

camera cover image by john yotko



caught

(caught in the act)  
a collection of art by janet kuypers



These 15 years of photography and electronic art have been fascinating to go through. I wanted to give additional photos to the reader - this collection in a way has become a scrapbook or a photo album of mine, and I wanted to take this opportunity to display these images together.

I have also worked at great length with photography, and with the computer. I wanted to be able to share my use of this medium as well.

I have worked on a number of projects in a number of different aspects with photography, have taken photographs for ads, for fashion articles, for flyers, brochures, model photos, newspapers, and the internet. I have even photographed fraternity houses for their yearbook photograph in college. The point is, I have used a number of different sources, and I thought it would be appropriate to showcase some of them here.

I originally wanted to do a photo book. I wrote out chapters for a volume on art work over a decade ago, and never did anything with them.

The point? Well, I wanted to tell you that a part of me always wanted to have this kind of book. I wanted this chance to show off imaging instead of writing for once. The world is filled with different ways to look at things, and maybe the photograph, or the computer, is a way - in the same way that a pen and paper can be.

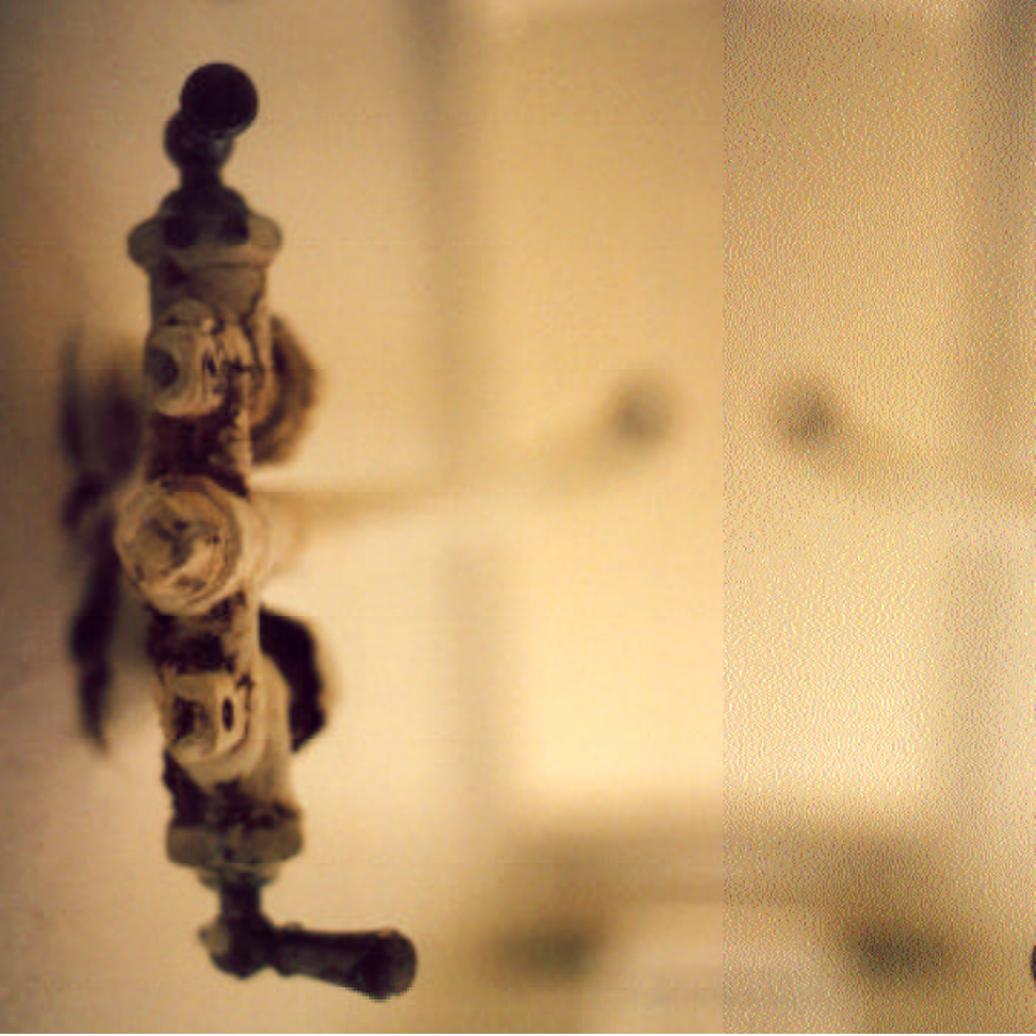
Janet Kuypers



caught in the act · scars publications

















freedom

PIZZA • SANDWICH DELICATES

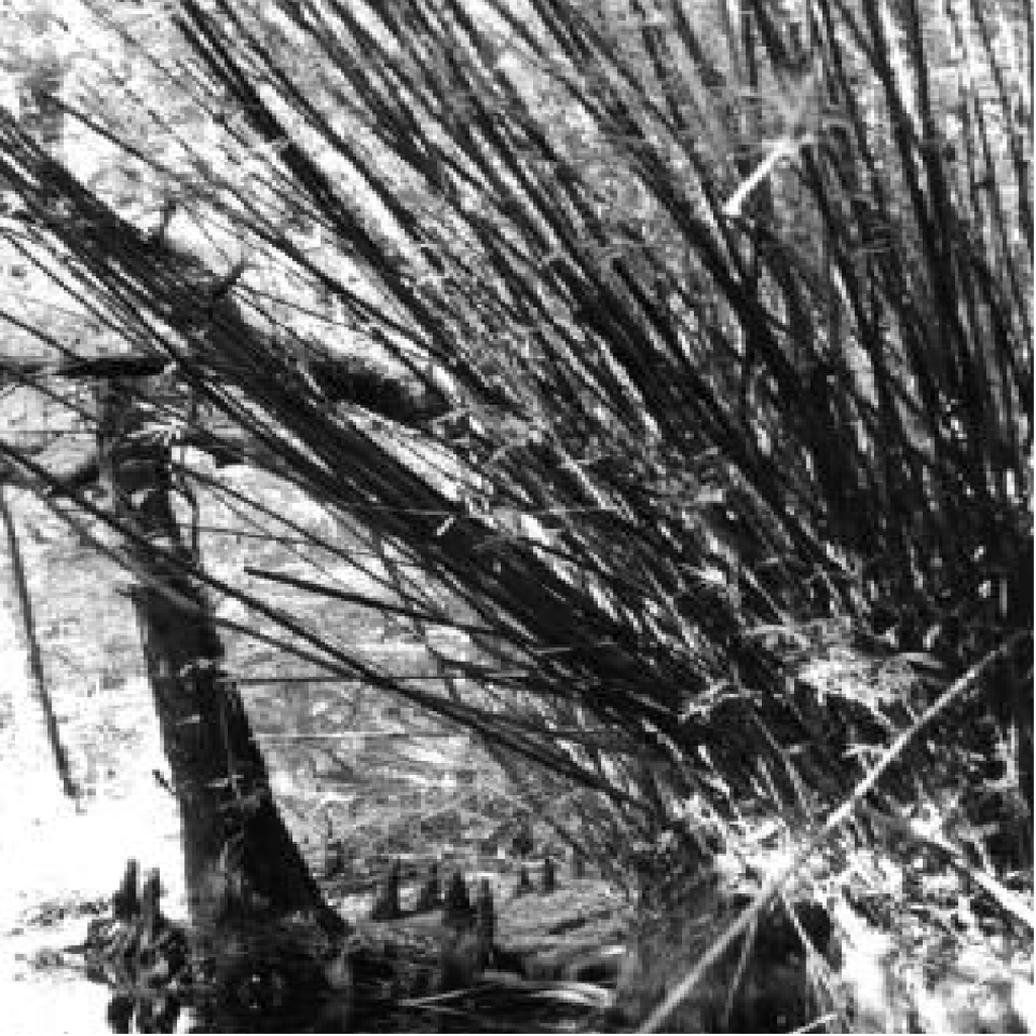
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PIZZA • SANDWICH • DELICATES

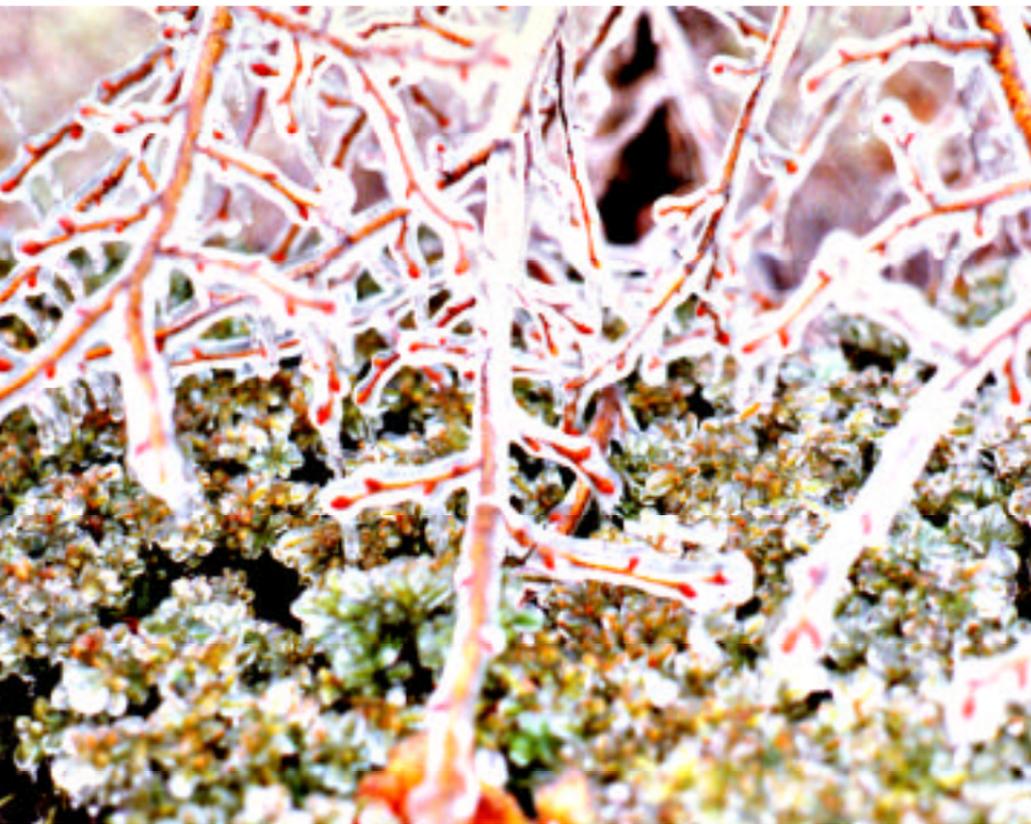
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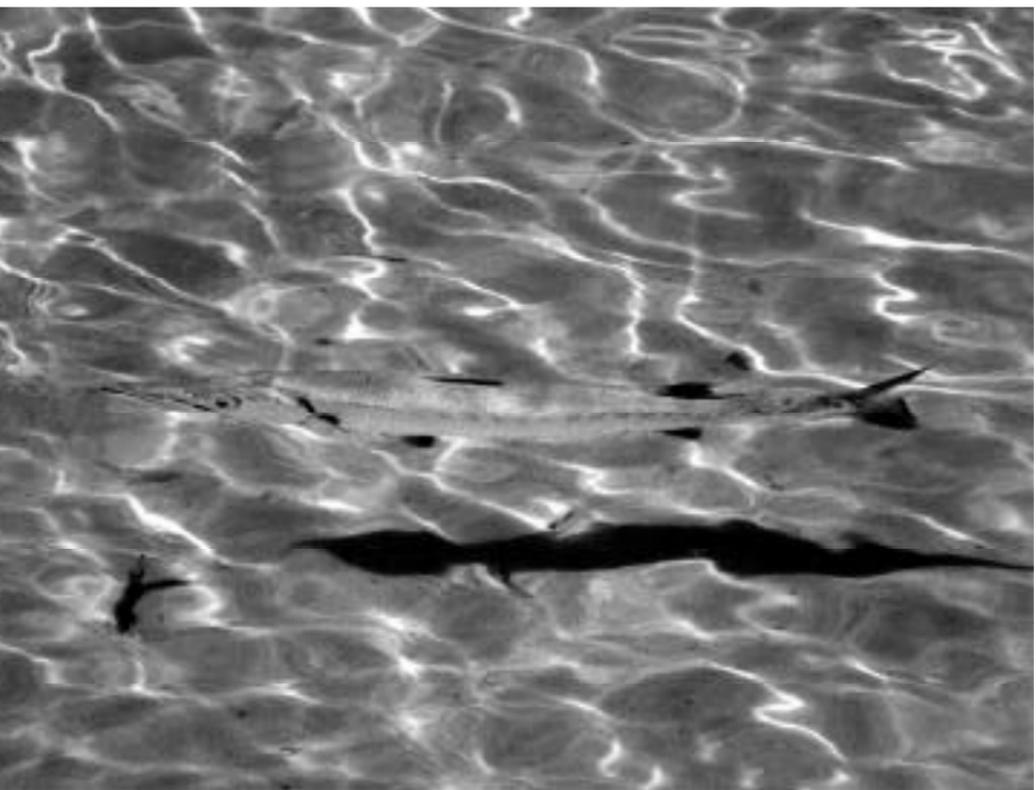










