

Lens of Place.



Introduction

Throughout my childhood, I enjoyed the freedom of independence through my exposure to the outdoors, biking and skateboarding around my small hometown of Hermosa Beach, California. Whether I was playing baseball at our local park or body-surfing in the ocean, there was always this desire to transport myself somewhere else. Appropriately enough, road trips were therefore a preferred method of travel for me. I observed how most people vacationed with the intent of arriving at a single place, but for me it was never about the destination. The incredible diversity of the California landscape brought interest and excitement to wherever I went, and these were the kinds of experiences that I so greatly sought out. Early on in highschool, I became captivated by the hands-on process of film photography, where the limited exposures on each roll of film forced me to take lighting, composition, and subject matter into greater consideration. It made me realize how in today's digital era of unlimited production and access to photography, we have inevitably become desensitized to the power of an image. As a result, photography as an art form has come under qualitative changes affecting how we process and appreciate photographic reproduction.

In my thesis project, I am photographing with analog film and developing prints to form a connection with historical processes that contrasts the dominance of screens, instantaneity and the digital. *A Different Lens* recontextualizes the immediacy of photography as an arrangeable sculptural form that promotes a hands-on process of image making while reaffirming fine art photography as a creative practice. This has been accomplished through hundreds of circular, magnetic tiles with prints taken from landscape images, arranged into a large scale panorama. By

deconstructing a typical landscape and creating my own, it shifts the viewer focus towards a fluid, invented environment that is conceptually open as opposed to a limiting fixed scene or narrative of the singular image. The novelty of an unrecognizable place provides a different kind of curiosity; one that encourages the spontaneity of exploration. This is seen by the inaccessibility of fantasy worlds, such as Narnia, Oz, or Neverland, which spark excitement of the unknown, yet leave the rest to imagination. In addition, the wide scope of the panorama allows the viewer to explore the space and navigate throughout it, zooming into the details and stepping back as desired.

Contextual Discussion

The Historical Relevance of Landscape Images

Long before the invention of photography, landscapes played an important and recurring role in historical paintings. The Romans and Greeks alike portrayed their natural environment with large scale wall paintings of pure landscapes and gardenscapes, eventually defaulting them as mere backdrops to accompany religious figures and events¹. Contrasting this, the rising Protestant middle class of the Netherlands sought out more secular artwork, and with this, the term *landschap* eventually developed into our modern day word for landscape². The birth of the classical landscape began in the 17th century, where “the positioning of objects was contrived; every tree, rock, or animal was carefully placed to present a harmonious, balanced, and timeless mood”³. This romanticized interpretation of landscapes steadily grew in popularity, eventually being accepted into the Academy as a historical documentation of nature. In 1792 the term panorama was coined by Irish painter Robert Barker, who displayed the “Panorama of London from Albion Mill” that same year⁴. This unique format and presence of detail captivated its viewers through the visual illusion of an impossible landscape. The 19th century introduced Impressionism, where artists such as Édouard Manet, Claude Monet, Camille Pissarro, Auguste Renoir, and Alfred Sisley, greatly impacted how landscapes could be perceived by their use of shifted color, lighting, and loose brush strokes.

The development of the landscape genre began to shift monumentally with the invention of photography in the 1830’s. In 1824 Nicéphore Niépce came up with the first photographic process called

¹“Brief History of the Landscape Genre.” Landscapes, Classical to Modern Curriculum (Education at the Getty). Accessed April 24, 2019.

²Ibid

³Ibid

⁴“The Spectacle of the Panorama | British Library - Picturing Places.” The British Library. The British Library, January 24, 2017.

heliography, which used a natural asphalt called Bitumen of Judea that slowly hardened during its exposure to light⁵. His associate, Louis Jacques Mandé Daguerre, initially gained recognition through what he called Daguerre Dioramas. These meticulously detailed, large scale scenes created animations of movement and illusions that changed the lighting in front of three hundred and fifty awe-inspired people. Later known as the father of photography, Daguerre invented a breakthrough technology six years after the passing of Niépce in 1839, revealing the first commercially successful photographic process titled the Daguerreotype. As the development of film photography improved over the years, so did the techniques of its users. The increasing accessibility of the craft had found its way into the fine art world, introducing works of images from a more professional position.

