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BA Course Title: Photography in The Arts BA (Hons)

Module: Visual Studies II (M4X01603)

Lectures Names: Sian Addicot, Ryan Moule, Paul Duerinckx

My Visual Diary (Including my Self Evaluation)

Ideas for the “Reading Festival”

Paper Menagerie by Ken Liu

Paper Menagerie is the story of a boy named Jack who has an American father and a Chinese mother. Jack's mother makes him Origami Animals (the main one being a tiger called Laohu) and breathes life into them so they can play with Jack. Jack struggles to fit in with his American peers and eventually begins to ignore his mother, his animals and his Chinese heritage. However, after his mother's death he finds letters that she had written inside her animals about her life story. After reading this, Jack embraces both his identities, as Chinese and American (Liu, 2011).

Quotes

- “ A little paper tiger stood on the table, the size of two fists placed together. The skin of the tiger was the pattern on the wrapping paper, white background, white background with red candy canes and green Christmas trees.” (Liu, 2011)
- “Mom also made a goat, a deer, and a water buffalo out of wrapping paper. They would run around the living room while Laohu chased after them, growling.” (Liu, 2011)
- “Laohu and I liked to sit next to the bowl to watch the foil shark chasing the goldfish, Laohu sticking his face up against the bowl on the other side so that I saw his eyes, magnified to the size of coffee cups, staring at me from across the bowl.” (Liu, 2011)
- “ Dad brought me a full set of Star Wars action figures. I gave the Obi Wan Kenobi to Mark” (Liu, 2011)

The quotes continued

- “The ball of paper shifted, unfurled itself, and I saw it was Laohu, who I hadn’t thought about in a very long time “Rawrr-sa.” Mum must have put him back together after I had given up.” (Liu, 2011)
- “I sat down on the floor, and reached out a finger, Laohu’s tail twitched, and he pounced playfully. I laughed, stroking his back. Laohu purred under my hand.” (Liu, 2011)
- “Laohu stopped playing. He got up, jumped with Feline grace into my lap, and proceeded to unfold himself” (Liu, 2011)
- “Following the creases, I refolded the paper back into Laohu. I cradled him in the crook of my arm, and as he purred, we began the walk home.” (Liu, 2011)

Initial ideas for photoshoots

Based on “Paper Menagerie” by Ken Liu, I would like to:

- Experiment with toy models to reinterpret scenes and quotes in the short story.
- Possibly create experiments centred around Origami.
- Use Star Wars figures as they are also featured in the story.
- Combine the quotes and reimagine their meaning in my photos.
- Use my own origami Animals, Star Wars and Superhero characters that I have ordered to create these scenes.
- I could add another manga effect on some of the images.

Artist research - Alma Haser

Alma Haser is a German photographer based in London. Her Cosmetic Surgery series pictured below makes, in her own words the faces appear “alien” (Alma Haser Cosmic Surgery, 2021a) - especially when the parents look so ordinary in comparison to their parents. Described by Halser below, “In these portraits, the children become uncanny, while their parents are seen in a more familiar moment.”(Matroos, 2016)



Fig 1, Cosmic Surgery 1, Alma Haser, 2013



Fig 2, Cosmic Surgery 2, Alma Haser, 2013



Fig 3, Cosmic Surgery 3, Alma Haser, 2013



Fig 4, Cosmic Surgery 4, Alma Haser, 2013



Fig 5, Cosmic Surgery 5, Alma Haser, 2013



Fig 6, Cosmic Surgery 6, Alma Haser, 2013

My initial feelings when looking at these photos are of a sense of eeriness. The images are initially unsettling and disturbing. This could be due to the almost supernatural and “alien” (Alma Haser Cosmic Surgery, 2021b) qualities of the origami faces that Haser has overlayed over her subjects. This is further reinforced with the juxtaposition of the almost emotionless and normal looking parents sitting by their children whose origami masks could be a metaphorical symbol of the children's hidden imperfections or true selves.

Artist research - Tube Mapper Photography

Tube Mapper Photography is a project by photographer Luke Agbaimoni who photographs the various tube stations of London. The collection of photos is titled “Origami Photography” which experiment with origami figures in various London tube settings (Origami Photography, London - Tube Mapper, 2021). When I initially saw these images I thought that they were humorous and creative with the use of the various tube settings and the characters the origami's represent. I subsequently appreciated the sense of movement, the use humor and the way in which forced perspective, the diagonal composition and low angles are used to bring the origami to life.



