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Written Statement

My works transport viewers to a surrogate world, an alternate dimension where things are somewhat similar but different in a significant way. This creates a new universe for viewers to explore and contemplate. So far I see a threshold in these worlds; a body of work that are forming all within the same universe. It suggests exploration, vastness, hope, romanticism, and innocence. It also suggests theatricality, drama, simulation, artificiality and surrealism. Mostly I want to provide An Alternative for myself and the viewer. For just a moment, time could stop still, If I can successfully draw you away from your reality, your potential complacency, or your tribulations then I can find comfort in the rewarding feeling that I've achieved the ambition.

Photography is my medium. Process and workflow start with a thought. Something inspirational and romantic that forms from the mundanes of life. Next, the thought makes it into a notebook where the idea is conceptualized into a story or sketch. I then consider the environment where this work will be born. The tropes of expedition, desire, and vastness intensely effect where most of my images takes place. Adventure is out there. Nature and large land masses are my favorite settings. There are many subjects in my art; most of them are close friends or acquaintances. Each is

chosen based on their relationship to the concept. For example; if the initial thought that sparked the work was emanated through a conversation with a particular person then I'll attempt to use the same person in the work. This provides a level of authenticity to the creation. The majority of my work is shot on a digital SLR; some of it is shot on 35mm or 120mm film. Many of the works are produced by photographing multiple portrayals. This can include several exposures, other photographs for composites, and panoramic techniques to give the images a different depth of field. Each is a one-man production. I attentively plan every aspect of the stage. Lighting is the most important part of a photograph and often the most genuine part of my work; I prefer to work with natural light. This creates a difficulty because sometimes that perfect composition of illumination exists for a split second.

Raw images are uploaded to a computer where they are culled and manipulated in photo editing programs. Photoshop has become a second language for me, it comes as natural as speaking English. These tools breathe life into my work.

I think of my works being made up of Mediated Imagery: scenes, objects, or imagery seen through a frame, screen, or other visible layer. This technique can often serve to frame, alter, or obscure one's view, adding a sense of mystery or depth to the work. It acts almost as a filter to reconstruct reality. This narrows the viewer's vision and momentarily eliminates the outside world, putting you into a new imaginary space. As camera innovation strengthens, I'm able to shape the way you see reality. Before it was difficult for a single camera lens to see multiple planes of exposure as

the human eye would, but as technology advances, I have the ability to let you see more than what's capable by the standard individual. Many of my works are a mediated view of current reality. A nuanced duality is formed, tip-toeing the threshold of believability and artifice, providing an augmented reality.

My work is related to works by Annie Leibovitz, Gregory Crewdson, and Jeff Wall. Each of these artists inspires what I create. Leibovitz for her ability to build rapport with her subjects that are clearly conveyed through the camera. Her work is both iconic and provocative. Crewdson for his elaborately staged productions. His work is both dramatic and cinematic, often featuring surreal and disturbing scenarios based in mundane American neighborhoods. Wall for his post production. His work is often seen as a one frame cinematic creation. I often strive to achieve this effect in my work.

The companionship of human nature is important to me. I find comfort in shared experiences with those who I trust most. A majority of my work can be considered forms of portraiture because human interaction is important to me. To be blunt, charisma is a strength that comes natural to me. It's both innate and amusing to exhibit. It's brought a level of confidence to myself. The rich contrast and saturated tones in my work create an inviting experience which shares this personality characteristic of charisma.

Our reality has intricate ties with the fantasies I create. Our world is not so different than the sentimental worlds I create within my frames. These surrealistic

photographs are actually more representational of life because they contain an atmosphere and empathy that resonate with the viewer. Life doesn't have to be photographed according to the facts of existence; instead, why not delve into the depths of the consciousness to reach for something superior than the reality that incarcerates us daily?

