Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

P E R C E P T I O N

by

Aysegül Özmen and Su Yonca Akyüz

date

1996

APPROVALS

Robert Keough: Chief Advisor

———————————————— Date *12-1-96*

Tina Lent, Ph.D:Associate Advisor

———————————————— Date *11-13-96*

Malcolm Spaull: Associate Advisor

———————————————— Date *11/15/96*

Mary Ann Begland:Department Chairperson

———————————————— *12/2/96*

Date

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Aysegül Özmen and Su Yonca Akyüz

This project is dedicated

to our parents

for their love

and

support...

Aysegül
Özmen

Su Yonca
Akyüz

CONTENTS

+

Both of us were equally involved in

the creation of the final piece and describing specific

image contributions in detail is unnecessary. We believe

that the most significant challenge of this long-term joint

project was that each of us freely created pieces for a puz-

zle that had already been conceptualized, visualized and

solved in our minds. We succeeded in producing a coher-

ent piece. We know that having worked intensively on a

very personal project with another artist adds a new per-

I

spective to our technical, creative and artistic expertise.

My partner Su Yonca Akyuz and I decided to work on a joint thesis project when we found out that we had similar thoughts about what we wanted to do as a MFA thesis project. Besides that, we both had our personal goals to be achieved at the end of the project.

When I had started thinking about the thesis project I decided to create a digital movie. My main reason for that was to be able to use my experience and skills in computer graphics and digital arts, as well as in traditional art, in a new way. Also being able to determine each application's contribution to specific segments of the movie helped me to create the storyboard easily and effectively.

Having dealt with two dimentional imagery in my art background, I wanted to create animated 2D or 3D imagery for this digital movie rather than still ones. I also was able to challenge myself through the use of typography as part of the animated imagery. I believe that animated imagery, or animating single images and text, reflects how I see the present world-- fast moving and constantly changing images in the information mainstream. For that reason being visually informative as possible was another of my goals in this project.

From the start to the end we were always aware that the most important part of the project was to construct a complete idea. We decided on ideas and issues an issue that had significance for us. Each of our personal interpretations of the themes and experiences were as important as the idea itself. After that point the next step for us was to decide on technical aspects of the movie. Both of us put effort and energy into collecting the right imagery, such as photographs, documents and footage as well as sound

aysegul ozmen

II

notes to the reader

material in order to visualize the storyboard most effectively.

During the process, one of my goals was to be as creative as I could, without limiting my capabilities and skills. I was very open to experimentation and exploration of the digital media in order to finish the project successfully.

Using contemporary visual expressions and elements to present the theme was another challenge for me because I studied contemporary art so I could integrate it into my artistic language. I believe it was necessary and important to create a contemporary visual vocabulary in order to make the connection between the audience and the movie itself.

Also I always thought of this experience as a perfect opportunity to criticize and learn about myself more, as well as to improve and explore my artistic and technical skills in new and innovative ways. Additionally no matter what our individual contrubutions were to the project, working together and sharing information with another artist taught me new ways of seeing.

During this tough, yet fun, learning experience, I believe that we both had the satisfaction and pleasure of creating an outstanding and well recognized piece.

III

notes to the reader

As a digital artist, I believe that I need to go beyond creating visually satisfying objects and compositions. In other words, the (series of) images I create need to carry some uniqueness that is significant of me, and my visual and conceptual experiences.

With this ideal in mind, for my MFA thesis piece I consciously chose a project that would not only stretch my present skills in computer graphics and digital arts, but fulfill my visual and conceptual aspirations, as well. In the early stages of the thesis project, I believed the most inspiring moment was when we determined the final display format of the piece: the objective to create a visual environment that would draw the audience inside.

Having similar objectives and challenges for our final thesis presentation, my partner Aysegul Ozmen and I started outlining how each of us would contribute to the final production. We both had a variety of artistic and technical skills, and we were determined to dedicate our diverse expertise not only to a common artistic goal, but for a joyful memory in the early stages of our career, as well.

Once the storyboard was constructed, we both worked to create the specific visuals. I would underline this part of the process as the image archiving period, because we both scanned images, movies, created textual elements, created short computer animations and also shot our own video clips. In short, a lot of digital imagery relevant to the storyboard was collected and created collaboratively. The very first challenge of the image making process was learning new computer graphics applications. Adobe

notes to the reader

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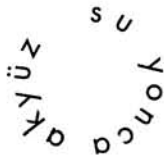
After Effects, Fractal Design Painter, and Morph are few of the software applications we taught ourselves in order to create the digital images. However, for me the most challenging part of this process was that after a movie was digitized, it was rotoscoped in order to bring out the conceptually significant elements of the sequence. In selecting, digitizing and re-touching these movies, I had a picture of how we would like to composite them. Every step I took to develop an image and/or a scene was like working on a detail in a very large painting. Once the individual scenes and images were ready to composite, we both collaboratively worked on splicing them together. We both had strong opinions in the process of editing the entire piece into one sequence and with minimum compromise we reached our goal.
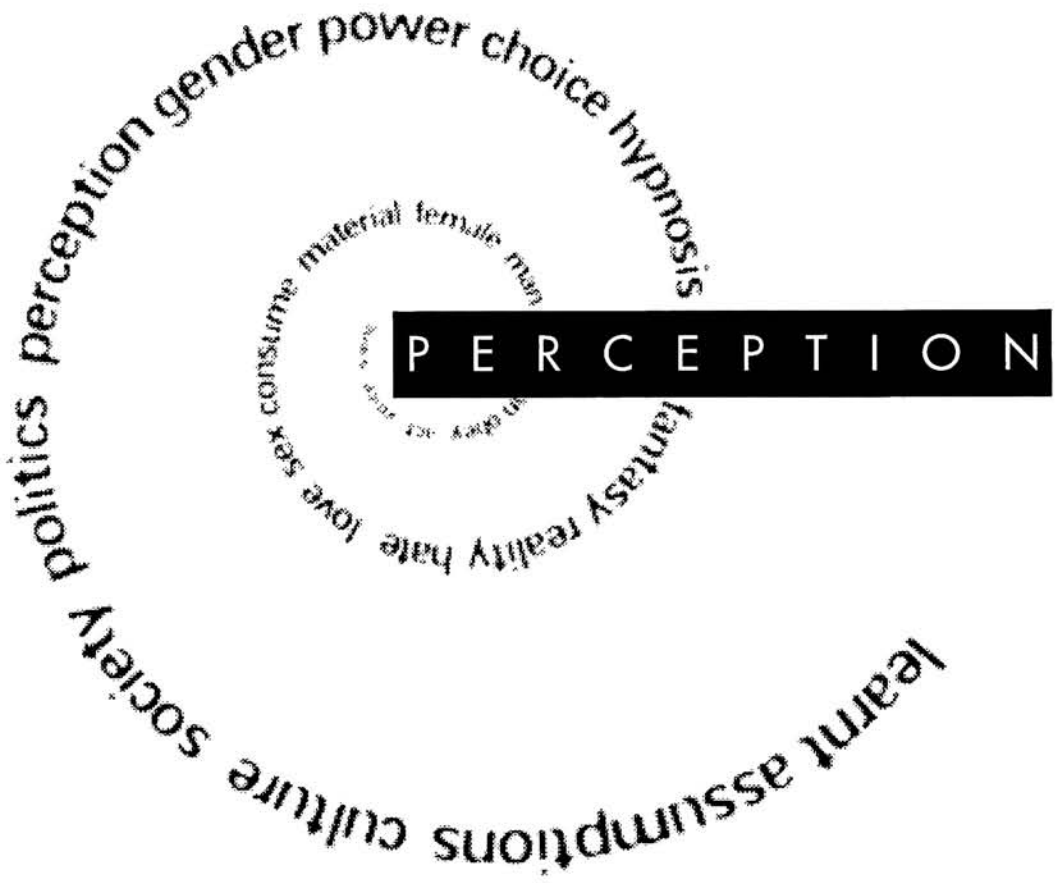
All images that were archived to use in the project were selected carefully to serve not only visually, but conceptually as well. In the contruction of individual scenes I was more drawn to the idea of achieving the perfect image, displaying its pre-determined significance. During this process I intended to find ways to make myself feel closer to the media I was using. Each time I was introduced to a new tool WACOM tablet, and/or software,e.g.After Effects, Painter ... etc. I took the initiative to explore and experiment with it. With this challenge, sometimes I let the media dictate the final looks of the image knowing that its hidden message would be subconsciously revealed through the visual choices I made.

akyüz yonca sun

V

notes to the reader

Overall, this joint-project was a rewarding experience for me. Throughout the project , my experiences gained with the media and the overall production process were much more significant than the specific scenes I created. Having had an experimental approach to the digital media not only enhanced my technical and visual skills, but influenced my understanding of the digital media in the arts, as well. Having created pieces for a puzzle that had already been conceptualized, visualized and solved in our minds, we succeeded in producing a coherent piece. We know that having worked intensively on a very personal project with another artist adds a new perspective to our technical, creative and artistic expertise.

