ANNUAL ISSUE 2020

 unquestionably a quarterly digital and print magazine committed to being an active source for art and design in the San Luis Obispo community. RAW acts as a centralized public space for student work in photography, video, graphic design and studio art produced in the Department of Art and Design at California Polytechnic State University, San Luis Obispo. Since its founding, as a class project in Professor Lana Z Caplan's Winter 2017 Editorial Photography class, nine quarterly issues have been entirely student published. This is the second annual issue, containing selections from the previous three quarterly issues.

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JO ANNA EDMISON | CLASS OF 2021

THE DISCOMFORT WITH FEMININITY

There is an unspoken discomfort with heterosexual males being perceived as feminine. This discomfort can be attributed to traditional hegemonic masculinity, and the weakness/subordination associated with femininity. In order to explore this discomfort further, I decided to photograph four of my male friends without telling them what they would be doing before the shoot.

These are the Hollywood portraits I took of them to make them feel objectified, much as many old female Hollywood stars were. The men had varied results and levels of comfortability with being perceived as feminine in any way.
KATE KARSON | CLASS OF 2021

HAWAII

Getting in that summer mood, here are some pictures from Hawaii and warmer weather. I love to travel and Hawaii will always be one of my favorite spots.
One of my main goals this year has been to finish a sketchbook, and these happen to be some of my favorite sketchbook entries I've made so far. I felt these best displayed my artistic style and are reflective of my love for combining geometric forms in saturated blocks of color with human figures. I explore the contrast between the various mediums: pen, graphite, and POSCA pens.
AMANDA VASQUEZ | CLASS OF 2022

NANA’S HANDS

They say you can tell a lot about a person by looking at their hands. In my nana’s hands, I see her unwavering faith. I see the love she had for my grandfather in her wedding band.

In every line and crease, I see strength and wisdom from a woman who has overcome all the trials and tribulations life has thrown at her. Her name is Amelia Sarinana and she is 94 years old.

RENEE BOETNER | CLASS OF 2020

FACE TO FACE

Prosopagnosia is a neurological condition characterized by the inability to recognize the faces of familiar people, ranging from family members to your own reflection. Millions of people across the world including popular portrait artist Chuck Close live with this disorder. Through a mix of photography and drawing, I strive to capture the feeling of living in a world of strangers.

"A face is a road map of someone’s life. Without any need to amplify that or draw attention to it, there’s a great deal that’s communicated about who this person is and what their life experiences have been." - Chuck Close
NOAH SHARP | CLASS OF 2021

**TYPE POSTERS**

This typographic experiment shows the power that text and imagery can have on the overall tone of a work. Although identical subject matter, the posters communicate the type differently.

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**FREE ADMISSION**
MORGAN IBARRA • DEERMORGANDESIGN

We recently sat down with Morgan Ibarra, a third year graphic design major, to discuss school, embroidery, her sustainable clothing company deer.morgan design, and more!

So I know you are currently in the Graphic Design concentration but you started in photo. Have you always known you wanted to do creative work?

When I first applied to Cal Poly my senior year I was leaning towards physical therapy because I felt like I had to do something safe job-wise but my parents wanted me to do something that I was always passionate about as long as I went to a four-year college. I didn’t know specifically what I wanted to do artistically which is why I started out in photography. I started with photography since I took photographs in high school but it wasn’t too hard to switch once I was in.

What caused you to switch?

I really liked my photo classes so I wasn’t in a hurry to switch into graphic design plus freshman year there was a lot of overlap within foundation classes. I switched going into winter quarter sophomore year.

How was the transition from Photography to Graphic Design?

Since I had a lot of the same classmates and professors I had taken foundation classes with it didn’t really feel that much different. It just took another portfolio review.

What would you tell someone who is also thinking about switching?

Do it sooner than later because a lot of art classes are only offered in certain quarters.

Do you feel that your background in photography has helped you in your graphic design work?

I think just creativity in general, I was really into conceptual photography so I would take photos and then manipulate them with Photoshop, so already knowing those programs and how to work with images in a way that was less photography and more digital art overlapped in that way.

I know for me that taking these design courses has changed the way I look at everything. Would you say the same?

Definitely, especially with typography which is something I had never noticed before. Now any sign or film credits it is the first thing I notice and I’ll notice it if it’s off but I’ll also notice if it’s really good. I like to geek out over type stuff in that way.

How did you get into embroidery?

