

Color
Perspective

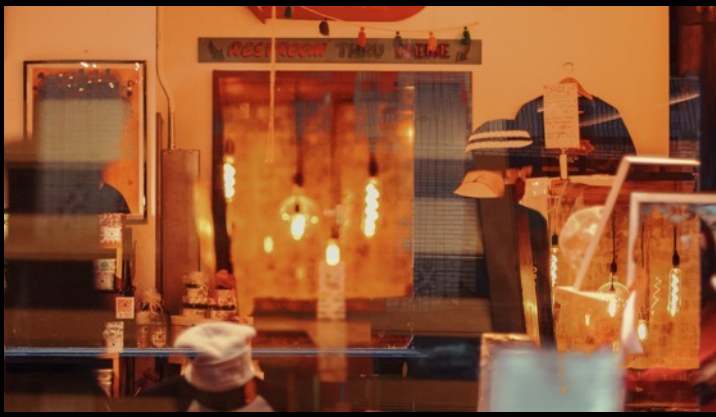


- *Color Perspective* is my most recent project, which was made back in May. It focuses on the notion of perspectives and how the audiences would engage with the photos. Because this was made during covid, and it's for my undergrad senior thesis show, so I had to come up with a way to present it. At the time when I started having an idea about this project was around March, when we weren't really sure if the show would be online or in person because the class before us actually had to do an online exhibition when covid first hit the States. Because of that, I tried to do something that would give people a different experience, and something they would have to experience with it in person. With photography, the first thing I thought of changing was the materials in which the photos are printed on. As I was doing research for different materials, I remembered when I was little, I used to read this series of books called "A Case for You and the Tiger-Team", which are crime series for kids. The main character has this palmtop and reveals the solution to the reader at the end of each chapter by placing a special film card on top of it. Based on that, I found this technology called lenticular printing, which is used to produce printed images with an illusion of depth, or the ability to change or move as the image is viewed from different angles. Examples of lenticular printing include flip and animation effects such as winking eyes, and modern advertising graphics that change their message depending on the angle. That was the technical side of the project.

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Conceptually, this series explores the relationship between the photographic "moment" and perceived reality by showing a single person/place from numerous points of view. To a lot of people, images examine the act of reading photographs as documents of the individual or the action they depict. But to me, human identity will always elude the single, static image. So that's why I follow and circle around different individuals that I thought were intriguing, and shoot many photos of them from varying angles, perspectives, and distances, creating these mixtures of images for one person or one place. Then I combine these images onto one lenticular printing card, where if the audiences flip each card vertically, they will see two different but related photos. In this way, these sequences point out that the different ways we "direct" a photograph, by the position and settings of the camera, can produce images with entirely disparate spheres of meaning. In each card, each still image conveys a sense of frozenness, but at the same time, there are narratives and connections among those two photos when the viewers can move from one to another naturally. And by flipping the cards, the audiences can engage with the photos and discover something they couldn't see before.

Picture
In
Picture



- My second most recent project is this night street series called *Picture in Picture*, where I manually create double exposure to combine multiple completely irrelevant images taken at different places and times to make people question the reality portrayed in every captured moment. Compare this project to the last one, this is definitely more abstract in terms of the subject matters, where there aren't really a main focus. There are so many things to look at in each frame because of the layering that I did. So basically, I overlaid about 3 different photos on top of each other. With this series, I was exploring the question of what is reality through still images. To me, I think that photography is more than just still images and I think that there is more to it other than its "essence" of freezing motion. With cinema, it plays around with the notion of time, and it implies that life itself was made up of distinct slices of moments that photography has the potential to seize and extract them, that's exactly what I was trying to do.

RESTROOM THRU HERE



CARDS LIST



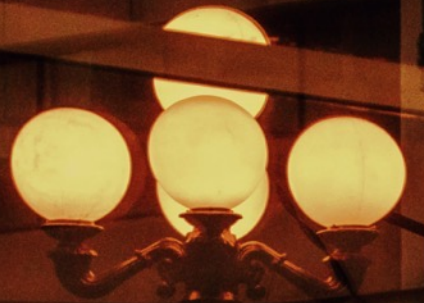


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