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VI

notes to the reader

perception gender power choice hypnosis

material female man

fantasy reality hate love sex consume

politics perception

politics

society

learnt assumptions culture society

PERCEPTION

The basic concept of our thesis has been inspired by research in the field of imagology [image philosophy] "Imagology insists that the word is never simply a word but always also an image." [Mark C. Taylor and Esa Saarinen; IMAGOLOGIES: Media Philosophy, Routledge, London, 1994]. Our reaction to this statement is that the image is never simply an image, but also a word. We believe that the phonetic side of recent art is as strong as its visual characteristics. Therefore, art of today intends to speak to the viewers' mind causing critical thinking. The material for our digital movie comes from a study of women within the current social, political, and cultural environments. Our intention is to reveal how mythological figures and stories are correlated with the current positioning of genders. We aimed to communicate our ideas through image, text and combination of both. This presentation explores digital media as a tool for our artistic expressions. Finally, we believe that this piece will enrich the viewers' perception of the computer graphics in the arts not only technically and artistically, but also intellectually.

"The
cinematic environments are
immediately engaging -- full of color,
movement, imagery and special effects --
but they are also elusive. Initially the projection
fields seduce us with their dazzling opticality and
monumental scale. We intend to explore and re-create
what it is like to be inside cinematic space, the appara-
tus and our own cognitive processes. The emphasis on
abstraction and representation and interest in the percep-
tual avenues opened up by cinematic space. The effect
is quite stunning. The irregularities of "real space and
time" awkwardly evoke thought from these moving
pictures while the kinetic imagery is controlled
by its physical space drawing the viewer
inside the frame" [ArtForum, May
1996, p.74-76].

The idea of installation and its visual appearance
provided us with a starting point for our thesis
research determining the actual subject matter,
p o s t m o d e r n i s m .

"Postmodernism often derives its imagery from mass media or popular culture, has drawn attention to the ways that sexual and cultural differ- ence are produced and reinforced in these images".[1]

research

Postmodernist questions dominate cultural representations and concern themselves with the configurations of power. Studying postmodernism and postmodern art directed us to define our theme. Among many specific issues of postmodern thinking, we chose to concentrate on female stereotypes, violence against women and current health issues, like aids. The cultural and sociopolitical issues of postmodern art encourage public awareness as a means of effecting social change. In our work, we intended to depict postmodern subjectivity and narrativity. In the process of translating our concepts into visual forms, it was necessary to employ certain graphical and visual elements in order to create legible and effective images. By employing images and text that were direct and powerful, often nuanced with irony, understatement, or questions we intended to encourage the viewers' participation through interpretation. With this intellectual challenge we question how to think about representational practices in terms of history, culture and society. With our research on postmodernist art, we have concluded that one can understand such practices in today's society only after having analyzed the insights and blindness of earlier attempts to resolve the crisis in history, culture and society. Our use of the media and its accompanying language are indebted to postmodern art which addresses the media's role in shaping dominant cultural representations. In our piece the technological meets the imaginary where the world of objects becomes informative and controversial.

4

research

Since the late nineteenth century, modernism has affected the social, economic, technological, political, and cultural thought of western society. Modernism supported the concepts of freedom, democracy, capitalism, industrialization, science and urbanization and influenced the social and intellectual structure of societies. Modernists searched for universal truths and believed in the possibility of universal communication. Their aim to find a unified, universal truth was described in the following by J. P. Sartre: "… individual is free, and undetermined, place the individual at the center of the universe."[2] Today, over a century later, this once dominant ideology is slowly being displaced by postmodernism.

Postmodernism approaches the modernists' socio-cultural ideologies from a contrasting point of view. Supporting the idea of decentralization, one view of postmodernism states that "all knowledge is mediated by culture and language."[3] Aiming to deconstruct the modernists' ideologies and to shift the role and position of the individual, post-modernists oppose the modernist's view of elimination of the past. Postmodernism recognizes multiculturalism, in other words, it accepts the fact that individuals differ in their cultural, socioeconomic, religious background, as well as in race, gender, age, region and nation. The idea of the decentralization of socio-cultural construction have affected various sites of the society incisively.

Postmodernism not only rejects the modernists' theories of art history and artists, but also develops along with the

responses and reactions to the critical inquiry of past and present. It re-contextualizes the issues and the ideas of the past by inserting them into the contemporary. Many important outcomes of the postmodern changes took place in arts, particularly in the women's movement in art.

The artists' involvement with socio-cultural, political environment(s) resulted in the production of artworks carrying some identical characteristics conceptually and visually. "The Postmodern artist is the postman delivering multiple images and signs s/he has not created and over which s/he has no control. "4 Most postmodern artists aimed to create imagery that represents human beings and/or their-socio-cultural environment by using it as the image itself. "Postmodern artists and writers believe that representation is at the very root of difference between male and female in our society. Both feminists and postmodern cultural philosophers understand representation as a way of reflecting the culture's vision itself. Craig Owens describes the correlation between the women's movement and postmodernism in his essay " The Discourse of Others: Feminist and Postmodernism." According to him "still one of the most salient aspects of our postmodern culture is the presence of an insistent feminist voice. " [p. 6]

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In the early 70's, interest in cultural studies encouraged the Women's Liberation Movement. Research in women studies demonstrates that there is a correlation between a culture's social, political, economical, ethnic and moral constructions [which are in several studies demonstrated to be based upon a patriarchal system] and its members' perception of how the sexes ought to be viewed and marked. It aimed to reveal the hidden past of women in history, which led to the feminist movement in the arts. Feminist art historians questioned why and how women's art has been viewed as stereotypically feminine. Their concern was to discover and to display the way(s) that the female gender has been objectified for centuries, and to claim a fair positioning of women in various social structures.

Griselda Pollock and Rozsika Parker are considered to have taken the lead in the feminist art movement in the early 70s. Their ideas have been influential in the foundation of many feminist theories and practices. Their feminist ideologies were correlated with the sexual critique of postmodern thinking, and challenged the construction of the image of women. They provided the women artists with substantial material to explore their history and to express their knowledge and experiences within the social, political, cultural environments directly. Their focus was on women in the arts and art history in relation

to the positioning of female sex in society. "They recognized that women's relation to artistic and social structures has been different than of men's, and their purpose was to analyze women's practice as artists to discover how they negotiated their particular position... they aimed to analyze the relations between women, arts, and ideology. "[5]

Over time, the feminist art movement evolved into a socio-political movement, aiming to explore and express a variety of related issues. The movement reflected the contemporary characteristics of its historical and geographical situation. Culture, language, identity, ethics were the main tools for intellectual investigation and artistic expressions of those who were studying gender differences. Some research in the field focused on examining and understanding "how male's treatment of gender difference contributed to the oppression of women. "[6] These studies allowed the pioneers of the feminist art movement to reexamine the feminine identity, women lives and sexual politics in patriarchal societies in which male dominance and subordination of women power existed for centuries.

In the beginning of the feminist movement art was not considered as a tool of expressions. However, women artists and their artwork made the theoreticians aware of art's power. It became a potential tool to communicate the realities of gender differences. Most women artists dealt with the issues which had previously been ignored.

With their assistance, for the first time, women have held at least a piece at the center stage politically, culturally and morally. Throughout 1970 and 80's, the feminist art movement was in search of its visual and theoretical language(s). Therefore, early works of feminism were rather experimental and iconoclastic. It was the period for discovery of female identity, theory, and practice. "Feminist artists explored the process of image making in relation to the social construction of femininity."[7] The idea of exploring one's self identity became a challenging theme for women artists. The subject matter dealt with nature and status of female artistic production. The purpose of using the female sex as the main subject was based on the feminist theories about language subjectivity, social relations of gender ideology and its information in culture as sexed subjects.

Over time, feminist artists blended with postmodern perspectives. Their art has abandoned the issue of sexuality and of female sensibility and the main interest moved more into the investigation of the workings and interactions of gender differences. Unlike the earlier artworks, the second generation artists exhibited problems of representing female or women's discourse within existing systems. The contemporary artists introduced different world views, knowledge and experiences. Slowly, they created a balance between feminist themes and art practices. Feminist artists aimed to create imagery through which feminist visions can be articulated. They have had to find

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They

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research

inspirations

The final visual display format of our thesis influenced the entire development of the subject matter and storyboard, as well as the artistic elements. Our objective was to create such a visual environment that would draw the audience inside and provoke thought through the surrounding imagery in motion, presented in large scale.

In the early stages of our evolving ideas, we researched on artwork done by contemporary artists presented in a similar format. Jenny Holzer and Barbara Kruger appeared as the perfect source to what we would like to achieve. Both were significant postmodern women installation artists and their work, displayed in large scale,was targeted to provoke thought through image, text, or combination of both. In our opinion, doing research on Kruger and Holzer was very inspiring influence for the artistic and conceptual develop-ment of our ideas in the construction of our thesis project.

Postmodern Women Artist Among many contemporary feminist artists, Jenny Holzer and Barbara Kruger analyzed "how meaning is produced and organized, and therefore undermined the structure of domination " in their works. For them postmodernism is more than just a style. They are concerned with the ways in which human thoughts, desires and attitudes are dictated by society.

