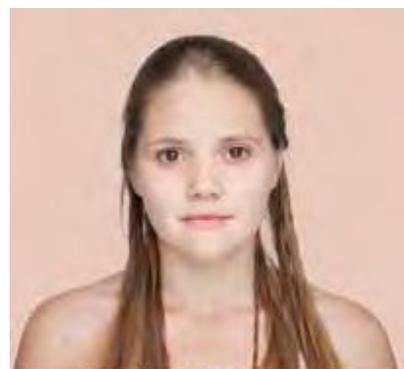




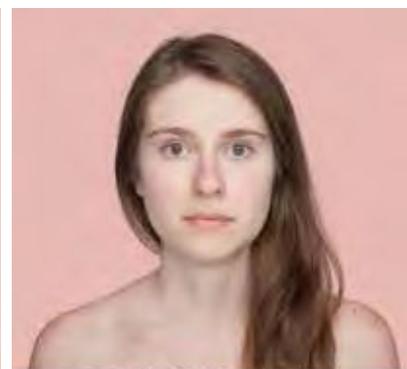
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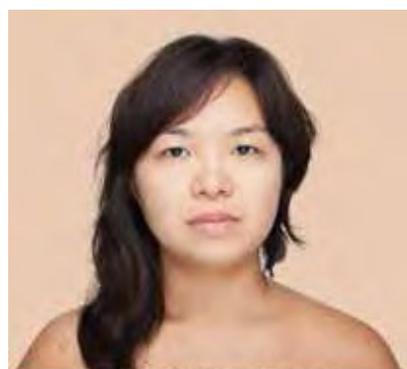
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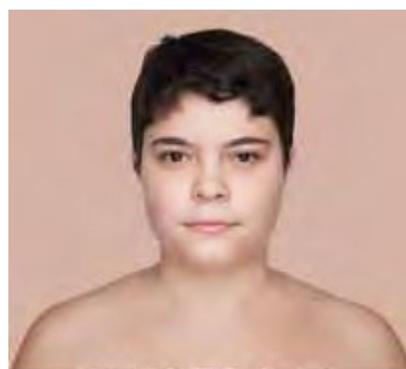
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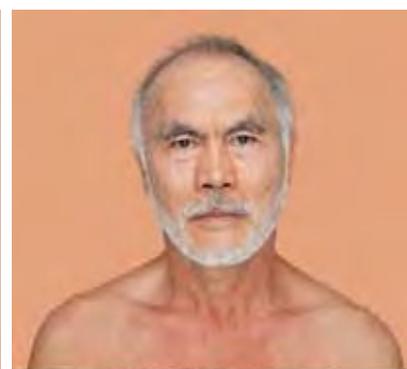
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PANTONE 70-5 C