The Role of the Photographer

As explained by photographer and writer Deborah Bright, “whether noble, picturesque, sublime, or mundane, the landscape image bears the imprint of its cultural pedigree”⁶. Intended or not, the photographer is inherently responsible for the integrity that each image holds, beyond merely the aesthetic desire. Bright continues; “it is certainly true that among educated, middle-class audiences, landscape is generally conceived of as an upbeat and wholesome sort of subject, which, like mom and apple pie, stands indisputably beyond politics and ideology and appeals to ‘timeless values’”⁷. The role of the photographer in landscape photography is derived through the motives it wishes to communicate. These motives, explained below, provide examples regarding tourism, preservation, and ruins.

Proceeding the 19th century notions of Manifest Destiny, there was an uninterrupted desire to develop the western half of the United States. Strategically placed railroads and eventually, roads for the automobile, were “epitomized by the Progressive Era’s precept that the ‘nature experience’ was a desirable antidote to the unhealthy urban life”⁸. Efforts began to institute national parks, which catered towards those wealthy enough to afford such excursions. To contrast the ever-evolving city life, “wilderness areas began to be claimed and named as refuges of timeless order in a changing world”⁹. This was accelerated by the invention of the automobile in the 1920s, where “nature was redesigned, we might say, for middle-class convenience and efficiency”¹⁰.

Kodak, the most dominant photography company of the 20th century, played a significant role in shaping how we associate photography and travel. In 1922, 6,000 signs were established alongside U.S. roads,

⁵“The History of Photography.” Nicéphore Niépce House Photo Museum. Accessed April 24, 2019.

⁶Bright, Deborah. “Of Mother Nature and Marlboro Men,” n.d.

⁷Ibid

⁸Ibid

⁹Ibid

¹⁰Ibid

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reading, “Picture Ahead! *Kodak as you go*”¹¹. Although simple, these road signs stood out in the relatively unaltered landscapes, and would direct groups of people into strategically designated vistas. In the book *Kodak and the Lens of Nostalgia*, Nancy Martha West explains how “In a perfect partnership, the car transports the motorist to new sites and places, and the camera, with its implicitly imperial powers, captures the landscape and reproduces it for endless consumption by the viewer”¹². As the accessibility of personal cameras and vehicles grew mainstream, it was this mutual relationship that brought excitement to the customer and profit to the businesses involved.

Right: Man installing promotional Kodak sign. c. 1922



At the same time, photography quickly surpassed the once commonly used illustrations as the main medium for advertisements, promoting these national parks through postcards, posters, brochures, billboards, and large scale murals set in the more populated cities. Expanding on this, big budget movies such as *The Iron Horse* reached larger audiences by exploiting the land through mysterious and exciting depictions of the wild west. The western landscape had become “the locus of the visually spectacular, culled from the total sum of geographic possibilities and marketed for tourist consumption”¹³.

In this modern digital age, landscapes are often exploited through rapid online photo sharing. Self-proclaimed travel “influencers” profit off of social networks such as Instagram through paid advertisements. So much so that there are even accounts such as “Public Lands Hate You” that hold “individuals, influencers, and corporations accountable for their actions on our public lands”¹⁴. A majority of their complaints originate from a blatant disregard towards a respect for the land, including littering, vandalism, and more recently, the use of personal drones. Two decades ago, biologist Scott

¹¹West, Nancy Martha. *Kodak and the Lens of Nostalgia*. Charlottesville: University Press of Virginia, 2000.

¹²Ibid

¹³Bright, Deborah. “Of Mother Nature and Marlboro Men,” n.d.

¹⁴“Public Lands Hate You - Promoting Responsible Use of Our Public Lands.” *Public Lands Hate U*. Accessed April 24, 2019.

Miller claimed “increasing evidence ... indicates that these activities are, in fact, not benign. On the contrary, data suggest that outdoor recreation can affect wildlife individuals, populations, and communities”¹⁵ which has only become exponentially worse since the widespread use of the internet. Although glorification of land may not necessarily be harmful in itself, these online celebrities are nonetheless a contributing factor towards the defamation of our natural land.

Almost a century before the start of social media, efforts were made, initially by the government, to protect and preserve the land outside of our cities. The most notable photographer was Ansel Adams, whose “consistent interpretation of the American landscape as a primordial Eden was well suited to the political climate of the 1940s and 50s”¹⁶. Even before his post WWII photographs, Adams played a significant role in the advancement of the Sierra Club, one of the most impactful non-profit environmental organizations in the U.S. In response to his previous work, Adams reflects by saying how “Wilderness is rapidly becoming one of those aspects of the American dream which is more of the past than of the present. Wilderness is not only a condition of nature, but a state of mind and mood and heart”¹⁷.

