Robert Carr
Application Portfolio

School of the Museum of Fine Arts, Boston

November 2003

INTRO

This is my portfolio. In it you will find a select representation of the artwork I have created up to this point.

It is my hope that the things I’ve selected for this compilation will demonstrate my creativity, technical ability as well as the broad range of my interests.

BASICS

There are three basic sections to this portfolio: drawings and sketches; photography; and miscellaneous. I have shown pieces singly as well as in pairs to illustrate their similarities.

Each piece has a description in the lower right-hand corner of the page, which indicates the title, if any, the size, the year it was completed, the institution, if any, where it was completed, and the medium.

CONTACT INFO

Robert Carr
215 Green Street
Cambridge, MA 02139

617.584.9441
carr@wit.edu
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November 2003
Drawings & Sketches
Untitled Left Hand
(detail)
9"x12"
2002, WIT pencil in sketchbook
Robert Carr

Drawings & Sketches: Gestures

Untitled Self Portraits
12"x9"
2002, WIT
conte and marker in sketchbook

Untitled Self Portrait
9"x12"
2002, WIT
conte in sketchbook
Robert Carr

Drawings & Sketches: Architectural Gestures

Walter Gropius House

18"x10"
2003, WIT marker and pen on trace

Untitled

9"x12"
2002, WIT conte in sketchbook
**Untitled**  
**Me in Siena**

*9"x12" 2001, BAC pen in sketchbook  
4"x6" 2003, Independent marker on card*
X-Acto Handle
(detail)
12"x9"
2003, WIT
pencil in sketchbook
Folding Chair (detail)
9”x12”
2002, WIT pencil in sketchbook
Foot and Door
(detail)
12"x9"
2003, Independent marker in sketchbook
Still-life with Book
(detail)
9"x12"
2002, WIT pencil in sketchbook

Elephant
(detail)
9"x12"
2002, WIT pencil in sketchbook
Untitled Nude
14"x18"
2001, BAC charcoal on bristol

Untitled Nude
14"x18"
2001, BAC charcoal on bristol
Untitled Self Portrait
14”x18”
2001, BAC charcoal on bristol

Untitled
18”x24”
2001, BAC charcoal on newsprint
Spoon
14"x18"
2001, BAC charcoal on bristol

Ice Bucket
14"x18"
2001, BAC charcoal on bristle
*Untitled Self Portrait*

14”x18”
2001, BAC
charcoal on bristol
Photographs
I laid a machine processed color photo on top of photographic paper to make a negative print in black and white of the color image. I repeated this process with the negative image to create what is shown here.

The original color photo was taken with a timer.

Sandy and I

6"x4"
2000, High School
35mm C-41 color photo, black and white photo paper
This photo was a part of the Governor of Michigan's traveling student art collection for 18 months in 2000 and 2001. It was one of the top 15 pieces statewide.

Pigeons

3 7/8"x3 7/8"
2000, High School
35mm black and white photo
This is one of my earlier experimental photos. The image here was created by simultaneously exposing two negatives laid on top of each other.

*Ralph*

3 1/2"x3 1/4"
1999, High School
35mm black and white photo
Liz
5 1/2"x4 3/8"
1999, High School
35mm black and white photo

Kellie
6 1/4"x4"
2000, High School
35mm black and white photo
Untitled Self Portrait
6”x4”
2002, Independent
35mm color photo, machine developed

Ian and I
6”x4”
2003, Independent
35mm color photo, machine developed
David in Sydney

4" x 6"
2003, Independent
35mm black and white photo
This image is a small part of a 35mm black and white photo. It was scanned and enlarged with Photoshop.

*Untitled, Tokyo*

8"x8"
2003, Independent Photoshop altered 35mm black and white photographic image
Exposing the original photo’s negative enlargement over photographic paper created this image. The result is a grainier, more intense picture, which, when compared to the original, monotone film image, is far superior.

