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Programme of Study: Photography in the Arts

Module: M4X01706

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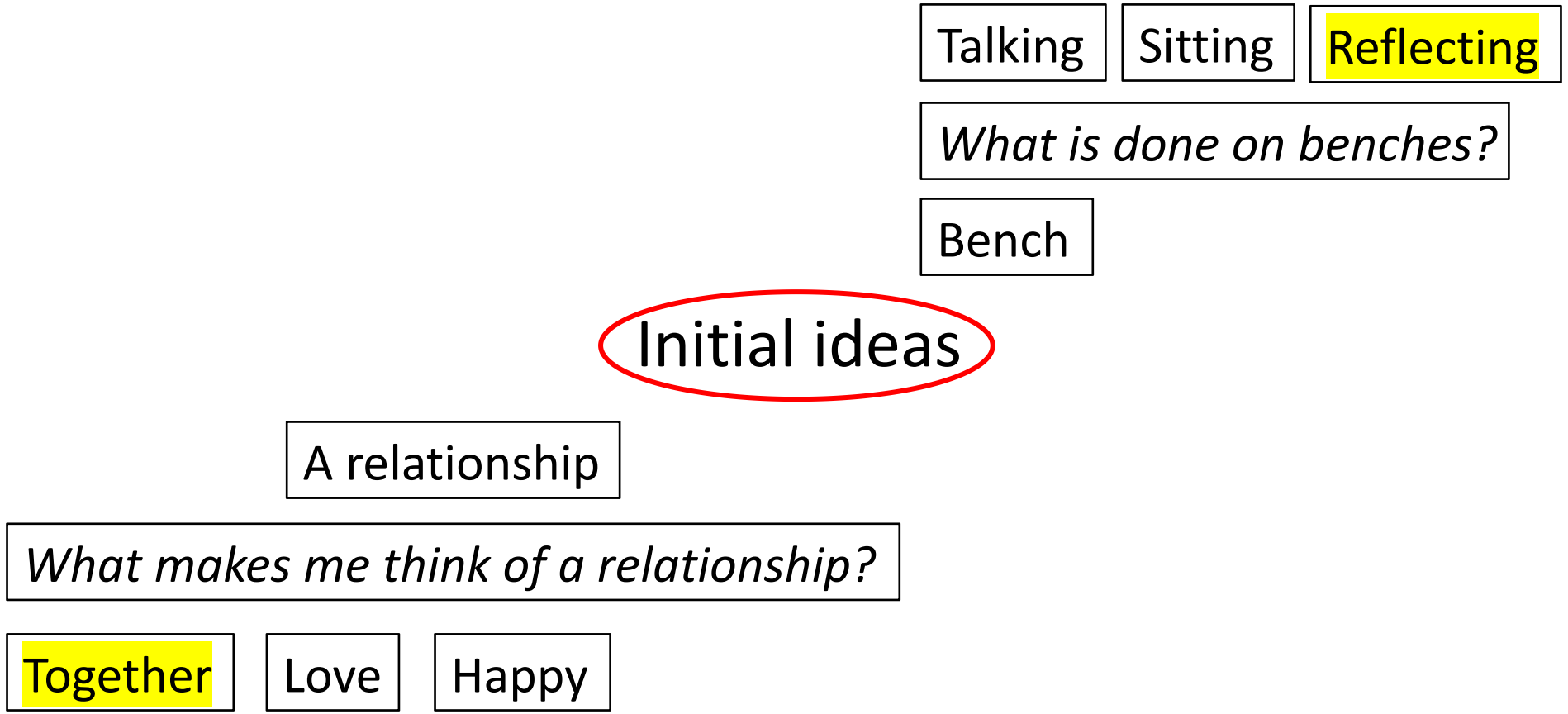
Fugitive Testimonies

My randomly selected photo;



Photo Context;

- Camera was bought from a shop- don’t know of the photographer.
- A couple on holiday in Switzerland and Italy in the 1950’s.
- Photographed using a vintage Leica film camera (Harriet Johnston, 2020).


