



ISSUE #1

A SUDDEN LOSS

OF CONTROL



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INTRODUCTION

For my final project at St. Norbert College, I created an art and design magazine visually inspired by the Swiss design movement, David Carson, classic rave flyers and artwork done for musicians I am inspired by. My primary goal was to utilize the best parts of analog and digital media in order to reiterate my own work as well as remix and recontextualize the work of others until they become something else entirely.

While I did use digital software to create the magazine, analog tools such as 35mm film, instant film and photocopies are utilized, making the work feel more textured in order to add visual interest and a nostalgic feel. The work includes distressed illustrations, still life and portrait photography, vector images of technology, digital archive screenshots and heavily manipulated typography.

Although the first part of the magazine is heavily visual and artistic, I also thought (this being a magazine) that articles were essential. Interviews with artists whose work I deeply admire and articles relating to my core themes are included.

Thank you for reading.

Noah

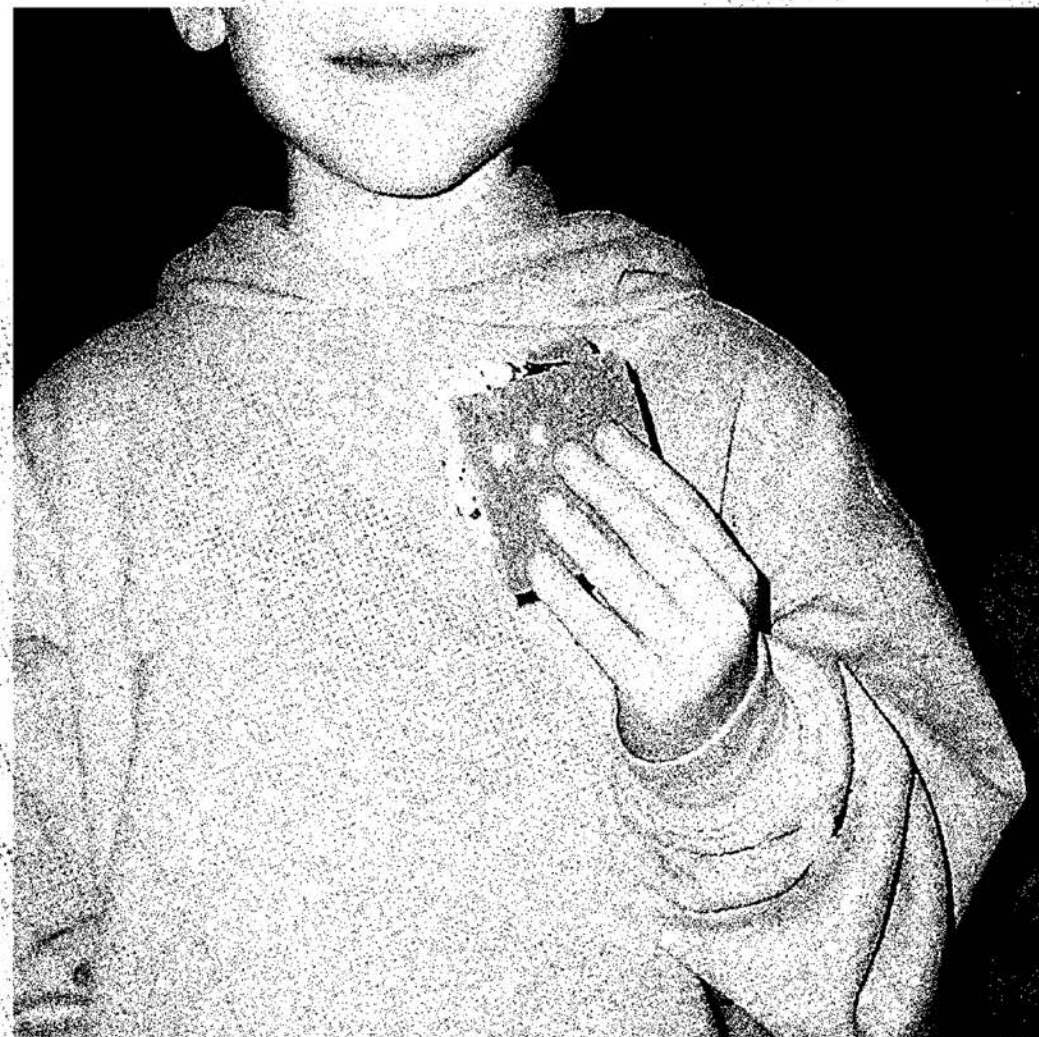
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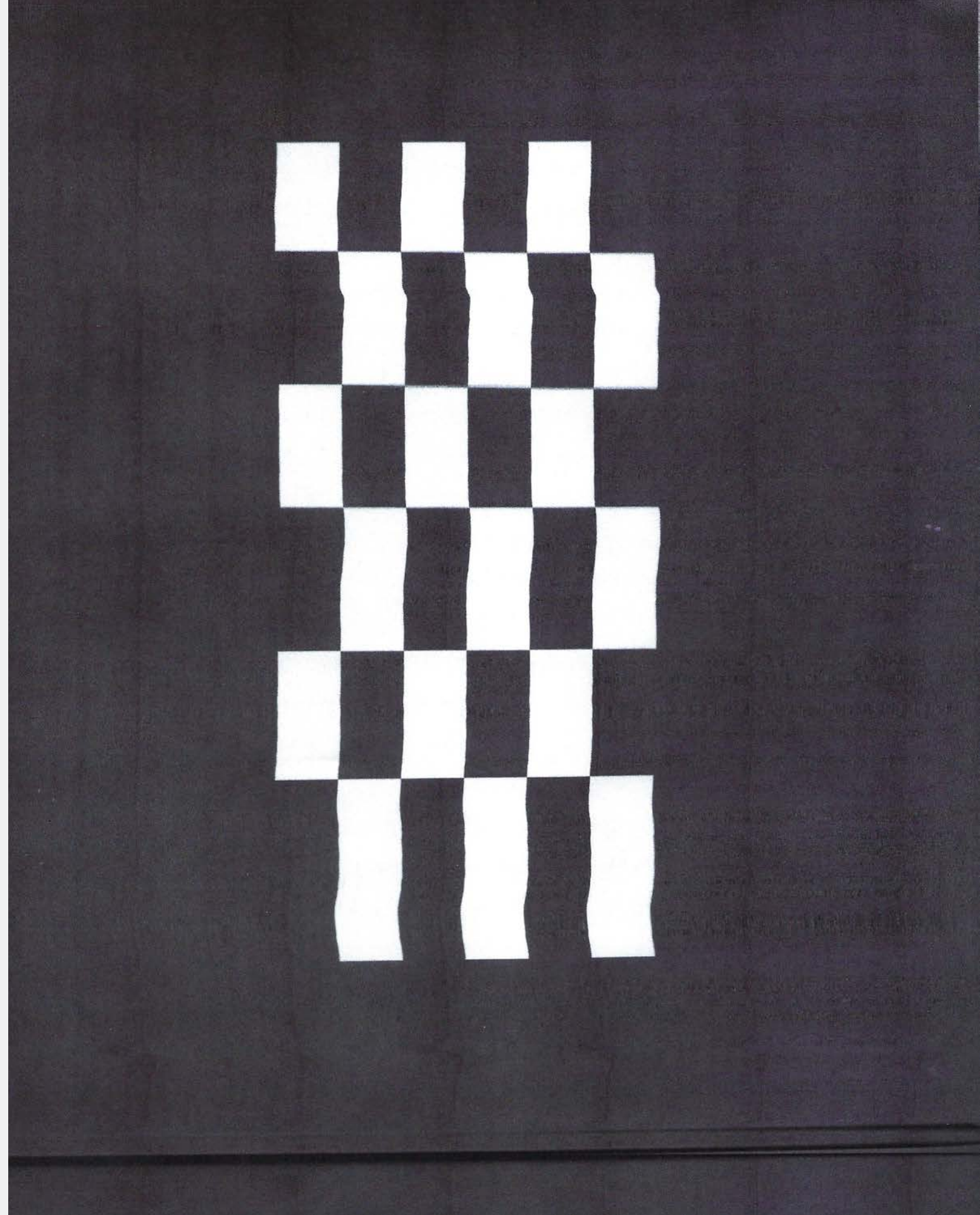
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PART ONE: THE IMAGES







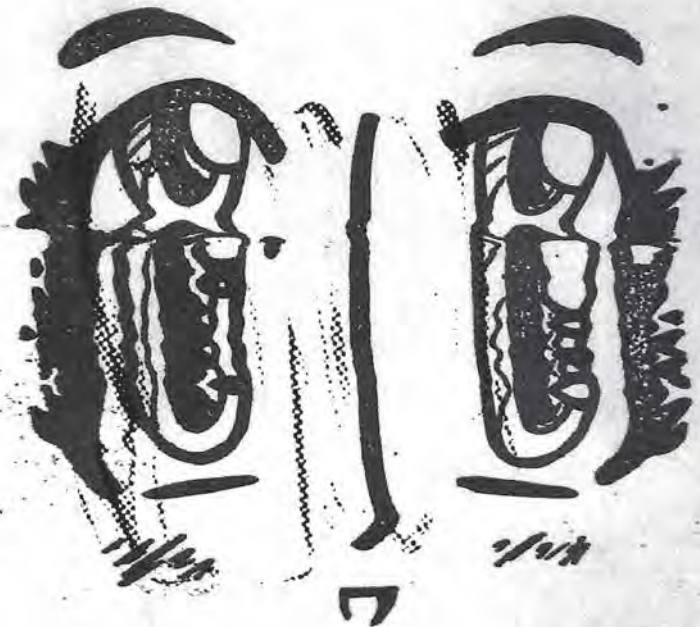
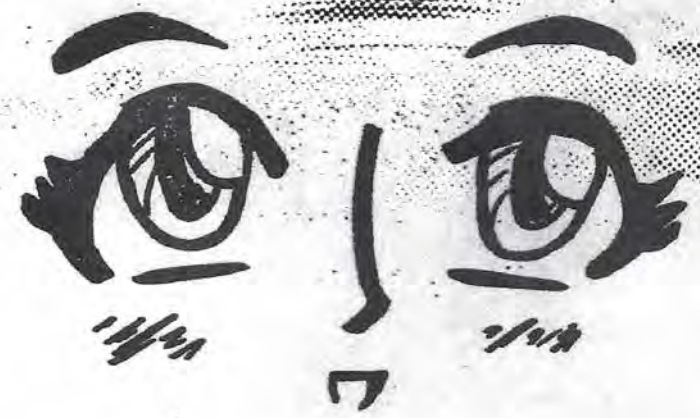
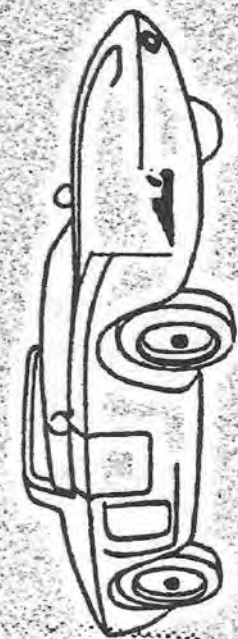
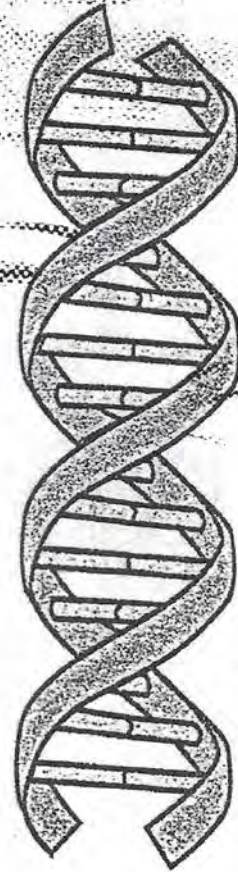
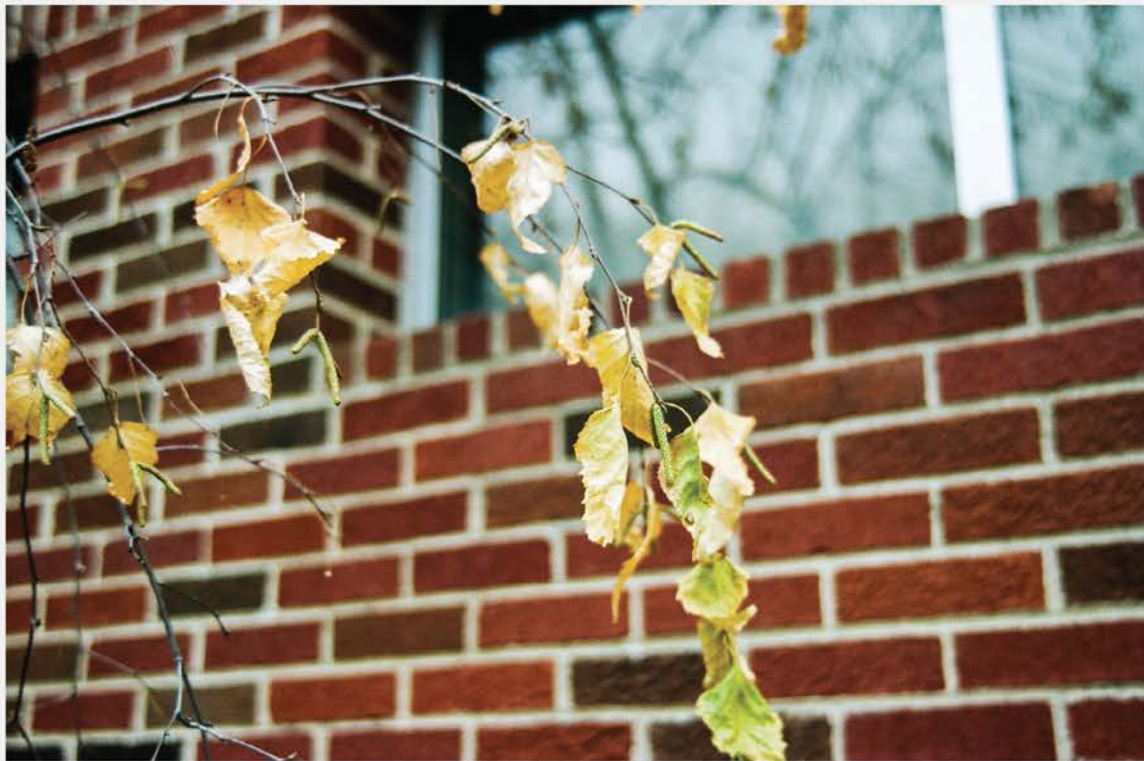


