

# Foundations Photography Claire Clark 516550

## Part Three Communicate: Narrative



Robert Enoch, *sink 1, sink 2*, 1995





Genres, Parting ways. Claire Clark



There's always a silver lining. Claire Clark

In Part Three, you'll begin telling stories and exploring visual themes with photographs. You'll deepen your understanding of the meaning of images and the way photographs communicate. You'll also consider the importance of genre in photography. All the projects here make use of series, sequence and narrative to generate connected meanings. You'll learn to think more about the content of your photographs and use that understanding to make images that communicate ideas.

In Part Three you'll learn how to:

- Explore the meaning of your photographs
- Create a series to develop a visual theme
- Develop a new meaning from sequence photographs
- Tell a story and create a scene.

Photographs deal with *appearances*; they are visual *re*-presentation of objects. And they often connote or suggest ideas other than the obvious visual description. Can you identify both the apparent subject and any other connotations from Assignment Two, for example?

A portrait can help us intuit something about a people *communicated*. It's not simply matter of a pretty or effective view, person or object. We don't photograph the people we love because they're pretty; we photograph them because they mean something to us.

I am looking forward to starting to tell stories through my photos and explore themes in order for the viewer to capture the ideas about the subject matter that I am expressing. Or could I be communicating a variety of subjects.

Having researched and studied genres I would hope that the series would be expressed in the sequence shot subject too. I feel the inspiration of my subjects are everywhere and the subjects are very successful. In terms of importance of course.

Narrative should be clear one hopes however as a viewer I also like to be aware that not all images are clear from the offset and a series or sequence of images can often appear to be clear but by looking closely could explore different genres and elements. The content of the subject matter has also had an effective meaning implementation of an effective analysis by using language through the images.

Obviously, an understanding of the subject matter and being able to communicate to my viewers is key.

- Explore Meaning
- Create and develop visual theme
- Develop a new meaning from sequence photographs
- Tell a story and create a scene

## Project Title Page

Project 1 **Photography as visual research**

Project 2 **Genre in photography**

Project 3 **Series and sequence**

## Research Title Page

1, Exercise 3.1 Searching. **Research point – Typologies**

2, 3.2 Series. Michael Wolfs series *My Favourite Things*

3, **Research point – Sequence**

4, Exercise 3.5 Photographs from text; Polly Apfelbaum, Barbara Kruger, Gillian Wearing and Sharon Boothroyd b

5, **Research point – Genre**

6, Exercise 3.7 A Significant object; Bernd and Hilla Becher

7, Exercise 3.10 A Formal portrait; Thomas Struth and Cecil Beaton

8, Project 3 Photography as visual research; Richard Bellingham, Jeff Wall and Cindy Sherman

9, Assignment three A narrative photograph; Duane Michels

## Project 3 Exploring the effects of light

How many different kinds of light can you think of? Sunlight, moonlight, candle light, street light, light, light from computer monitor or TV, car headlights, neon light, chemical snap light, etc... Through the day sunlight may change from bright direct light to diffused overcast light. Morning light has a different colour from light at noon and noon light is different again from evening light.

Always take note (visually) of the effects of light. Light affects atmosphere and the interpretation of photographs. Recognising it helps you control and use it.

For example, you may have noticed that using candlelight to make a portrait requires long exposures that cause blur and the colour of the light is orange. Although you can correct this using the Tungsten white balance setting in your camera, or later in image editing software, try to make creative use of these inherent characteristics. The photo below was taken in late afternoon winter light, which is sharp and contrasty.

Late morning light



Morning light on a September day. Claire Clark



Late morning at the Nature Reserve. Claire Clark  
Light on a dull midday;



Natural light at the Lighthouse, midday light



Midday; dull day, indoors by a window



Outdoors on a windy afternoon, at 75mph



School pickup on an early afternoon, when desert sand blows...



Winter afternoon, sea mist. Claire Clark





Pleasant day... afternoon clear light



Late afternoon indoors, at Osbourne House

Night lights;



Portsmouth



Sandown Pier on a Summer night



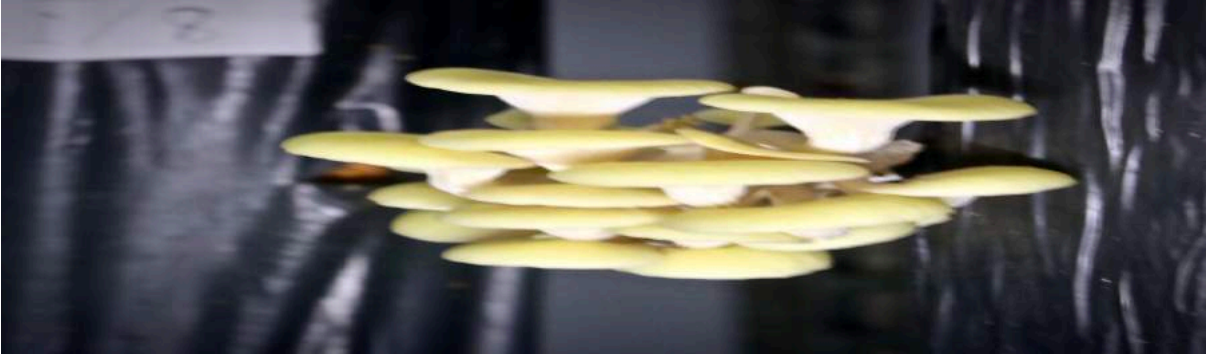
Car headlights and flare of underpass artificial lights



TV light, firelight, candlelight at nightlight. Claire Clark



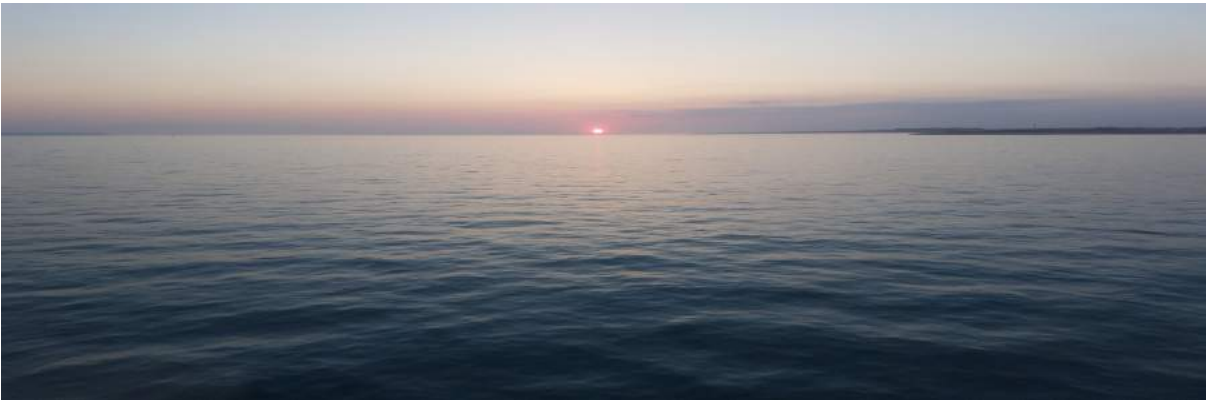
Lightbulb



Mushrooms growing in a darkroom with fluorescent heat output lamp



Natural light and reflections, heat filled space. Claire Clark

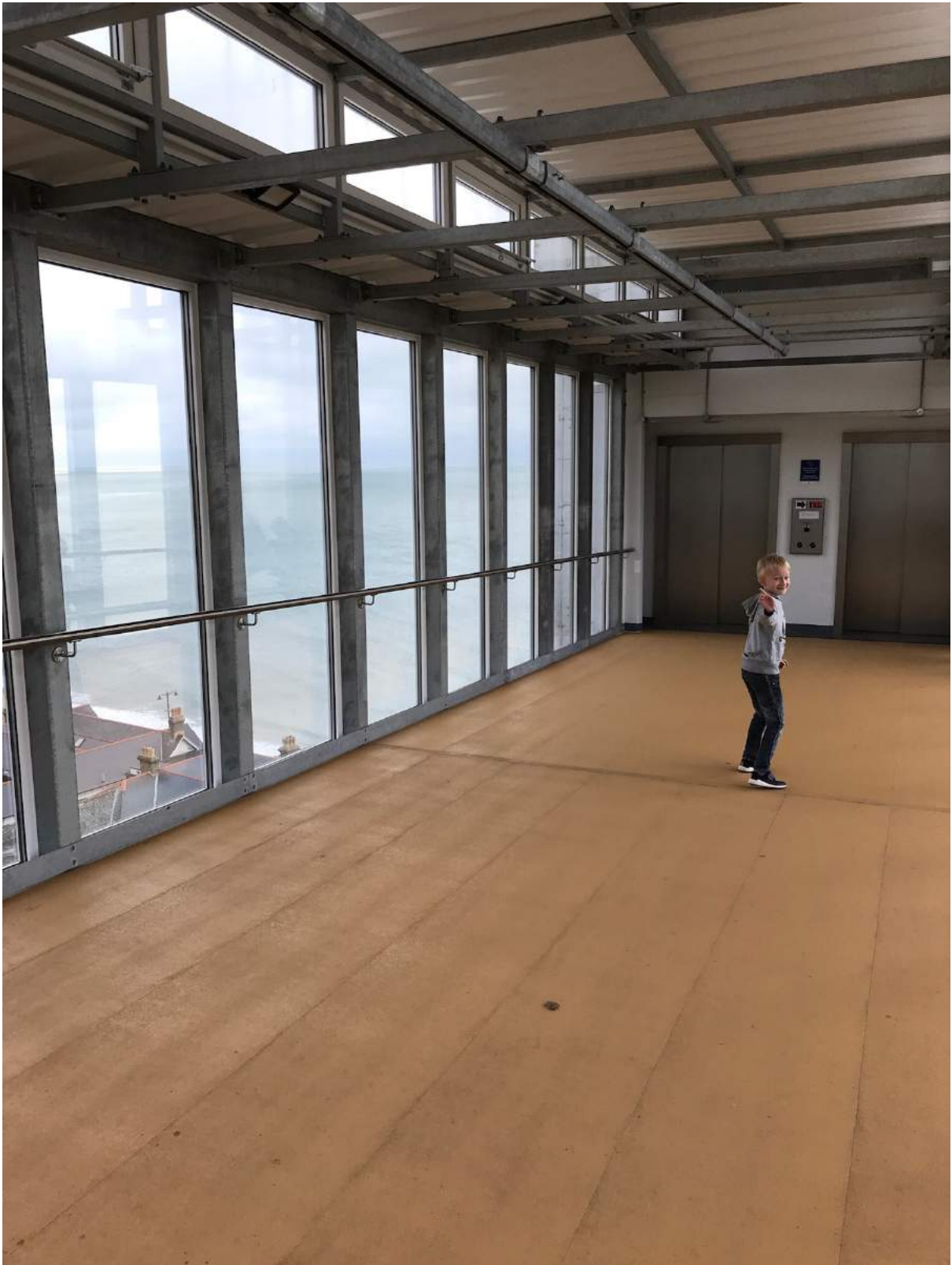


Sunset in August, Newport. Claire Clark



Stage lights before the curtains pull. Claire Clark

Lights through windows flood this space below;



Lit up high. Claire Clark

Lights during the different seasons vary;



Sunny early afternoon, bright natural light. Claire Clark

The effects of different lights are for me as follows;

- Daylight- sunlight, bright and dark shadows, can be over exposed or misty/ foggy; can be surreal
- Daylight- cloudy day, diffused, no harshness, a softer light can be dramatic
- Daylight- indoors by a window; can result in a nice contrast it's the ambient light
- Indoors; can be dark or near a window light depending on weather and artificial lighting so the camera needs adjusting for different exposures
- Evening; before the sun sets; great contrast, less shadows
- Night; dark shadows; better to use a tripod, and have some artificial light to focus on the subject
- Lamp; casts shadows; silhouettes in dark rooms, can set the mood, can be warming
- Light from a computer; not yet used this light in my shoots thus far... one for another day!
- Flashlight; dark shadows yet bright light, can be harsh, can be effective
- Studio light; not had the experience of studio lighting personally but I feel a controlled way of taking shots using a variety of professional lighting equipment
- Theatre light; I have photographed my daughter in the theatre and found it a bit challenging because of the motion and lighting. I need more practice at this
- Lantern; am yet to take a shot with lanterns but surrounding lights needs to be right
- Neon lights; can be hard to get balance depending on other elements
- Streetlights; can be interesting if it highlights the subject
- Candlelight; ambient, shadows and highlights
- Moonlight; dark, interesting, although I haven't been this enough yet!

I have discovered from exercises that lighting is one of the most important factors, it sets the mood. The way I shoot too, from different angles creates different ambience. Some not so flattering however by experimenting I am able to achieve a variety of images.

The images above were taken from a variety of places from home, - places I have visited recently...some images will be found in the catalogue...







Searching 3.1

On reflection...

I tried to capture essential characteristics and the elements of my surrounding location. On reviewing my shot's, I instantly understood the initial idea and believe I had clear topics.

I deliberated the elements... light, weather conditions, the disparity and forms, contours and formations. The pigments of juxtapositions, of grid like structures, shapes, patterns repeated, resonated around. The hard edges (bars of windows) etc. in contrasts with the natural wholesome surroundings.

I always strive to take shoots so that the viewer feels virtually present. Fundamentally. I captured the domain of birds and other mammals in the scenes within their natural environment. I am a lover of nature.

I really enjoyed this exercise and like how I had freedom but made conscious or non-conscious choices.

## Research point – Typologies

### Gerard Richer's Atlas

- [www.gerhard-Richter.com/art/atlas](http://www.gerhard-Richter.com/art/atlas)
- Gerhard was born in Germany on the 9<sup>th</sup> of February 1932.
- Gerhard was a visual artist, whom produced abstract art, using visual language. He concentrated on compositions, shapes, lines form and colour from visual sources.
- Gerhard focused on particular artistic expressions and dexterities. His work used pieces from photographs, use of glass and photorealistic paintings.
- Gerhard sold record numbers of his work. His art was in fact a piece that sold at a record number of any living artist. He sold for 21 million. Another piece of his sold surpassed his first and sold for 24.4 million in New York. He then transcended and sold another piece in 2015, 'Abstracctes' the piece sold for 30.4 million in London at Sotheby's, contemporary sale.

During Gerhard's study towards his Diploma he worked on a mural entitled 'Labensfiece', meaning 'Joy of Life' his thoughts and inspiration were to replicate an effective piece of work that is "similar to that of wallpaper or tapestry" – **Gerhard Richter**. Later Gerhard studied at the Academy of Arts. As part of his studies towards his B.A he prepared a large scale wall painting (Communication with Picasso) this was in the year 1995. This was for the refectory.

Gerhard had lived in Germany during the time the Berlin Wall was build. He managed to escape from the East to the West of Germany just 2 months before the wall was built in the year 1961. He left the East due to the struggle of economic political activities, fascism. During the Cold War period. The wall was taken down on the 9<sup>th</sup> of November 1989.

The subjects that Gerhard tended to be interested were of the social and realities. Gerhard became known for his 'Socialist realism' style of works. The style advanced in the Soviet Union during the period of economic and social decline. This style of diminish was popular for artists whom wished to demonstrate their own theories.

Gerhard taught at Hoshschule für bildende künste Hamburg and Nova Scotie College of Art & Design. Richter worked with sign painter Zittau in the year 1949.

Gerhard Richter was admired by other artists such as Karl Otto Götz, Sigmar Polke. These artists and others too were impacted by 'Capitalism Realism'. Other artists such as Werner Hilsing, HA Schult, Kuno Gonstschiar. Hans Ethard Walther, Konrad Lueg and Gotthard Graubner.

Richter's work also bespecks the the world encompasses us.

Quote;

***" my sole concern is the object. Otherwise I would not take so much trouble over my choice subjects, otherwise I would not paint at all"***

Richter states; ***"I don't create blurs. Blurring is not the most important thing, nor is it an identity tag for my pictures"*** he also has said ***"I blur things to make everything equally important and equally unimportant. I blur things so that they do not look artistic or craftsman like but technological, smooth and perfect. I blur things to make all the parts a closer fit. Perhaps I also blur out the excess of unimportant information"*** – Gerhard Richter.

I noted that the fine paintings created by Gerhard's methods inaugurated firstly by him tracing a photograph onto canvas. He then duplicated the look of the photograph, using the colour palette to match the original picture. He also used a variety of measures when creating the pieces. He tried photographic printmaking exercises and screen prints too. Photolithography and collotype. I believe from research he stopped working using these methods in 1974.

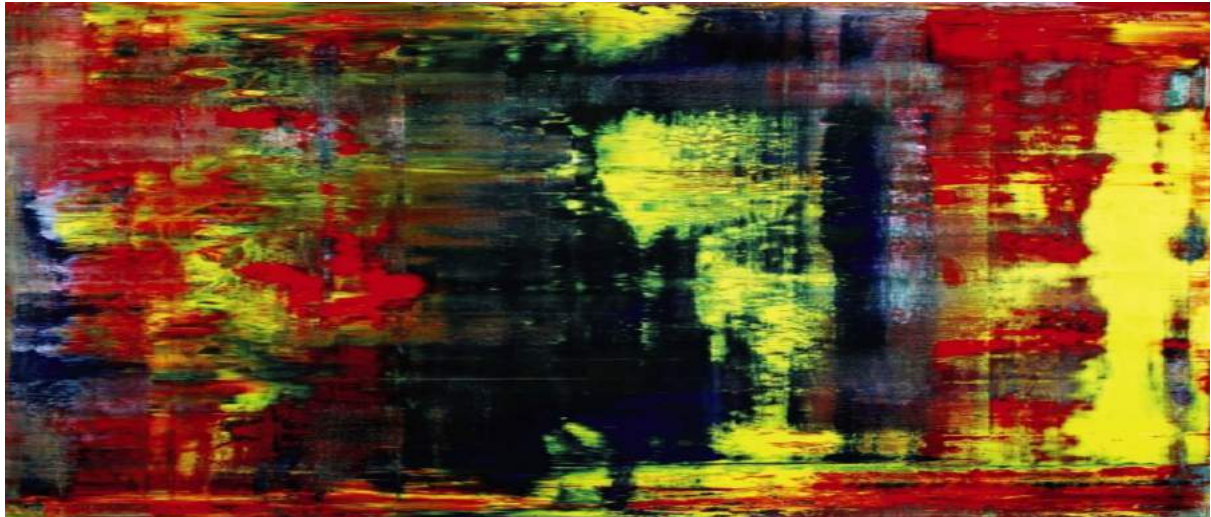
In 1982-83 he made a series of paintings of candles and skulls they obviously were a visual image he wished to capture. Perhaps they were symbolic to him or an intrigue? The paintings related to a longstanding tradition apparently of still life known as 'memento mori'. According to the dictionary 'memento mori' was when an object was kept as a reminder of the inevitability of death, such as a skull. Latin meaning 'remember you have to die'



**Gerhard Richter. *The Israel Museum, Jerusalem, Fall 1995***

I thoroughly enjoyed looking at the works of Gerhard Richter. I have such proclivity towards his contemporary abstract paintings and his speculative experimenting of matter.