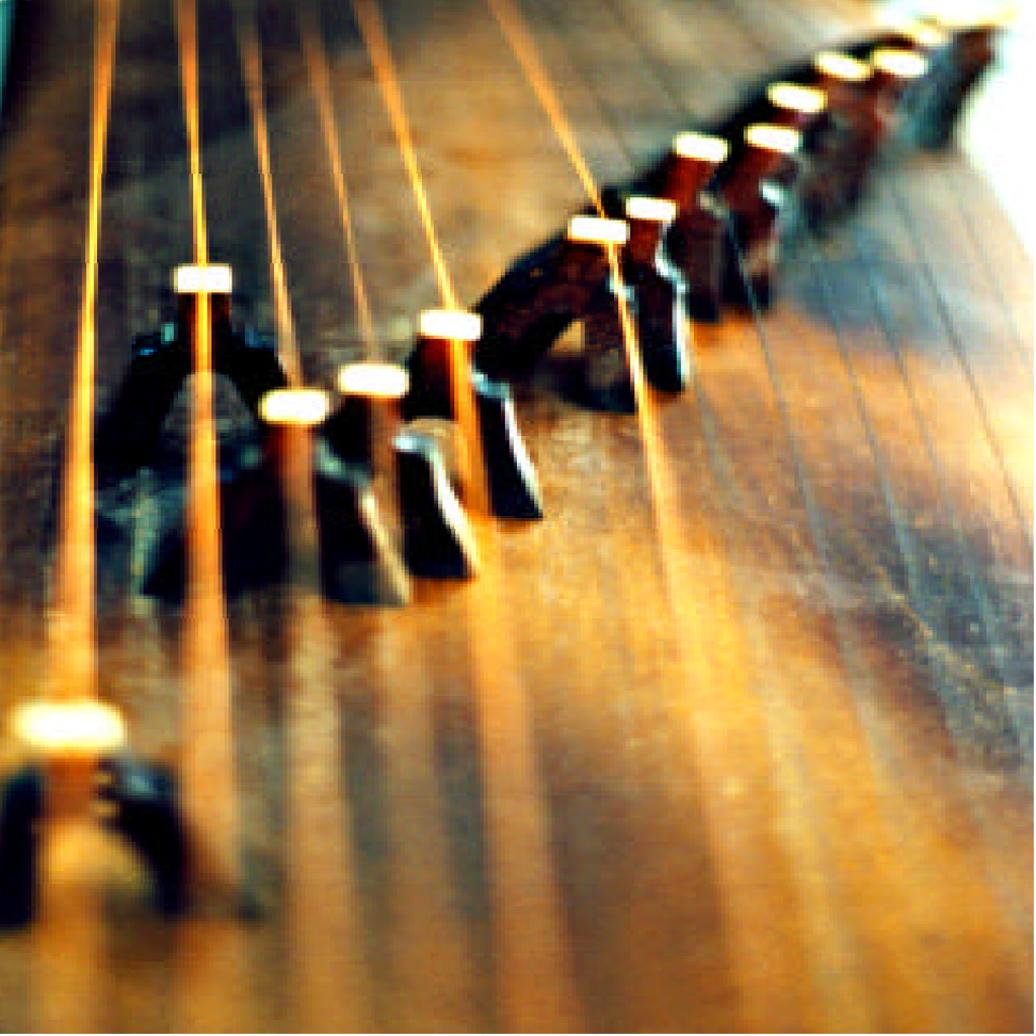






















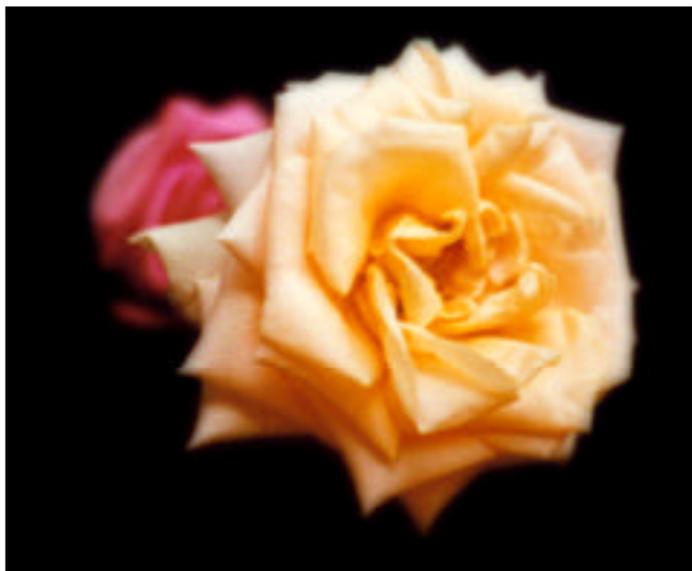


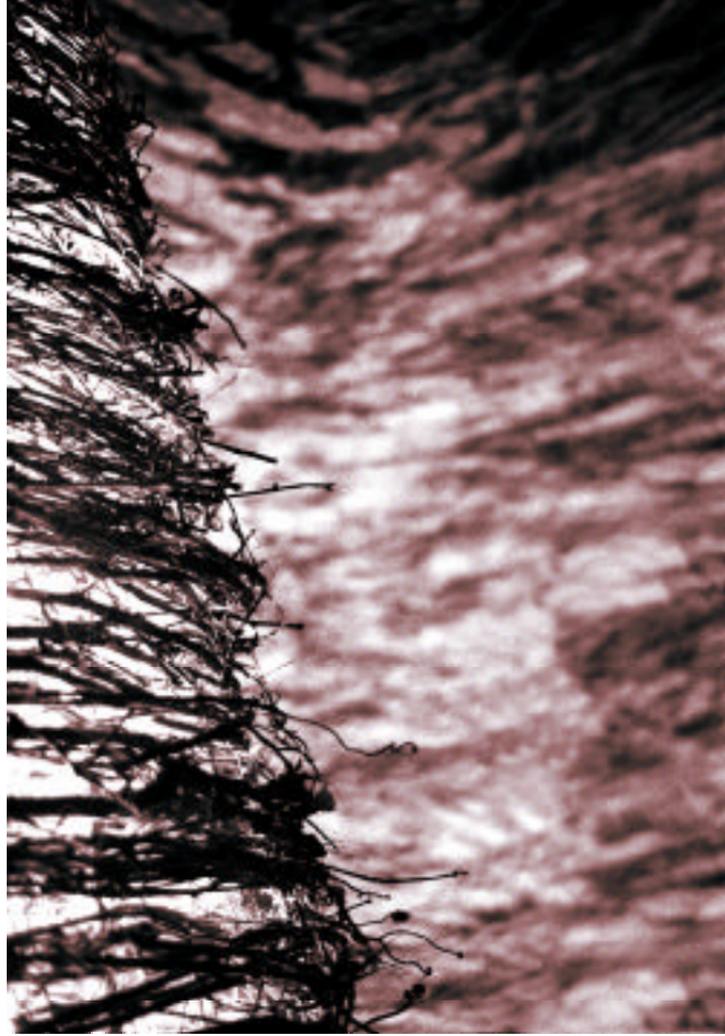
















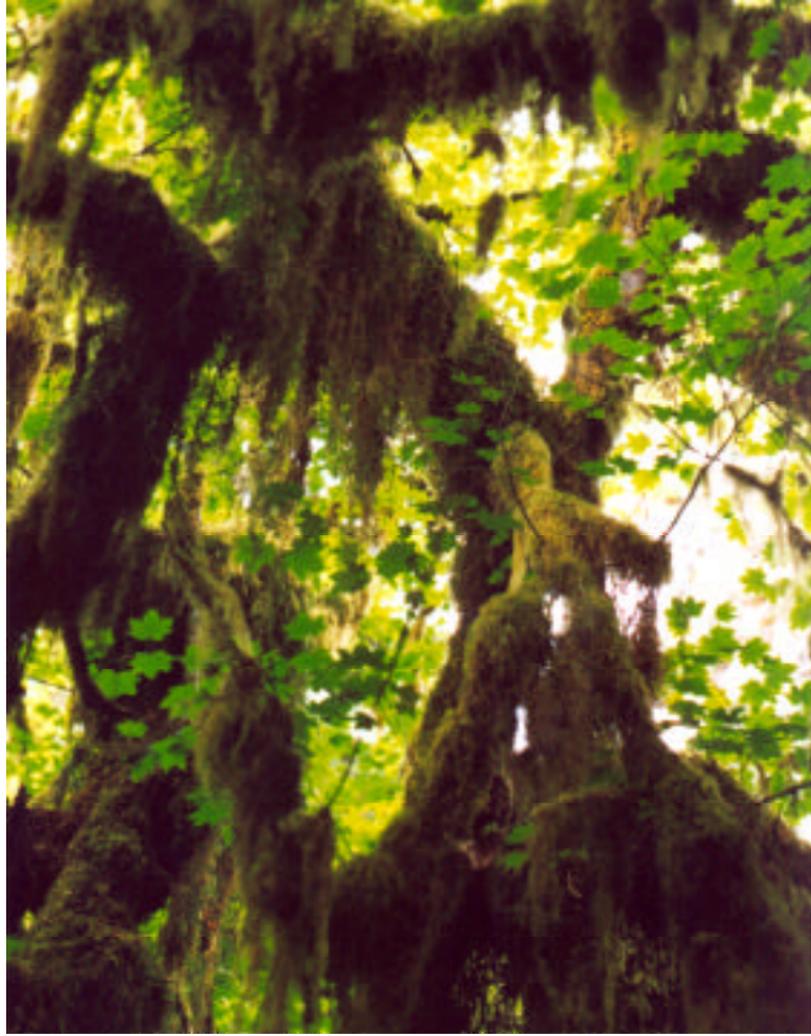




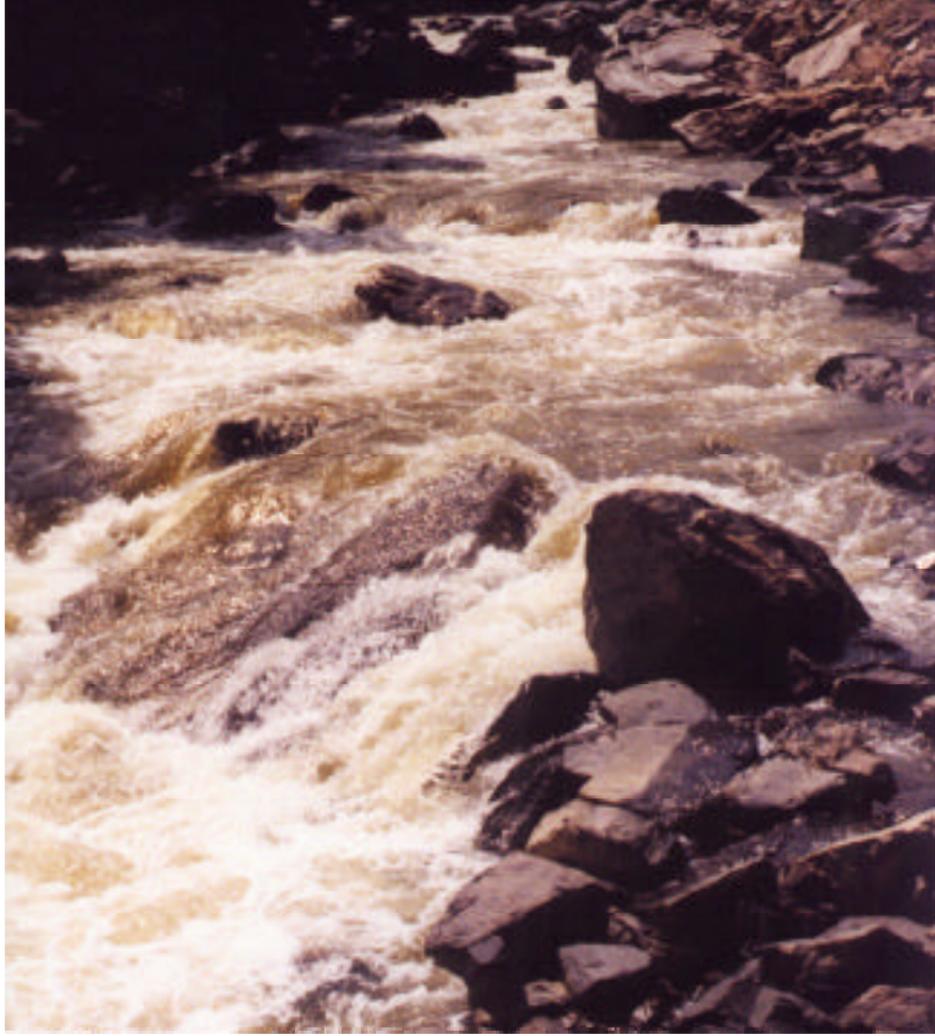






















































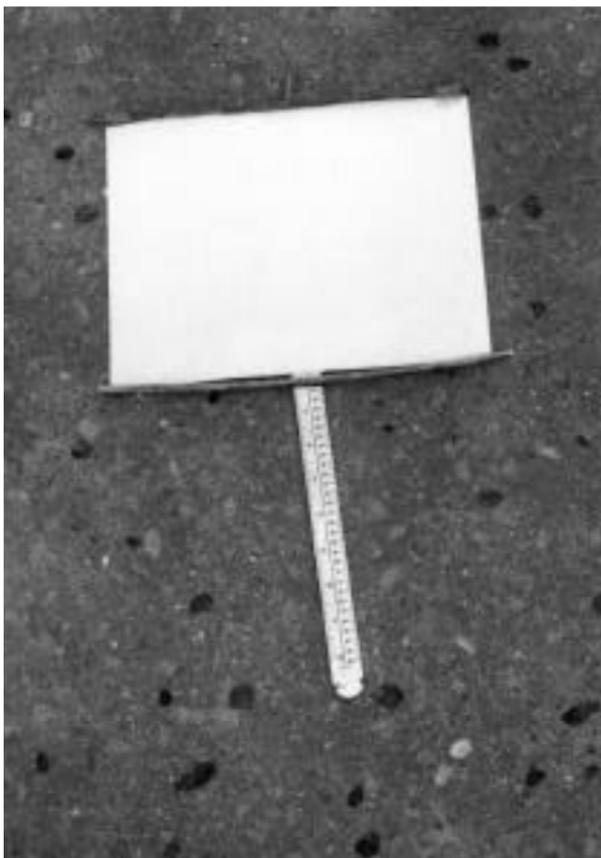
















# introduction

When I was little I gained the same fascination that all children do with a camera. The first thought that went through my head was, “Wow - this camera is for me?” So I went around school, trying to catch everyone by surprise with my camera, loaded with film. My fascination with photography didn't die as I grew. I found myself bringing my camera to all social events in high school, and friends would be asking for duplicates of what I took. Then friends asked me to teach them how to take pictures like I did; I even gave someone an old camera of mine to start her own journey in photography.

And I loved the attention it brought me. I liked the fact that people liked what I could uniquely do with this block of machinery, some unexposed film and an ordinary get-together. It was selfish, but it made me feel good. It gave me self-esteem when I had none. It made me feel talented.

It made me feel like I could do more.

And it happened when one of those friends asked me to take portrait pictures of them. I was glad to do it, even though I didn't have any of the appropriate equipment. So I went outside with them into a local forest preserve, where I didn't need a flash and had a perfect background, and I shot a roll of film. That alone amazed high school students - and the idea of using an entire roll of film seemed so extravagant.

Well, those pictures came back. And then another person wanted their photos taken, and then another, and then a couple wanted pictures taken together. Family members wanted their children photographed. I was invited to people's family reunions because they needed a photographer. My sister, the art teacher, encouraged me, when no one else was in that habit.

And so it started.

When I entered college I continued taking portrait photographs of students, but I also started freelancing, taking composite and group photographs for fraternities and sororities. I suddenly felt important. Companies normally do things like this, not one student. And not me.

So, for the first time in my life, I took a photography course in college. And another. Photo One. Photo Two. Alternative methods of processing. Photo-journalism. Color photography. Self portraiture. Documentation. And then I started using photographs for the college newspaper. And then a photograph or two was used in the local newspaper. Then the yearbooks. Then literary magazines. Then advertising.

Then art.

It started with portraiture but moved to more political work involving feminism, sexism and acquaintance rape. I started making collages; I combined photographs with text; I manipulated images on a computer. Then art work of mine was displayed at a local bookstore; then I was a major contributor to an art gallery showing. My photography. My photography, my talent, was being called art.

Some people will tell you that photography isn't a true form of art, because the photographer is "capturing" what the real world looks like, where an "artist" who paints or sculpts is "creating." But in one sense, all artists are doing is using what is in their mind - which is a collection of things from their



own experiences of reality. In one sense, no artist “creates” - they “rearrange,” they show their view of reality through a sketch pad and charcoal, or oil paint and a canvas.

In another sense, a photograph is never a perfect view of reality. What the viewer sees is the photographer’s perception of the world - what the photographer wanted you to see. It’s the angle they chose to distort proportions, it’s the light they chose to make an object look harsh or soft, it’s even they way they cropped the photo. Then it’s their choice of what colors, or even to use color. It’s how they printed the image - did they burn some places so they are darker than they were in real life, did they increase the contrast, did they agitate the film while it was being developed so the prints look more grainy?

Photography still uses the conventions of the other visual arts, like composition, color and perspective lines. The difference is that photography is a more technology-oriented art form; photography is also most understandably the most appropriate art medium of this age.

And what may develop next? Computer photography, which allows the artist even more freedom when manipulating

images. I've found that I can sit in front of my computer working on an image for hours, without realizing that a minute has gone by. It fascinates me. It thrills me.

Photography can show evidence in a crime scene, it can draw attention to the lead story headlining in the newspapers, it can make you buy a product, it can make you feel good about yourself, it can remind you of heart-warming memories. It can even make you think about your views on issues of ethics or values. It can make you think.

Over the years I learned that I could create the horrific or eerie, the romantic, or the down to earth. I had the power of expressing what the world meant to me, and hopefully others who shared a similar perspective would look at those photographs and feel something from them.































