Written Evaluation of the Four Tasks

The Poetic Image

The Poetic Image task, in essence, was to take photos which represented our interpretation of the poem, 'The Wasteland' by T.S Eliot.

Firstly, I felt that getting up early and taking full advantage of the mist contributed to creating an eerie atmosphere in my photographs. In addition, by using Adobe photoshop to create double exposures of my photos, I feel I have succeeded in making a potentially cliched image something more unusual. This was achieved by combining my photos of trees (which to me resembled human figures - see figure 1), water reflections and photos taken at my local cemetery. This helped to further emphasize the theme of life and death expressed by the poem.

Fig 1. Tree 1. James Peaple, 2020

Fig 2. Gravestone 1, James Peaple, 2020

Fig 3. Reflection 1, James Peaple, 2020

Fig 4. reflection/ gravestone double exposure , James Peaple, 2020

I feel my most successful image is the image in which the tree resembles a figure (figure 5) looming over the pathway, creating a sense of isolation over the viewer. There is also a sense of movement and the tunnel-like composition draws your eye into the image.

On reflection, I could have perhaps researched this theme more in depth prior to taking the photographs in order to better prioritize image taking.

Fig 5. Tree figure 1, James Peaple, 2020

The Cinematic Image

For the Cinematic image task I wanted to develop an experimental image which would use various filters in Photoshop to create a manga comic - like effect. In order to accomplish this I reviewed my own collection of manga to explore how the various panels are positioned on the page in order to tell a narrative. I did this by developing a narrative of taking shopping over to my Nana who is currently shielding due to COVID 19. Based on feedback from a group criticism I decided to put the "manga panels" into a film strip (Figure 6) as yet another way of telling my narrative. I preferred the flexibility of the page (Figure 7) as I could experiment with different angles, shapes and scales which was far more limiting in the film strip.

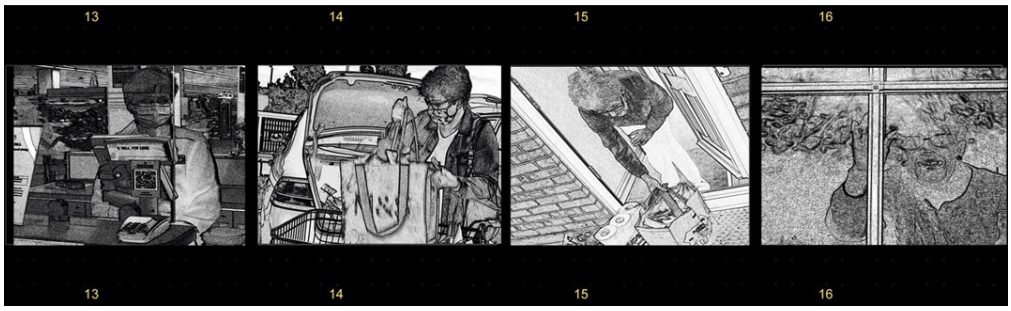

Fig 6. COVID 19 shopping manga film strip, James Peaple, 2020

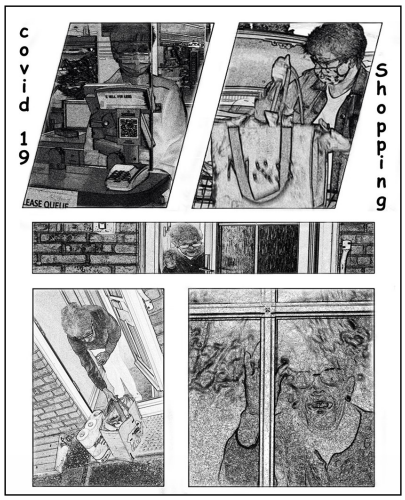

Fig 7. COVID 19 shopping manga page, James Peaple, 2020

One key piece of research (Figure 8) involved exploring the work of the artist Larry Sultan, whose book 'Pictures from Home' (Sultan, 1992) served as inspiration for the latter stages of my project. Firstly, Sultan influenced my work thematically, as I decided to photograph how COVID-19 has affected my family. Secondly, I took inspiration from his use of composition, reflection and cropping. I decided to experiment with these in my own work.

