



ADOBE® MASTER CLASS PHOTOSHOP®

INSPIRING ARTWORK AND TUTORIALS BY ESTABLISHED AND EMERGING ARTISTS



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ADOBE® MASTER CLASS: PHOTOSHOP®

Inspiring artwork and tutorials by established and emerging artists

Curated by Ibarionex Perello

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FOREWORD

Those who tell the stories rule the world.

Storytelling through images is what makes us human. From the cave paintings of our most remote ancestors and throughout the entire history of art to our days, images are the shortest path to another fellow human's emotions. We humans make marks before we can speak or write. Our need to share feelings found its best outlet through visual communication.

The great variety of images presented in this book are a beautiful collection of stories told and of feelings shared.

I have been a Photoshop user from the very beginning, when the first version hit the market in 1990. From that very beginning—and I was still a student at the Art Center College of Design then—I mused over the power of that devilish pixel-moving application. I lost sleep over it, and spent countless hours in the newly equipped computer labs. Even my teachers thought I was exaggerating. I felt the power. I felt that things were about to change, and this inspired me to experiment extensively. Indeed, image manipulation had come to the masses, and it changed the way we create images, for whichever media, from print to video. This was the beginning of an entirely new storytelling era.

Photoshop has become part of our popular culture as the tool that lets people "modify" images, be that for good or bad, be it subtle or bold. In any case, it changed our perception

entirely. Furthermore, with the advent of digital cameras and the democratization of photography, the process of image manipulation has become even speedier, allowing artists to experiment faster and become more spontaneous, removing the time-consuming and costly developing and scanning processes.

As a Worldwide Evangelist at Adobe, I have the great fortune to meet creative professionals from all over the globe, each with her or his own way of creating imagery, and it is truly humbling to see how the software we create is being used in the most unexpected ways. One of the benefits here is that, unlike traditional painting, digital artists can move, change their mind, cancel, or add on the electronic canvas at will, freeing up the creative process all the way to the intended purpose of the artwork.

Today, Photoshop has become an incredibly powerful, industry-leading compositing and imaging tool, allowing artists to realize their visions and share them with the rest of us in ways that were unthinkable only a few decades ago. The 31 artists featured in this book are a great example of this. Not only do we get to look at their visions, but we are also taught about how they created their images. Sharing knowledge and art. It does not get better than that.

—Rufus Deuchler
Senior Worldwide Evangelist,
Creative Cloud, Adobe

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INTRODUCTION

For some, photography is a document, a print, or a collection of pixels that helps to spur a memory or confirm the details of an event or occurrence. For others, photography is about the tools and devices used to create them. It can also be an endless source of visual noise that bombards us every time we launch a web browser, open up a magazine, or simply walk down a street littered with advertisements.

But for the artists in this book, photography is more than that. It's a unique means of expression that allows each to express an idea, a feeling, and a moment within fractions of a second. Unlike a play or motion picture that may demand several hours of our time or a book that may consume days or weeks, an image has to attract and hold our attention in seconds. It hopefully connects and seduces the viewer to linger for a little longer and take in all that the artist has to offer.

In today's digital world, the tens of thousand of images that pass in our view do not even register long enough to be distractions, making it all the more challenging for any person practicing the art of the photographic image.

The artists in this book have taken on this challenge, each in her or his own very unique way. Though each uses similar photographic tools, including Adobe Photoshop, the value of their work doesn't lie in model of camera or some digital workflow, but how they used those tools to successfully traverse the empty space between imagination and art.

Photoshop as a tool has transformed the process of photography, creating opportunities to explore, to experiment, and to revolutionize how we create and see photography. Whether it's in the hands of portraitists like Sean Teegarden or William George Wadman or conceptualists such as Richard Baxter and Martine Roche, software becomes as much of an extension of the eye and the hand as the camera itself ever was.

It provides people like Gediminas Pranckevičius and Jim Kazanjian and Maki Kawakita the chance to create completely new worlds that, despite their hyperreality, still keep us tethered to our own imperfect world.

Photographers can use this tool to challenge our view of history and truth, such as in the work of Stephen Marc and Christopher Schneberger.

Each artist in his or her own way has not merely created a piece of beauty, but is also challenging us to see the world in a different way. It becomes an invitation to gaze upon each other and the world that we share from someone else's perspective. Sometimes that view can be based on the shared reality of nature, as with Tony Sweet, or that of the absurd and humorous with James Porto, but whichever the case, it's an invitation to discover that there is more than one way to see.

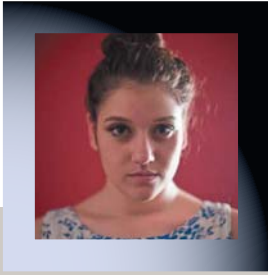
As these photographers share their work and their process with you in this book, I hope that it serves as a reminder that the power of photography lies in its ability to communicate and link us together. It reminds us of what we have in common, rather than what makes us separate and different.

