

Ventuno

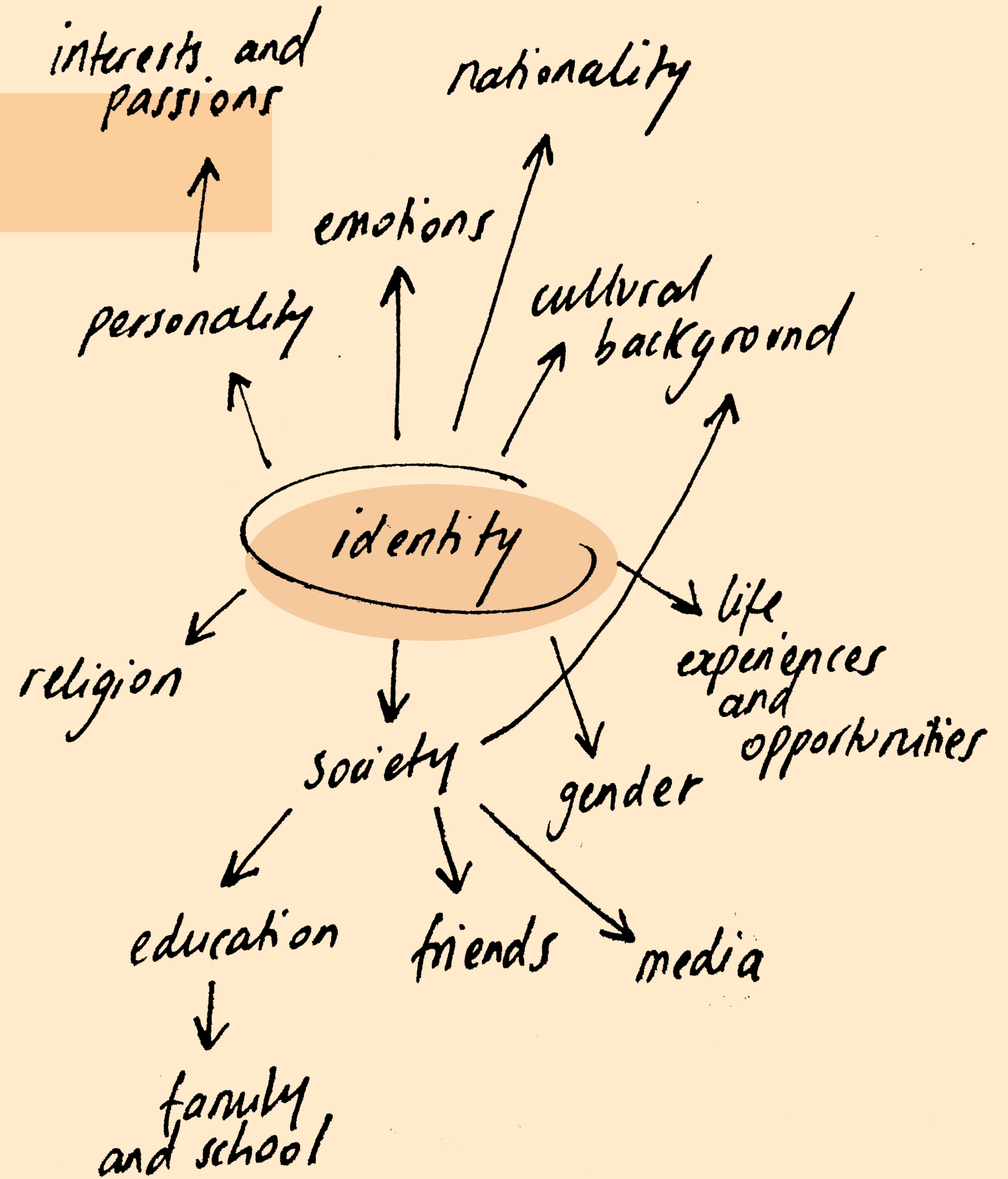
Angelica D'Alisera

Context

I am researching the **development and construction of identity** and how **social expectations and limitations** alter the perception of ourselves, to ultimately underline the **discomfort** and **dissatisfaction** in our ceaseless journey towards discovering and unearthing the purpose behind our **existence** as individual human beings.

My ambition and motivation towards this exploration stem from **personal struggles** that at times dominate over my **individuality**, ultimately guiding me towards a void space in which I start questioning everything around and within me.

I believe the **search** for identity is something that exists in parallel to the progression of our lives, and has the presiding power to **subvert** and **destabilize** the latter in inexplicable manners.



misunderstood

lonely

drained

Intention

I am interested in exploring how **portraiture** captures the **personality** of its subject, focusing on their **weaknesses** and **vulnerabilities** that are exhorted by **social pressures**, constraints, and conjectures.