Talking
Sitting
Reflecting
What is done on benches?
Bench
Initial ideas
A relationship
What makes me think of a relationship?
Together
Love
Happy

‘Together’;



Fig 1. unnamed, Nathan Dumlao.

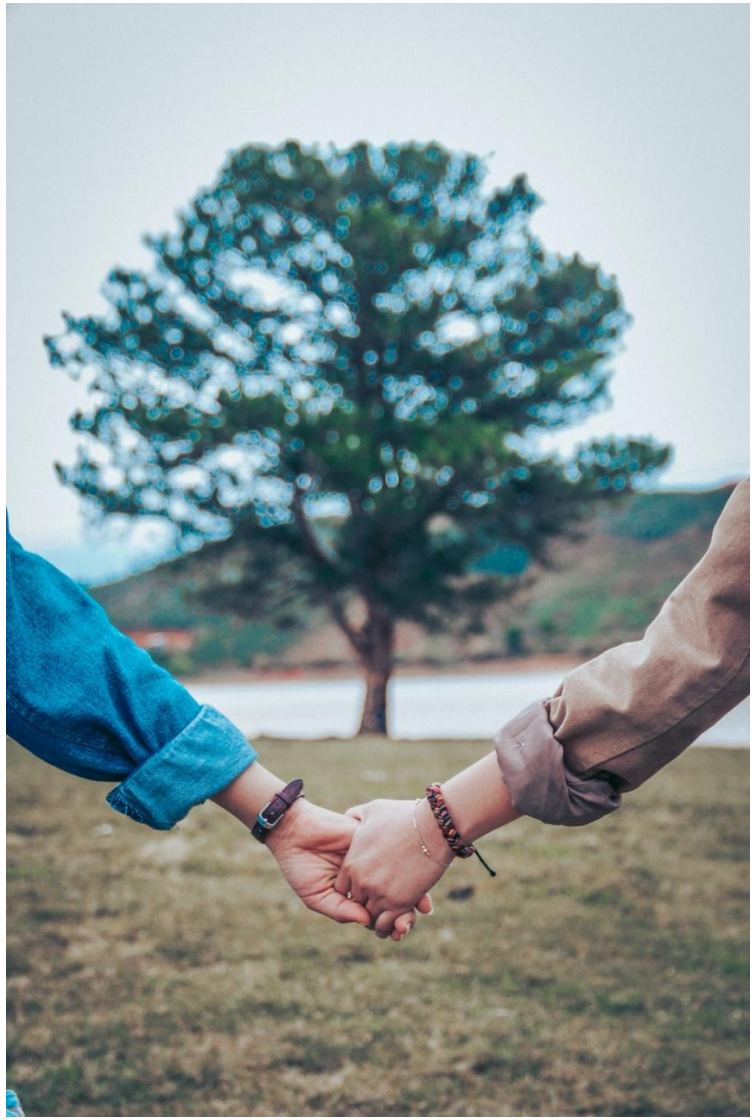


Fig 2. unnamed, Duong Huu.

‘Reflection’;