There is a lot of joy in the creation and the viewing of these works, and if this book spurs you even a small way to take advantage of it, it will have succeeded.

—Ibarionex Perello
November 2012

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Jaclyn Corrado

“I am never looking to create the ‘perfect image.’ I enjoy producing pieces that appear destructed and manipulated.”

As a young artist, I realize I am still experimenting, and I will most likely continue to do so for the remainder of my career. I am constantly changing the way I produce work, sometimes making collages, using only digital media at other times, or going the analog route and using film. I am never looking to create the “perfect image.” I enjoy producing pieces that appear destructed and manipulated. When approaching an image, I am inclined to base the entire shoot around an outfit or color scheme. I spend hours on weekends rummaging through thrift shops and flea markets for garments that inspire my work. At this moment in time, my images are most often inspired by a general idea rather than a story line.

I’m still very new to photography and know there is always more to learn. Photoshop is a major contributor to my photography and I know its constant innovations will always allow me to experiment and grow. My goal is to incorporate my art into the world of fashion, so it’s important to have my own style, one that can be associated with several different genres of photography. Most of all, I want my work, regardless of what it is being used for, to be recognizable no matter what genre I choose to pursue. (Author photo by Raymond Colon.)



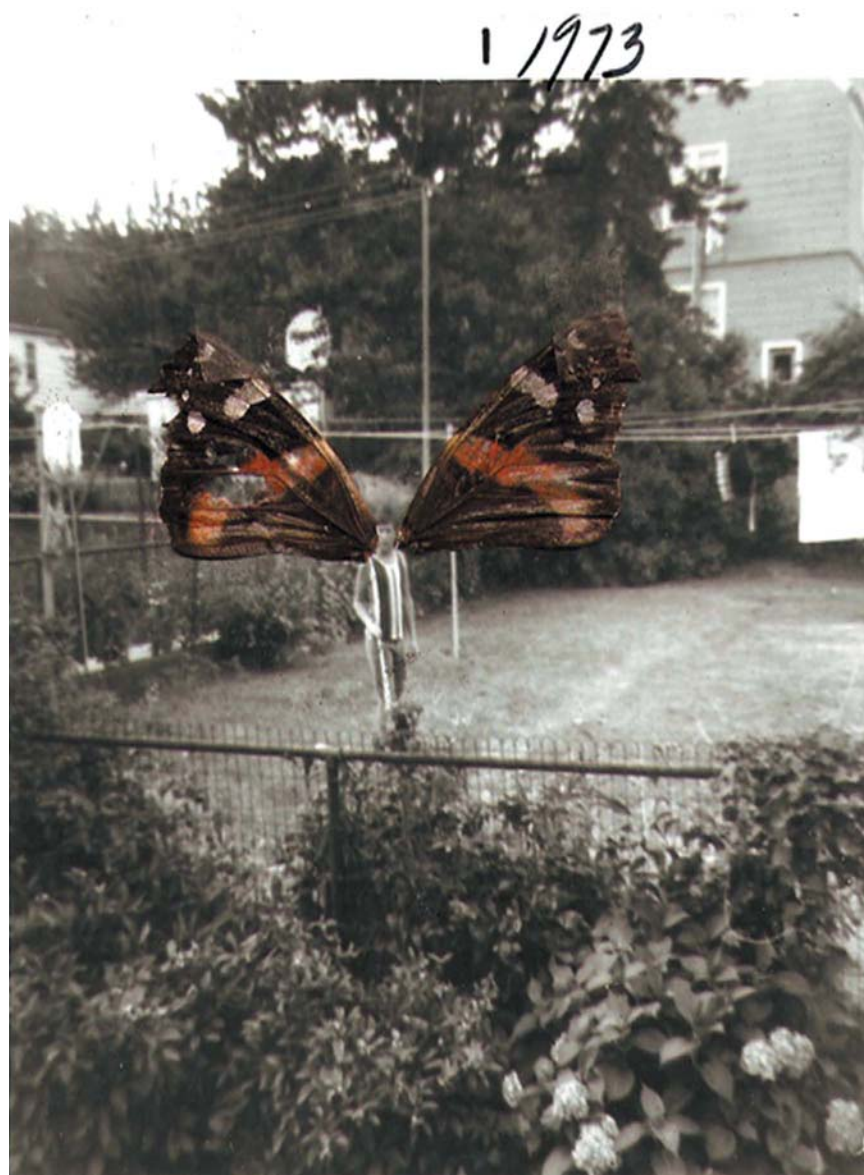
PEOPLE THAT DON'T EXIST, 2012

► IDENTICAL DIVERS, 2012





GARDENER 2, 2012



1973, 2012

BRITTA AND BRITTANY, 2012



STAMP, 2012