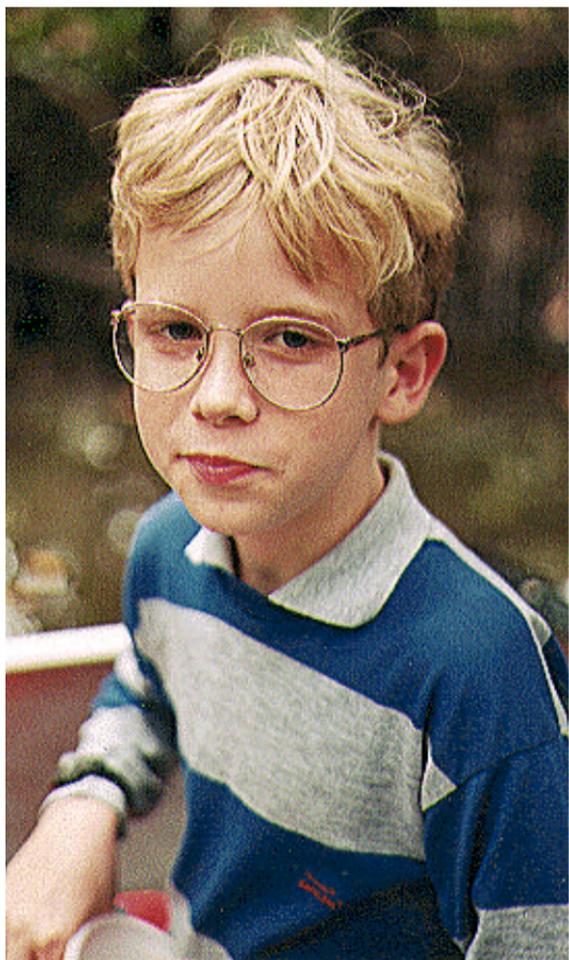


















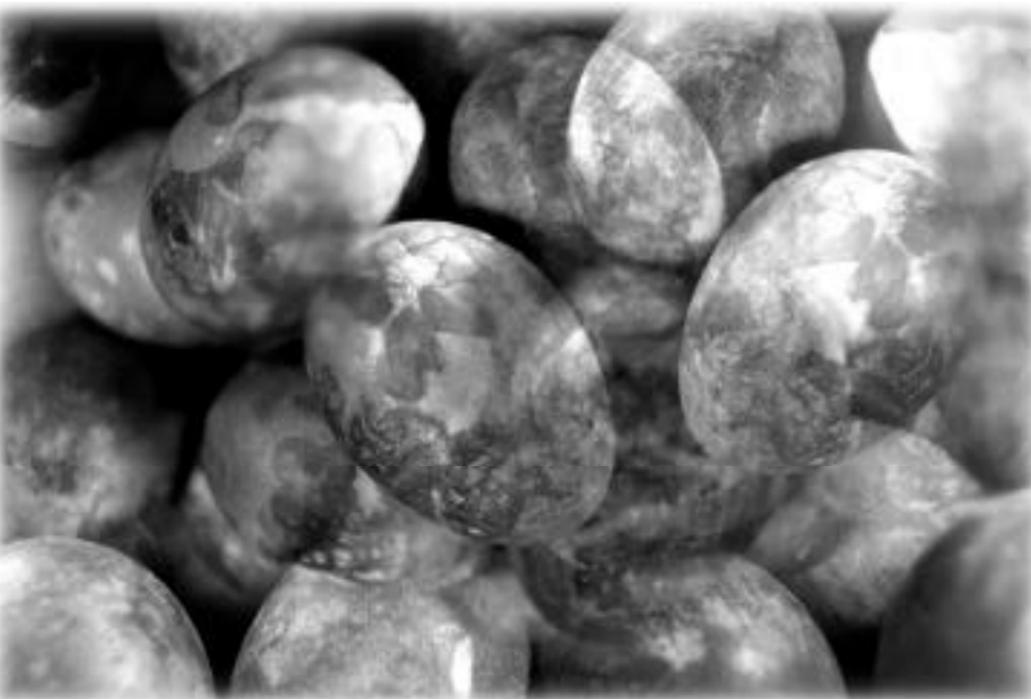
























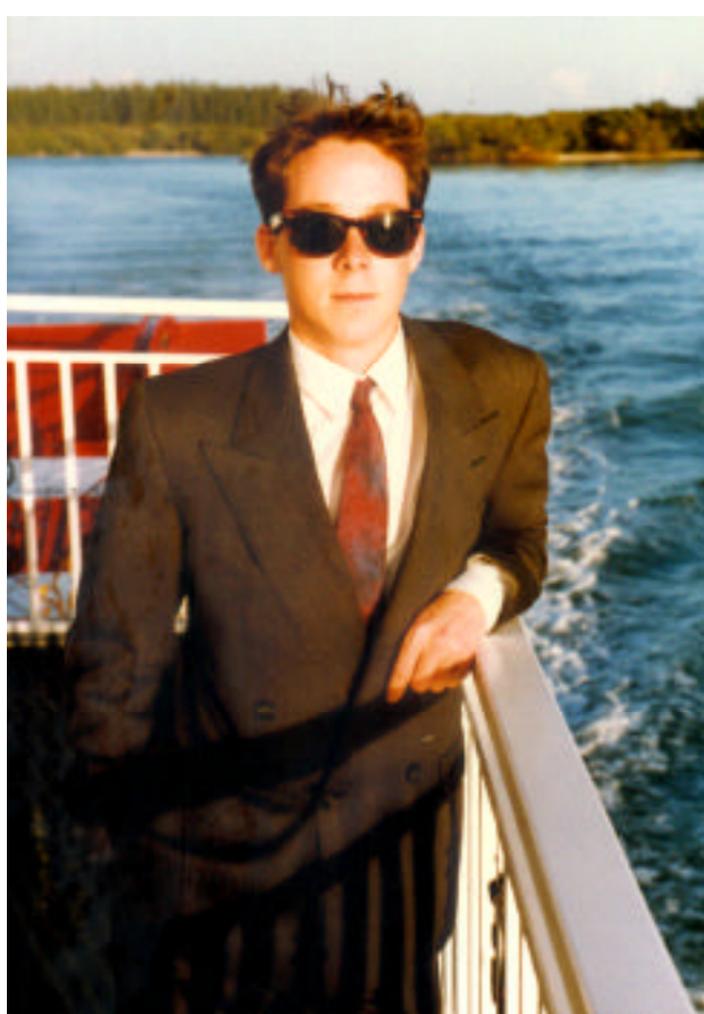


















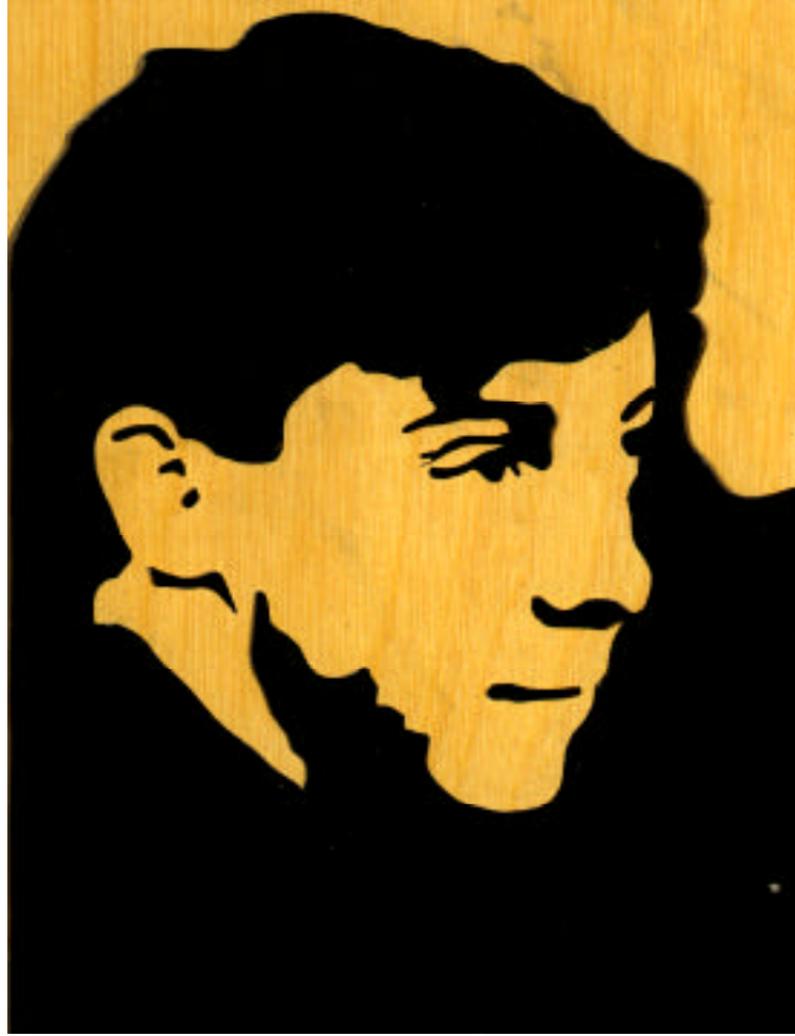




































































































# photo journalism

It's scary to have to go to a murder scene, try to keep cool, and just start shooting film. But it's not just taking pictures, it's deciding where the best lighting is, reloading your film, trying to get out of the way of the police and trying to get in front of the rest of the photographers. All without horrifying the victims, or family members.

It's hard to first go out to a basketball game, or a baseball game, and try to catch the one perfect play in the three-hour stretch. It's competitive, and timing is everything. But with most photos, creativity can still come into play.

And that's what makes a photo stand out.

When you look in the newspaper, the photos usually share some similar characteristics - they are compositionally strong, they "capture the action", try to show what's happening in the scene, and usually they pull at some emotion - either at the audience's heartstrings or their desire to see horror. But there



is one thing that most photojournalists can do, but don't.

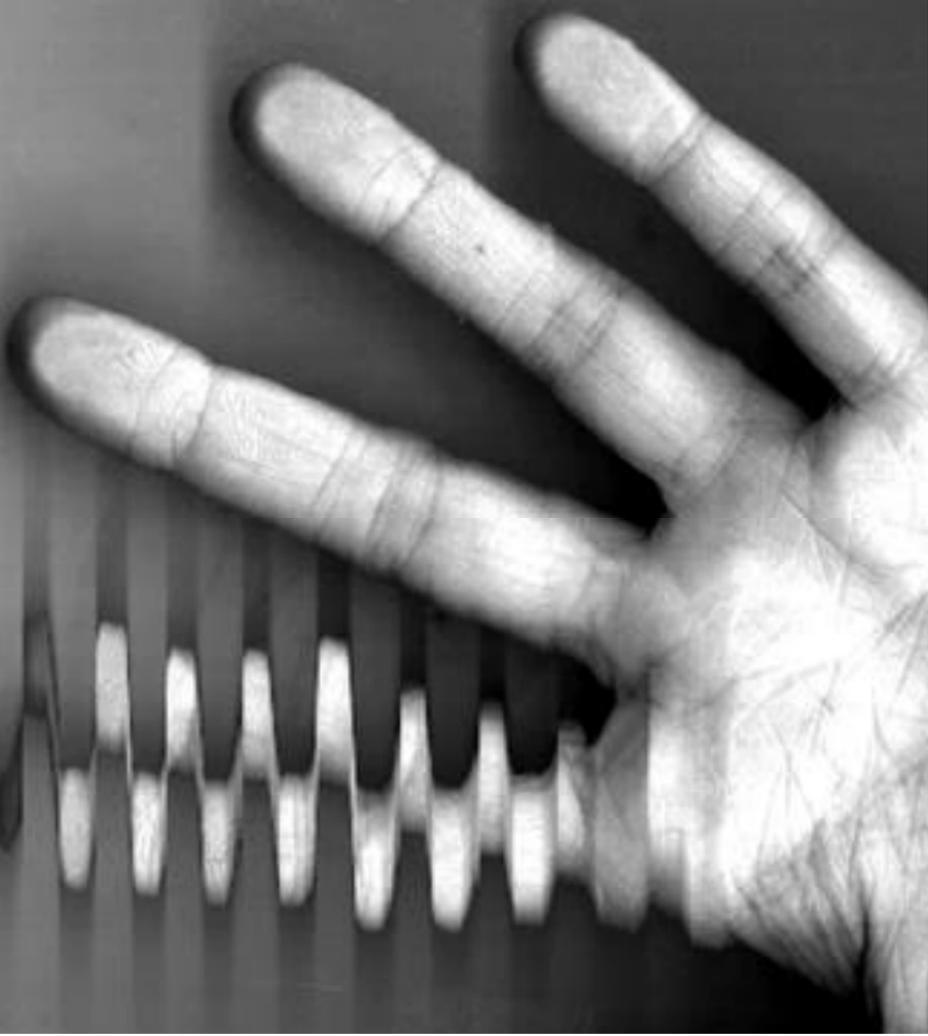
## **Angle.**

If they want an image to come off a page and hit the reader in the face, then merely capturing the action won't always do, because people have seen most fires and most murder scenes splattered across a newspaper page before. But showing a scene from a second story window, or showing a speaker from knee level can add to the drama. Using the appropriate angle can set other moods as well - a feature about how children get along with their parents could show the adults from the child's level - from the high chair, possibly, or from the crib.

That's when the photograph pulls you in, makes you feel like you're really there.















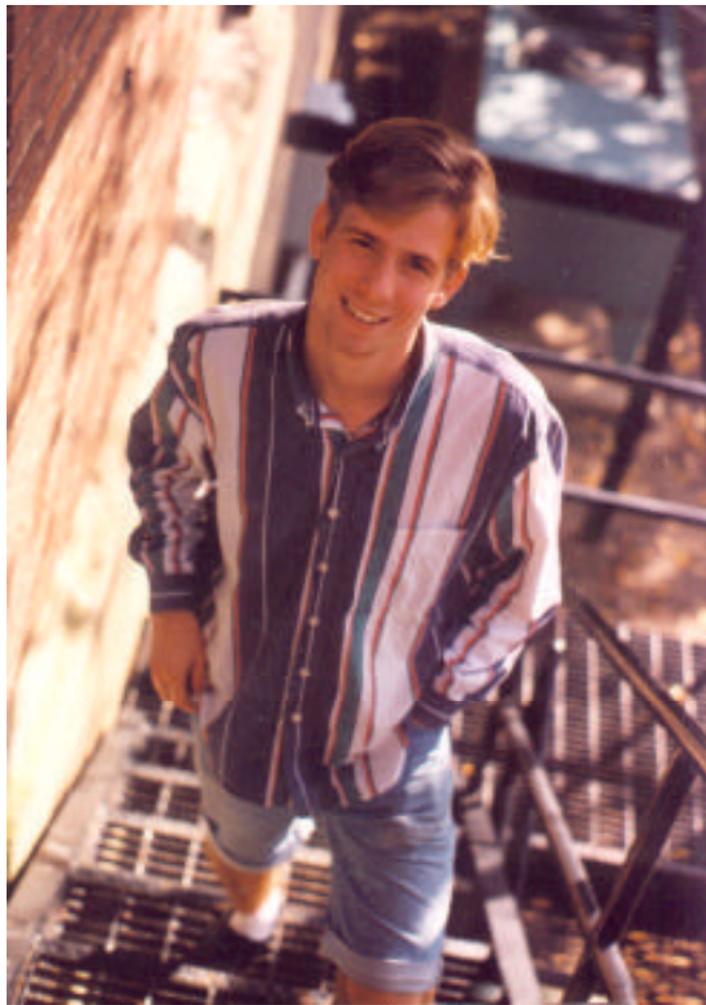




















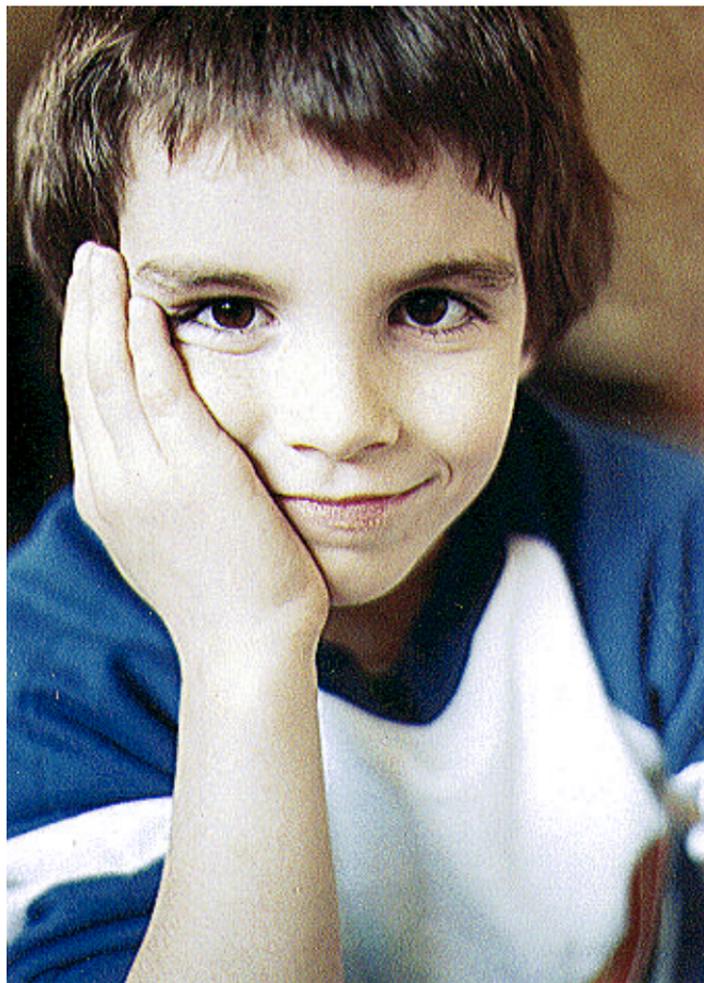






YO YO  
I'M DOWN  
WIT THA  
GREEN FRIDGE,  
YA KNOW WHAT  
I'M SAYING





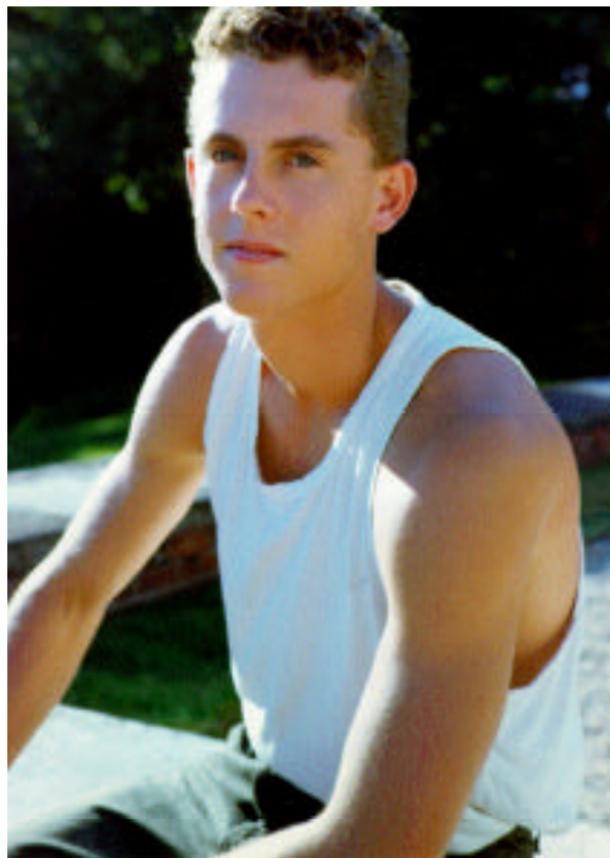


















# photography in advertising

For the CARE advertising campaign, for example, the photographs convey the way things are, the way average people in that particular target group are. For fashion photography, like “photograph, Naples Beach, 1992,” the photograph conveys the way the target group (women interested in fashion) would want to be - on a beach, covered in make-up and wearing a sequin dress, in this example. This is how it could be for you, if only you shop at X department store.

