

S-P-O-R-T-S

by

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Photography is an ever-growing field these days since practically everyone in the world has access to a camera via their smartphone, which results in millions of photographs being taken every minute by millions of people. To be unique you should find your way in this vast field. The way I explore photography is by fusing it with my interest in sports. Sports have dominated American society since the turn of the 20th century. Americans are for some reason drawn into sports so much that they will miss work, school, and even plan their life around sports. What I am interested in figuring out through my work as a sports photographer is what makes sports so addictive for people? The “what?” that I am searching for is the raw emotion expressed in sports by both participants and fans. I try to capture the “what?” in every single image I take. What I want the reader to walk away from this paper and project with is an understanding of the relationship between sports photography and emotion, and also a new respect for the work of sports photographers.

The unique thing about sports photography is that you can capture the expressions of a person that they may not express anywhere else. As a sports photographer your subject (athlete) loves their sport more than anything else and in most cases they wait all year for that season to begin. The field of sport is their natural element where they can truly be themselves, this feeling of being comfortable is what yields the raw emotion that helps us (photographers) capture the purest of images. The first section of this paper will explore the different types of emotions that are expressed and their relationship to sports. I am going to explore what the relationships are between sports and emotions. I am going to do so by researching studies done by

professionals in the field of sociology and psychology, on the connection between sports and the emotions experienced while watching and engaging in sporting events. Then I will discuss artists who I have taken inspiration from, what their work means to sports and photography, and how their inspiration will reflect in my work. Then the second section of this paper will talk about how my images were shot, how they were edited, how they came together as a whole, how the project was going to originally be displayed, and how it was altered to work online due to the new social distancing guidelines.

Introduction

Sports are a cornerstone of American society and even the world. Sports revenue in the US alone is predicted to reach 80 billion dollars by the end of 2019 and 95 billion by 2022—that's larger than the GDP of more than 180 countries (List of Countries). In the last ten years 95% of men and women have reported engaging in sports for leisure or to compete and almost half of the country participates in watching sports (Gough). This statistic is quite outstanding and it raises a point to try and figure out what do we see in sports that makes us want to watch them or participate?

There are so many other ways that the connection between sports and emotions can be explored, so of all things why photography as a way to make a connection between sports and emotions? Take away my passion for sports photography and how much I look forward to capturing the next sporting event. You are left with the realization that sports and emotions are two fields that are similar yet there is little to no research

done on the two fields, so the goal is to be able to show to you the reader that these two different fields have a commonality that makes them similar.

A quote said by legendary sports photographer Walter Looss that I keep in mind every time I am getting ready to shoot is “the camera is only a tool between the mind and the eye great pictures come from great vision” (Skinner, par 14). This quote has been important to my work because I often have found myself letting the camera do the work. When in photography your mind is the camera and a camera is just a tool. A common misconception associated with sports photography is that it’s not fine art photography and can’t be regarded the same as a portrait by Annie Leibovitz. But people like Gail Buckland are trying to change that view of the sports photography field. Buckland who is a sports photographer (who has no interest in sports) has made it her life’s passion to shoot sports. Buckland has curated a traveling show “Who Shot Sports Photography” that began at the Brooklyn Museum all about sports photography and the photographers who shoot sports. In this show Buckland is aiming to exhibit artists whose work in the sports photography realm transcend above being just pictures of sports but act as artwork that uses sports as its medium. Buckland wants this exhibition to argue against the notion “that sports photographers have traditionally been regarded as hard-working craftsmen who snap the winning goal or disastrous error, then do it all over again the next day” and she wants to prove that sports photographers have been creating beautiful art for years but they have largely gone underappreciated (Vecsey).

The Brooklyn Museum’s website describes the show as one that “highlights sports photographers and their place in the history of photography not merely sports

history” (Who Shot). This quote which is an entry on the website does a great job overall at showing how this show will help expose more people to the art of sports photography. The show featured 200 artists covering work that spans across all sports all over the globe, more importantly, the show displayed work from as early as 1850 which is not too long after the origins of photography. This is important because it shows just how old this form of photography is and its development along the timeline of photography.