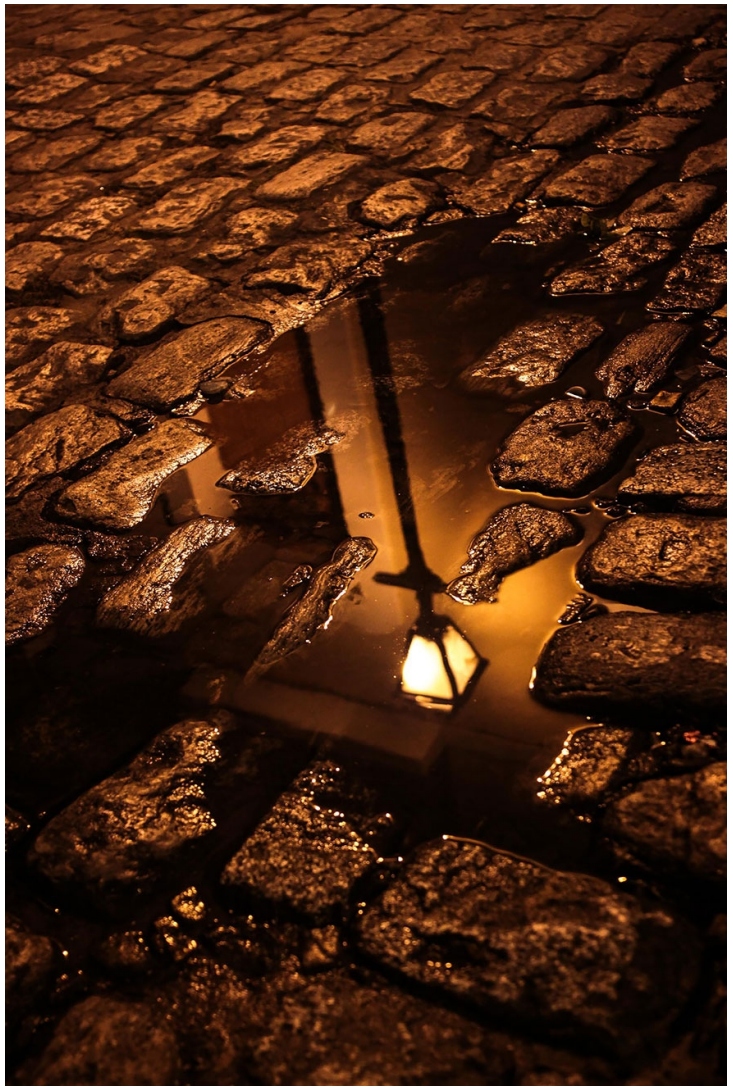


Fig 3. Reflections, Marco Britto.



Fig 4. unnamed, Deborah Sheedy.

Shoot 1:



IMG_2769.CR2 IMG_2769.JPG IMG_2770.CR2 IMG_2770.JPG IMG_2772.CR2 IMG_2772.JPG



IMG_2773.CR2 IMG_2773.JPG IMG_2774.CR2 IMG_2774.JPG IMG_2775.CR2 IMG_2775.JPG



IMG_2776.CR2 IMG_2776.JPG IMG_2777.CR2 IMG_2777.JPG IMG_2778.CR2 IMG_2778.JPG



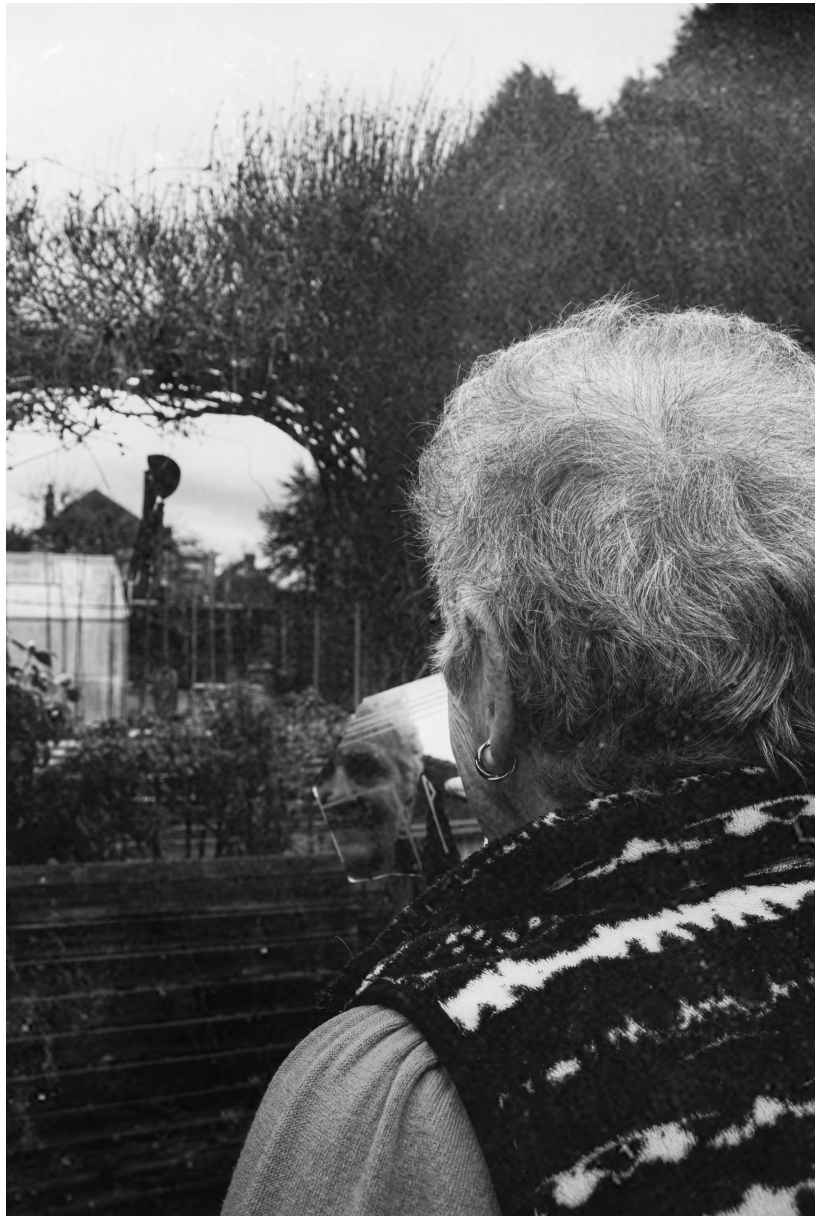
IMG_2779.CR2 IMG_2779.JPG IMG_2780.CR2 IMG_2780.JPG IMG_2781.CR2 IMG_2781.JPG



IMG_2782.CR2 IMG_2782.JPG

Experimentation





I found that the B&W Soft preset in Lightroom had the same effect as the original photos.

I wanted to try and make it look like it was taken with a film camera to have a similar style to my given photo, since I am unable to process and develop any photos due to coronavirus restrictions.

Continued





Continued





Second Thoughts/Ideas;

Originally I wanted to focus mainly on mirrors and reflections, but after the initial photoshoot I think it would be too much to do for the whole project.

- Look at photos of my nan when she was around the same age as the woman in the photo.
- Photos in a similar style to Magali Nougarede with my nan holding the photos.



Fig 5. Hand Made, Magali Nougarede

Magali Nougarede

Fig 6. Unnamed, Magali Nougarede



Magali Nougarede is a French photographer who typically works within commercial photography and teaches BA(hons) Photography Art at the University of South Wales (David Hardy, 2016). Within her series *Toeing the Line* and *Crossing the Line* looks at showing "stories of class, gender and luck" using photo essays (Louis Stern Fine Arts, undated).

I personally really like the detail of the clothes and the hands of the model in the photo because I feel it helps the viewer connect more with the photo and the model. After looking at Nougarede's work from these series' I would really like to experiment with the square cropping format on my images because I like how it makes the image more intimate.