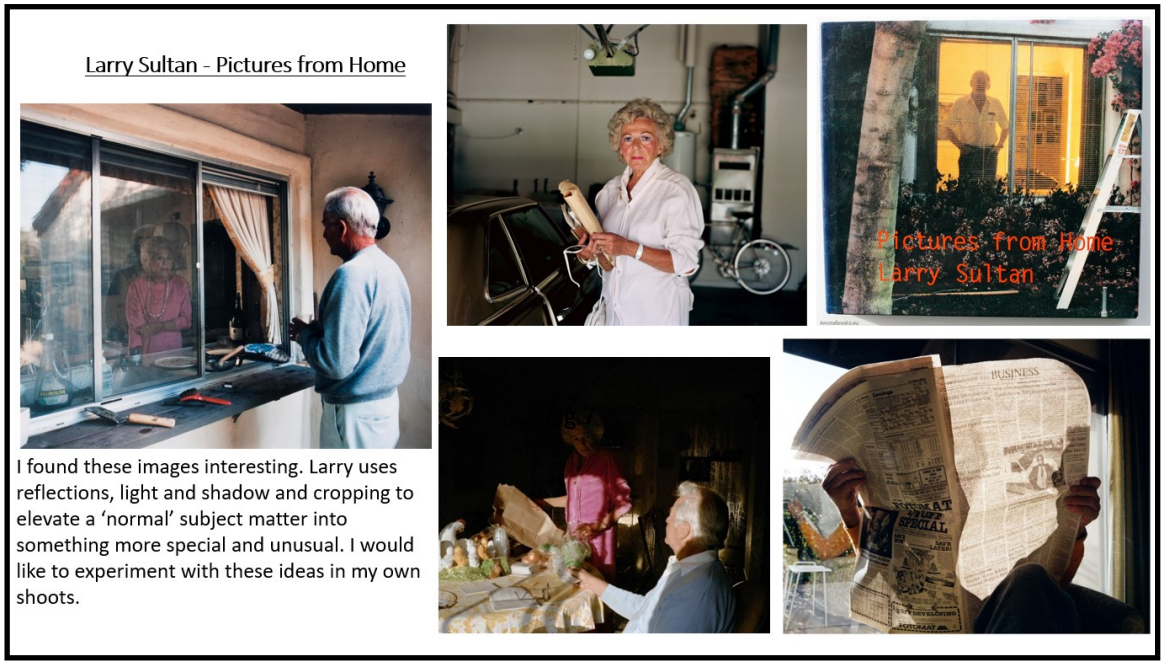

Fig 8. My Cinematic Image PowerPoint Larry Sultan slide, James Peaple, 2020

I explored the use of reflection whilst photographing my mum (Figure 9). The angles of the step ladder cropped the image and created a more interesting composition. In Figure 10 I explored photographing from a low angle to try and reinterpret a very normal subject matter.

Fig 9. Mum painting reflection, James Peaple, 2020

Fig 10. Cat and Happy owner, James Peaple, 2020

My most successful image is Figure 11 as the window crops and almost entraps the image. And the reflections of the outside world on the window contrast with my Nana having to isolate at home.

In order to improve this task I would refine Figure 11 to have more emphasis on Nana, highlighting the human experience of isolation.

Fig 11. Nana Waving, James Peaple, 2020

The Collaborative Image

After my initial brainstorms (see Figures 12, 13 and 14) I decided to explore movement through motion blur photography. In working collaboratively I contacted the following artists listed in Figure 15.