Unlike Ansel’s breathtakingly beautiful images of nature, there is a current common theme of depicting our natural world in the lens of a dystopia of sorts. Austrian photographer Ilona Schneider has spent the last six years photographing the “entanglement of nature, land, labour, industry and technology” in Tasmania, for her project titled *Landmarks*¹⁸. These ruins have reached the point where the natural environment has asserted its foliage and growth back onto these abandoned sites, illustrating the convoluted relationship between man and earth. There is nothing revering about each individual image, instead, it opens up questions about the human footprint on our planet, and that in itself could be considered an act of preservation.

Spatial Arrangements Through Imagery

The act of play, such as chopping, rearranging, or building, has always been a recurring theme in how I visualize my work. It allows me to continually iterate my ideas without the concern of permanence. Recently, I have been specifically interested in the juxtaposed relationship photographs have with each other when they are removed from their expected rectangle format.

Individual shapes are capable of connoting distinct feelings, for example, squares and rectangles are representative of discipline, strength, and stability, which is often associated with the security of buildings. Even more natural shapes can give off the idea of being balanced, organic,

¹⁵ Ketcham, Christopher. “How Instagram Ruined the Great Outdoors.” *The New Republic*, April 18, 2019.

¹⁶Bright, Deborah. “Of Mother Nature and Marlboro Men,” n.d.

¹⁷“Ansel Adams - The Role of the Artist in the Environmental Movement.” Ansel Adams Gallery, July

¹⁸“New Landscape Photography.” *New Landscape Photography*. Accessed April 24, 2019. 20, 2016.

¹⁹Studio, Tubik. “Shape and Color in Logo Design. Practical Cases.” *Medium*. *Medium*, February 12, 2018.

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or refreshed, like a leaf or a squash¹⁹. For this project, I am focusing on circles, which evoke feelings of eternity, universe, and mystery. There are other close associations as well, especially related to photographic images. Such examples include individual planets, camera lenses, binoculars, or magnifying glasses. Rebecca Cummins is an artist who has worked with elliptical photographs, but does so with research focused on science. In her series titled, *Skies*, Cummins photographs the open sky, capturing the changing of lighting and passing of time, and presenting them in circles ranging from 6" to 5' in diameter. Her abstracted way of presenting them in a grid is generic at first glance, but highly specific in regards to time and place.

Right: Rebecca Cummins, Installation view Jacob Lawrence Gallery, University of Washington, Seattle, 2009



Individually, her images are nothing spectacular, but when comprised of many, consequently, the familiarity of an object becomes a result of how it's components are spatially arranged. Taken from a study on object perception, it is stated that "object identification cannot merely be a matter of recognizing the collection of parts of which the object is composed"²⁰, signifying how the separation of identifiable imagery can result in an abstraction of itself. When an object is rearranged from its original form, it can be perceived as novel, yet the data from this study suggests that memory can also make novel arrangements familiarized. This information is important in my work as the act of abstracting a landscape can result in creating new, yet familiar environments that are unique to one's own experiences. Although the final invented space may not exist in real life, there are still commonalities within the details of the collage that resonate

²⁰Cacciamani, Laura, Alisabeth A Ayers, and Mary A Peterson. "Spatially Rearranged Object Parts Can Facilitate Perception of Intact Whole Objects," May 27, 2014.

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with people who may have experienced a similar feeling when visiting that particular place. Additionally, the article suggests that “parts of an object—even when in a novel configuration—may nevertheless activate a representation of the whole object that is not available to conscious awareness but still factors in object perception”²¹. This demonstrates how, although we may not be able to fully discern an arranged object in its entirety, there are still sections within that suggest familiarity. The grand scope of my panorama may be perceived as visually overwhelming from a distance, but just as the article suggests, closer inspection results in more recognizable environments. To add to this, John Wagemans, a professor of experimental psychology at the University of Leuven, explains how the ability to provide order to randomness elicits a sense of closure, where “suddenly you see things in a different relationship and it challenges your expectations about how things relate to each other”²². The satisfaction comes not only from a perfect fit, but also how the individual images are associated with each other as an entirety.

I also took great inspiration from artist Chuck Close, who has created colorful abstract portrait paintings with the use of a grid. Variations of color, shape, and layers don’t appear to be of anything significant from up close, but from a distance it creates an impressively detailed portrait that stretches across the canvas. With this, “He controls the viewers interaction with the image in a more measured way.” and “An increased focus on his vocabulary of marks and colors lends more emphasis to an abstract reading of the image and heightens your awareness of the grid as a structural element.”²³ By doing so, Close is effectively using a grid to both deconstruct an image and assemble one. Additionally, his meticulously layered colors create an illusion of depth when seen as an entirety. When handling the hundreds of individual tiles for my final collage, these paintings reminded me to consider distance as a means of visual communication.

