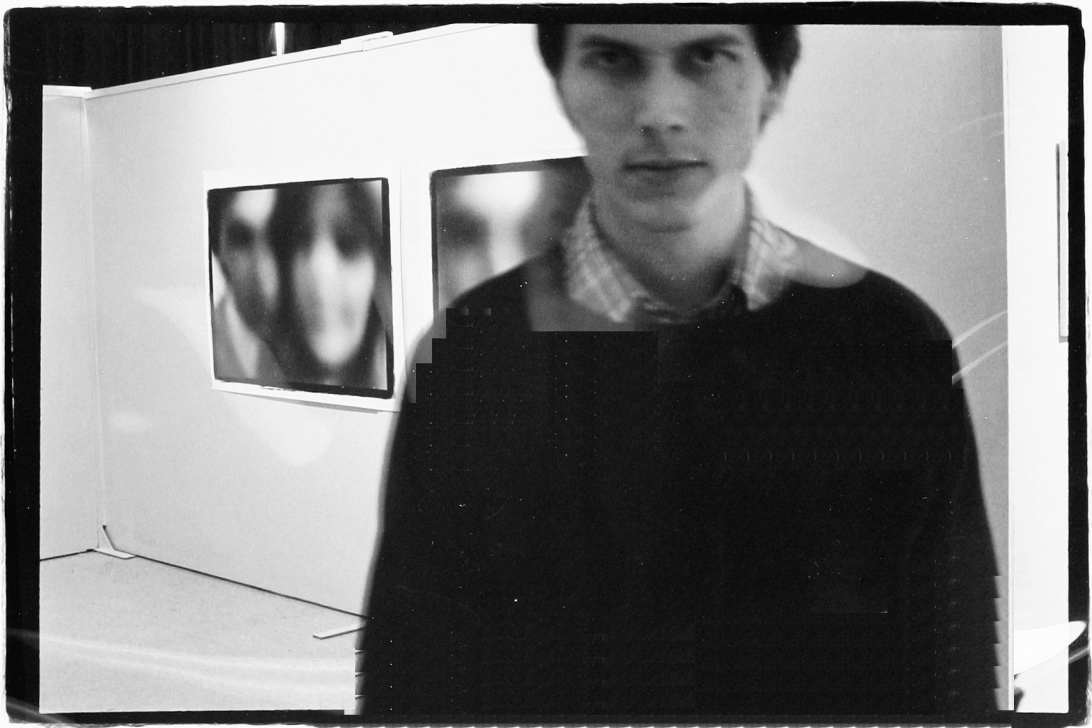
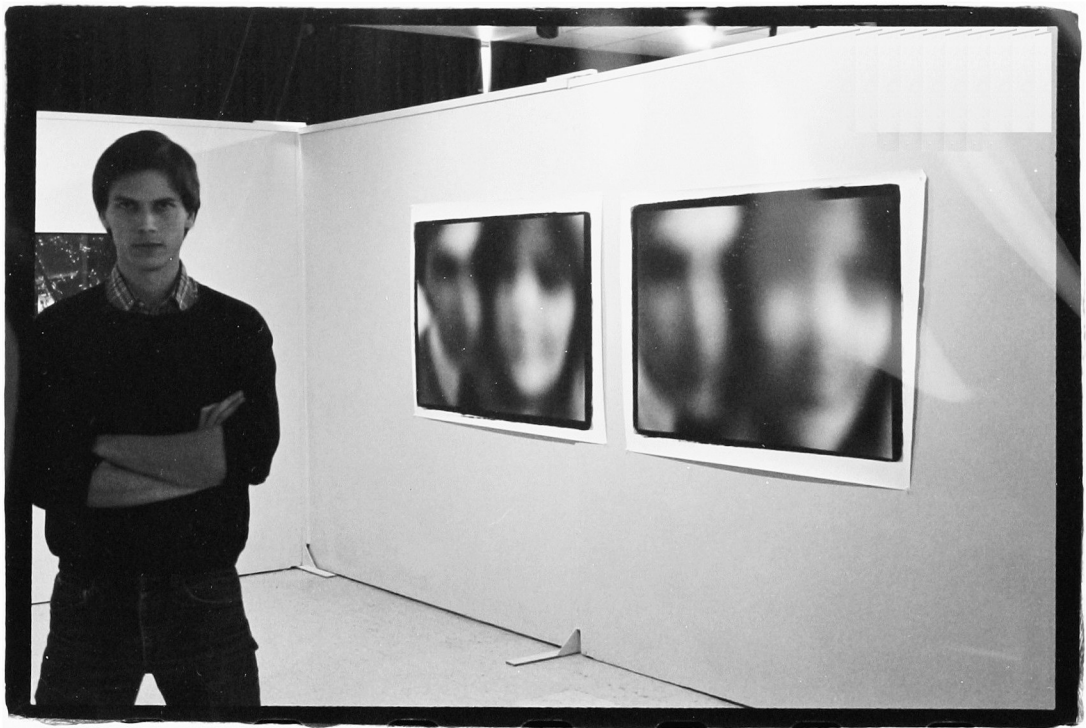
A little while later, he turned to me:

"Are these that you're taking in focus?"

Some of them are....







Summary

The only thing that was certain about the nature of my imagery from the beginning of the thesis was that I would use portraits of myself and portraits of Joann. From that point on, from thesis proposal to exhibition, a unique construction evolved incorporating fragments of the ideas from the preceding journal entries. As much as rationally possible, each decision had to be examined in terms of its effect on what had already been. I could not always answer the questions I had to ask. Intuition, at times, was a deciding factor. From the day the thesis proposal was determined, a building process was initiated to structure as cohesive a unit as possible. A unit whose synthesis could be realized from the center of the gallery, and a unit whose experience could be realized by the movement of the viewer throughout the gallery. What resulted was a single image that was influenced by the physical relationships between my individual photographs, as well as by the nature of their individual imagery.

Conclusion

The thesis show was, in a way, my third book. It was a visual book expanded into a gallery environment. The intrigue for me comes in the realization of possible extensions for future exploration of this single image, two-dimensional installation idea.

Walls are public and large, books are small and private. They each give the same information. Anyone can own books and look at them anytime. When one sees a wall, it is the impact of the whole that is understood at once - emotionally more than intellectually. It is only by reading the wall that the viewer understands it fully.

Sol Lewitt

The week after the show was down, I talked to mom on the phone. She took pictures at the opening and later just of the show. She told me that when she shows them to people back home, they just shake their heads. "I just tell them that it is art photography", she said.

Appendix

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Submitted in Partial Fulfillment of the

Requirements for the Degree

MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM

SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY

ROCHESTER, NEW YORK

November, 1983

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Statement of Purpose

I plan to arrange my self-portraits and portraits of a close friend within a gallery space in such a way that several photographs can be synthesized and experienced by the viewer as a single image.

Background Information

For the better part of five years I had been intent on photographing landscape and architecture. I would photograph mainly after dusk because I found the night to be enticing, both imagistically and spiritually. My photographic interests and ideas have broadened considerably since the spring of 1983. I enjoy photographing diverse subject matter, anywhere and any-time of the day. Many of these photographs are never printed. The process of exposing film in varied circumstances has frequently been the more important element.

More and more I have become dissatisfied with the single, beautiful photograph. I am searching for meaning beyond the photograph intended as an entity in itself. As a consequence, my photographs are evolving into relating to and relying on one another for stronger connotations.

Whether I am clowning around, or seriously preoccupied with a subject I plan to photograph, I have gained much in my search for photographic, experimental, and experiential understanding. One encounter particularly has presented an unanticipated and inspirational potential. I have become involved in taking portraits of a close personal friend. As our relationship grows so also does my sensitivity to how the visual representation compares with my personal vision of that person. Concurrently, quite unintentionally, and yet probably as an extension of my concern for the nature of this subjective vision in portraiture, I turned the camera around pointing it at myself. Now I no longer search solely for images out there, but I am also searching to understand the person creating those images.

Procedure

The first stage in the development of my thesis will be the continuation of picture making. While compiling negatives I will edit and make small work prints. This "stockpile" of photographs will enable me to juxtapose, sequence, and otherwise structure my prints according to certain visual relationships. Once a relationship is set between photographs, by adding to, eliminating, and working from my "stockpile" of prints I will be able to emphasize or deemphasize, make subtle or stark contrasting relationships. If a segment of the visual relationship is not complete, I may then have to photograph with the specific intention of collecting the image needed to complete it.

Size variation will serve as an important element in aiding in the synthesis and experience of several photographs being perceived as a single image. This image will be influenced by the physical relationships between my individual photographs, as well as by the nature of their individual imagery.

I plan to intensify my self-portrait picture taking. These self-portraits will become a resource for setting up visual relationships. The foremost visual relationships I will be concerned with will be: My self-portraits in relation to one another, and my self-portraits in relation to portraits of my close friend.

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