Fig 7. Tube Mapper 1, Luke Agbaimoni, 2021



Fig 8, Tube Mapper 2, Luke Agbaimoni, 2021



Fig 9, Tube Mapper 3, Luke Agbaimoni, 2021



Fig 10, Tube Mapper 4, Luke Agbaimoni, 2021



Fig 11, Tube Mapper 5, Luke Agbaimoni, 2021

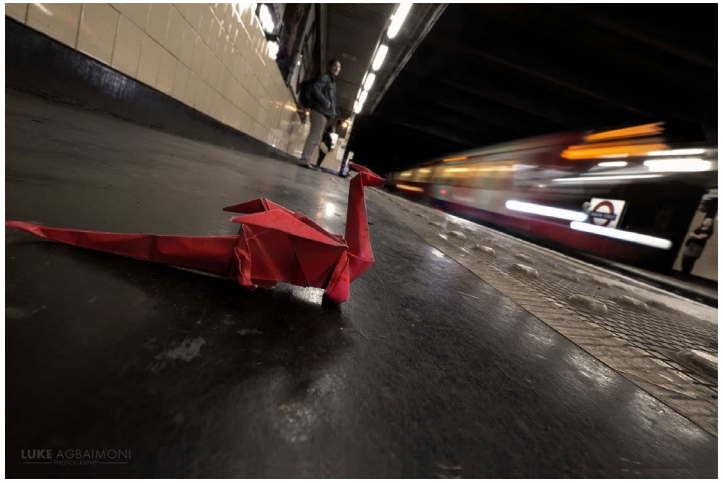


Fig 12, Tube Mapper 6, Luke Agbaimoni, 2021

Artist research - Giacomo Favilla and Francesca Lombardi

Fashion photographer Giacomo Favilla and Origami artist Francesca Lombardi collaborated for this project called ‘‘One of Us’’ which has the subject sitting in a armchair wearing an Origami animal mask. The intention of this project is to create an imaginary world where human and animal become one. (Beautiful Origami Portraits Open A Window Onto An Imaginary World | Yatzer, 2013) I feel that the way in which the Favilia uses composition and his subject’s positioning in the photos creates an interesting juxtaposition between them and the background, while Lombardi’s animal mask designs make the subjects appear inhuman and unnatural creating a sense of eeriness and unease.



Fig 13. two images from the One of Us project, Giacomo Favilla, 2013



Fig 14. two images from the One of Us project, Giacomo Favilla, 2013

History of Origami

Origami is the art of folding paper which is often associated with Japanese culture however similar forms of paper folding have roots in other eastern countries and Europe as well. Paper folding traditions such as Origami in Japan were largely separate from their European counterparts until the 20th century. (Origami, 2020)



Fig 15.Orgami makers, Origami guide, 2021



Fig 16. Two foxes, Hoang Tien Quyet, 2021



Fig 17. Origami Cranes, Wikepedia.org, 2021

Origami's paper model was first referenced by Ihara Saikaku in a poem written 1680 which depicts a paper butterfly used at Shinko weddings (Origami History, 2020a).



Fig 18. Origami Dragon, timeofindia.indiatimes.com, 2020



Fig 19. Mohd Hafiez/ Eye Em/ Getty Images, 2019



Fig 20. Origami animals, tms. Ashpress.org, 2021

The Japanese art of origami did during the 19th century integrate some of the European ideas of paper folding into Japanese culture and tradition at the cost of some of Origami's signature cuts and the starting shape of the bicolored square, however some of these aspects of the Japanese culture of Origami did have a resurgence largely thanks to work of people like Akira Yoshizawa who played a large role in this as well as adding his own innovative techniques such as wet folding and the Yoshizawa – Randlett Diagramming System (Origami History, 2020b).