Photography has been around for nearly two hundred years helping society document and preserve the world we live in for future generations. When it comes down to it we are all photographers in one way or another. If you Snapchat someone, take a picture of a check you want to deposit online or take a photo of your class notes on the board so you don't have to write them down, these are all examples of how we are sort of numb to the “Massification” of photography as said by Geoffrey Batchen (Kemple). By this Batchen is saying this massification changes our memory of the world because seeing so many photos of something then changes our relationship and how we view it, and we almost see things as if we are the camera. This brings up an interesting idea that Batchen mentions he says “Photography was accused from the beginning of taking the creative act out of human hands and consigning it to a machine”(Steven). This isn't necessarily a bad thing either because this photo society we live in now is amazing. After all, you can find pictures of just about anything you can imagine, and you can even document your whole life. This ease of access to photo-taking technology is great because it opens the window for such a broad range of users to take part in this art form.

Sports and Emotion

First let's start out in discovering what is an emotion? On the surface, an emotion is a reaction to a stimulus event, either actual or imagined (IUrii and Khanin 6).

According to research done in the field of emotion studies, there are three characteristics to classify an emotion. To start an emotion can be a physiological emotion, this is one that influences things such as heart rate, blood pressure, focus, and how much you may sweat all things that are physical. The second type of emotion is called the action tendency emotion, an example of this emotion is in a horror movie when the villain or monster comes after the main character. That person's first reaction is to run and hide, the fear they have experienced has made them run away. That is an action tendency. The final emotion type is called the subjective experience; this is how someone feels. Going back to the horror movie example, when that monster is chasing the main character, that person probably feels scared, not happy but that feeling differentiates from person to person that is what makes it the subjective experience (Emotions in Sports).

It is important to explain the different emotion types and what they are because over the past few years of shooting sports photography. I have been photographing these emotions because this is what I see as the metaphorical "bait" of a game. These emotional components are ever so present in the field of sports photography. When a player scores a goal and their heart rate raises that's the physiological emotion in play. You can never control it because it is natural and it will always come through. When the fans go crazy after a huge play or the players on the sideline cheer on their team, that's

the action tendency they can't help but celebrate and be happy. Them being happy is the subjective experience, sports are a great place to see the subjective experience in action because they are quite literally a roller coaster of emotions. When there is a team that's happy about scoring the game-winning goal there's always going to be another team on the other side of the field that is sad that they lost the game at the last second. Psychologists have come to a consensus that all of these emotions happen and are elicited in a sports scene by both fans and players because in this environment "modern individuals satisfy their need to experience the upsurge of strong emotions in public and release built-up tensions" (Cottingham 168-185). This is so incredible and unique to photograph because it's so raw and unpredictable to capture. As a photographer it makes you realize that to get "the" image it is so important to read the atmosphere that you are in and be prepared to capture the outburst of emotions that is going to ensue once a huge play happens. This is the reason why sports are so appealing for people and why they are so popular worldwide because it provides them an outlet to release built-up tensions that you might not be able to express elsewhere. The idea of numbers of people getting together around sports fandom is regarded as a quasi-religion (Interaction Ritual 168-185). Fan bases help teams win because everyone cheers on the team, celebrates a big victory, and suffers the same sadness when their team loses.

Artists

Artists in the field of sports and art are far and few in-between but there are a few that have helped inspire my work. A photographer who inspires my photos and how I shoot is Christian Petersen. Petersen is a sports photographer by trade who has been