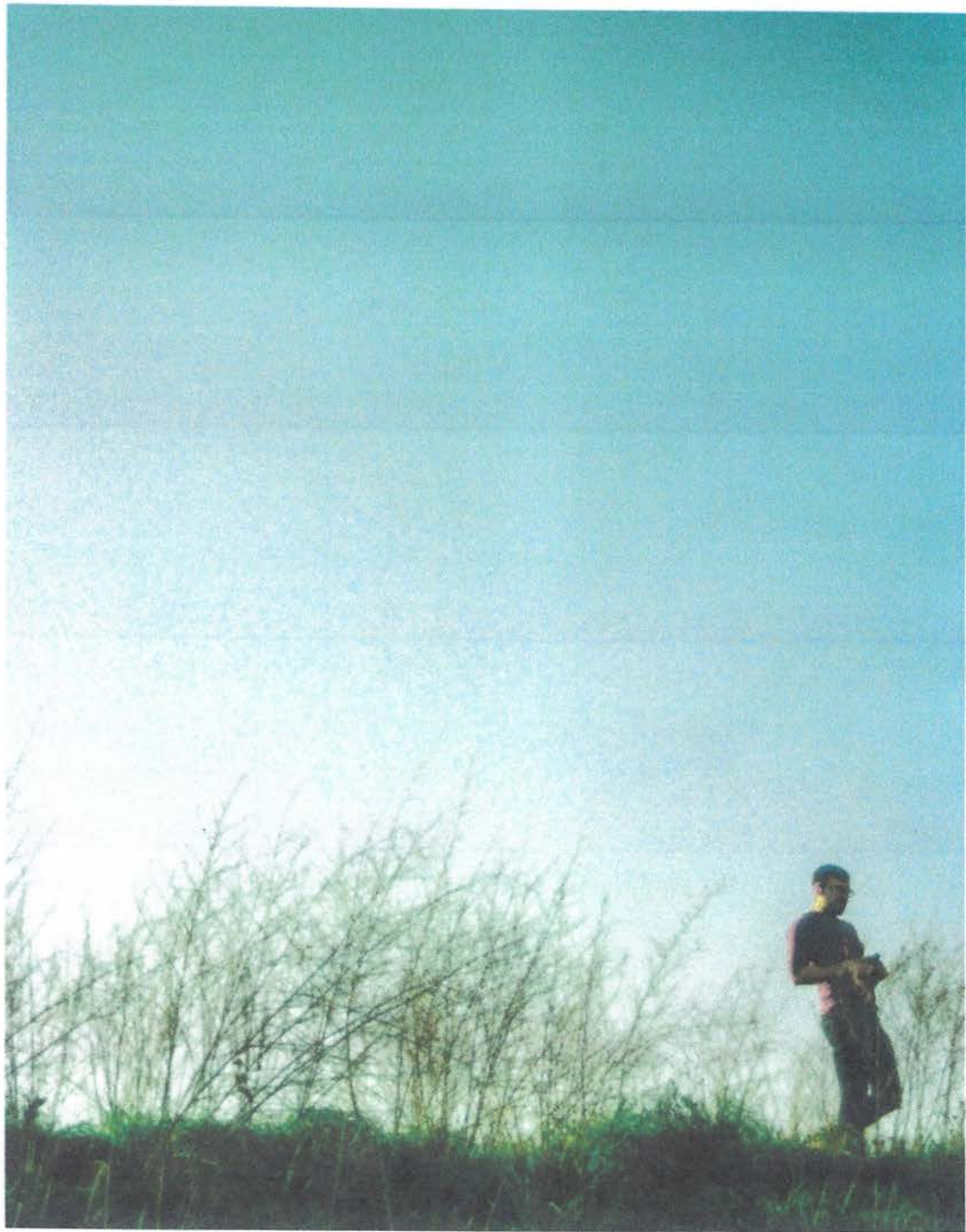


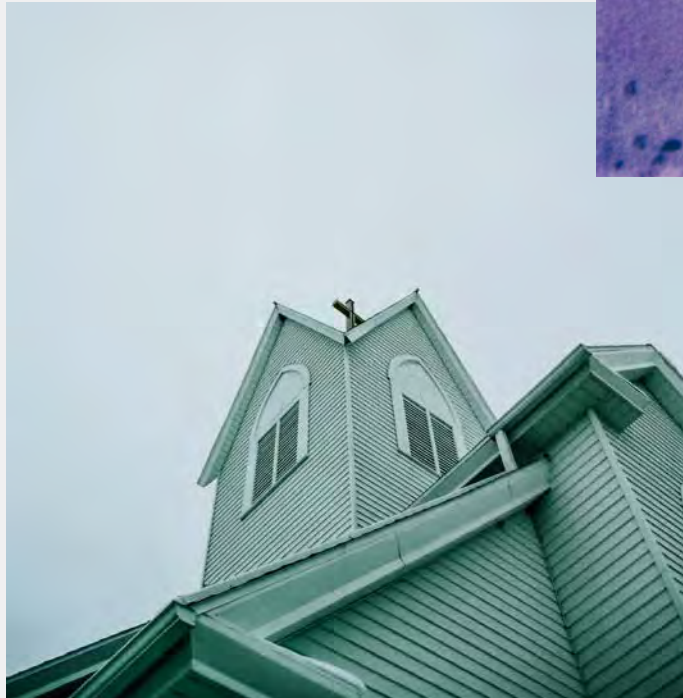












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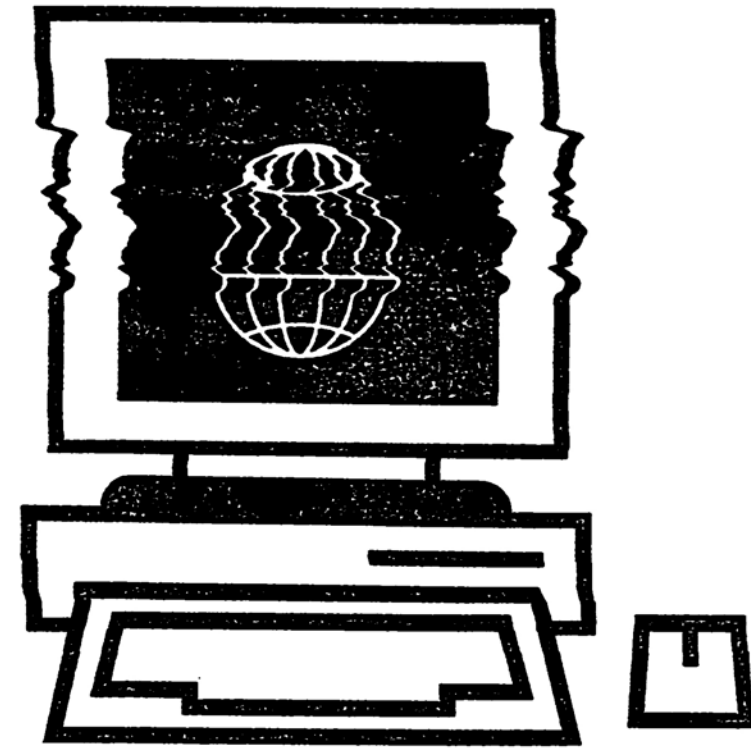
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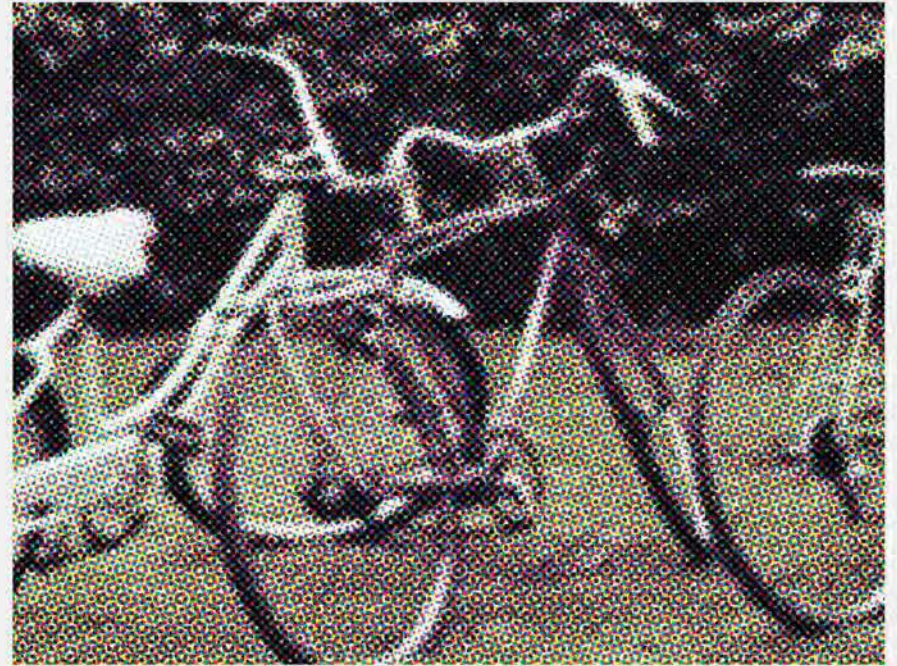
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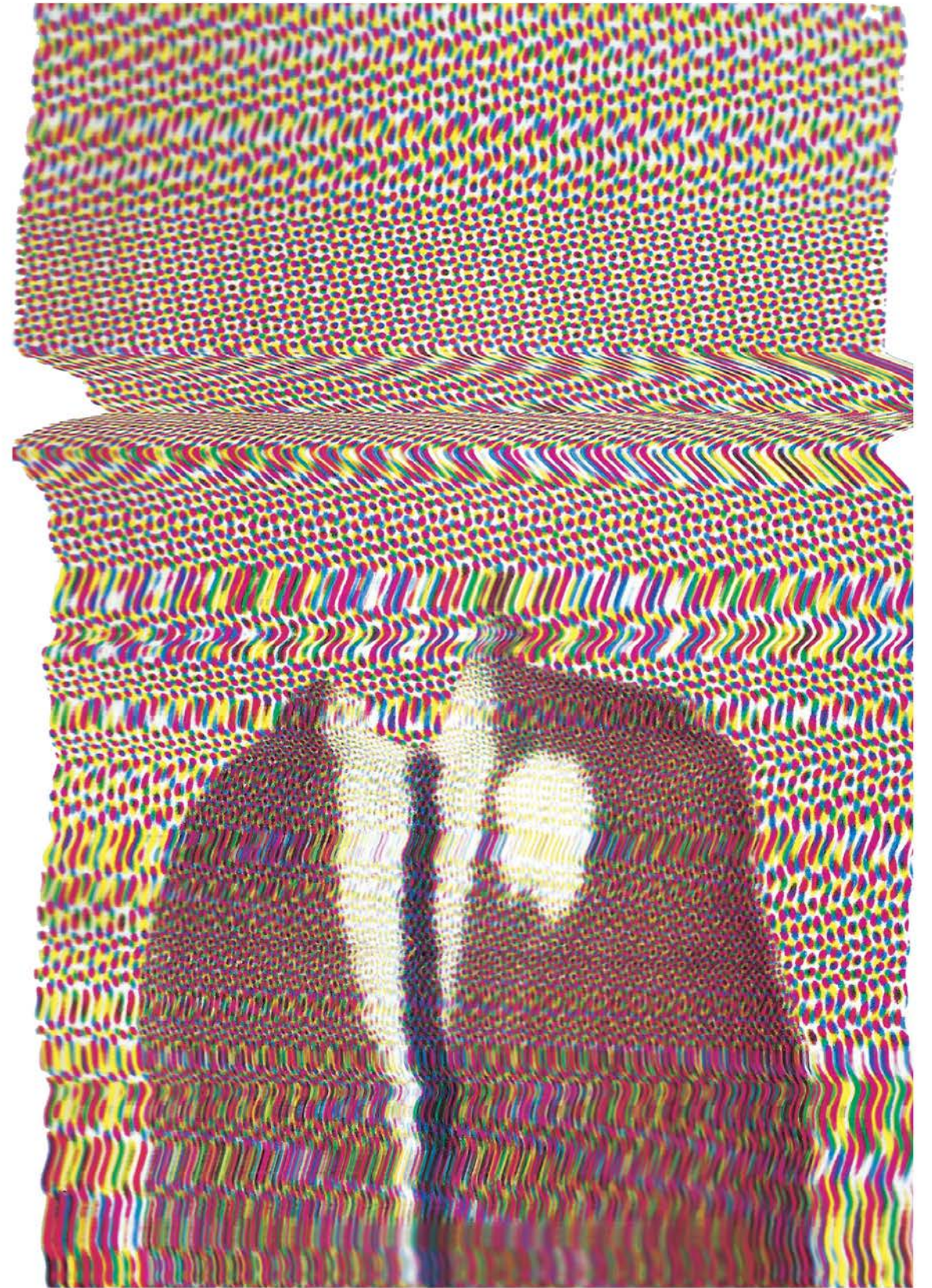