I aspire to develop a series of largely-printed photographs that depict **self-portraits**.

The process I would undertake in the creation of this project is very much contingent upon **time** and **emotion**.

I would photograph my **visage**, as it is the physical feature that defines our identity the most, once per day over the course of three weeks, and physically express the strongest emotion I have felt during that day that has been triggered by external factors.

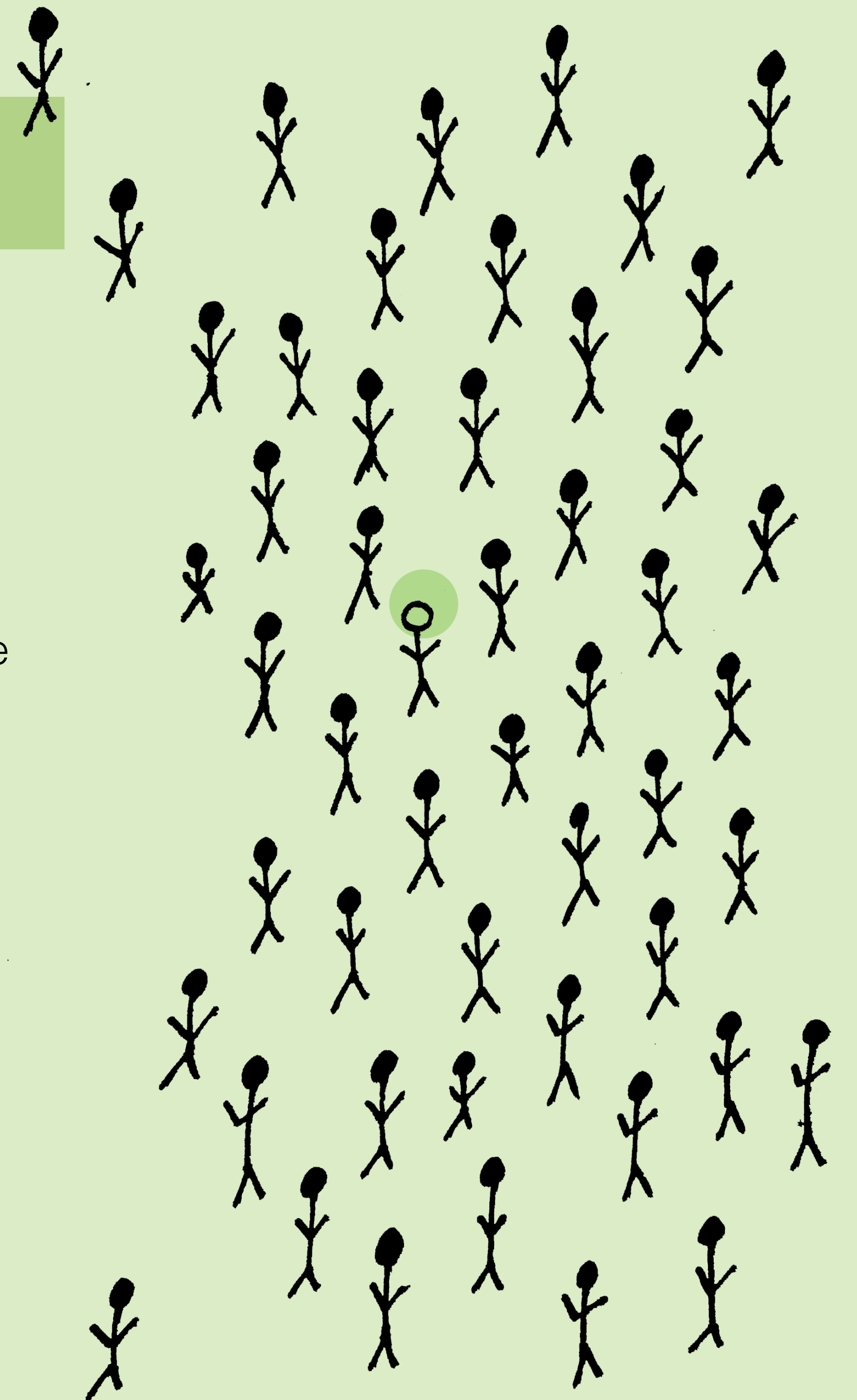
These photographs would then be **scanned** and **altered** via the scanning process. My emotions would be transmitted from my head to my hands, which would mimic these feelings by moving the image on the scanner accordingly, following a **performative process**.

Impact

I believe the juxtaposition between the **bitterness** of the subject matter, the illustrated **expressions**, and the **emotional engagement**, and the **softness** and **blurriness** of the final photographic outcome, will highlight the easiness with which individuals **hide** the struggle towards their search for identity in a world that makes this difficult.