employed by many teams throughout his career across all major US sports. What makes Petersen stand out from the thousands of other sports photographers is that he shoots almost solely to capture emotions in his work. When most other photographers shoot for the action shot. In doing so he is crossing over that line of sports photography and fine art and is finding a space for both to work as one. His ability to blur the lines between sports photography and art is why I am so drawn to Petersen and also because in his work he is so focused on conveying the emotional toll of the scene and the effect that it has on the players. He is capturing the athletes when they least expect to be photographed while also including the action in a way that doesn't make it seem so obvious. In an interview Petersen said, "if a photo features emotion along with action, it has a chance to become something special" (Sung). This statement made me realize that I can fuse my action shots along with my emotional images in subtle ways and create an amazing image which is something that I have been neglecting to do in my work. One image that was taken by Petersen that shows his fusion of the action with the emotion is his image shot during the World Series (Figure.1). This image shows the emotion of a player being frustrated as he is slamming his glove on the ground expressing this frustration. The combination of the emotion of anger resulting in the action to throw his glove is just one example of how action and emotion can be fused so seamlessly but in a very obvious way. This second image I have chosen because it shows the artistic side of sports photography and emotions. By playing with more technical aspects like negative space and focus in the image to convey a strong feeling of the moment, and how the combination of action and emotion can be so subtly

blended. This image shows a basketball player looking down at the ground, which is an action done by someone when they are focused on a task at hand. The image uses shadows to enhance the tension of the image even though as a viewer you have no clue if tension exists in the arena but Petersen creates it. Then he uses negative space and blur created by zooming in-between two objects and focusing on the subject in the center, the negative space being the player's body that is out of focus in the foreground. He creates a physical tunnel in this image that even more supports the notion that this player is focused on something and wants to achieve it. (Figure.2)



Figure.1
Christian Petersen/Getty Images. Yasiel Puig Slams the glove down in the 8th inning of Game 2. 2017



Fig.2
Christian Petersen/Getty Images. 2017

An artist who particularly helped inspire my project is Paul Pfeiffer. He is an artist who works in photography, sculpture, and sound. He is drawn to moments intended for mass audiences like live sports events, stadium concert tours, and televised game shows. He meticulously samples and re-edits to expose an uncanny (mysterious or strange) emptiness underneath a scene. A work by Pfeiffer that I want to focus on is a series of edited archived photographs from the NBA titled “Four Horsemen of the Apocalypse” (Paul PFEIFFER). In this series, Pfeiffer is taking archived images and is removing contextual details from the scenes like other players, basketballs, hoops, and

scoreboards. What is left is one person in the foreground (Figure 3), by leaving just one person in the image it intensifies the image in a way and makes you wonder what is going on because he has removed any context that would give you that understanding (Erasure). Another image from this series that resonates with me is Four Horsemen of the Apocalypse image number seventeen (Figure 4) I enjoy this image because it looks godly to me in the way the light is creating an aurora behind the basketball player, the silky finish over the image that makes it look like it is a painting and the fact that you can't see his face or any other identifying features anywhere make this player look even more godlike. When talking about the series Pfeiffer said the images give "a suggestion of a...larger epic occurring, having to do with some kind of dramatic ending or shifting" (Camouflage). He is saying that by freezing the characters in the moment it leaves an open-door ending to the image, one of drama and emotion. This is where this series excels because it shows his ability to leave the viewer asking questions about the work. Especially since they have no clue who the person is, what they are doing, and where they are it adds another level of curiosity to the image. Later in Pfeiffer's work with this series he began a residency in Texas, while there he worked closely with the NBA team the San Antonio Spurs. This gave him the opportunity to capture the images that he desired for this series rather than having to use archives. When talking about this experience Pfeiffer said, "It's extremely difficult to sit in the arena as an artist with a camera and be dispassionate and be removed from the emotional intensity of what is going on" (Erasure, Camouflage). This quote is important because it relates to what I talked about earlier in this paper when I discussed capturing the perfect emotion in a

photograph is a lot about reading the space you are in whether you are outside or inside in a gym. You have to read the fans and the players so that you can predict what the next emotional outburst is going to be so that you can photograph it perfectly. What this also proves is that even someone like Pfeiffer who is not the most avid sports fan can get caught up in the emotions of a sporting event.