His work comes alive because of the large scale on canvas. I really appreciate examining his multi layering genius. His accomplishment and finesse are so impressive and had me drawn because of riveting colours the pigments are stimulating and sensational. In my opinion, I enjoy that his works, the subjects are indistinguishable, although to him his subject matter is most important, it's what inspires him to paint of course! His style is full of drama expressing emotion from the bounds of his internal confines. Stamping his style by making the viewer vague in the removing of subject matter. Concoctions are slightly removed - expressionism, he expresses language without the need for words it's the viewers interpretation.



Abstracctes. Gerhard Richer

Gerhard Richter is still alive today. I decided to cut and paste the typology of Gerhard Richter below I liked this example of his contemporary art.

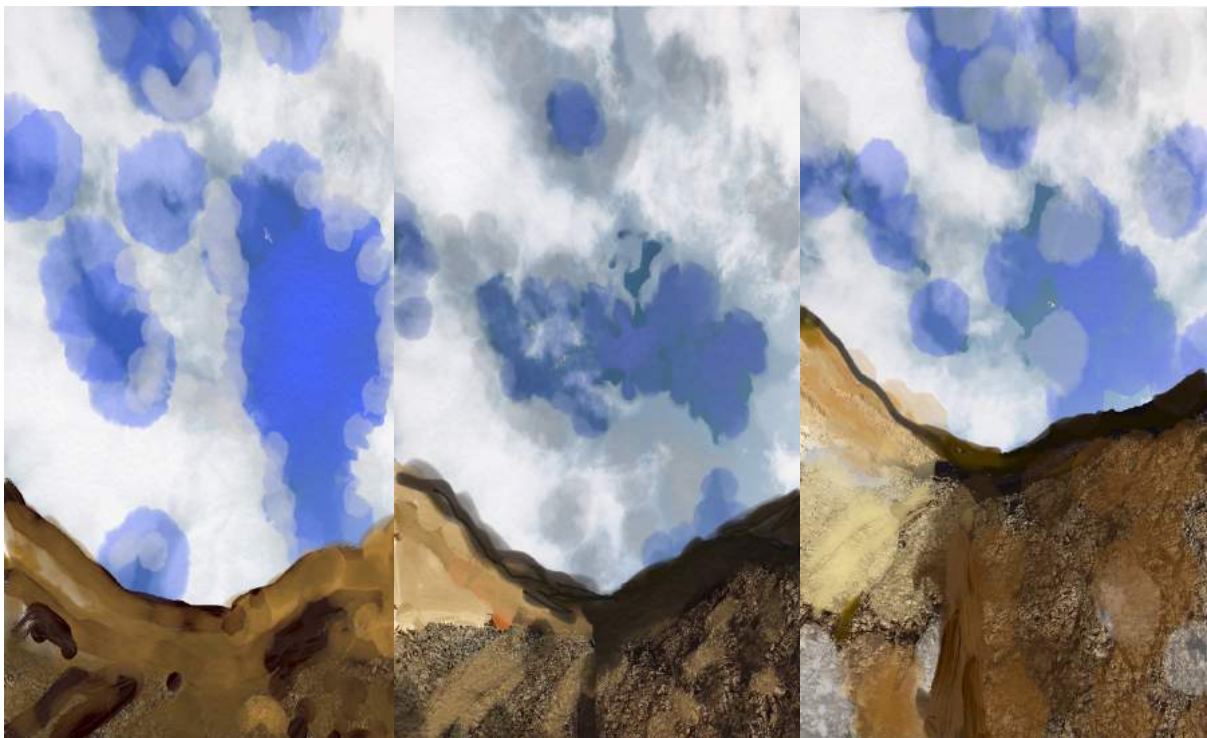


Above the works of Gerhard Richter. Looking closely, I can make out faces and figures that are somewhat distorted the colour palette evokes a gloominess.



Above Gerhard Richter standing by his abstract typological art works.

I decided to do a very quick exercise of my own, adjusting photographs and painting over them but done this on my iPad. See below;



A study of the formation...

### Exercise 3.2 Series

Decide on a specific subject (clouds, council houses, octogenarians) and work on making a series of photographs. It's best to choose a subject you have daily access to – your workplace, your home, a friend or a particular activity, for example- but you must be clear at the outset what subject is.

You have two important pieces of information before you've even begun to take pictures: you have your subject and you have your method of presentation. Now think about how you'll approach the subject itself. For example, making wide shots from a single visual strategy – as Keith did in Ironman series.

When you've made the final selection of photographs, print them and place them in a grid or linear series. Invite people you know to comment on them and note down their responses.

Take a look at Michael Wolf's series *My Favourite Things* [photomichaelwolf.com](http://photomichaelwolf.com)

#### **Micheal Wolf.**

Having researched Micheal wolf I discovered that he resides in Hong Kong and has done for numerous years. He went to Hong Kong originally to take up the job offer as a contact photographer for 'Stern' magazine. However Micheal decided to go it alone and to focus on his own projects. He obviously had made the right decision as he has had a number of works printed in books and exhibited around the globe. Growing up his inducement for his work was life in huge cities. Architecture and domestic function architectures, the conurbation and mother cities. He moved there in 1994. Micheal was German born in Munich, Germany. Michael grew up though in Canada, also having lived in parts of Europe and the United States Of American. Micheal undertook his study at the UC Berkeley and at at the Folkwang School with Otto Steiner in Essen, Germany.

Wolf has a number of collections around the world and has won first prize in the WorldPress Award on two occasions. In 2005 and again in 2010.

Below is some of the photographs from the series *My Favourite Things*;

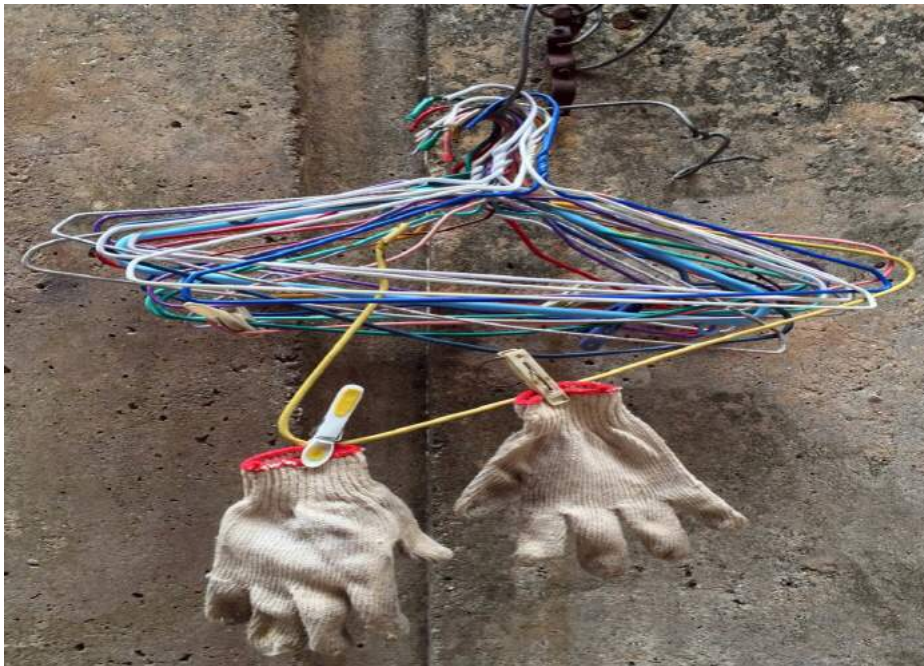


*My Favourite Thing, 2015*



*My Favourite Thing, 2015. Michael Wolf.*





*My Favourite Thing, 2015.*



*Subject*

My subject is church aisles and the method of my presentation is the point of view being in the aisle looking down the middle of the aisle facing towards the central point to get appreciation of the windows. I wanted the visual elements to convey the way I visually capture the beauty of the church windows with the light glowing through to indicative symbols of Christianity, essentially. In order to capture the fundamental elements of the subject matter I stood back and took my shot at a reasonable distance to get the whole featured window. I appreciated the shadow and natural lighting and arrangements of the patterns, stairs, seating and floors too. In order to support my visual strategy to communicate, the viewer can view relevant images within the photographs. I considered my selected images and hope the lighting was effective in creating the atmosphere and the aspects of designs are successful as typological images.

Please see all other images for exercise 3.2 in the contact sheets...

## Research point – Sequence

### **Eadweard Muybridge**

I went online to research Eadweard Muybridge whom was born in England in the year 1830 and passed away in 1904. Eadweard was born in Kingston Upon Thames on the 8<sup>th</sup> Of May. Eadweard emigrated to the United States in the year 1855 he started out on his career path selling books and prints, he done this initially in San Francisco.

- Born 08/05/1830
- Emigrated to USA
- Muybridge had created some of the most impressive works, calm and soothing scenes.
- Eadweard had studied movement which later commenced to cinema picture. Known as 'chronophotography' others were among him such as Étienne-Jules Marey whom was a scientist, as well as physiologist and chronophotographer.
- Eadweard was a very successful photographer commissioned for commercial photography. Then moving onto the capturing of movement. He was very successful at depicting motion.
- Promoting himself as a scientist when advocating his works. His work was actually sponsored by the University of Pennsylvania.
- He created a series of 'animal locomotives c.1881.

Eadweard Muybridge studied how animal's activity, he devoted time gaining knowledge about a variety of animals, from horses to greyhounds... to achieve movement he used chemical methods and set up his apparatus in order to catch the animals manoeuvring, he set the camera for swift shutter speeds and used a wet collodion solution process, he formed images onto glass plates. Setting up multiple cameras 5,6,12 at one time and also electronic mechanical shutters. That were tripped by movement of the carriage or animals.

All my study has been researched by myself, I have studied books and websites. I will look at the differences between the photographers...which can be noticeable while I consider the other artists...



Eadweard Muybridge, *Image Sequence Of a Deer Running. Series, c. 1881*



Eadweard Muybridge, *Greyhounds running, from the 'Animal Locomotive' series, c. 1881*

The images above show animals are moving with haste however images are recorded in slow motion. My birds are taken in sequence too. There couple of photographs below which were taken



### In my garden



Or these pictures taken above of bird of prey.

The sequence differences that I see amongst the other artists at the research point differ. As I continue my research I will investigate these differences.

### Duane Michals

Duane was a self-taught photographer whom was interested in learning about metaphysical questions he worked towards theological applications and applied these when creating his pieces. From as early on as 1932 his inauguration was separating impressions and actuality.

Duane studied the biological function of responses. He elucidated himself as a tale-teller of photography. He too produced images using a series of photographs and variety of subjects like Eadweard Muybridge he often used sequence of images to relate the subject matter to the viewer. His first photo-sequence I believe was around the year 1966. He drew on these when narrating. The photographs below are an example of his works;



When researching I found that Duane had many inspirations one inspiration for him was Lewis Carroll's 'through the looking glass' 1871 and 'what Alice found' Lewis Carroll was named at birth as Charles Lutwidge Dodgson and was a fabulous writer, artist and photographer. Duane used a mirror when photographing and quoted;

***"I am a reflection photographing other reflections inside a reflection"*** – Duane Michals.

- Born on the 18<sup>th</sup> of February in the year 1932, he is aged 85 now.
- Duane attended the University of Denver then served in the military.
- In the year 1956 Duane undertook a course in Parson's School of Design, in New York, he left the course after one year to become a photographer. He became a freelance photographer in 1960.
- Duane created a series of photographs that he contrived and orchestrated, photo-sequences of his personal experiences were recorded. This become one of his projects.
- He experimented with taking exposures that were of blurred images. He took multiple exposures and blurred focus.
- Duane photographed the Olympics in the year 1968. He done this assignment for the Mexican Government.
- Duane Michals had his first book published in the year 1970. In was named appropriately 'sequences' in the same year he had a first solo exhibition shown in New York.
- 'The Great Gatsby' wasn't photographed in the year 1974, the year of my birth.
- In 1983 Michals photographed the cover for the band 'Police'. 'Synchronicity' and 'Vogue' magazine and many more.

Duane used his own dream experiences when recreating his photographs. He recreated and preplanned his shoots in a different way of that of Mulbridge. Both planned but experimented differently. They both made important shots both using disparate methods when creating motion. Blur suggested motion. The sequence shots of Mulbridge suggests movement. Duane used collage methods to create movement in images.

## Keith Arnatt (Self Burial)

Keith Arnatt photography displays are interesting. On researching Keith, I found him to be captivated by natural landscapes. But depart without having evidence of existing. So that once the subject is out of the shot it would appear that the landscape had always been in effect!

Keith was an artist with abstract ideas that he formulated in his images. He processed the ideology of the subject's link to what ethics are predictable within society. He was known as an 'Conceptual Artist'

He created an image. 'Self-Burial' (1969). Work became prominent around in 1960's. He produced many series of works in monochrome and colour. He was interested in typology, portraiture and landscapes he experimented with shadows on natural landscapes and juxtapositions.

His nine images show a descent into the ground. A disappearing from his physical and becoming earthbound. When I observe the photographs, I would describe a vigorous, conspicuous feel to them. The message lucid and sobering.

When analysing so far, I would say that thus far the photographers all use sequence images to suggest a feeling of movement, some emotional, some want to evoke or convey... some show physical motion. However, they have all developed their own ways of presenting their work's, staging... conditions of outdoors, camera settings etc....

- Born in Oxford. 1930.
- Died 19<sup>th</sup> December. 2008.
- Contemporary
- Characterised humour
- 'Self-Burial' includes nine pictures
- Art by Conceptual Movement



Self-Burial. 1969. Keith Arnatt.

Keith used an arrangement of chronological images to string together his illustrations in order to explicate. Please see his work above.

Quote; *“the continual reference to the disappearance of Art objects suggest to me the eventual disappearance of the artist himself”* – Keith Arnatt.

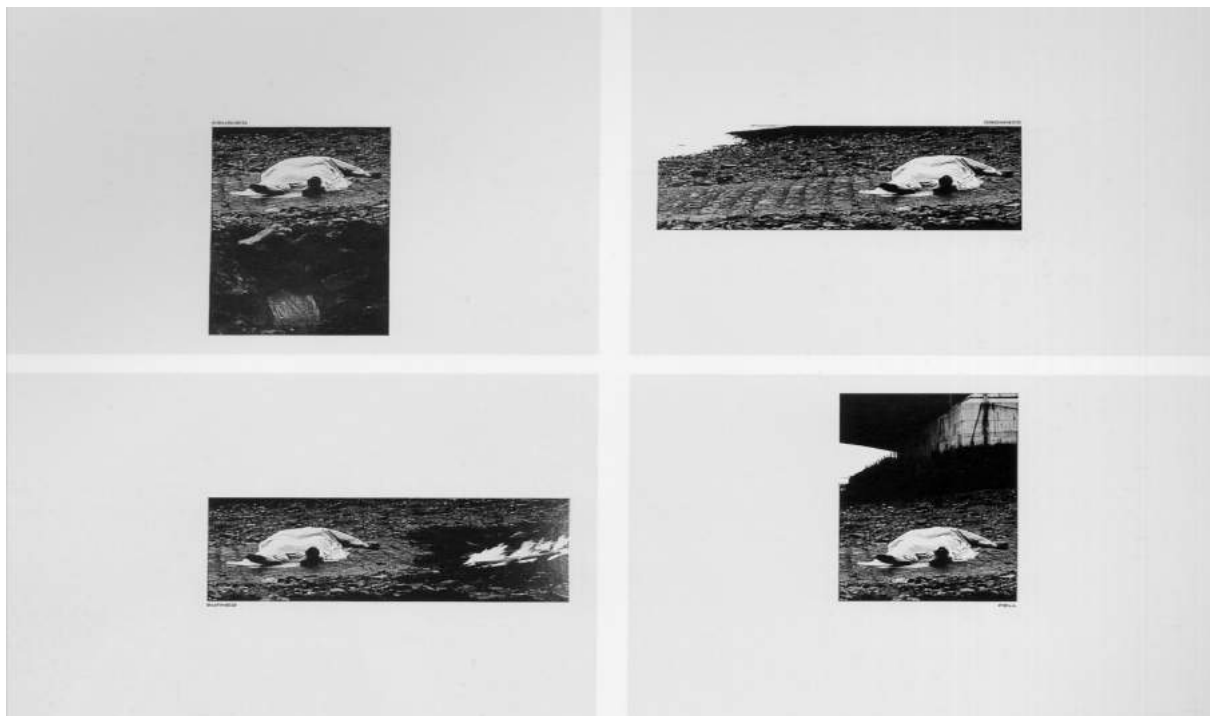
### John Hillard

John Hillard created a series of four pictures that are blurry and in monochrome. And named the series ‘Cause of death’ and composed photographs of a woman on the floor outdoors dressed in white a different frames the pictures show ‘burned’ frames the picture show fire nearby her body) The woman ‘crushed’, ‘drowned’ (near sea) and ‘fell’. These are arranged in a grid, and viewer is given clues. The

models face is facing outwards towards the viewer. Framing is what is different not the models position or pose.

Hillard used texts under the photographs and cropped the image and perceived notions. He different from Muybridge and Duane because instead of the model moving or other subject matter he moves the frame to suggest a scenario.

- Born in the year 1945 in Lancashire, England
- John studied at the local Art School the school later studied in the Sculpture School at St Martins School of Art in London
- John won a scholarship to go to the USA in 1965
- John Hillard was once a police journalist
- His very first solo exhibition of photographic work derived from a sculpture practice at Camden Art Centre, London
- Hillard began to examine photography as a representative device, he explored how photographs can be interpreted by the viewer differently with the correct cropping focus and caption.
- How photography can depict social narrative and landscapes
- In the year 1986 Hillard was awarded the David Octavies Hill Memorial Award by the Society Of German Photographers
- In the year 2010 Hilliard become an Emerituis Professor in Fine Art at the Slate School, London a still works there to this day



Cause of Death, 1974. John Hillard.

Ed Ruscha's *Every Building on Sunset Strip*.



### Exercise 3.3 Sequence

Make a sequence of photographs.

Experiment by placing images together either in photoshop or as prints. Notice how one image resonates with another image and how the two combine to produce a new meaning.

If your sequence would work better as a slideshow, use PowerPoint or download Open Office to create one.



OCA student Stephanie D'Hubert

Stephanie D'Hubert's sequence above shows two snapshots of different times while a woman decides what to wear. The woman's indecision is emphasised by the two images. And framed mirror makes her look 'trapped and anxious about her appearance.

I decided to get inspired too using a mirror for reflection like OCA student Stephanie D' Hubert's sequence although I want to use a hand held mirror near water to capture reflections and perhaps varying weather patterns and lighting differences to document change. I thought about this for another exercise however I feel it's something I'd live to experience as a photographer to see whether I can create the image I have in mind...

#### 3.3 Sequence notes

What I need to do...Go towards Steep Hill cove. In between Ventnor. There is a pond with step stones take a mirror to water to capture reflections of varying wether to document change.

Ideas for props raining day... umbrella scene 1 scene 2 cloudy Mac and wellies scene 3 sun hat and glasses scene 4 hat whilst still telling the viewers a journey.



Autumn...

Winter....

Spring...

Summer...

Please go to contact sheets for this exercise...

### Images in sequence

What defines a sequence, as opposed to a series, is the connectivity of the images in time or concept. Make sure you're clear about the difference between a series and a sequence.

Photographers have used sequences of images in many different ways. *Skull Sequence* raises religious ideas about the mystery of death.



Robert Enoch, *Skull Sequence*

### Research point – Sequence

Go online and research the work of Eadweard Muybridge, Duane Michaels, Keith Arnatt *Self Burial* (1909), John Hilliard and Ed Ruscha's *Every Building on Sunset Strip*. Can you identify how each of these artists is using sequence differently? Look for inspiration.