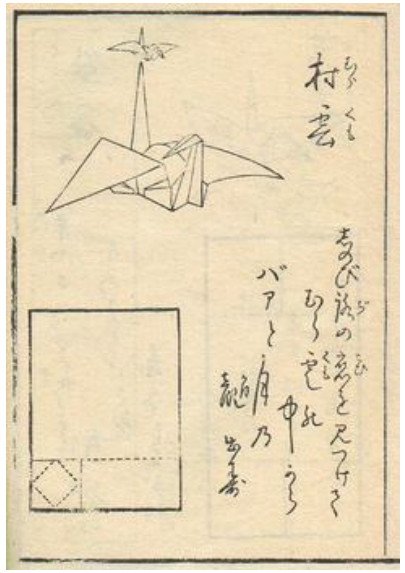


Fig 21. Hiden senbazuru orikata page 12, 1977

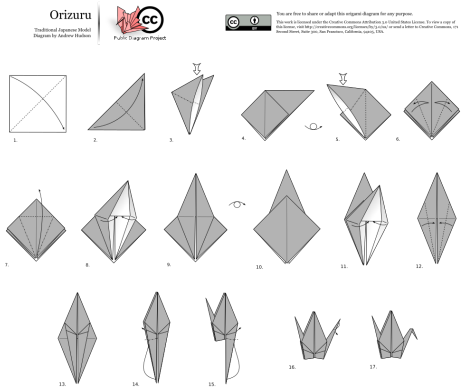


Fig 22. Creative Commons Public Diagram Project, Andrew Hudson, 2009

Mind map of ideas for ways in which I can use Origami in my shoots

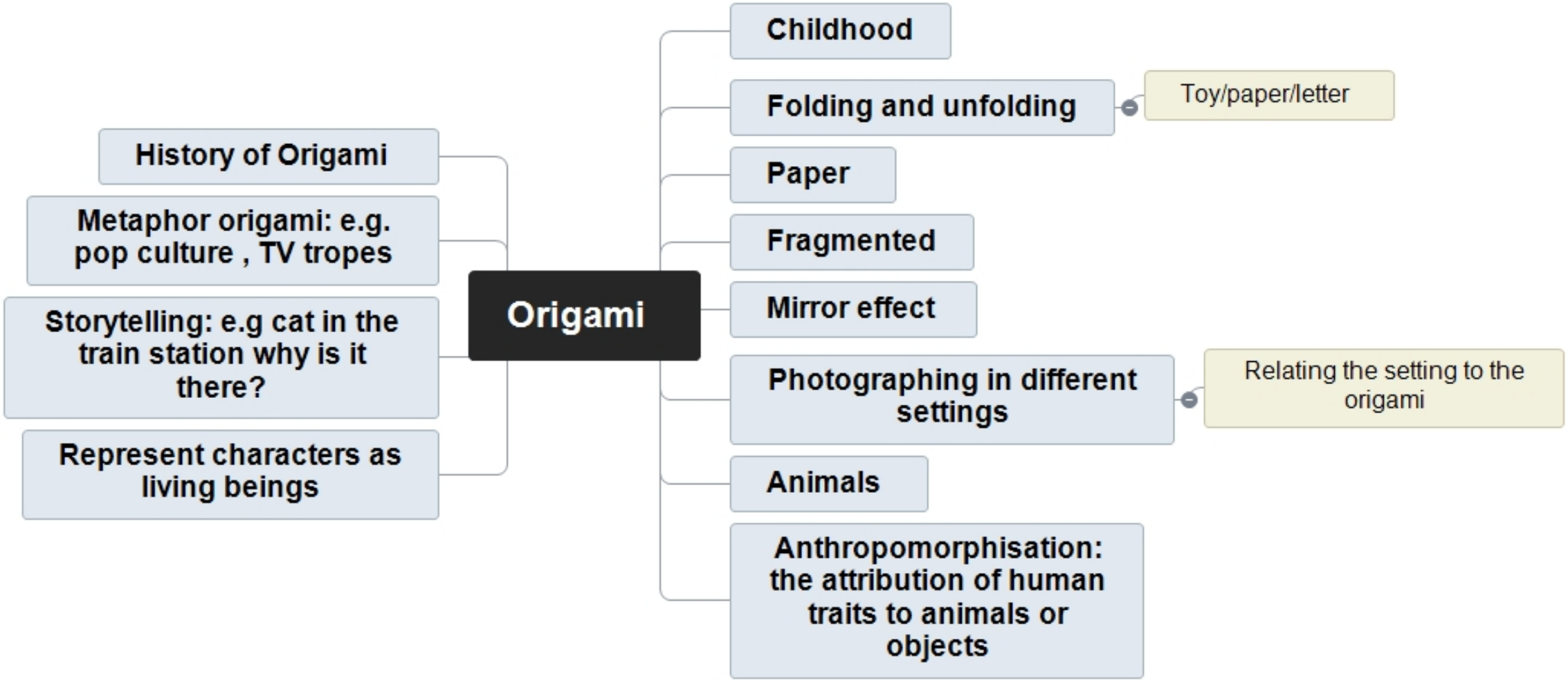


Fig 23. Origami Mind Map, James Peaple, 2021

Animals around Kintbury

I took photos of animals around my home village of Kintbury and I potentially plan to combine them with origami through photoshop to explore the idea of Anthropomorphisation mentioned in both my mind map and the “One of Us” project. I wanted to explore this aspect of the work as I thought I could incorporate the origami masks on to the animals through Adobe Photoshop and make a time loop effect of the mask coming on and of through Adobe Premiere. In the end I decided to pursue alternative ideas.



Fig 24a.Horse, James Peaple, 2021



Fig 25a. Sheep 1, James Peaple, 2021



Fig 25b. Sheep 2, James Peaple, 2021



Fig 24b. Pony, James Peaple, 2021

Paper Artists - Cristian Mariaunic

Cristian Mariaunic used orgiami for his innovative 365 origami crane project, of which Mariaunic made an origami crane every day for three years (Garner, 2017). I initially thought that Mariaunic's work was very quirky and fun due to the innovative ways he crafted each individual origami, making no two of them the same.