Portraits in the CARE campaign are taken from a variety of different angles, including from directly above and from table level, of subjects looking away pensively or smiling widely, directly confronting the camera - and the audience.

The right angle, the right composition could be just the thing to draw the potential shopper into the advertisement.

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I worked for a few years with a not-for-profit organization called C.A.R.E. (Campus Acquaintance Rape Education). They ran rallies, sponsored workshops, taught classes at the local University. I volunteered as a photographer and graphic design artist for them for a few months and came up with an advertising campaign that was an effort to personalize the issue of acquaintance rape. The final product was a photo-opinion for college students - more of them men than women - and ones that emulated white, middle class standards (since that was the target group).

These advertisements would run once a week in the form of flyers and newspaper ads. At first the comments were mild; the quotes from the people became stronger as the weeks progressed. And these quotes were from the people themselves. Some people had no idea what they wanted to say about the issue, and one person originally wrote about a personal experience, but later changed their mind for fear of the incident being made public.

I even asked the leader of C.A.R.E. to do a photo-opinion,

but she declined. To me, it seemed as if she didn't want to make her face public, associated with the issue, even though she cared about the issue so deeply. It was only then that it occurred to me that people are taking a chance by spotlighting themselves in relation to this issue. People were still afraid to talk about it. Maybe I was asking too much of people.

I would walk down a street where flyers were up and I would see people talking about them, and that made me feel wonderful. Maybe I was making a difference, I thought. And other times I would put up twenty flyers and within a half hour they would all be torn down.

# C.A.R.E.



I have worked photographically with the campus organization CARE this semester, and one of the largest projects we have been working on is an advertising campaign intended to be subtle enough so to not offend readers, but still strong enough to make people think about the issue of acquaintance rape on this campus. The campaign is a series of photo opinions, selecting one person every week to have their photograph used as well as a quote dealing with any aspect of rape. A small ad runs in the Daily Illini on Friday, and flyers appear on the quad during the week. Quotes have ranged on topics from media coverage of rape to friends being raped to victim blaming to sexism on a broader level. The people photographed are generally young, good-looking white people, more men than women, for that is the audience that the organization wished to target.

During the semester I have also been taking photographs of all the activities that have been going on associated with CARE, including meetings and rallies. Four of the photographs I have taken were used in advertisements that appeared every Monday in the Daily Illini for the different activities happening during sexual assault awareness month. I will eventu-



ally produce one or two brochures/ pamphlets, including in it select photographs, that will be available at the Women's Services offices, but will also be distributed to freshmen as they arrive at the university next fall.

Working with the organization has also brought my attention to things I can do personally about the issue. I have spoken at a rally, and some of my photographs are appearing in an art exhibit at the McKinley Foundation called Healing Works. If the issue requires more exposure and more attention and more education, then I want to be able to do as much as I can, even if it goes beyond the bounds of documentation."When I walk down the street and men I don't know whistle at me, when I walk into someone's apartment and there's a Playboy magazine on the counter, when I pass by a group of people telling a blonde joke, that's when I know that sexism isn't gone. Seeing these things makes me sick. I don't want to be seen as an object to be whistled at, a naked body for men's pleasure or a 'girl' that can be raped. I don't want to be thought of that way, I don't want to be treated that way. I don't want to be raped. Neither does any other woman.



"She called me on the phone and told me that she had been raped. I was hurt, I was confused. And in an effort to explain it somehow, I blamed her. She must have done something to instigate it, right? I now know that I was wrong, I just wish that it wasn't too late to tell her that and be there for her when she really needed me."

*B.W., sophomore in LAS*

"When a woman is raped, especially by an acquaintance, she is always the person who is blamed -- what was she wearing, how was she acting, had she been drinking? She might then begin to ask herself how she had invited the rape. The blame should be on the rapist, not the victim."

*C.R., senior in communications*



"Acquaintance rape is everywhere but prosecution for it isn't. I think we might see this start to change with the increased media coverage that it has been getting lately."

*J.Z., senior in civil engineering*



"I am taking a class to become an acquaintance rape facilitator for CARE. Awareness of rape on this campus is very low, and through this program I want to see awareness of this serious problem increased."

*C.M., sophomore  
in ceramic engineering*

"When she told me she had been assaulted, the only thing I could say was, 'Thank God you weren't raped.' Looking back, I realize that since she hadn't given consent, she was, in fact, raped."

*S.V., senior in communications*











































Adams - The Print









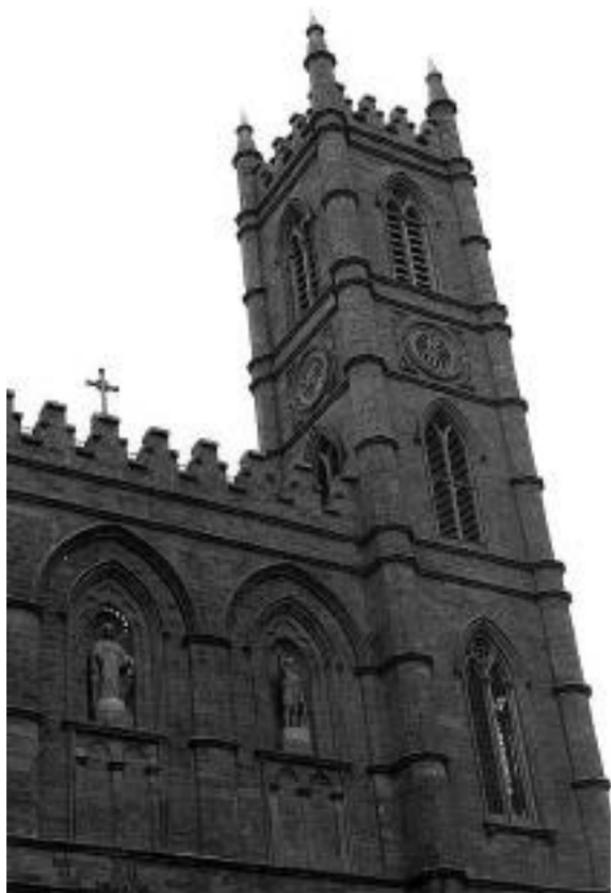






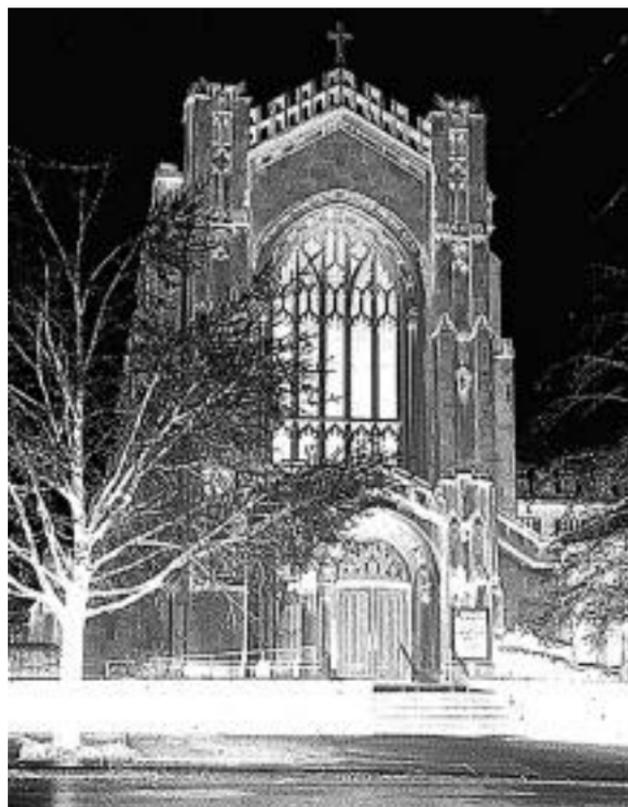












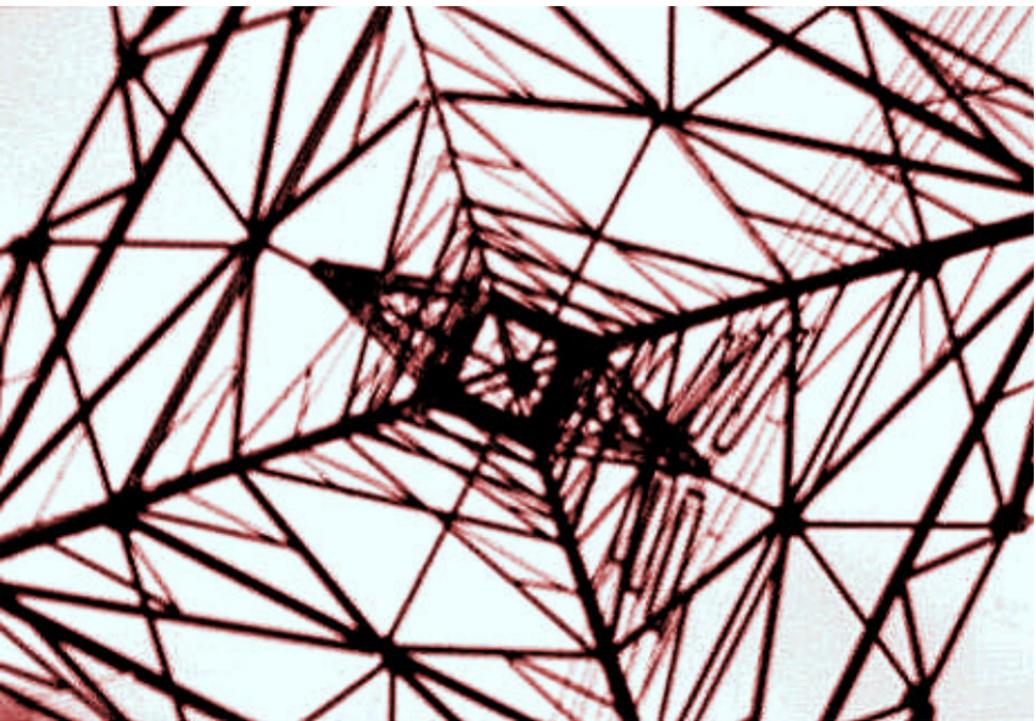










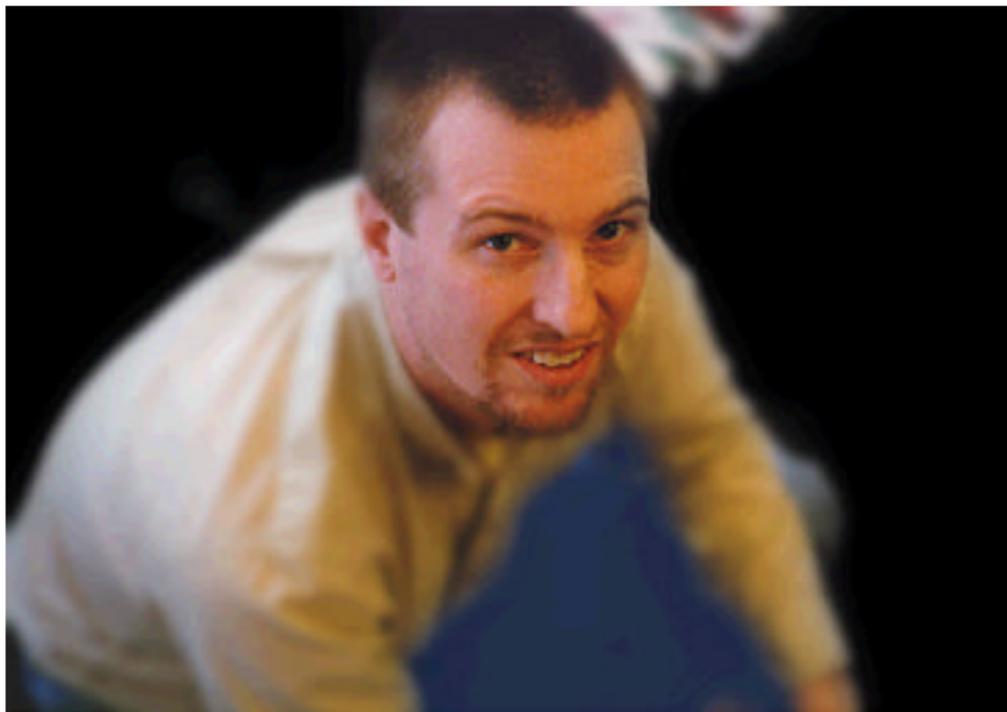




























# portrait photography

There are seminars to tell you how to angle the umbrella, or how to pose their hands or head. A large part of me fights against memorizing those conventions. A large part of me thinks they are rubbish.

The whole key to being good at photography, and making portraits look like they weren't taken at a department store, is to be different. That's the key to photography. I see hundreds of photos that are taken the same way. It's when I see something new - a refreshing angle, extremely low light - that I stop and look. Using creativity is necessary to making a portrait look fresh, especially when the medium of portraiture is so inherently narrow in focus.

For example, the seminars will teach you how to use light stands well, how to bounce light with a flash. Just to spite them, try a few with natural light, like sun from a window. The sub-

ject then has a window sill to lean against and look comfortable on and the light is less harsh, since it is inherently diffused from the curtains and the surroundings in the room. The window in that example plays two additional roles: That of an intriguing background and that of a prop. A background can be something other than shades of gray, and it will look more natural, and the subject will look more natural when they have something to rest their arms on.

Don't worry so much about what the trends are in hand poses for your portraits. The best by any means will be the ones the subject comes up with, for they are the ones they will feel the most natural with.

Unless, of course, they don't feel natural with you. And you'll have to do something about that. Often the subject is nervous, tense, and I have found that the best way to combat that is by first bringing them to the place you're taking the photos at, and then moving that camera away from your face and talking to them for a while. Sometimes people want their portrait taken because, in a way, it makes them feel more important. But you can also make them *feel* important, and

also comfortable, by paying some attention to the person your taking pictures of, and not just if there are any wrinkles in their clothes. You take pictures of a genuine person, and as soon as you start talking to them, their body language will become more relaxed, they'll cross their arms over the tree branch they're leaning on, and they'll look perfect for the first photo. Just pause in the sentence, reassure them to stay in place, and shoot one or two. The rest is easy.

A photograph from a department store looks impersonal at best. Formality is appropriate at times, but when taking the time to get to know your subject, it is easier to find a more personal side to the subject. A photo that makes the viewer feel they know the person. Moving close on the subject will help in that respect, for example. I've often taken photos so close to the subject that the sides and top of the hair were cut off in the photo. Compositionally, the hair frames the photo as well as the face, and because there is nothing else in the picture, all the viewer can investigate is the subject's face.