The **distortions** caused by the scanning process will also underline how easily identity can be **molded**, and how it never stops **transforming**.

I want my work to **communicate** to its observers that they might feel lonely but are not alone.



Henrik Uldalen

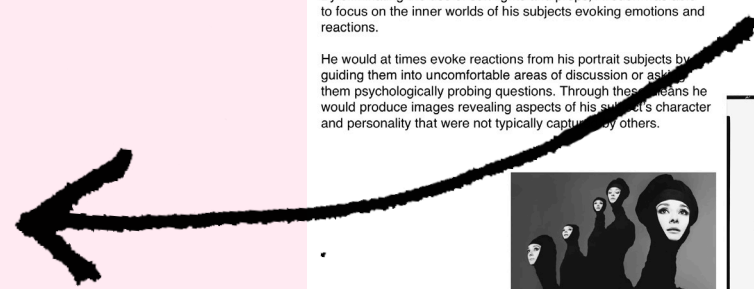
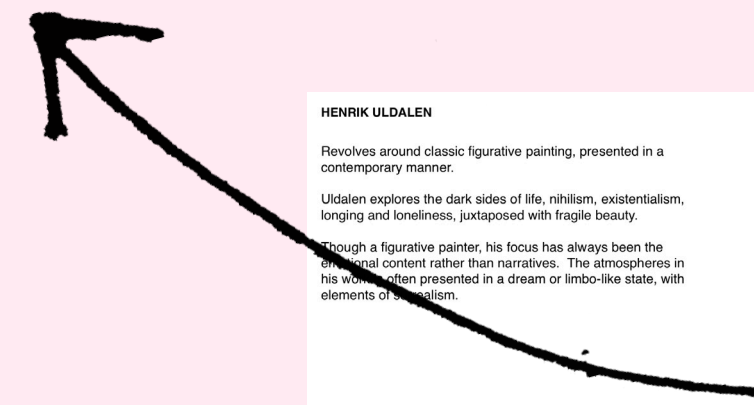


Richard Avedon



Inspirations

A series of **artists** who tackle the notion of **identity** and **distortion** of reality in the creation of works that reveal societal and political issues through the use of **different media**.



HENRIK ULDALEN

Revolves around classic figurative painting, presented in a contemporary manner.

Uldalen explores the dark sides of life, nihilism, existentialism, longing and loneliness, juxtaposed with fragile beauty.

Through a figurative painter, his focus has always been the emotional content rather than narratives. The atmospheres in his works are often presented in a dream or limbo-like state, with elements of symbolism.

REN HANG

Known mostly for nude photographic portraits of his friends. His work is significant for its representation of Chinese sexuality within a heavily censored society.

He would direct the models as to how to place their bodies. Genitalia, breasts and anuses were not covered up, but featured, or accentuated with props and close-ups. Colors were rich and high in contrast, increasing visual impact.

His work communicated a raw, stark aesthetic that courted taboos and celebrated sexuality.

It was this contemporary form of poeticism in a visual context in which Ren Hang expressed themes of identity, the body, love, loss and death.

VALIE EXPORT

Creates performances that have attained an iconic status in feminist art history.

Some of her works including "Invisible Adversaries," "Symbagma," and "Korpersplitter," show the artist's body in connection to historical buildings not only physically, but also symbolically.

The bodies attachment to the historical progression of gendered spaces and stereotyped roles represent Export's feminist and political approach to art.

One of her short films exemplifies the painful ramifications of the female body conforming to societal standards.

ANA MENDIETA

Draws from her history of being displaced from Cuba, natal location, and focuses on themes including feminism, violence, life, death, identity, place and belonging.

Her works are generally associated with the four basic elements of nature.

"Through my earth/body sculptures, I become one with the earth ... I become an extension of nature and nature becomes an extension of my body."

ASHKAN HONARVAR

"For over a decade now, misuse of power has played a big role in my work. I have focused on wars, genocides and politics. At the same time, I have also worked with more metaphysical subjects like life, death and reality.

Recently my focus has grown towards the relationship dynamics between the victim and the offender. These projects are mostly from the victims perspective. Sexuality, femininity and the human nature plays a big role here."

LEE JEFFRIES

Uses portrait photography to illustrate the dark underbelly of social status and societal expectations and limitations.

His series that depicts homeless people aims to reveal vulnerability, weakness, and inequality through the portrayal of detailed close-ups of the human visage.

VALERIE BELIN

Uses digital post-production tools which gives her greater freedom to change and control the chromatic values of her prints.

Explores issues of surface, identity and artificiality. In her photographs Belin utilises the human form as a powerful vessel to project or subvert meaning, with the questioning of reality a central thread that weaves throughout her oeuvre.