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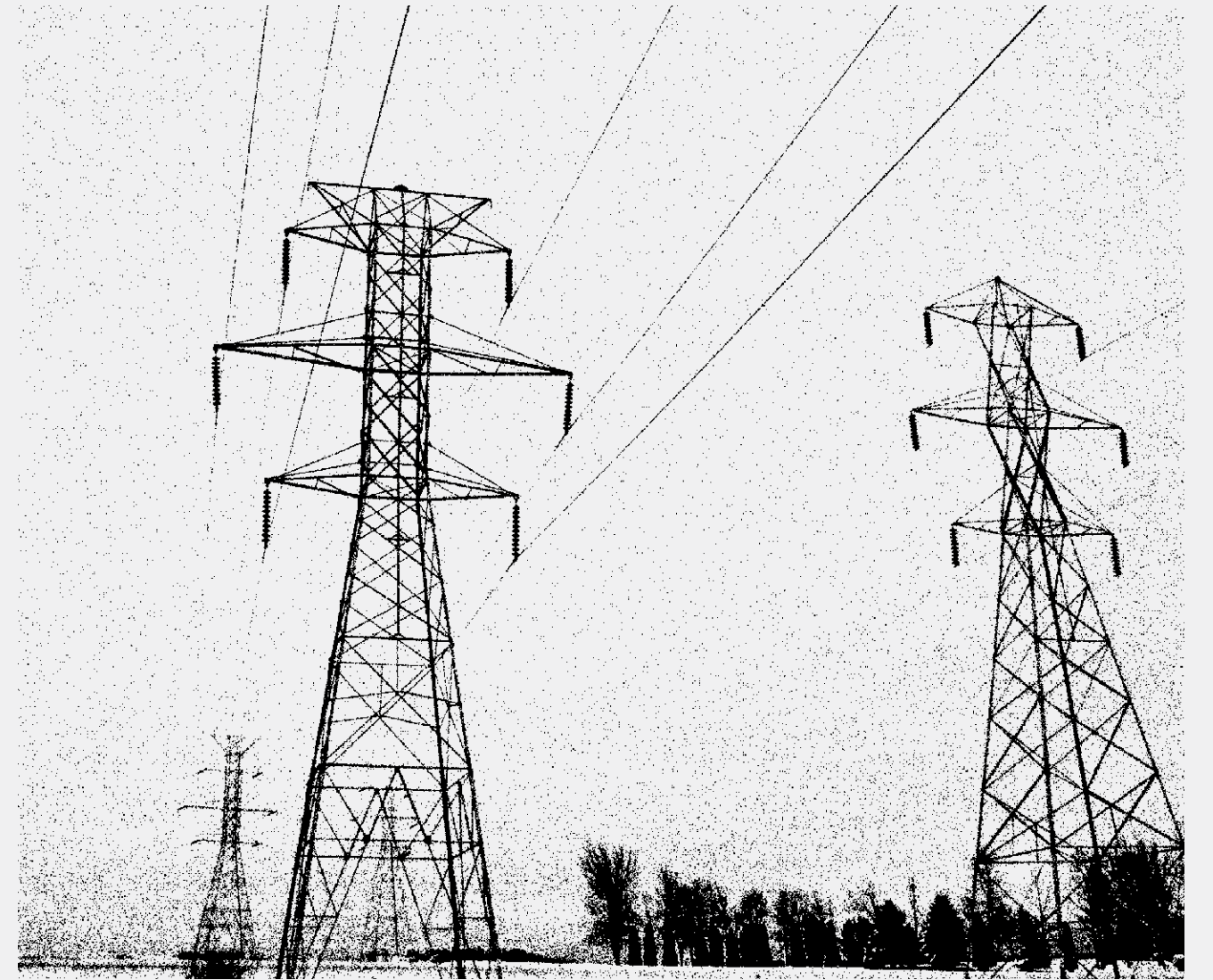
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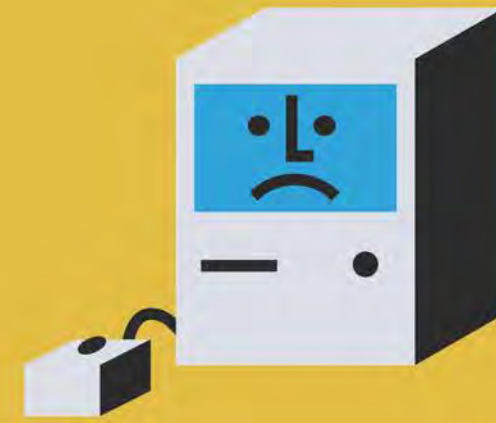
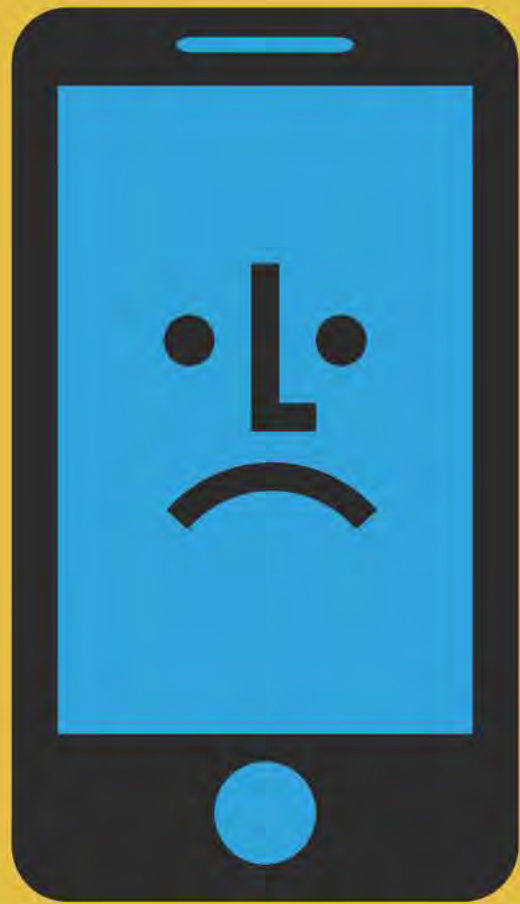
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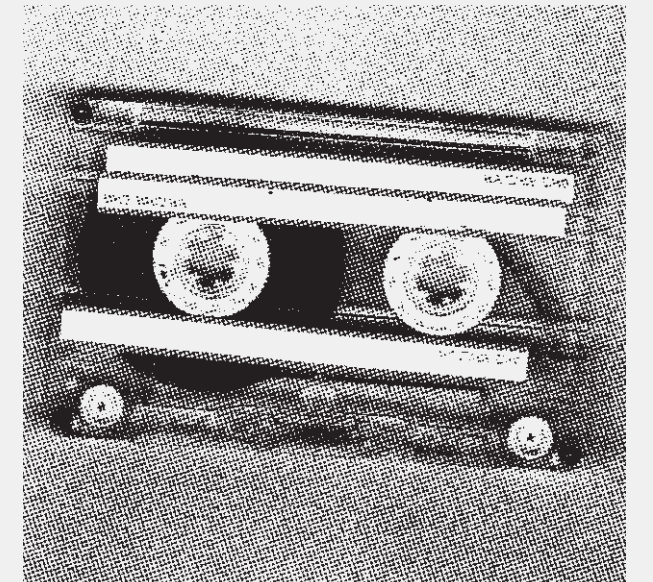
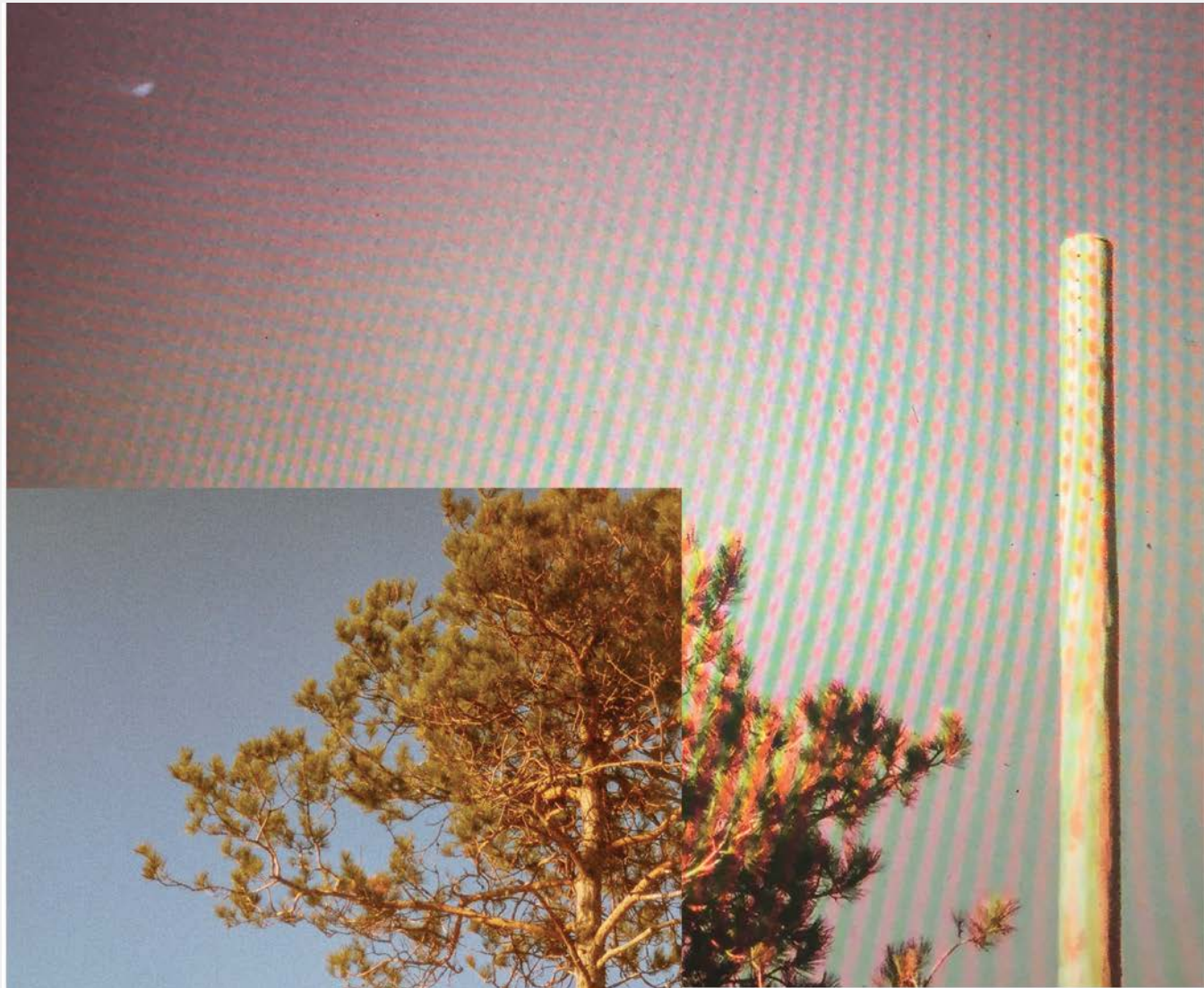