²¹Ibid

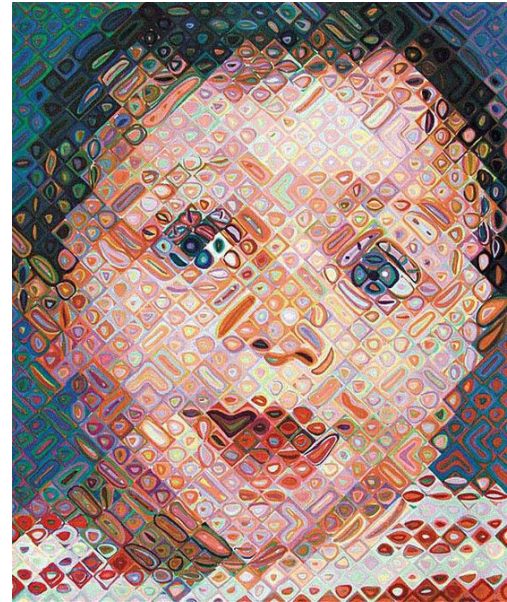
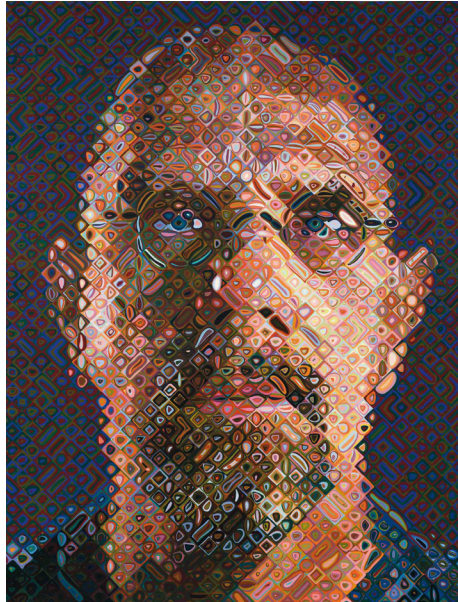
²²Beck, Julie. “The Existential Satisfaction of Things Fitting Perfectly Into Other Things.” *The Atlantic*. Atlantic Media Company, August 14, 2015.

²³“Chuck Close (1940 -).” *Chuck Close*. Accessed April 24, 2019.

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Left: Chuck Close, *Self-Portrait*, 2007

Right: Chuck Close, *Emma*, 2002



Aesthetic and Happiness

In a way, I look at my photographs as a return to romanticism, a rejection to the dystopian style imagery often seen in landscape photography today. I continually search for the most optimal lighting, saturated color, and balanced composition, but how can these characteristic be addressed beyond my own personal preference? The following paragraphs bring clarity to this by looking into components of the aesthetic experience along with various attributes of happiness.

To describe something as aesthetic is especially common in the art world, but is often defined under a vague definition. Serbian psychology professor Slobodan Marković defines it by explaining how “aesthetic pleasure is a psychological process in which the attention is focused on the object while all other objects, events, and everyday concerns are suppressed”.²⁴ But this definition, in itself, is too simple. While the attention may be focused on one object over another, that shouldn’t necessarily conclude that the object of focus is rendered aesthetic. Marković continues, stating how “in aesthetic experience the object of beauty is not seen as a tool for the satisfaction of bodily needs (eg, appetitive and mating functions); but rather as a provocation of the higher level pleasures, such as pleasures of the mind” and adds that “*a beautiful object* must become an *object of beauty*”²⁵. Marković challenges the reader to rethink the likely definition of an object as a material thing by situating it as an evoked feeling.

²⁴Marković, Slobodan. “Components of Aesthetic Experience: Aesthetic Fascination, Aesthetic Appraisal, and Aesthetic Emotion.” *i-Perception*. Pion. Accessed April 24, 2019.