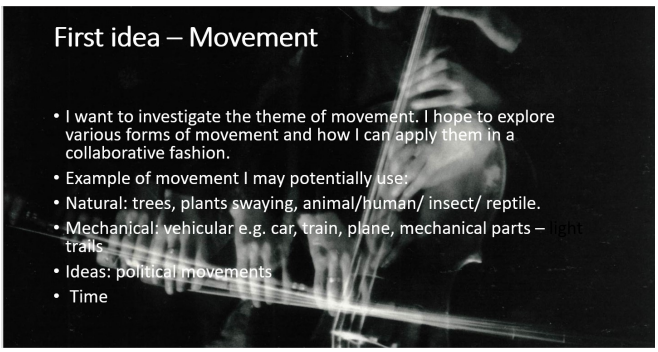

Fig 12. My collaborative image PowerPoint movement slide, James Peaple, 2020

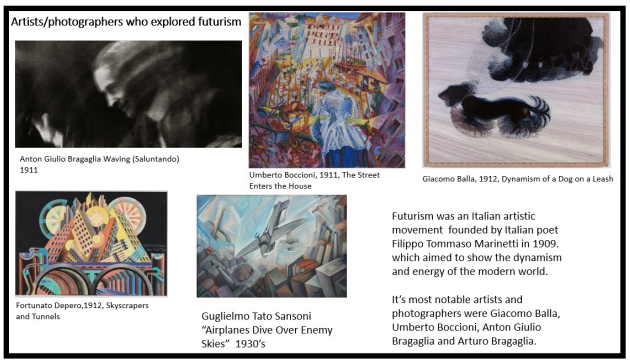

Fig 13. My collaborative image PowerPoint Futurism slide, James Peaple, 2020

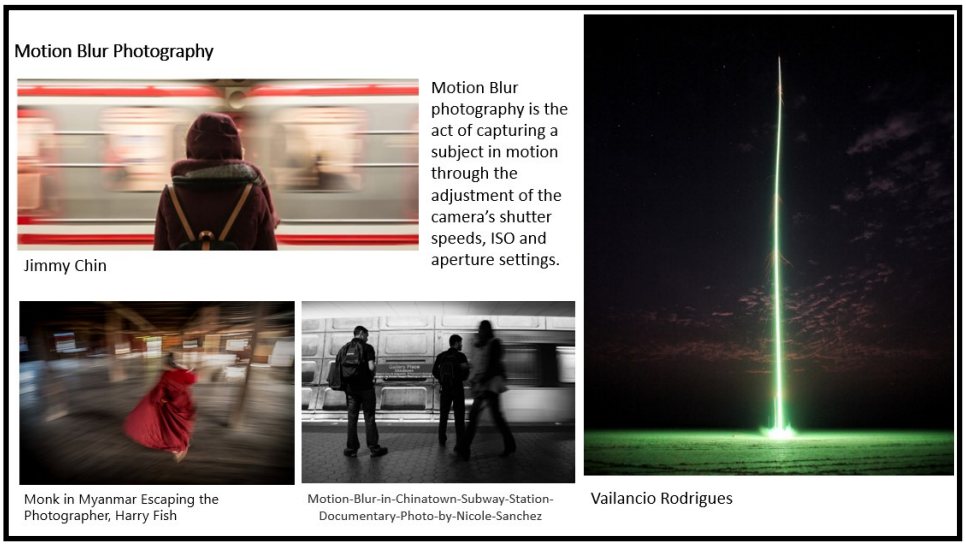

Fig 14. My collaborative image PowerPoint Motion Blur slide, James Peaple, 2020

Fig 15. My collaborative image PowerPoint Collaborating slide, James Peaple, 2020

I found the support from Chris Waddell extremely helpful in recommending technical advice regarding certain shoots - see Figure 16.

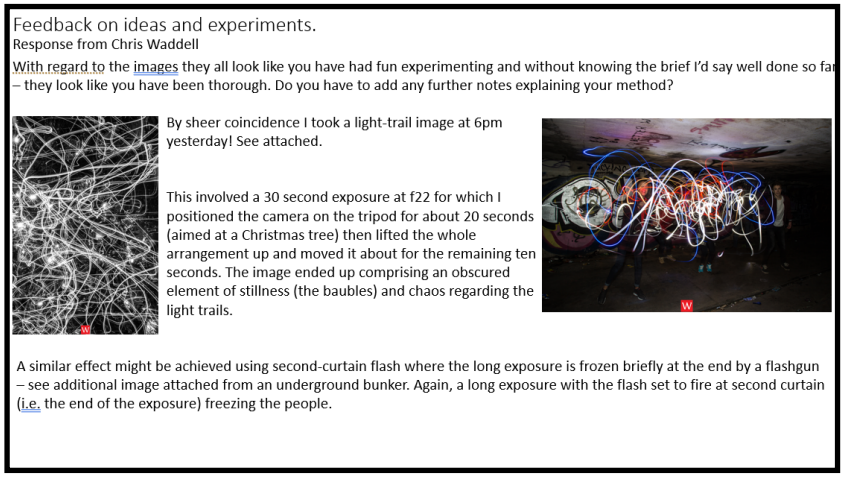

Fig 16. My collaborative image PowerPoint Feedback slide, James Peaple, 2020

I initially took photographs of light trails on the way to and from Swansea, after which I decided to do another shoot involving light trails around Newbury. See Figures 17 and 18 below.