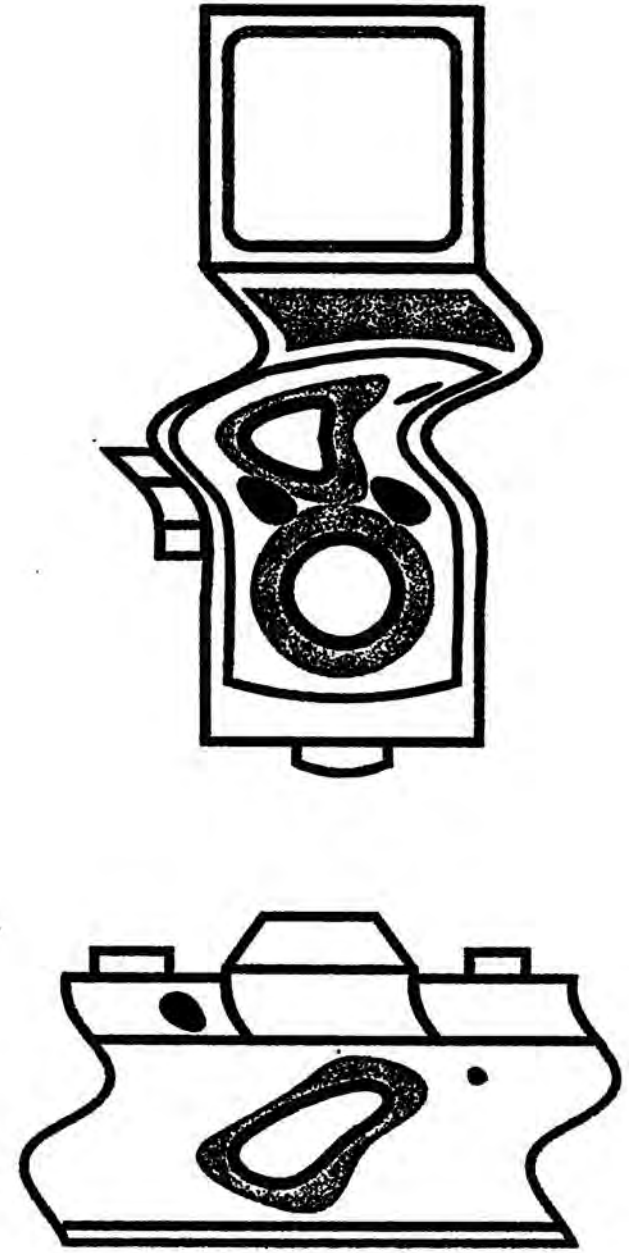
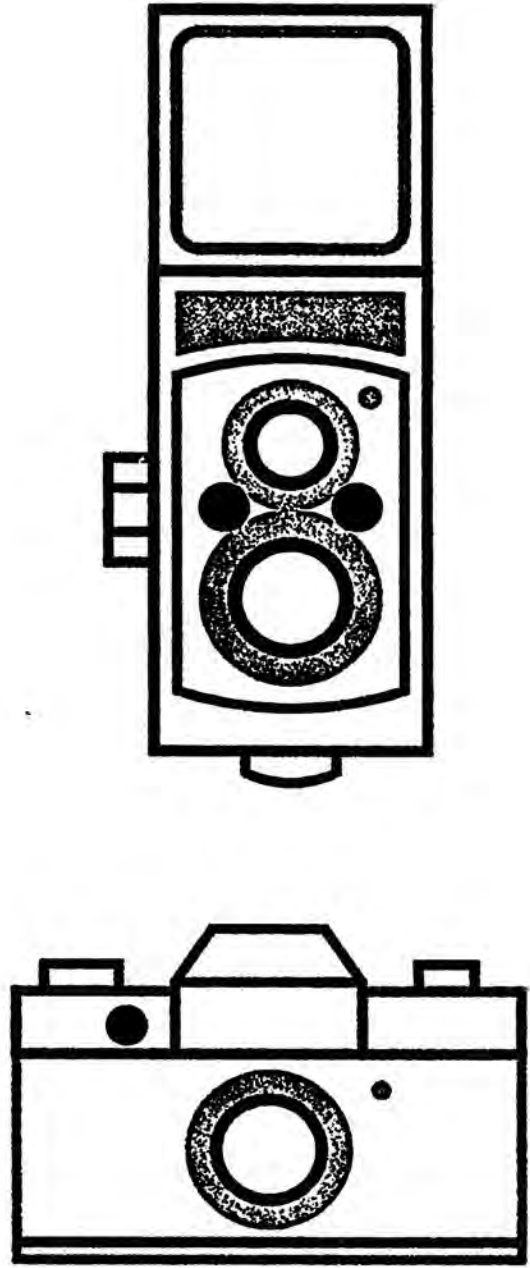


















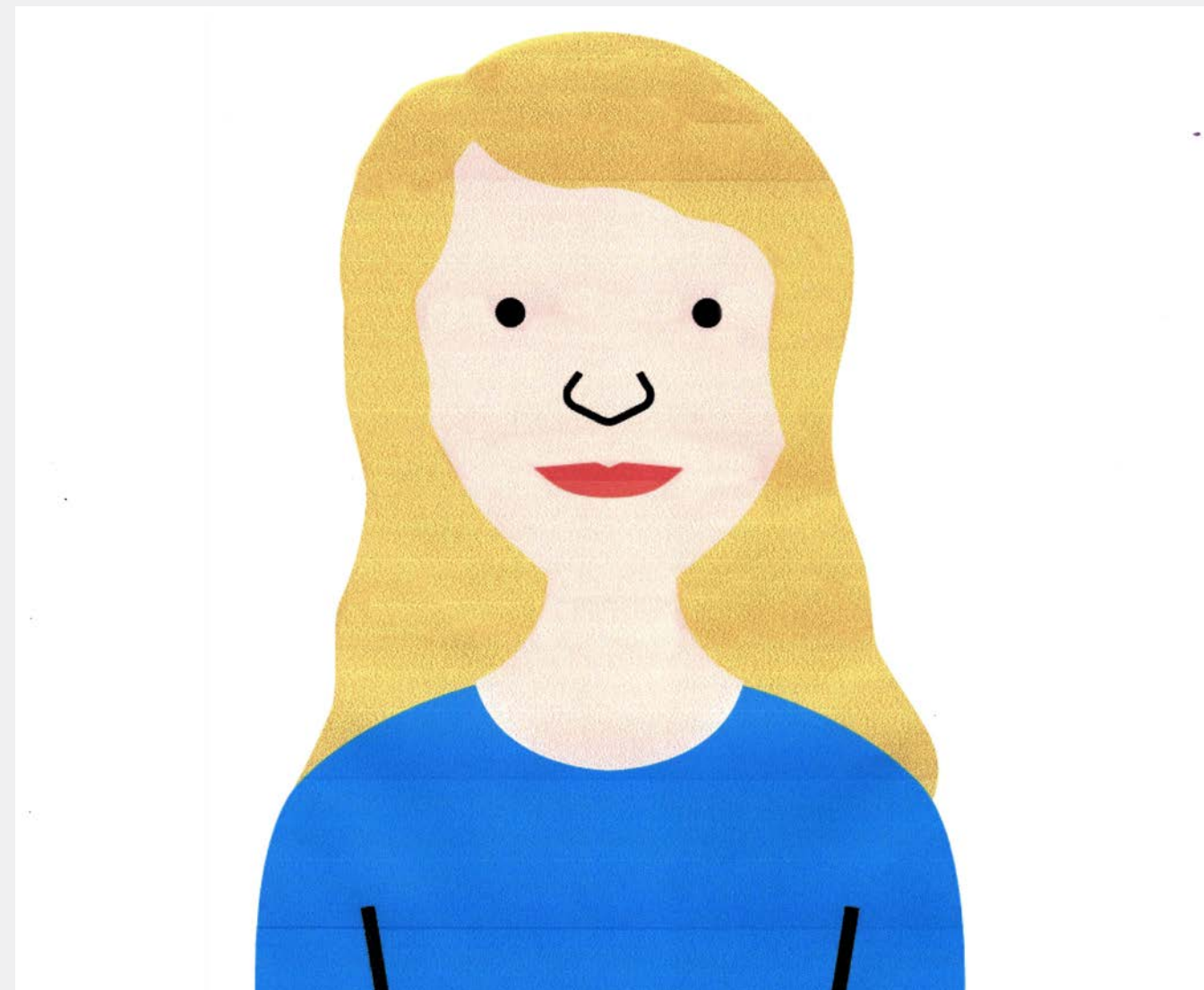


PART TWO: THE WORDS

WENDY LAUREL

I've found many interesting photographers through Instagram over the past couple of years. Film photographers, particularly those who embrace the flaws of their medium, stick out to me the most. One photographer is the Hawaii-based Wendy Laurel, who specializes in capturing weddings and family portraits in vibrant color, telling beautiful stories in her own distinctive style.