Eadward Muybridge, *Greyhounds running from the 'Animal Locomotion' series*, c. 1881

### Exercise 3.3 Sequence.

I initially felt inspired about using a mirror for reflection like OCA student Stephanie D' Hubert's sequence although I intended to use a hand held mirror near water to capture reflections and perhaps varying weather patterns and lighting differences to document change. However inspired by the first exercise I decided to look at a sequence and series again. A **sequence** is a chain of movements taken at a certain point in time. A **series** is a linked set of objects with a common thread, like a television series with a common character of the series, for example... Taggart is the character, and the series of each episode has its own story. A sequence of movement is a sequential object of movement like the sea coming in over the shore.

So a big rock becomes a smaller rock, then a smaller rock, then a smaller rock, and so on, etc... with the passage of substantial time it evidently becomes a sand particle. I've chosen I believe a subject that is a sequence or a series of events which have a common thread, that is inevitable in it's own environment.

I've looked at genres to deepen my understanding of the meaning of images and the ways photographs communicate important of genres. I've learnt to think about content of my photos and understand to make an image and communicate my ideas, one hopes!



Striking rock.

Or a series of eyes...



Series of keeping an eye on.

**All research can be found in research pages and photographs in contact sheets..**

### Exercise 3.4 Documenting change

I've had a lot of thoughts about subject matters that I wish to chronicle the change of. Perhaps the metamorphosis of fish decomposing, or I could have shot a range of fresh fruit; fresh - rotten. Food being prepped, cooked and eaten. Hair colour or styles, clothing changing, the weather conditions outdoors, or change of light indoors. Facial expressions...

The images evidently require altering, outwardly being observed by the viewer. The viewer will be able to scrutinise the apparent difference in the sequence of images. I have to be able to show conscientiously the particular change, that viewers will respond too. In the exercise, I endeavour to show the viewer, send a message, of sense of responsibility for injustice of society, be informative. So, I question do some of the ideas above make myself and the viewer 'socially conscious'?

Weather conditions- climate change, food- meat, circle of life... humanely? Etc. I am a vegetarian so this is a concern of mine... could I be informative about this subject matter to the viewer, would it offend?



OCA student, Omar Camilleri

Change is inevitable, positive or negative!? What I wish to show a series that pin points this.

#### Notes

Buy a fish app fish... sad fish eating plastic bag... dead fish eaten by birds and people, sick bird... sick people. Circle of life.

Buy fish hang fish, take a photograph of fish go to sea take a picture of fish in water whilst happy where it belongs, add plastic, plate etc...

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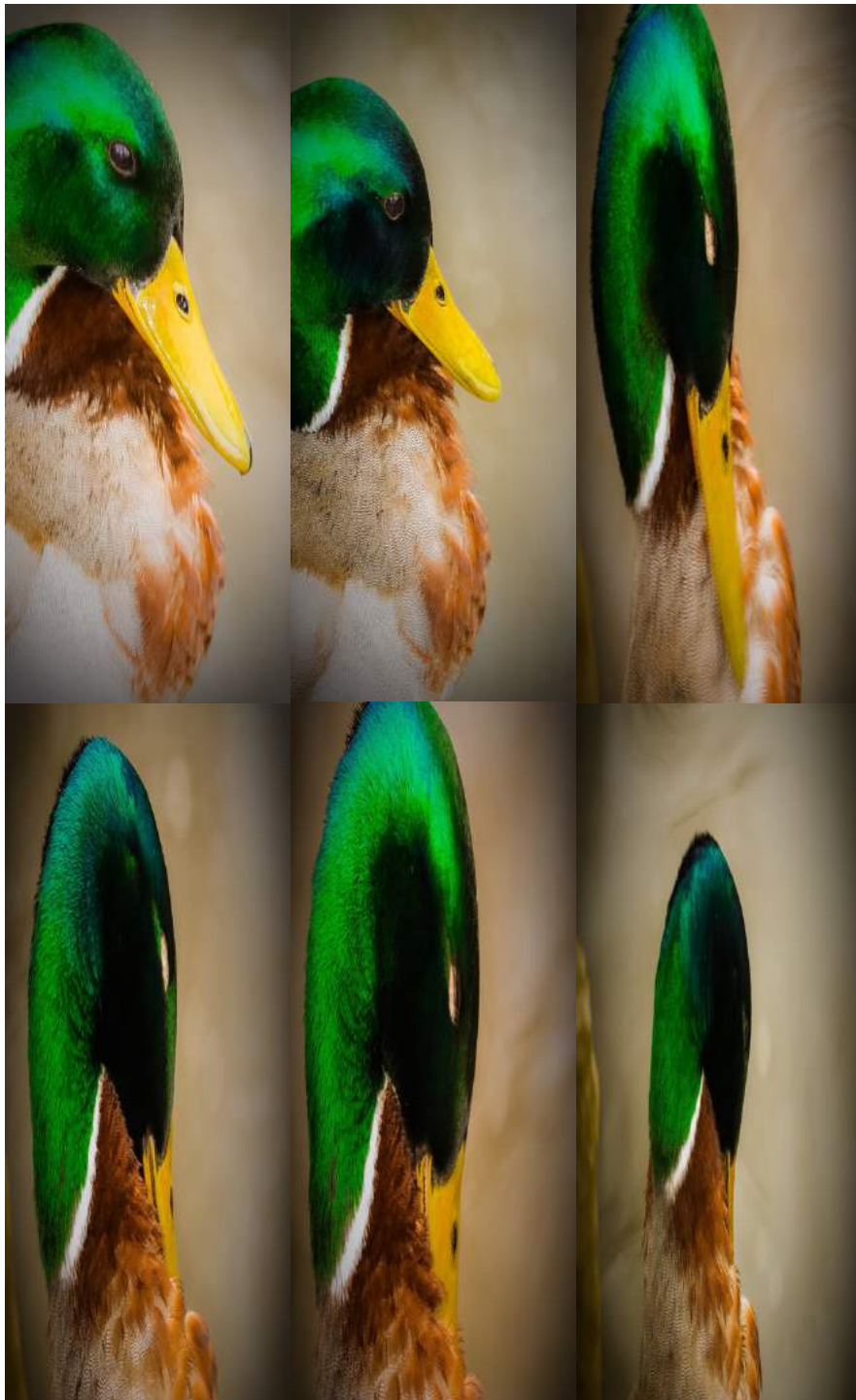
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Change is inevitable, positive or negative!? What I wish to show a series that pin points this.



Growing hair...

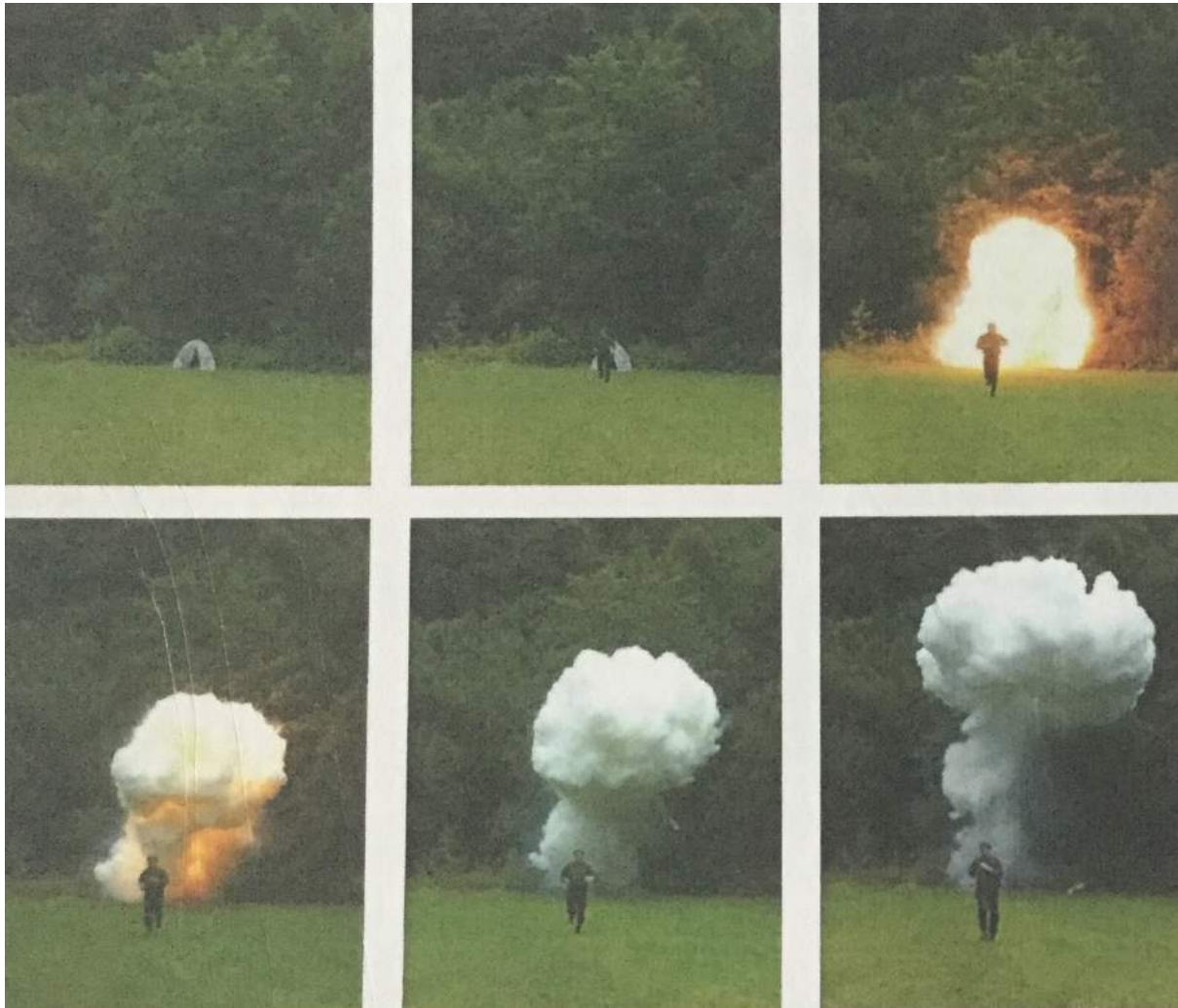


Sitting Duck.

The duck is the same duck. The duck is obviously in different states in the sequence. The images shown are of the duck awake and gradually appearing to go into a sleep state. Conscious to unconscious.

See below... all others images can be viewed on contact sheet

## Picture analysis *zelt* (Tent)



Roman Signer (b.1938), *Zelt* (Tent), 2002, 6 Cibachrome prints ( Videostills: Tosmasz Rogowiec) (27.5 x 20.5 cm / 10 7/8 1/8 inches 46.8 x 38.7 cm / 18 3/8 x 15 1/4 x 1 1/2 inches (framed) each c Roman Signer, Courtesy the artist and Hauser & Wirth

[www.romansigner.ch/en/arbeiten/](http://www.romansigner.ch/en/arbeiten/)

Swiss artist Roman Signer uses photography, film and video to document performances, events or 'akts' he creates. *Zelt* comprises a sequence of images showing a man running from a tent, which then explodes. A passage of time and movement is depicted in each successive frame. The sequence relates a kind of 'sculpture' of changing forms that include the location of grass and trees, the tent, the man, the burst of flame and smoke. Characteristics of Signer's oeuvre, the event itself is both comic and mysterious. There is a sense of finality and transformation.

Often there is nothing left but the photographic record, so it's vital the record itself is as expressive of the event as possible. You could say that 'earth artists' like Andy Goldsworthy use photography in the same way, to document ephemera.

- Would this work have been as effective if the camera's viewpoint had changed with each shot?
- What encapsulates this sequence, makes it seem like a finished piece?
- What do you think are the influences that led to this work?



- Do you think these influences affect the way we interpret it?

Answers;

- From another shooting angle our perspective of the sequence would not be as successful because it would not tell the viewers the story the photographer wishes you to engage with in the same way. Had the photographer moved off side the story may have changed, he intended for the viewer to follow a story. He wanted us the focus on the same b/g, (in a field where you'd expect to see a tent) m/g ( focal point the man is the subject, explosion from the tent too) and f/g (the subject is central and running towards the viewer). The centre being the focal point. The photographs capture at understanding of what the man is experiencing. We acknowledge the events unfolding.  
The photographer stayed in the same position for the sake of the story, had he moved we would be concentrating on the foreground or background not on the subject (main) we know the mans location is captured in the same place in each frame. The importance is on the man leaving the tent.
- The images illustrate a scene which is very clear, it had a beginning, middle and end. Each scene follows nicely onto the next. Like a film roll. The photographer encapsulates and expresses to us the viewer, the essential conclusion, of the subject running from an explosion in a tent. To summarise the main point is, he escapes.
- I feel the photographs suggest the photographer is influenced and interested in action-films. Our fascination with fire and danger is human nature. The effects of the photographs capture our attention. The genre is of a fast moving plot, action based and the shots document a narrative sequence
- Yes, I do feel that we the viewer, are influenced by how we interpret the images, because it appears to be clear from the sequence that the scene is a series of the frantic movement of the man, trying to escape from an explosion. Often though we interpret things without knowing for sure. Photographers tell us stories through their pictures. They can lead us to think in ways which could be something altogether different to what is true. We can challenge ourselves to ask questions about the sequence has the man done this deliberately, is it purely an accident? I feel we are all influenced by the ever growing media surrounding us...

### Exercise 3.5 Photographs from text

History painting was a specific genre of painting that depicted scenes from religious, historical or mythological texts. Choose a text that has meaning for you. It can be anything from a poem to a newspaper report, a biblical passage or a scene in a novel. It can be a long text, but it would probably be best if it was reasonably short, even a few lines. You'll need to know your text. They can be visual ideas or thoughts about the subject.

Try to generate visual ideas that communicate something about the text. Discuss the text with other people and find out what images spring to mind for them. Write down any ideas you get from the text. They can be visual ideas or thoughts about the subject.

How would you turn that text into a photograph or a series of photographs?

- Begin by thinking of a literal translation from the text, like a movie or a biblical painting
- Next try to think in more metaphorical and symbolic ways. Text can be didactic, but you don't have to illustrate the text; you can use it as a starting point for your picture-making or you can create a broad interpretation based on the intuitive or emotional meaning the text has for you. For example, the Resurrection may cause joy and this joy could be metaphorically expressed in an explosion of colour, as in the work of Polly Apfelbaum.

As further research on the relationship between image and text, look at Barbara Kruger's montages of photographs and text, plus, Gillian Wearing's *Signs that say what you want them to say and not signs that say what someone else wants you to say*.

If you're stuck, have a look at the short texts below.

*'Genuine peace is not the absence of tension, but the presence of justice'*

(Martin Luther King Jr)

*'Silence is like a place outside this world'.*

(Soren Kierkegaard)

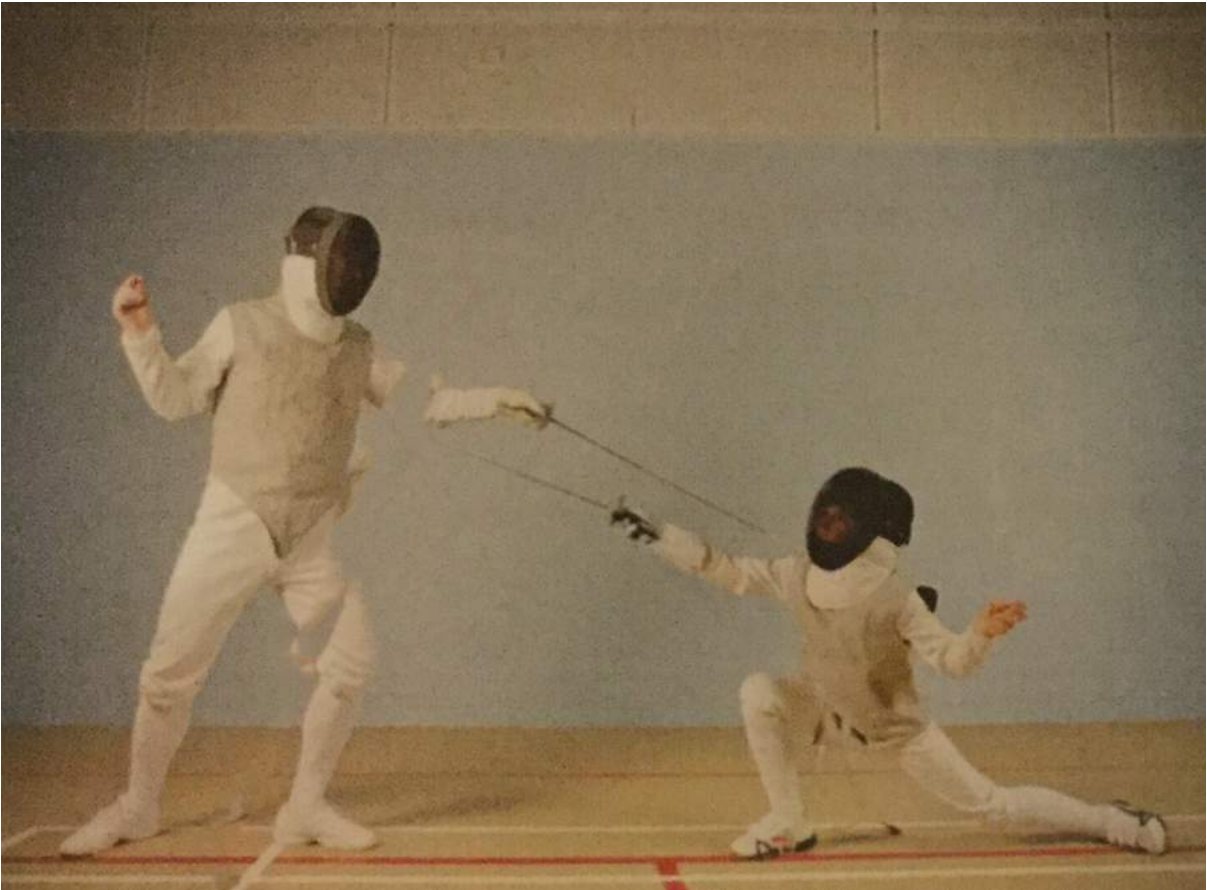
*'If you want to build a ship, don't drum people together to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea'*

(Antoine de Saint-Exupéry)

When you've finished your work, place the photographs you've made with the text, side by side.

The photographs with text below was inspired by a prayer found on an Internet forum where people ask others to pray for them. OCA tutor Sharon Boothroyd then visualised the picture from the prayer. You can see the ongoing series here: [www.sharonboothroyd.com/index.php?/they-all-say-please/](http://www.sharonboothroyd.com/index.php?/they-all-say-please/)

See below;



Please strengthen my heart

Sharon Boothroyd, *they all say please*

### Exercise 3.5 Photographs from text

I have numerous ideas for this exercise. Listed below are some of the quotes, poems etc.... that over the years I have turned to and scrutinised. I have aimed eagerly to apply to my own personal experiences of my life. To have aspiration for change is relevant and can associate many benefits. Some I draw on, some make me sad or happy, have inspired and made me take a hard look at things...some are verses or short texts, etc...;

***“Love is patient, love is kind”*** – (1 Corinthians 13:4-8a)

***“The Lord replied my precious, precious child, I love you. During your times of trail and suffering, when you see only one set or footprints, it was then that I carried you”*** – poem written by Mary Fishback Powers. Know as Footprints in the sand.