I was really into sewing when I was little and would make clothing for my dolls since my mom taught me how to sew. I used to make these little pouches that I would sell in elementary school. However, I didn’t touch fabric for a while until senior year of high school when I had thrilled these pair of jeans.

So I had seen this Gucci pair of jeans with a flower and hummingbird on the back and was obsessed with it. I decided I wanted to do that so I got some thread and embroidered a flower onto my jeans. It took a really long time so I didn’t do too much embroidery until freshman year of college when I decided to embroider some thrifting things to get back into it. But I didn’t start deer.morgandesign until this past summer since I had more free time. I had posted on Instagram a design I made to cover up a stain and since it got really positive feedback, it inspired me to embroider more. It’s also a nice way to occupy my free time creatively and productively.

Could you give us a rundown on why you started deer.morgandesign?

With the thrifting stuff I was getting and the amount of embodied designs I created — I knew that other people were interested in it so it was fun to share my art. Nothing makes me happier to see other people wearing it.

It seems like you like to work with your hands. Do you often get frustrated with the constant hunching over your laptop for graphic design?

Yeah totally, I think that’s a good portion of the reason why I started embroidering again because I was also taking a graphic design class over the summer so for six hours a day I was staring at a screen and then the next six I was at work constantly socializing, so when I got home I would want to do something creative. Since it would be too dark and messy to paint, embroidering was easier to pick up. It’s definitely nice to take a break from a screen while still being able to do something artistic that ties into it.

Have you found any creative ways to incorporate using your hands into graphic design pieces?

Yeah, in fact we had a project for Typography 2 where we had to design a Griffith Park Shakespeare festival poster. I was really inspired by the DIY start-up they had with only eleven people and a small stage so I embroidered Shakespeare’s face onto a t-shirt, scanned that, and then editing it into a poster with type — it was fun to be able to use my hobby in an actual school project.

If you could only work in one medium for the rest of your life what would it be?

It’s hard because I consider myself the jack of all trades. I like a lot of different art mediums equally but I think that if I had to choose one it would be graphic design so that I could find ways to incorporate other mediums into it, like the Shakespeare project for example.

I sell all my embroidered pieces on Instagram at @deermorgandesign and on my Etsy account @deer.morgandesign!
SILAS RUESLER | CLASS OF 2020

**MY LIFE INSIDE THIS FRAME (THAT I'M TOO TALL FOR)**

A short video stemming from experiences with depression and anxiety; exploring the space inside one's head.

SCAN TO VIEW VIDEO
OR WATCH AT VIMEO.COM/387518040

GABRIEL PEREZ | CLASS OF 2020

**GOD ____ US ALL**

"God ____ Us All", created in Spring 2019, uses found imagery to visually communicate the separation and treatment of children by Border Patrol Agencies in the United States. Analog and Digitally manipulated. Total running time 00:10:36.

SCAN TO VIEW VIDEO
OR WATCH AT VIMEO.COM/394601822
These two images were taken here in San Luis Obispo since I’ve recently been a transfer. None of them were planned, there was just something that happened that brought my attention to each of them and made me want to document it.
GIRLS. GIRLS. GIRLS.

This series was inspired by my love for fashion while also emphasizing the beauty in all the females that I photograph. I wanted to have an all-female series because I feel like media portrays girls in the wrong way a lot of the time. I had so much fun shooting and creating a fun environment where all the models felt they could be themselves.
MELANIE DELACRUZ | CLASS OF 2019

FRESH CROISSANT, ANTIQUE BISQUE, CARAMEL SWIRL: AN INSTALLATION

When I was six years old I vividly remember asking my mom why my skin was a different color than hers, and without hesitation she told me people paid money to make their skin look golden brown like mine. She told me to be proud of it. Her words form the backbone to this piece, which aims to embody the experience of growing up in a biracial home, in a home where my mother was white and my father was Filipino.

I believe being biracial allows me to experience nuanced perspectives, not quite the majority but not fully a minority, this duality leaves me in a place of limbo. With a color palette derived by using Home Depot's paint color matching service on an image of my parents and I, my installation emphasizes these predetermined colors and the connection the colors have to the narrowly defined race/ethnic boxes we are supposed to ascribe ourselves.
CONNOR BAILEY | CLASS OF 2021

ALONG THE COAST IN 4X5

I drove up and down the central coast taking pictures of some of my favorite spots from Pismo Beach to Big Sur. Using the large format camera was an experience I’ll never forget!
NICK IMBRALE | CLASS OF 2019

POSTERS AS JOURNALS

Digital art enables me to subjectively express myself, which I sometimes yearn for when doing graphic design work. This poster serves as an index of my state of mind at the moments they were created. Although abstract, my work uses typography, shape, and light to communicate specific yet tenuous moods and atmospheres that can stand in for my journal entries.