Barbara Kruger is a contemporary postmodern, feminist artists. After having experienced all the changes in social, political, economical structures of 1970's she began to produce works of art using the montage technique. Her collages demonstrate the skillful use of montage techniques to reflect the daily issues of the present time. She was born in Newark, New Jersey in 1945. She went to Syracuse University for one year, but had to leave the college after her father's death. Later, she went to Parson's School of Design. There, she had Diane Arbus and Marvin Israel as teachers, and they influenced her greatly. In an interview, Barbara Kruger revealed that Diane Arbus was the first woman who affected her with her personality : "... she was always complaining that she did not have enough work. "[8] On the other hand Marvin Israel encouraged Kruger to produce her own art. According to the same interview she says that Marvin was the first person who ever told her that she was special and could do anything. After 1967, although Kruger had been in Fine Arts program, she prepared a design portfolio and started to work at a woman's

inspirations

magazine, <u>Mademoiselle</u>, as the first graphic designer. Working as a graphic designer, she dealt with image and text for commercial purposes. Despite her success in this area after 1970(s) she got involved with works of fine arts and worked on wall-paintings for a while. Within the feminist movement of 1970's she got involved with feminist ideals and was influenced by its approach to feminist issues. She states that her work is "a series of attempts to ruin certain representation, to displace the subject and welcome a female spectator into the audience of men. "[9]

Barbara Kruger, gains her unique expressiveness through immediate but shocking visual communication. First she takes the most general, but most ignored issues in form of both the image and the text, and through their combination she gains the third dimension.

Three of her works "Untitled [Give me all you've got]" [picture 1][10], "The Marriage of Murder and Suicide " [picture 2][11], and "We have received orders not to move " [12], obviously demonstrate her being influenced by the feminist issues. The first piece "Untitled [Give me all you've got] " is a close up shut of a plate full of variety of chocolates. Assuming that Kruger produced this piece under the influence of certain feminist ideas, we've concluded that it is a response to the idea of women's role in society. "According to feminist researches on "desire", the word "desire" is described as signifying what

inspirations

13

research

women really want and what they are driven by. And food photography is identified as food pornography, which is a sex specific mobilizing of desire of appetite. In food-pornography pictures of forbidden fruits [The Marriage of Murder and Suicide], or cream cakes, chocolates, etc. are presented. Food pictures give messages to women about their place in society .[13] In her book *Love for Sale* Kate Linker describes another "We have received orders not to move " as follows: "It is superimposed on an image of an immobile women's body pinned against a wall. The image is at once an invocation of social status and feminist retort to the controlling structures of patriarchy which perform the function of getting women into place. "[14]

Since the phonetic side of Kruger's works dominates the visual side the effect of it might be doubtful. Analyzing her work may raise the question whether the audience is affected by the verbal, rather than the image [The visual representation of the content looking at a work of art which aims to struck people with the message behind it]. She uses imagery and text in such a way that the whole picture itself that suggests variety of socio-cultural concepts. Thought is the front and the sound is the back of the image and the artist is forced to create either pure psychology or phonology as it is impossible to isolate thought and sound from each other.

Like Barbara Kruger, Jenny Holzer is another feminist artist

inspirations

who borrows her imagery from the socio-cultural issues and manipulates them under the influence of postmodern thoughts.

Jenny Holzer, born in 1950 in Ohio, started her college education at Duke University Liberal Arts Department [1968-1970]. Later, she attended the University of Chicago where she took printing, painting and other art courses. After receiving her BFA from Ohio University in Athens [1927], she went Rhode Island School Of Design at Providence in 1974. At RISD she took several painting classes. In 1975 her interest in abstract painting led her to use found information such as used words and found text. Her main interest was to create environments. One of her early projects was titled Blue Room. In his book on Jenny Holzer, Michael Aupig describes the Blue Room project as being the foundation of Holzer's later works: "The project was an early and poignant indication of the artist's fascination with creating perceptional disturbances and blurring or eliminating solid reference points in an enclosed space, in major characteristic in Holzer's recent light jamed installations. "[15]

In comparison to Barbara Kruger, Holzer has a rather minimalist approach to art. Her early work is associated with the minimalist sculpture of the 1970s. The major element of her pieces is the text and her unique way of using the type. Holzer describes her use of typeface as being "bold but lacking personality effective rather than specific. "[16]

inspirations

15

She also mentions one particular relation of her choice of type to the postmodern subjects she is dealing with: "The boldness of the type meant to be institutional, since some men think of themselves as institutions ..."[17] Her text often questions moral issues delivering strong criticism. Her work is between art and politics.

In her installations Holzer intends to attract the viewer into the center of the activity. According to her own words, "if one wants to reach general audience, it is not art issues that are going to compel them on their way to lunch, it has to be life issues. "[18] Holzer's installation at The Solomon R. Guggenheim Museum in 1989 demonstrated her skills in using the mixture of technology and minimalism. The work consisted of a review of Holzer's texts programmed onto an immense 535-foot electronic sign that spiraled up to outer face of the museums parapet wall. The Guggenheim installation evoked associations to history and psychology. Michael Auping claims that "the circle of stone benches on the ground floor of the atrium suggested ancient traditions of story-telling around a fire."[19] Supporting his belief, another viewer felt that "the work evokes thoughts of the rituals and mourning. "[20] Works of Jenny Holzer uses a language that is not decorative, but provocative. One critic says that "her work is like eavesdropping on a crowd. "[21] Her language speaks out of the contemporary world.

One characteristic of the installations is the use of neon

inspirations

lights and/or spectacular board. She believes that the public space has been lost to the public to be used by large and wealthy corporate advertisers. Her large scale electronic signs distract the attention given to the advertisement billboards. For example, in Las Vegas she has put a large signage over the Ceasar's Palace titled "Money creates taste". This statement is an overall reaction to the city's kitsch architecture and look, competing with the more commercial billboards in that city of flashing signage.

Overall, Holzer is fascinated by the idea of the stadiums, kind of architectural form where people go to be entertained by spectacular events often sponsored and accompanied by the imagery and language of corporate America, a major instrument in determining public ideology.

inspirations

In
the past two decades
Barbara Kruger and Jenny Holzer
have addressed personal issues of
identity in a broad political context.
Their works were not only affected by post-
modern ideas, but with their unique style
and techniques, they have also con-
tributed to the progression art of
postmodern era.

STORYBOARD

The following images are selected still frames from the final movie. They are listed in their order of appearences. Each image/series of images are described at two levels:

1

conceptual significance and symbolism

2

technical process for their visual creation

We structured the storyboard for our piece based on our study of women within the current social, political and cultural environments. Our intention was to reveal how mythological figures and stories are correlated with current positioning of the genders. We divided the storyboard into sections. Each section consisted of certain symbolic elements, which we carefully selected from mythology, religion, history and contemporary culture. Throughout the movie, we intentionally repeated certain visual elements, creating the correlations among the themes.

1

The story of Pandora's Box was the starting source of our imagery.

"First, Pandora was the image of a beautiful woman, formed of earth and water either by Prometheus, the maker of all men or at the instigation of a vengeful Zeus. Second, this image was animated either by Athena or—with the aid of the fire stolen from heaven— by Prometheus himself, and was perfected by all the other gods, each of whom contributed and appropriate gift (hence the name Pandora); since the gifts of Aphrodite and Hermes were harmful rather than beneficial, the final product turned out to be A "beautiful evil". Third, Pandora was conveyed to earth by Hermes and accepted as a wife by Epimetheus, Prometheus's brother, in spite of the latter's warnings, She thus became the mother of all women. Fourth, while living with Epimetheus she brought upon the

world illness and vice by opening a fateful VESSEL the contents of which with the exception of Hope, immediately flew away; it had originally contained all evils. Fifth, the vessel is invariably designated as a huge earthenware storage jar used for the preservation of wine, oil, and often large enough to serve as a receptacle for the death or, later on a shelter for the living; the very lid that prevents Hope from escaping is described as "big". Sixth, this pithos is never represented as a personal possession of Pandora, brought down by her from Mount Olympus. Seventh, the motive of act is, left undefined. "Zeus, assembled all the goods in the vessel and gave it sealed to man; but man unable to restrain his eagerness to know, said, "What in the world can be inside?" And lifting the lid he set them free to return to houses of the gods and fly thither, thus fleeing heavenwards from the earth. Hope alone remained." "Hesiod says that, when Prometheus had stolen the fire from heaven, Pandora was sent to earth as A punishment; for when this woman had opened a storage jar, all kinds of plagues from which mankind SUFFERS burst forth."

2

"Judgement of Paris" another myth, was the source of inspiration to introduce the theme of beauty in this section. According to the myth, "Paris awards the apple to the woman he finds most beautiful. Thus beauty becomes com-

petitive. Those who are not judged beautiful are *not beautiful*. Those who are, are given the prize (apple)." (John Berger, <u>Ways of Seeing</u> p. 52.)

3

This introduction is followed by woman images representing the ideal beauty from different periods of history to present. Emphasizing related contemporary matters, the ideas are supported by contradictory and/or complementary images and text. These series of statements not only underline the issues, but also educate the viewer.