Fig 17. Newport, James Peaple, 2020

Fig 18. Newbury, James Peaple, 2020

I then combined these images with car parts (which I had taken over the summer period). See Figures 19 and 20 below.

Fig 19. 2011 Nissan GT-R R35 light trail experiment, James Peaple, 2020

Fig 20. Old car light trails experiment, James Peaple, 2020

I emailed Chris Waddell asking for any further advice technically on the shoot. In response to this and my second key piece of research on Idris Khan (see Figure 21), I decided to use my mum as a model, walking around our home village of Kintbury taking motion blur photographs. See Figure 22.

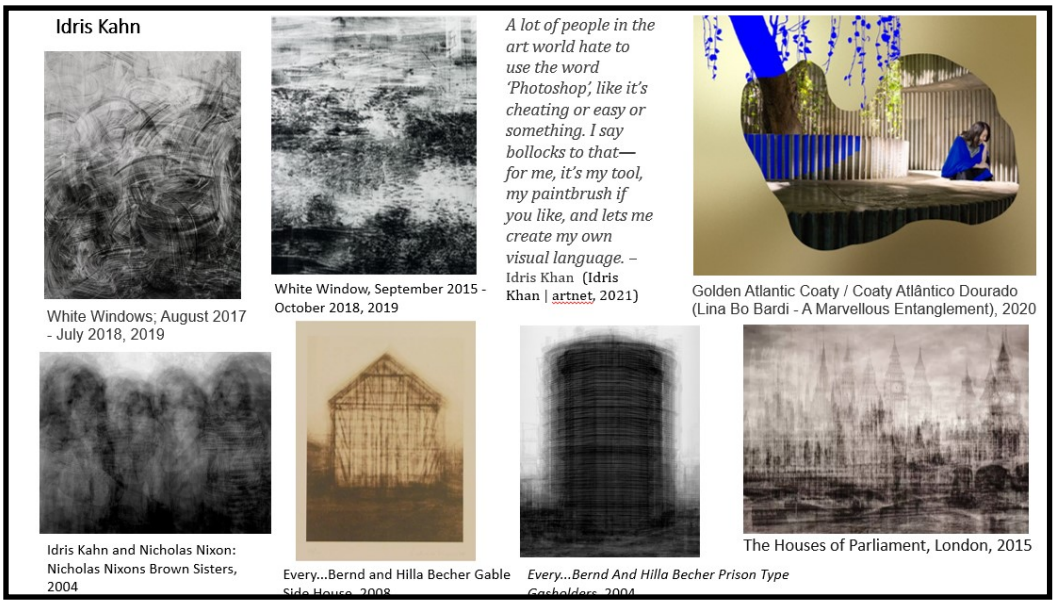

Fig 21. My Collaborative Image PowerPoint Idris Kahn slide, James Peaple, 2020

Fig 22. Mum spinning turnstile, James Peaple, 2020

I wanted to try to achieve a layering effect of multiple images as in Idris Khan's 'Nichlos Nixons Brown Sisters'(every Nicholas Nixons Brown Sisters by IdrisKhan, 2021) . It was more difficult than anticipated and Mum and I had to work together and to take numerous shoots in order to achieve the effect of a ghostly figure walking through the turnstile.

Following feedback from a group criticism I experimented trying to further abstract my car parts and light trails. I also explored double exposures of light trails of Newbury and Newport to create fantastical landscapes. See Figures 23 and 24.

Fig 23. 2009—2010 Nissan GT-R R35 Liberty Walk headlight and light trails double exposure, James Peaple, 2021

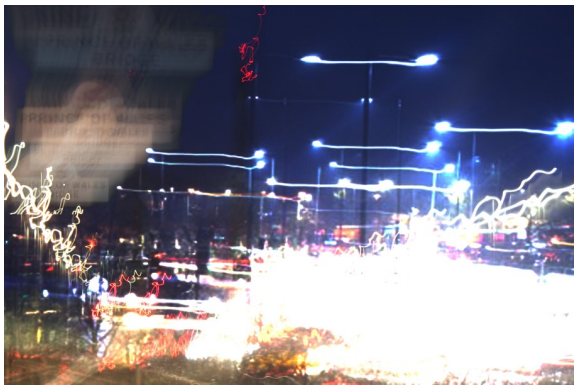

Fig 24. Fantastical landscape 2, James Peaple, 2021

I also experimented further with the images of my mum by over layering them and applying the layer style filter to merge them together. See Figure 25.