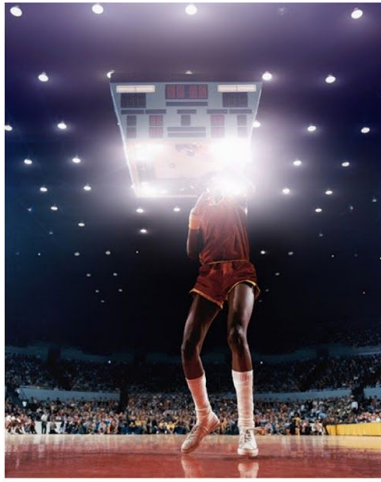


Fig 3.
Paul Pfeiffer. Four Horseman of
the Apocalypse (6), 2001.
Digital duraflex print.



Fig 4.
Paul Pfeiffer. Four Horseman of
the Apocalypse (17), 2004.
Digital chromogenic print.

A third artist whose work helped further develop this project is Richard Prince. Prince produced a body of work in the '80s titled "Cowboys" (Figure 5). In this work, Prince took Marlboro Cigarette ads from various magazines produced in the '50s that featured a Cowboy riding on a horse with the Marlboro logo placed largely on the page. He repurposed the photos by removing the Marlboro signage from the images hence just leaving the Cowboy in the image. As stated by Prince his inspiration for the work was "pictures not associated with an author... It was their look I was interested in. I wanted to represent the closest thing to the real thing" (Cowboys). Prince wanted to make the images look just like the image as they were originally supposed to look like

without the Marlboro signage taking over the images. Prince's work is similar to Paul Pfeifers because they both took archived photos and they removed them from the original content and then changed up the meaning of the photos to give them a new “feel” that feeling is the uncanny that was talked about earlier. The uncanniness is the feeling of mystery not knowing what is happening in the image, that feeling is present in these photos because the viewer has some familiarity with the content but they are led astray to try and decipher what is happening.

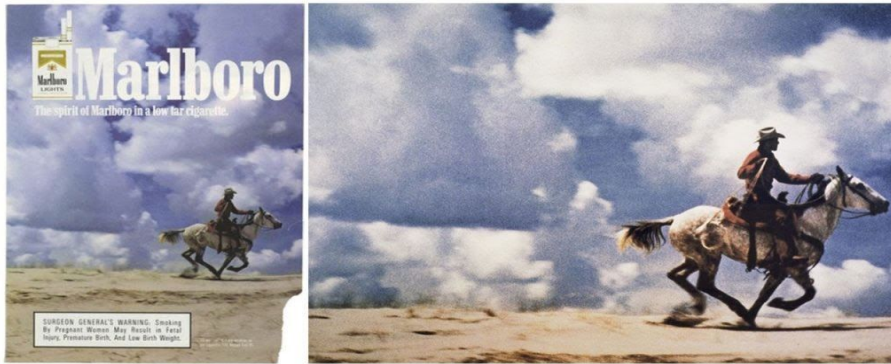


Figure 5.
Richard Prince Untitled
(Cowboy), 1989
Ektacolor photograph

From Idea to Execution

Entering Junior year I was very excited to finally get to use my sports photos for my first big project, Junior New Media Show—but unfortunately at that time it turned out that my images wouldn’t have yielded a good project in alignment with our class prompt, so the idea was temporarily shelved. But during that time from Junior year to Senior year those photos lurked in my head just waiting for Senior Project to come around so that they could finally be put to use. When Senior year started the foundations for a project were set but no plan of execution was thought out just yet. I had to think of things like how I was going to present my images in a way that made someone feel the

emotions in my photos, explore the image, and find ways to decontextualize the sports from the photos. This was a creative challenge for me during the fall semester, I couldn't see my work existing as anything but just the singular photos that they were so I really had to widen my thought process to get away from that idea.

