

A painting by William Kean, depicting a man in a red tunic pulling a wooden cart with a horse and a dog. The scene is set against a vibrant, textured background of teal and blue. The man is in the foreground, leaning forward as he pulls the cart. The horse is in the middle ground, and the dog is in the background, looking towards the viewer. The overall style is impressionistic with visible brushstrokes and a rich color palette.

LABORATORIO DE
CREATIVIDAD E
INVESTIGACIÓN.

LA SECUENCIA COMO HILO DE
LA HISTORIA









where the giant unlocked a cellar door and showed him gold: 'One is for the poor, the second for the King, and the third for your own.' Just then the clock struck twelve and the giant locked the door and left the boy in total darkness. Next morning the King came to see what had happened. 'My dead cousin came to see me and a fellow showed me three treasure chests in the cellar; but I was too afraid to touch them and he made me to shudder.' The King was overjoyed: 'You have saved my life,' he cried, 'now you may marry my daughter.'



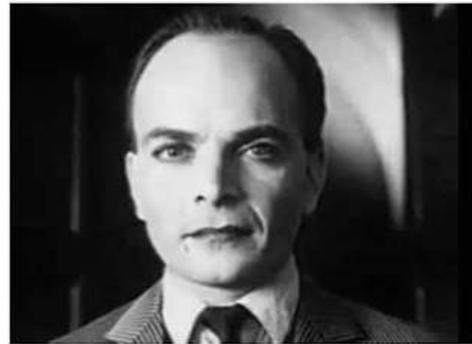
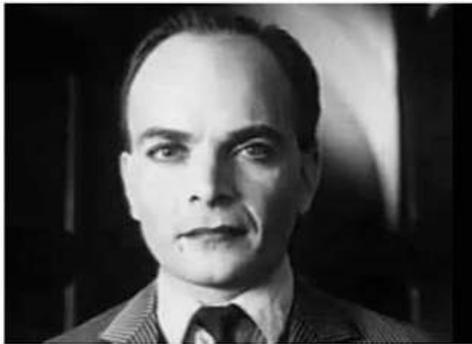
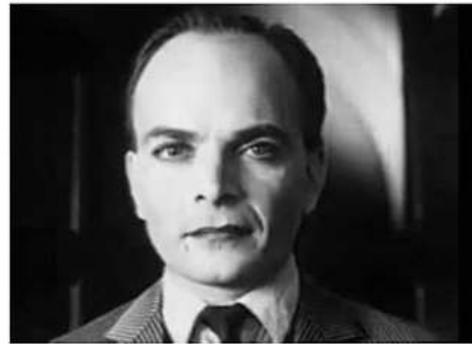
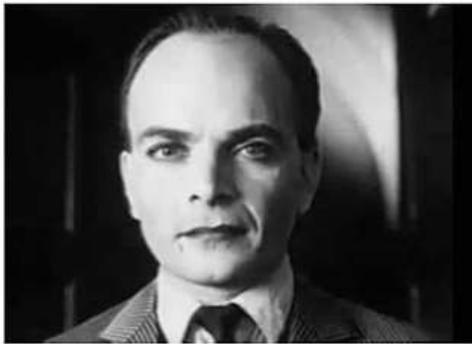
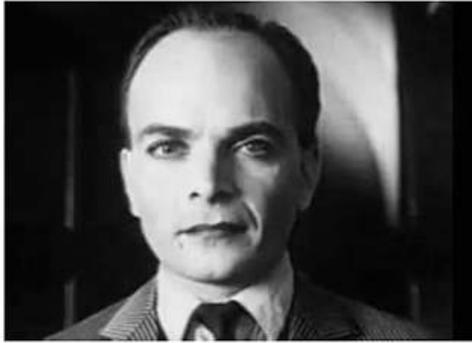








EDITAR SIGNIFICA DOTAR DE UN SENTIDO A NUESTRAS IMÁGENES, A TRAVÉS DE LA RELACIÓN QUE SE PUEDE ESTABLECER ENTRE LAS MISMAS POR MEDIO DEL ORDEN EN QUE SE COLOCAN. ES UNA FORMA DE CONTAR UNA HISTORIA, TRANSMITIR UNA IDEA O SENSACIÓN Y CREAR RESPUESTAS EMOCIONALES DE TODO TIPO, DEPENDIENDO DEL ORDEN EN QUE COLOQUEMOS CADA UNO DE LOS ELEMENTOS DE LOS QUE DISPONEMOS.



EL EFECTO KULESHOV (LEV KULESOV)

SU EXPERIMENTO MÁS CONOCIDO CONSISTÍA EN YUXTAPONER, EN TRES OCASIONES DIFERENTES, EL MISMO PLANO INEXPRESIVO DE UN ACTOR A TRES PLANOS DIFERENTES: UNA MUJER EN ACTITUD SEDUCTORA, UN PLATO DE SOPA Y UNA NIÑA MUERTA. CUANDO LAS TRES SECUENCIAS FUERON PROYECTADAS POR SEPARADO ANTE TRES PÚBLICOS DIFERENTES, SE PUDO COMPROBAR QUE LOS ESPECTADORES, EN CADA CASO, ADMIRARON LA HABILIDAD INTERPRETATIVA DEL ACTOR Y SU CAPACIDAD PARA EVOCAR, RESPECTIVAMENTE HAMBRE, TRISTEZA Y DESEO.



TRACEY MOFFATT

- ASPECTO FUNDAMENTAL DE TODO TRABAJO, PROYECTO Y PORTFOLIO.
- CARÁCTER INSTINTIVO PERO, AL MISMO TIEMPO, DEBE SER AFÍN A SU OBJETIVO.
- COHERENTE CON EL STATEMENT.
- LA IMAGEN, COMO LA PALABRA, ES UN ELEMENTO NARRATIVO.
- ROL FUNDAMENTAL DE LA SECUENCIACIÓN (TEMPORAL, CROMÁTICA, FORMAL).
- HAY QUE TOMARLO COMO UN JUEGO DE YUXTAPOSICIONES (PUZZLE).
- NO PRECIPITARSE Y DEJARLA REPOSAR.
- NO ABURRIR NI EXCEDERSE EN LA SELECCIÓN. DEJAR CON HAMBRE AL ESPECTADOR.
- UNA MALA IMAGEN PUEDE ARRUINAR UN BUEN RECUERDO DE UN TRABAJO.
- INTERESANTE OÍR OTRAS VOCES QUE APORTEN ALGO NUEVO.

A black and white photograph of a woman with long, wavy blonde hair. She is wearing a dark, long-sleeved button-down shirt. Her hair is blowing in the wind, and she has a slight smile. The background is dark with many out-of-focus string lights. In the top right corner, there are some bright, rectangular light fixtures. The overall mood is romantic and elegant.