Wendy and I talked over the phone about her experience with film photography and the value of imperfection in her work.



I wanted to start with you talking about the origins of your photography.

I started really late in photography. I did economics in college and I went to law school. I did not do any art, didn't think I was creative at all. Then I had kids. I think I was 37 and had 3 kids. I was like "I want to do something different," so I looked at the community college and there was a darkroom black and white photography class. My dad had always taken nice photos. He was kind of an amateur photographer. I was like "I'd love to take photos that good of my children." I took the class and it

was super fun. I loved it. It became this new hobby. You could still buy film cameras--I bought mine at Costco--but I also got a digital camera, which I played with but couldn't make my photos look the same as how the film photos were turning out. So that's kind of how it started and it just took off. It became--I don't want to say obsession or addiction, but you could use those terms. It just became a really fun thing to do and the film was a part of the fun. I didn't feel the same way about the digital photography.

I went to Urban Outfitters and they

had all of these books and cameras of lomography (a low-fidelity film photography genre that typically emphasizes distortions of light and color). So I got Hot Shots by Kevin Meredith. In that book it has how to buy old film cameras, what films to use, how to cross-process. I bought that book, went on a road trip to California and I didn't bring my digital camera. I just brought these cheap cameras that I bought off eBay and a whole bunch of cross-processed film and just shot all the time. It was super fun.

My friend was getting married right after that and was looking for a wedding photographer. She sent me two people and one was Jon Canlas, a film photographer that does weddings and portraits. The other person was a digital photographer. I saw Jon Canlas' work and was like "This is amazing." He's who she ended up choosing to shoot her wedding, but also beyond that I saw he was running at that time a Film is Not Dead workshop. That's how I learned to shoot medium format and more traditional photography for wedding clients and families. After I took Jon's workshop, I never picked up my digital camera again. It just sat on the shelf and I sold it.

What would you say inspires your work the most? I know you do a lot of weddings and portraits, but what about your personal work?

I would say my personal work is the more important stuff. My children are the inspiration because I started when they were small. I was working as a photographer and a stay at home mom at the same time. The camera came to Disneyland, to the beach. I just experimented with different cameras and techniques all on my children. I call myself a mistake maker. My work is not perfect and I like it that way.

I CALL MYSELF A MISTAKE MAKER. MY WORK IS NOT PERFECT AND I LIKE IT THAT WAY.

A little raw and authentic. Light and color are really big elements in my photography because that helps you to define the mood of the moment. I like working with light leaks, blur and other elements that are very imperfect, allowing you to really feel like you were there.

How much does the environment in Hawaii affect your photography? I'm sure it has a big part in it.

I think it's not so much Hawaii as it is me. When I was a little kid I always loved the sunlight. The whole reason I live in Hawaii is that I love blue skies, I love sunlight, I love the beach. I think it's kind of who I am as a person. Even when we go on vacation and go skiing or we go do something in cold weather, I still shoot the same way. I do love a blue sky day, but I can find that anywhere.

I guess that makes sense. The photographer will bring who they are into their work no matter the location.

That's what you want to be doing as a photographer. It's just an extension of who you are. When I first started it was more about finding people that I liked and trying to copy what they were doing, but you can't ever learn to copy someone and you can never create something without you shining through it. The more you try to do that, the more work you create, the more you can look at it as a whole and figure out what your voice is and who you are as a photographer.

Way back when we used to blog all the time, I used to always do these festive posts with my favorite photos that I had created that year, whether it was for other people or for myself. I remember I did that one year and when I took all my favorite photos that I loved, I could see my colors, I could see my light, I could see who I was as a photographer. You just keep moving in that direction.

Have you always been experimental with your photography? Have you always done light leaks, blur, sun flare and film soup (a process where you emerge film in a liquid) since the beginning or has it happened more and more over time?

I feel like since I started with cross-processing that it just was kind of there from the beginning. My first experience with film was lomography. That's what drew me in because I'm very color-based. The more color, the better. But I feel like it has always been there, which is kind of what I love about photography. All of those things I do I'm not doing in Photoshop, I'm not doing it in a computer. It's happening in my camera on that film as I create it. Somehow that makes it better. I can only control it slightly from experience, but a lot of it is out of my control. I could take the same portrait twice on two frames. One of them might be slightly blurry or have a light leak

and one of them might be perfect. I will always choose the imperfect one. I just like it better.

What do you think the future is going to be for people who shoot film photography? Where do you see it going as a community?

So I'm not fortune teller and the world is crazy. I have no idea what's going to happen even today. I will say I'm really stoked at the resurgence of a lot of the film stock. It made a lot of consumer options available for a lot of film photographers.

What I love is the film community. It's like if you're one of those people that never really fit in high school and didn't fit in here, didn't fit in there. All of a sudden you find a bunch of people that you fit in with. For me that was film photography. I have never met a film photographer that I didn't like. There are Facebook groups, conferences, workshops where people get together. It's like we're all weird introverts that get together and have a lot of fun.

Visit www.wendylaurel.com to see Wendy's photography work.



A CONVERSATION WITH AARON RUELL

I first encountered Aaron Ruell's work while I was in high school, absolutely enthralled by his photography on the set of *Napoleon Dynamite* (in which he also acted) and the pictures he took with one of my favorite musical groups, the Postal Service. I remember eagerly opening his book *Some Photos* during my senior year of high school, a favorite of mine still to this day. Around that time I was skeptical of staged photography, but Aaron's work, with its ability to tell a story within a single frame using models, sets, coloring, clothing, composition and props, impressed me. These photographs simultaneously communicated a lot to the audience and left much open to interpretation.

While he is known for his personal photography, Aaron has also done directorial work and photography for corporations such as Lyft, Mastercard, Quaker, Nissan and T-Mobile. I talked with Aaron about his inspirations, his workflow and the goals of his photography work.

Ever since I first saw your work, I've found a lot of the sets, locations, props, costumes and coloring very reminiscent of the 1970s and 1980s. Is this purposefully meant to represent the era of your youth or are you drawn to the styles of these eras?

I think there is a certain nostalgia in my work. I'm also drawn to spaces, items, people that have a timeless look to them.

Who are some photographers, filmmakers, musicians, artists that you feel have contributed to your style of work?

Music is an inspiration to my work. It always varies depending on when the image was created. Filmmakers that I admire such as Krzysztof Kieslowski and Wong Kar-Wai have probably infiltrated my approach in some way, but I'm not sure I'd be able to articulate how.

What are some things from everyday life that influence your work?

I'm always watching. I love watching people and I love listening to people. The way they move, their ticks, their style. These are all things that seep into my work.

How much has the massive change in technology from when you first started your career affected your process and workflow today?

It's not changed my workflow very much. I started on film and held out as long as I wanted to. But there came a point when I was achieving the same quality on prints that had been shot digitally as I would get if they had been shot on film. And so that was when I made the switch. But the process is very similar.

What do you feel are the biggest differences between your commercial work and personal photography in an artistic and stylistic way?

My commercial work is limited by the parameters that the client/agency set. I have to find a way to work within them. So, it's never going to be fully "mine." The idea didn't originate with me, the casting, the styling all has to be approved by client and sometimes it isn't my 1st choice. So again, it's not entirely my work. But I have been successful in still putting my thumbprint on it. I think.

Lastly, I feel that the idea of place and setting play an absolutely important part in not just your personal photography, but your commercial work as well. How do you personally see the idea of space, especially suburban environments, playing a role in your work?

For me, it's all about creating an image that contains some sort of narrative within that single frame. And the only way to do that is to create a space that feels like it's own world. It has to feel like it could actually exist somewhere or in sometime. So, I'm always attempting to create a little world in that space of the frame.

Visit www.aaronruell.com to see Aaron's photography work.

AN EXISTENTIAL RANT



Even in my many lonely moments, both as a young adult and as a kid, social media has rarely left me feeling better or more connected. I tend to seek pleasure in technology when I am bored as opposed to feeling a desire for connection. Do I really need to post another picture of a salad with some fauxspirational quote that literally hundreds of other people have already used?

That's not to say that I want to hide on some mountainside away from society without Wi-Fi (although that might be cool for a week... maybe a weekend, actually). I've been very inspired, though, by the creative communities that I've found on Instagram and Reddit within the past year or two. Finding communities that have similar interests, priorities and shared ways of perceiving the world show that social media is not just a black hole, that we can have hope in the connective power of the internet.

However, we still need to be aware that the internet can still build barriers. It is very easy for us to find ourselves living in isolation or in echo chambers unless we choose to do something different. I guess the only real response to these problems lie in what we each choose to do going forward.

I often think about how much technology has changed my life. Not just the day-to-day things, but the big picture aspects. Would I want to become a designer if it weren't for Adobe or the internet? I'm not really sure if I truly know the answer, although I like to think I would still be pursuing something similar.

However, I feel nervous about how much digital media and technology have shaped our culture to an unhealthy degree. We Americans need instant gratification, wanting to quench that yearning through our little pocket computers. This often amplifies our narcissism, addiction and loneliness, causing us to become more desperate for gratification than before.

JIM MADISON. PRINT DESTROYER.



An artist and printmaker from Bowling Green, KT, Jim Madison was formerly a part of the duo Print Mafia with Connie Collingsworth. The group was known for their work with screen printed posters, a layer-based medium which pushes ink through a mesh in order to create an image. Madison and Collingsworth have helped make concert posters for established musicians such as Pearl Jam, Iron and Wine, Nine Inch Nails, Kings of Leon and The Shins among many, many others.

While Print Mafia is no longer a group, Connie and Jim remain friends and still create artwork. I had the opportunity to interview Jim over the phone from his home in Bowling Green, touching on topics such as his interest in music, how Print Mafia began and how he uses Instagram to connect with his audience.