ADRIAN PIPER

Deals with issues of racial passing, racism, and gender in the United States.

For example, in her performance piece, "My Calling (Card #1)", in 1986, she distributed a card to anyone who made a racist comment in her presence, making them aware of her identity as an African American woman, and of how their comment made her feel uncomfortable.

To challenge gender norms, Piper also explored the negative associations made about a woman sitting alone at a bar and the assumption that she is seeking the male gaze. To fight these norms she would pass out "My Calling Card #2" to request the respect of her privacy and to convey that being alone does not equal to being lonely and needing company.

Both of these Calling Cards were handed out to make a statement about her identity.

RICHARD AVEDON

Interested in how portraiture captures the personality and soul of its subject.

By eliminating the use of soft lights and props, Avedon was able to focus on the inner worlds of his subjects evoking emotions and reactions.

He would at times evoke reactions from his portrait subjects by guiding them into uncomfortable areas of discussion or asking them psychologically probing questions. Through these questions he would produce images revealing aspects of his subjects' character and personality that were not typically captured by others.

JASON SALAVON

All of Salavon's photographic series depend on the digital capacity to treat every pixel individually and operate the mathematical formula for averages on miniscule color elements.

The technological precision used to produce his pictures is counterbalanced by their hazy, impressionistic form.

The final compositions, significantly abstract, reveal cultural generalities as they hint at the glut of information, manipulated and generated by digital mediums, that has become a powerful reality of contemporary life.

SANJA VEKOVIC

Tackles upon issues like female identity, media, consumerism, and political strife, as she has always been interested in the representation of women in society.

"Women's House", an ongoing project since 1998, displays plaster casts of the faces of abused women arranged in a semicircle.

"Women's House (Sunglasses)" is a series of posters, billboards, and magazine inserts, focusing on gender violence in postcommunist Croatia.