ON BEING HUMANAЕ

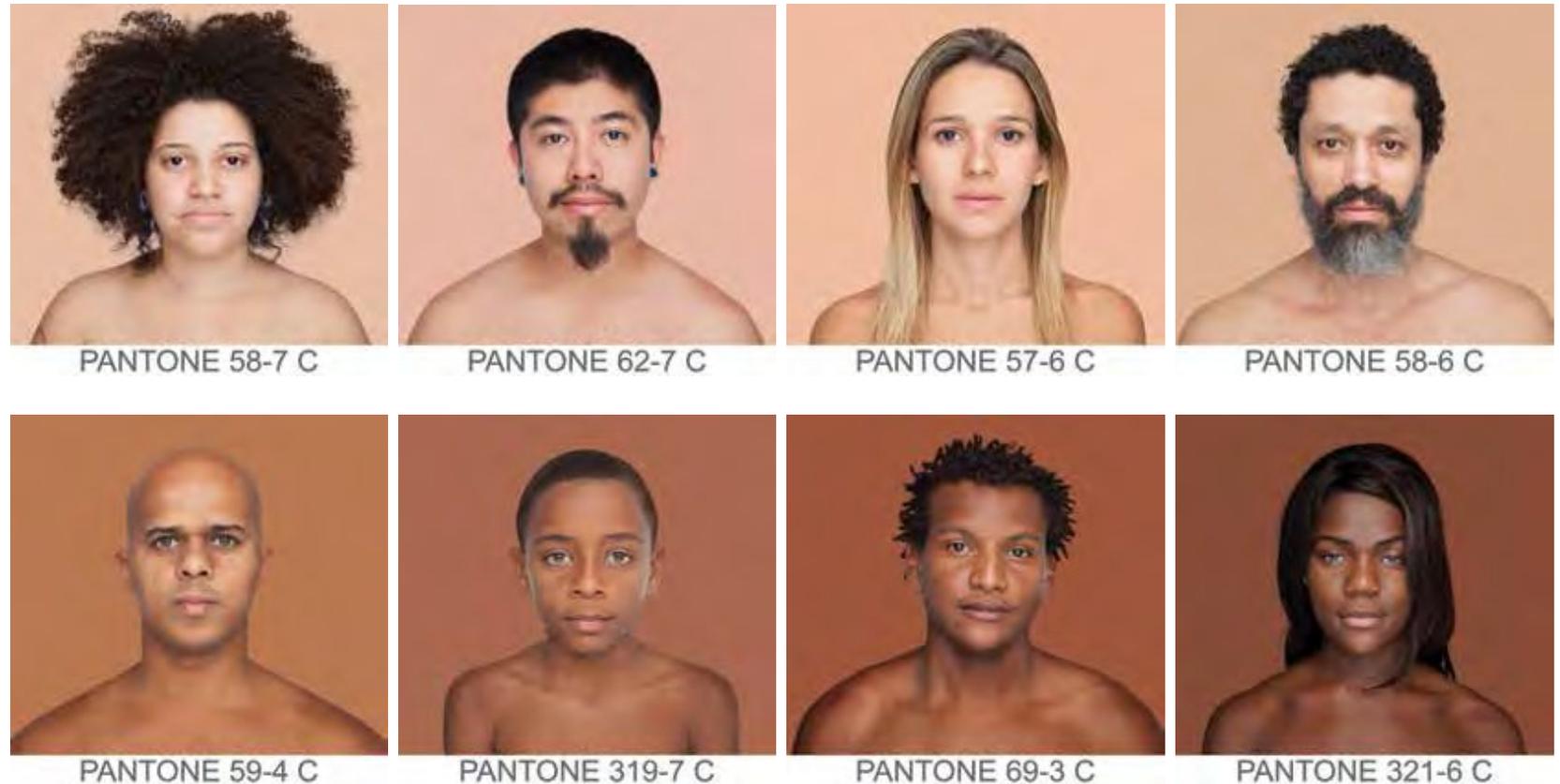
Fine art photographer Angélica Dass translates the complexities of skin as a Pantone palette **BY STEPHANIE BOOZER**

ANGÉLICA DASS describes herself as the “granddaughter of ‘black’ and ‘native’ Brazilians and the daughter of a ‘black’ father adopted by a ‘white’ family, so I am a mixture of diverse pigments.” And therein lies the inspiration behind her biggest fine art project, “Humanae,” a growing collection of close-up portraits of various skin tones presented in the form of Pantone color swatches.

“For me, it is a kind of game for subverting our codes,” she says. “As a photographer, I try to talk about the social or personal codes, our identity and all their elements. What we have learned in social, linguistic or cultural contexts tends to distract us from everyday nuances that I would like to rethink.”

Angélica began the project in April 2012 as the final work for her masters

degree, using as subjects her own family members in Brazil. Broadening her subject base via social media, she traveled to Madrid, Barcelona, Winterthur in Switzerland, Paris and Chicago, as well as Rio de Janeiro and Sao Paulo in Brazil. Angélica currently lives in Madrid, and continues to add to the collection, now more than 2,000 images strong. In addition to being exhibited at art galleries and festivals, images from “Humanae” have been displayed in the headquarters of UNESCO, printed in textbooks to illustrate neuroscience, and several other venues Angélica never anticipated. She’s even received pencil drawings from 9-year-old students mimicking the project in their own hand after a class discussion.



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OUR IDENTITY AND ALL THEIR ELEMENTS.”

“I’m becoming aware progressively, seeing its applications in contexts like schools or universities, and the reactions to it all over the world, that maybe with little personal gestures and voices, we are changing the world infinitesimally, but more widely each day,” she says. “These kinds of projects, with a simple but universal message, with very direct aesthetic-political language, are useful for bringing people to arts and arts to people. Deeply connected, both are necessary engines for changing the rules and states of mind, evolving our paradigms, perceptions and society.”

Angélica says “Humanae” is a work in progress with infinite boundaries.

She hopes to eventually represent every continent; this year she plans to return to the United States, then visit Africa and Asia.

“There are not only faces and colors, but social classes, religions, sexual orientations, political elections, economic status together in ‘Humanae,’” says Angélica. “We cannot fit us into codes, we are just humans.”

See more images at angelicadass.com.

Angélica’s Gear: Canon EOS 5D Mark III with the Hensel Freemask Flash System