Sometimes the best photographs of a person are ones taken by a family member at a spare moment. That's because they

know the person, and it's taken at a time where they don't have to necessarily "be prepared" for the photo. It's a difficult task to at times otherwise get comfortable with the subject. But making sure the background compliments them, fixing the fold in their shirt, adjusting the angle of their head - that all can come only after the subject is willing. And by willing, I mean totally comfortable with letting you into their lives. Photography, and portrait photography, is a voyeuristic art form. The subject needs to want you there.





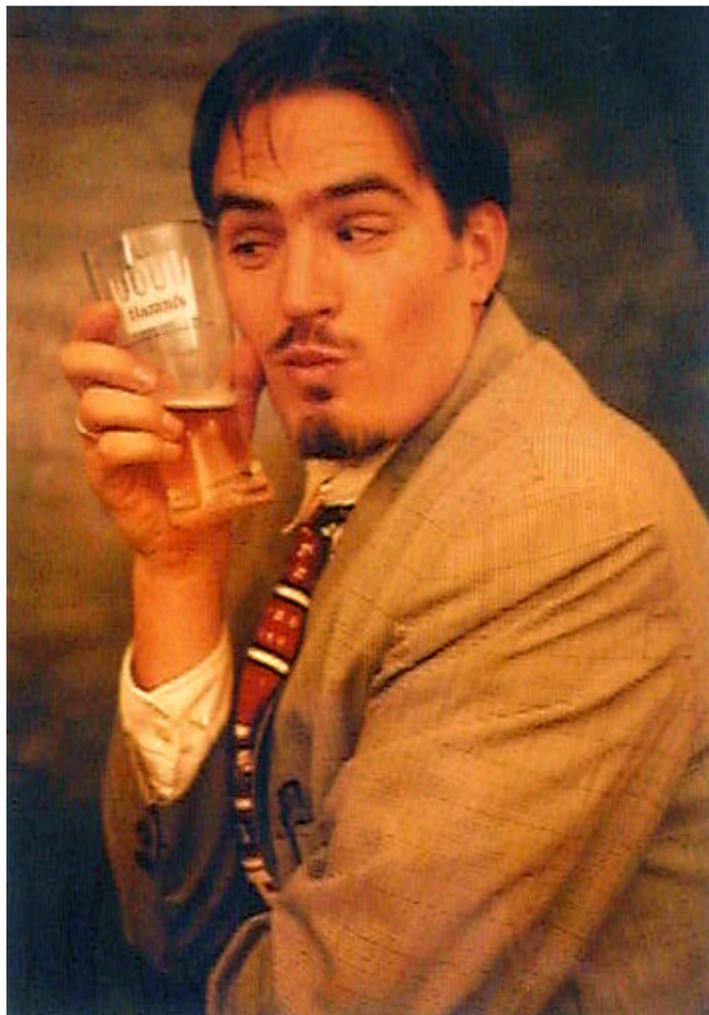




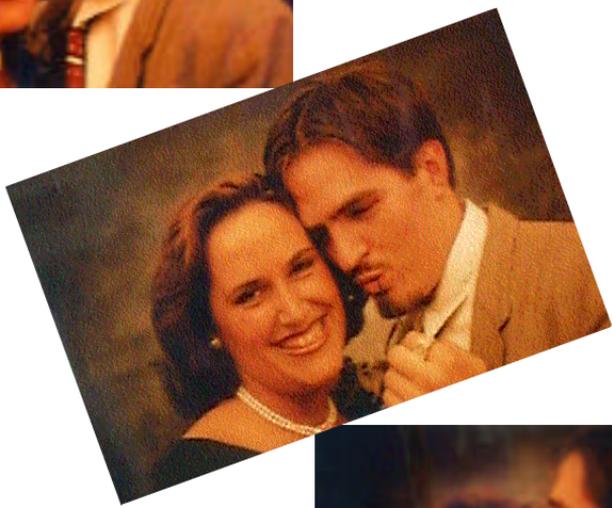














































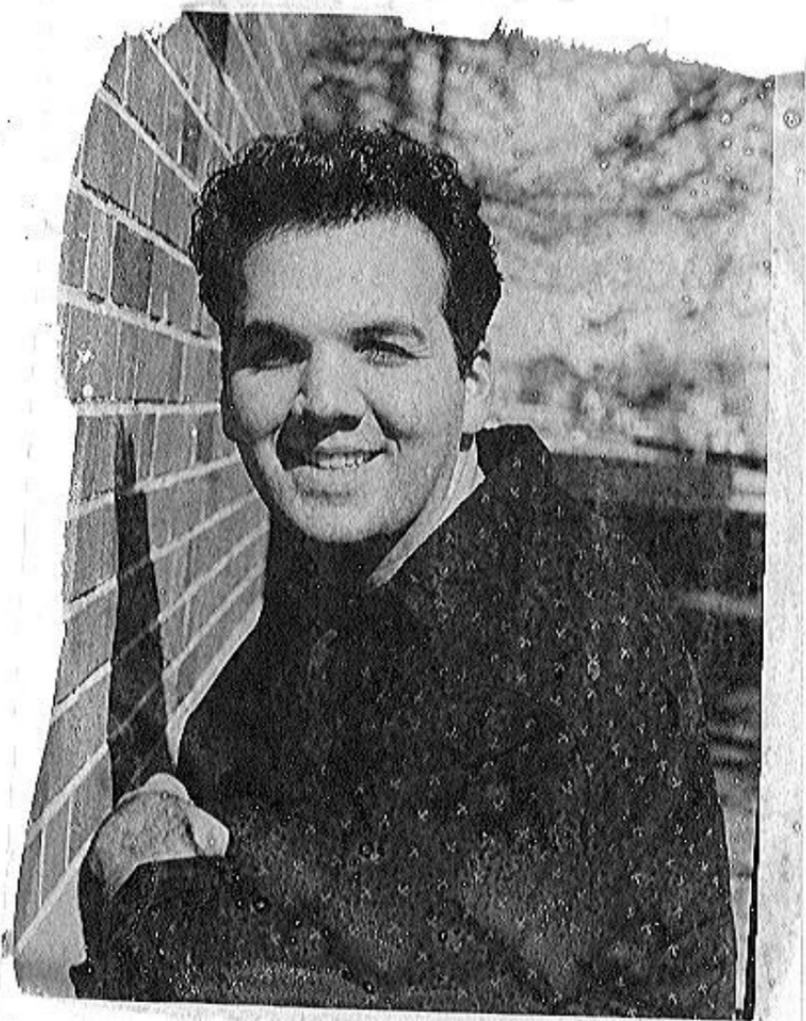


































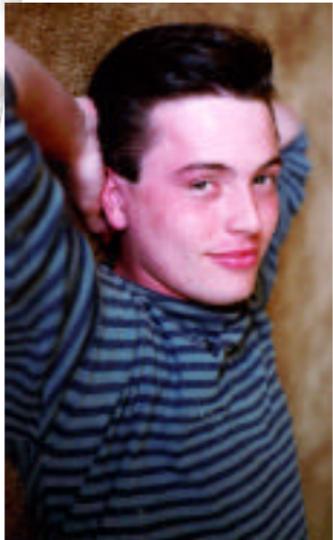










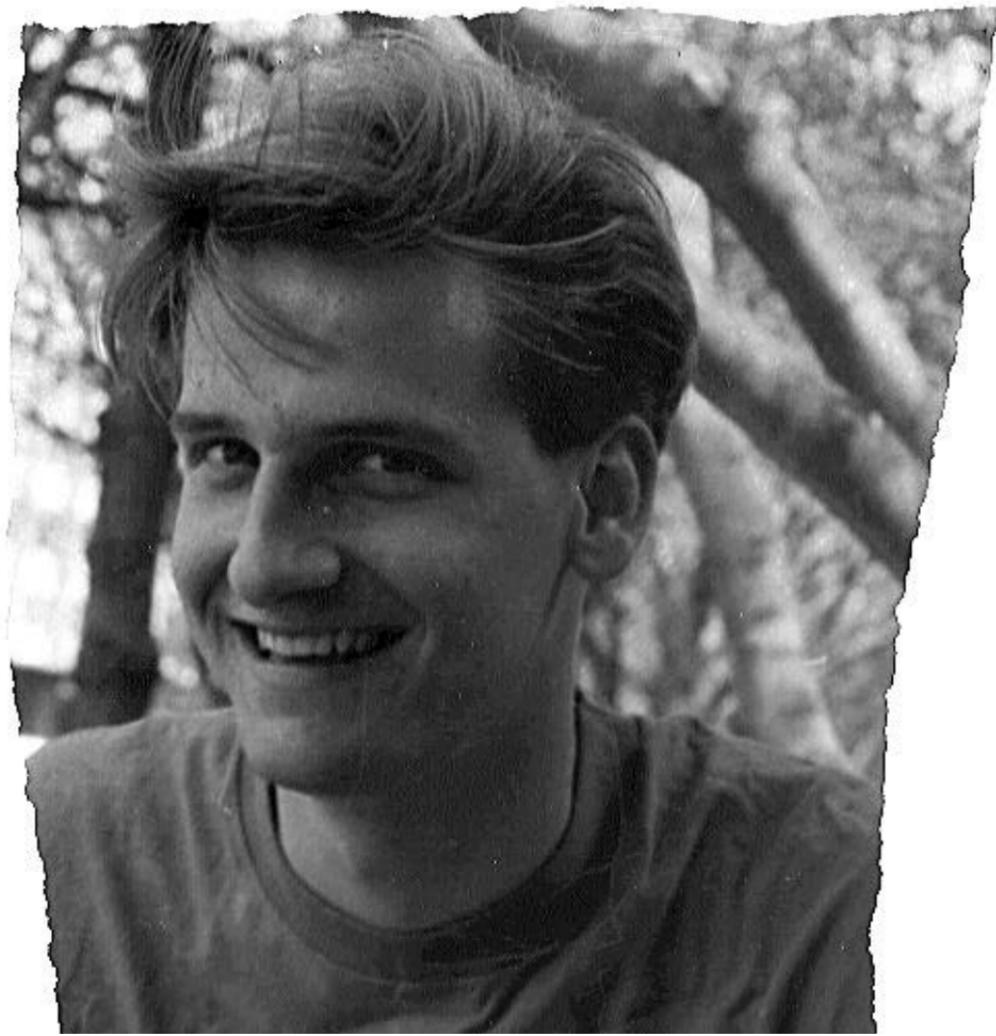
















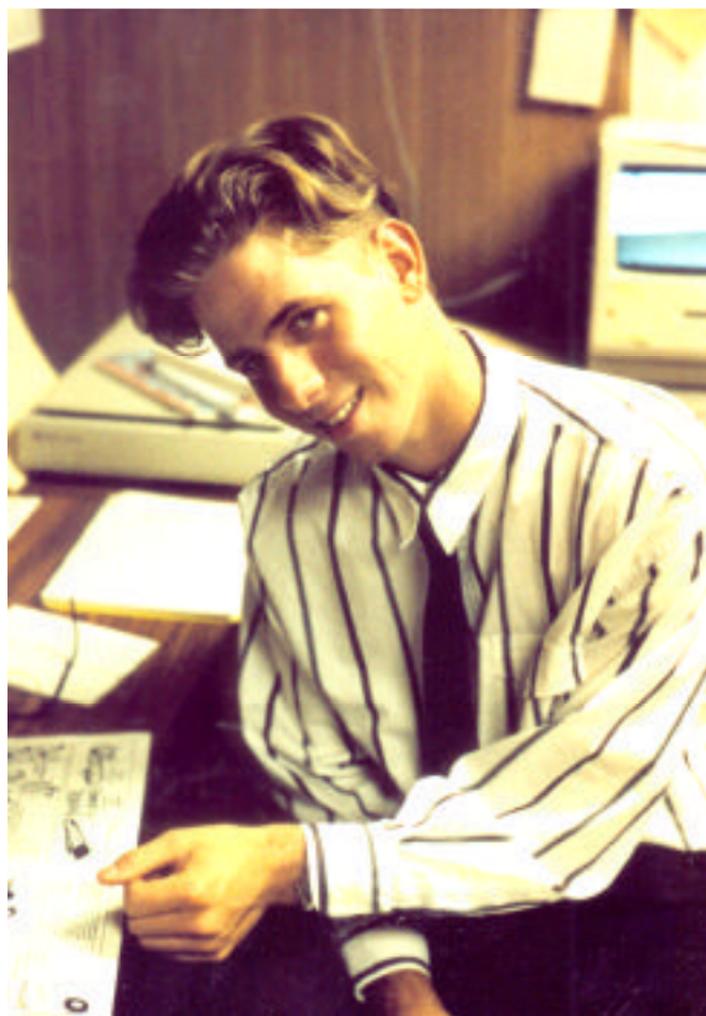






































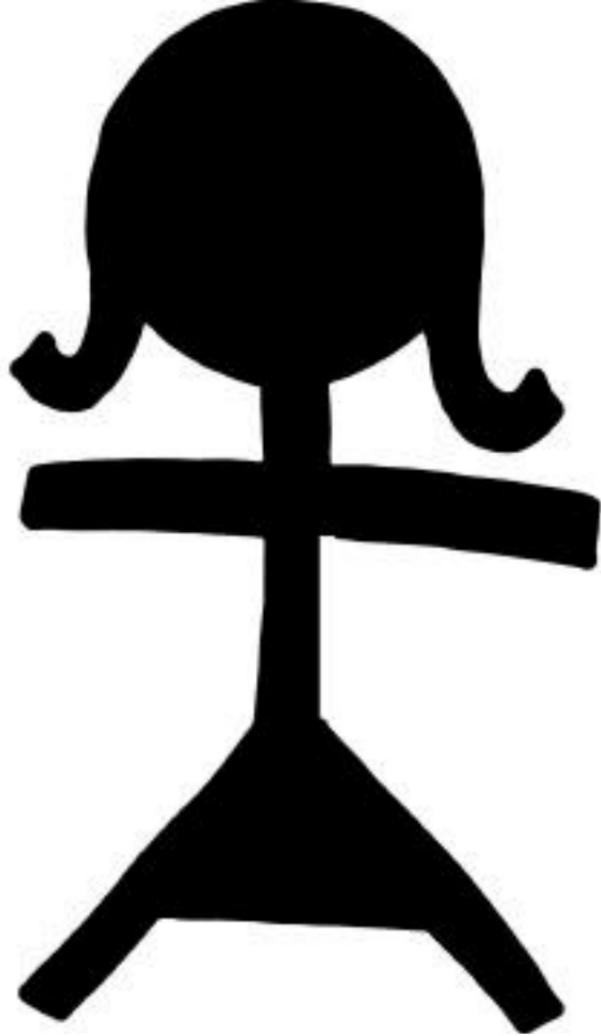


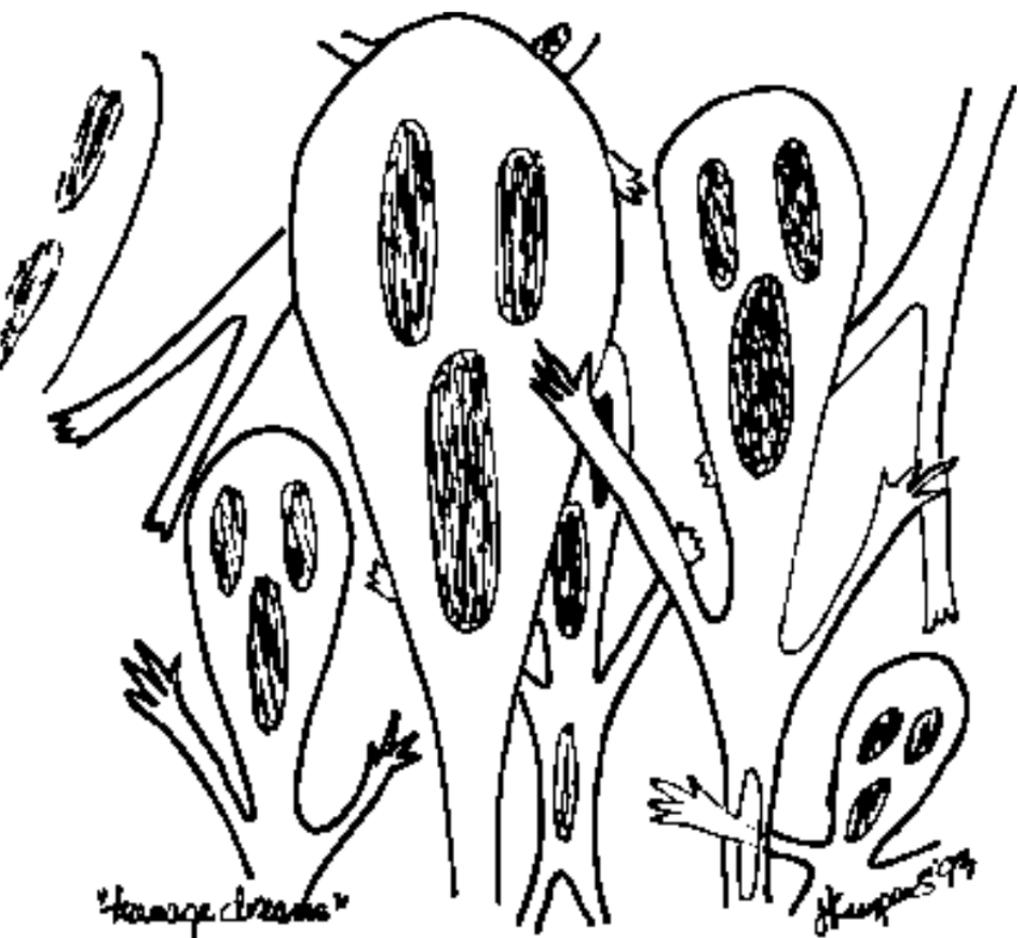












"Kempas 94"

Kempas 94

# art photography

*art (art) n 1. Human effort to imitate, supplement, alter or counteract the work of nature. 2. The conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that effects the sense of beauty.\**

I've read photography books, taken photography classes, and they will teach you different methods, but one thing that you can't be taught is to defy convention.