4

In the final section, the major statements of the movie are repeated, summarizing the correlation among, myth, history and current positioning of females.

the dual nature
human and divine
woman and man

(2) two

holy number

(3) three

related to earth

(4) four

23

storyboard

symbolic of man

(5) five

number
of creation

6 *six*
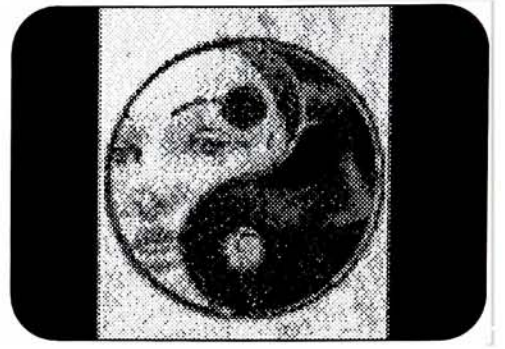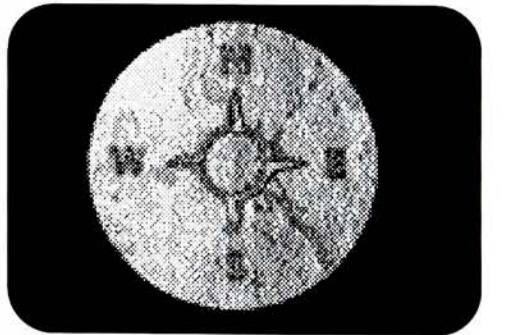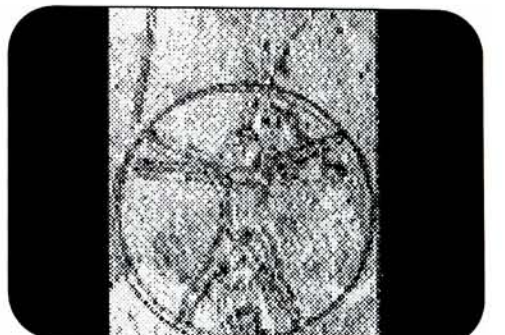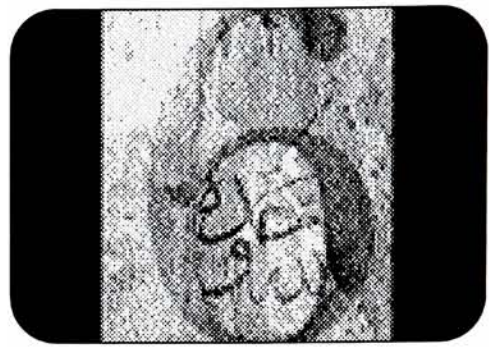
sum of spirit
and body

7 *seven*

spiraling shape
eternally
in motion

8 *eight*
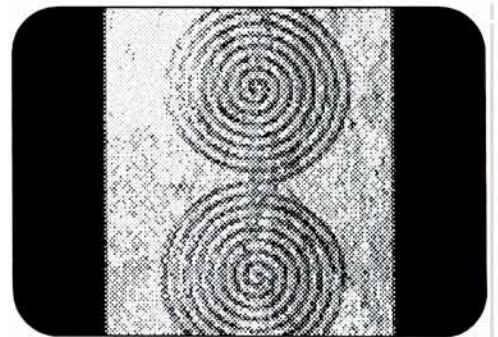
sum of holy
number and
number
of creation

9 *nine*

Creation of the Earth starting from the mythological story "Pandora's Box". +[process]Digitized movie 320x240 footage [flame], scaled up to 640x480 in After Effects. Manipulated color balance and contrast, used blur filter to eliminate pixelation.

Pandora formed of Earth and Water. To emphasize the creation of Pandora, words Earth & Water animate on the image, they intersect in the center of the screen. +[process]Created all the text in Adobe Illustrator. Animation is composited in Adobe AfterEffects. "Earth" and "Water" are animated in AfterEffects by using the, rotate, position tools. The story of Pandora as the background text is animated by using the position tool and blur filter.

Pandora is the image of a beautiful woman. +[process] For the creation of the center image, we used a real mannequin, dressed it with a tank-top, projected the face onto the mannequin and recorded the final image on video. Then, we digitized the footage and composited in Adobe After Effects.
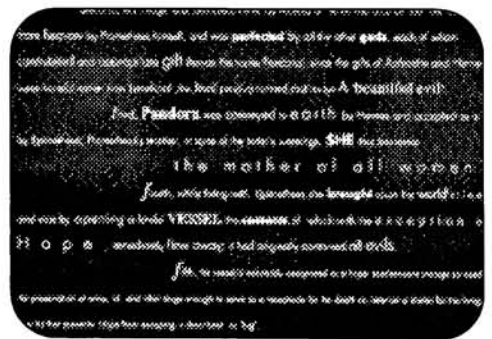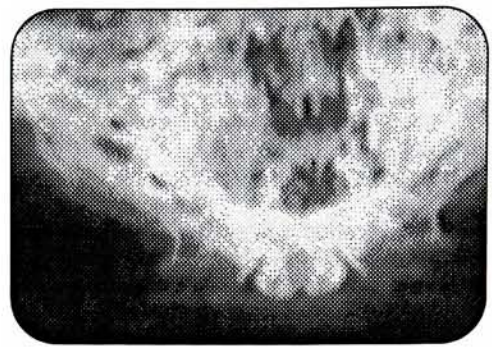
According to the story, Pandora opened the lid of the box that no one was allowed to open and freed all the evil in the world. Only hope alone stayed inside the box when she closed it. Birds representing HOPE fly over the fragmanted box-which each section represents the issues we emphasized in our later imagery. +[process] For the creation of the box & apple and animated text, we used real life objects. After placing the apple inside the antique box, we projected the text towards it and while recording moved the text across the box. Then, we digitized the video footage and composited in Adobe After Effects with Bird Animation. As the birds fly away the box fades into bright light.

According to a myth the trunk of the tree is also the body of a woman representing the mother earth. The woman image animates raising her arms to become one with tree. The scene zooms into the next symbol. +[process] In order to create the animation of the female figure raising her arms up: We used the continous shot feature of Canon digital camera. Later we composited each frame with a still photograph of a tree trunk in Photoshop. Then, brought the individual PICT files into Macromedia Director and created the QuickTime movie. Finally, we composited the QuickTime animation with other QuickTime movies in Adobe AfterEffects.

The tree image zooms into a red snake on a branch. It represents the serpent that gave EVE the apple. +[process] We opened the digitized snake footage in Adobe Premiere and exported as Filmstrip. Then we opened the Filmstrip in Photoshop and rotoscoped each frame. Later, we brought the rotoscoped filmstrip into Adobe Premiere and made a QuickTime Movie.

storyboard 26
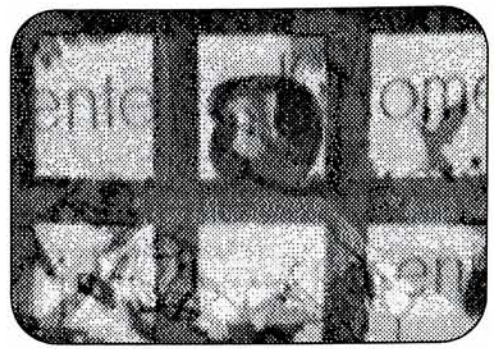
The story continues with an image of woman holding an apple, referring to the ADAM & EVE. This time EVE figure is colored red. Behind her is the same serpent faded. The light area around the apple is animated in order to attract attention to seduction. **+**[process] The flare effect around the apple was created in Adobe Photoshop and the sequenced frames are animated in Macromedia Director. The digitized snake animation and the female figure holding the apple are composited in Adobe Premiere.
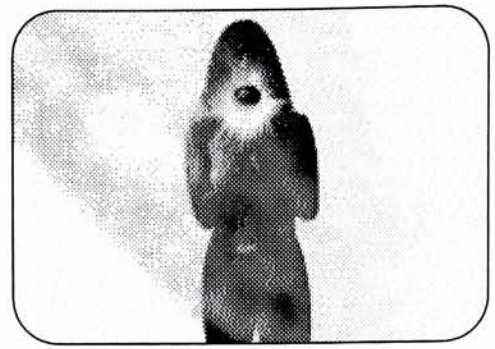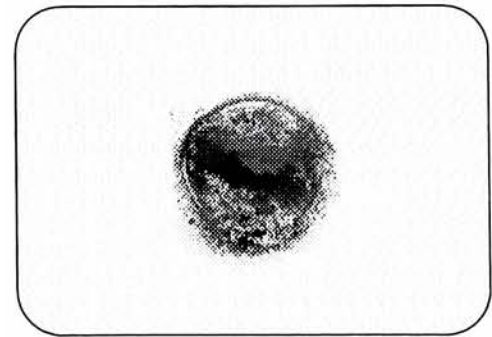
+[process]
In order to create the hand animation, we used the continious shot feature of Canon digital camera. Later we composited each frame with a still photograph of a tree trunk in Photoshop. Then, we brought the individual PICT files in to Macromedia Director and created the QuickTime movie. Finally, we composited the QuickTime animation with other QuickTime movies in Adobe AfterEffects.

Hand painted apple animation to repeat the same image. **+**[process] We manipulated and stylized a PICT file (apple image) in Painter progressively and saved as seperate files. Then we brought into Macromedia Director to create the animation.

Back to Pandora's Box. Repetetion of bird representing hope. Woman's image appears in a hand. Superimposed images. This time hand and bird are colored in red. The latin version of Pandora's story as text element.