MARISSA GERRICK | CLASS OF 2021

ONE OF ITS KIND

I took these photos for a friend, Kev Vanderzel, who designed the furniture in the photos. I used different sets up of the furniture with the model to make it more interesting than just simple, straight on photo.
TOMMY GARCIA | CLASS OF 2007

ALUMNI FEATURE

Now with a BFA in Photography and Digital Imaging from Cal Poly San Luis Obispo, my natural eye for artistic composition has been refined into a technical expertise. I feel my ability to utilize both studio and available light renders my work with a truly powerful aesthetic, most evident in my portraiture, which highlights the atmospheric relationship between subject and environment. Some previous clients include Fox, DirecTV, NBCUniversal, Weider Publications, and Time Inc.
IN THE KITCHEN
A photo from a series exploring the play between fashion and domesticity.

BORN & INSPIRED
A tribute to powerful women from all backgrounds and time periods throughout the 50 US states and territories.
KELLI JOHNSON | CLASS OF 2021

UNDERWATER DREAMWORLD

The past two summers I have worked as a kayak/snorkel tour guide in La Jolla. Growing up in Pacific Beach, I fell in love with the ocean at a young age so working in the ocean all day was a dream job. I knew I had to combine my passion for photography with my love for the ocean so I bought underwater film cameras and brought them on my snorkel tours. These photos represent the underwater dreamworld I live in and now you can too.
We sat down with Lukas Wegmüller, a fourth year studio art major, to discuss his artistic process and idéation, life as a fourth year, and more!

Your work certainly stands out as having a style—I know when I’m looking at your work. How has your artistic style developed over the years?

Developing a style has certainly been on my mind for a while and I think as someone who wanted to be an artist in middle school, that was always on my mind—I wanted to have a unique style that was recognizably me and feel personal.

Drawing a lot is the way I went about that—I did a lot of work off of pictures and figuring out how proportions and perspectives work and then playing with that. I think some of my stuff is psychedelic but not to the extreme of what most people think about psychedelic art.

I like to set up twisting perspectives and ways in which I can bend things towards how I see them versus how they actually appear.

What does your process generally look like for your large scale pieces?

I do a lot of my brainstorming in my sketchbook and looking at other art as well as listening to podcasts. Writing to myself is how I navigate the ideas I want to work with and then I take those ideas and draw a composition several times until I get something that I like. Those drawings are usually pretty fleshed out too, not just loose sketches.

I try to get in all of the details and then blow that up using the original drawing as a reference. In doing it bigger there’s more of an opportunity to render things fully and add color and textures. I would say reworking an idea until I like it then I commit to making a bigger piece.

How would you like people viewing your work to interpret it?

In the past I felt a little bit more controlling about, “I really want this to mean this, and this to mean this, therefore they should come to this moral conclusion.” I think the type of work I’ve been doing has felt a little more playful and nostalgic and I want people to relate to these archetypes. While it is literally showing one thing, I’m trying to get at some sort of universal idea or state of being that someone can relate to.

A lot of my work is nude people in a natural environment and so I like to think of: “Where did we come from? What is the human as an animal and how are we related to our environment and how do we engage with our environment?” In my recent work that can be destructive or inadvertently destructive—not intending harm but by our disassociation with nature we can just wreak havoc mistakenly. That’s one end of the spectrum—I’m also thinking about more symbiotic, interconnected positive relationships with the environment and the creatures around us.

I’m sure you spend a ton of time in studio. What does the day to day of a 4th year studio art major generally look like?

As a senior you get a space on campus that you have access to 24/7 and we each have our own cubicle, or table space where we can leave projects that are in progress and set ourselves up with a workspace.

I’ve been feeling really grateful to have this spot where we can indulge in our practice and have a committed workspace where I can get my projects where they need to be.

Being in studio is my main activity outside of school—I try to appreciate that were living in this dreamy life as if we’re already successful artists with a studio space and going to critique and being able to show work in the gallery on campus.

What advice would you give to Freshman year Lukas? Or just any freshman starting the studio art curriculum?