Images

The natural place to begin was the process of choosing the correct photos. I wanted images that first made people feel the action, excitement, and emotion without needing the understanding of sports or the context of the scene. I had two images already picked out from previous shoots that I took over my years as an athletic photographer that I knew worked for this project. I still needed a few more photos so I had to go out and shoot them. With my image selection it is important to note that I wanted my body of work to consist half of images that I have already taken and half of images that I will be taking during the semester. I wanted this because I learned that after every game I covered I would learn something new about how to capture sports photos. I would then implement that into the next game I cover so I wanted that to be reflected in my work. Nobody will probably notice this since none of the photos are dated but this is what I kept in mind during the selection process so it is important to note.

To get the new photos what I did was the only thing I could do and that was to cover as many athletic events on campus until I got my desired images. I never went into a game with an image in mind because then it would never happen. Instead I went into games with the mindset that I was there to capture images that told a story. The

truth about capturing sports photos is that it's very difficult. One reason is because of the unpredictability of sports, another is the physical toll it can take on the players but also the photographer. If it rains you are limited to what you can shoot because then outdoor games get canceled or if they don't get canceled the camera would get ruined in the rain. When it is too cold out the players don't want to move as much since they want to stay warm so I am capturing the action in short sequences. It is also just awful to sit in the cold with a camera for hours not moving around. When it's too dark out the lights on the field only work so much that there comes a point that the camera cannot capture anything that is more than five to ten feet away. One of the most difficult parts is you always have to be alert and aware of your surroundings. There has been plenty of times where players are running down the court in a basketball game and all of sudden someone comes out of nowhere hits the player with the ball and then BOOM I am under a dog pile of 3-4 players just trying to protect my camera. Or the countless amount of times I had to deal with the pain of being hit with a lacrosse ball, tennis ball, or baseball.

To capture sports photography it is very important to understand the sport before you go into the game. If you have a good understanding of the sport that really enables you to be able to predict what is going to happen on the field before it happens or know the certain areas of the field that the most action is going to happen at. This is super beneficial because you can have your camera ready at these locations set on your desired setting before any action even takes place. You can also take things like framing, lighting, angle, and even the lens you are going to use in mind if you possess the understanding of what is going on. What's shocking about the photos that I have

selected for this project is that after almost three years of working as an Athletic Photographer I only have eight photos that worked for my senior project but of those eight I only chose four for the final project. I think this shows that even being able to predict what is going to happen can only go so far and makes you realize sports are truly unpredictable.

Development

Like most projects my project went through many different iterations using varying techniques and methods. There were two things I knew for sure that I wanted to do with my work. The first is I wanted my work to be in print because I wanted a physical thing that I could hold, this is something I have wanted to do for many years but didn't have the ability to. The second being that I was going to use Photoshop as my primary tool for creating my work. Early on in my process I began with simple tests, I first started to just print small 8x11 prints. I did this because I was trying to get familiar with printing since this was the first time I was going to be printing any photos of mine. Also because I wanted to play around with borders and sizing of my images so I could have a better understanding of how I would like my final prints to look. An added benefit of printing small is you can print a ton of different images and not worry about wasting the paper if an error occurs. Having so many images helped me create a pool of around 50 images that I liked and then from there, I narrowed it down as the semester progressed.

After I had images selected that I liked I began the editing process, I looked around the web for inspiration and that's when I came across the work of Paul Pfeifer. I

saw the work he did with sports and was amazed by how elegant he made the images look with such a simple process. So I selected a few images and I started decontextualizing the images by removing just the sports. I began to remove numbers and logos from the photos but that wasn't enough. I felt like the viewer could still decipher what was going on. To figure out what more to remove from the photos I lived with the photos for some time I hung them up in my apartment, taped them to my desk, and even made them my phone background. Seeing the photos constantly every day helped me see things that I needed to remove. I noticed things like equipment and balls and how those were huge indicators to what the image was about so I then added those to my list of things to be removed. Even then there was still a way I could take this method one step further. I began to remove things from the background like other players, fans, scoreboards, and nets, so this only left the subject. I really liked how this turned out because it left the subject alone in the image with no distractions. It also makes the viewer focus on the middle of the photo and think about things like where is the person? Why are they alone? And ponder if they are at a sporting event or not. One thing that I realized early on and accepted was that no matter what I removed the viewer would still have an inclination that the photos were of athletes. But if I was able to get someone to just wander or doubt what they were looking at for even a second then my photo was a success.