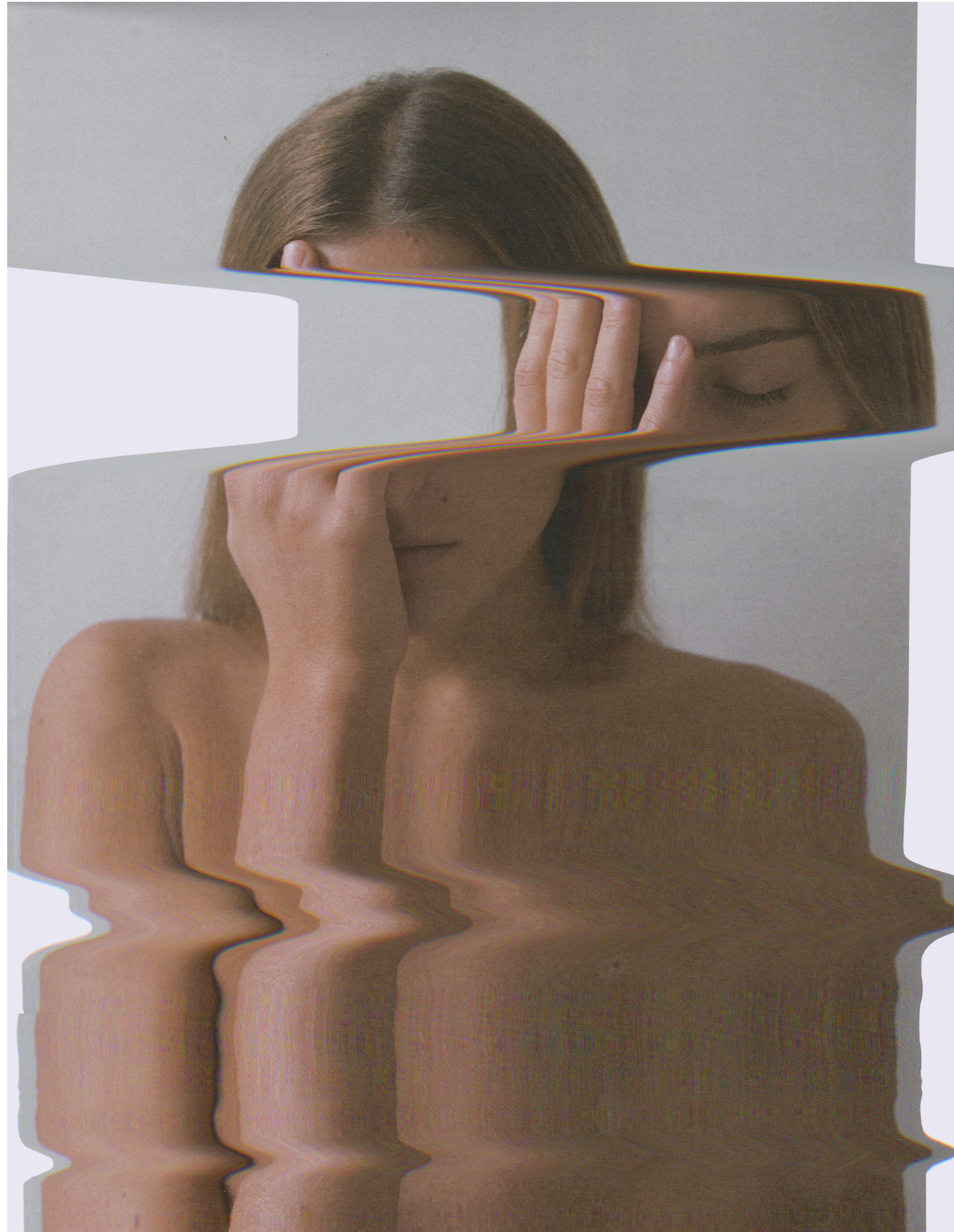
STAN BRAKHAGE

Interested in mythology and inspired by music, poetry, and visual phenomena, Brakhage seeks to reveal the universal, in particular exploring themes of birth, mortality, sexuality, and innocence.

The methodology of his works stems from different techniques that he uses to alter and modify the human body, such as painting directly onto celluloid, scratching on film, collage film and the use of multiple exposures.

He tackles upon identity and the physical aspects that define individuals as human beings, ultimately depriving visages of the features that society accepts as the determining factors of identity.