What is art? Is it aesthetic beauty? I read a philosopher's opinion of art once, and she said that art is a person's manipulation of reality. The artist takes all of the things that she finds important in her reality, and she then, through her work, reveals her perception - her conception of reality. Her art work is then basically a condensed, intense version of her reality; it is powerful and strong; it is everything that she finds important in the world. It is all the things that she has to grapple with; it is all of her struggles, her joys, her fears, manifested in



one piece of work. Putting it together as such validates it as being important to her, and it allows other people to understand what is important to her as well.

However, if one believes that philosophy, then the next step is to say that a person's imagination doesn't actually "create" things, but it actually combines and manipulates what already exists. For example, you may decide to create an "imaginary" animal, but you'll use an ostrich's head, a giraffe's neck, a zebra's body, a beaver's tail, etc. Even using the idea of a tail is adapting what you understand in reality.

If this is the way art can actually be perceived, if art is actually using only what one knows in the world, then the key to being "creative" would have to be to defy convention in as many ways as you can. That's hard, when so many people are so heavily grounded in reality, and so many artists try to mimic other, more successful artists, but that's the key to accomplishing your goals.

\*From the New College Edition of *The American Heritage Dictionary of the English Language*, Houghton Mifflin.























they called it love



Do you remember when  
it was 1935 and one rainy night  
and you asked me what  
I wanted to do?  
I told you that I wanted  
to take a bottle of champagne,  
climb on to the roof of your house  
and toast in the pouring rain.

You asked me why I said that.  
I shrugged my shoulders flippanantly  
and said it was something to do.

But I was testing you.  
I was afraid to ask  
if you would follow me  
when I told you to trust me.

And that is why I trusted you  
when you passed the champagne  
and kissed my wet hair.





























KEE FUNG NG  
GALLERY

CLAY  
DEB





























# computer generated photography

In 1989 a friend gave me a computer disk and I learned how to use the MacWrite word processing program for the Macintosh. I worked in the basement of my dormitory in a lab where the computer screens were black and white (and when I mean black and white, I mean that they didn't even show shades of gray), and nine inches big - smaller than a portable television. But I was hooked.

Within three years I took a graphic arts class and two photo-computer manipulation classes. I borrowed my sister's computer whenever I got the chance. I managed to integrate

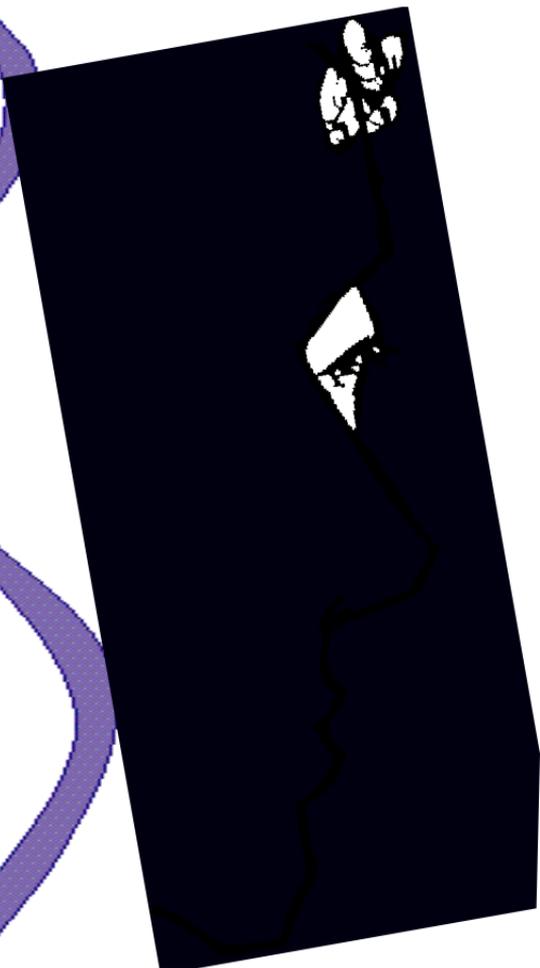
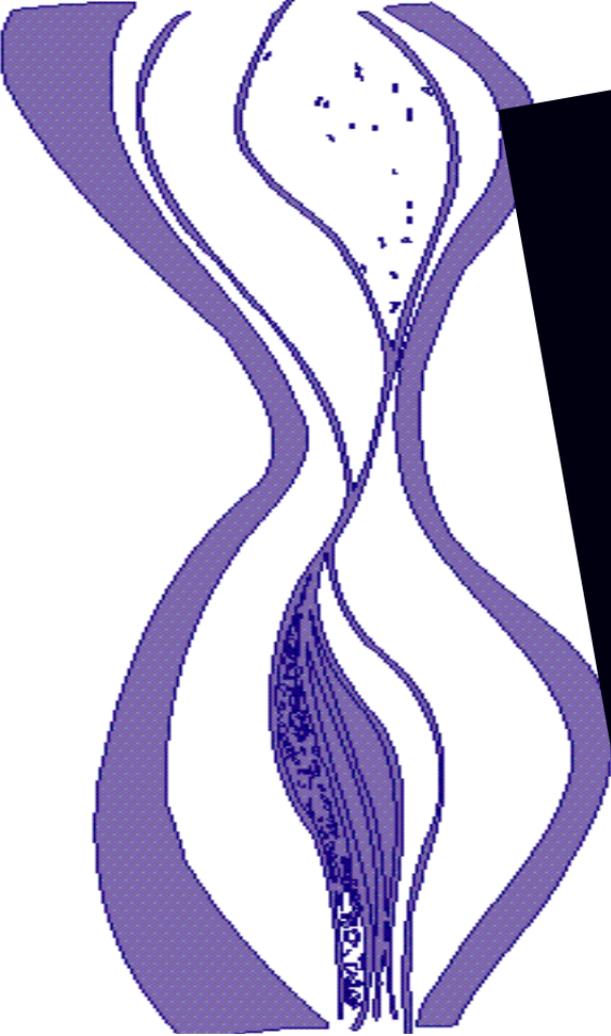
photography and computer art into the majority of my work. When I graduated college, I bought my own computer and continued my work. It even became my career.

The use of computers has made broadcast as well as print news as speedy - and as visual - as it is now, and will continue doing so in the future with multi media and virtual reality. Computer scanners take a photograph and put it into the computer so that it can be manipulated, color separated, and then transferred anywhere instantaneously for mass publication. Photo CDs allow you to take 35mm unprocessed film and place high resolution images on a CD for use on your computer. Computer cameras can eliminate the need to process film - fifty photos can be placed on a reusable disk as they are taken, and the disk goes straight into the computer. Computer programs can add color, remove color, invert a negative image, burn and dodge, change the contrast, clean the dust marks and fingerprints, crop or do all the conventional manipulation procedures a person can do in the darkroom.

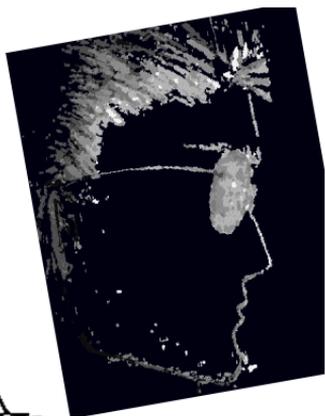
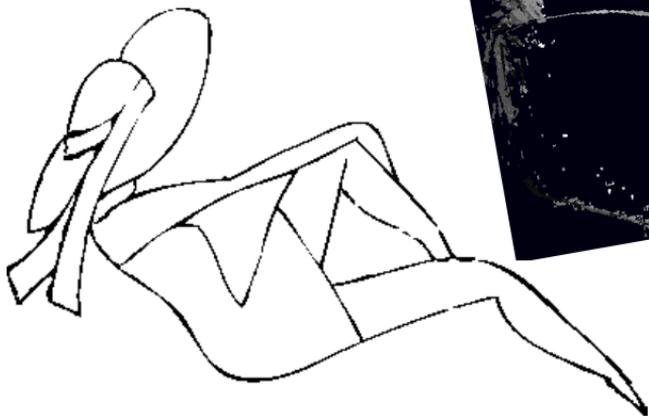
And it can do more. Layout programs enable the artist to stretch, enlarge or shrink a photo to any size they want. Some

programs can make a photograph look like a charcoal drawing, or a watercolor, or a pen and ink. Or they can make the photo look like an embossed stamp. Photos can be warped, or made to look like they are underwater. A collage of photos can be made without ever having to pick up a pair of scissors. All at the press of a button. All without smelling like developer or spray-mount glue.

Working with computer generated images gives the photographer without drawing or painting experience the ability to literally change the look of a photograph to just about anything they want to. Computers are the tool that make photography less like a science and more like an art.





