DUANE MICHALS

THE BOGEYMAN

THE BOGEYMAN















o v 2 ae m i c h o / s $\frac{114}{v}$

THE HUMAN CONDITION

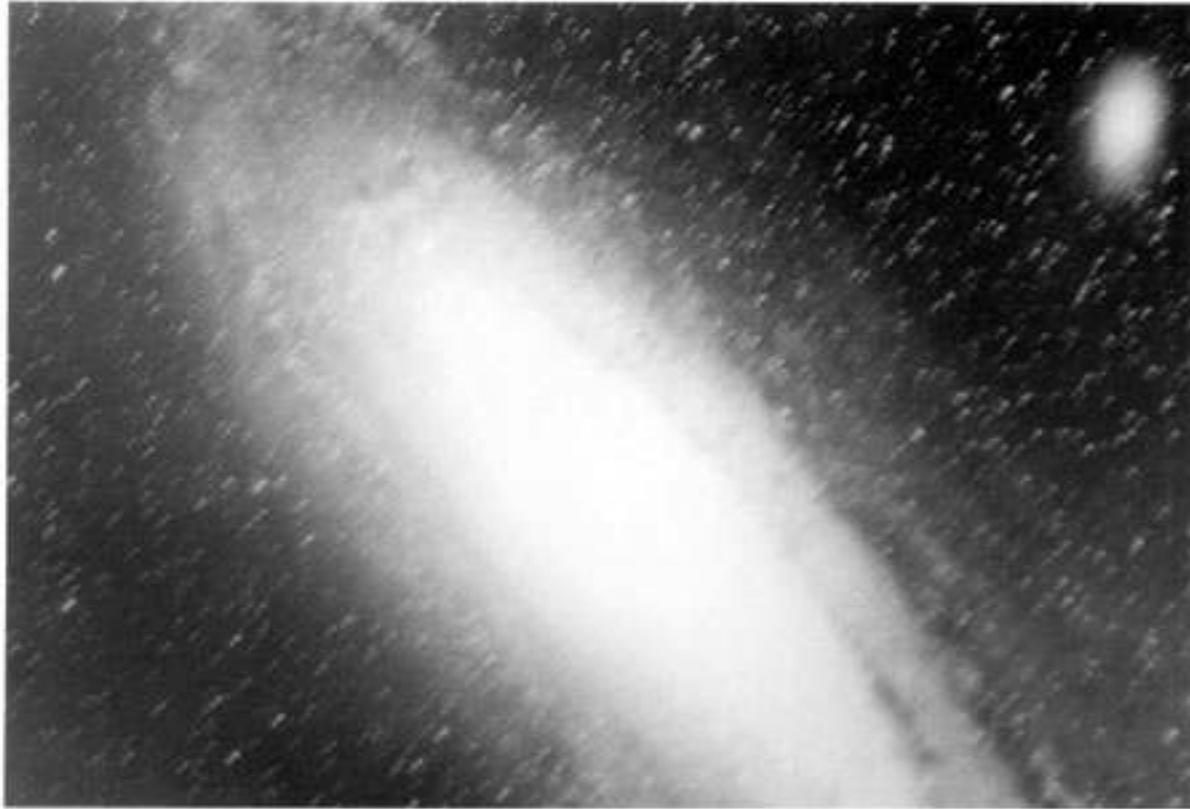
THE HUMAN CONDITION

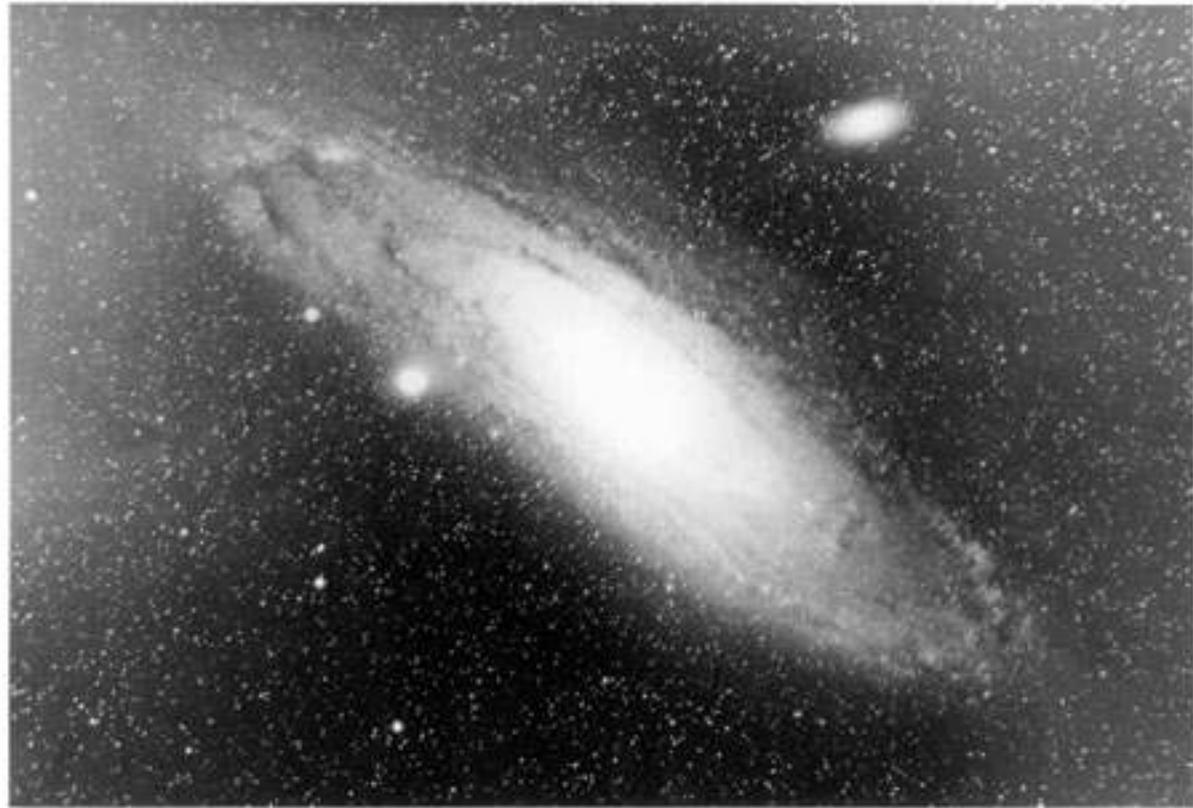




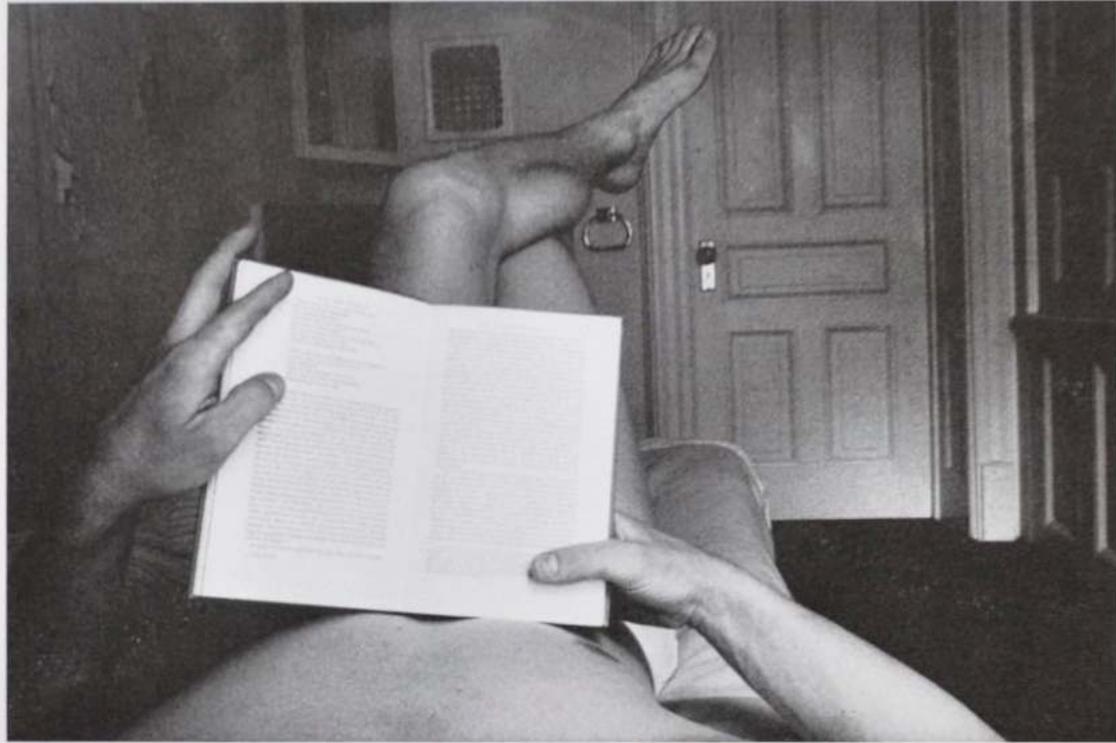




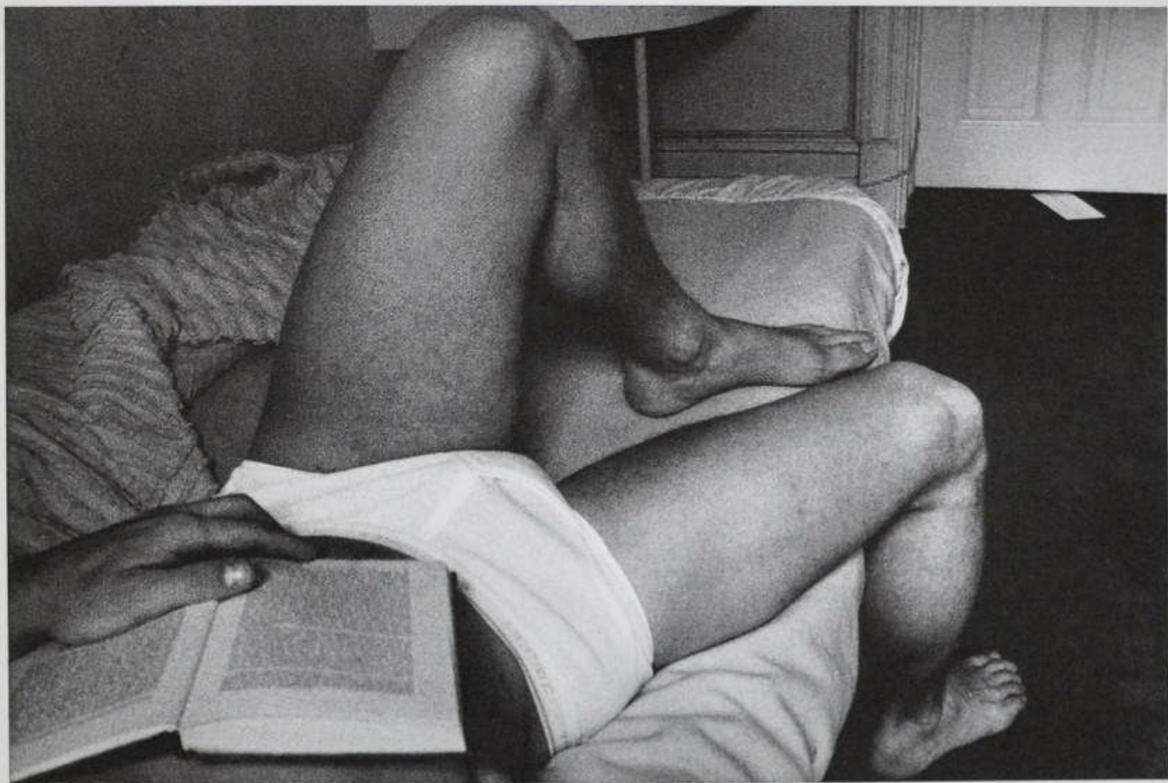




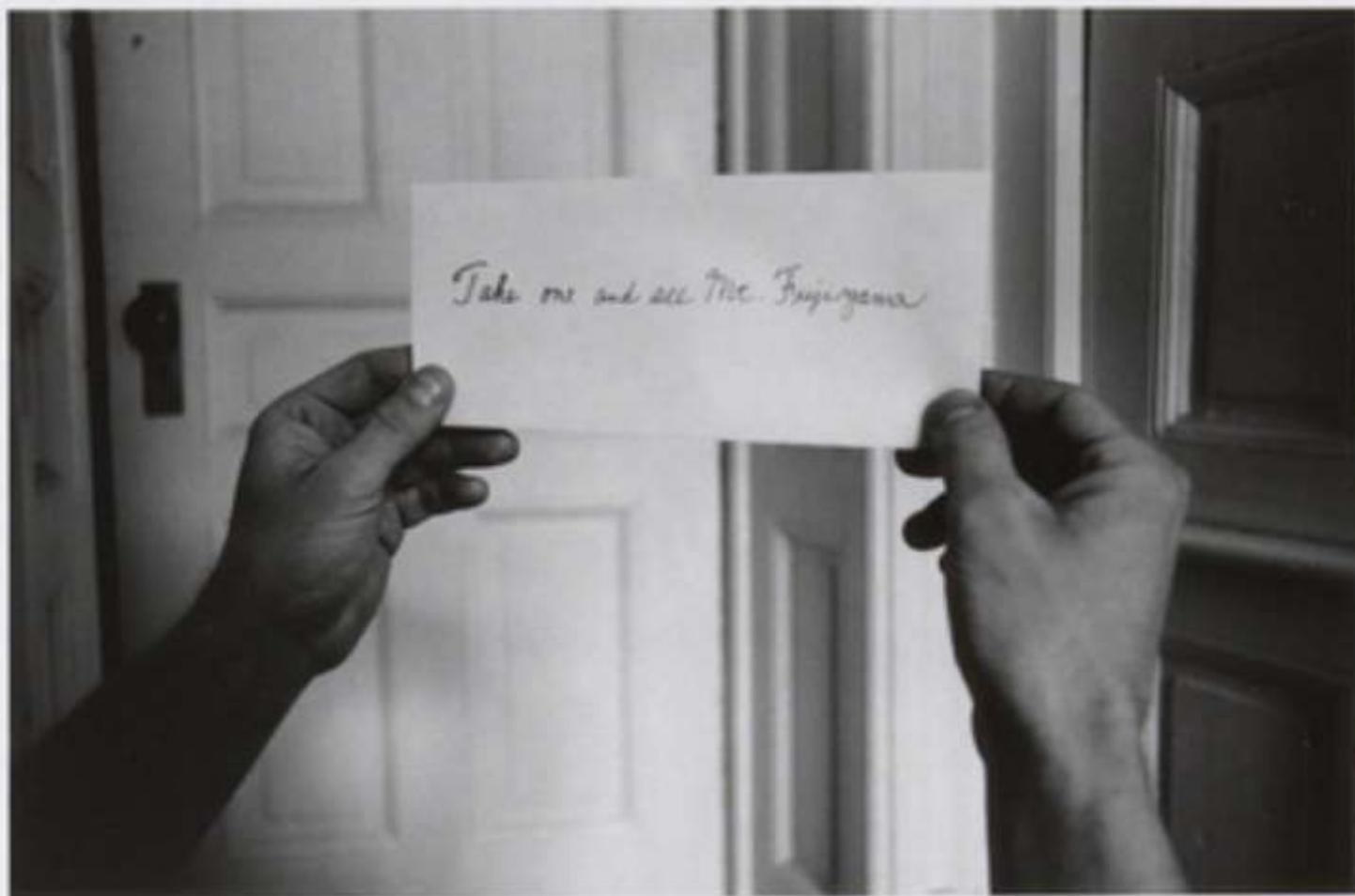
TAKE ONE AND SEE MOUNT FUJIYAMA



It was a hot day. The book was dull. He was bored.



Someone slipped an envelope under the door.



There was something peculiar written on it.



Inside were some green pills. Without any hesitation he gulped down a pill.



He felt like a balloon with its air being let out.
Instantly he became six inches tall.



The door squeaked behind him, as the largest woman he had ever seen entered the room.

7



She grew larger as she approached his chair
and began to tower over him.



She did not see him. He was excited by her size.



His excitement turned to terror as he realized that she was going to sit on his chair and on him.