My work then naturally progressed into this sort of deeper emotional connection kind of project that was going to be inspiring yet aesthetically pleasing. I did this by taking the images of just the subject with all of the removed context. Then I placed text

in the background and chose a font that was basic but sophisticated. The text was placed in the middle of the image, this left a lot of negative space which kept the viewers' attention to the center of the page and prevented them from wandering off the page. This experiment proved to be very helpful for my project overall because this is the first time I printed large format and had to take things like borders for account. I came to the conclusion that large prints were going to be the way that I would make the project. Now after this I came to a real wall in my work I couldn't think creatively and I think that's due to the fact that my tests with the prints went so well and so many people thought that they were nice so I kind of felt like I was done. But it was such a simple idea and process I had to add more. Ultimately this wall ended up yielding results because it was during this time that I tried some very basic collages and researched artists involved in collage. Collage shortly became the key to breaking through this wall and helped me make strides to getting to a place in my work that I can be happy with.

The Project

The final iteration of my project titled "S-P-O-R-T-S" is truly a compilation of all my experiments put into one body of work. I began by selecting images. I started at 50 then I narrowed it down to 10 then to 6, the criteria I went by to choose those images were image quality, the emotions exhibited in the scene, and how relatable/familiar was that emotion to any given person. The relatability part of the photos is important because how relatable an image is can really make a person feel the photos. They might have once been in a similar scenario and can feel the emotion that is being exhibited. After I had the images selected I went back and edited the original files to

how I desired it to look. Proceeded by removing all of the contextual sport elements that I talked about before, as a result leaving just the subject of the photo alone. The title of the project "S-P-O-R-T-S" comes from the idea that in this work I am removing the sports from the photos, so the title reflects the decontextualization of the sports by separating the letters.

A breakthrough moment I had during this process was I thought to myself, I am removing all of these elements of the photos but what's happening to those parts of the images, are they just disappearing gone forever? I sat and pondered on this and I figured out that instead of erasing them I should find a way to use these elements. This is when the early collage experiments that I worked on during my little roadblock came into play. I saw these removed parts as blocks that are used to build upon each other like LEGO's (sounds childish but it's how I thought of it.) So I then took these removed elements and made them into squares and used them to build each image. The pixels of the images were really made up of the reused parts of the photos just recycled over again. This created a cool juxtaposition since I am using the parts of the photos that I removed so that I can decontextualize the photos, but I am now also using those same photos to add more context to the photos. I then went through about 500-700 photos and I implemented my decontextualizing process on a much larger scale. Going across many different sports and photos over many years. This was a key part of my work because it was a sort of self-gratifying moment since it allowed me to use a large chunk of my work which was giving my time spent taking the photos the respect it deserved because all those photos came together and were being used. After I had all of these

photos done and cropped properly I then put them all into Photoshop and created a pattern out of all of those photos. The pattern then went onto the images as a transparent overlay. One thing I noticed that I would've liked to have done was to add more photos into the pattern because even though 500-700 sounds like a lot, and trust me it is, but ideally 1500 would be a perfect amount because I had some images that repeated over.

Borders

Borders play a huge part in any image. They act as the boundary that can really tie an image together; borders play a very important role in my project in the way they affect my final piece. One of the hardest decisions was deciding on my borders, at first I had very thick white borders where almost 40% of the paper was a border. This proved to me that you can get lost in white borders and the bigger the border the more that is left to be desired by the viewer. So I then played around with different border dimensions and colors, after some experimenting I came across black borders. Black borders were the saving grace to my project because it was sort of that final piece of the puzzle that made the whole project feel tied together. The black borders have this weird effect that prevents your eyes from wandering off the page, sort of how when you're watching a movie and it has a black border around the screen you end up not wandering off as much and you remain fixated on the content (this is a method I use with my presentation so stay tuned.) When it came to deciding what thickness I wanted the borders to be I elected to keep them thick enough that they still hold the piece together but thin enough that they did not go unseen.