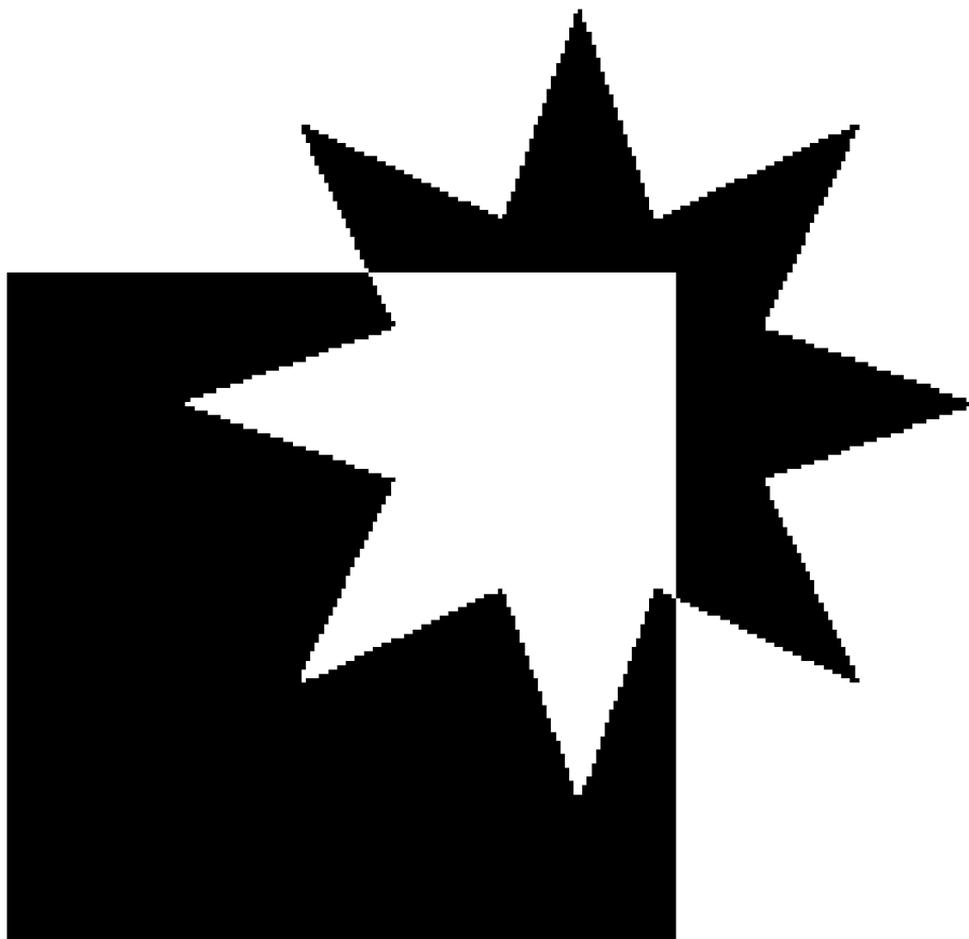




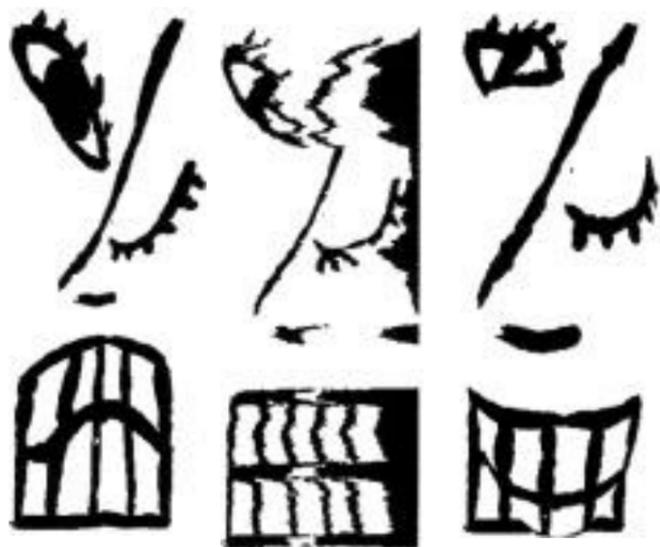
Janet '88







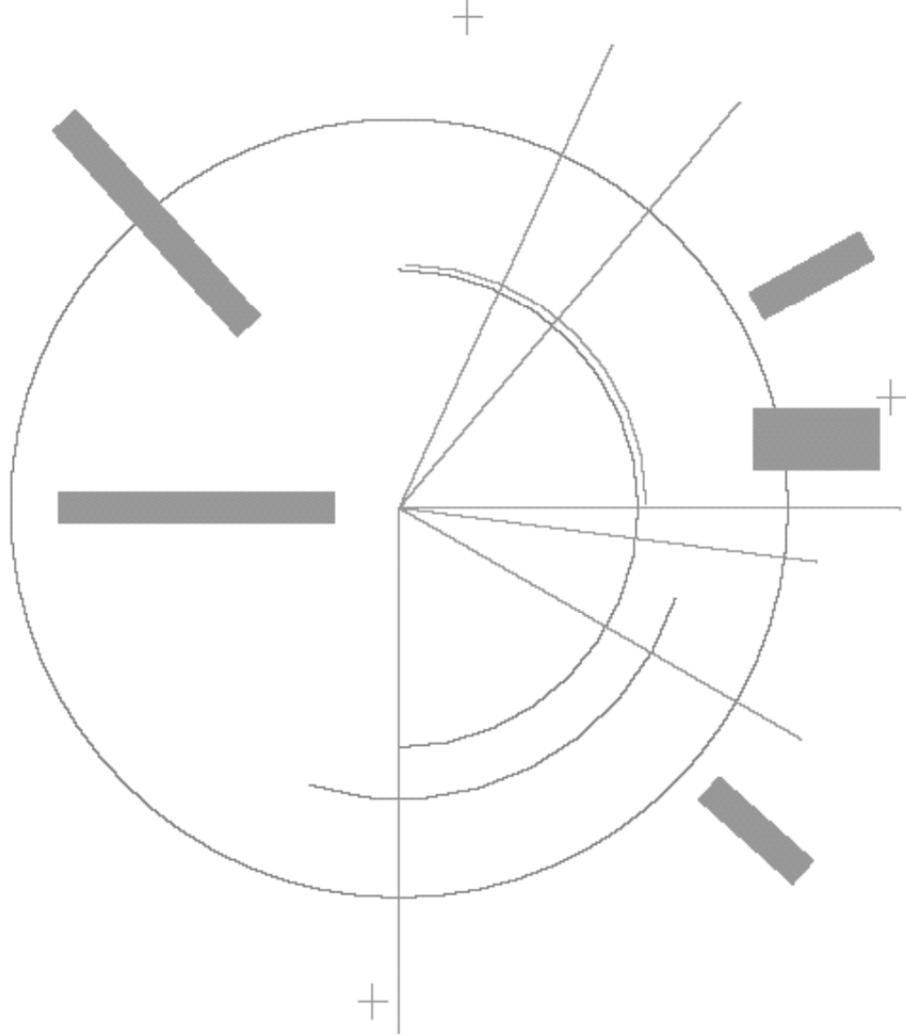


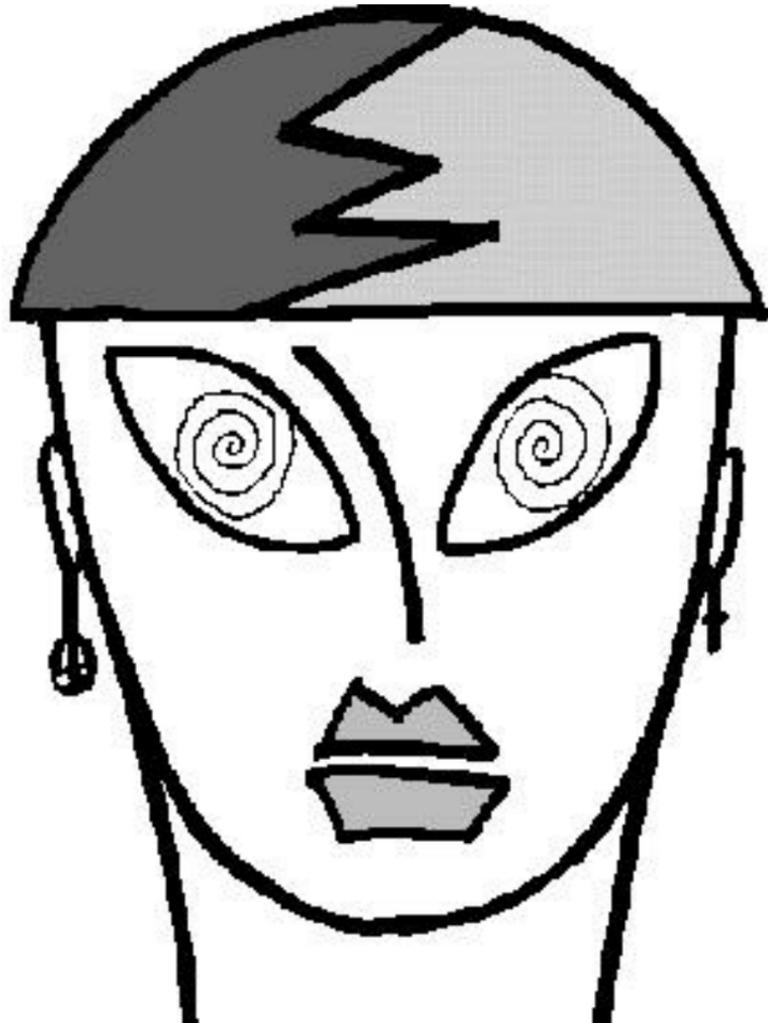


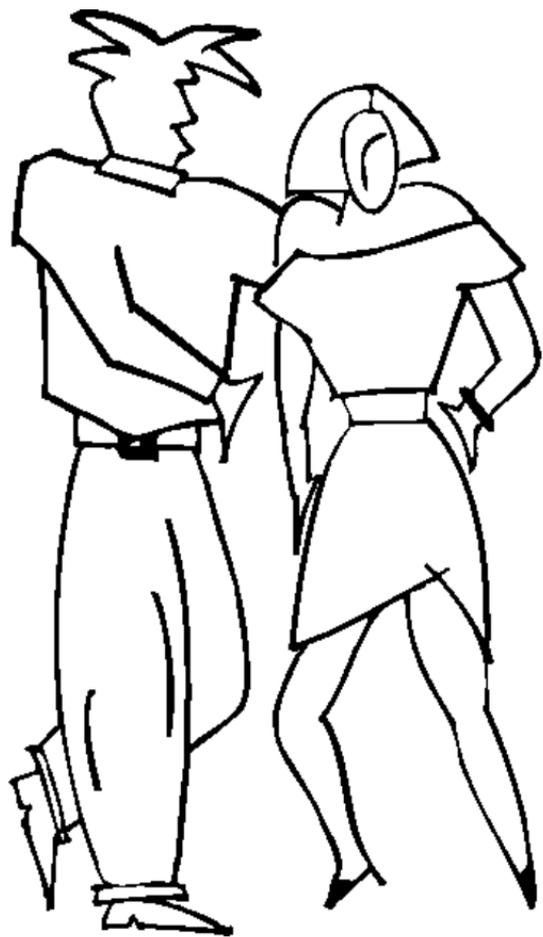






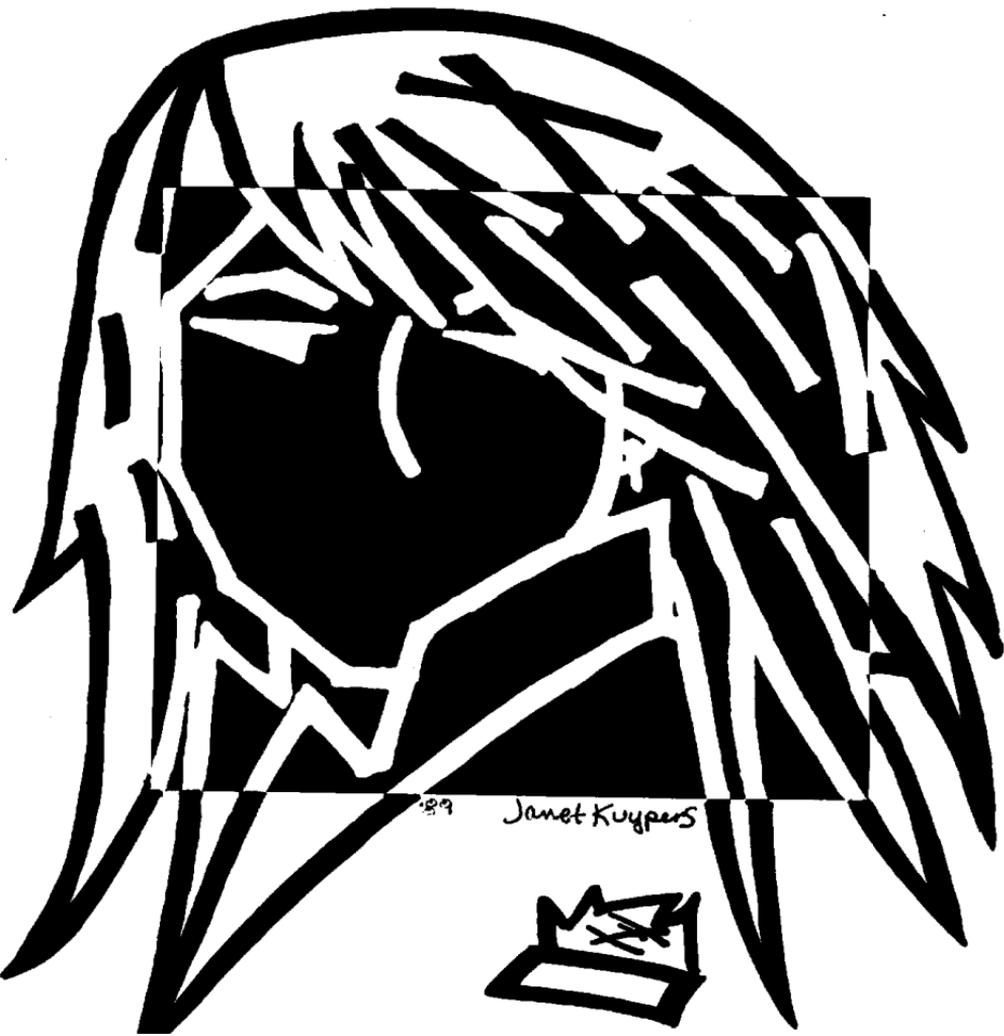












'89

Janet Kuypers



the Mystery











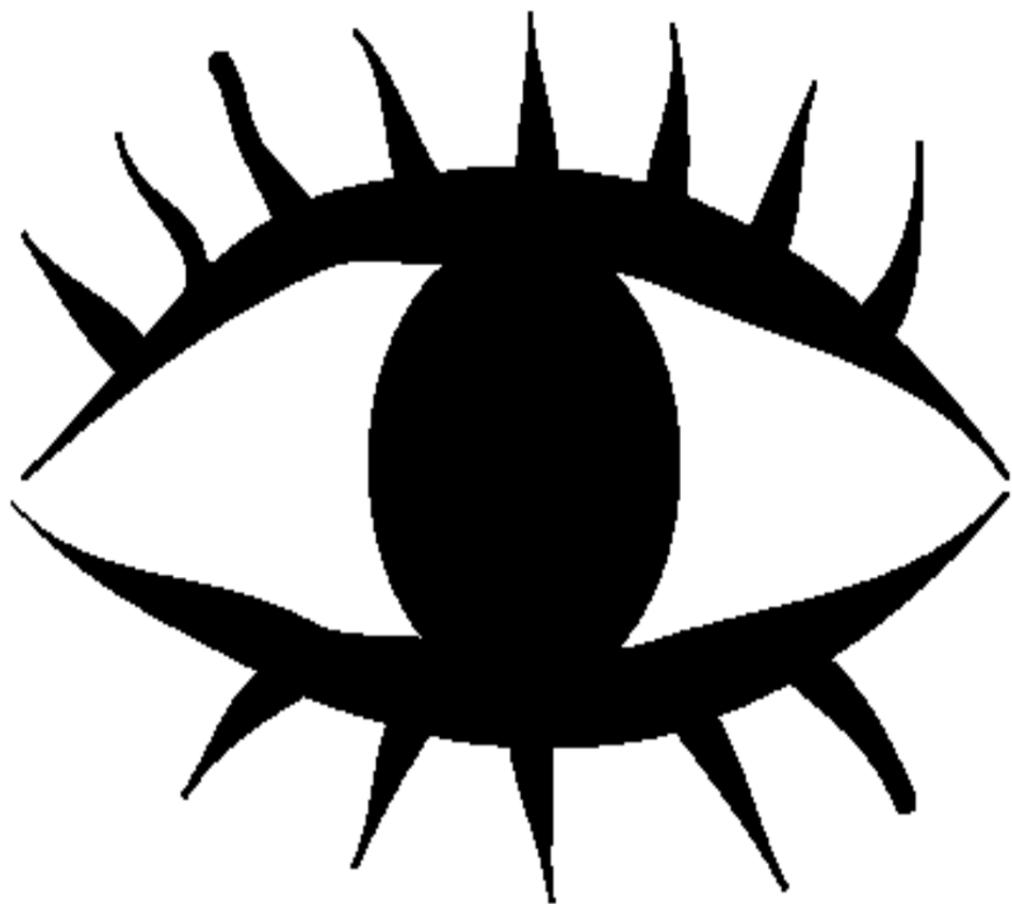








Shocking 1987  
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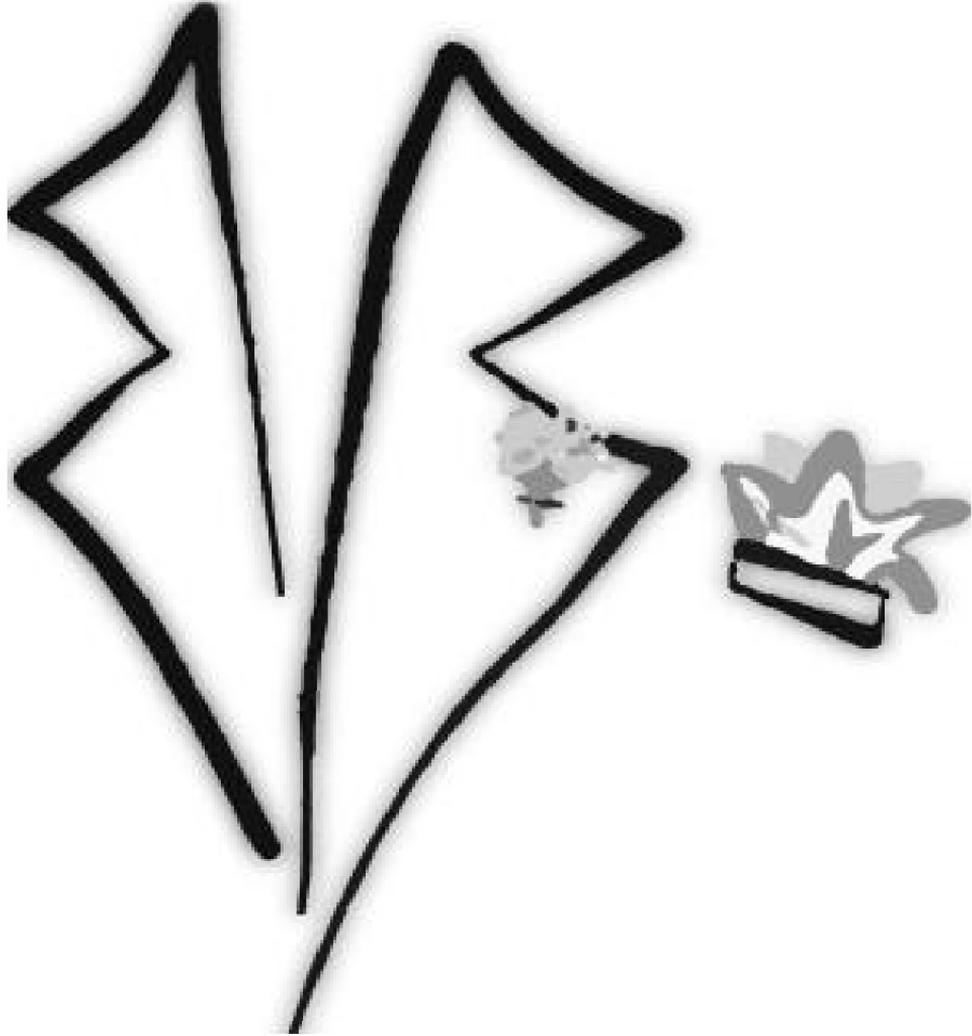


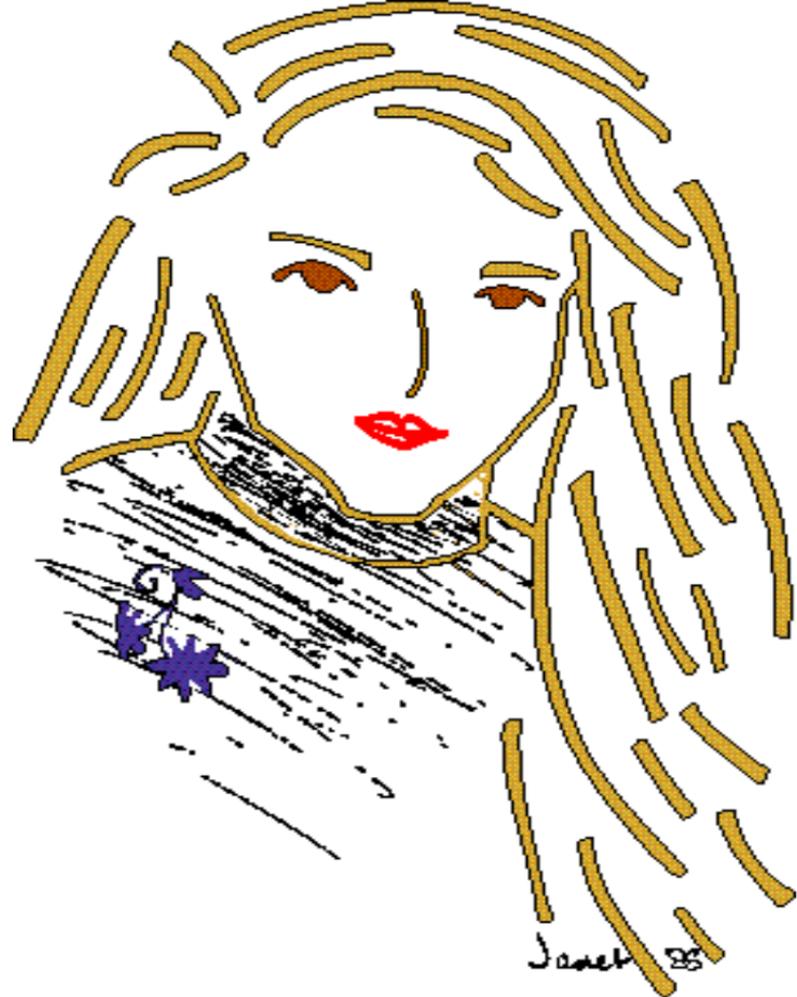
























# self-portraiture

What is the meaning of self-portraiture? Why does it exist? When an artist decides to use herself as a subject, it is not merely because she thinks it would be easiest. (Though sometimes a lack of subject can be a reason for the photographer to use themselves as a model...) Photographing the self is done specifically to reveal something about the artist, either to an audience or to the artist herself.