Fig 26. compilation of Mariaunics work, Unknown, 2017

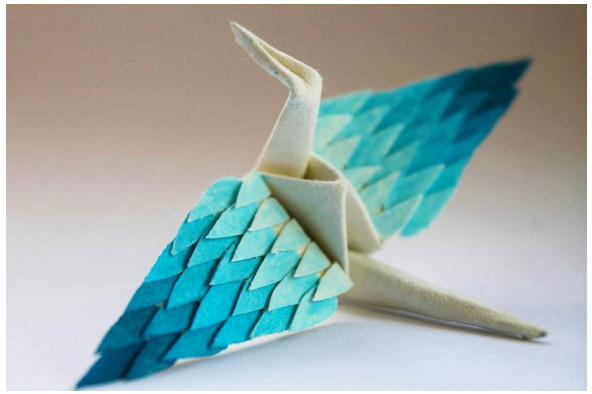


Fig 27. Unknown, Cristan Mariaunic, 2017



Fig 28, . Unknown, Cristan Mariaunic, 2017

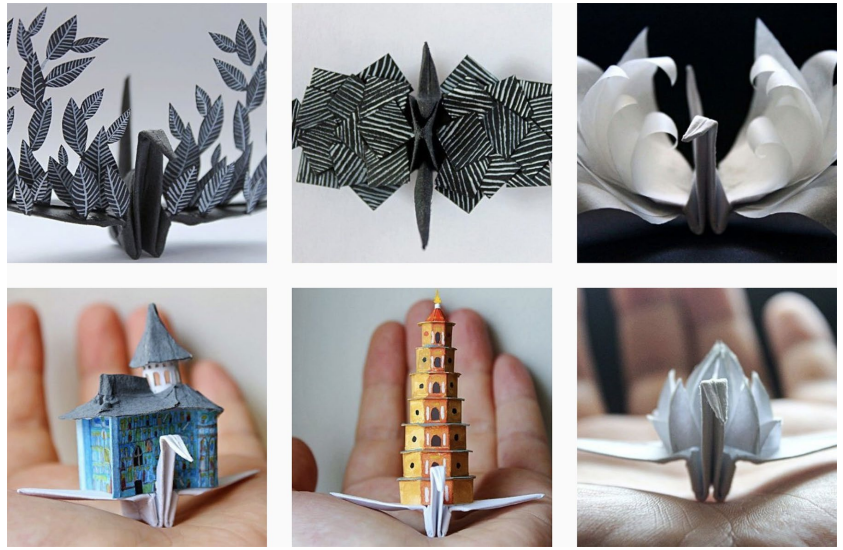


Fig 29, compilation of Mariaunics work, Unknown, 2017

Paper Artists - Maude White

Maude White is a German paper cut artist who aims to express what words cannot in her detailed work (Leary, 2017). Maude uses a USA cut #11 blade to cut all of her work (Maude White, 2021). I like the way White crafts her work with such respect for the paper she uses, she views paper as being “reliable and constant” (Artist Statement — Maude White, 2021). I appreciate the level of detail and precision in her work that would take a painstaking amount of time and effort to produce and the way in which it gives her work a sense of being fragile and delicate.



Fig 30. Brave Birds 1, Maude White, 2021

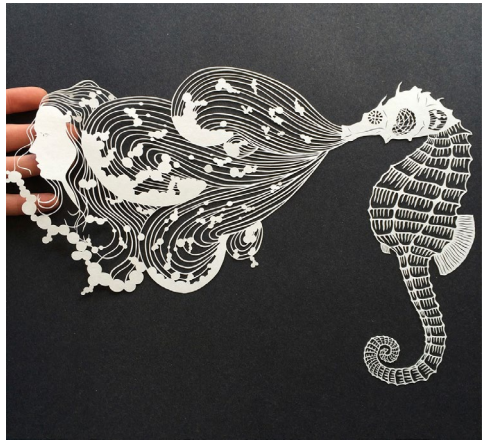


Fig 31. Seahorse, Maude White, 2021



Fig 32. Women, Maud White, 2021



Fig 33. Brave Birds 2,Maude White, 2021

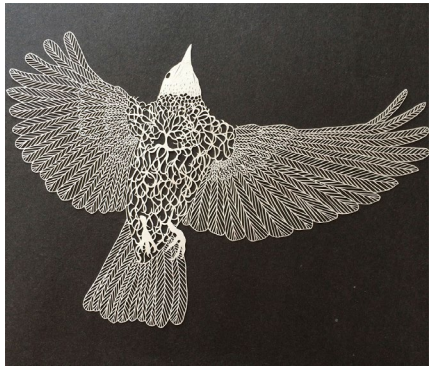


Fig 34. Brave Birds 3, Maude White, 2021

Paper Artists - Jodi Harvey-Brown

Jodi Harvey-Brown creates her “Brown Book Sculptures” by making the characters out of old books and having them literally rise from the pages of the books they are from (Leary, 2017). I appreciate Harvey- Browns ideology of combing the “two mediums” of the art world and the world of books (Jodi Harvey, 2021). I like the way Harvey-Brown literally brings the characters to life from the pages of the books.