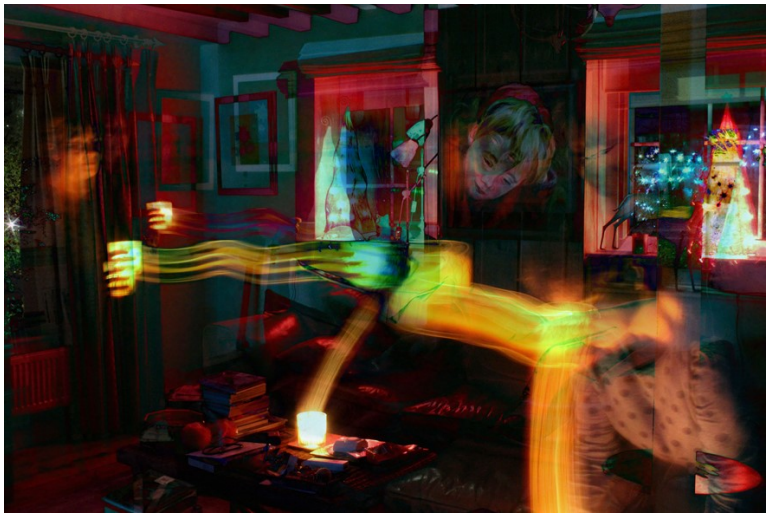

Fig 25. Mum light Trails double exposure 1, James Peaple, 2021

I feel positive about the collaboration process and believe I took on board the comments suggested to further develop my outcomes. I also really enjoyed the process of developing the images– it was fun!. I learnt a lot of new technical skills.

In order to further develop my work I would experiment with longer exposure times.

The Networked Image

After exploring potential ideas for the Networked Image (see figures 26, 27, 28.) I decided to use photos of my Nissan GT-R model cars and Darlek, Marvel and Star Wars models (see Figures 29, 30, 31,32).

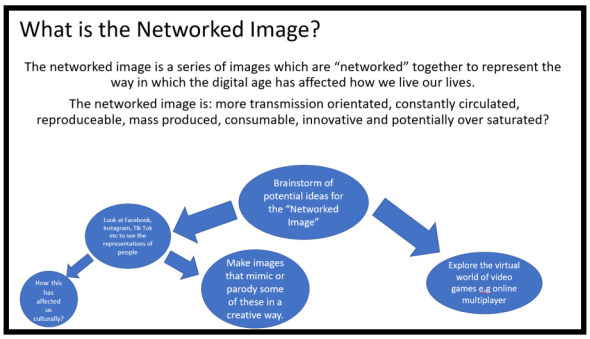

Fig 26. My Networked Image PowerPoint, What is the Networked Image? slide, James Peaple, 2021

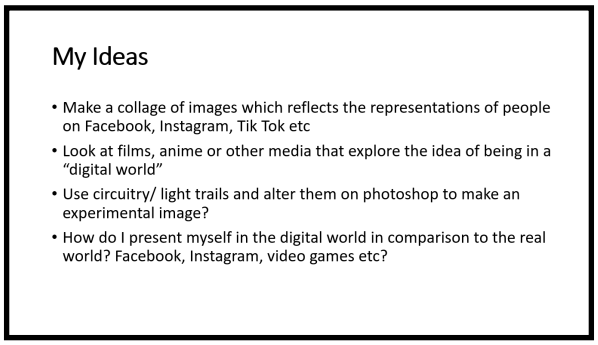

Fig 27. My Networked Image PowerPoint My Ideas slide, James Peaple, 2021

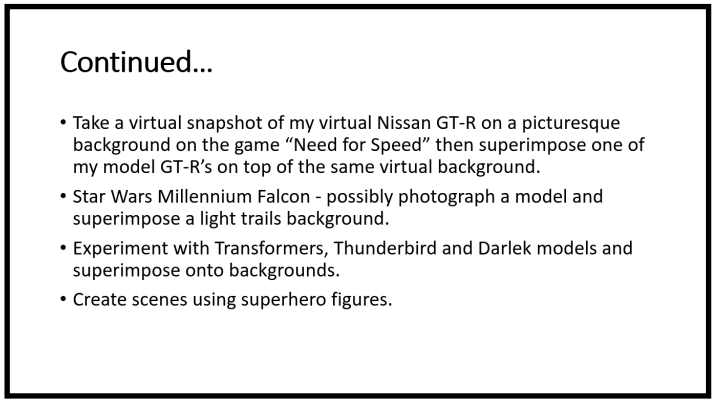

Fig 28. My Networked Image PowerPoint, Continued… slide, James Peaple, 2021

Fig 29. My Networked Image PowerPoint My initial shoots of my Nissan GT-R models slide, James Peaple, 2021