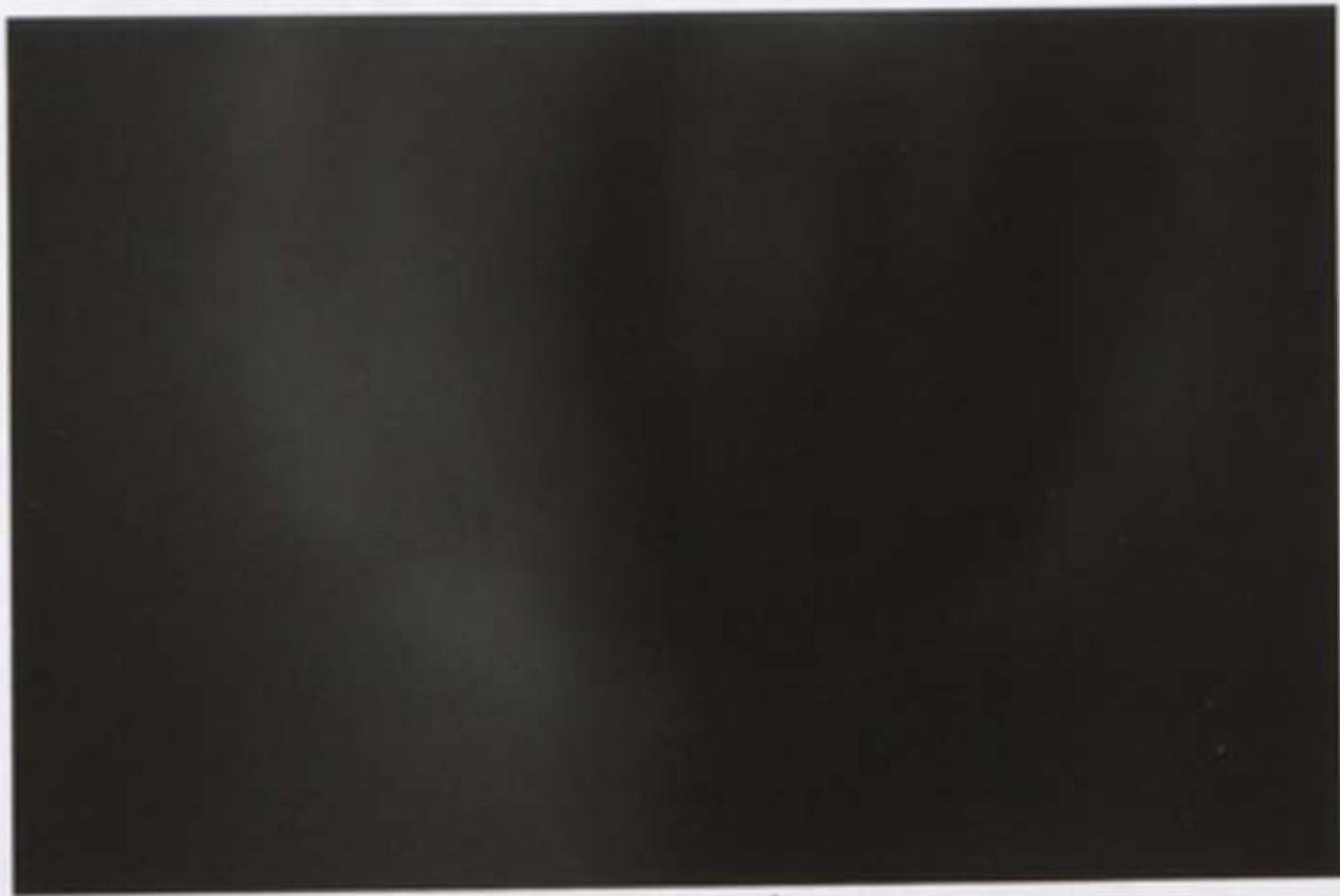


As her colossal ass descended upon him, his tiny legs refused to move as he tried to ~~run~~ run. He felt paralyzed.



He stood frozen with excitement, as the
big behind settled down, closer and closer.

12

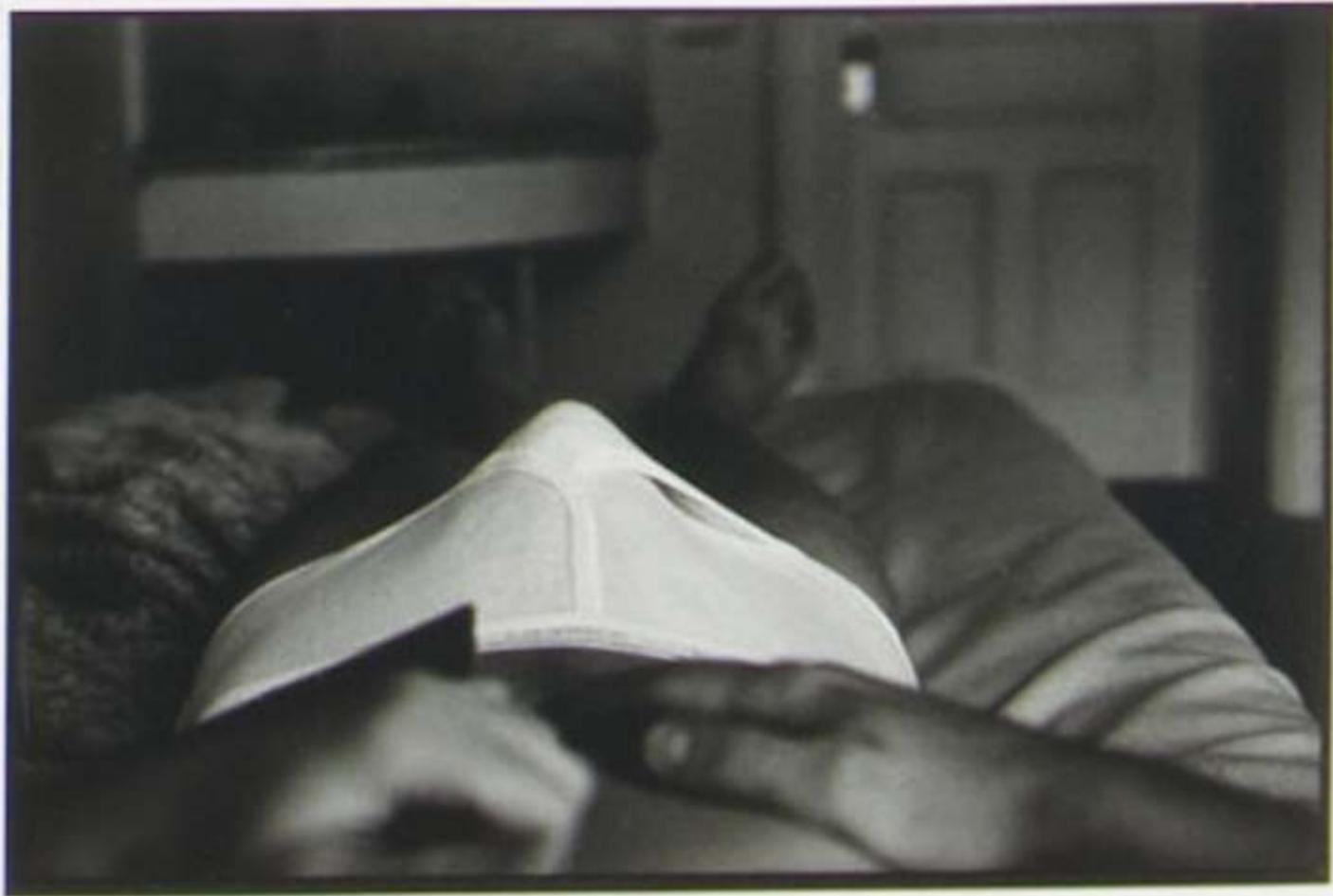


She sat on him!



Miraculously, in the darkness, he began
to see the snow covered peak of
Mt Fujiyama.