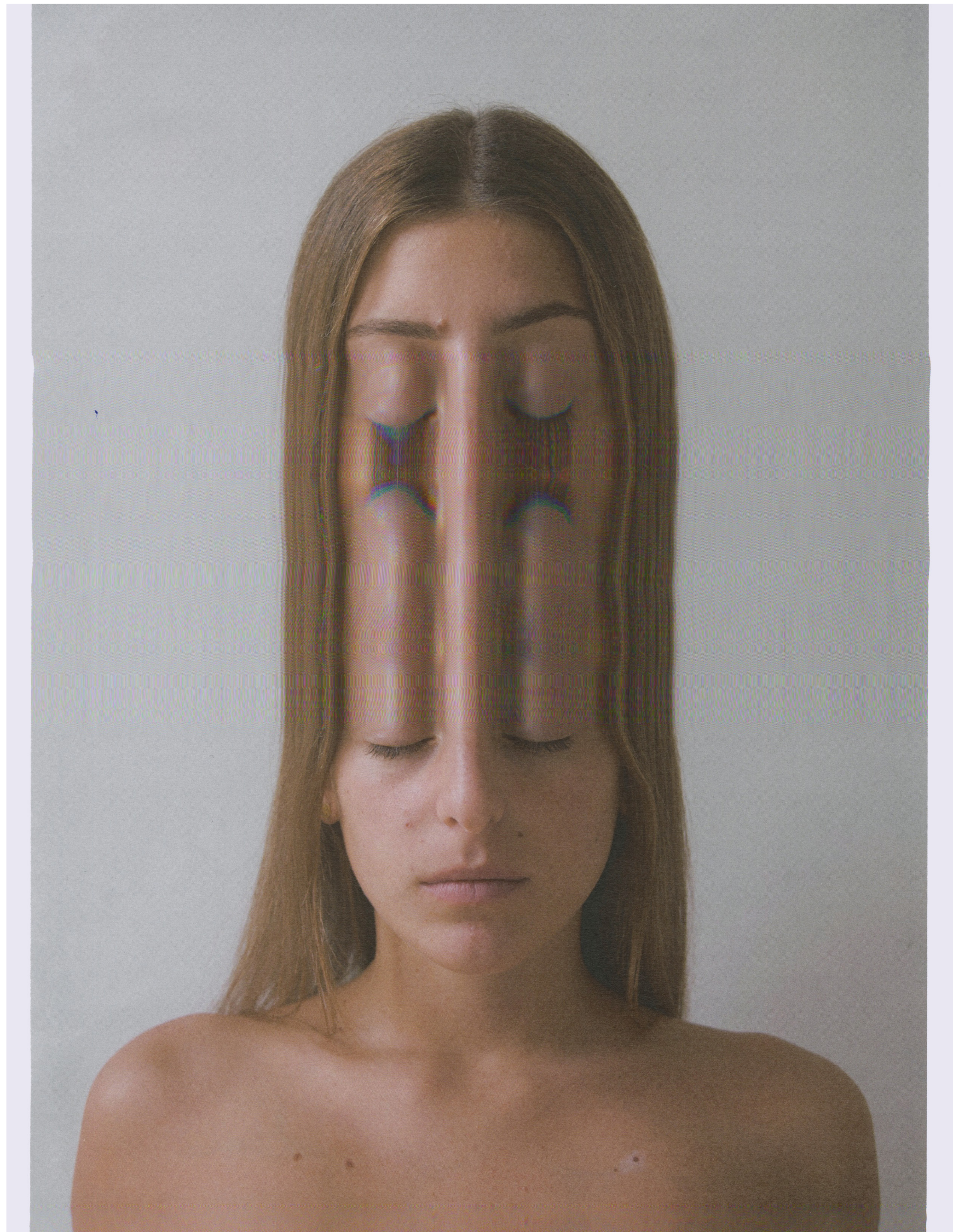
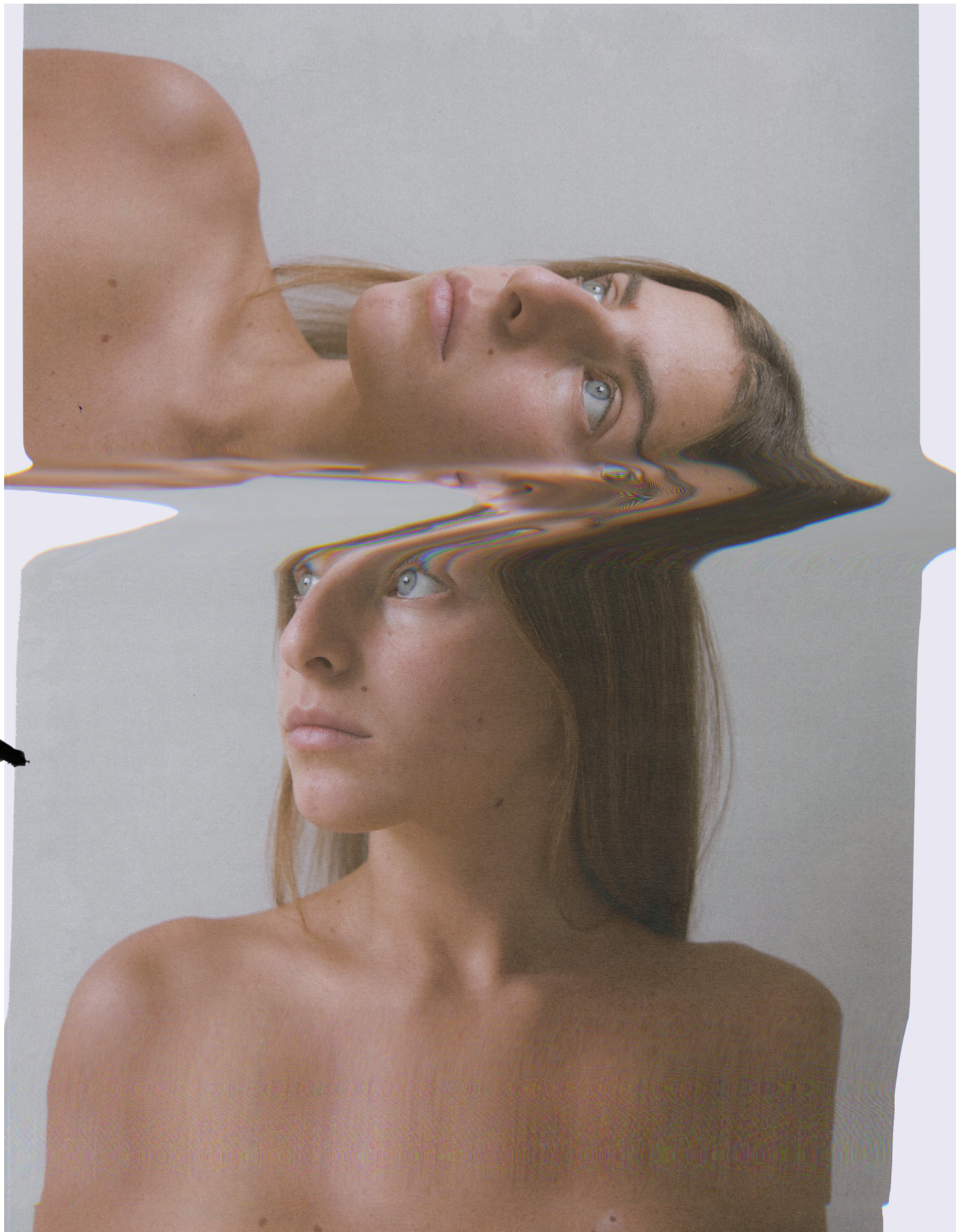
Prototypes