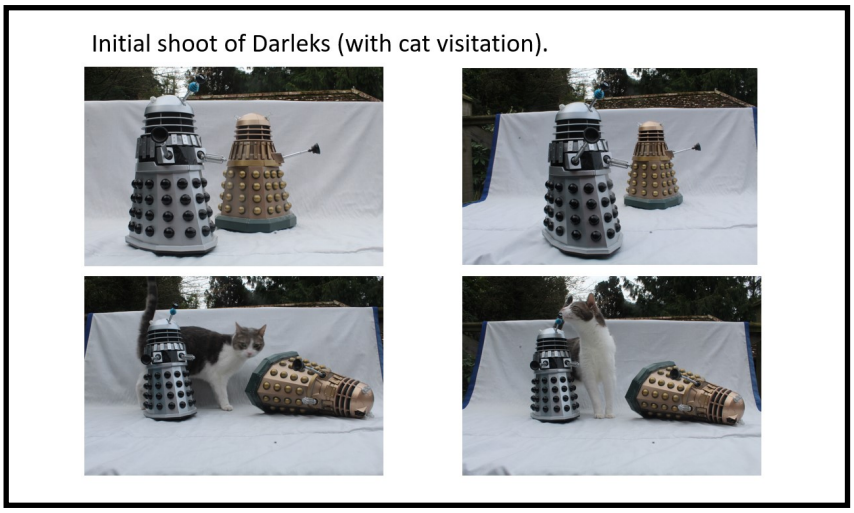

Fig 30. My Networked Image PowerPoint Initial shoot of Darleks (with cat visitation) slide, James Peaple, 2021

Fig 31. My Networked Image PowerPoint Initial shoot featuring Marvel characters slide, James Peaple, 2021

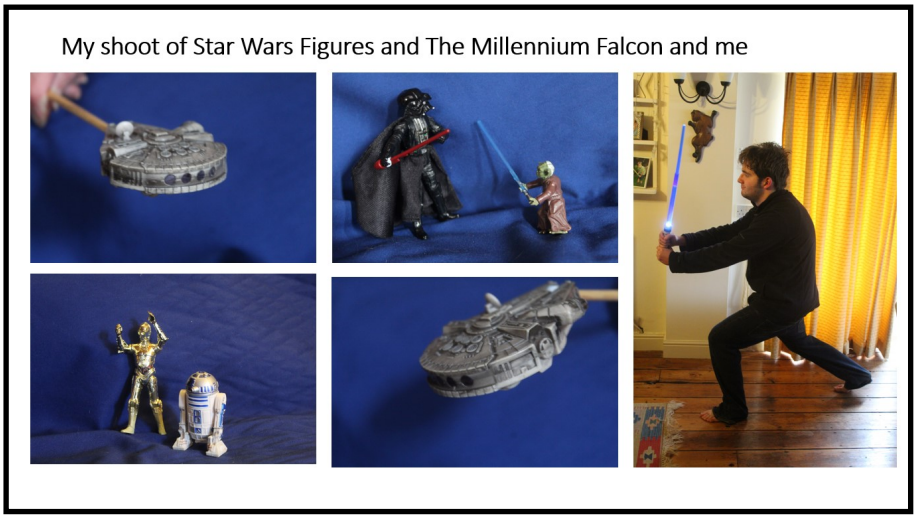

Fig 32. My Networked Image PowerPoint My shoot of Star Wars Figures and The Millennium Falcon and me slide, James Peaple, 2021

I decided to put the GT-R models into different backgrounds and to include a selfie image as this is a car I aspire to own in the future. The final image (see figure 33) is potentially something that someone would post on social media, therefore making it a 'Networked Image'. I think it's humorous and combines the real world with the digital.