READING NEWSPAPER

6/18

THIS equals THAT

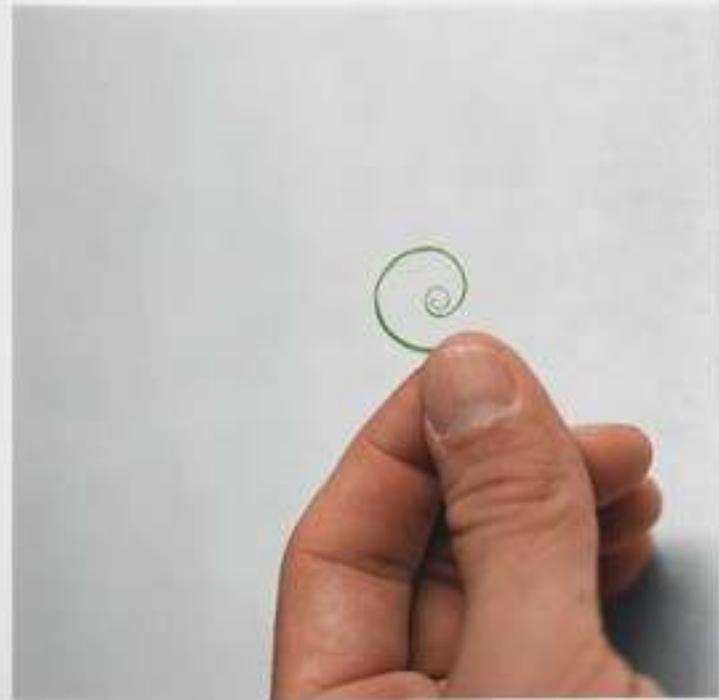
JASON FULFORD &
TAMARA SHOPSIN



by
Jason Fulford &
Tamara Shopsin

aperture

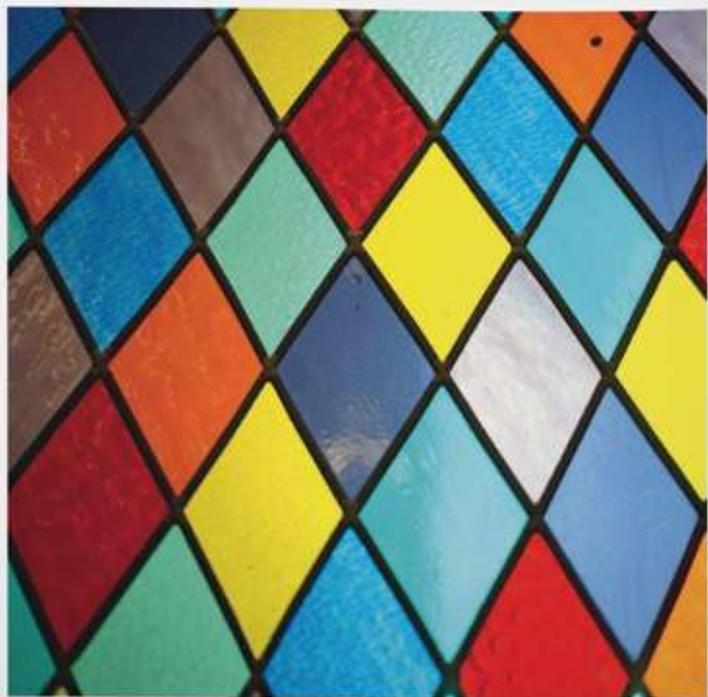




















DAVID JIMENEZ
INEFINTO

ALFONSO ALMENDROS