+[process] For the creation of the box and animated text, we used real life objects. We projected the text towards antique box, and while recording, moved the text across the box. Then, we digitized the video footage and composited in Adobe Premiere.
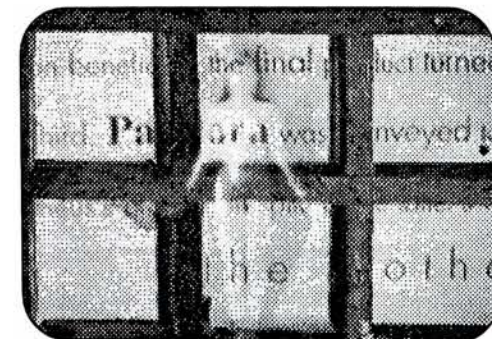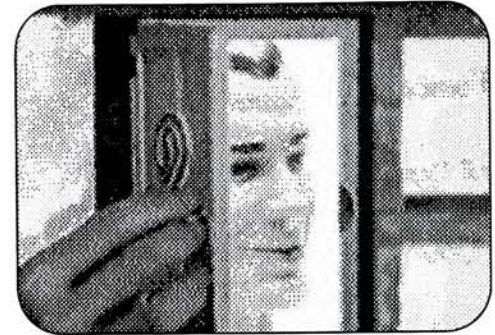
A hand starts opening the doors of

the box. Behind each door there is

a different animation or still image

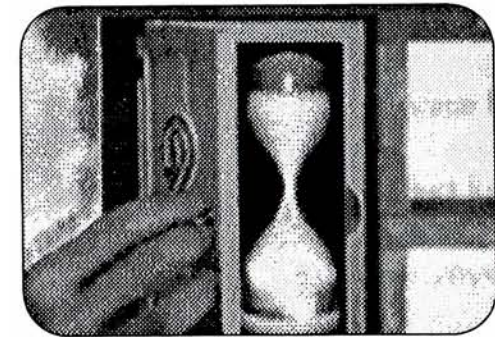representing the issues of the thesis.
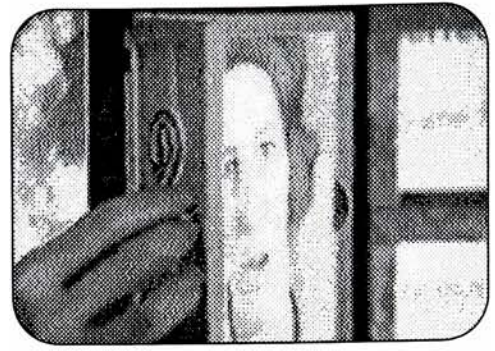
In order to create the images behind

the door we did the following:

+[process] We opened the digi-

tized footage in Painter and roto-

scoped each frame. Then we com-

posited the rotoscoped movie with
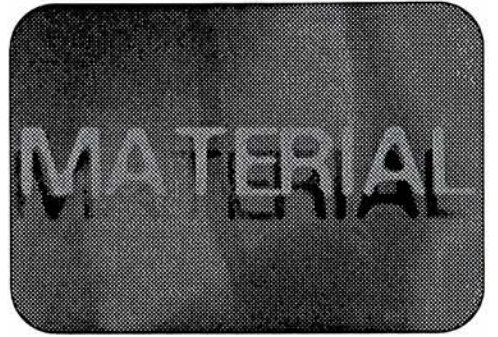
other two digitized movies in

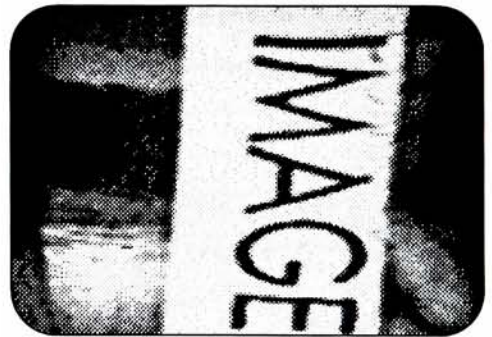AfterEffects using Blue screen and

Alpha Channel.

Missing Page

30

storyboard
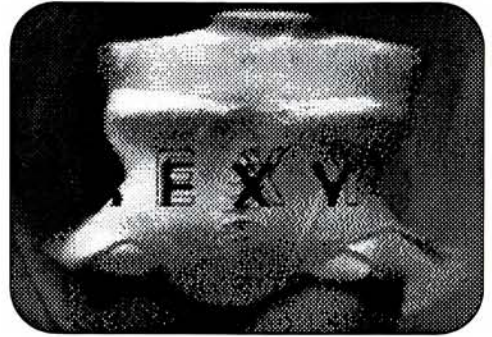
...Be
beautiful..
Words
and
corresponding
images
dealing
with
how
women
are
viewed
or
seen
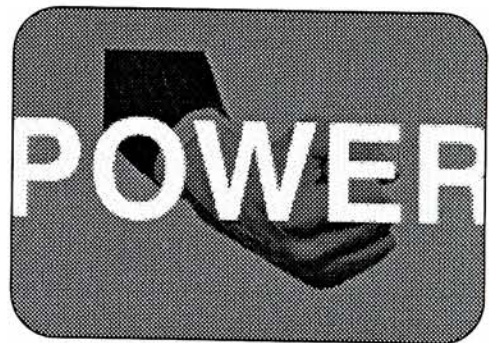in
the
society.
The
importance
of
the
image...

Still

images.
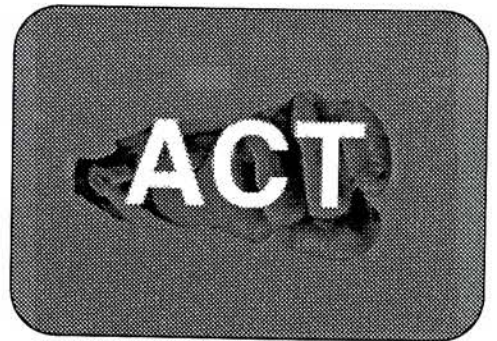
Text.

Presenting

statements

and

solutions

to

the

related

issues.

storyboard 32

Cross rotates and goes back to the background and fades out.

Still images one after another moving fast. To overwhelm viewer with the speed of the images showing one after another. Should pay attention to catch the given message. Text+image only text that creates a form.

Then it turns into Leonardo Da Vinci's perfect human figure.
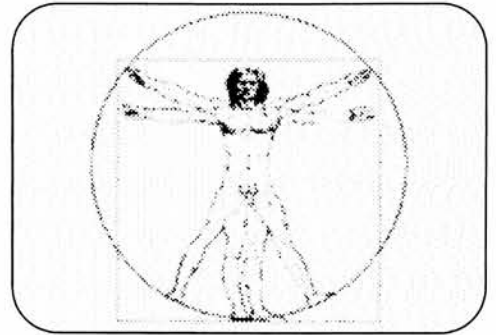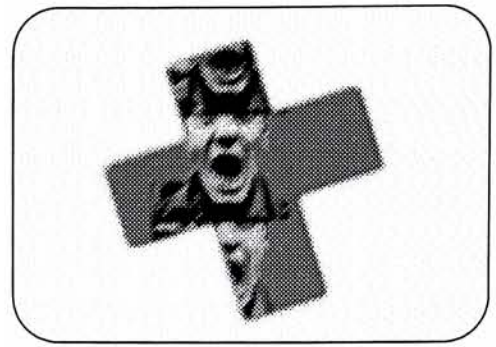
Drawing turns into the male figure. It turns around itself and transforms into female figure which after one rotation, turns into a skeleton form of human body keeping the same pose. They morph into each other. **+[**process**]** We modeled basic male and female figures in Poser and kept the poses in wire-frame. Sequenced PICTS imported in to Macromedia Director to create the animation. Skeleton morphs into the 3D cross representing different meanings. Religion, death, politics, etc... are part of our everyday life. Same cross multiplies to several crosses to make the meaning stronger.
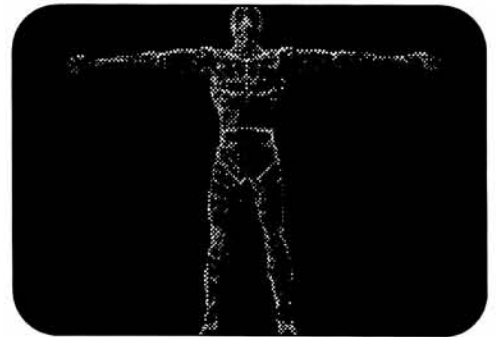
For this animation we used ElectroGIG 3D/GO. We texture mapped the cross with a TIFF image.
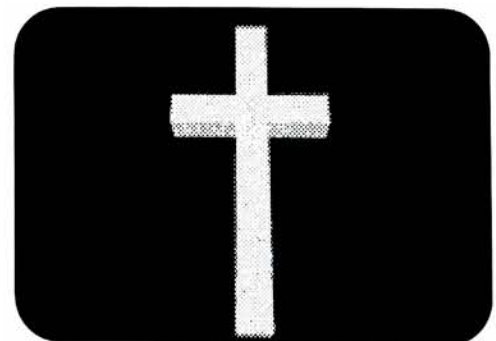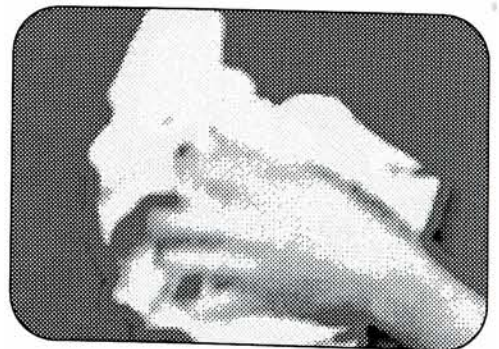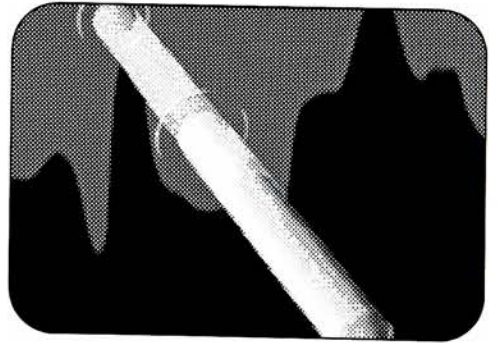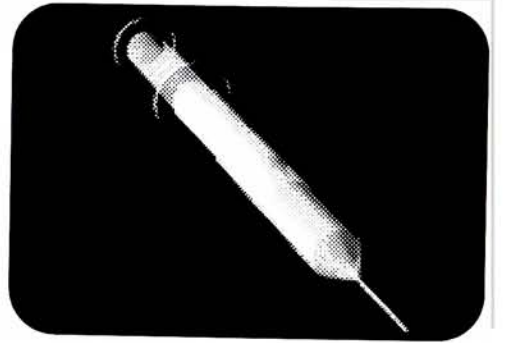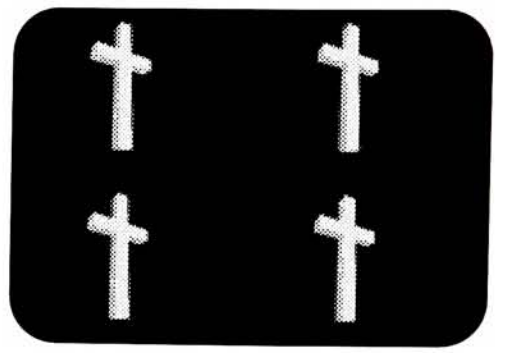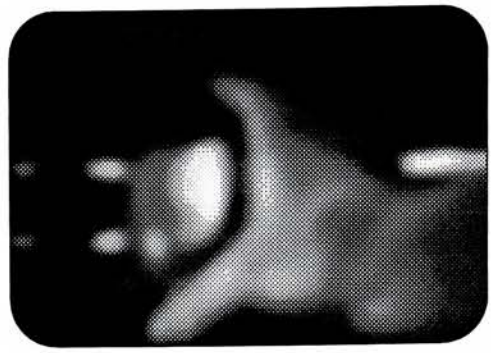
the
final
part
is
to
underline
the
statements
throughout
the
movie
A
hand
puts
back
the
bitten apple
into
the box.
Everything
goes
back
where
it
started
or
is
it
the
end
?