Probotypes



Probotypes



Probotypes



Probotypes

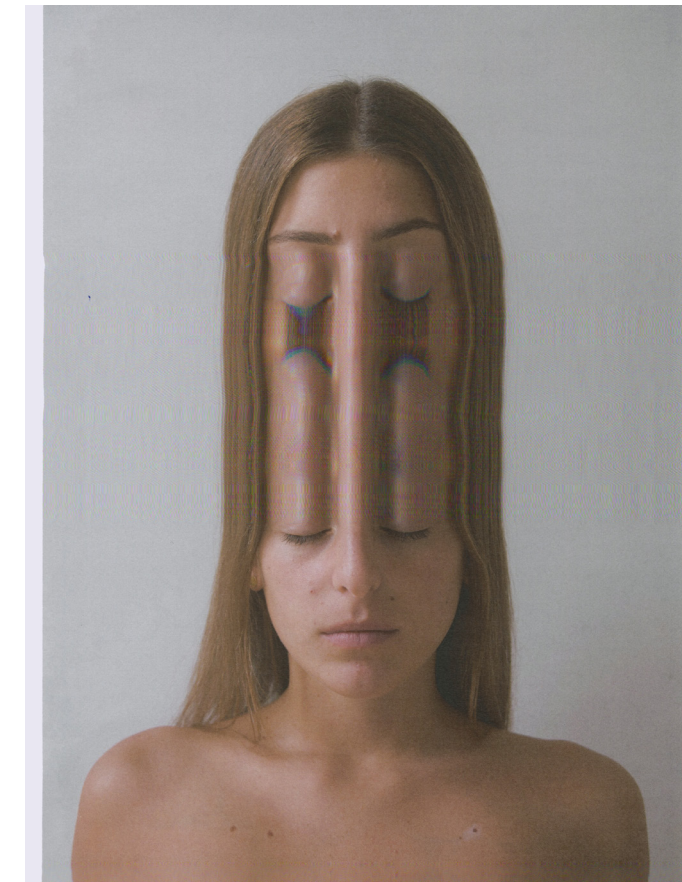
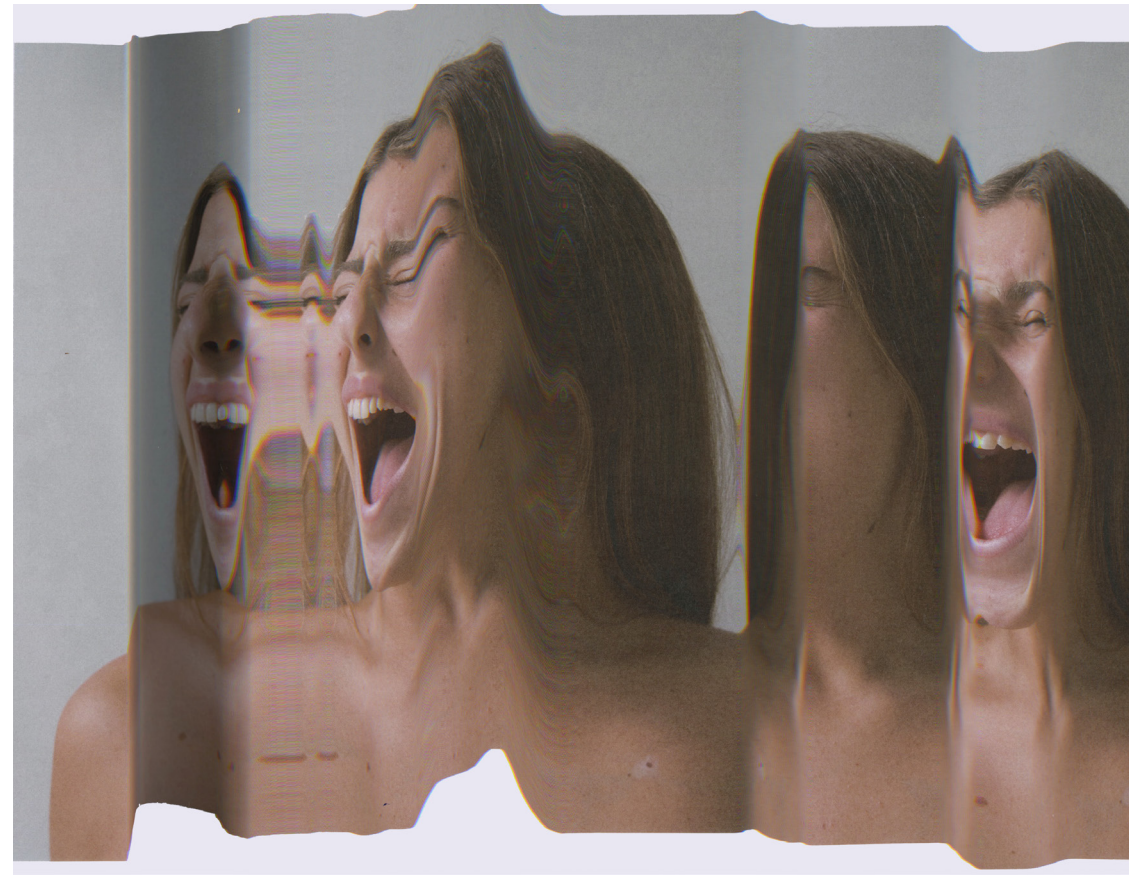
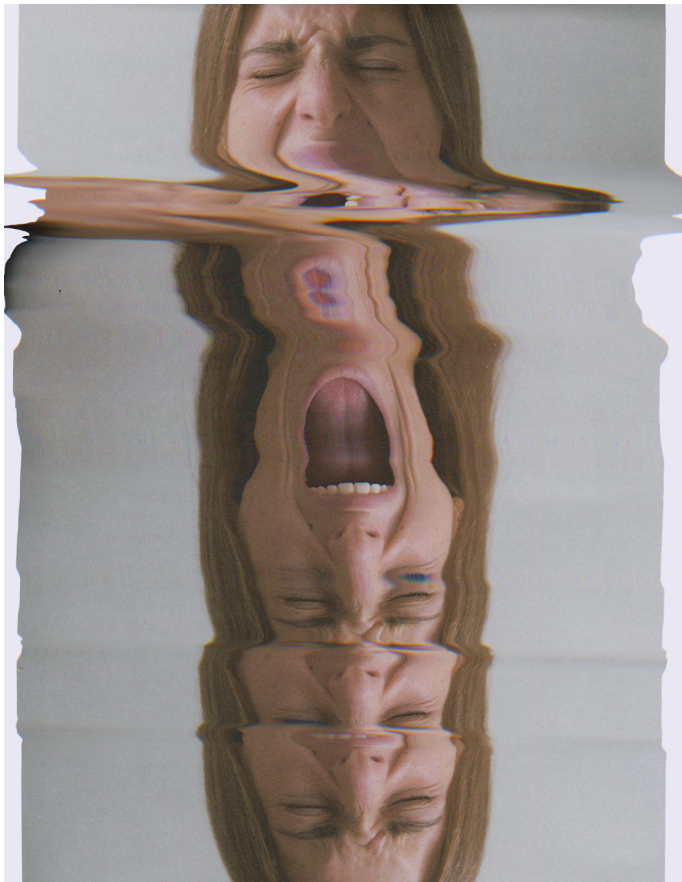
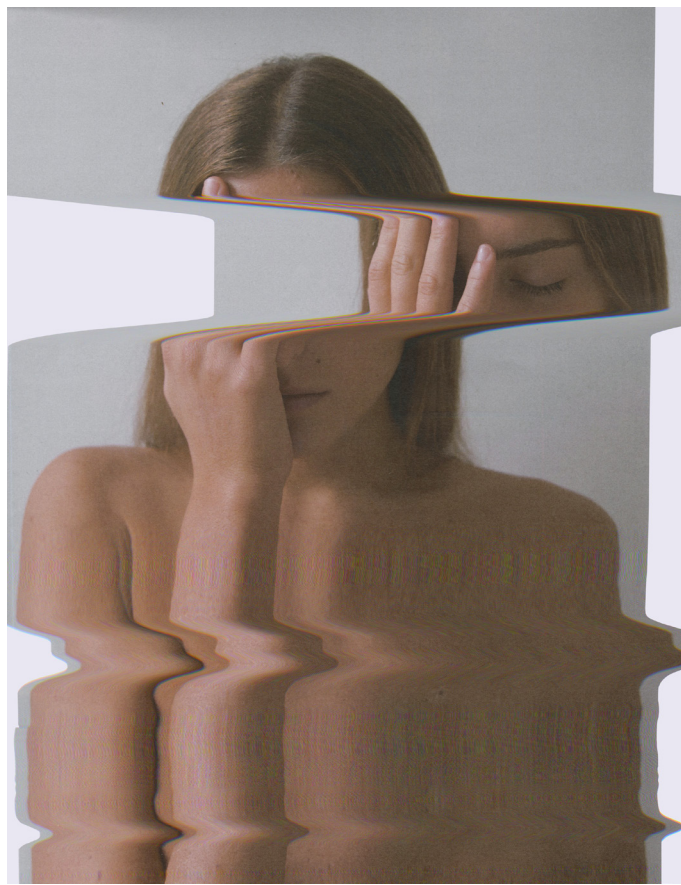


Prototypes



Prototypes





Driving Research Question

In what way is our **psyche** influenced by **external forces** such as the **expectations** and **limitations** that **society** imposes on the conventional notion of an individual's **identity**, and how does this consequently alter our **behavior** and **emotions**?

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