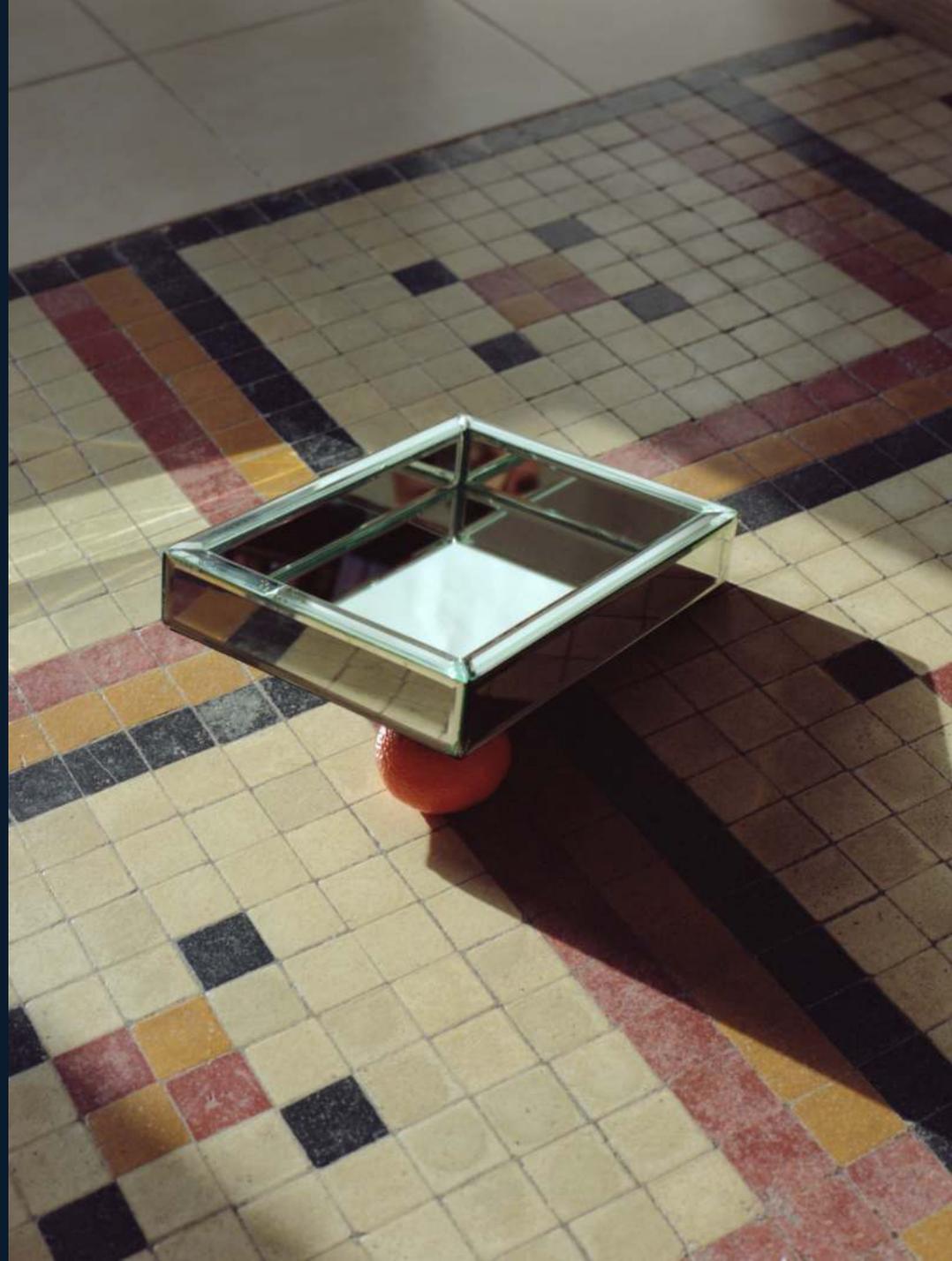


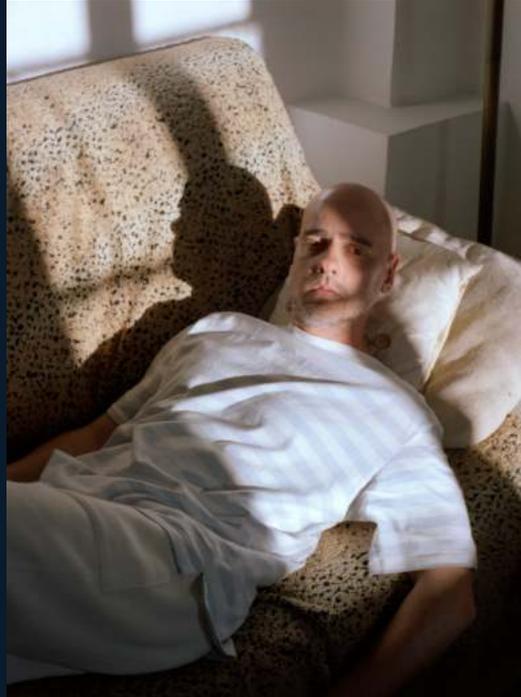
THE ABSTRACTION
OF LANDSCAPE
FROM ROMANTICISM
TO ABSTRACT
EXPRESSIONISM



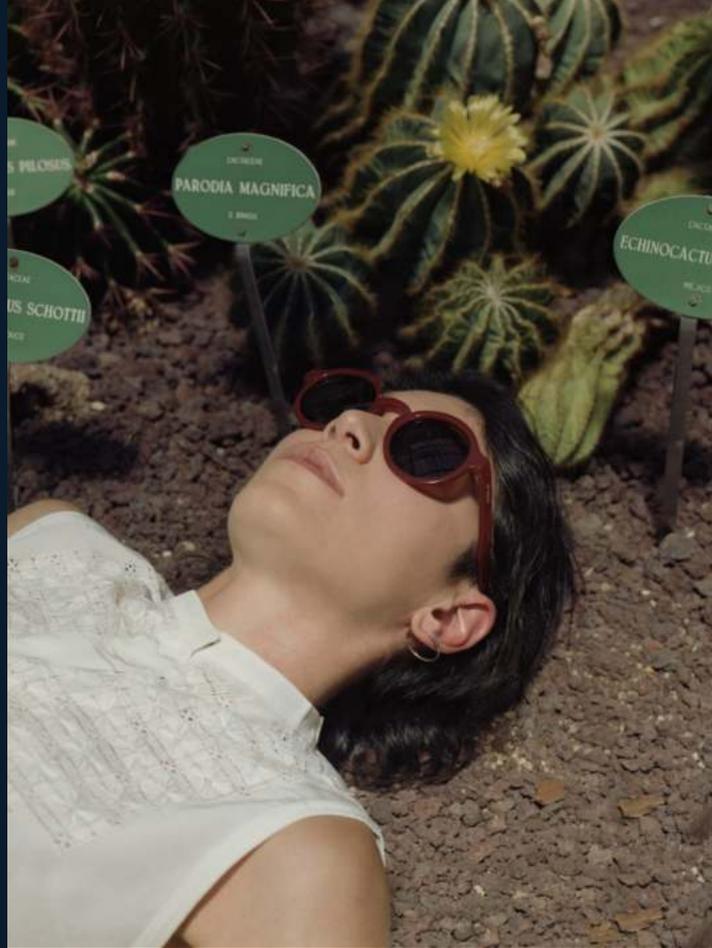




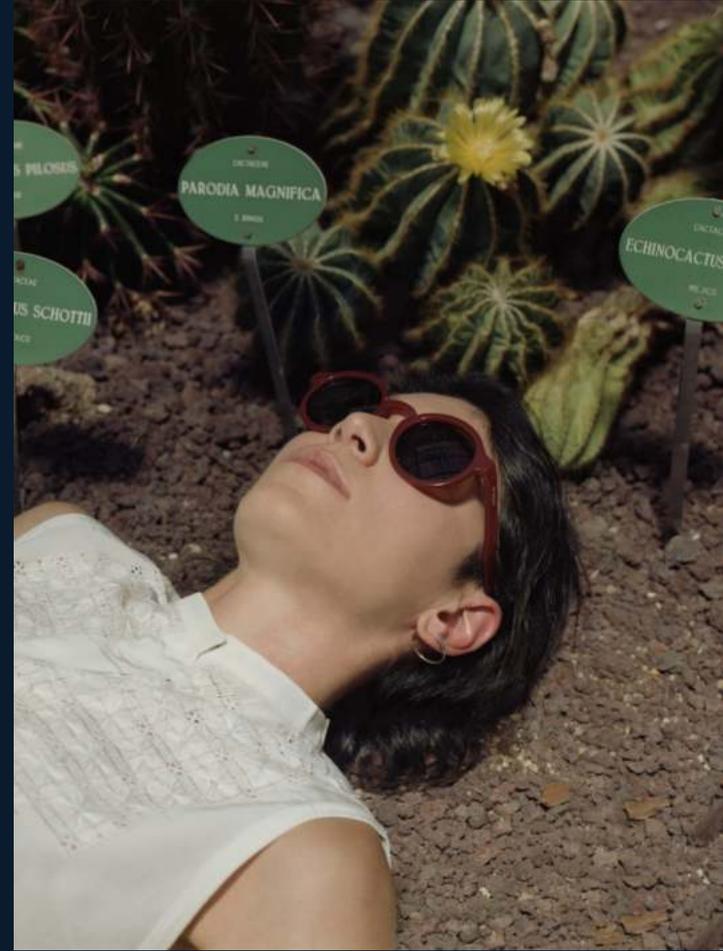
















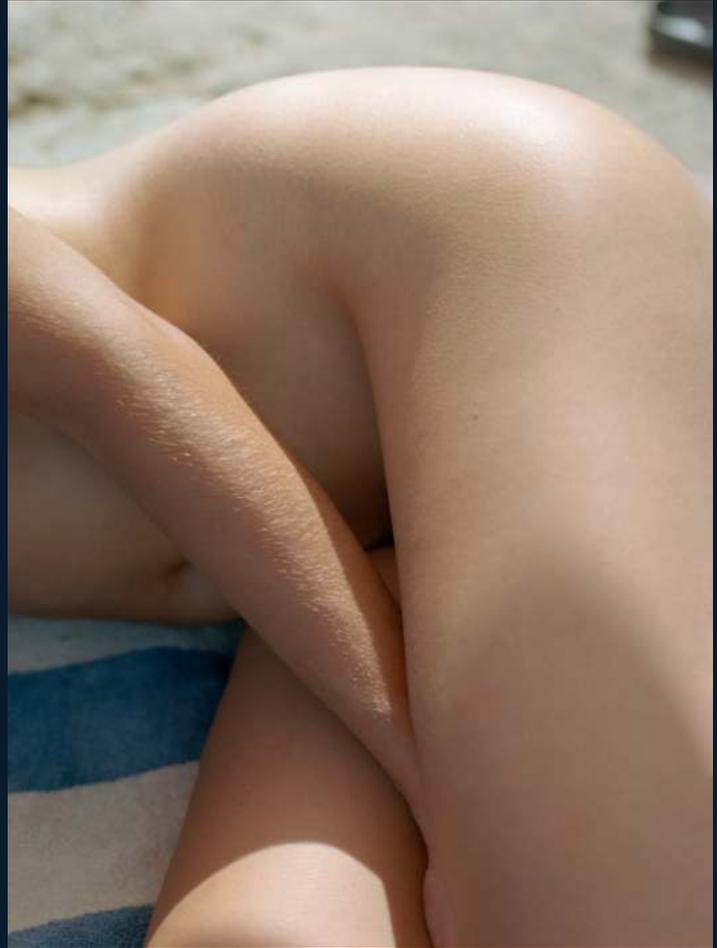