²⁵Ibid

But if that is the case, how does one define beauty? Philosopher George Santayana correlates beauty with an objectified pleasure:

Beauty is pleasure regarded as the quality of a thing. ... Beauty is a value, that is, it is not a perception of a matter of fact or of a relation: it is an emotion, an affection of our volitional and appreciative nature. An object cannot be beautiful if it can give pleasure to nobody: a beauty to which all men were forever indifferent is a contradiction in terms. ... Beauty is therefore a positive value that is intrinsic; it is a pleasure.²⁶

The matter of the fact is that beauty is subjective, but that doesn't necessarily mean that there aren't objective principles associated with it. Thomas Aquinas, an Italian philosopher and theologian proposed that there are three main requirements for beauty; "Firstly, integrity or perfection—for if something is impaired it is ugly. Then there is due proportion or consonance. And also clarity: whence things that are brightly coloured are called beautiful".²⁷

Continuing off of this, author Ingrid Fetell Lee claims how there is a strong correlation between beauty and a feeling of happiness. In her book *Joyful*, Lee found that joy comes from round shapes, saturated color, symmetry, and a sense of weightlessness. She came to the conclusion that universally, rainbows are joyful. It was not necessarily the specificity of the color that brought joy, but more so on the accumulation and vibrancy in which the color, or colors, are presented. Her ten *aesthetics of joy* "reveal a distinct connection between the feeling of joy and the tangible qualities of the world around us".²⁸ This list includes energy, abundance, freedom, harmony, play, surprise, transcendence, magic, celebration, and renewal.²⁹ I associate many of these attributes to my experiences outdoors: sprinting over the knee high ocean water of Hermosa Beach as I dive under the crisp, salty waves; gazing at the clouds while I lay solitary in the middle of a golden Santa Barbara wheat field; hiking with friends through the partially shaded San Bernardino mountain ranges.

Furthermore, the saturation of color in my images is a direct result of the sunlight's effect on naturally providing vibrance to my subject. According to an article on sunlight in relation to mood, "one Australian study that measured levels of brain chemicals flowing directly out of the brain found that people had higher serotonin levels on bright sunny days than on cloudy ones" which insinuates how photographs taken under sunnier climates have the potential to restore similar memories of happiness. Accordingly, these characteristics of joy and utilization of natural sunlight have provided a means for me to narrow down on how I select my photographs for this project.

²⁶Sartwell, Crispin. "Beauty." Stanford Encyclopedia of Philosophy. Stanford University, October 5, 2016.

²⁷Ibid

²⁸Lee, Ingrid Fetell. *Joyful: the Art of Finding Happiness All around You*. Rider Books, 2018.

²⁹Ibid

Methodology

The beginning of my journey with IP had actually begun in April of 2017, following the completion of my Sophomore studio that, similarly, focused on the desire for exploration. Inspired by professional surfers and online travel vloggers, I became obsessed with this idea of converting a vehicle to be completely livable. It seemed like the perfect challenge to me; utilizing every inch of space so that I could make the most out of my road trips. With the help of my extensive 54 page Google doc on research, I bought my van in May of 2019. Over the course of the summer I logged in about 500 hours working on it; cutting the roof of, welding a steel frame extension, and applying the wood panel exterior.

Right: Van with custom camper top, plywood on steel, August 24, 2018



To my devastation, I was suggested to postpone this project and take something else on that I could develop throughout the year. During this time of readjustment, I asked myself two main questions; *what do I love, and what topics interest me?* I began to notice recurring themes involving travel, exploration, nature, movement, photography, and building. My method of making is by doing, so I collected photographic prints from a one day hiking excursion, and collaged them together so that it created the illusion of its own warped environment. It felt as if there was meant to be a narrative involved, but I wasn't yet sure if that was my exact intention. Onto my next experiment, I collected some more prints, chopping them up

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and rearranging them in unexpected orders. Each ½” x 4” piece was backed by a thin piece of plywood, which allowed for an ease of arrangement. This process was especially exciting for me, as I began to look at familiar places with an entirely new perspective. All of the sudden my hometown of Hermosa Beach was interwoven with my temporary home of Copenhagen. At this point of deconstruction, neither of them had felt like home to me anymore, yet this ambivalent feeling derived from the combination of places sparked a new kind of curiosity. I continued this idea with larger cutouts from an assortment of locations.

Top: Collage of a hike, Big Bear, California, print on chipboard, October 6, 2018

Middle: Hermosa Beach, California combined with Copenhagen, Denmark, print on plywood, October 12, 2018

Bottom: A collection of places, print, October 22, 2018



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Still unsure of the direction of my project, I continued working with images, creating double exposures, digital collages, and even working with film slides. I had this idea that my final project would not be composed of a single installation, but instead, a culmination of various assorted pieces. Looking back at it now, it is clear to me that this was a response to my van conversion, and the anguish associated with the cancellation of a largely invested project.

