

Student Self-Evaluation

Module	Fugitive Testimonies
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This document helps facilitate the assessment of the module(s) listed above.

Please evaluate your project or projects under each heading using the guidelines provided. Add visuals as necessary to support your evaluation. Consider each section in relation to your submitted PDF portfolio/multimedia outcome, your process, and engagement with the timetabled sessions.

Student Name: Lisa Page
Multimedia Link: https://youtu.be/SswK4d8MQos

Part One: **Knowledge and Understanding Skills (20%)**

Applied Skills

Contextualise ideas and technical exploration during the development of your project. Consider this both in terms of tutorial, seminar and workshops, but also your personal development.

Has this module identified any skill gaps that have led to improvement or that still require attention?

(Approx. 200-300 words)

Response:

Creating this project involved experimentation, skill development, and a lot of time spent developing ideas and concepts. The initial task of creating a project based on one image appeared quite difficult at first glance, but through spending time analysing it and mind mapping, I managed to create a concept that felt relevant to me. This was a new kind of challenge for me, but through it I learnt how to organise my thoughts and create a cohesive project that I would enjoy making.

Creating the project itself was a process of trial and error. I had fairly confident ideas about how to present each shot, but I ended up veering away from them at times because I was unhappy with the outcomes. I learnt to experiment with lighting angles to enhance the atmosphere of the images, and I developed confidence in directing my friends who modelled for some of the photos. Overall, my practical skills certainly improved, and I gained self-confidence in creating a successful project.

One element I particularly enjoyed was reviewing and editing the photos. I took a large number of photos for each shot, so it took some time to narrow them down and choose the most suitable ones. Doing this taught me to consider what communicated my ideas most effectively, as well as the quality of the photos and what made them “better”. Choosing some photos was easier than others. For some of the more varied photos in the contact sheet, it felt obvious which would be best suited to the project, whereas for others that did not vary as much, it was more challenging.

Editing the photos was a fun process, as I had to consider how each photo fit in with all the others, not just how it worked on its own. This affected how some photos turned out, but ultimately for the better. Adjusting the hues and tones of the photos so that they looked cohesive as a project, while still working individually, was a challenge. Through this project, I have become more confident in using Lightroom Classic to edit photos, particularly when creating masks to produce artificial elements within the images, such as the floating lights. This involved a lot of trial and error, as well as a broader understanding of editing tools.

Overall, I believe that I developed skills that needed improvement throughout the creation of this project, and in turn it increased my confidence and understanding of how to create a cohesive and successful photography project.

Part Two: Cognitive and Intellectual Skills (20 %)

Process & Research

Analyse concepts and ideas explored in relation to a photographic art practice.

What visual strategies have helped you develop your practice?

Consider how the above have affected formative elements such as the portfolio outcome, and how this developed into your summative final multimedia submission.

How has research into relevant artists informed the development of your project?

Use visuals to support your writing.

(Approx. 200-300 words)

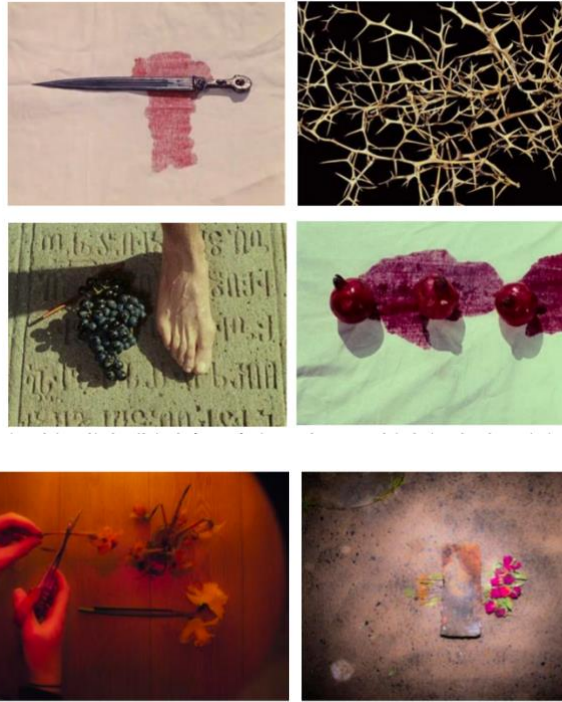
Response:

For my photography outcome, I researched death rituals and events from across the world to take inspiration from and integrate into my work alongside Welsh culture. After establishing my theme, I took most of my inspiration from Welsh culture, folk tales, and old traditions. I already knew some tales and traditions from growing up in Wales, but I had to do quite a bit of research to learn about older, now-forgotten traditions and beliefs. I did this partly by using websites that explored death rituals from different cultures around the world.

To develop my practice, I drew a great deal of inspiration from other artists and artworks. I began my project using flash photography, but I leaned more heavily into it after seeing Vinod Venkapalli's photography project *In Absentia*. The themes and strange, unsettling atmosphere of the project definitely influenced my own work and encouraged it to move in a similar direction.