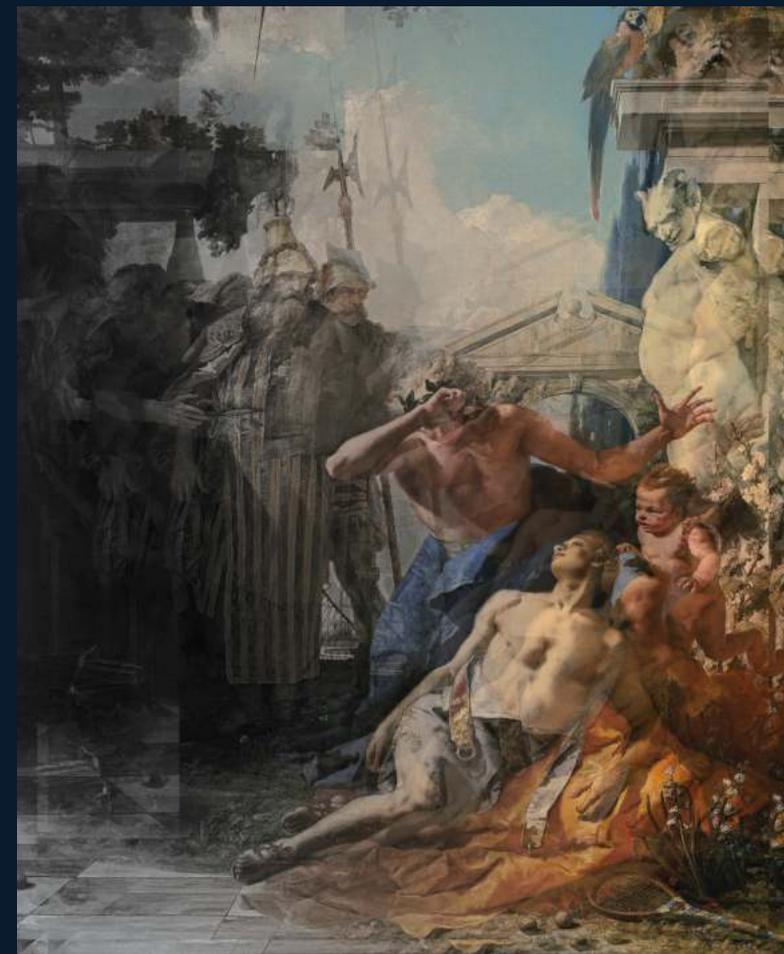


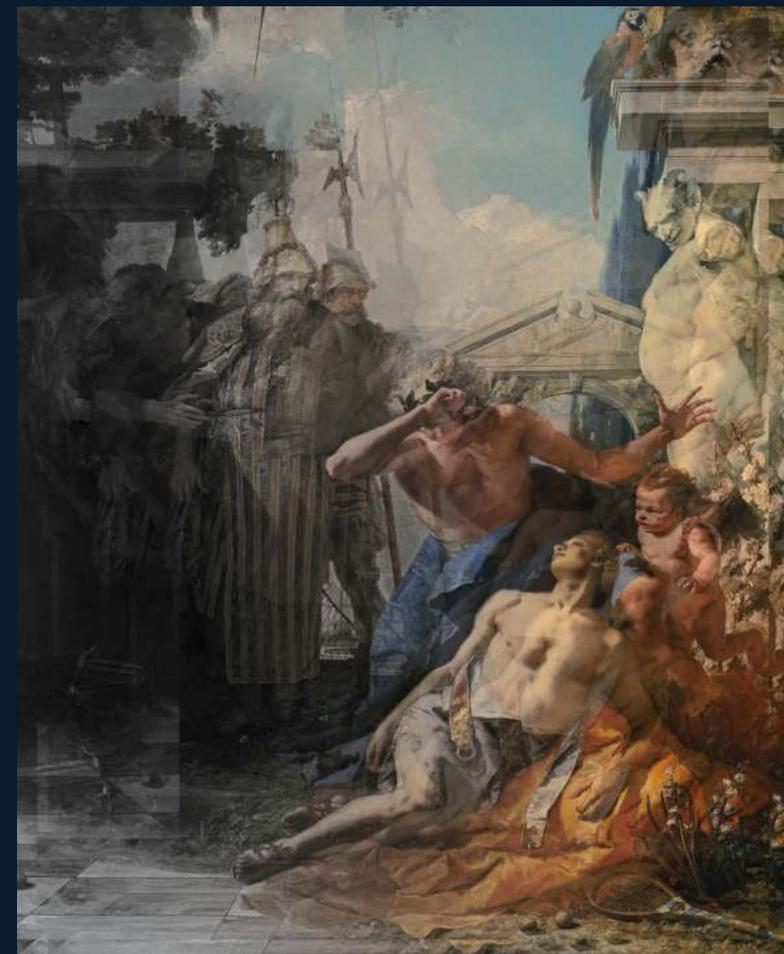


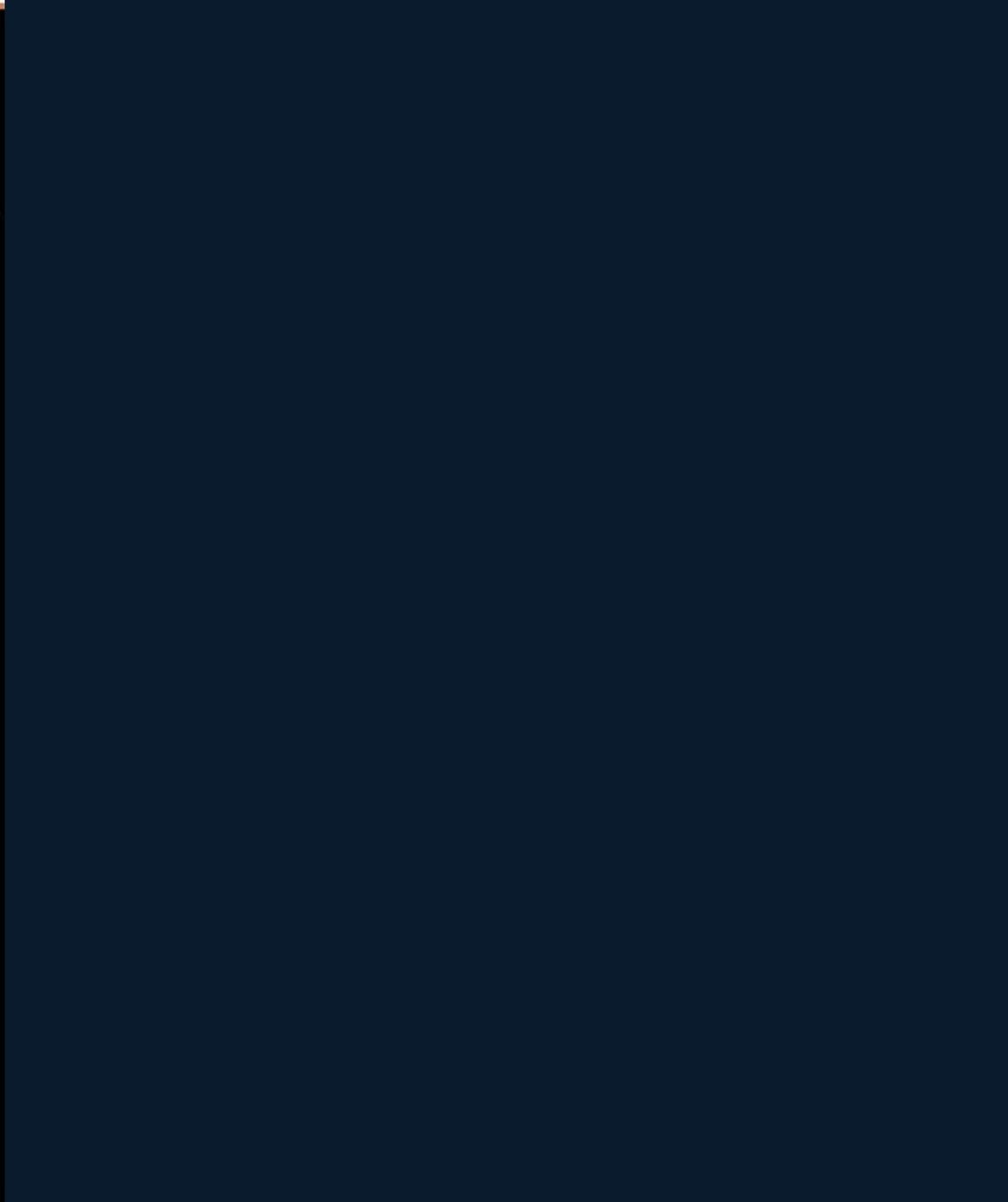










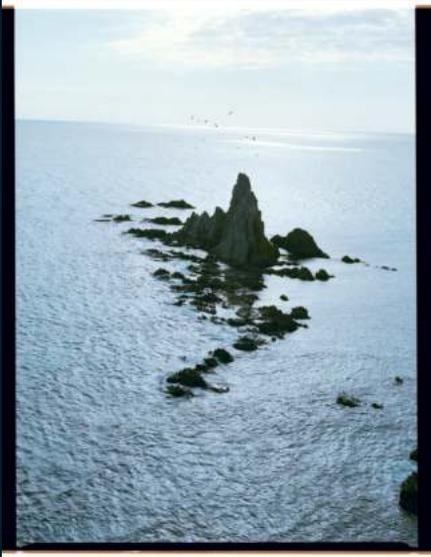




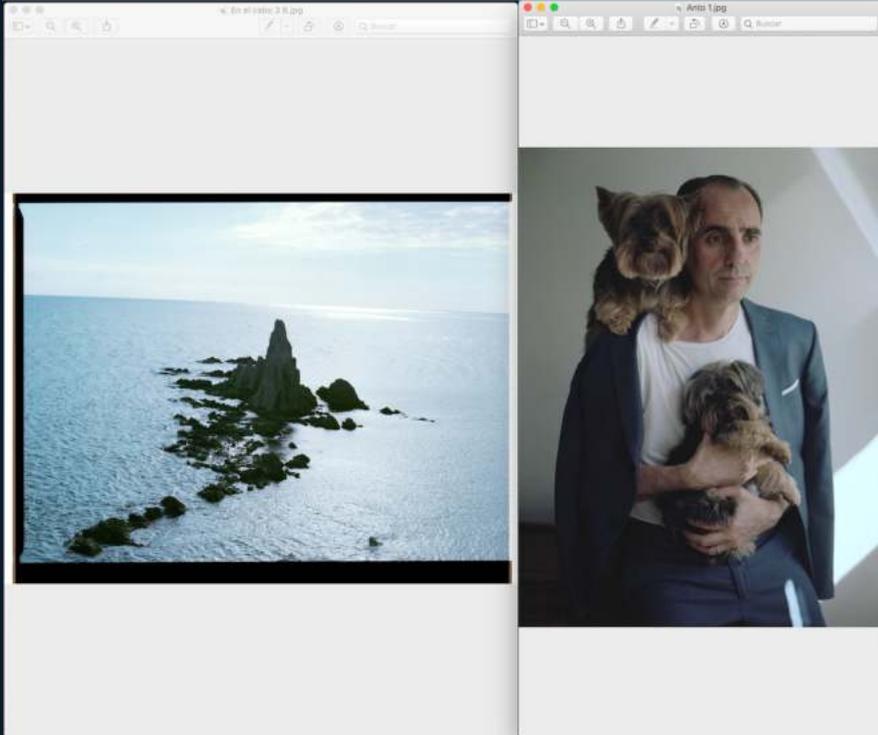












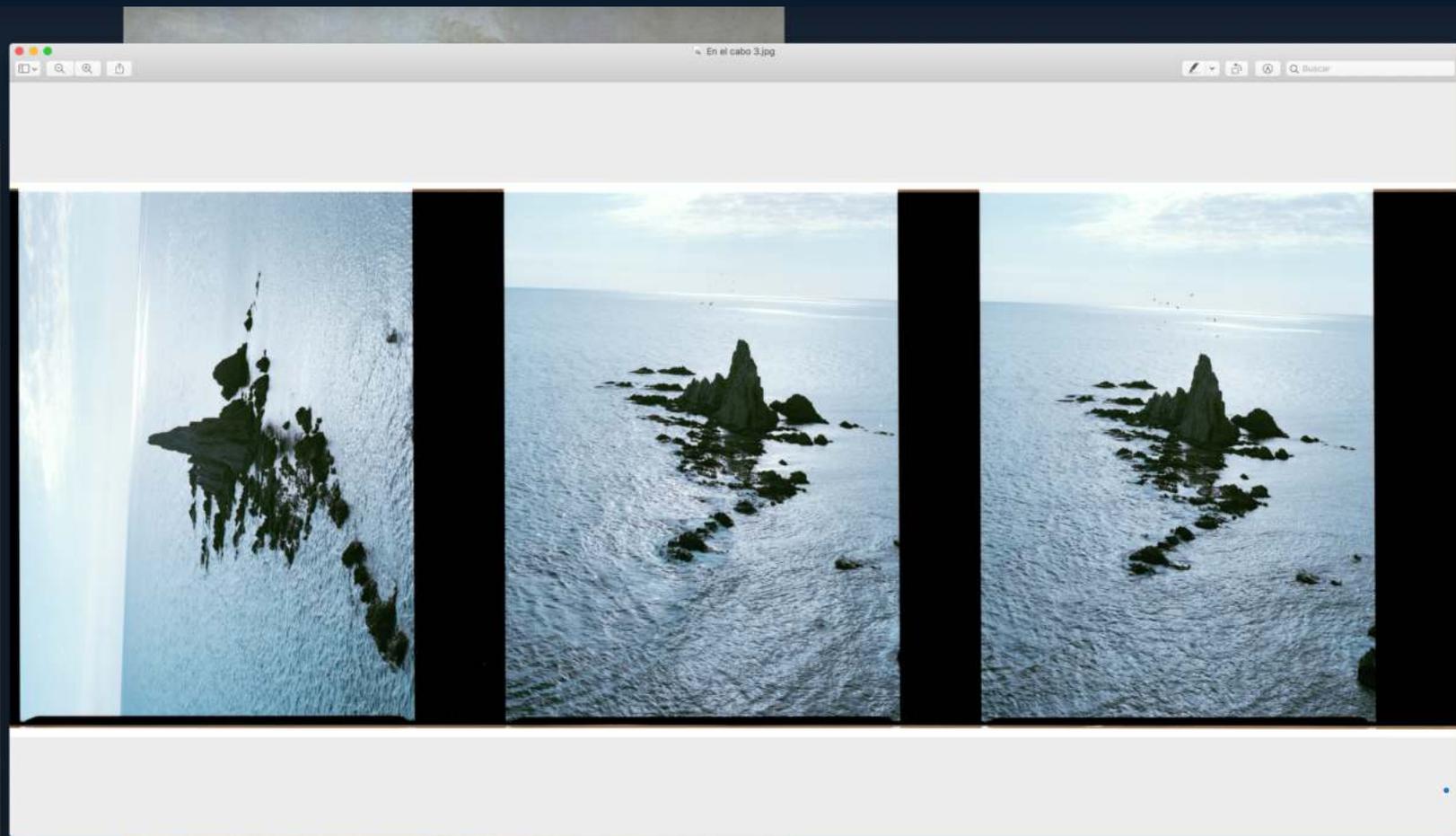