Fig 7 . Pink and White, Magali Nougarede

Shoot 2:



IMG_2812.CR2 IMG_2812.JPG IMG_2813.CR2 IMG_2813.JPG IMG_2814.CR2



IMG_2814.JPG IMG_2815.CR2 IMG_2815.JPG IMG_2816.CR2 IMG_2816.JPG



IMG_2817.CR2 IMG_2817.JPG IMG_2818.CR2 IMG_2818.JPG IMG_2819.CR2



IMG_2819.JPG IMG_2820.CR2 IMG_2820.JPG IMG_2821.CR2 IMG_2821.JPG



IMG_2822.CR2 IMG_2822.JPG IMG_2823.CR2 IMG_2823.JPG IMG_2824.CR2



IMG_2824.JPG



IMG_2825.CR2



IMG_2825.JPG



IMG_2826.CR2



IMG_2826.JPG



IMG_2827.CR2



IMG_2827.JPG



IMG_2828.CR2



IMG_2828.JPG



IMG_2829.CR2



IMG_2829.JPG



IMG_2830.CR2



IMG_2830.JPG



IMG_2831.CR2



IMG_2831.JPG

Experimentation

I wanted to look at my grandparents and their relationship and how they were when they were at a similar age to the couple in the original photo series.





I quite liked the ‘Vintage Instant’ preset in lightroom because I felt it worked with the comparison of them now and then.







Colin Gray *In Sickness and In Health*

Colin Gray's In Sickness and In Health shows Gray's journey with his parents from when he was 5 for the next 30 years of his life. In 2000 he started photographing and documenting his parents when they started to get ill from their age (Colin Gray, 2010).
After looking at Colin Gray's book and seeing his photographs, I really like his images with his parents looking in a mirror and seeing their blurry reflections looking back, I think the way their reflections are blurry shows that his mum was starting to deteriorate, and I think it makes a really nice and powerful image. I also really like the enigma of not knowing who is holding the old photo or who the lady is in the old photo.

Fig 8 . Unnamed, Colin Gray





Fig 9 . Unnamed, Colin Gray

Experimentation with the final layout








Continued (Have them separate)