Fig 34. St George and The Dragon, Jodi Harvey Brown, 2021



Fig 35. Rose the Dragon, Jodi Harvey-Brown, 2021

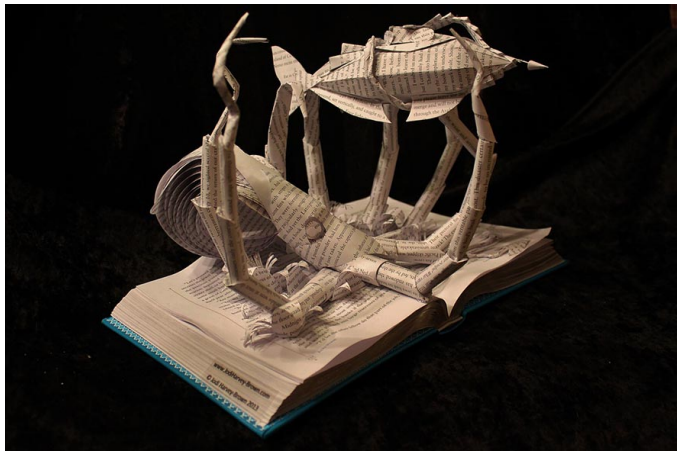


Fig 36. 20,000 Leagues Under The Sea, Jodi Harvey-Brown, 2021



Fig 37. Harry,Hermione and Ron stand on The Deathly Hallows, Jodi Harvey-Brown, 2021.



Fig 38, Millennium Falcon, , Jodi Harvey-Brown, 2021

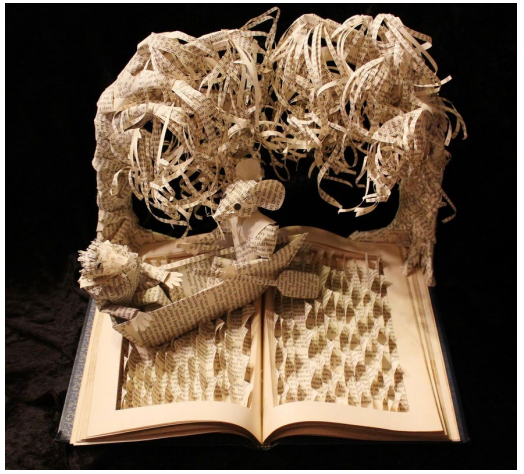


Fig 39. The Wind in the Willows, Jodi Harvey-Brown, 2021

My initial experiments

My mum and I created experiments with Origami Animals. It had snowed the previous night so I took advantage of putting them in an authentic setting. I wanted to see how I could reinterpret scenes from the book and use the concept of the origami animals in my own way.



Fig 40. Snow Origami experiment 1, James Peaple, 2021



Fig 41. Snow Origami experiment 2, James Peaple, 2021



Fig 42. Snow Origami experiment 3, James Peaple, 2021



Fig 43. Snow Origami experiment 4, James Peaple, 2021



Fig 44. Ice Cap Origami experiment 1, James Peaple, 2021

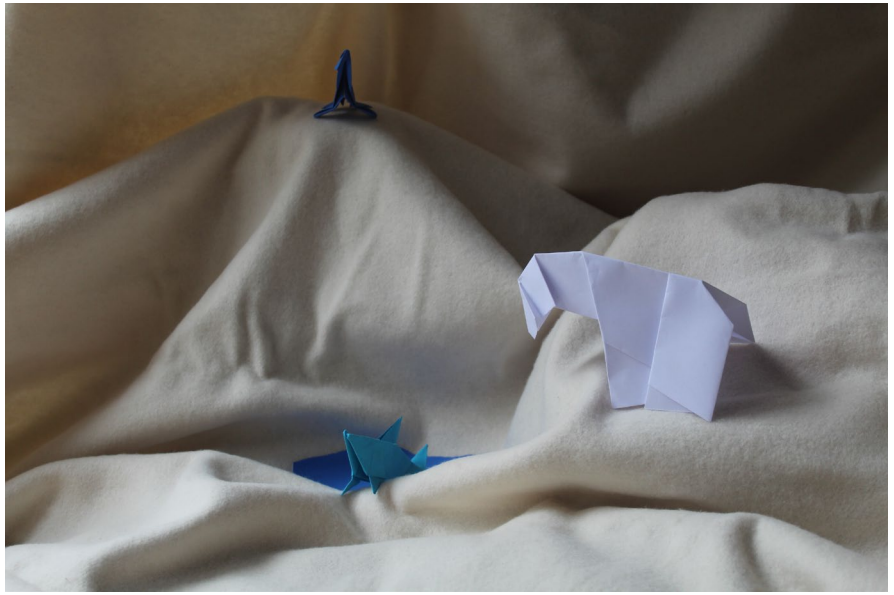


Fig 45. Ice Cap Origami experiment 2, James Peaple, 2021

When shooting these images I needed to create my own Polar ice cap setting (the real life snow had dried up) and I wanted to experiment with the camera angles to create narratives with the origami animals shown below.