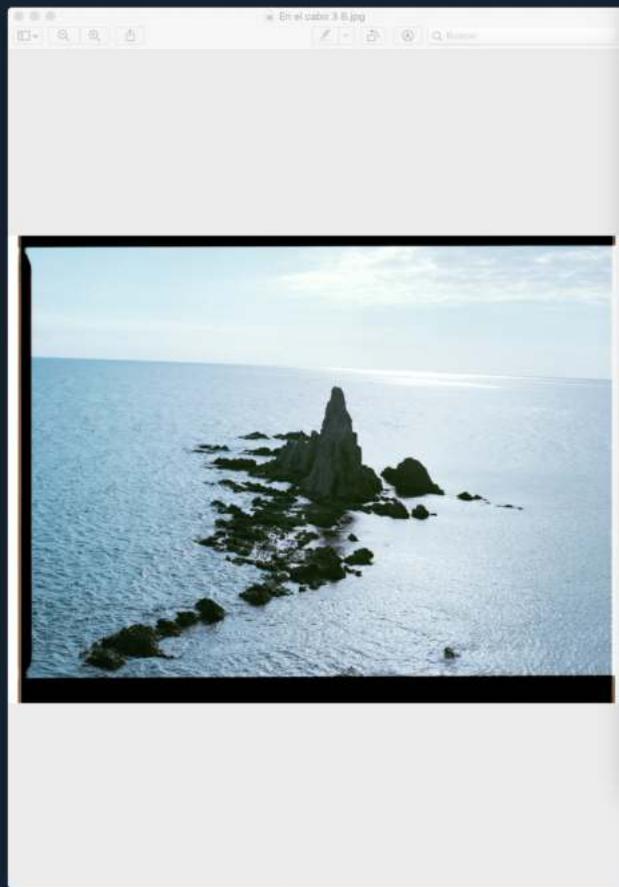

Captura de pantalla... 16.34.49

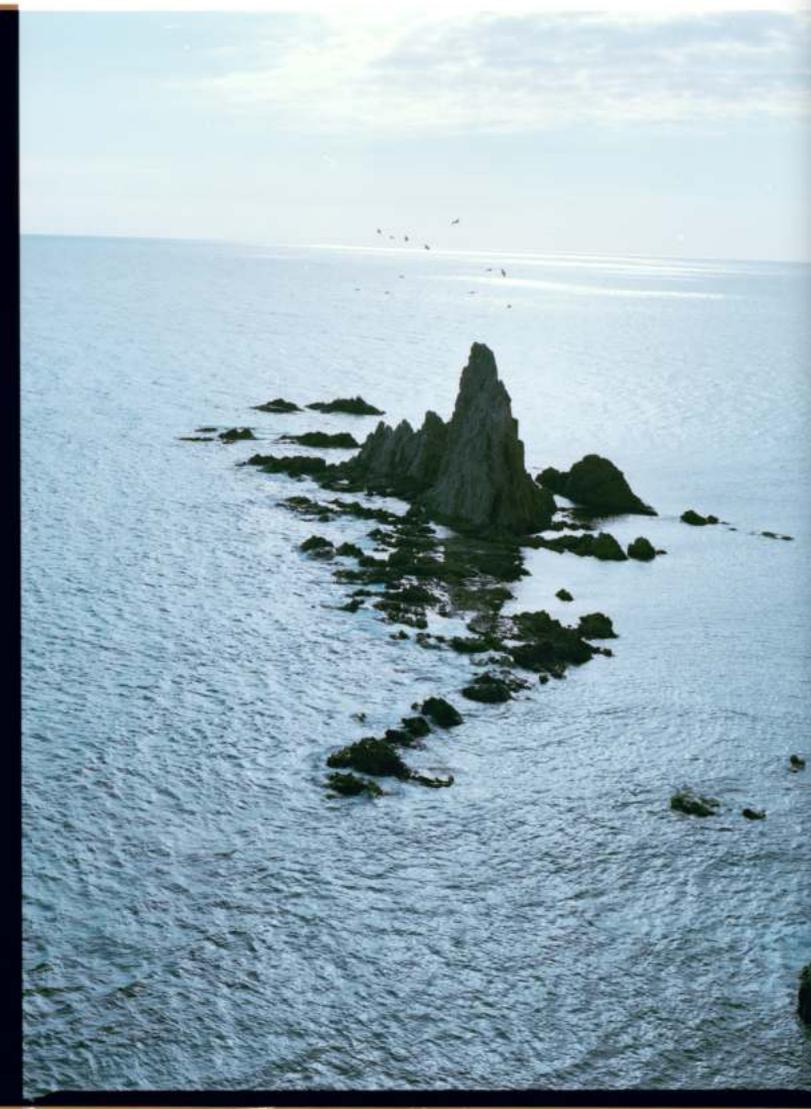


Captura de pantalla...16.34.49















Mesa de dos marcos.jpg



Puerta Navidad con marco.jpg



En el cabo 3 B.jpg



Mesa frente al mar 1.jpg