Over winter break, I had a lot of time to reflect on my photo making process. To address this, I asked myself the following question: *how does my methodology and approach to photography help convey a specific lifestyle in my photos?* When I do go outside and create photographs, I notice how there is a sense of immediacy to it. Like all of my work, it is an act of doing, of being in the moment. I intentionally do not plan out a photoshoot, as the process of capturing a place is more about the act of discovery and working with the environment instead of trying to fit the environment with premeditated intent. This reflection allowed me to better understand the intention behind the images that I chose for this project.

As my experimental collages were broad and quite diverse, I was then able to narrow down on the direction of where I specifically wanted my project to head. Still intrigued by the idea of chopping up my images, I bought paper cutters so that I could cut the prints into consistent hexagons and circles, allowing me to systemize my rearrangements while still providing flexibility through the ability to rotate each individual piece. Through experimentation and references to my research, I concluded that my final work would consist of 2" circles arranged into a 2' x 10' panorama.

And so the mass production began. I purchased ¼" MDF board, tiny magnets, spray glue, super glue, and ordered roughly 750 more 4" x 6" prints. Generally, three to four circles were cut out per image and stored on the side until I had accumulated a few hundred. Each MDF board was laser cut twice to ensure permeation, with roughly 120 circular tiles per 2' x 2' board. The circles were then hand cleaned along the burnt edges, marked on the side to glue, and organized into a box for future image application. When ready, I would take 80 tiles per round to the spray booth, spray 17-18 images at a time, and then adhere those images to the prepared tiles. Back in my studio, I would glue a spacer into the tiny holes laser cut out from the tiles, and then finally, glue in the magnet. This process was repeated until roughly 800 tiles were completed.

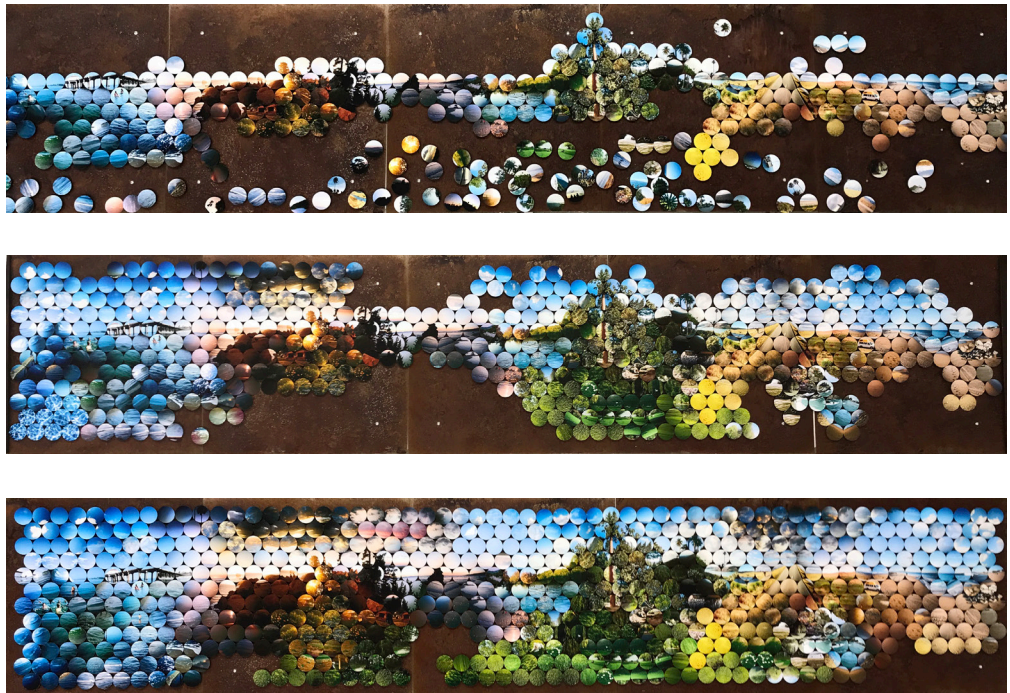
The base was created by cutting 20 gauge steel sheets into five 2' x 2' sheets, rusting, and drilling the holes. The rust was created by spraying the sheets with vinegar, followed by a mixture of 16 oz hydrogen peroxide,

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2 oz vinegar, and a pinch of salt. The oxidation was immediate, but because it was only surface level rust, I coated each sheet with multiple layers of a transparent matte coating. The holes were then measured, drilled, and the panorama was finally ready for assembly.