Fig 46. Ice Cap Origami experiment 3, James Peaple, 2021



Fig 47. Ice Cap Origami experiment 4, James Peaple, 2021

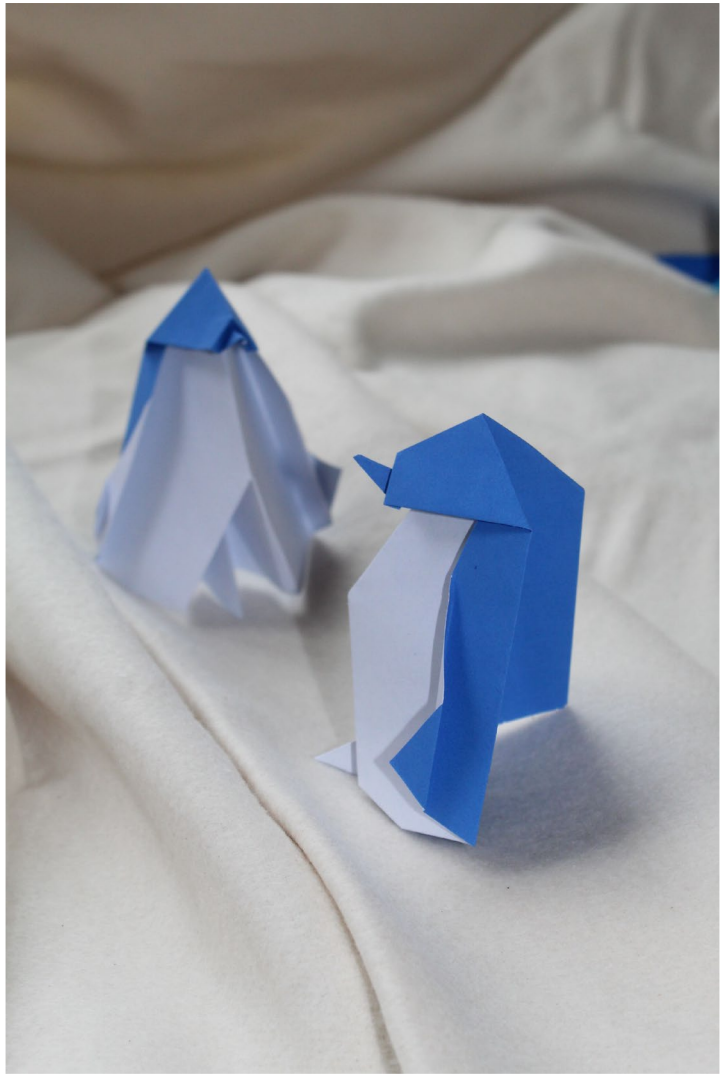


Fig 47. Ice Cap Origami experiment 5, James Peaple, 2021



Fig 48. Ice Cap Origami experiment 6, James Peaple, 2021

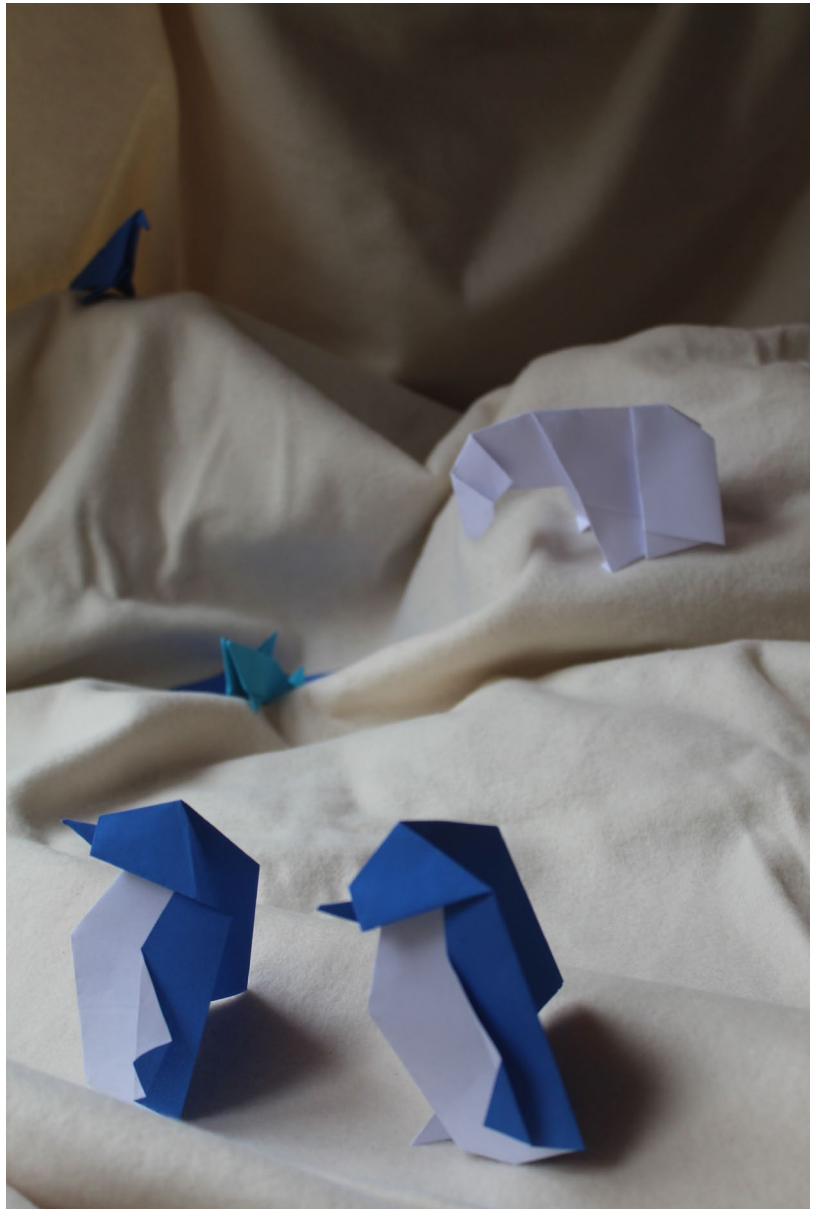


Fig 49. Ice Cap Origami experiment 7, James Peaple, 2021

The images on this slide depicts a shark coming out of the water with the polar bear and seal looking down on it. Whilst the two penguins march ahead minding their business.

I feel the most successful image is the one on the right as I feel the polar bear, shark and seal are more in focus and the lighting is better. The penguins are slightly out of focus but this gives a sense of movement and reinforces the idea that they're just passing by in the scene.



Fig 50. Ice Cap Origami experiment 8, James Peaple, 2021

Adding night and sky backgrounds

I wanted to experiment with the backgrounds of my images to create an “Artic” setting to my images. I thought by doing this I would be giving the images the sense that they were in their own worlds separate from reality. I find the first image more realistic and opportunistic, as I actually used a real snow setting for the image, compared to the second image where I placed fabric over objects on my living room table to create a more artificial snow setting. As a result I feel the first image is more successful.