*Domes*

5 1/8"x3 7/8"
2000, High School
35mm black and white photo
Boardwalk

7 1/2" x 5"
2000, High School
35mm black and white photo
Subway
8 3/8"x5 7/8"
2001, Independent
35mm black and white photo
Untitled, Tokyo

6"x4"
2003, Independent
35mm black and white photo
Untitled, Tokyo
6"x4"
2003, Independent
35mm black and white photo
Untitled, Tokyo

6"x4"
2003, Independent
35mm black and white photo
Untitled, Tokyo

6" x 4"
2003, Independent
35mm black and white photo
Manly Beach

6"x4"
2003, Independent
35mm black and white photo
Untitled, Paris

6"x4"
2003, Independent
35mm black and white photo
Light Fixture

6 1/4"x4 3/4"
2000, High School
35mm black and white photo
Kayak

6 1/4"x4 1/4"
2001, High School
35mm black and white photo
This photo was displayed in an exhibition of high school student art at the Muskegon Museum of Art in 2000-2001.

*Fish*

6 1/2"x5 1/4"  
2000, High School  
35mm black and white photo
Light
4.25x6.5"
2000, High School
35mm black and white photo
This is a photo of the vault system of Eglise St-Séverin in Paris. I found the vaults of this church to be very interesting and with this photo, I tried to eliminate anything that would immediately say “church.” I’ve decided to display this image either upside down or 90 degrees counterclockwise to help in this endeavor.

Untitled, Paris
6”x4” or 4”x6”
2003, Independent
35mm black and white photo
Repeating lines in architecture make for interesting photographs. The lines, in perspective, often converge, and I find them to be an effective composition tool.

*Untitled, Sydney*
6"x4"
2003, Independent
35mm black and white photo

*Untitled, Tokyo*
6"x4"
2003, Independent
35mm black and white photo
Miscellaneous
There were actually three of these prints attempted, but when it came time to sign them, I decided that I only liked one. I’ve experimented with block printing independently and was happy with the way that this one turned out. I used an excessive amount of ink to create the organic lines and rippled texture.

A Pair, 1/1
4"x6"
2001, Independent
Speedball inks, linoleum block, watercolor paper
This is one of my few stabs at painting. It was done quickly and from life. The photo makes it appear glossier than it truly is.

Alice

8”x10”
2000, Independent
oil on canvas board
Untitled
roughly 12"x9"
2003, Independent
sketchbook paper, marker on
trace, collaged paper with
highlighter
Untitled (detail)
roughly 9"x12"
2003, Independent sketchbook, photocopied self portrait, tape
This was an assignment from my first year studio at Boston Architectural Center, where we were to take three identical objects and disassemble them in three different ways. (1) First we were to disassemble the object in a way that would make the mode of disassembly clear. (2) Next we were to disassemble the object in a way that showed its construction/components. (3) Finally we were to create a new object from the disassembled one.

These are my results. The processes described above are shown in the photo from left to right. I think the most interesting result is the second. Until you go about dissecting a Barbie, you have no idea how complex she is.

*Barbie™*

variable dimensions
2002, BAC
Spring Zing Barbies and packaging, plastic bag
We were assigned to create a space that was both public and private. The blue cellophane indicates private spaces while the orange indicates public ones. I chose to design an apartment, which I would share with two friends. One friend would share a studio with me, so we had a private-yet-joint space for that. The other friend was more my friend than the other’s so we shared a bathroom.

It was an interesting assignment and was more about space and human interaction than about architecture.

The end result is shown above, where as a class, we were to stack our models, which were built with specific requirements to allow for just this, to create a sort of community.

*Untitled*

18”x24”x3”
2002, BAC
Plexiglas, corrugated plastic board, cellophane, vinyl letters
This is a scale model of the Walter Gropius House's wood frame construction. In it, 1/4" equals 1'. I've included this as an example of craft and attention to detail. The model is complete and correct, including a full foundation, chimney system (above) as well as site plan.

**Walter Gropius House**

20"x24"x9"

2003, WIT

scale basswood, foamcore, textured paint, Plexiglas, glue, honeycomb board, museum board, plastic scale I-beams