***“If you live with serenity, your child will live with peace of mind”*** - Children learn what they live. By Dorothy Law Norte Ph.D

***“Flight or fight”*** - was described by Walter Bradford Cannon. His theory was about when faced in dangerous situations do we or other animals fight or flee.

***“waiting is painful forgetting is painful. But not knowing which to do is the worst kind of suffering”***  
- Brazilian Lyricist Paul Coelho

***“do not dwell in the past, do not dream of the future, concentrate the mind on the present moment”***  
– Buddha

***“God grant me the serenity to accept the things I cannot change; courage to change the things I can; and the wisdom to know the difference. Living one day at a time; enjoying one moment at a time; accepting hardships as the pathway to peace; taking as He did, this sinful world as it is, not as I would have it; trusting that he will make all things right if I surrender to His Will; that I may be reasonably happy in this life and supremely happy with Him forever in next. Amen”*** – written by Theologian, Reinhold Niebuhr

***“people have a hard time letting go of their suffering. Out of fear of the unknown, they prefer that is familiar”*** – Thich Nhat Hanh. A poet and peace activist

***“people take different roads seeking fulfilment and happiness. Just because they’re not on your road doesn’t mean they’ve gotten lost”*** – 14<sup>th</sup> Dalia Lama

All of the above are things I can relate to through loss, hope, faith. I also like the lyrics in Fleetwood Mac songs like *‘I’m so Afraid’* – Lindsey Buckingham or the lyrics *‘River Deep-Mountain High’* – Tina Turner. That song reminds me of my Nan. Or well-known saying such as *‘Out of sound, out of mind’*.

***“Reality is merely an illusion, albeit a very persistent one”*** or another quote ***“Imagination is everything. It is the preview of life’s coming attractions”*** – Albert Einstein.

It’s choosing one of the above that requires time for me to spend, and questioning which text to use.

I love reading especially from global spiritual leaders such as Thich Nhat Hanh. I like to be inspired and have an understanding of other perspectives.

To generate ideas, I needed ....

### **Polly Apfelbaum**

Was born in Abington, Pennsylvania. In the year 1955. Polly is now an American artist; her work is very contemporary. I have loved looking at Polly's work. Her use of materials being so contemporary. The textures bring such character to her images of abstract form.

Polly inhabited in New York City since 1978. In the same year Polly received her BFA obtained from the Tyler School of Art in Elkins Park, this is in Pennsylvania. Her work is known internationally. Having researched and had the pleasure of doing so, I felt Polly's work is intriguing and I felt inspired by her work. She has an intrinsic understanding of what direction she wants to take her visuals. The art work she produces is consistent. Her very first works shown were in the year 1986.

Polly's work is unquestionably distinctive and of such a large scale, so to express how eminent, it's only right that her work occupies an equivocal space. Her creativity deserves the recognition and the right ambiance for sure, and this I feel is achieved nicely.

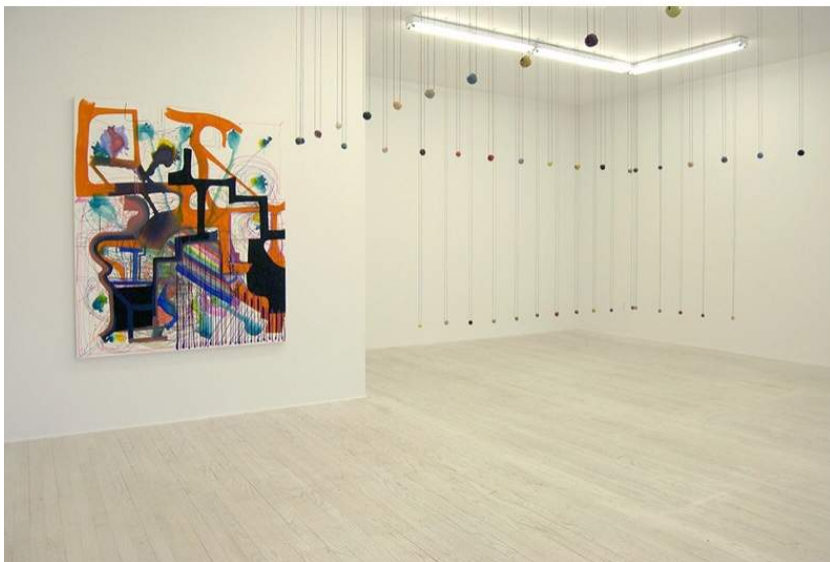
She uses genres and creative innovative masterpieces. Polly's work become admired by acquainted, appreciative cultured artists and viewers whom know what they are looking at! This happened in the 1990's. Polly's best-known pieces known as "Fallen Paintings".

Having appreciated her work, I love the used of her beautiful textures, these are obviously captivating to her, she skilfully uses textures and colour with such savvy. I feel her use of colour is instinctive and courageous. The repeated patterns characterise her work, making them recognisable. The arrangements are assembled make Polly's work distinguished. She adapts to the present too. The work is a structural growing movement of artistic elements that are attractive yet principally functional. She displays her works in a dissimilar way to additional artists.

Description of her works; delightful, organised arrangements, complex system of symmetry, decorative designs, textured fabrics, distinctive, combination of form and contemporary techniques of art, genres, liberal, technique, method, frankness. Familiar objects, mounded.

Polly Apfelbaum found a variety of usability for materials and different paraphernalia to create her works. Using a number of sources such as ceramics, plasticise. She planned and considered her works via sketches, still-life's etc.... once her works are actualised they can become functional, for example visually appealing and contemporary art genres that can also become a floor piece that the viewer can walk on without footwear. This obviously evokes some senses and would have caused sensation to evoke thoughts and emotions. Cleverly Polly has given her audience interactive experiences. With the hands too... the feet can connect with our whole body, reflexology can rouse our organs and meridian lines forces energy. I have read that these particular pieces encouraged the viewers to determine where to step.

It appears that Polly took from many inspirational materials or entities using geometric, mosaic, a number of inspirational sources. Polly displays her works using sequence, symmetry. Her work is abstract.



Polly has used a number of different sources with the use of beads, etc.... these are there to assimilate ideas like looking at different ideas about religion or philosophy's. She uses her work with expression and our perception. She uses symbols etc.... in order to suggest or represent some feelings from the viewer. So, walking on or around these symbols to arouse emotions.

A quote;

***“there is an emotional distancing but uncanny presence. The interpretation is intuitive”*** – Polly Apfelbaum.

- Used velvet fabric, in arrangements.
- Dyed fabrics in psychedelic
- Uses lots of colour and shape
- Works at photography and fashion too
- 2003, Polly Apfelbaum opened at the Institute of Contemporary Art in Kansas City
- Published a catalogue at the same institute of 15 years old work
- Won awards
- Has many museum collections exhibitions?
- She uses sculptures too, works were created where Polly put different genres together.



## Barbara Kruger's

Montages of Photography and text. The relationship between image and text.

Facts;

- Born in Newark, New York in the year 1945.
- She attended Syracuse University in the year 1964 for one year, also attended Parsons School of Design in 1965
- In the year of 1966 Barbara meet another artists and photographers. She worked for the well-known Condé Nast.
- Produced 'Be One' photography's
- She is known for being once a graphic designer, poet, writer and artist
- Barbara is known for her contemporary art and as a conceptual, pop artist
- She is of a global influence and inspiration for many
- Her work is culturally diverse
- In the year 1977 Barbara produces a series of black and white photographs. She really started to use photography in the future years.

Barbara Kruger was a graphic designer but later moved onto the art world. She was rhetorical for advertising by combining her photographs from magazines with other media's sources with the body as a battleground'. She wanted her verbal messages to resonate. Advertising slogans in tone, yet very aggressively thought provoking. She wanted people to address issues she such as consumerism. She made representations for issues that were close to her heart such as stereotyping women. She produced feminism's statements such as these messages were thought provoking. Molly too sent feminist messages. But through visual images that can be touched. Whereas Barbara's messages were visual and texts...



You are not yourself- 1984



Her graphics work introduced to her other works.

### **Gillian Wearing OBE**

Gillian Wearing creatively produced 'signs' titled 'Signs that Say What Them to Say and Not Signs that Say What Someone Else Wants You to Say'

Facts;

- English photographer
- Gillian Wearing has an OBE
- She was born in 1963
- She was engrossed in photography/video and declared her works in midst of the 1990s (early). Foremost her very first remarkable works that can be seen below;
- Gillian addressed members of the public and photographed her subject's diverse written real thoughts. She set about persuading people of South London. Gillian asked if they would partake in writing down, what was on their consciousness and thoughts. Gillian then photographed the messages of the people.

Quote; ***"interrupts the logic of photo documentary and snapshot photography by the subjects"***  
***"Clear collusion and engineering of their own representation"*** – Gillian Wearing, 1997



'I'm Desperate' 1992-3. Gillian Wearing.

'Signs'

***"dressed smartly, he looks like a young and mild man"*** Gillian wrote; ***"people are still surprised that someone in a suit could actually admit to anything, especially in the early 1990s, just after the crash I think he was actually shocked by what he had written, which suggests it must have been true. Then he got a bit angry, handed back the piece of paper, and stormed off"*** - a Marcos Spinelli interview in 1997- Gillian Wearing.

I feel all their artists that I researched are all successful at conveying messages. These provoke thoughts for us, the viewer, whether it be emotions of colour, visual, our perceptions are all different... Colours can spark various feelings, hostility, anger, calmness, sadness, joy. Art forms too, display visuals of anger, contempt, pleasure, using lines, textures, colours. By using the texts in art can be a clear way of expressing messages, questions you wish to transmit, in a powerful way. To transmit emotions. So, I can see why Gillian and Barbara went down that route using typography whilst Molly used other ways where a viewer can touch some pieces too. Her words are mobile as well. These artists/photographers used different mediums, this is what makes them individuals. To develop ways of raising questions for their own growth. I wish to experiment too...

I enjoyed researching these artists/photographers.

### **Sharon Boothroyd**

[Sharonboothroyd.com/index.php?/they-all-say-please/](http://Sharonboothroyd.com/index.php?/they-all-say-please/)

Having analysed Sharon Boothroyd work I discovered that when creating her series 'They-all-say-please' it emerged this series developed due to her exploration of the studying of a prayer forum. The forum allows people to leave their personal invocation to request prayers of their hopes, craving for them to be acknowledged. These are anonymous. She studied these, determining which ones grabbed her! Once selected she then edited them, and produced disparate interpretations.

According to Sharon her thought on the prayers of these people were significantly isolated and appeared lonely in a concurrent society. Sharon also raised how the internet is essentially a means to communicate to link interconnections between persons.

***"The screen offers an alternative community yet often results in arbitrary and is isolated relations as is evidenced in the prayer forums where there are no responses, just requests"*** – Sharon Boothroyd

I agree with Sharon Boothroyd and find as advanced as we are today there are absences when it comes to social contact and lack of talking. Although the internet has many plus's I personally feel we are unfortunately missing the ability to articulate and confer vocally but her photographs are another way to demonstrate this through the senses of the viewer, but the texts allow us to come to our own verdict in a metaphorical way.

Sharon also expressed, saying;

***"I realised that at some point in my life, many of those prayers had subconsciously been my own"*** – Sharon Boothroyd

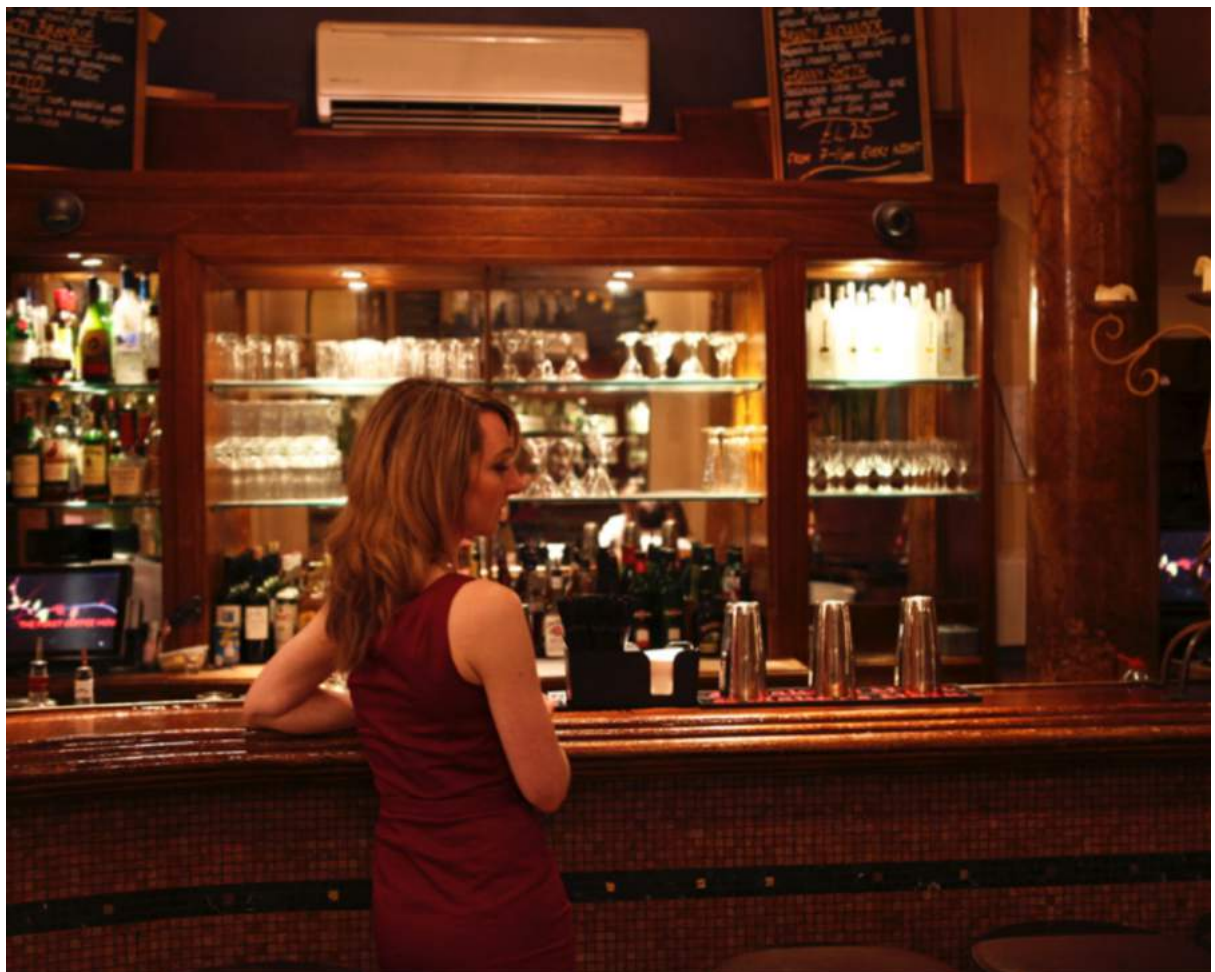
I too as of so many of us can certainly identify with Sharon's thoughts on her experiences. I like the series she placed together. The texts erudite in communicating messages. The photographs are a visual language!

I found out that Sharon Boothroyd is very aware of how important community is for the soul, and sense that she is very moved, and compelling when it comes to social issues that affect the community. She seems involved in assisting with refugees fleeing war. And teaches children from displaced country's Photography. Her work displays such concerns. She is interested in politics where real people matter!

I admire her work and enjoyed researching her. Some of the photographs in this particular series are witty yet profound, significant, theoretical, show us sheer hopelessness and audacity. The series' titles emerge to be pleas, with justification of prayers being examined. Some prayers seeking firm answers; some requests are non-permanent others appear to have more haste.

The church plays a huge part of her life, her Husband is a priest and it corroborates the strong bond she shares and faith in her unique existence. Her experiences are expressions and documented in some of her works.

- Sharon is a photographer, artist, lecturer and she is based in London.
- Sharon is a teacher at the Ithaca College, London and at Roehampton University.
- Sharon also visits the Royal College of Art and lectures the MA School Group.
- Sharon is undertaking her PhD research at The Royal College of Art.
- She has worked as a commissioned artist at The University of Brighton.
- Sharon's work has been internationally exhibited
- Sharon Boothroyd has also had works published, e.g. Limited Edition. Titled ' The Subject Of Dreams'



Please strengthen my heart. Sharon Boothroyd.

3.5 choose text, visual ideas;

I asked family what they think about the meaning and would it or how they interpret it I asked them for their visual ideas, what it brings to mind. draw them

How I would turn text into a photographic series. Iteration of translations eg movies  
Metaphorically, symbols ways.

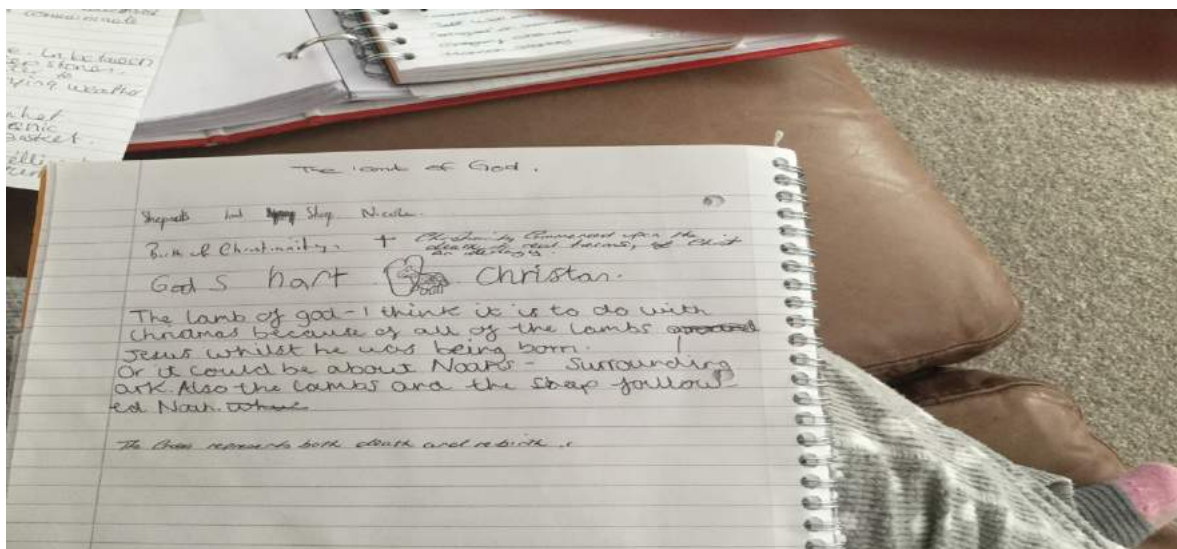
'out of sight out of mind' .. paths, doors, escapes, trapped imprisoned, waves, lambs...

'The lamb of god" gentle, obedience in the bible... ideas, shepherds of gods church, faith, Shepard's protect flock, New pastures, sheep, grazers, smelly, woolly, dogs herding, sacrificial lamb, Easter, food.

Metaphor for a group of people who will blindly follow anyone who do not think for themselves ' gods flock' metaphors we use matter are important they reveal something in our through process while at the same time condition. How we think. Reference points for experience and they can be concert or abstract... thinking occurs, could be complex or direct actions. The metaphors can be cognitive and we organise the world into categories.. understanding... links... biblical translations... Jesus said ' I am god shepherd; and I know mine own, and mine own know me.... And I lay down my life for the sheep" John 10;14 or ' a sheep in wolfs clothing' dictionaries says someone who hides malicious intent under guise of kindness. Not trusted appears friendly but is deceiving.