storyboard
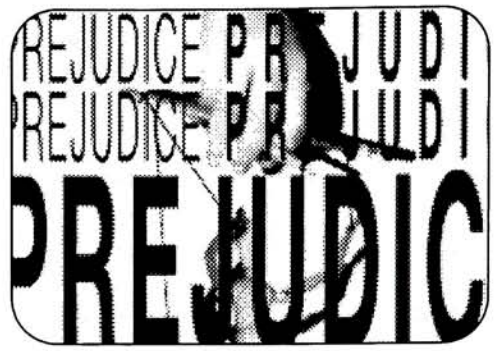
+[process**]**
We used traditional puppet animation techniques. We posed the puppet and captured each movement with the digital camera. In addition to the puppet we also captured the hand movement separately. After digitizing them we assembled the final animation in Macromedia Director and Adobe Premiere.

storyboard 36
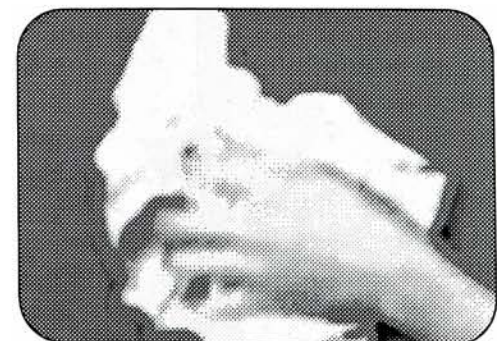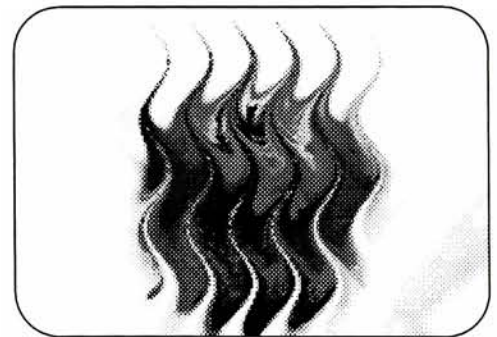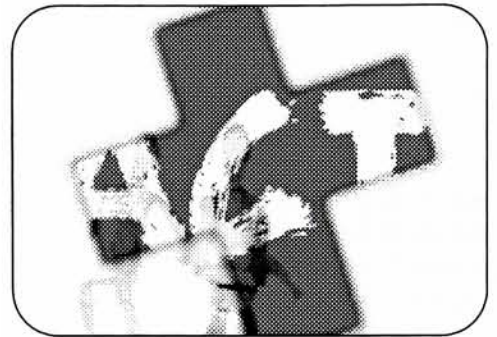
EDITING

INSTALLATION

THESIS SHOW

After having assembled and rendered the main movie and the side movie in Adobe Premiere, they were saved as [640 x 480] Quicktime movie format. With the generous assistance of our Faculty Advisor Malcom Spaull, the Quicktime movies were transferred onto SuperVHS [S-VHS] video by using the Media 100 digital video editing systems at the Center For Digital Media, ETC/RIT.

Media100 is a digital video system which empowers video and communications professionals to compose high-quality video and multimedia programs from start to finish. With its rich set of features and full range of options, Media 100 provides you with a complete program authoring environment, broadcast quality sound and images, and the simplicity of a standard user interface and open system architecture. " [Media100, User Manual ©1995, Data Translation, Inc., Chapter 1]

Once we had the movies printed on video tape, we created the looped versions of the main movie and the side movie. The final preparation was to set up the projection room for the T h e s i s S h o w .

Originally, the idea was to allow the audience in the

room and let them be surrounded with wall size imagery.

Unfortunately, the space we were allowed to use was not

big enough to install the projectors at the required dis-

tance and angle to achieve our initial presentation goals.

Therefore, we had to revise the original idea of including

the viewers within the cinematic space.

However, despite the limitations and disappointment, we made the necessary adjustments: We covered the walls and the floors with black trash bags first to eliminate light and irregularity of the surface, but most importantly to emphasize the opening theme, Pandora's Box.

For projection, we hung white fabric from the ceiling down in front of the walls. Within the given space, after several attempts, we concluded that the largest and best projection field was achieved at the floor level, two feet from the entrance. We borrowed the three SHARP LCD projectors from Educational Technology Center [ETC]. Two Sharp 800 LCD projectors were placed on the floor. These two projectors were connected to a S-VHS cam-recorder [which we were using as players]. The side movie is projected to the side walls through these LCDs. Facing the main wall parallel to the entrance, Sharp 1000 LCD was placed on the center between the side projectors. This projector was connected to another S-VHS cam-recorder that would play the main movie.

Another

m a j o r

issue of the

set-up was to

install a quality

sound system. At

least a system that

would enable the sound

reach the audience. We

chose to use our own stereo

system   AIWA   NSX-V20,

placed four speakers around the

room and connected them to the S-

VHS cam-recorder playing the main

movie.   Since nobody would be

allowed inside we kept the room's doors

at approximately 30 degree **angle**. Within

our power we also made sure the outside light-

ing was eliminated.   However, there were other

presentations across the hall and pure darkness

was impossible. Consequently the side projections

were somewhat washed out and legibility of images

depended on the viewing angle and distance.

Conclusion Artists play important roles in a society's cultural, political and economic life. However, such roles have been given only to male artists for centuries. Also, it has been only male artists' creativity that is accepted as art while often women artists have been given no credit for their talent. The insignificant number of women in the history of western art has led to the assumption that women are not capable of making art simply because they are women. Unfortunately, women artists are forced to create art within the limitations of the patriarchal structures of the society. In reality, being a woman should not be considered as a factor in the validity of the piece. In fact, labeling an artist's work is an indirect way of making a

negative judgment about that work. With the introduction

of postmodern thought along with the feminist art criti-

cism, art history took a new direction and more women

aritst are recognized for their work.

Being   inspired
by postmodern
thought   and
work of selected
female postmod-
ern artists, in our
piece   we
a t t e m p t e d
t o " r e f r a m e "
issues raised by
feminist   and
social   research
in the arts. We
created a visual
environment that
p r o v o k e d
thought on this
subject matter.

Although we had to face a few technical and

visual obstacles and adjust certain aspects of the

installation, the comments we received during

and after the Thesis Show assured us that we

achieved our major objectives:

1

The scale, sound, unique imagery and the looped, non-linear narrative nature attracted attention.

2

Subject matter raised questions.

3

Enriched viewers' perception of the digital media in the arts/design not only technically and artistically, but also intellectually.

We believe that our presentation has been an exciting and inventive contribution to the field of computer graphics design and digital art, as well as a challenging learning experience for us.

September 17, 1995

Aysegul Ozmen
1 Oxford Street Apt. 1
Rochester, NY 14607

Dear Aysegul:

Congratulations! Your entry, Perception, has been selected as the prize winner in the Desktop Video category of the Adobe Flash Point Student Design Contest and also as the Best of Show.

Adobe will notify your faculty, informing him or her of your prize winning status, and your entry will be featured in the *Adobe Magazine* Design Contest issue published December, 1996. Further, I would love to feature your video as an academic demonstration of ways to use Adobe Premiere and After Effects. For this purpose, I would like to receive a digital version of the video, and preferably, some of your original files.

Your prize includes your choice of any two Adobe products (many of which have new versions being released later this Fall) listed below. You may choose either to wait for the new version or to receive the current version immediately. Please indicate your choice below and return this letter to me by October 6, 1996. I will also send you the $1500 Best of Show cash prize, which you will share with your partner, Su Yonca Akyuz. In order to supply these items, I will need your Social Security Number. Thanks for your prompt response.