Additionally, I took a great deal of visual inspiration from Sergei Parajanov's 1969 film *The Colour of Pomegranates*. The use of bird's-eye shots of poetic objects from Armenian culture felt very in tune with my project, and as a result, several of my photos drew direct inspiration from the film, particularly the photographs of the flowers. His use of colour throughout the film is also very prominent, as it is in my own project, which made me feel more confident in how I communicated the project's themes.



Therefore, I attempted to balance the images that used flash with those that did not throughout my portfolio. This also applied to my predominant use of red tones. Doing this made my portfolio feel more cohesive and harmonious. Additionally, this focus on the colour red as a symbolic element led me to use red string in my multimedia outcome.

Part Four: Practical Skills (50%)

Practical Work Submission:

You will have submitted a separate PDF portfolio with an edit of work in progress.

Please briefly evaluate the decisions you have made to both select and then sequence the portfolio.

Demonstrate how the process led to your multimedia outcome – the choices made, consideration of still and/or moving image, text, narration, sound, graphics etc.?

Reflect on the outcome: what are the strengths and weakness in your work? At the end of the module, would you change any of the decisions you made and, if so, why?

How do your choices communicate to the audience? To what extent are you influencing potential readings, given the choice made, and how much is open to interpretation?

(Approx. 500-600 words)

Response:

In deciding the sequence of my portfolio, I focused on presenting the images in a way that felt balanced in terms of colour, composition, and communication of ideas. I began with the two photographs that were displayed at the largest scale in the exhibition, as I wanted them to immediately capture attention in the portfolio as well. The opening image is also the photograph that I feel best represents the overall tone and themes of the project, while being one of the most visually striking images in the series.

The images that followed were arranged in a sequence that I believed connected the ideas most effectively. I wanted to emphasise the idea of viewing different “corners” of an event, balancing close-up details, such as the hand with the ribbons, with wider images like the stairs with the floating lights. I felt this contrast created a stronger atmosphere and narrative throughout the portfolio. Because the exhibition itself displayed the work in a scattered arrangement, I wanted the portfolio to reflect a similar feeling while still remaining cohesive.

For my multimedia outcome, I wanted to continue developing the themes of the photography project rather than simply recreating it. I decided not to include any of the original photographs, instead creating something that carried the same unsettling tone and ideas in a different format. During the photography project, I had taken some inspiration from the 2023 film *La Chimera*, directed by Alice Rohrwacher. Although the images inspired by the film were not included in the final selection, its themes remained influential throughout the development of both projects.

In the film, the connection between the main character and his deceased lover is symbolised through a red string, possibly referencing the Greek myth of Ariadne's thread. As someone interested in Greek mythology, I felt drawn to this symbolism and used the red string as an important motif within my multimedia outcome. I also decided to film the piece using a lower-quality camera rather than a professional one, as I wanted it to feel more authentic and unsettling. The rougher visual quality connected well with the atmosphere of my photography project and reinforced the idea of the events taking place within a home environment.

Within the video, the red string symbolises the connection between life and death, reflecting the idea that death follows people throughout their lives. The colour footage represents the living world, while the black-and-white sequences represent the perspective of the deceased and suggest that there is no return to life. I wanted this contrast to create a clear divide between life and death while still maintaining ambiguity.

For the sound accompanying the video, I asked my mother to sing a lullaby that she used to sing to me as a child. The Welsh song uses the melody of Greensleeves and has a haunting quality that suited the tone of the project. The repeated lyric "Cysga di fy mhlentyn bach", meaning "Sleep, my little child", reflects the themes of death and transition within the video. I also took inspiration from the vocals in *Planet Caravan* by Black Sabbath, particularly the echoing and surreal vocal effects. I originally included guitar in the soundtrack, but removed it because it distracted from the eerie atmosphere I wanted to create.

Overall, I am very happy with the outcome of both projects. I spent a great deal of time carefully creating and editing the photographs to produce a sequence that felt visually consistent and communicated the themes effectively. Although I wish some of the lighting between photographs had been more consistent, I believe the varied use of flash photography added atmosphere and prevented the work from becoming repetitive. I also believe that the aesthetic and thematic choices across both outcomes successfully communicate unsettling ideas surrounding death, memory, and Welsh cultural identity, while still allowing room for the viewer's own interpretation.

Part Five: Transferrable Skills for Life and Professional Practice. (10%)

Engagement with Taught and Studio (non-timetabled) Sessions

Have you attended and participated in all tutorials, group seminars and workshops?

Consider how both tutor and peer-to-peer feedback has helped in the development of your practise (using examples as necessary).

All work should be presented to a high standard.

How good has your time management been throughout the module?

(Approx. 150-200 words)

Response:

I attended most tutorials, group seminars, and workshops to develop my project both thematically and practically. I found the tutorials and photographic practice sessions particularly useful for verbalising my ideas and receiving feedback. I enjoyed discussing my work with lecturers as well as peers, and I learned a great deal from viewing my work laid out physically. Speaking with a variety of people about my work helped me understand how it was perceived and interpreted; I received a range of feedback that helped me organise my ideas into something I felt confident in.

I believe that my time management has been good throughout the module, although there are certainly aspects I could improve upon. In future, I plan to make sure that I dedicate an equal amount of time to each module each week, as I sometimes focus more on one than another. However, I am happy with my time management skills in this module in particular, as I thoroughly enjoyed the practical elements.