The King James Version of the bible, 1611, gives this warning in Matthew 7:15: ' beware of false prophets, which come to you in sheeps clothing, but inwardly they are ravening wolves" or " black sheep of the family" a disreputable or disgraced member of a family. Derogatory sense, same status for black cats .. well known from old nursery rhymes. Rhymes refer to connotations of unpopular export tax or wool imposed in 1275.

The Jewish nation founded amidst sheep because our self- negation and obedience of god is the foundation of Jewishness. We are his children... " like sheep without a shepherd" is a metaphor for warFound some useful information on website; meaningfullife.com





**The Lamb Of God.**



**The Lamb Of God**

**The Lamb Of God**





Please see contact sheets for all photographs...

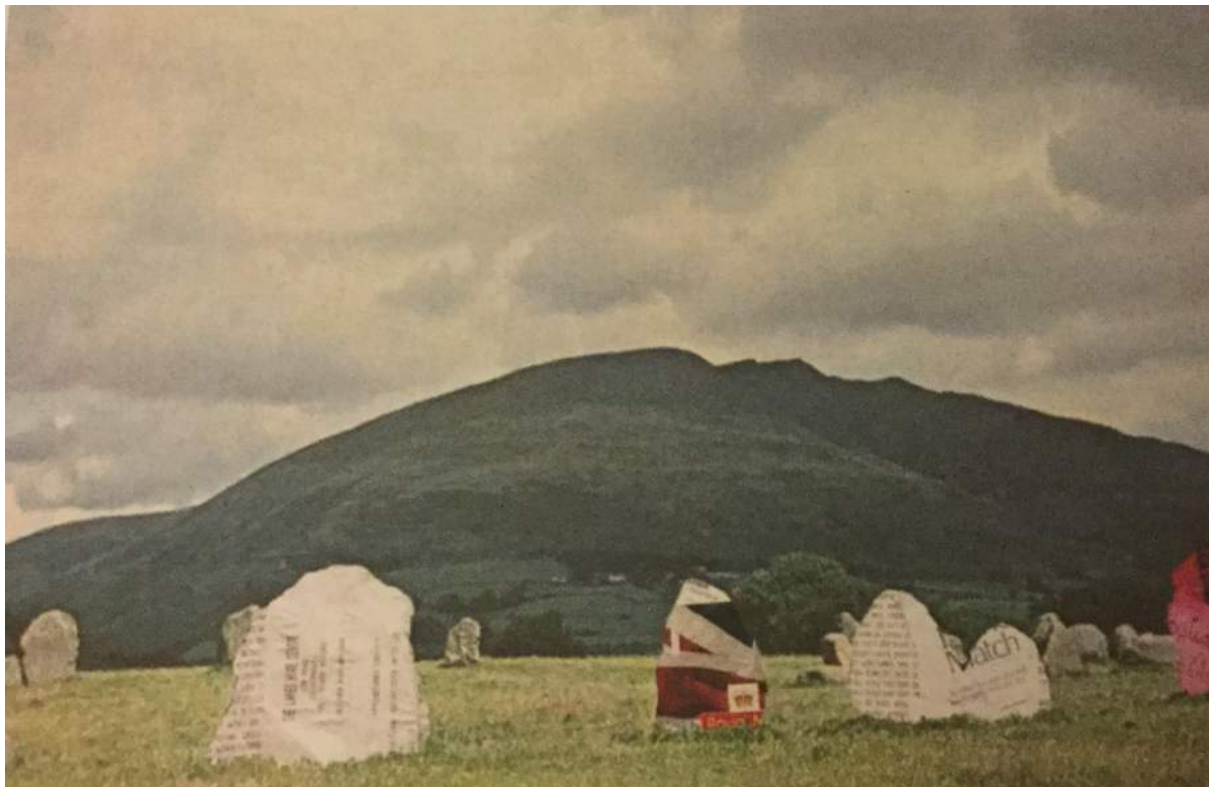
### Exercise 3.6 Mixing genres

How could you mix genres together in one photograph?

Let's keep it simple and stick to the easiest genres: landscape, portrait and still life (though you are free to use which ever genre you want.)

Choose a subject you'd like to photograph. It can be anything at all, a place, a person, an object or a story. Take your subject and add to it elements of the other genres.

This isn't about chucking together random subjects – what you're looking for is an effective, telling mix. For example, you could place a friend outside the house where she was born holding the wedding ring of her mother. Can you understand how each of these elements resonates with each other?



OCA student Penny Watson.

Ideas;

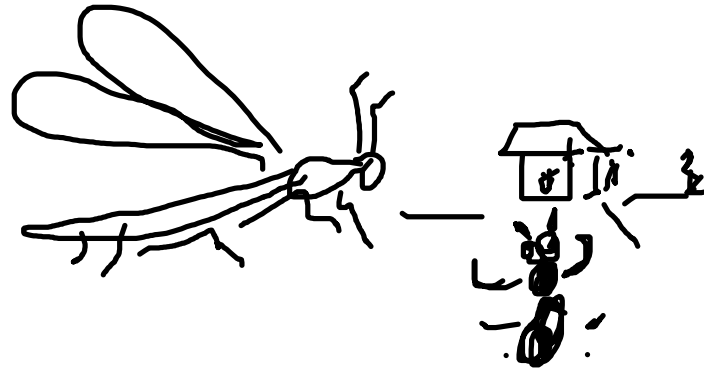
- Still life photography ; food/ insects
- Nature photography; insects
- Documentary photography; chronicles of everyday life or environment

Nature gives me a wide range of natural outdoors elements such as plants, wildlife... it could overlap the different fields.



I am considering using a micro lens. I will go to parks, my gardens, etc... and study the wildlife, bees, spiders, insects large and small. I want to experiment with the images making them appear rather abstract. I may reverse us being small and the environment too and increase the size of the insects.

I wish to make the insects alien like as we don't really study them.



Ponds Alive. Claire Clark.

Mixing genres... I wanted to send a message like the one above. I feel passionate about the planet and the damage we are doing to our earth, universe. Children and adults too need to be educated on this subject matter.

I used the photographs I'd taken of wildlife, obviously the original photograph was a landscape shot. I added images of people as well as rubbish - still life.



Bird of Flight. Man of Earth. Claire Clark.

This image above is a landscape shot, I've added wildlife and I've added the hand glider as a portrait shot. I took the shot at the beach on a windy, overcast day. The boat was also taken in the same location. A still shot... the message here is fight or flight or even history of flight!!!... the birds are being stalked by the cat, the cat by the bird of prey. The man wants to take flight literally, he is standing on a boat on earth... we need to sometimes be brought back down to earth! He wants to know what it feels like, he too is an animal, but not naturally of the sky or the sea but the earth, we have evolved, become intelligent in many ways but not in others, animals have certain characteristics but know they are birds or fish. I will leave it up to the viewer to evaluate...

***“Daedalus was an engineer who was imprisoned by King Minos. With his son, Icarus, he made wings of wax and feathers. Daedalus flew successfully from Crete to Naples, but Icarus, tried to fly***

***too high and flew too near to the sun. The wings of wax melted and Icarus fell to his death in the ocean” – Icarus and Daedalus – An Ancient Greek Legend.***

I could have gone onto produce so many images of ‘mixing genres’ as I have endless ideas!!!!



Old habits die hard. Claire Clark.

I took these shots of this gentleman whom was a rather happy drunk!! He was saying that he had never worked a day in his life, obviously he may not value his own life as much as the animals that are becoming rare especially the red squirrel in the UK. You would never see a donkey drinking beer or a black bird pull out a l’ d seen him around the island where I live outside numerous public houses...drink and tobacco. Not wanting to judge I thought I’ d place these animals in situations they would not particularly be doing!

My inspiration varies depending on the subject matter... I can get my inspiration about almost anything to be fair!!! I can find inspiration during various times of day/night, on where I am, the weather conditions etc... when I feel creative... it’s a moment in time!

If I were to be at the beach I may wish to snap street style photographs to try to capture quintessential English folk, like Martin Parr or capture a windsurfer in a landscape or simply the landscape.

I recently read that a particular photographer creates mood boards of inspiration of images these categories are specific to the various genres like portraiture.

I wish to and feel I have definitely started to explore and experience, experiment the different genres and feel it’s importance to look at all areas as opposed to my knowledge and help me look at areas I feel more challenged in order to help me progress as a photographer... always the student!

I can draw from others influences too and feel inspiration to capture great shots!  
My wish to to say something! To capture a fleeting moment! ... I have begun I love street photography in particular, I love the photographs that cause the viewer to ask questions. I like the riskiness of these type of shots too!

### Street Photography



Man and dog, New York City. Jamel Shabazz.

The street photograph above was featured in a documentary by Cheryl Dunn “everybody” the short documentary was taken documenting the chaotic scenes captured by photographers, she obviously is a lover of street photography.

There is a number of photographs of New York City the “city of dreams”! That can be seen all the ceaselessly. The photographs below show the viewers an impressive display of topics, a sundry of designed constructed architectures, the sights of New York such as Central Park, Fifth Avenue, the shots are energetic, with animated characters, images are dynamic, displays community neighbourhoods can be seen, such as Chinatown and Little Italy. The shots above were taken on



National Geographic Weekend at the Photography Weekend Workshop. In New York City. One of which by Ira Block Photography.

I feel it important to know the masters of the areas above, I can learn the elements from these great photographers

1, Herni-Cartier-Breslin- a fantastic street photographer and photojournalist

I feel the genre areas are always changing with new areas of genres being recognised such as...

Please see contact sheets for exercise 3.6 Mixing Genres.



Miracles... Claire Clark.

### Exercise 3.7 A significant object

You probably own many significant objects, from a wedding ring to old clothes, trophies of achievement to mementos that recall special events or times of your life, like toys or records. Choose one of these to photograph. This mustn't be a general thing like 'flowers' but something entirely specific to you.

Respect the fact that this object matters to you. Photograph it carefully, thinking about how this object ought to be viewed through the camera. Consider the framing, viewpoint, background, placement, light and composition.

Does the photograph (the representation) have the same meaning as the object itself? Is there a difference?

Now develop this exercise into a series of three photographs of similar objects. For example, if you chose to photograph your wedding ring, ask friends if you can photograph their wedding rings. If you photographed your home, photograph other people's homes. Use exactly the same viewpoint, framing, lighting (as far as a conclusive series), background, etc....for each. This will help the three final photos fit together as a conclusive series.

Look online at the work of Bernd and Hilla Becher. Note how the composition, framing and lighting is almost identical in each photograph and how this 'gets' the series together.



OCA student, Penny Watson.

## Bernd and Hilla Becher

- Bernhard or “Berne” Becher was born on the 20<sup>th</sup> of August 1931 and passed on June the 22<sup>nd</sup>, 2007. His wife was Hilla Becher (née Wobster) She was also born in Germany on the 2<sup>nd</sup> of September 1934 she passed away on October 10<sup>th</sup>, 2015.
- They were both conceptual and contemporary artist and photographers. They worked together on a variety of images, producing series of industrial constructions, the architectural study of buildings is apparent in their series. The series were presented in networks of frames (Grids).
- They pair established of the ‘Becher School’ or as I know it the ‘Düsseldorf School’
- The pair were obviously a huge influence for past, present and future generations of photographers and the creative artists.
- They have had many works exhibited, Public collections of their many images, these have been displayed in well-known galleries such as the Tate Gallery, London. Museum of Modern Art in New York. Also, the Getty Museums, Los Angeles. These are just a few...
- They have won awards. The Erasmus Prize and the Hassleblad Award.

I noted that the composition, frame and lighting are both shoot creating a style, and technique that is presented in a similar fashion. Below there is a collection of types of typologies by the couple.



Pitheads. 1974.

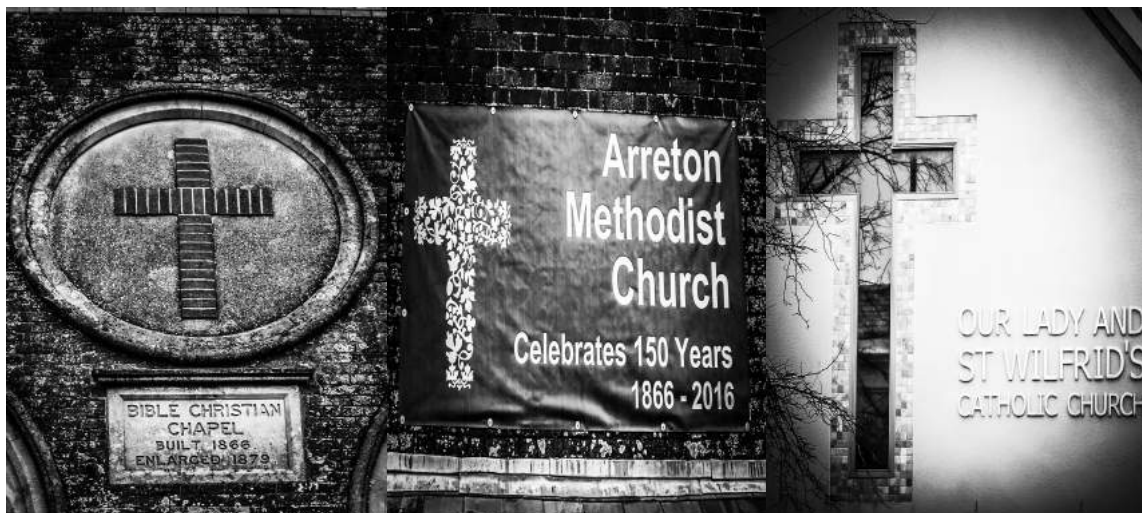
The works above unprejudiced visually by some viewers are almost scientific. These works are sharp ways of communication using composition, framing and lighting via almost mordacious return to movement towards a set of principles. The pair were obviously concerned with questions of these principles and showed artistic study of the subjects they photographed. The series they captured showed such likeness. They recorded such images during the “post war” period understanding that individuals had impressionistic views ‘beauty is in the eye of the beholder’.

The photographs were produced in a series of examples of clear arrangements of designs. The patterns in the series are distinctive. The reason I believe most of the careful consideration during them setting up where to shoot, angles etc.... had to share semblance. The photographs shared methodically. I believe the subject of machinery was an ideal representation, I hope I can capture the brief.

Descriptive words;

- Minimalist
- Experimenting
- Expressions
- Profound
- Uniform
- Desolate
- **Framing** of the pictures had rigour
- **Viewpoint** is the abstract industrial buildings
- **Background** the scene in attracts little attention in comparison to the main subject, the colour is lighter and slightly blurred
- **Placement** of the focal is once again the buildings
- **Lighting** is flat
- **Composition** the arrangements of visual elements are in each photograph near identical

Lastly the series that Berd and Hilla captured takes form ‘gels’ I feel because of the elements which are the building blocks for photographs.



- Framing; tight
- Viewpoint; church buildings
- Background; the crosses are on or built within the building
- Placement; on or within the build of the building



- Lighting; daylight early afternoon
- Composition; all subjects i.e. crosses are shot on a building fairly high up. All have text.

### Exercise 3.8 Re-photographing

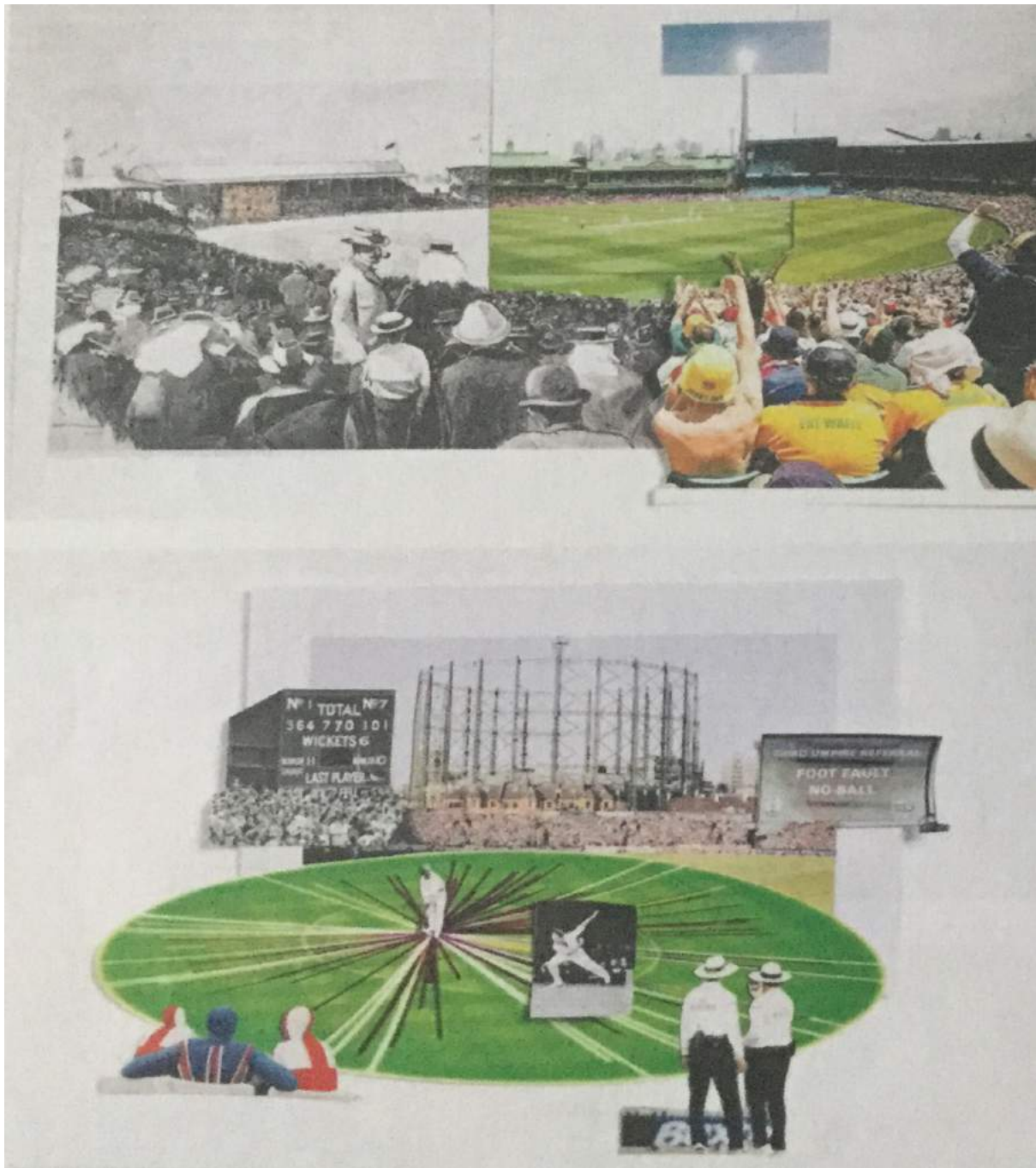
Sometimes re- photographing a photograph or collection of images can help different elements in a composition to gel into the same visual 'space'.