Feel free to telephone me if you have any questions at 206-470-7372.

Sincerely,

Daniela Birch

Daniela Birch
Education Programs Manager

Please check the products you wish to select:

❏	Adobe After Effects 3.0	❏	Adobe PageMaker 6.5
❏	Adobe Illustrator 6.0	❏	Adobe Photoshop 4.0
❏	Adobe PageMill 2.0	❏	Adobe Premiere 4.2

September 17, 1995

Su Yonca Akyuz
136 E. Squire #8
Rochester, NY 14623

Dear Su:

Congratulations! Your entry, Perception, has been selected as the prize winner in the Desktop Video category of the Adobe Flash Point Student Design Contest and also as the Best of Show.

Adobe will notify your faculty, informing him or her of your prize winning status, and your entry will be featured in the *Adobe Magazine* Design Contest issue published December, 1996. Further, I would love to feature your video as an academic demonstration of ways to use Adobe Premiere and After Effects. For this purpose, I would like to receive a digital version of the video, and preferably, some of your original files.

Your prize includes your choice of any two Adobe products (many of which have new versions being released later this Fall) listed below. You may choose either to wait for the new version or to receive the current version immediately. Please indicate your choice below and return this letter to me by October 6, 1996. I will also send you the $1500 Best of Show cash prize, which you will share with your partner, Aysegul Ozmen. In order to supply these items, I will need your Social Security Number. Thanks for your prompt response.

Feel free to telephone me if you have any questions at 206-470-7372.

Sincerely,

Daniela Birch

Daniela Birch
Education Programs Manager

<div align="center">Please check the products you wish to select:</div>

❑ Adobe After Effects 3.0	❑ Adobe PageMaker 6.5	
❑ Adobe Illustrator 6.0	❑ Adobe Photoshop 4.0	
❑ Adobe PageMill 2.0	❑ Adobe Premiere 4.2	

For the third year in a row, *Adobe Magazine* is pleased to publish the results of the Flash Point Student Design Contest. The Flash Point competition is separate from the Adobe Magazine Design Contest—with its own criteria, entry fee, categories, and prizes—but shares with it certain resources, including the panel of judges (see page 17 for information about them) and a place in the pages of our annual design-contest issue.

The Flash Point contest continues to grow each year. This time students from 200 schools submitted 387 entries in 16 categories. The winners in each are shown on the next few pages. (There was no award in 2 categories: Persuasion Presentation and T-shirt.)

As in the Adobe Magazine Design Contest, the work that drew top honors overall this year was created for the screen, not for paper. The video *Perception,* by Aysegul Ozmen and Su Yonca Akyuz, uses an extraordinary number and variety of images and text to convey an urgently felt message about the role and perception of gender. For creating the winning entry, Ozmen and Akyuz earn a $1,500 award and a grant for their school, the Rochester Institute of Technology; as winners in the Desktop Video category, they earn $500 worth of Adobe software and fonts (so do the winners in each of the other categories).

We hope you enjoy this work by some of the top designers of tomorrow. —*The Editors*

BEST OF SHOW   "PERCEPTION" VIDEO

DESIGNERS
Aysegul Ozmen,
Su Yonca Akyuz

FACULTY SPONSOR
Tina Lent

SCHOOL
Rochester Institute of Technology

Two computer graphics students take Adobe grand prize

Two computer graphics MFA students submitted their joint multimedia thesis as "a natural" for the Adobe Flash Point Student Design Contest this fall. To their modest delight, Su Yonca Akyuz and Aysegul Ozmen won not only first place in the Desktop Video category, but also took the overall Grand Prize. Stills from their video, *Perception*—a visual mosaic of women's place in culture through time—will run with other winners in *Adobe Magazine's* December issue.

Tapping "every software program in the lab" for Macintosh, the students used animation, digital and a blend of still images to create their three-screen installation with sound and a constant loop-run system. Prefacing the hands-on work, Akyuz and Ozmen, both natives of Turkey, researched

Aysegul Ozmen / Su Yonca Akyuz

Rochester Institute of Technology
Student Produced, 1996

Credit "page" for two MFA students' multimedia video that just won the Adobe Student Design Contest; the faces are the students' self-portraits.

mythology, philosophy and history for message content on women as perceived in society and culture. They consulted Tina Lent, art and film historian and chair of Fine Arts, College of Liberal Arts.

"We chose to do a complex thesis that we could only do now in our lives, with time to concentrate just on the project," says Akyuz.

Mixing respective strengths in fine art and design helped them both, they say, noting the year-long project as "a friendship-based artistic partnership." With their thesis submitted for a final grade, they just landed new jobs as image specialists at Eastman Kodak Company.

The Adobe prize awards them a \$1,500 check and two AdPobe software programs, each, of their choice. Also part of the contest award, the Computer Graphic lab will receive approximately \$6,000 worth of equipment.

are

Adobe After Effects 3.0

the major

computer graphics

Adobe Illustrator 5.5

applications

we have used

Adobe Premiere 4.0

to create

our piece

Adobe Photoshop 3.0.4

we have carefully chosen

the above listed programs

Fractal Design Painter 3.1

not only

to achieve

Fractal Design Poser 1.0

high quality imagery

but

Morph

to explore

technical

SoundEdit 16

and

artistic aspects

of the

Electrogig 3D-GO (SGI)

digital media

at the

professional level

as well

appendix

image processing

software

49

techniques

ADOBE AFTER EFFECTS 3.0 is a video editing program used for creating digital movies and computer animation with superimposed moving elements. It supports Adobe Illustrator and Adobe Photoshop files. It has advanced controls that allow the user to define time, motion and multiple effects per layer independently. Supporting high-end video output efficiently, it can combine any number of still images, movie clips and sounds with no generation loss of quality. Adobe After Effects is recognized as the most powerful tool for compositing, 2D animation and special effects. With an interface that provides control and flexibility, along with the highest quality output, graphics and post-production, professionals can produce digital movies, complex layered animation and editing special effects and multimedia production.

We have constructed some sections of our movie by using this high-end digital movie editing software, Adobe After Effects. The movie compositions contained imported PICS and QuickTime movie-format files, still images such as PICT and PICS. These elements were imported into the project window where we previewed, trimmed and manipulated them. When importing raster-based Photoshop files we were able to import each Adobe Photoshop layer as a separate element and animate each layer independently. Foremost, this powerful feature of Adobe After Effects enables each layer to maintain its original alpha-channel mode, masking attributes and transparency as assigned and saved in Photoshop format. Likewise, if importing

Adobe Illustrator files directly into Adobe After Effects, there is no need to rasterize them. Vector-based illustrator files can be accurately scaled and rotated with no loss of resolution.

Furthermore we were able to animate a composition's elements in the time layout window, a time-line interface that lets the user place key frames at particular points. Each elements position, scale, opacity, and rotation can be manipulated over time independently. Correspondingly, through the time re-mapping feature the user controls the speed and the direction of time within a movie. The user can set key frames for the new time property for speed up, slow down and reverse the movie's time.

Along with all these advanced characteristics, compositional elements may contain a mask. After Effects can create rectangles, ovals and Bezier masks. The elements can be masked by using the cropping tool which lets the user define a specific portion of an image that will be cropped out. For example, the user can create a mask around a certain shape in a movie to crop out the background. Moreover, After Effects allows you to apply variety of filters including blurs, sharpens, 3D transitions and color modifications etc. as many effects as you want on a layer. Each effect can be animated, and already applied effects can be reordered.

Despite all the advance settings and tools, there are still few rather confusing features of the software. First, we found the control window a little tricky because each layer is automatically assigned an effects control window. If a

user is working with several layers at once, by keeping each layer's control window open, he/she can incidentally add a filter to the wrong layer and may not realize it for a long time. Secondly, audio is still After Effect's weak point. The user can only preview motion with audio and set volume levels. Presently, it is very difficult to precisely synchronize audio with visual elements. When previewing there is no visual indication of the current position in time nor is it possible to stop the preview to make an edit.

After Effects' render Queue can line up any number of compositions for unattended rendering. Each entry in the queue can have different settings and can be reordered or deactivated any entry anytime. This makes it possible to simultaneously render multiple versions of the same composition.   After Effects can render a movie into a QuickTime movie and [or if you prefer a PICS file or a sequence of PICT documents]. Once a movie is rendered, its motion is very smooth because the program handles timing separately from the physical shape of the motion path. As a result, objects retain smooth acceleration and deceleration, even among a complex motion path.

Offering these primary functions of Adobe Photoshop and Adobe Illustrator, After Effects gave us the ability to bene-fit from the strength of both programs. Along with these Consequently, we were able to transform our ideas into a solid visual format creatively.

After Effects has often been compared to Adobe Premiere even though the two programs complement each other more than they compete. Premiere has superior video cap-

ture capabilities and better sound support. After Effects is better at image editing, adding special-effects filters and layering all the elements in a movie together. If you have to choose between the two, Adobe Premiere is better in digital editing, Adobe After Effects is better to manipulate graphics or animate objects.

ADOBE PREMIERE 4.0 is another desktop video editing application. With its non-complex structure, this remarkable software is user friendly for beginners, yet sophisticated and powerful enough for professional users. Adobe Premiere has all the tools one needs to produce quality digital movies. It has many advanced features and performance capabilities that are inspiring for digital artists. Through Adobe Premiere, capturing, editing and even creating movies from scratch became a rather simple procedure.