I began the collage construction by vaguely organizing the tiles according to color and location. I then took all of the tiles that represented the horizon line and tried to make sense of how I was going to structure the entire composition. From there, I worked my way down, figuring I could fill the sky in later on in the process. Although visually exhausting, the act of play involved in the arranging of these magnets was extremely satisfying. There was only so much advanced planning I could do regarding its eventual form, but this faint vision I had in mind helped guide me towards the creation of its shape. Four days and a few headaches later, the collage had finally come together. Each piece was removed, numbered, and replaced back onto the steel sheets after they were installed onto the STAMPS gallery wall.

Right: Process images of the collage construction, March 30, 2019

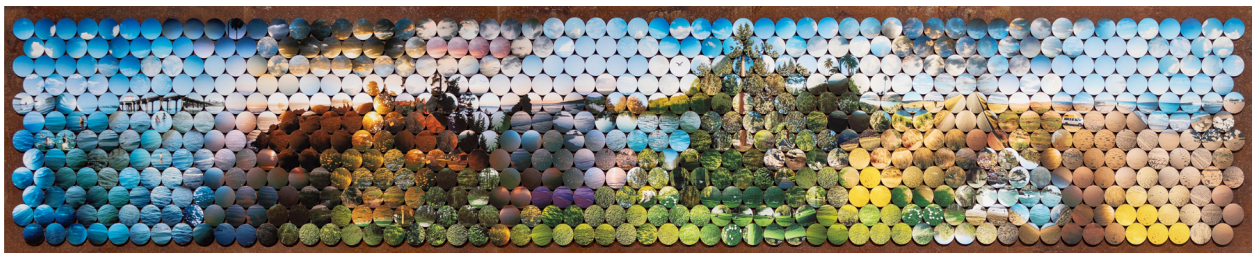


Creative Work

Lens of Place is a collage illustration in the format of a 2' x 10' panorama. The body of work is composed of 690 magnetic circular tiles with landscape images glued on top of them. These images are all photographed in color film, and are sourced from my various travels over the last few years. Individually, each tile is representative of a singular place, but as a whole, they create an invented, fantasy environment. Although up for interpretation, there is no intentional hidden meaning or direct narrative set in this collage. Instead, it is up to the viewer to associate the various environments within the collage towards their own personal experiences they have had with the outdoors.

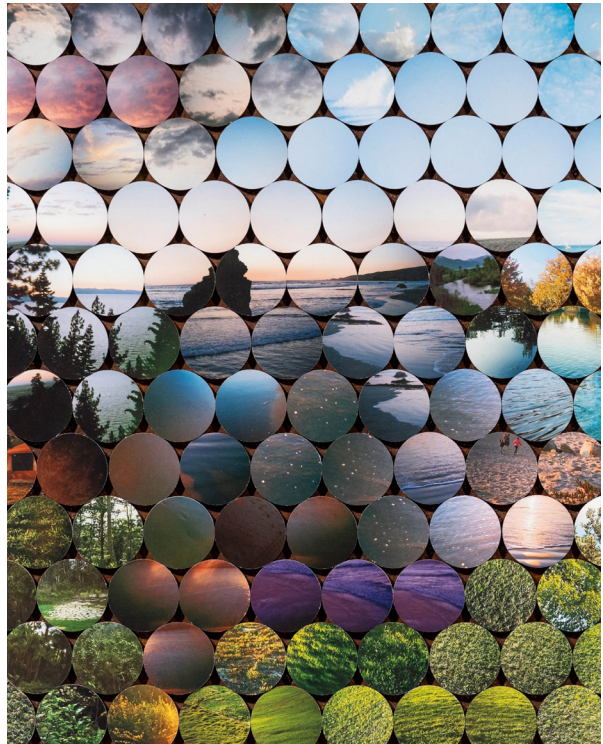
Additionally, the vibrant gradient of colors initially attracts the eye from a far distance. As the collage is approached, certain environments become oddly familiar, despite their non existence. The details present in each tile invite the viewer even closer to examine the specificity of place within the singular image. Some circles provide more interest than other more ambiguous tiles, yet these seemingly generic images play an important role in creating the big picture. Because it is stretched across ten feet, it becomes easy to walk throughout it, gradually absorbing visual information that cannot simply be seen from a quick glance.

The explorative process of creating the images are mirrored in the process of assembling them, and is meant to promote a similar mindset of exploring the environment around you. By utilizing sunlight to naturally saturate the colors, I intend to uplift the viewer and encourage seizing the day by exploring and spending quality time outdoors.