#### Portrait

1. Take a photo of a person's face.
2. Make a print about life-size and ask your model to affect their portrait – the print. The purpose here is to allow the sitters personality to affect their appearance. They can do anything to the print from drawing the classic spectacles and missing tooth to writing on it or cutting and tearing.
3. When they're done, ask the model to hold the print up to their face, possibly so that the features match, and make another photograph of the model. Of course, this will depend on what they've done with the print.
4. Print out this photo. It's the second remove from 'reality' and it represents two distinct times and two experiences. In this way, the resulting photograph contains a creative process.



OCA student, Lucy MacPhearson



OCA student Stan Dickinson

In the collages above, OCA student Stan Dickinson has mixed found images depicting different eras in the game of cricket and created dynamic designs by cutting and pasting the pieces.

## Portrait

I decided to take head shots of my husband against a white background and near natural light. I chose to shoot in the afternoon.

I asked my husband 'Chris' to write what he thinks about himself. What are his aspirations. Anything that comes to mind really! Without my input. I told him to draw or write etc...

He is a serious person and is hard to read at the best of times! Below are the results;

Chris's has been free to affect his photograph. The viewer can judge the sitter's personality...



Series of visual 'space' titled 'My Husband Chris'. Claire Clark.

I enjoyed this exercise and believe that one could be really creative when re-photographing. Also the collection of images in a collage as visual representation of images and all the elements in order to

create a photograph that 'gels' is one I'd like to explore further. This needed me to play with the elements in a composition to gel into the same visual space. Change some words

I really like the way in which OCA student Stan Dickinson has created wonderful collages using a mix of images displaying different eras in the game of cricket. His dynamic designs using cut and paste are very successful.

I have created and found some photographs/images recreating old picture postcards... please see below an experiment where I have decided to look at seaside photographs of the yesterdays and imaginary ideas for the future at the seaside. I looked at the two ideas and have tried to bring them together. I thought about places such as Dubai and how it is a very different experience from the quintessential British seaside.

See contact sheets for this exercise...

### Exercise 3.9 A significant place

Think of a place that holds meaning for you. Note down the reasons why it matters. (For reasons of practicality, choose somewhere accessible – see Exercise 3.10.)

Think about how you could photograph that place in a way and in a light, that reflects its meaning to you. Is there a particular viewpoint in your mind's eye? A particular time of day? Take a photograph exactly as you have pre-visualised it and try to convey its special meaning to you in the photograph.

Does the photo reflect your memory at all? Do the colours seem, right? If not, change them – and anything else that would help the photo resonate more powerfully.



Jayne Taylor, *Interiors 2*

This exercise required me to find an important place that holds special meaning for me. The reason that I choose the place is because it's accessible too. I thought about this and how I'd like to replicate.

The day was the 18<sup>th</sup> Of August and the year was 2007, the weather was showery and dark outside however the church was lit beautifully and very atmospheric, the odd glimpse of sunlight radiated through the stained-glass windows. To capture the mood, I needed to wait for a day of similar weather conditions, in order to reflect visual memories that conjure up. The lighting is the key element in this exercise.

I intend to visit first to make sure the church is happy with my taking photographs of the church. Also, I need to go back to see if all is visually similar, the light being the optical action of light, my perception has to equal the images that I recall visually. It really has to resonate all the emotions of the biggest day of my life!

- Religious place
- Married in the church
- Children baptised there
- Way I remember the lighting on my wedding day
- Prayed for family there
- Accessible
- I can pre-visualise
- Special
- Light from candle and windows



Recalling a picture burnt in mind. Claire Clark

I recall the light on my wedding day being almost like the 'golden hour' the light was warm and inviting. So I took some snaps when the sun was going down at Compton Bay, in Isle Of Wight (see contact sheets).

I mixed up the photographs via photoshop. Adding various images and cutting and pasting images together to make one photo. These were over a period of time. One place in which I visited was the church where I got married. I took photographs of the window. This was a central feature and vivid in my mind.

My Dad was obviously a big part of my day so I took photos of him and cut and pasted his image in the background. My Mum also appears in some of the images I played around with. Along side other family members.

The cross was also a strong image I recalled, so I took snaps of crosses too which can be viewed in my contact sheets.

Lastly my husband and myself. I decided to take photographs and paste them over an original picture of our day so that the clothing was still the same. However we have aged since!

Please see contact sheets for this exercise...



### Exercise 3.10 A formal portrait

How would you make a formal portrait of someone, that tells the viewer about that person's character, life and interests but remains subtle and restrained?

Making a 'formal' portrait is a 'real world' scenario for most photographers. It's generally a full-length portrait of a person showing their whole figure deliberately posed to be the main subject of the composition. It won't include excessive displays of emotion or activity.

A formal portrait demands great care over the composition and the lighting. And you'll need to make exposures to capture a meaningful portrait from your subject. Wait for your subject to relax. Be alert to their nuances of facial expression and gesture and try to find a 'real' face, not a self-conscious or smiling or 'this is how I want to be seen' sort of face.

By juxtaposing significant elements (props, setting, clothes) in the frame, you're setting up a kind of 'dialogue' between them, in which a resonance should occur, but try to remain subtle.

Before you start, research Thomas Struth's portraits on the Tate website:

#### **Thomas Struth Portraits**

[www.tate.org.uk/](http://www.tate.org.uk/)

Born in 1954, Thomas was a Germany photographer whom was best known for his museum photographs, family portraits, etc. During the 1970s his black and white photographs of streets of Düsseldorf and New York became recognised. Thomas now currently resides in Berlin and New York. He attended appeared in 1980s as a group of German photographer on the international art scene. They learnt their craft at the kunstakademie (arts academy) in Düsseldorf too. The students were of Bernd and Hilla his wife. He landed to share a preference for colourpoint, large-format camera's and objective point of view.

Struth is interested in photography as an original artistic medium. He created some of the most renowned art institutions around the globe, he puts his own work in the context of pictorial traditions.

The series focuses on the dialogue between artwork and spectator, reflecting on perceptions and the museum as a space of social and cultural iteration in his series museum photographs.

Looking at Thomas has given me more confidence about capturing the character and plenty of ideas. Thomas is internationally known and respected. I love how he seems to capture his subjects character... amazing. Yet they are still in the real-world scenario

His characters are fully whole figures deliberately posed. Main subject of composition. The characters display no emotion or activity yet if I had to create a portrait I'd most be sure to try and capture the character, their life and interests I like how Thomas captures the subtlety with his subjects they subject remain calm subtle, and restrained. Thomas is such an inspiration.

On researching Thomas's formal style, he captures the real-world scenario, he captures whole figures, deliberately posed to the main subject of composition. No displays of emotion or activity.

When I try to capture such images, I need to remember what I am learning thus far, the composition and lighting. I need to ensure this type of portrait is meaningful. In order to capture such images, I have decided to try to capture images to do so the successfully the subject needs to be relaxed, I need to be alerted to capture these nuances of facial expressions and gestures. To try to find a 'real' face, not a self-conscious or smiling one. Or an image where the subject is not trying to appear how they wish to be seen rather than their true self.

I don't know yet how I am going to capture such images but by using juxtaposition with significant elements props, setting and clothes in the frame I would be creating a dialogue between them in which a resonant should occur, it needs to be subtle.



National Gallery I. Thomas Struth, London 1989'  
Artist Narrative. Thomas Struth.



## Cecil Beaton

- Facts sir Cecil Walter hardy Beaton CBE
- Was an English fashion, portrait and war photographer, diarist, painter, interior designer and Oscar winning stage and costume designer for film and theatre.
- Born in Hampstead, London
- Born on January 14<sup>th</sup> 1904
- Died in the year 1980 at his home Reddish house, Wiltshire
- Photographer Education was at the private sector, Harrow, St. John's college , Cambridge
- Schools also attended were heath mount school, bullied by Evelyn Waugh. And St Cyprian's School.
- First taught photography by his Nanny. She taught him tasks and film development on Kodak camera 3A
- Study at St. John's history art and architecture
- Under patronage of Osbert Sitwell. He had first exhibited of his photographs at cooling gallery, London
- Left for New York believing he achieve greater appreciation of his work. He built up a representation and signed a contact with Condé Nast publications.
- He photographed exclusively for them for several years making a handsome salary of around several thousand pounds annually.

- Greta Garbo visited his home in Wiltshire at reddish house regularly and he is buried there today.
- Learnt craft of photography at the studios of Paul Tanquerary.
- Worked for vogue in 1927
- He focused on staging and compelling model or scene. Looking for perfect shelter release moment.
- Also worked as staff photographer for vanity fair and vogue. Additionally he photographed celebrities in Hollywood
- Fired for anti semantic phrases like 'kike' into vogue American print.
- Returned to uk where queen recommended him to the ministry of information- lead onto leading war photographer
- German blitz image became known for.
- Took photographs of the queen Elizabeth and queen mother.
- Wedding pictures for duke and duchess of Windsor
- Images of war helped to push the Americans government to help Britain in hour need
- After war he tackled broad way stage designing sets and costumes , lighting for 1946 ' lady Windermere's Fan' – in which he also acted
- Costumes – 'my fair lady' some leading cast
- Musicals such as 'Gigi' 1958 etc...

Wow, his work is certainly intriguing. Setting the bar high for other photographers. Though outside the box with numerous outside the box with numerous images. I feel his experience of various work made him a versatile artist leading. He could make a formal portrait visually real. It was not necessary for his subject to smile or set false expressions. He used a variety of props etc... to capture the characters soul in subtle and restrained ways. Lighting was obviously developed through his varied works. In theatre etc..



Step back in time.



Converging paths.

Above are examples of my formal interpretation of portraits. From the full length photographs you can establish that one is of days past because of the clothing and the other example is of a couple of the modern day.

I took shots from behind as it was a subtle way to photograph them without the need of facial expressions. Gestures and clothing along with the setting are enough for the viewer to communicate this exercise.

Please see contact sheets for this exercise...

## Projects...

Project 1 **Series and Sequences**

Project 2 **Genre in photography**

Project 3 **Photography as visual research**



Visual Research.



Genre in photography.



Series and sequence.



## Project 1 Series and sequence

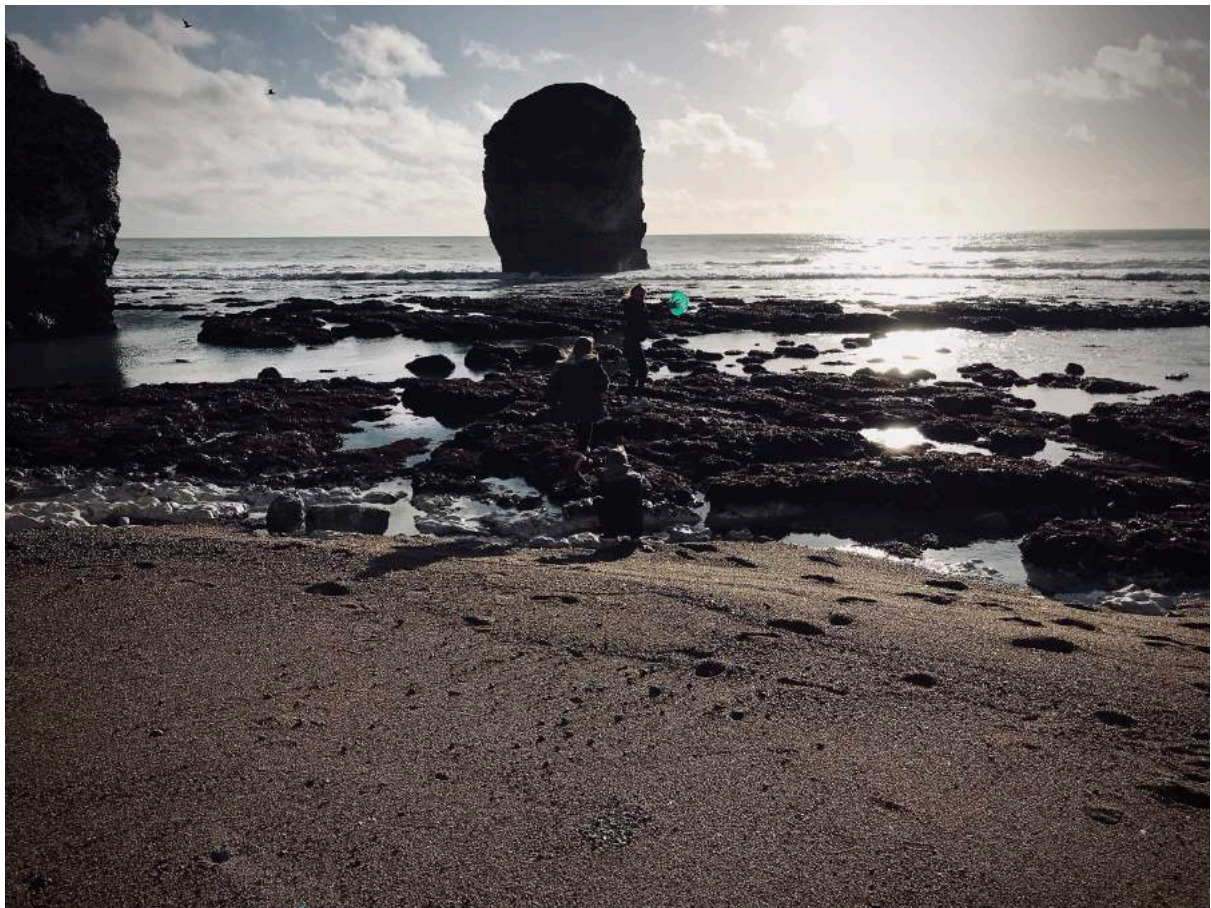
This first exercise in this project has no set subject, because it's subject is the search itself. It's about intuitively wandering about in a visually alert state of mind. You're seeking 'pictures'- whatever that means in that place, on that day. Don't go to places you're familiar with – go somewhere new. Photograph whatever interests you, what catches your attention, what is 'salient'

This series by OCA tutor Russell Squires look at discarded shopping trolleys in the environment. Notice here how the shopping trolley becomes the central subject that informs our interpretation of the surrounding environment.



## Project 1

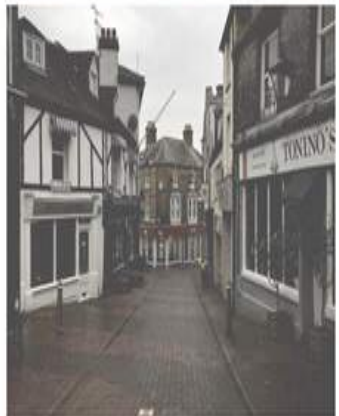
For this first project for assignment 3. I had my camera with me and the visited Isle Of Wight where we own a holiday home. We have not visited all parts of the island. I decided to take the coast road and decided to stop at a place known as Freshwater Bay. So as the weather was changeable but not wet, we ventured out and stopped at an unknown beach, as we walked further down I was drawn to the cliff faces. The the dominant rock which became a focal point for me. The 'salient' formations and natural arrangements of patterns, the emergence over the years compelled me. I was intrigued. Not just of the cliff faces but by the formations of the clouds. My youngsters found a balloon, which was most definitely different! Like the sea if the balloon was let go it would rapidly have ascended...to who knows where!



Obtaining sea green balloon by the sea! Claire Clark.

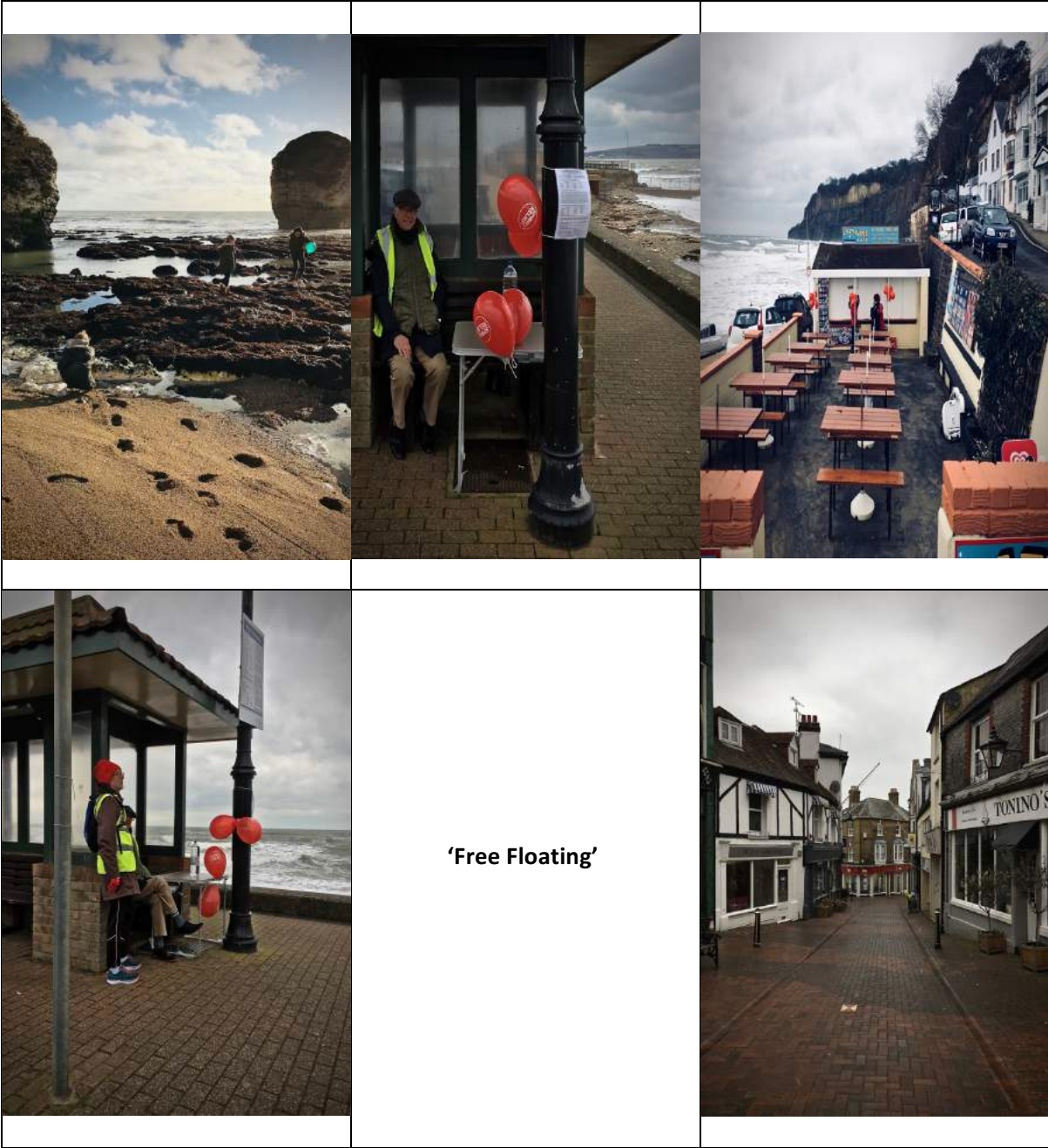
I decided to endeavour to see whether I could find more balloons. I thought this would be unachievable. However as you can see below I completed the task. But had to travel around the island not really having idea where I was searching!

# FREE FLOATING



The last photograph is one that would need to be larger in order to see the green balloons, so see below;





The series above is named 'Free Floating'.



Natural elements. Claire Clark. Taken at Freshwater bay, Isle Of Wight.