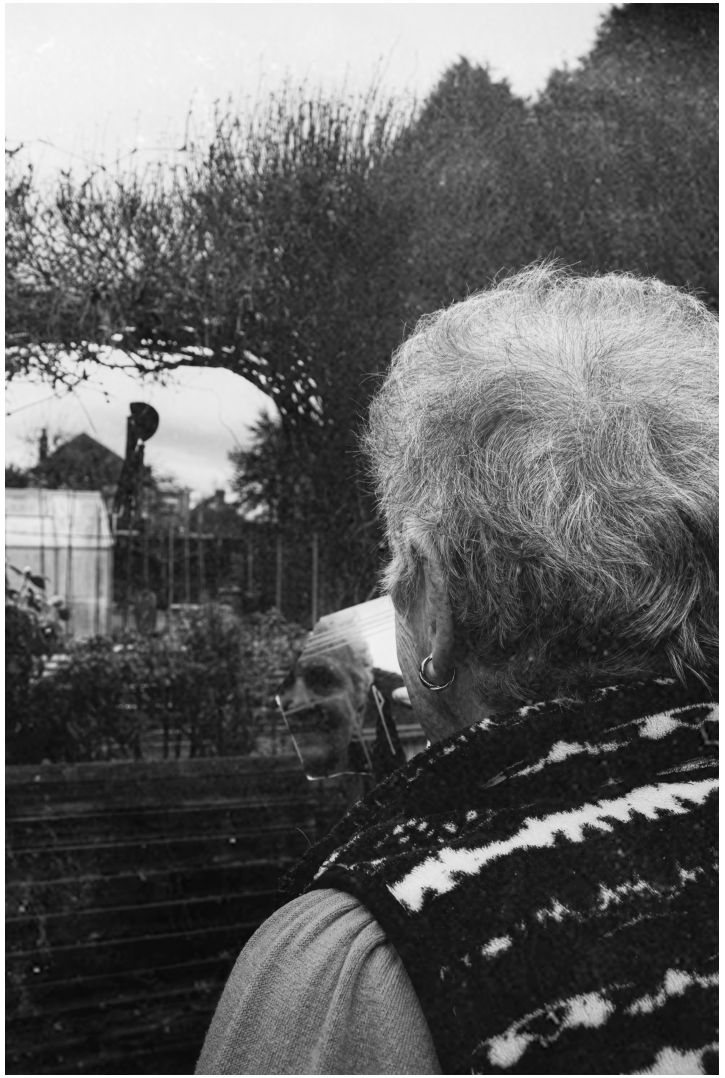












Evaluation

When I first started with Fugitive Testimonies I was really stuck for photographic ideas other than wanting to experiment with film photography, which sadly I couldn't do because of covid restrictions. However, I used tineye.com and managed to find some background information on my given photo which finally gave me some ideas and once I started photographing and experimenting with the edits I enjoyed.

My first proper idea was looking at photographing reflections in a broken mirror because I find these kind of photos really fascinating because I love that there is an enigma on how the mirror is broken or why the person is looking in the mirror, but I wanted it to be like the model (my nan) reflecting on her past and her relationship with my grandad, which I think I have done quite well. However, I did want to look at using a film camera and experimenting with that, but due to coronavirus restrictions I wouldn't have been able to process and develop it, so I played around with trying to make the photos (that was taken with my Canon EOS 1300d camera) look like they were taken with a film camera, which I was quite happy with the end results. After a group critique where I showed the photos using a broken mirror I decided that if I used the broken mirror for the whole piece of work it would have been too much, but I was encouraged to look at my nan and old photos and objects she has from when she was a similar age to the woman in the photo. I looked at Magali Nougarede's work from Crossing The Line and Toeing The Line and really liked the idea of there being an enigma of not knowing who the model is or what the model looks like because of the way the photo is cropped. I also wanted these photos to look at her relationship with my grandad so I tried to involve him a bit by photographing them holding their wedding photo, after doing this photo and editing it I felt like I wanted to do some more photos like this with my grandad, however, I was unable to because of unforeseen circumstances, but I am happy with my final photos.

Throughout the topic of Fugitive Testimonies I wanted the punctum of my images to show how my grandparents' relationship has been throughout their 60 years of marriage and I wanted to be able to show that even after 60 years they still have the same love and adoration that they did when they first started dating, which I think I managed to show quite well, and I think the studium of the photos having an 'aged' effect works really well and helped me achieve the punctum I wanted it to, whether it be the vintage instant preset I used or how three of the images look like they were taken on a film camera.

From the beginning I knew I wanted to settle with six images because I felt like the final layout would look neater than if there were more, so I experimented with some layouts. I did struggle at first with the layout because I couldn't take more photos like I had planned to and was worried it would look messy or unorganised, but I am happy with the final outcome.

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List of Figures:

Figure 1. *Unnamed*, (2018) Accessed from https://unsplash.com/photos/k-oS0iKn0Qg [Accessed on 20th March 2021].

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Figure 3. *Reflections*, (2013) Accessed from https://500px.com/photo/63744931/Reflections-by-Marco-Britto/ [Accessed on 20th March 2021].

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Figure 5. *Hand Made* (2000) Accessed from https://www.louissternfinearts.com/magali-nougarede-gallery [Accessed on 24th March 2021].

Figure 6. *Crossing The Line*, (2010) Accessed from https://www.diaphane.org/index.php/25-residence-de-creation/178-magalie-nougarede [Accessed on 24th March 2021].

Figure 7. *Pink and White*, (Undated) Accessed from https://cranekalmanbrighton.com/photographer-category/millennium/page/2/ [Accessed on 24th March 2021].

Figure 8. *Unnamed*, (1996) Accessed from http://streetlevelphotoworks.org/microsite/galleries/colin-gray-in-sickness-and-in-health.htm [Accessed on 25th March 2021].

Figure 9. *Unnamed*, (2003) Accessed from http://streetlevelphotoworks.org/microsite/galleries/colin-gray-in-sickness-and-in-health.htm [Accessed on 25th March 2021].