I think the best place to start is going back to when I first saw your work. So my mom was a first grade reading teacher for about 20 years. Many students of hers were struggling because they didn't want to read chapter books. One of the books she always recommended was *The ABCs of Rock* (written by Melissa Duke Mooney and illustrated by Jim Madison and Connie Collingsworth). I was probably about 12 when I first heard of the book and had to check it out. I was curious how much music impacts your work.

I'm a real visual person. That's how I take in most of my information, just because I have dyslexia. I have an uncle who was really into music. He had his album covers and posters on the wall. All of that kind of went hand-in-hand. I would see album covers and then I wanted to hear what it sounded like. Growing up, I was really into metal, then of course I got into punk and what would be alternative music. Now I just listen to everything.

Would you say your interests in art and music kind of happened simultaneously?

I've always listened to music and I've always done art. They've always gone together. I always wanted to be in a band, but I didn't really realize until high school that I could contribute to music through artwork until my friends had a punk band and I would draw flyers for their shows. So that's kind of when it began, but I thought that was going to be it. Gig posters were always there. I'd seen them, but I didn't make the connection.

Looking at your work and seeing your Instagram, I definitely see it being a little bit of everything. It's kind of all over the place, which is really

cool. That's what I really liked about your work with Print Mafia and your solo work, how it's not sticking to one scene or label.

With Print Mafia, it was me and Connie (Collingsworth). It was both of us. Before that I really liked to draw, do still lifes, stuff like that. Religion, Jesus and the saints were a big subject matter for me. When we started doing Print Mafia, it was weird. I was raised to be a fine artist. I was really intrigued with Andy Warhol. To me, Warhol was a fine artist, but he also seemed like he was having fun. When we started Print Mafia and were doing posters for bands, we never honed in on one certain style but a feel. We like bloody stuff, skulls and cute little puppy dogs.

I've seen time and time again you and Connie talking about everything being done by hand in your work. I'm a graphic designer and I do a lot of my work in the computer. It's really interesting with a lot of us who are in school right now trying to find ways to get out of the computer. Would you want to talk about your process of why you work all analog?

I don't want to say I missed the boat on technology changing because it's still here. I feel like if I am just sitting there learning how to do something on the computer, I could just be doing what I know would work. I don't really know what I'm missing because I've never really used it. My most recent discovery is taking pictures with my phone and actually putting my phone on the copy machine and making copies of it. That's a new tool for me.

There was a time when Connie's mother was sick and we were doing a lot of posters and had a lot of obligations.

I'VE ALWAYS LISTENED TO MUSIC AND I'VE ALWAYS DONE ART. THEY'VE ALWAYS GONE TOGETHER.

One of our friends helped us. She would scan stuff and drop some fonts in. The whole time I was standing over her shoulder. It was incredible the things she could do and how she'd blow fonts up. I could see where it was a useful tool, but I just didn't want to learn it. It just didn't seem appealing to me. I like cutting with a knife and feeling the paper and moving stuff around. I'm not dissing someone who works on a computer and does stuff digital because it can be awesome, but I just like using my hands and working like that.

You're doing almost the equivalent of what Jack White does, staying away from computers and trying to capture something a little differently. How did you originally start working with bands and venues? Did you do that before Print Mafia or was that after you and Connie had founded it?

We started Print Mafia at the time we were doing posters. I went to college with a printmaking major--I never did get my degree. It kind of just happened. We kind of discovered concert posters at the same time and we opened a little retail store above this record store and we were carrying other people's posters. Early Frank Kozik, early gig posters. We were like "Man, we could do this" because we were silk screening our own posters for our store, so we just started calling clubs. It just kinda went from there. We didn't do any art prints--that wouldn't come until way later.

What's the music scene like in Bowling Green, Kentucky? Were you involved with that at all?

As far as Print Mafia we did do a lot of local stuff. There's a lot of really talented people here. Cage the Elephant is from here. That's the big band that everybody knows right now. But there's always been a good music scene here. There were some metal bands that we would do posters for, some good local bands that I do posters for every now and then. We're an hour away from Nashville and all the bands go through there, so basically once we started silkscreen gig posters we really did a lot in Nashville.

I was curious how social media impacts the way you interact with your clients and fans.

I'm kind of late on the game with social media. When there was Print Mafia, Connie handled the website and social media aspects. I discovered Instagram when I was still in Print Mafia. I was just posting movies I like, weird stuff, toys, pop culture type stuff. I was talking to a friend of mine who was like "You need to tell your story and what you're doing on Instagram." That's what I did. As far as the Instagram stories go, I didn't like it at first, but now I love it. I was real self-conscious at first, but now I just don't care. I just try to be transparent and honest and I wanna help people and connect with



I found the book, just thinking "Man, this would make a good poster." I held onto the image forever, then photocopied it, cut the paper stencils and all that stuff.

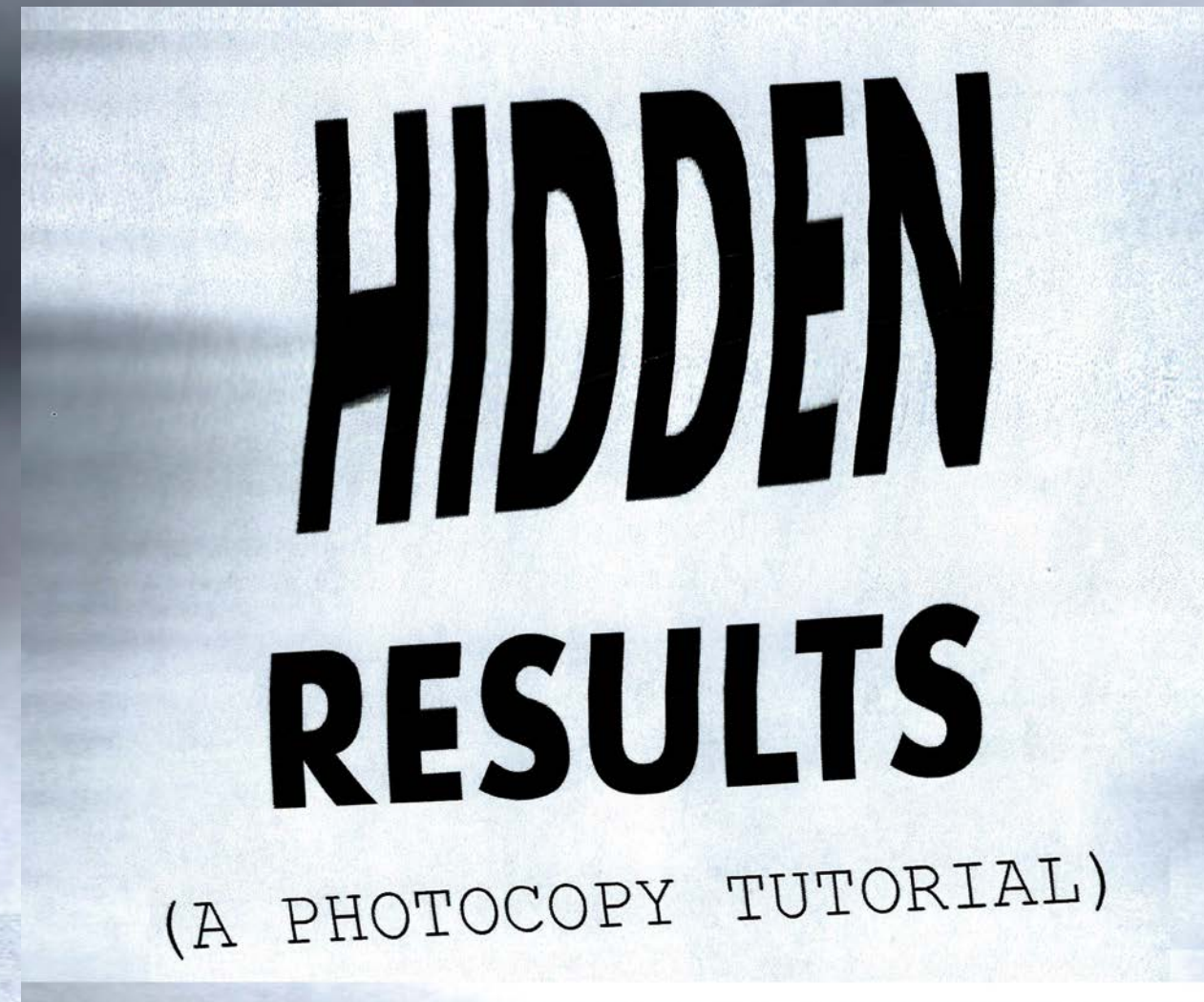
I've kind of had a similar feeling, too. Just on a whim I made a screen print poster about a year ago since I had a bunch of leftover ink and paper. I didn't really know what I was gonna do with it and I just made it and gave them out to a bunch of people. It's fun just to make art for people and seeing people be happy about it, too.

I hope it comes across from me making Instagram videos that I would be doing this if there was no internet, if there was no Instagram, if there was nothing. If nobody ever bought anything, I would still be doing it. I'm always taking in information visually. When I go to the grocery store I'm looking for stuff. I'm taking in information, piecing it together and spitting it back out. To me, Instagram and doing this artwork is more entertaining than anything.

Follow Jim on Instagram ([@jimhmadison](#)) to see his printmaking processes and artwork.

people. I want to basically help people in the fact that if I can do this, then anybody else can. I'm 50. I'm old. I work a full-time job. I've got kids. I have more responsibilities than I want. I'm also very motivated. I wanna help people where they're doing stuff. I just wanna be honest. All the people I've met, all the connections I've made, I'm constantly inspired by others.

I want to do more artwork. That's been my main goal, to do artwork and make a good living doing it. But trying to do that was making me very unhappy. I had a lot of realizations. I found God at 47 and that changed a lot of my perspective on a lot of stuff to where I am blessed to be where I'm at. I am very grateful for all the support that I get. Like you have a print of ours that I printed (*Friendly Foxes*). You have that print in your home. I printed that. I remember cutting the films, printing it and I've printed a ton. That one is the most popular print we've ever printed ever. I remember the book that I got the foxes from, I know the store where I got it from and when me and Connie went in and



In the process of making my magazine, I found the use of the photocopier to be quite helpful and freeing whenever I wanted to create more visually interesting pieces. I have tried many digital solutions whenever I've wanted to add subtle or drastic imperfections to my pieces. In the majority of cases, though, the results usually always turned out the same, not creating enough variation or "happy accidents."

The idea to look to the photocopier as a tool started after a friend of mine made a photocopied collage flier for a concert, saying it was a fun challenge. After trying to use the photocopier for my design and illustration work, I kept getting really unexpected results that helped make my work change into radically different pieces. Here is an example of a process that might spark inspiration for your next project.

1. Start with either a 2D piece of art or a printed image from your computer.
2. Photocopy the image. If possible, bump up the exposure slightly of the image when it is being scanned.
3. Rescan the new copy & slightly boost the exposure again. While the image is scanning, slightly move the image on the bed of the scanner.
4. Lastly, photocopy the newest copy of the image and boost the exposure again by a little bit. Slightly crinkle the paper as the picture is being scanned, allowing shadows to show up in the image.

You should now have an image that has a more ghostly and distressed tone to it. This is only one idea for creating photocopy artwork. You can always change the variables of this process, so don't be afraid to experiment!

More Ideas:

- Move the image more or less while it is being scanned
- Print vectors or illustrations made in the computer and photocopy a handful of times for a much more grimy look
- Try photocopying a phrase or sentence in a bold font, stretching out the letters in different ways



TALKING LETTERPRESS WITH STEPHANIE CARPENTER

Stephanie Carpenter is a graphic designer and printmaker based in Manitowoc, WI. She is currently the assistant director of Hamilton Wood Type and Printing Museum in Two Rivers, Wisconsin. She has presented at multiple conferences, has had work featured in different museums around the globe and is a member of AIGA and the Ladies of Letterpress. In our interview, Stephanie and I discuss her work with letterpress printmaking, the culture surrounding it and what she believes the future holds for the medium.

