Evaluation

When approaching the Individual Practice module, I thought it would be a great excuse to create a zine. From the start of my first year in University I had wanted to create a zine as the layout and style of images had always been something that had caught my eye. I wanted to create a fashion zine however I thought that this would be unoriginal and uninspired. As a result I combined my other passion of politics within representation with the fashion style found in magazines to create 'Wreck'.

The zine itself was going to be about giving the underrepresented a platform to speak publicly about current issues that affect themselves. I also wanted this zine to carry on throughout my work creating different issues of the zine that focused around various socio-political subjects. In this issue I wanted to focus on strong, powerful, driven women who many people could look up to including Margot (the protagonist in the Cat Person short story). The title 'Wreck' has for me always been the name of a zine I wanted to create, the word 'Wreck' itself means "something, especially a vehicle or building, that has been badly damaged or destroyed." (OUP, 1989) I wanted to use this destructive noun and repurpose it to connote 'wrecking' or 'to wreck' stereotypes and cynicisms of a group of marginalised people. I wanted the title to be bold and powerful therefore the font I used was 'Ariel black' due to its bold characteristics and simple construction, the title on the front cover and inside the zine connotes themes of power and identity. While curating a model list for my zine, I ensured that I had a large range of women that differed in age and race compiling a list of 16+ models to shoot along a 5 week period. Unfortunately, due to timing constraints and schedule differences I was able to only shoot 9 out of my 16 models. This in-turn prevented me from creating a completely diverse range of subjects as many were closer in age and white. While my zine does feature women of colour this number is unfortunately on the lower scale as only 3 out of the 9 subjects are women of colour. This occurrence has made me much more aware of timing constraints and planning better for future issues as my eventual goal for my zine and its following issues is to have a much more diverse and fair range of models and subjects. "…should make every attempt to ensure that work of non-white, non-male ,non-heterosexual artists is readily available". (Reilly, 2018, p.216) While this quote is discussing the responsibility of art curators and their inclusivity in art exhibitions, I feel that the same standard should be held to people such as me who are curating model lists that feature in their work. An

inclusive and diverse range of people is pivotal in work if you want to appeal to the masses which is something I aim to do.

The stories produced by the women in the zine however are much more diverse, while the issues raised in the zine can affect everyone in day to day life. Due to the patriarchal standard of society, problems such as sexual assault, sexism and racism seem to hit women the most. “The most neglected person in America is the Black Woman” (Taylor & Peterson, 2019). Something that I am extremely enthused about are the stories that the women tell in the zine. Stories of sexual assault, workplace sexism, immigration rights and abortion laws are all subjects of discussion that are extremely relevant in today’s society. Each story is approached sensitively and discusses these issues that women face in a very raw and touching way. These pieces are mostly written by the women themselves which was something I had always intended to do and range from Think Pieces to Q&A’s that all tackle and discuss these problems in effective ways.



Image by Mario Sorrenti

When approaching the photographic aspect of the zine I took inspiration from photographers such as Mario Sorrenti, Renell Medrano and Tyler Mitchell. Mario Sorrenti has someone who has always inspired me in my work. In his collection of images for I-D’s ‘rihannazine’ his use of black and white tones are extremely satisfying as they compliment his use of composition in his portrait photography. His ability to also show unique character and personality through is portraits of people was something that I wanted to achieve in my images. I felt that defining a clear sense of

character in my images allowed for the women's stories to be amplified as the spectator gains some knowledge of the woman's personality. Furthermore his use of studio lighting was something to aspire to, he creates clean, soft and crisp imagery through the lighting of his subject, this is again something I wanted to achieve in my work. These images of mine below, I



Image by me



Image by me



Image by me

believe are the best examples of the lighting that I had set out to achieve in my work. Each shoot has a unique aesthetic and style that represent the women in definitive and different ways. This attitude that I had gained from researching into Mario Sorreti has allowed me to create a much more powerful and evocative zine through the amplification of the women's stories due to my images.

Renell Medrano's use of film in her work inspired me to use a mix of film and digital in my zine as I feel that the two unique aesthetics produced compliment each other well. Her grainy, powerful



Image by Renell Medrano



Image by me



Image by me

images mostly taken in the Bronx where she was born articulate her portraiture images into multi-dimensional characters. The harsh grain and lighting found in her work create emotive and intriguing images. This harsh grain was something that I wanted on my front cover of my zine as well as my large print in the gallery. I felt that the noticeable grain along with the bold capitalised title ‘WRECK’ would pair each other well to create and powerful and eye-catching front cover and image. Her work helped me photograph women in dominant and strong ways, I wanted to use the male-gaze and voyeurism as some of my subjects source of power. I feel that this can be especially found in my black and white image of my subject on the steps as well as it being in other images but just not as blatant.

My last source of artist inspiration comes from Tyler Mitchell, along with Sorrenti’s work, Mitchell is able to capture his subjects personality in his images. While this was something that I had again taken inspiration from, his most intriguing aspect of his images are his poses and location while shooting. I really enjoyed his use of location and poses for models in his image and decided that I also wanted to be much more adventurous with my locations. His use of powerful poses especially found in the 2018 September issue of Vogue was something that I took on board and tried to achieve in my work. the upwards angle and open, strong body language not only looks



Image by Tyler Mitchell



Image by me



Image by me

intimidating but also inviting, the spectator wants to look more at the image but at their own risk. Mitchell’s unique use of green in a majority of his work allows a bespoke use of lighting on the

faces of subjects who hold a darker skin complexion. The green really compliments the composition of his and my images creating a much more coherent and relevant photo.

In conclusion, my main aim for ‘Wreck’ was to allow people a platform that may not have had one before as well as connecting people together to read and understand stories that some of these women featured wanted to tell. I feel that my mix of studio and location along with digital and film allowed for a diverse piece of work that complimented the stories well as well as the subjects. While the timing constraints did limit me in terms of the volume of models I could shoot, I still believe that the piece of work produced is a strong one.

Bibliography

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