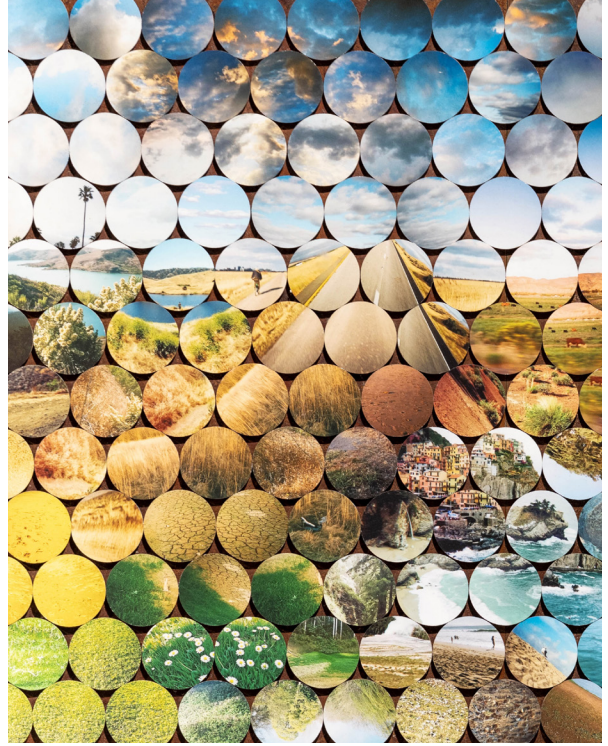
Above: *Lens of Place*, print and mdf board on steel, April 12, 2019

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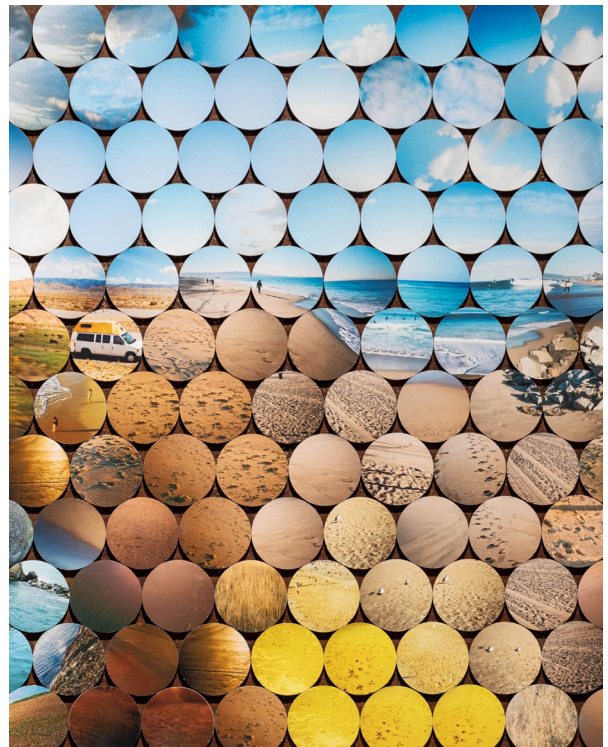


Above: *Lens of Place* detail shots, print and mdf board on steel, April 12, 2019

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Above: *Lens of Place* detail
shots, print and mdf board on
steel, April 12, 2019



Conclusion

If I were asked about IP back in September, I would have happily explained the end result of my van conversion to the fullest of details. It was a very long, and often bumpy road to get to my final product, but it was through this adversity that I have developed and grown as a conscious artist and thinker. As the year comes to a close, it is easy to reflect on various attributes that the Lens of Place has taught me. Not only did I create a work of art I am extremely proud of, but I feel confident in discussing matters related to it due to the extensive academic research put forth.

Looking into the future, I am excited to see where else this project will take me. There are endless possibilities due to the arrangeable nature of the collage. I hope to continue working with these tiles, experimenting with different layouts, scale, distance, and so on. What would it look like if I decided to deconstruct and rearrange a single image into a multitude of others? Or what if I recreate a specific event through numerous images taken over a confined period of time? The opportunities are endless with this. I am also interested in finding new methods of image application, and if I am able to mass produce these tiles in a much more efficient, eco-friendly manner. I have been asked by numerous people if I were willing to sell individual tiles, and am curious to see if I can actually put my entrepreneurship minor to the test.

As a final reflection, I have to admit that I was quite proud to see my collage displayed in the STAMPS gallery. I noticed that throughout the opening day, there was always at least one person engaged with my work. Whether they were 20 feet away, a body distance, or inches from the wall, I could sense that people were excited to view what I had created. And that is all I can ask for.

Above: *Lens of Place* in STAMPS Gallery, print and mdf board on steel, April 12, 2019



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