

# Eye of the Beholder



## Datacolor Scholarship Winner Megan Kerns Pushes The Limits Of Seeing Through The Eye Of New Technologies

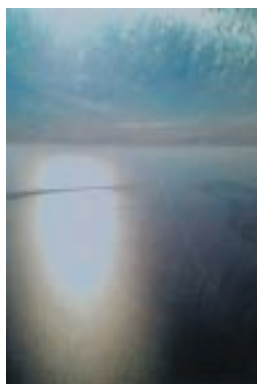
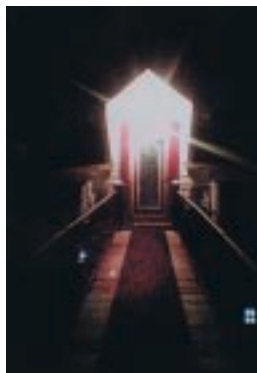


**F**ROM ITS BEGINNINGS, PHOTOGRAPHY HAS been a technological art form, and creativity in the medium is closely tied to experimentation and adaptation. Nowhere is this adventurous spirit more alive than in the explorations of emerging student photographers who aren't afraid to test the boundaries of new tools and techniques.

One such new tool is the mobile phone equipped with a built-in camera. Photography student Megan Kerns embraced this new technology, and her work with a camera phone won the first annual Datacolor Scholarship Competition at the Parsons School of Design, where she's a junior in the Parsons Photography Bachelor of Fine Arts program.

"The body of work that I am using the cell phone camera for is all about seeing, and as a photographer, seeing is not just through your eyes, but through the eye of the camera," says Kerns. "I came to realize that the cell phone camera had many properties that worked with my vision."

For example, "The mobility of the cell phone camera immediately takes on a large role," explains Kerns. She discovered that this mobility allowed her to "take photos anytime, anywhere, rather than just logging it as a mental picture. I can take images from an infinite amount of angles, due to the cell phone's compact size. I used to shoot with the Holga; for me, the cell phone camera is its 21st-century equivalent."



And the images? Says Kerns, "What I love most about the camera phone is the way it views light, and the textures that are created by the curvilinear pixels. The photos become very impressionistic."

The three-judge panel of the Datacolor Scholarship Competition—Kathy Ryan, photo editor of *The New York Times Magazine*; James Moffat of Art + Commerce, New York; and Julie Castellano, director of the Edwynn Houk Gallery in Manhattan—all agreed. Kathy Ryan recalls, "I was drawn to the work because I liked that Kerns had embraced a new kind of photographic technology. With the cell phone pictures, which, by nature, are grainy and pixilated, she took everyday moments from New York and created little poems. They were very impressionistic, aesthetically pleasing renderings. My favorite picture was of the back of movie theater seats; using the camera phone, she created a rainbow-color-rich scene."

Julie Castellano was drawn to the uniqueness of Kerns' image. At 20x30-inches, "The photograph itself was an unusual size, perfect for its subject and composition," explains Castellano. "But I think what first caught our eye was the texture and color of the print. We found out later that it was made from a cell phone camera, and that only made Kerns' decision to print large-scale even more unexpected and effective."

Located in the vibrant, creative environment of New York City, Parsons Photography BFA and MFA programs at the Parsons School of Design educate students about the evolving creative position of the photographer today. Both programs encourage conceptual and critical thinking about photography's place in the global art and design world.

Parsons teamed up with Datacolor for the first annual \$10,000 Datacolor Scholarship Competition to encourage emerging artists to explore cutting-edge technologies in their creative processes. Parsons has long used ColorVision's Spyders to calibrate their monitors, making the partnership between Parsons and Datacolor a perfect match.

Datacolor is a global leader in color technology for industry. ColorVision, the digital-imaging unit of Datacolor, provides affordable, easy-to-use digital color-control products to creative professionals, photographers and consumers around the world.

For more information on their imaging products, contact ColorVision at [www.colorvision.com](http://www.colorvision.com).