For this project 1 'series and sequence' of part three had me racking my brain as to where to go in order to capture photographs where I could meet the brief. I decided just to keep my camera phone and camera...equipment with me at all times. I decided just go out and about without expectation

and photograph what interests me. Just as the weather conditions had improved and I was eager to get out. I decided to just go for a drive around the island Of Isle Of Wight, where I have a holiday home. I haven't yet visited all parts of the island so decided as the weather was changeable but not wet anymore, thankfully! My family ventured down the coastal roads along the south- west of the island. We decided to grab some fresh air and take a wonder along a beach. The beach formations had different elements... rocks, obviously worn away over millions of years, pebbles, a clast of rock-conglomerate. The beaches composed of shingles too, eroding when in contact with the sea, coastal winds, and a whole host of weather factors. The sand once rocks and over the years broken down in particles. The contrast on this beach made me get my camera out and explore this location. During our time there the weather was cold and changeable by the minute. And of course the tidal energies too.

We ventured down towards a large dominants Rock which became a focal point for me. The 'salient' formations, natural arrangements of patterns, the emergence over time. The foundations formed over the years compelled me. I was intrigued, not only by the cliff faces but by the formations of the clouds.

All contact sheets can be found in contact sheets, project 1 Series and sequence .

## Project 2 Genre in Photography

This course is divided into five parts, each corresponding to one of the main genres of the visual arts: landscape (pictures of places), portrait (pictures relating to ideas). There are other 'species' of photographs within these general terms; for example, documentary photography and fashion photography both make portraits but their motive and style are very different.

Definitions to some extent depend on use. Do you think a photographer who is commissioned and paid to produce photographs will produce different work to someone who works autonomously, even if they're photographing the same subject?

On text is also important. Are you viewing the photograph in a gallery or on the front page of a newspaper? A photograph of a flying elephant would be understood differently in these two contexts. Understanding genres helps us situate and interpret a photograph. Just as context tells us whether something is or could be true or not.

### ***Research point – Genre***

Make a habit of trying to identify the genre of photographs you view.

What use does the photograph have? Is it advertising or news, for example? One way to understand use is to ask, 'Who commissioned the photograph? Or, 'Is this a personal project?' And ask yourself how the photograph functions in order to achieve its aim. What does it describe and how does it describe it?

## Project 2 Genre in Photography

There are many different types of photography. Autonomously means freedom, Self-determining independent not forming in accordance with ones that have been commissioned to take a particular type of shot for their client. They differ because a commoner photograph has to be authorised by someone else. It needs to be accredited and captures his/her needs to foresee the perception of someone else yet still be inventive whereas the autonomous has freedom to have more imaginative vision and perhaps nonconformity. Although that's not to say that the commissioned photo will not be as successful. The commissioned photo needs direction without the regular proclivity they need to perhaps have a thought, aim, concept, etc...

Please find research in titled 'Research'... for ***Research point - Genre***



## Project 3 Photography as visual research

Photography is often used as a tool to document the specificity of visual appearances. We're all familiar with this use in passport photography, anthropological photography and crime photography. There's no pretence at aesthetic quality: the photographer points the camera at the subject and tries to take a neutral 'visual document' which stands as visual evidence for what it represents.

This mode of making pictures can be useful to all photographers as a means to research their subjects. Whether this results in 'finished pictures or not doesn't really matter; it's a means to gain visual knowledge. Take a look at Richard Bellingham's *Ray's a Laugh* – a collection of family portraits originally taken as visual research for a painting project.

It's important to make a distinction here between what we can know through experience and verbal language and what is specifically visual. Thoughts aren't visual and neither are emotions, although you can photograph the physical manifestations of these. Just look at Bellingham's telling pictures of his dad to see this at work. Political ideologies aren't visual either but you can photograph people and events.

In Part Three, you'll begin telling stories and exploring visual themes with photographs. You'll deepen your understanding of the meaning of images and the way photographs communicate. You'll also consider the importance of genre in photography. All the projects here make use of series, sequence and narrative to generate connected meanings. You'll learn to think more about the content of your photographs and use that understanding to make images that communicate ideas.

In Part Three you'll learn how to:

- Explore the meaning of your photographs
- Create a series to develop a visual theme
- Develop a new meaning from sequence photographs
- Tell a story and create a scene.

Photographs deal with *appearances*; they are visual *re*-presentation of objects. And they often connote or suggest ideas other than the obvious visual description. Can you identify both the apparent subject and any other connotations from Assignment Two, for example?

A portrait can help us intuit something about a people *communicated*. It's not simply matter of a pretty or effective view, person or object. We don't photograph the people we love because they're pretty; we photograph them because they mean something to us.

### Part Three.

I am looking forward to starting to tell stories through my photos and explore themes in order for the viewer to capture the ideas about the subject matter that I am expressing. Or could be communicating a variety of subjects.

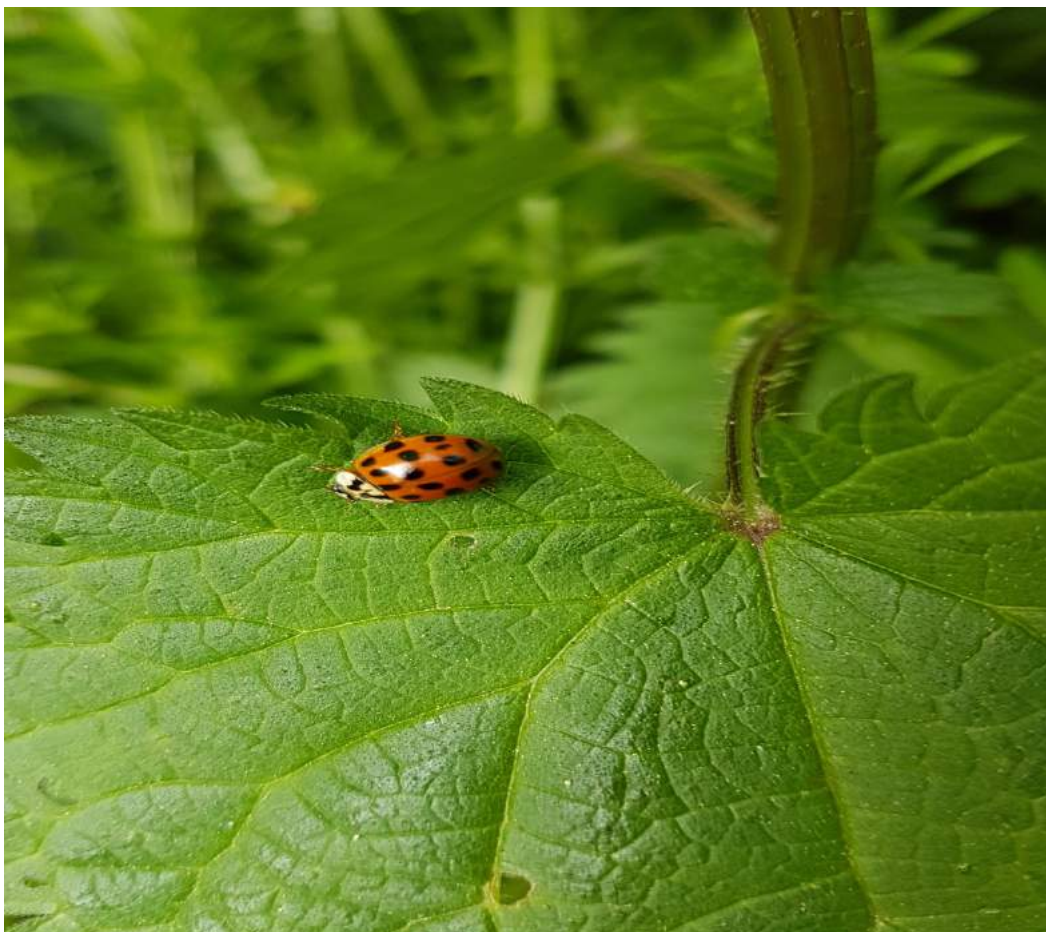
Having researched and studied genres I would hope that the series would be expressed in the sequence shot subject too. I feel the inspiration of my subjects are everywhere and the subjects are very successful. In terms of importance, of course.

Narrative should be clear, one hopes. However, as a viewer, I am also aware, that not all images are clear from the offset. Images subject matters can often appear to be clear but by looking closely, could explore different genres and elements. The content of the subject matter can have effective meaning. The implementation of an image can capture effective analysis by using language through the images.

Obviously, an understanding of the subject matter and being able to communicate to my viewers is key.

- Explore meaning
- Create and develop visual theme
- Develop a new meaning from sequence photographs
- Tell a story and create a scene

### Assignment 3 notes...



Originally, I thought about ways in which to find inspiration for Project 3. It's taken a while for me to contemplate about how I wish to capture images for this exercise... how I wish to capture subjects, where to shot, indoors or outside. A subject in which I consider its importance to me. So, the deliberation was important. I debated how to capture my thoughts in an image. I explored daily life. And places in which the mood would be noticeable.

I decided to start by looking at researching subjects I enjoy like patterns, interiors or clothing wore. I have previously studied interiors and textiles. It's a subject that I still love to read about today. I continue to buy magazines and shop for. I personally enjoy new and old design and get lots of inspiration from my own living environment. Clothing too can evoke numerous visual effects and expressions of ones' personality. I have in the past student studied William Morris and I am drawn to his designs. I like period pieces of clothing and furnishings. My inspirations range from Christy Buckingham, Emma Bridgewater, Nina Campbell. Ben from Pentreath-Hall. To patterns and colour palettes in natural like, koi, birds, flowers and plants. Household intruders such as spiders. I also love Ray Mori Muras woodblock and linocut effects. He achieves wonderful Japanese art colour prints; the palette of colours is beautiful. The colours are pastel, pretty and his work is inspirational.

I have had ideas for this exercise though and I have rejected the pattern idea but will attempt to capture my subject in a natural visual fashion, however like William Morris I wish to capture a variety of images of nature's colour, design, depth of shade. Natural elements. I'd like to capture arrangements of symmetry, patterns and volume. William Morris achieved all these elements he accomplished accents of subtle colour, contrast of gradualism. He accentuated forms of rich textures and colours, achieving depth, then he used printing blocks. I hope to capture my love of my natural surroundings and include my human subjects in some of my images.

## Assignment Three: A Narrative Photograph

### 2. A Narrative sequence

A narrative sequence can be like a storyboard or comic strip that tells a story in a series of images. The story may be mysterious or humorous like Duane Michals *Things are Queer* (1973). It can be a fleeting moment or a monumental event. But there's always the sense of time passing and an event unfolding.

Research the sequence of Duane Michals online.

<http://www.carnegiemuseums.org/cmp/cmag/feature.php?id463>

Use your own life and work experiences as a source for ideas. Or use your dreams.

Here are some key elements to think about:

**Event** – Your aim here is to express a situation or event. Perhaps it's something you've noticed, like someone sneezing in the high street or two people arguing. You don't need to encapsulate war and peace.

**People** – It will almost certainly involve people that will need to be rehearsed and directed like actors.

But they can be themselves, they don't need to pretend to be other people and they don't need to be actors. Try to just let them be themselves and see what kinds of images you get. If that doesn't work, ask them to think about a memory which reflects the one you're trying to portray.

**Setting** – Every event has a setting, it happens somewhere. So, think about places that would be accessible and telling. If you can, use environments you have access to, like your workplace, your home or back garden.

**Props** – Objects you use are important for setting the scene and expressing meaningful and telling narrative points about the situation.

I previously researched Duane Michals see below;

#### Duane Michals

Duane was a self-taught photographer whom was interested in learning about metaphysical questions he worked towards theological applications and applied these when creating his pieces. From as early on as 1932 his inauguration was separating impressions and actuality.

Duane studied the biological function of responses. He elucidated himself as a tale-teller of photography. He too produced images using a series of photographs and variety of subjects like Eadweard Muybridge he often used sequence of images to relate the subject matter to the viewer. His first photo-sequence I believe was around the year 1966. He drew on these when narrating. The photographs below are an example of his works;



When researching I found that Duane had many inspirations one inspiration for him was Lewis Carroll's 'through the looking glass' 1871 and 'what Alice found' Lewis Carroll was named at birth as Charles Lutwidge Dodgson and was a fabulous writer, artist and photographer. Duane used a mirror when photographing and quoted;

***" I am a reflection photographing other reflections inside a reflection" – Duane Michals.***

- Born on the 18<sup>th</sup> of February in the year 1932, he is aged 85 now.
- Duane attended the University of Denver then served in the military.
- In the year 1956 Duane undertook a course in Parson's School of Design, in New York, he left the course after one year to become a photographer. He became a freelance photographer in 1960.
- Duane created a series of photographs that he contrived and orchestrated, photo-sequences of his personal experiences were recorded. This become one of his projects.
- He experimented with taking exposures that were of blurred images. He took multiple exposures and blurred focus.
- Duane photographed the Olympics in the year 1968. He done this assignment for the Mexican Government.
- Duane Michals had his first book published in the year 1970. In was named appropriately 'sequences' in the same year he had a first solo exhibition shown in New York.
- 'The Great Gatsby' wasn't photographed in the year 1974, the year of my birth.
- In 1983 Michals photographed the cover for the band 'Police'. 'Synchronicity' and 'Vogue' magazine and many more.

Duane used his own dream experiences when recreating his photographs. He recreated and pre-planned his shoots in a different way of that of Mulbridge. Both planned but experimented differently. They both made important shots both using disparate methods when creating motion. Blur suggested motion. The sequence shots of Mulbridge suggests movement. Duane used collage methods to create movement in images.

After much consideration, I decided I may not entirely meet the brief if I decided to concentrate too much on the close detail of my chosen location. I will use my current location and lighting... weather conditions etc. to create the mood conveying my past experiences and to date...

- Event = People at a boathouse, nature walk, viewing nature ... etc.
- Setting = Boathouse in Newtown. Isle of Wight
- Boathouse = Abandoned, dark day, rain = sad
- People = a bright object or people... family; to say I've found sunshine people (family) are my life
- Tree = of people... family tree?
- Props...apple, (Adam & Eve) my fruit, again family, perhaps tinfoil? = Reflection tinfoil, multi-layered masks, good/bad, light/dark, props... human trees (first part of assignment 3?)
- Bridge = good/bad... over troubled waters! End of era and new starts...

1. Photo 1. Boathouse, dark.
2. Photo 2. A stick in mud.
3. Photo 3. Anchor.
4. Photo 4. Children... life is settled
5. Photo 5. Flight life ups and downs, but stable
6. Photo 6. Life has found its path, through the turns etc. expectance, acceptance

The photographs below have been chosen from my photos taken for this assignment. They have meaning for me emotionally. I decided to concentrate on the second part of the assignment, although I decided to take some shots for the first part too, these can be seen in the contact sheets. The image below is an example;



1. Photo 1. Boathouse, dark.
2. Photo 2. A stick in mud.
3. Photo 3. Anchor.
4. Photo 4. Children... life is settled
5. Photo 5. Flight life ups and downs, but stable
6. Photo 6. Life has found its path, through the turns etc. expectance, acceptance



**No one saves us but ourselves, walking our own path. Claire Clark.**

Please see below contact sheets...





Photo 09-04-2018, 11 43 54.jpg



Photo 09-04-2018, 11 44 59.jpg



Photo 09-04-2018, 11 45 03.jpg



Photo 09-04-2018, 11 45 04.jpg



Photo 09-04-2018, 11 45 05.jpg



Photo 09-04-2018, 20 12 08.jpg



Photo 11-04-2018, 08 25 22.jpg

1. A Staged Photograph [This does not form part of the assignment, but for my own personal development, I wanted to undertake both parts 1 and 2]

This is contacts now for 2. A Narrative Sequence



Photo 09-04-2018, 10 50 57 (1).jpg



Photo 09-04-2018, 10 50 57.jpg



Photo 09-04-2018, 10 54 07 (1).jpg



Photo 09-04-2018, 10 54 07.jpg



Photo 09-04-2018, 10 57 06 (1).jpg



Photo 09-04-2018, 10 57 06 (2).jpg



Photo 09-04-2018, 10 57 06.jpg



Photo 09-04-2018, 10 58 46.jpg



Photo 09-04-2018, 11 01 33.jpg



Photo 09-04-2018, 11 01 37.jpg



Photo 09-04-2018, 11 07 51 (1).jpg



Photo 09-04-2018, 11 07 51.jpg



Photo 09-04-2018, 11 07 56 (1).jpg



Photo 09-04-2018, 11 07 56.jpg



Photo 09-04-2018, 11 08 10.jpg



Photo 09-04-2018, 11 08 11.jpg



Photo 09-04-2018, 11 08 35 (1).jpg



Photo 09-04-2018, 11 08 35.jpg



Photo 09-04-2018, 11 09 52 (1).jpg



Photo 09-04-2018, 11 09 52.jpg



Photo 09-04-2018, 11 09 54 (1).jpg



Photo 09-04-2018, 11 09 54.jpg



Photo 09-04-2018, 11 10 09.jpg



Photo 09-04-2018, 11 26 47 (1).jpg



Photo 09-04-2018, 11 16 47.jpg



Photo 09-04-2018, 11 16 49 (1).jpg



Photo 09-04-2018, 11 16 49 (2).jpg



Photo 09-04-2018, 11 16 49 (3).jpg



Photo 09-04-2018, 11 16 49.jpg



Photo 09-04-2018, 11 17 21.jpg



Photo 09-04-2018, 11 17 22.jpg



Photo 09-04-2018, 11 17 23 (1).jpg



Photo 09-04-2018, 11 17 23.jpg



Photo 09-04-2018, 11 18 03.jpg



Photo 09-04-2018, 11 18 05.jpg



Photo 09-04-2018, 11 18 46.jpg



Photo 09-04-2018, 11 18 47.jpg



Photo 09-04-2018, 11 19 21 (1).jpg



Photo 09-04-2018, 11 19 21.jpg



Photo 09-04-2018, 11 19 23 (1).jpg



Photo 09-04-2018, 11 19 23.jpg



Photo 09-04-2018, 11 19 56.jpg



Photo 09-04-2018, 11 20 42 (1).jpg



Photo 09-04-2018, 11 20 42 (2).jpg



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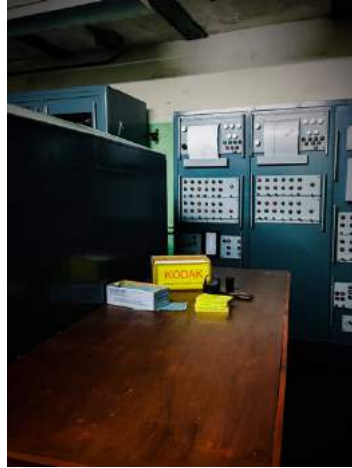


## Contact sheets

### Projects

#### Exercise 3.1-3.10

Assignment contacts sheets are on pages 45 - 51



Please note that some of the photographs on Exercise 3.9 are old as my Mum is no longer with us on this earth and I choose to recall my Wedding day for this particular exercise. Also, some contact sheets in 3.4/5/6 may transfer to over to one another.

Please enjoy the contact sheets overleaf...