Before experimenting further with my figures I researched Wire Hon (my third key piece of research) who creates amusing scenes with superhero figures and his family (see figure 34)

Fig 33. Me and my Katsura Orange 2017 Nissan GT-R R35 model car selfie, James Peaple, 2021

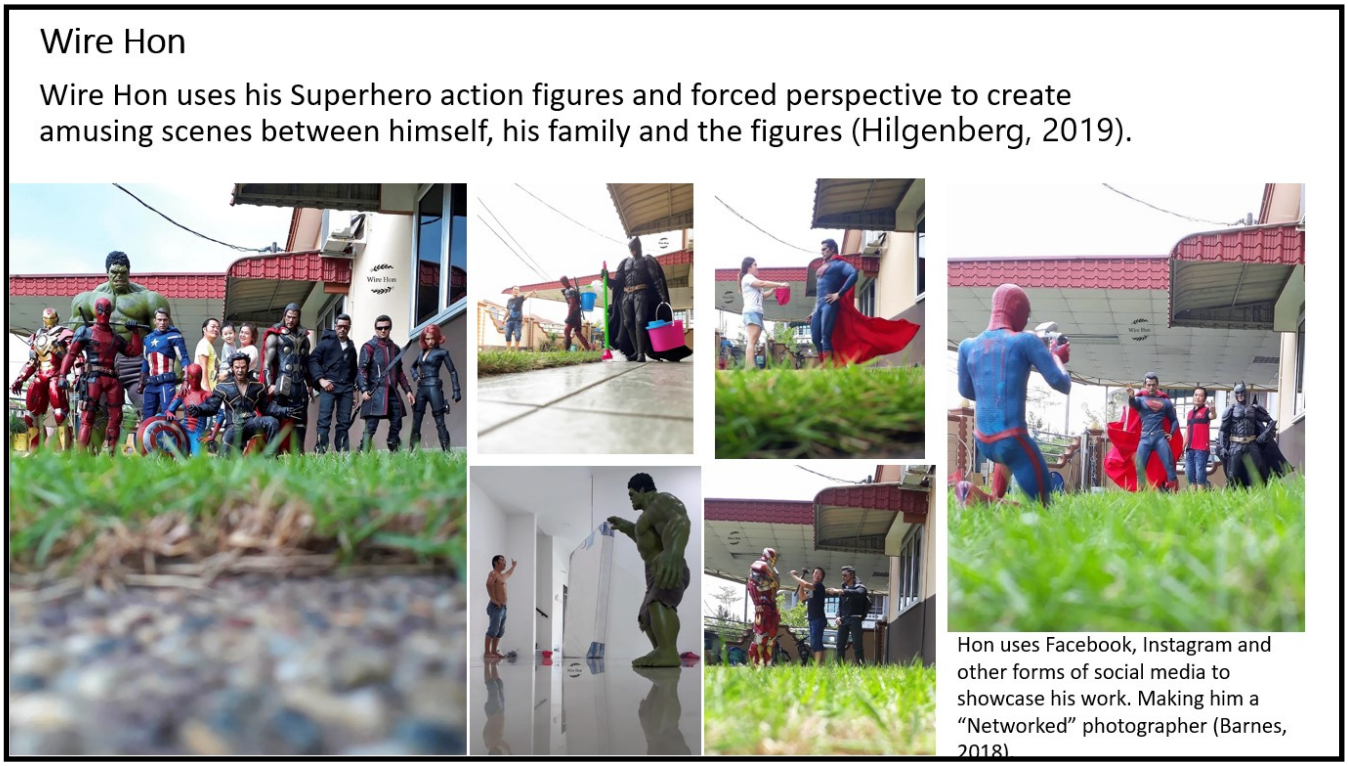

Fig 34. My Networked Image PowerPoint Wire Hon slide, James Peaple, 2021

I had a lot of fun experimenting with cropping figures and inserting them into backgrounds to create imaginary scenes; it certainly proved challenging and time consuming setting up small models to shoot. I favour the Spider man selfie in my bathroom as again it is something that could be interpreted as a social media parody (see Figure 35).

In order to further develop my work and achieve the desired refinement's reflective of Wire Hon's work, it would be necessary to focus on just one of the ideas to progress it to it's full potential. I had so much fun doing this I spread myself too thinly!

Fig 35. Spider Man Selfie, James Peaple, 2021

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Artnet.com. (2021). *Every Nicholas Nixons Brown Sisters By Idriskhan*. [online] Available at: <http://www.artnet.com/artists/idris-khan/every-nicholas-nixons-brown-sisters-ZcsR-h81M9W1ClE-EiGx4A2> [Accessed 11 December 2020].

Sultan, L., (1992). *Pictures From Home*. 1st ed. New York: Abrams.

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