It’s good to check your ego. I struggled a bit with some of the foundations classes and suddenly having more structure around art making because it was always a private part of my life. It’s important to not be apprehensive about that and see what you can bring to any type of project. Really interpreting your prompt and finding out how you can make something unique is a good skill and having some discipline around what you’re doing. I think artists naturally make stuff and it can be hard to do that at a more constant rate than you usually do.

Also, having faith that you’ll find like minded people eventually — I didn’t really understand what the culture of Cal Poly would be before I came here so I felt a little bit isolated being a weird artist person and that not being what Cal Poly is primarily about. I think it’s good to have faith in yourself and untangle any judgements you have already come to have. You change a lot over the course of four years. I think taking up opportunities to meet people and engaging in the community and going to events that might attract people like you. Eventually you scout out some kind of community but it can be frustrating when you don’t find that immediately.

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Do you remember what you were thinking about your future when you were a first year studio student? What advice would you give to Freshman year Lukas about the studio art curriculum? And what advice would you give to Freshman year Lukas about the studio art curriculum?
GHOST SHIP

A few favorites from Cuesta College’s nationally award winning experimental theatre production Ghost Ship. Written by Cal Poly professor Philip Valle and directed by Bree Valle, the show is an immersive, fast-paced, multi-sensory experience that brings a limited number of audience members aboard the Mary Whalen for an unforgettable voyage. These photographs were made in real time as the cast performed a full run through for me.
Shot in the woods in Kingston, Ontario, and out the window on a train to Toronto. The cold and gloomy day outside was extremely peaceful granted I was inside a warm train car — a much preferred setting than the below freezing weather we trudged through the woods in.
FRUITS OF LABOR

These photographs were made in 2016, but their meaning was realized just today. A near college graduate, I anxiously await a taste of the fruits of my labor.
MARCUS COCOVA | CLASS OF 2021

GRANDMA PLAYS THE NUMBERS

My grandmother was and remains to be one of the most repugnant and vile people to ever walk the Earth. She was hateful, manipulative, and abusive. From what I hear from those who knew her she had always been that way, though I doubt she was born that way.

Terrible things happen — to everyone, and that’s unfortunate, but at some point we have to take charge of who it is we’re going to be. This project is a declaration of escape and a vow to be more than the awful things she put me through as I was growing up.

SCAN TO VIEW VIDEO
OR WATCH AT VIMEO.COM/394601098

DANIELLE SHER | CLASS OF 2020

THE YELLOW STAR

Dedicated to the Jews of the Holocaust who had to submit to the humiliation of wearing a bright yellow star, which is today worn proudly as a symbol of strength within the newer generations.

SCAN TO VIEW VIDEO
OR WATCH AT VIMEO.COM/394606363
To paraphrase a quote I once heard but can’t recall who from, ‘photos reflect the feelings of the photographer’. These photos were taken after a near 6 month hiatus from taking any photos at all. I had become too overwhelmed with a terrible work-life balance and anxiety to top it off. Finally I found a balance and regained the drive to photograph and I see the culmination of those past experiences in these images.
This year for my birthday, my Dad and I went on a trip to Las Vegas. He used to live there, so he showed me around to all the cool spots he remembered from the 80’s. Here are some photos from Red Rocks National Monument in Nevada. The left ones taken on 120 film and the right ones are taken on a 35mm point & shoot.
CHEMICAL PAINTING

The black and white images are 35mm film prints I developed using "chemical painting." I created the effect by dripping developer onto the paper in the tray in order to only expose parts of the images.

I like this process because you only have so much control over the outcome and no two prints will ever process exactly the same.
EVERYTHING ALL AT ONCE

Lessons I’ve learned lately: enjoy your problems, crafting is the best form of stress relief, and the weirder, the better.
JUSTIN AYERS | CLASS OF 2022

GLITCH

Shot on Canon 5d Mark IV with a 50mm lens.
Graphics and manipulation done in Adobe Photoshop.
REFLECTIONS

When I am uninspired by my surroundings, I look to reflections in search of that artistic inspiration. Whether it be a puddle on the ground, a pool, or a window pane, I find that reflections, while rooted in reality, offer a peephole into an ultimately surreal world.
TIME WITH TYLER

I took photographs of a variety of people that I found captivating at the Camp Flog Gnaw festival, hosted by musician Tyler the Creator.

To embody Tyler’s brand, Golf, and his music, I added artwork and some of Tyler’s song lyrics that I also believe reflect on the majority of his fanbase.

Each photograph was taken on a 35mm Canon AE-1 using a 17-28mm wide angle lens and each graphic accompanied was produced in Photoshop.
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