Media produces a simulation which in turn determines our reality. This dark concept hints that thoughts don't organically belong to us. Society's understandings, morals, emotions and ideas are implanted through decades of broadcasting. Ideologies of love have been slowly implemented to us in forms of movies and tales passed down. As a commercial wedding photographer, I have first-hand experience in this. Every client wants the same inorganic photograph seen in wedding magazines and portrayed in social media. People assume that these kinds of images represent *true love*. The sad fact is, through the social eye, if people don't possess these kinds of photographs then there's something wrong with them...ultimately being seen as different and broken. It's not just true in beliefs of love, but in many other ethics that build humanistic foundation. This simulation births a fabricated world based off artificiality. Reality is malleable and plastic. It allows me to create work based off a commercial idiom, provoking the societal canonical spectrum. Crossing the threshold of belief because human life is just one large dramatized theatricality where no assessment is authentic. Although this concept is interesting, I am still skeptical of the skepticism. If all human thought is artifice, doesn't it still matter? If our entire

cognitive makeup belongs to the moldings of media then the thoughts are still ours. Unique or not, we have beliefs. Genuine or not, they matter. I've made it my responsibility to figure out what's authentic amidst all the artifice our world has created. It's become integrated in my work to formulate how this delicate battle plays out in the images I create. My work meditates on the relationship between legitimacy and fabrication.

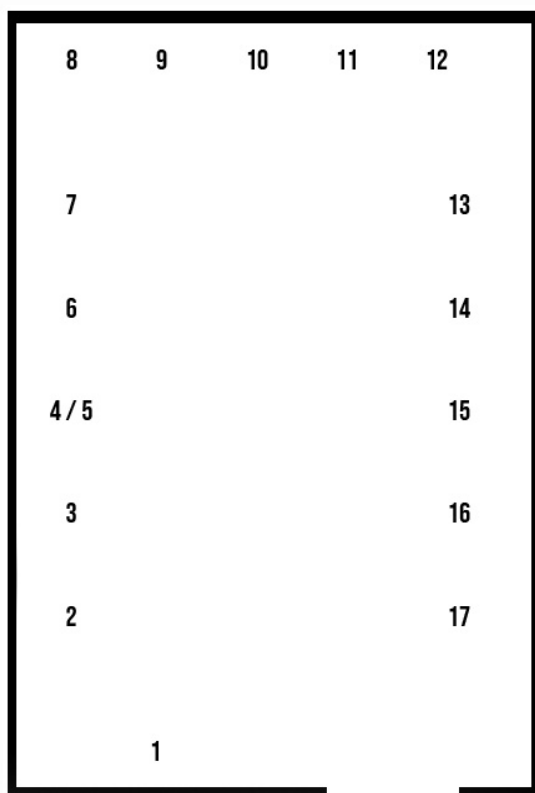
My work embodies the surreal quality of film. Beauty in the vast and unexplored, tension in the minor details. A goal to possess a contradictory familiarity and distance from participants and viewers. I want the viewer to bring their own story to the photographs. The photos are intentionally unresolved. They create beauty, reveal hope, and capture the search for something greater inside the subjects and each photographed world. The work is intended to provide space for beauty and innocence. My work invites viewers into precarious experiences; our lives are compiled of these small tense moments that create a sense of authentic livelihood.

This medium gives me the capacity to pull the viewer out of this logical and trivial earth and place them in a space that is more precarious. This alternate reality shares qualities of surrealism and fantasy. As my work progresses I hope to immerse the viewer into my universe which allows us to escape our reality in exchange for something more serene. There is a skeptical level of believability in my art. On the plane there is a threshold; the side that is true and the side that is false. My work lives on that line. That threshold is their home. My works invite viewers to wonder which

parts are real? Which parts are artificial? The enjoyment and wonder comes from the suspension of disbelief, which parts you choose to accept as reality.

THE THRESHOLD

BY JONATHAN YACOB



1. THE THRESHOLD
60X100 INCHES

2. PROSPECT
20X20 INCHES

3. FALLEN ANGELS RESERVOIR
24X36 INCHES

4. CRIMSON SEA
20X30 INCHES

5. PLANATE
20X30 INCHES

6. UNTITLED
36X36 INCHES

7. DRIVE
24X36 INCHES

8. VOLATILITY
36X36 INCHES

9. HAZE
36X36 INCHES

10. DISEQUILIBRIUM
36X36 INCHES

11. MIASMA
36X36 INCHES

12. CAPRICIOUS
36X36 INCHES

13. COMPUNCTION
24X36 INCHES

14. GOYA
40X30 INCHES

15. LIFE
24X36 INCHES

16. KOMOREBI
24X36 INCHES

17. VIGOR
24X36 INCHES