Allow me to use two examples. An artist can design a photograph where make-up is used to make the photographed look as if they had a physical scar on their face in a effort to say something about their emotional state, to validate emotional scars they have. That physical scar is a conscious attempt on the artist's behalf to tell the audience something about herself.

Or something about the world. Self portraiture can be very political in nature, revealing society's attitudes toward sexism or power or other topics. But the artist consciously chooses to photograph herself (believe me, it would be easier than using

a timer or a foot pedal or an assistant), usually because she feels somehow personally connected with the topic at hand.

In one example a mood can be created merely by the composition and the expression on the subject's face. That photograph could tell the artist as well as the viewer about herself.

And often that is what it does. "Therapy photography" uses the camera as a tool to help people discover things about themselves. By acting like they are their own father for the camera, for instance, they can learn about the feelings they normally don't express verbally - by seeing a scowl on their face, closed arms, what have you. Often the photographer wants to understand herself, and that is why she does the work she does.

In photographs in the past I have made an attempt to do a portrait of myself that I thought would say something substantial about me. I found that it revealed more than I wanted to know. A lot of these photographs do that, intentionally or not. These photographs can reveal the basic emotions the artist has - and the basic emotions that most people have. And because they can be so personal, they can therefore be very strong.







































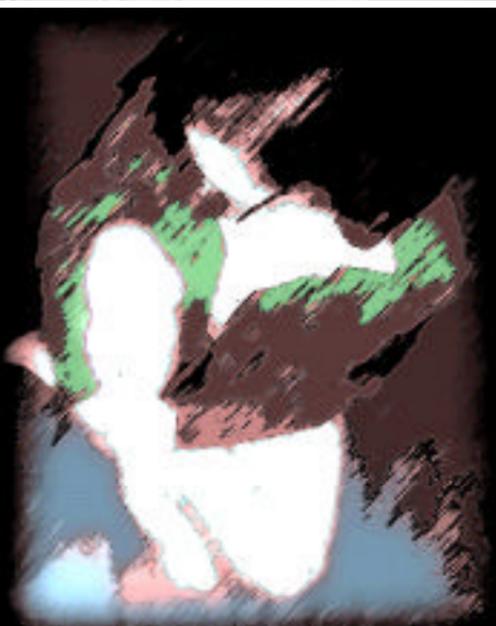
















# GABRIEL

*a story of love, death and courage by Janet Knippers*



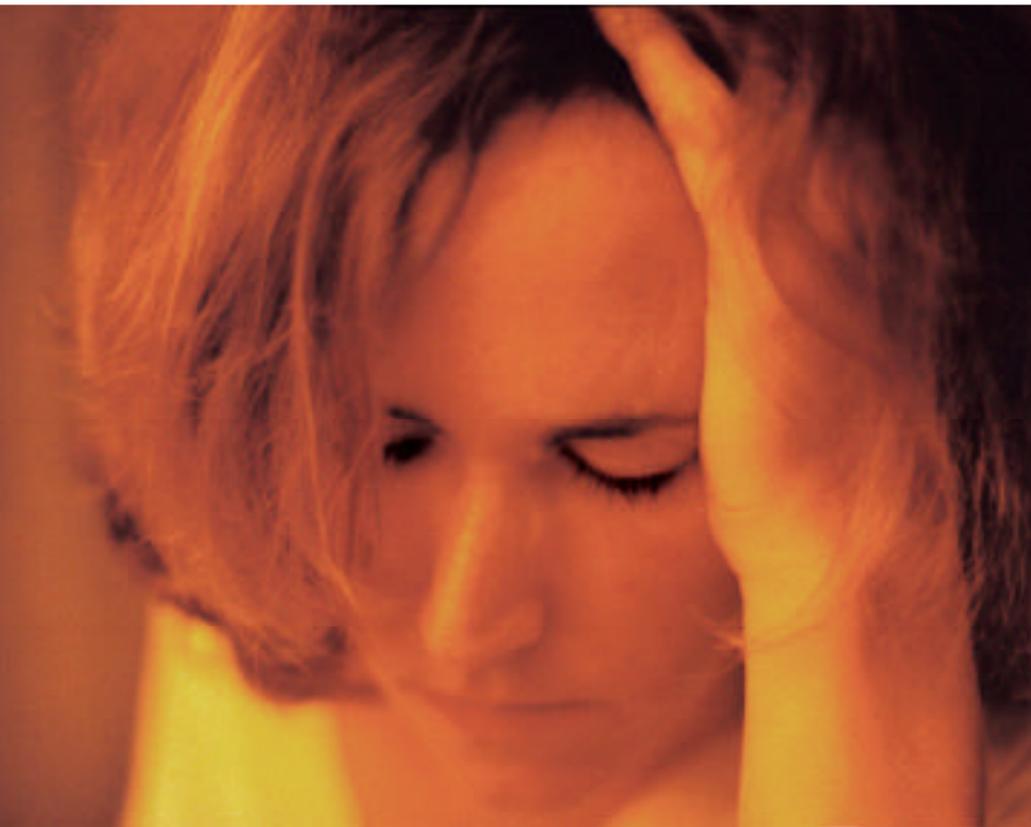




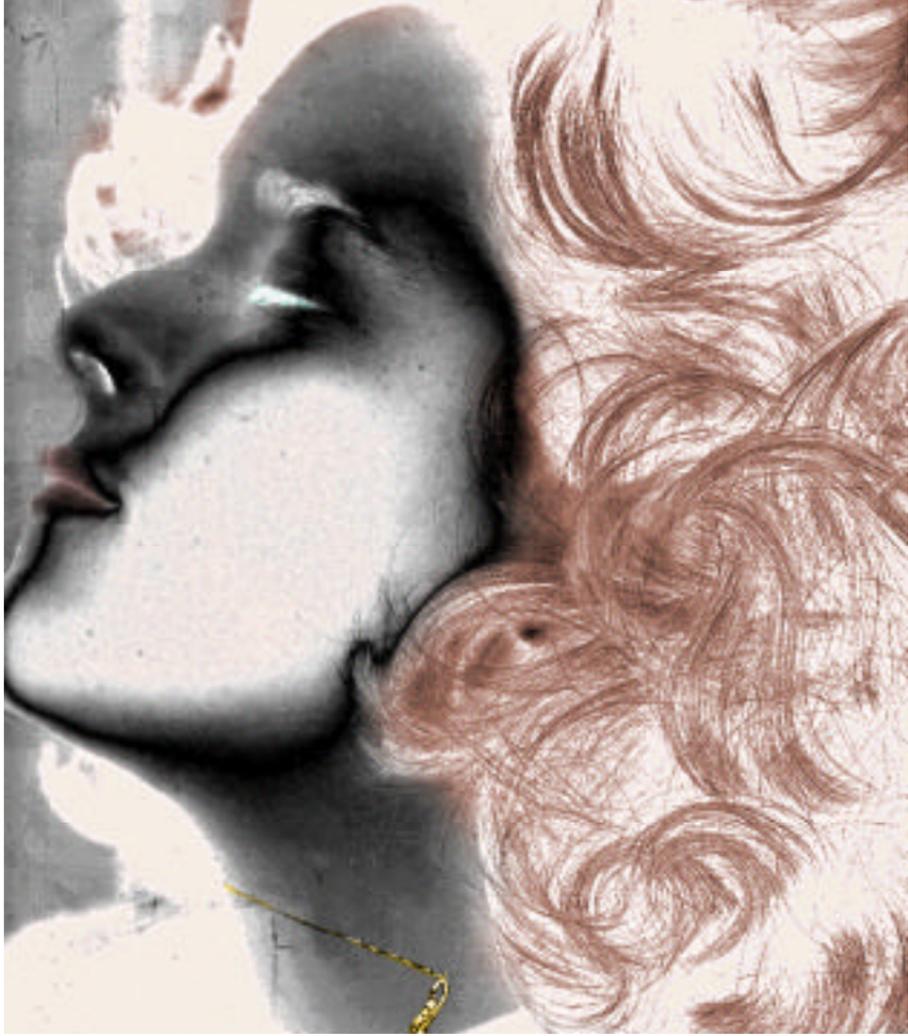


















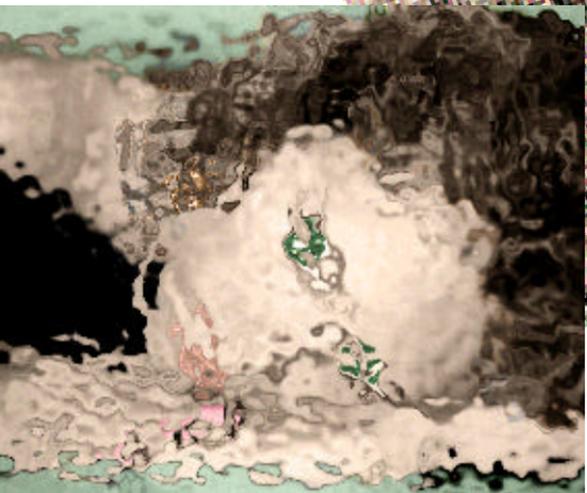
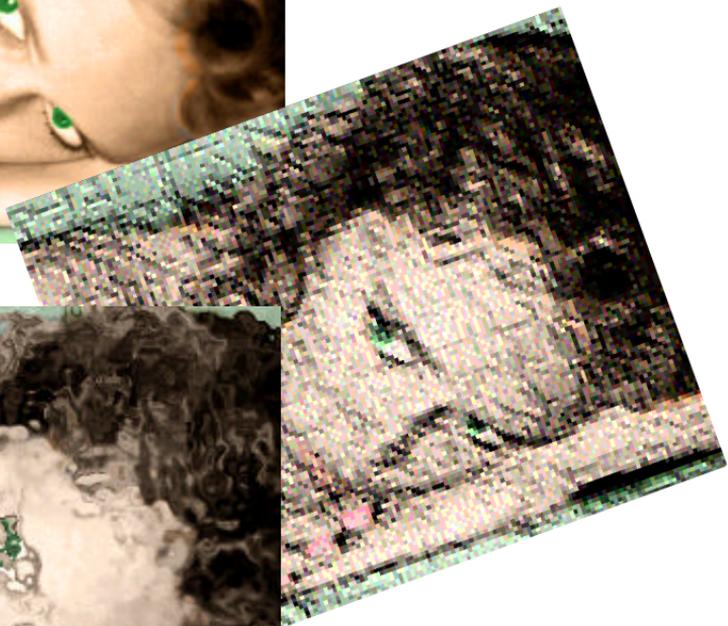






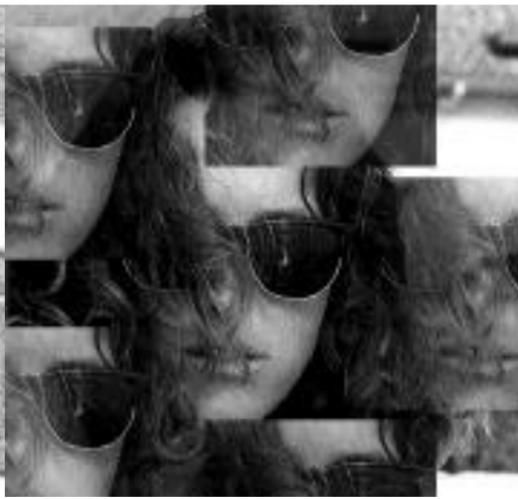










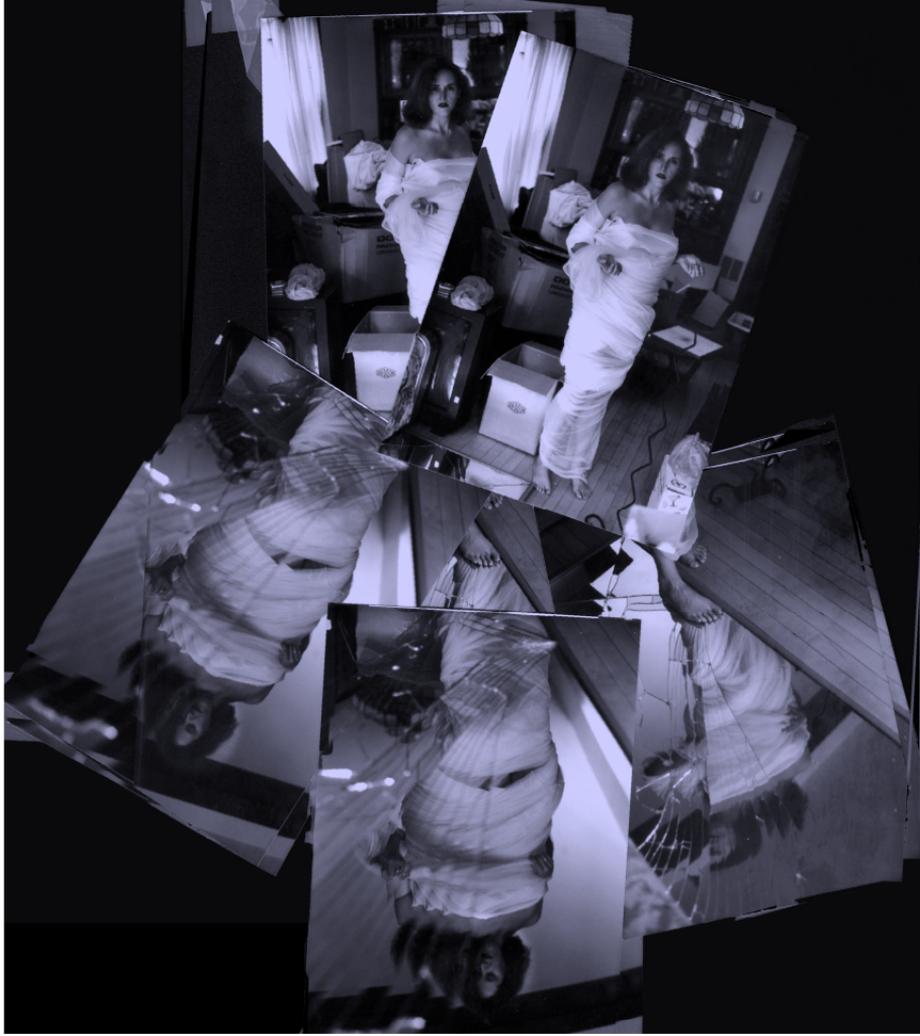






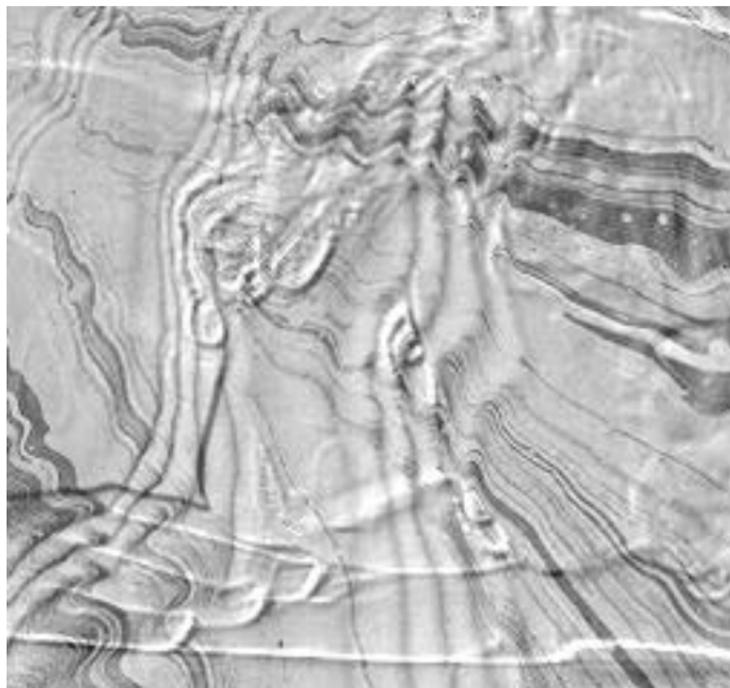






































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