I know that you work a lot with letterpress due to working at Hamilton (Wood Type and Printing Museum), but I was just curious how you got started with it all.

I am a graphic designer through and through. When I started my undergrad, I really was kind of drawn to this idea that you could organize information and communicate clearly. I always thought I would be a digital designer who did print, but when I went to graduate school for graphic design, Indiana University has a letterpress program. I thought "Well that would be interesting learn the history." Then I did it and I fell in love, so it kind of took me over to the dark side. I didn't know I'd like it as much as I would.

Who are some people that you've been inspired by, have worked alongside or have met through letterpress?

Jennifer Farrell of Starshaped Press. She makes beautiful work. She is the queen of metal typesetting. What Jennifer does is such striking work that she plays off of that history, but makes new pieces. She makes fine art, a really striking collection of work unlike anyone else.

Another woman whose work I absolutely love, her name is Helen Merrin. She's

from the UK and I literally just found her on Instagram. I like texture, but I don't do figurative work. I do a lot of text-based work. Helen does things with texture that blow my mind! I recommend everyone look at her work.

Would you say part of the reason why people are drawn to printmaking is not only because it is a physical medium, but because of the community aspect?

I do think so. Letterpress printers are happy to share what they do. You'll often see someone go "This is how I did it." No one is keeping secret how they do a technique or what they're using because they kind of know that everyone is going to do it a little differently. We're all using the same tools. What's really beautiful is that you can have 14 people with the exact same tool and you'll get 14 different outcomes. But also the community is just great. I'm a part of the Amalgamated Printers Association, which is like an old-timey print group. There's only 150 people in it at a time, so you have to print 155 pieces four times a year and then it gets mailed.

It's interesting because just from the people who visit Hamilton, you can see a mix of people who are interested in analog media and people who are digital





graphic designers. Do you think that a lot of digital graphic designers are interested in letterpress for the organization of it?

I think there's a couple of reasons why they're drawn to it. It's organizing information, but it's our roots. When we talk about leading in Illustrator or InDesign, that wording actually comes from a piece of lead that they used in newspaper typesetting to make more or less space between lines. It also takes us back to our roots, which I think is a really wonderful way to remember where we came from even though we're doing very different work.

What would you say inspires your fine art printmaking work? There's definitely an organic feel to it, but I was wondering if you could describe it in your own words.

I think I do enjoy the play. When I do my personal work, I think it's more the exploration of technique and texture. I find that I like to explore what's possible with different matrices by printing with foam or wood, seeing

how I can achieve different texture. I think that's a nice balance to the much more grid-like work I'm doing in my graphic design or in my communicating letterpress printed pieces.

Why do you find yourself drawn more to letterpress as opposed to screen printing or intaglio?

I haven't done much screen printing, but I did intaglio one time. I was on an Italy trip for six weeks. It was wonderful, beautiful. I got eight prints in eight hours. I was like "Oh, holy cats! I could make 500 prints!" But I think that was just an interesting thing. I did darkroom photography for undergrad and grad school. I liked this idea of multiples. I liked the rhythm, I liked the repetition. I see that there's a lot of comparisons between darkroom photography and letterpress printing. I get all of that. When you get into a rhythm, you just keep going.

It's nice to get into that mode. It kind of seems like a lot of the work after the fact, but when you're in that mode it's almost meditative.

It is! I agree so much. Letterpress printing is very much grid-based. I think silkscreen and intaglio can be a little more free-flowing, but the grid I find translates really nicely from my digital work. I find comfort working with the grid in letterpress printmaking.

How would you say letterpress has changed your digital graphic design work?

I would say that I'm more detail-oriented. When you're letterpress printing you have to look at the space of everything. In school I remember my instructors telling me that the space is just as important as the letters were. I look at all the space around things more.

What do you think the future of letterpress is going to be going forward? What is the reason you think it is going to continue thriving in the future?

Everything comes in waves. Even the visual styles we see change and then come back, not just in design but also in fashion and in art. What I find interesting is there are a lot of people who are taking the creation of the pieces and the parts into their own hands, trying to find out how they can 3D print type or how they can make a press in their garage. That's something I find really interesting and I'm curious to see where that takes us, that you don't have to buy all your stuff from someone else. I think there's a lot of experimentation happening that I find interesting.

At the museum you'd think we'd only look backwards, but I really love Hamilton

I FIND COMFORT WORKING WITH THE GRID IN LETTERPRESS PRINTMAKING.

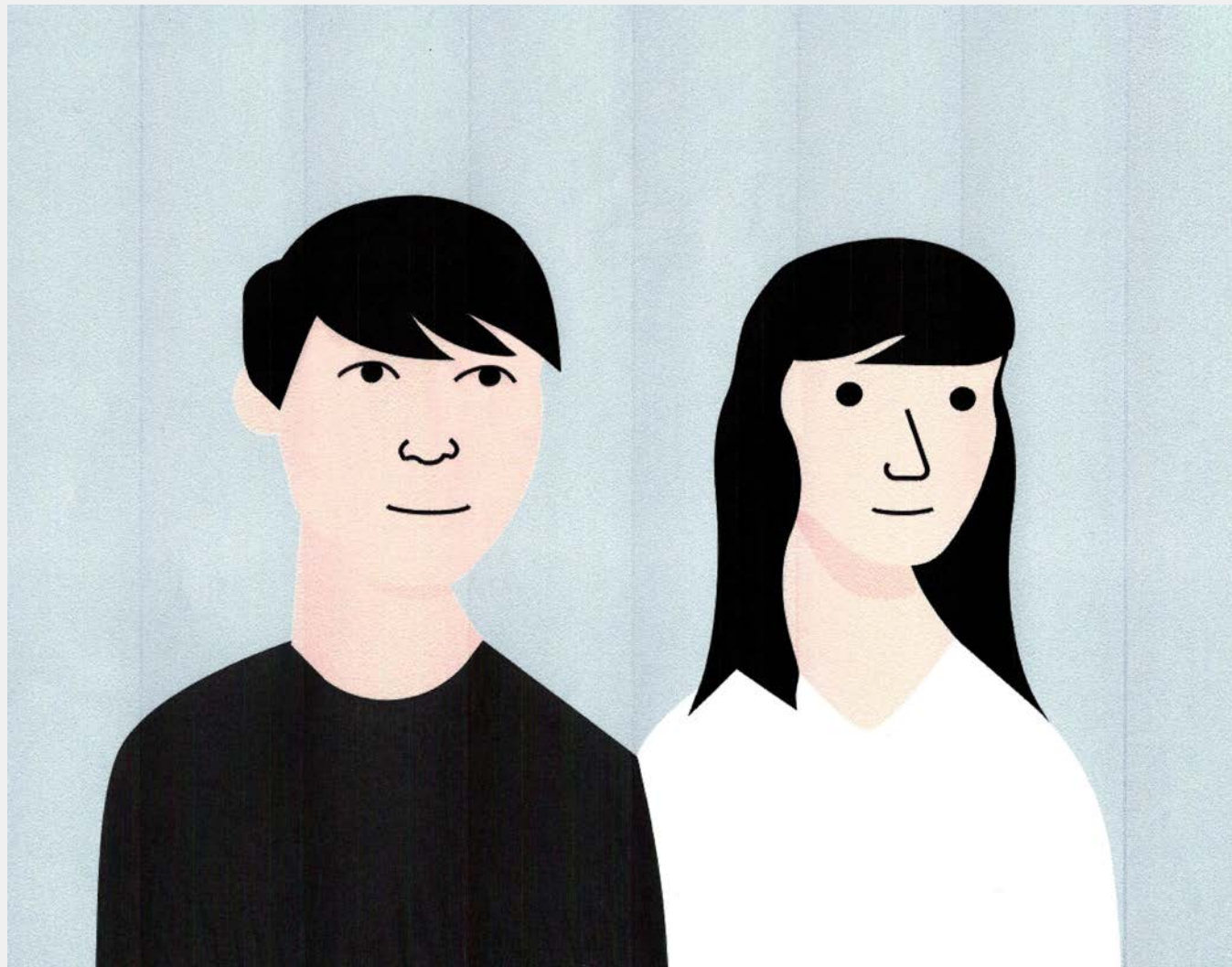
because we don't. We look backwards, we recognize there's a future for this and then we kind of try to marry that and have a relationship with both contemporary type designers and graphic designers as well as informing and educating on past processes, which I find fascinating.

Visit www.stephaniercarpenter.com to see Stephanie's printmaking work.

An Interview with *The Collaborationist*

Based in the city of Los Angeles, The Collaborationist is made up of photographers Jessica Haye and Clark Hsiao. They have collaborated with clients such as Apple, Google, Dwell, Airbnb and Elle. The duo also have plenty of personal photography, often showcasing the beauty of everyday life and the natural world.

I first became aware of Jessica and Clark's work after seeing one of their photographs used both within and in promotion of *Boys Don't Cry*, a magazine led by musician Frank Ocean. I found the image mysterious and full of life, inspiring me to not only find more of their work, but to also contact their studio for an interview. In our conversation we talk about how they began their photography work, their work process as a duo and the story behind their *Boys Don't Cry* image among other topics.



I wanted to start off by asking how you were both introduced to photography. Did you both start when you were younger or was it more so when you were young adults?

Jessica: My dad was an investigative reporter. Back in the day when he first started, he had to shoot pictures for his stories. I learned from him. We had a darkroom in our garage and he taught me the basics, so that's how it kind of started for me.

Clark: I picked up photography in college for the first time. I think I was 19. I just kind of found an interest for it, a basic hobby. I then got more and more involved with it until I decided to go to school for it.

Jessica: We met at Art Center College of

Design studying photography and we ended up starting to work together after we graduated.

I read before that you, Jessica, had studied art history and that you, Clark, had studied communication. Was this before you studied photography?

Clark: Yes.

Jessica: We both have prior B.A.s before we went to get our B.F.A.s in photography.

I was just curious your different backgrounds from before you studied photography affects your work.

Jessica: In terms of digital art, we

were both fairly well-versed before we started working together. It wasn't too hard for us to start speaking the same language visually. We were both raised in California, we both went to school in California, so our backgrounds were pretty much merged into one conversation.

Clark: I think the driving thing about how we got talking to each other was that we were both really curious about everything. That basically informed how we sort of approach our work and our lives.

Jessica: Obviously we had a bunch of assignments we needed to do, so as students you always have to help each other out. You can't do all this on your own and in that process you talk to your fellow students about what they're into and what artists they like. Clark and I had a lot of similar photographers that influenced us, photographers we liked to look at the work of and talked about their philosophies.

Really cool. So what made you choose to collaborate as photographers together? Because usually with a lot of photographers it is one person and they have a team or it's one person by themselves, but I was curious what kind of made you choose to work together.

Jessica: Initially when we got out of school we were both assisting other photographers, kind of learning the ropes. The stuff you learn in school, it's awesome but it's significantly different than running a photography business and trying to figure out how to work with clients. There's some on the ground learning you have to do. So we were both assisting other photographers and taking on personal projects and small commissions on our own. So we helped each other out and assisted each

other and that started to become more and more common. Then it just sort of ended up official.