Photo 04-04-2018, 11 08 56 (1).jpg



Photo 04-04-2018, 11 08 56.jpg



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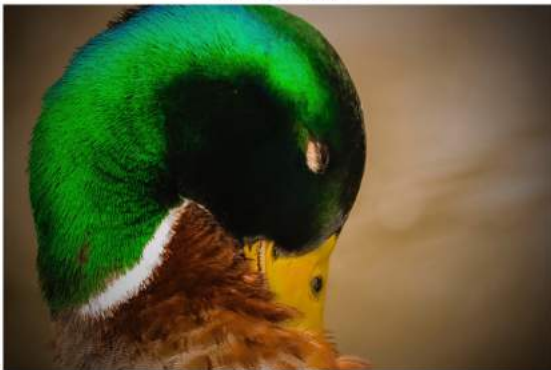


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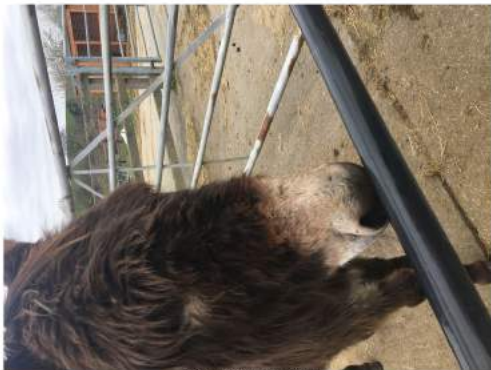


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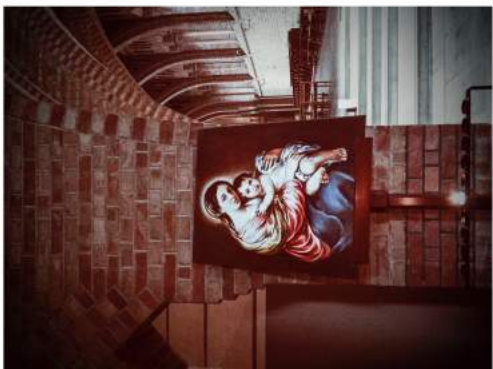


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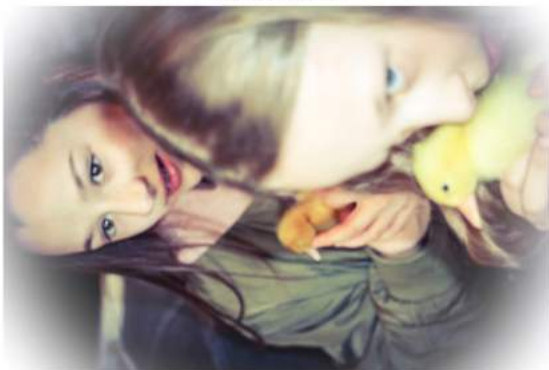


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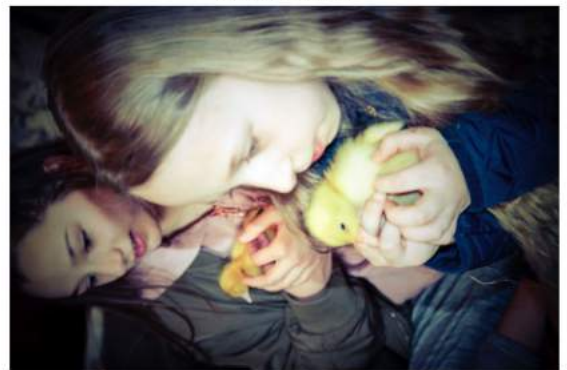


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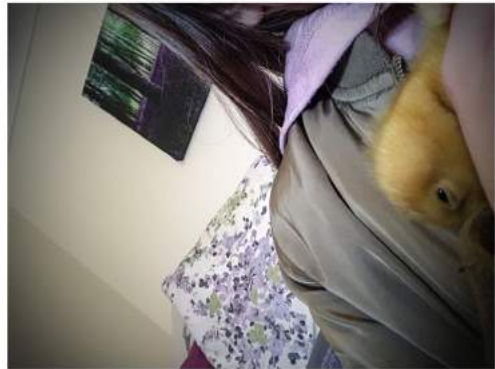


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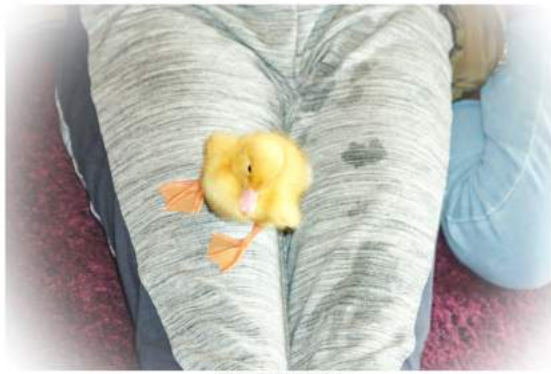


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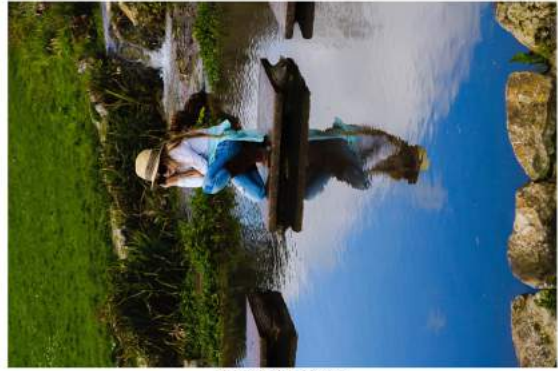


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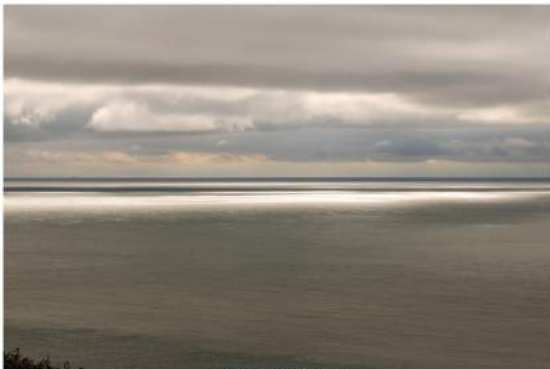


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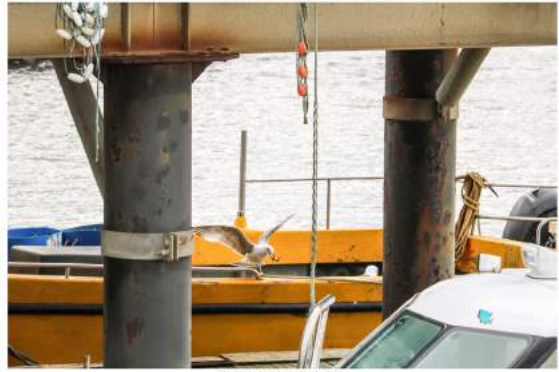


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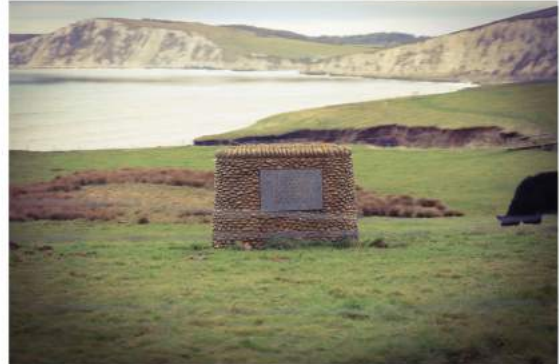


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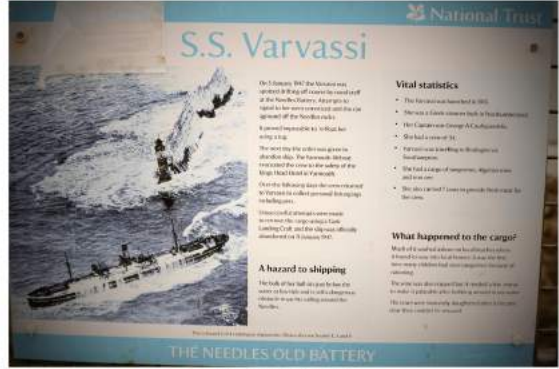


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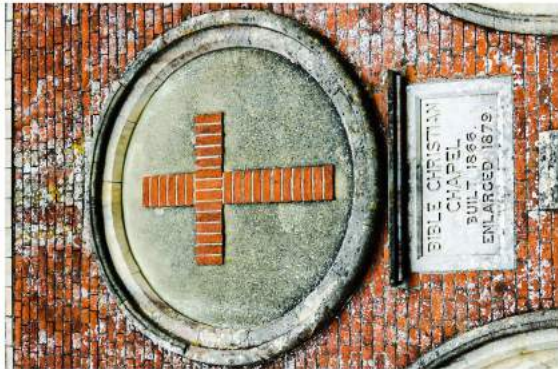


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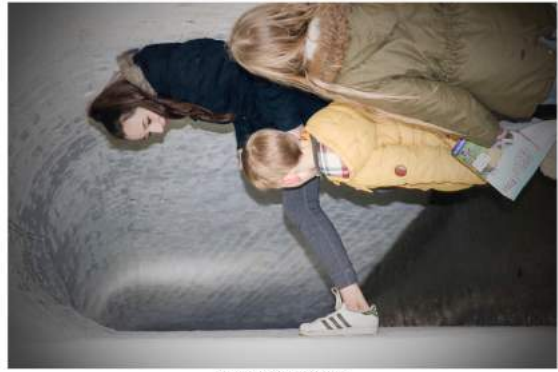


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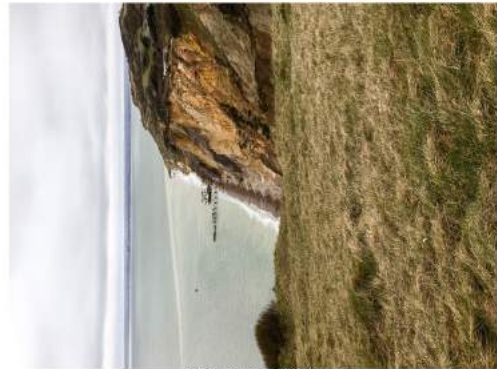


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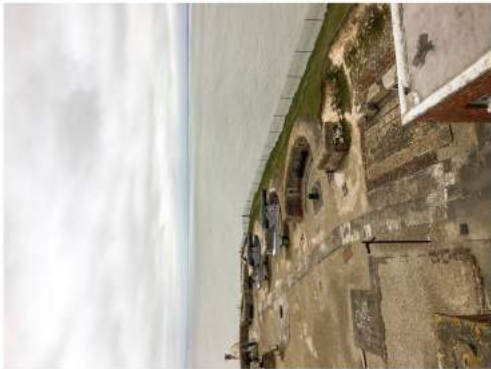


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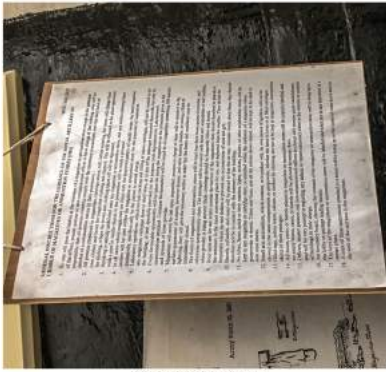


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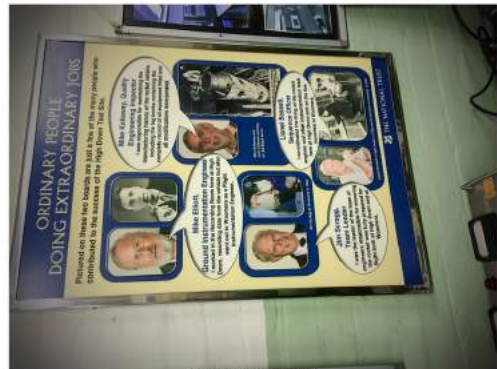


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Photo 31-03-2018, 14 29 48.jpg



Photo 31-03-2018, 14 29 57.jpg



Photo 31-03-2018, 14 30 39.jpg

Why is there a hole in the wall?  
In the 1970s there were plans to use these rooms as a  
riser shaft.  
The hole in the wall was made by a pneumatic drill in an  
attempt to detach the wall to give a larger firing area.  
As you can see there have been no other holes. The CIA asked  
the National Trust to stop them from putting in more.  
Can you see the leader design, which was used to build  
the wall?



Photo 31-03-2018, 14 30 35.jpg



Photo 31-03-2018, 14 37 49.jpg



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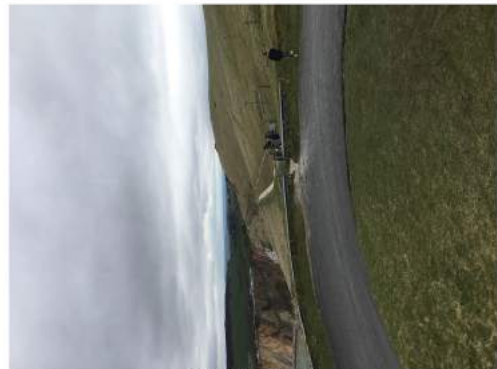
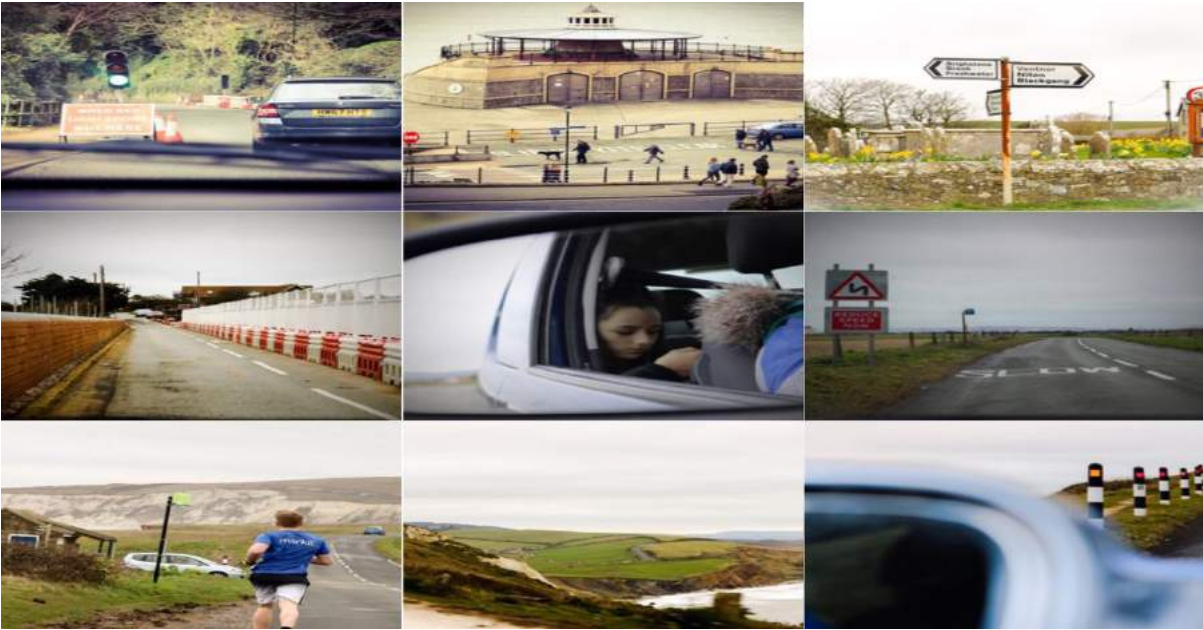


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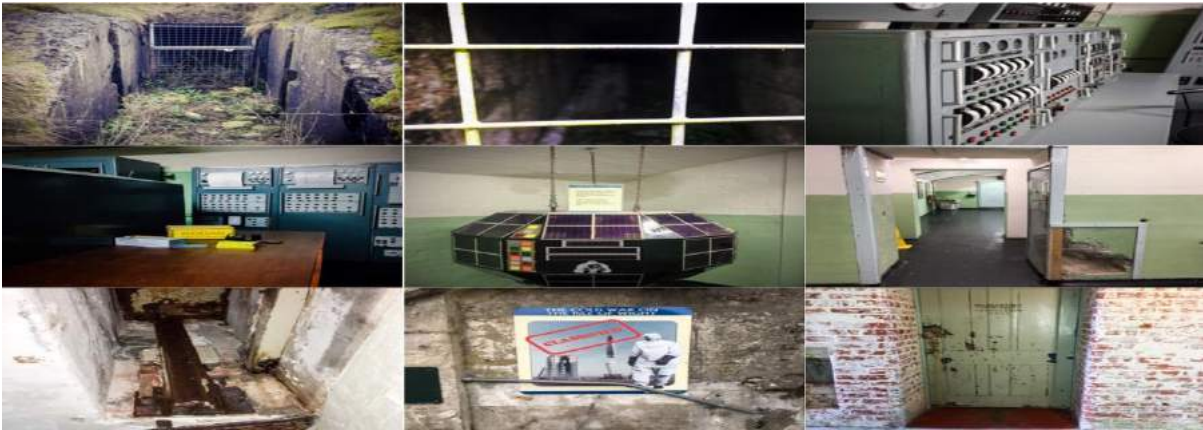




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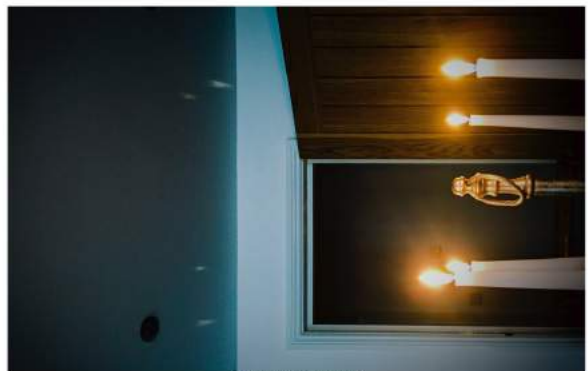


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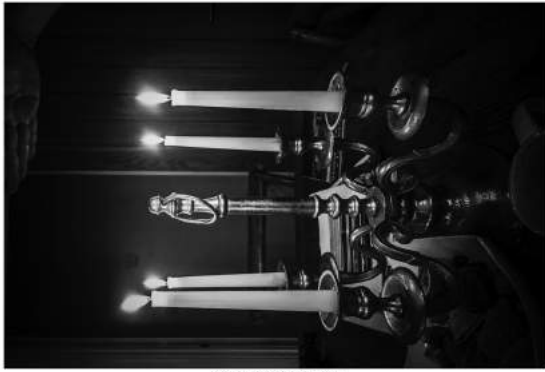


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Photo 01-04-2018, 13 20 16.jpg



Photo 01-04-2018, 13 24 08.jpg



Photo 01-04-2018, 13 24 15.jpg



Photo 01-04-2018, 13 24 38 (1).jpg



Photo 01-04-2018, 13 24 38.jpg



Photo 01-04-2018, 13 24 49.jpg



Photo 01-04-2018, 14 23 56.jpg





Photo 14-04-2018, 16 17 01 (1).jpg



Photo 14-04-2018, 16 17 01.jpg



Photo 14-04-2018, 16 17 12.jpg



Photo 14-04-2018, 16 17 17.jpg



Photo 14-04-2018, 16 18 11 (1).jpg



Photo 14-04-2018, 16 18 11.jpg



Photo 14-04-2018, 16 18 15.jpg



Photo 14-04-2018, 16 16 19 (1).jpg



Photo 14-04-2018, 16 16 19.jpg



Photo 14-04-2018, 16 16 26.jpg



Photo 14-04-2018, 16 16 35.jpg



Photo 14-04-2018, 16 16 44 (1).jpg



Photo 14-04-2018, 16 16 44.jpg



Photo 14-04-2018, 16 16 57 (1).jpg



Photo 14-04-2018, 16 16 57.jpg