One of its elementary feature is the Title window, which makes even creating rolling credits an easy task. With Adobe Premiere it is possible to create various effects by applying Adobe Photoshop filters to digital movies overtime. In addition to filters, most image manipulation features of Adobe Photoshop are also available in Adobe Premiere. Like in Adobe After Effects, one can control the speed and the direction of time within a movie. The user can speed up, slow down and reverse the movie's time. Another creative tool is the Transitions. Transitions are applied between Channel A and Channel B. Through this feature one can achieve smooth and innovative transitions

among the scenes. We found the transitions very useful in the process of editing different sequences of our movie. We have purchased additional plug-in transition [TransJammer Volume 1 & Volume 2], in order to achieve the visuals we aspired. Another basic feature of Adobe Premiere is its simplicity in compositing images by using the Transparency tool. With this utility, creating basic superimposed scenes became very convenient. Premiere does not do a real professional job re-sizing imported PICT or PICS files, especially images containing textual elements, therefore we chose to use Adobe After Effects for its higher quality results in these matters. Our primary benefit from Adobe Premiere seemed to be in compositing andconstructing non-complex movies where scaling was not an issue.

In short, individual scenes were created in Adobe Premiere and Adobe After Effects depending on our visual needs and quality. And, we chose to assemble the ready-scenes in Adobe Premiere because of its rather simple yet powerful and fast digital editing possibilities.

ADOBE PHOTOSHOP 3.0.4 is best known for its revolutionary aspects in digital image making. With its advanced image manipulation assets, filters and many other powerful features, Adobe Photoshop has been one of the essential tools of computer graphics designers and digital artists. With Adobe Photoshop 3.0.4 designers can use their creativity and explore the power of filters and effects more easily. Version 3.0.4 introduces support

for multiple layers so that the user can apply effects and move text and images without affecting backgrounds.

Version 3.0.4's newly added support for multiple layers lets the user stack images. One can also control the transparency of image elements on each individual layer with a slider in the layer's palette. The user can even apply a mask to a layer, rather than to the entire image. Applying a mode to layer affects how the layer interacts with underlying pixels on other layers. For example, when once a layer is created by using darken mode only the pixels in the layer that are darker than underlying pixels are blended into the image. Another nice aspect of this feature is that any mode effects can easily be removed by applying "normal" mode.

Presently, Adobe Photoshop is the ideal software for those who use digitized images and like to benefit from the creative possibilities of channels and layers. Therefore, for many more years to come Adobe Photoshop will remain as the master tool of electronic image manipulation and creation.

FRACTAL DESIGN PAINTER 3.1 As an image editing and painting software, Fractal Design Painter provides many powerful creative options. Painter comes with a variety of artist supplies which have the potential to work exactly like the natural traditional paint media. By combining these features various original strokes can be produced. Briefly, Painter has the ability to combine the expressiveness of traditional media and the inventiveness of digital

media extensively.

Painter gives the user control over bristle characteristics like thickness, striations, and clumpiness. It not only provides many paper textures from the traditional canvas to modern designs, but also lets the user create custom patterns. Besides the unlimited choice of painting tools and art supplies Fractal Design Painter has powerful image editting capabilities. A creative effect in Painter is the Image Warp which can distort the surface of an image easily. In addition to Image Warp cloning is another powerful feature. With this tool one can re-create an image in an entirely new medium and stylize it.

Furthermore, Painter is great for animation and video editing, as well. "It creates frame stacks, a set of images that can be individually manipulated with Painter's tools. Frame stacks can have batch operations applied to them, be played back as an animation, or exported as a QuickTime file, or a series of sequentially numbered files. Layered onion skin paper lets you see multiple frames, including those before and after the current frame. " [Fractal Design Painter, User Manual. p.4]

In the process of creating our piece, we found the onion skin feature very useful. We created some of our animations by using this feature. In one case we imported a PICT file into Painter. Using the Painter's Movie menu we added frames to the movie file. We manipulated the image progressively in each frame. With the assistance of the onion skin feature we were able to see through previous frame and be accurate in our animation. We followed the same procedure when we were rotoscoping digitized

QuickTIme movies, as well.

WACOM Tablet   In addition to Fractal Design Painter's and Adobe Photoshop's creative features, there was another factor which influenced our passion with digital paint programs. We used WACOM GraphicsTablet [ArtZ II 6x8] with Fractal Design Painter & Photoshop. Using the Wacom Tablet challenged our perception of the electronic media. We felt closer to our work and consequently having direct control over the media stimulated our creativity. "Wacom graphic tablets provide artists, illustrators and design professionals the ultimate way to illustrate, paint or manipulate imagery on a computer. The cordless, batteryless and pressure-sensitive Erasing UltraPen(tm) included with every tablet is superior in weight, size and balance, providing the user the most natural, sensitive and responsive feel and control. The match of Wacom Tablet with Erasing UltraPen provides the most natural and intuitive manner possible to draw, paint or manipulate graphics on computer." [Netscape Wacom Product Information, http://www.wacom.com/product.html]

FRACTAL DESIGN POSER 1.0   is a program for designing the human body. It is a three dimensional [3-D] scene-building and rendering program for positioning and rendering realistic, shaded models of humankind. The models can be imported directly into an image-editing program for tracing, cloning or compositing.

Despite a few limitations, Fractal Design Poser is a very useful tool for those wanting to benefit from custom made

appendix

image processing
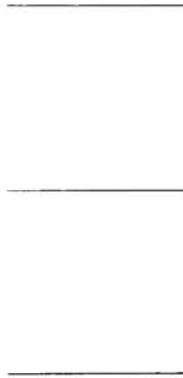
software

techniques

57

human figures. Learning the application is very fast and easy. It does not require any special background and knowledge in 3-D computer modeling. After a short error-trial experimentation session, one can easily grasp its modeling features, even explore the possibilities in animating the models.

When creating a scene, the figure is always placed in the center of the stage by default. Through the Figure Type menu one can easily change this generic figure into a variety of body types, including Male Body, Female Body, Mannequin, Skeleton or Stick Figure. By using the Figure Height menu the models can be scaled proportionally. Once the body type is selected, the individual body parts, such as hands, arms, shoulders, limbs etc. can be specified. Even though fingers and toes cannot be posed freely, there is a pre-set menu for optional gestures for hand. The rendered figures will always appear stiff and unnatural. But, one can always import the model into a raster based paint program and manipulate its final appearance.

Another weakness of the program is in perspective. Depending on the camera view and the pose, some figures appear to be out of proportion. This enforces the user to scale some body parts individually.Even though, Poser does not have the capacity to animate the models, there is a way of creating the illusion of animated 3-D figures by using Poser. In order to achieve the figure in motion effect, one needs to pose the body movements in sequence. Each scene needs to be saved as an individual file and imported in sequence into an animation application, such as

Macromedia Director, Adobe Premiere or as simple as Movie Maker. This way one can easily create the illusion of animated 3D figures.

We used Poser at a very elementary level. Among the body types, Skeleton, Male Model and Female Model fit to our imagery. We did not even feel the urge to render the figures and we kept the poses in wire-frame. As mentioned previously, after having modeled basic male and female figures, we posed them in sequence and imported them in Macromedia Director and created the animation.

appendix

image processing

software   60

techniques

The marriage of Murder and Suicide
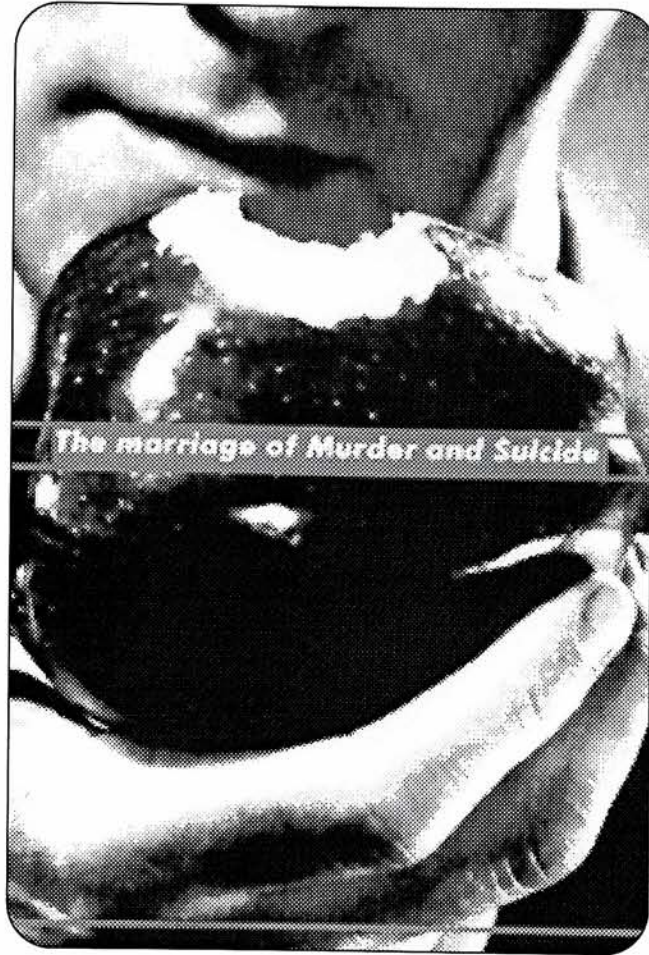
[picture 2]

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12   Linker : (illustrations).

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