Clark: We understood the process of making pictures, at least on a commercial level where you have to do all different kinds of jobs. It was so collaborative, so it did feel like it would be nice to have a constant collaboration where there's somebody that you can consistently rely on and talk to or work through problems you encounter, ideas that you have.

Jessica: The more you work with people, you end up sort of developing a shorthand for communicating with each other. You could say a word. Maybe the word is "miracle." The other person, if you've worked with them for a long time, they kind of know what you mean. If you're working with a new team every single time, you're going to have to build the foundation over and over and over again. So it's really nice to have that shorthand.

What would you say inspires your work visually and conceptually?

Jessica: I think, like Clark mentioned, a general ongoing curiosity. One of the conversations earlier that we had while we were still in school was that we both really loved to get into people's lives. It's like being a writer where it just allows you to invade someone's space and ask questions that you normally don't get to ask strangers.

Do you shoot on digital and film, or do you only do one of those options?

Clark: We shoot both. When we started shooting commercially we were shooting all film. Even then we would shoot with multiple formats, so we would have

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- JESSICA HAYE**

little point and shoot cameras, medium format cameras that have been in focus and some that are out of focus. I think it was two and a half years into it, maybe three years into it, clients were pushing back their deadlines and we would get an e-mail saying "Instead of shooting film this time, can you shoot digital because we need to have an edit in two days?" So then we started making the switch. We were actually kind of late to make the switch to digital.

Jessica: We were, yeah. Both of us really fell in love with film. The process of editing it has always been part of one of the things we like doing. Yeah, a little bit old school. So we do still shoot some film, but generally not for clients that often.

In your more personal/fine art work, what makes you choose to shoot digitally or shoot on film?

Jessica: That's another thing where it just sort of depends on what we're shooting. It depends on where we are.

Clark: Yeah, it could easily be one of those things where we go somewhere, we're gonna pack a 6x9 camera and that's just what we have with us, or we are only carrying a point and shoot digital camera. When I personally pick up a camera, it makes me want to shoot a certain kind of picture with that camera. A lot of people are like "Oh, it doesn't really matter," but for me personally, if I pick up a Leica M, I'm in the mood to make a certain kind of picture as opposed to setting up a 4x5.

Jessica: Yeah, you're not going to shoot the same thing with an iPhone as you would with a 4x5 camera.

Clark: Even if you tried to, it will feel different in the end.

Yeah, the end results are going to be different due to the technology and shooting with a camera vs shooting with your phone. You're going to get extremely different results just from even holding the camera.

Jessica: Yeah, how you interact with it is definitely going to inform what you do somewhat. At the same time, we've had Apple as a client several times and had to use their phones to shoot whole projects. You sort of have to remember to treat it the same as you would another camera.

What kind of effect does living in California have on your photography, if at all?

Jessica: I think living in LA. has an effect because we don't really have seasons.

Clark: We've never lived anywhere else really. I feel very spoiled. If we want

to go somewhere, in an hour and a half we're somewhere very, very different.

Jessica: Yeah, we're really spoiled being here.

Clark: I think there's a lot to shoot here all the time if you want to.

Jessica: There are differences in the quality of the light in different parts of the year. My favorite time of year for the lights in LA. is January. It just looks different at that time. It's really crisp and beautiful. It's kind of interesting to watch the subtleties of the quality of light here throughout the year.

That makes sense. Even where I live, out in the Midwest, shooting photography in the spring definitely has an effect on those of us local artists, so I can certainly understand that. I was curious what some of your favorite collaborations have been over the years.

Jessica: We did a project last year for Google that was really fun for us. They gave us really free reign. We pitched an art collection concept and it was based on light and nature, minimal interventions we were making with natural objects. So we went to the desert and the quality of light was different there, different color tones. We went to Hawaii and got that wet, green, oceany, colorful vibe. It was just really fun to explore that. To be given the chance to kind of do whatever we want is really rare.

What are the biggest differences between your editorial work and your personal work?

Clark: For editorial, even now, I think people that reach out to us kind of know

**WE WERE
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THAT BASICALLY
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WE SORT OF
APPROACH OUR
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LIVES.
- CLARK HSIAO**

what they're going to get with us. Or what they do is they have no idea what they want and then they sort of expect us to solve it. That's happened where after the fact we were like "Oh, they really didn't know what they wanted," and we solved it for them.

My last question for you. I was curious if you could explain the story behind the image that was used in Frank Ocean's Boys Don't Cry if there's a story behind it at all.

Jessica: Yeah, there actually is. A dear friend of ours, his wife died. We all went out to the desert. Her favorite place in the world was Death Valley. We gathered friends and family of hers. We went in the middle of summer--it got to 114 degrees out there--to do a midnight celebration for her life. The girl in

the car making that frame reference thing, that was her daughter. She's like my second daughter. She's very close to us and dear to our hearts. That was from that moment with the family.

It's a beautiful picture, too. So then were you reached out to by Frank Ocean's representatives?

Jessica: Frank had just found the picture online somewhere and then had his people hunt us down. (Laughs.) I think he was really inspired by it. It was more ambiguous in terms of gender and he kind of placed his own experience onto the picture, so he brought a whole other story very personal to him in it. He was like "This is the only picture that's going to work for this. Go find

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it." Frank's manager finally found our agent and they negotiated it that way. We never really had the opportunity to speak directly with him.

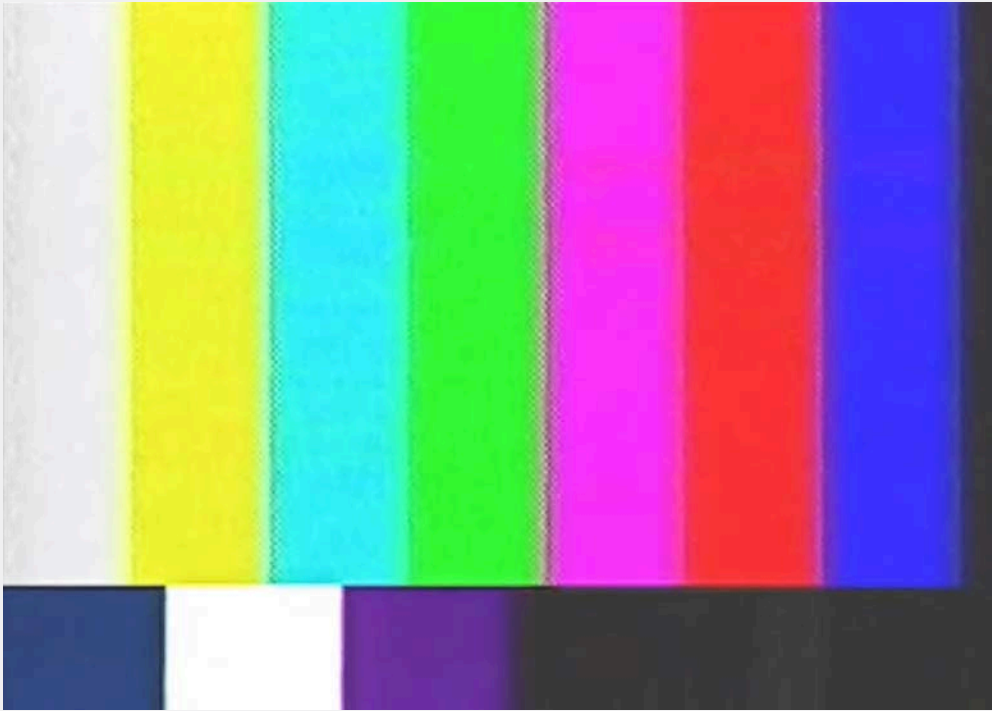
That's still really cool, though.

Jessica: It was a huge compliment. Clark was telling me the other day, we had a long conversation about it; one of his favorite things--and I totally vibe with it--is that the power of a photograph or image or art in general is not necessarily in the intention of the artist initially in the making of it, but the fact that it can be a catalyst for thought for other people That you can bring something else and have an image, any kind of piece of art, really kind of live another life outside the initial concept, we think it's really cool when that happens.

Clark: We ultimately want our work to be a catalyst for things beyond just the work that we're making. It could inspire somebody else to go out and make a record, make another piece of art. I think that would be a fantastic result of the work that we make.

Jessica: Yeah, to inspire other people is the hugest compliment in the world.

Visit www.thecollaborationist.com to see examples of Jessica and Clark's photography work.



LINER NOTES

Credits

Noah Fidlin: computer skills, photography, photocopier, writing

Diane Fidlin and Richard Humke: family photo archive

Original image on page 7 created by MrTitanosaurus.

Original image on page 91 created by InCamera.

Some photos recontextualized were originally from the U.S. National Archives.

About the Interviews

The interviews conducted for *A Sudden Loss of Control* were edited and condensed for clarity.

About The Fonts

The three fonts used extensively throughout the magazine were Futura (particularly Futura Bold), Courier and Didot.

Some Gear That I Used

MacBook (Early 2015, 8GB Memory, 250GB Storage), Canon AE-1 35mm Film Camera, Various 35mm Films (Mostly expired Kodak), Adobe Illustrator, Adobe InDesign, Adobe Photoshop, Adobe Lightroom, Polaroid Sun Autofocus 660, Polaroid Color 600 Film, iPhone 6

Some Music that Helped Me

Against All Logic/Nicolas Jaar, Aphex Twin, James Blake, Daft Punk, Flying Lotus, Four Tet, Jlin, Radiohead, Moses Sumney, Talking Heads, Tame Impala, Thundercat, Kamasi Washington, The XX

Some Books That Helped Me

Saul Bass: A Life in Film and Design by Jennifer Bass and Pat Kirkham, *The White Album* by Joan Didion, *Pretty Much Everything* by Aaron James Draplin, *Thinking with Type* by Ellen Lupton, *Boys Don't Cry* by Frank Ocean, *Some Photos* by Aaron Ruell, *Rethink: The Way You Live* by Amanda Talbot

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ABOUT THE AUTHOR



Noah Fidlin is a graphic designer, illustrator, photographer and writer. Ever since a young age, Noah has been interested in telling stories, making art and communicating information in interesting ways. When he is not studying, writing or creating, Noah can be found listening to a wide variety of music, watching a good movie, buying books or visiting with his friends and family. He currently lives in Combined Locks, Wisconsin.

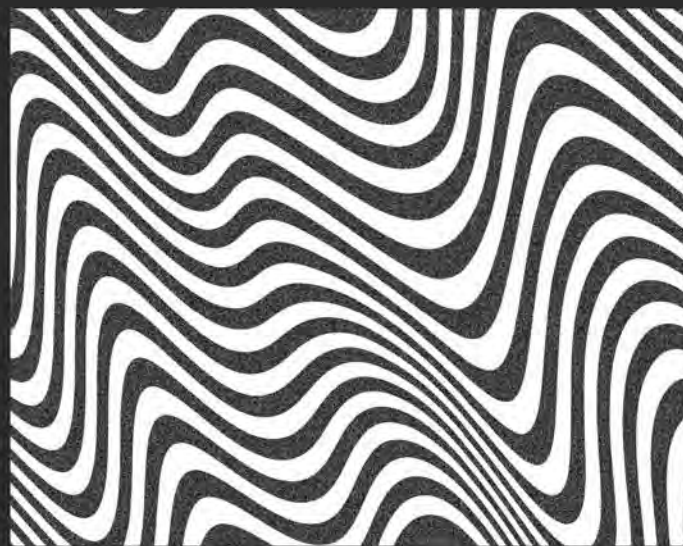
For more information on Noah's work or to get in contact with him, please visit www.noahfidlin.com.

A SUDDEN LOSS
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