Then

Rewind to early February the country and the world was still in a normal place and the worldwide epidemic the CORONA virus has yet to halt the world. It was during this time that I had to decide how I was going to present my work in the Passage Gallery. My plan was to have six large prints 44 x 60 inches be displayed next to each other seamlessly. This is how the black borders came in to help, by displaying the images seamlessly next to one another the borders blended into each other creating the illusion of one image. This was the effect I wanted because when I saw the images together as one I thought of someone sitting in a sports bar looking at multiple screens playing multiple games next to each other with the borders of the TV's acting as the seamless connection between the images. An effect unachievable by white borders. To make the images look visually nice I was going to have a nice thin wooden border around the entire piece to just tie it together even more. That was the plan at the start...

The Adaption

How do you rethink the way you are going to present a project that you just worked on for the better part of 7 months? This is the question my fellow New Media Seniors and I had to find an answer to when we found ourselves being told to leave campus. When we came together to talk about our projects, we all thought about things like how do we change our work? How do we make our work still work how we originally intended? What is a way to make our work accessible for people to look at all at once? How are we going to do this with such limited time? These were all questions we never

imagined we would have to be asking each other at the end of the semester. But we all worked together and came up with the idea of a website. This website acted as our final project together as a class which was something we might not have gotten if we did an in-person show.

For the website we had a group of people in charge of making the class homepage then each student made their own sites. A large amount of the class including myself used Cargo to create our sites because they gave all Purchase students free memberships. When you first enter my site, you will be greeted by a slideshow of each of the four images taken straight from Photoshop, I started with this so that people can look at the detail in the image and explore them just like they would if they were in front of my images in the exhibition space. After that you will see another set of images that show my work displayed all together, first I used Photoshop to put the images together into a 2 x 2 grid (Figure 6), then I put that image onto a Photoshop template of a wall so that people can see how it would have looked in a space. Finally, something that was important to me was to have the experience of hanging up my images and seeing them all together as intended. In my house I have a wall that I thought was big enough (turns out it wasn't), so I used this wall as my impromptu gallery and hung my pieces on the wall. I documented this experience and had that as the last image on the site. This image isn't the nicest since my house doesn't have exhibition space lights or a professional mounting system but I still thought it was important to show the process.



Fig. 6

Online Exhibit

Our online show opened exactly one week after the original show was supposed to happen, and to be frank I was shocked by how successful it turned out. The show was called “S0cial D1stance” we had around 100 people at the show's height which was pretty astonishing to me. The show lasted about 2 hours and began with student introductions followed by short performances or talks. I chose to give a short talk explaining my work, I wanted to have the chance to speak for my work and to dive deeper into the process behind the work so people had a better understanding of my project. One thing that lacked from the experience was no one could really have asked

any of the artist's questions about their work but we did the best we can and I am happy with how the show turned out.

Conclusion

What's interesting to me is how my images took on a new meaning after the CORONA virus outbreak, things like sports were all halted and the whole sports world may never be the same after this. My photos themselves can be seen as documentation from when people didn't have to live abiding to Social Distancing for all I know those might be the last time I can take sports photos like that for years. To add to that idea of the new norm of Social Distancing the way my photos are displayed literally shows people (yes, they are in print) within inches of each other not abiding by these guidelines that we are currently living in. I think it's great that my photos can be seen this way because my photos are about so much more than sports, they are about emotion, friendships, and society formed around sports. For the meaning of my photos to change based on what is happening in society proves to me that my photos can exist outside the stigma of being just sports photos.

Having to leave campus was never the ideal situation nor was having an online show. But that happening taught me a very important lesson that I would not have learned if we had the show in person. That lesson is working together with my peers. We all got together and discussed each other's projects and how it will be changing. Everyone listened and gave back helpful critiques that people put to good use. This taught me that working together in a group with people who want to get a project done under any circumstances can create a masterpiece.

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