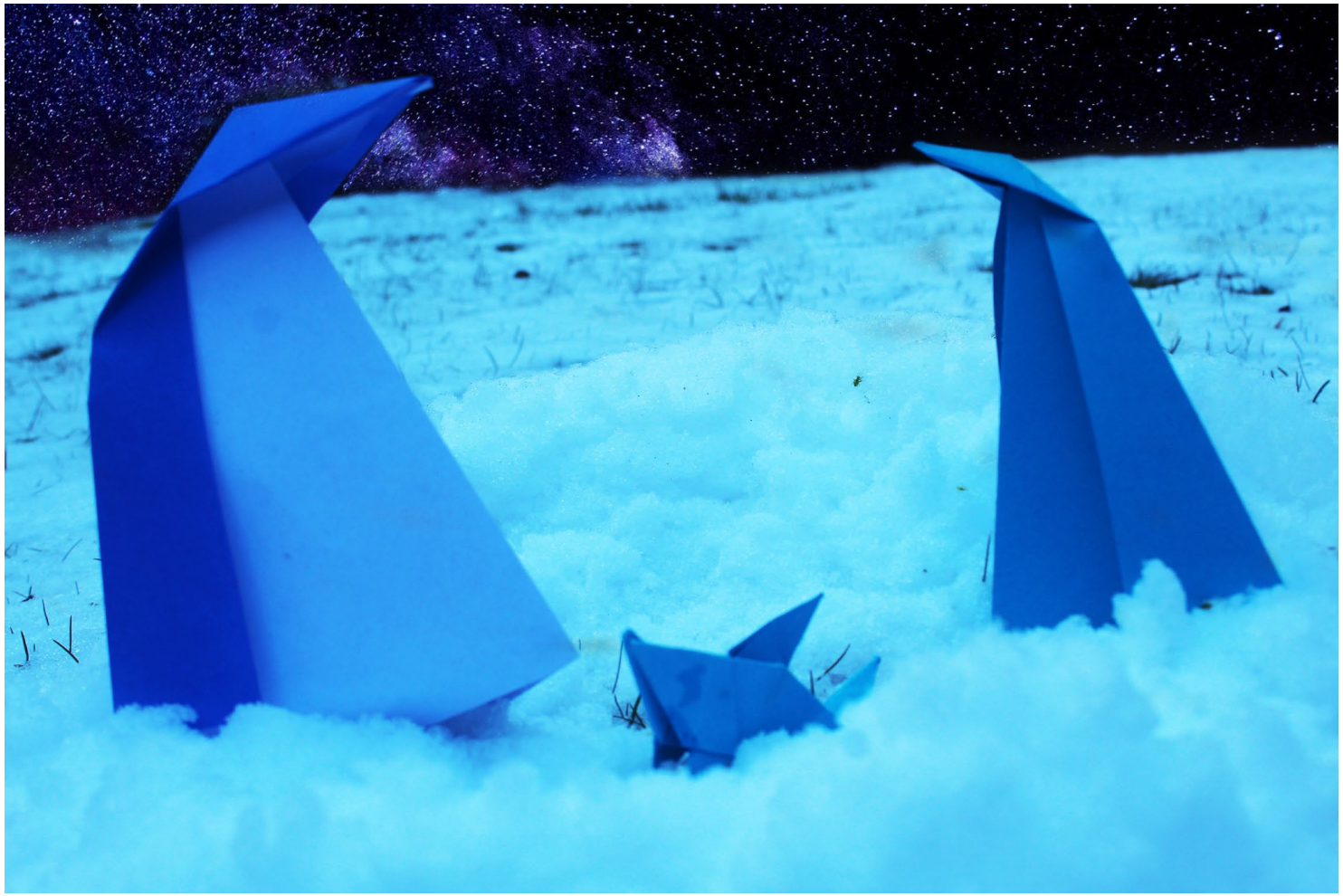


Fig 51. Snow Orgiami Night Sky experiment, James Peaple, 2021

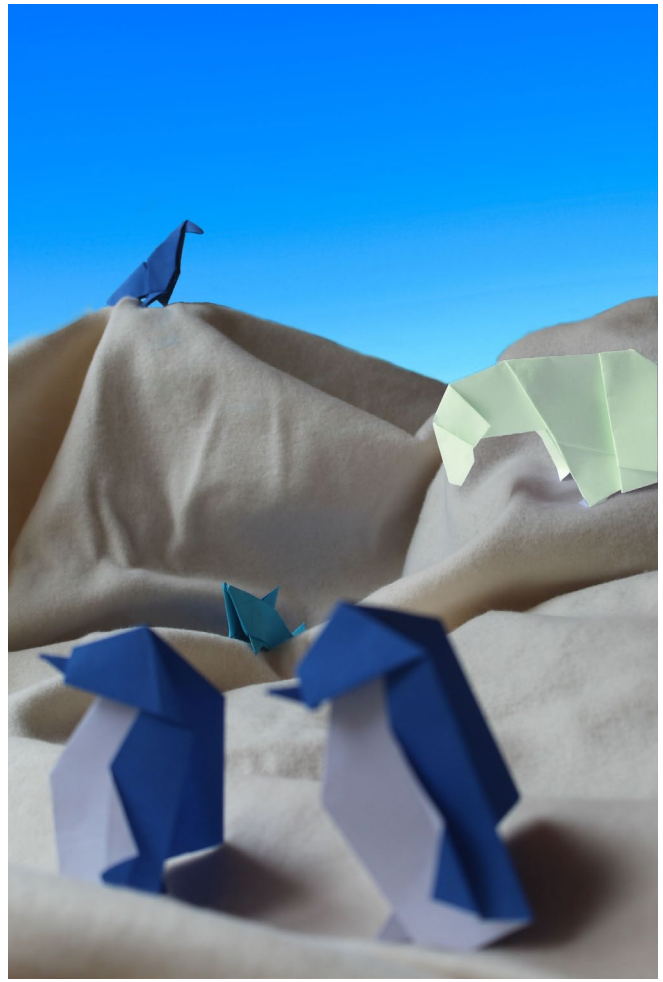


Fig 52,Ice Cap Origami Sky experiment, James Peaple, 2021

Second Origami shoot

For my second origami shoot I wanted to further explore the idea of experimenting with the origami and I wanted to use animals such as the tiger (which was featured in the book), zebra and crocodile to emphasise a warmer climate which would contrast interestingly with the artic and winter setting of my previous shoot. Like the previous shoot I could improve on this by utilising the origami in a manner that serves more of a purpose and is more personal.



Fig 53. Origami test 2 1, James Peaple,2021



Fig 54. Origami test 2 2, James Peaple,2021



Fig 55. Origami test 2 3, James Peaple,2021



Fig 56.Origami test 2 4, James Peaple,2021



Fig 57.Origami test 2 5, James Peaple,2021



Fig 58. Origami test 2 6, James Peaple,2021

Initial Feedback

- Have more emphasis on what the origami photos mean both culturally and symbolically.
- Incorporate the themes of the story such as family, heritage, relationships etc.
- Rely on more realistic backgrounds for the origami.
- I have enjoyed exploring the idea of storytelling and experimenting through the idea of the origami animals, but I feel I have taken the theme too literally and could improve upon this by taking photos that convey more of a message that mean more to me personally.

New ideas

Further explore the themes of the book

Themes:

- Resentment
- Connection
- Culture
- Identity
- Prejudice
- Acceptance
- Struggle
- Love

What is heritage?

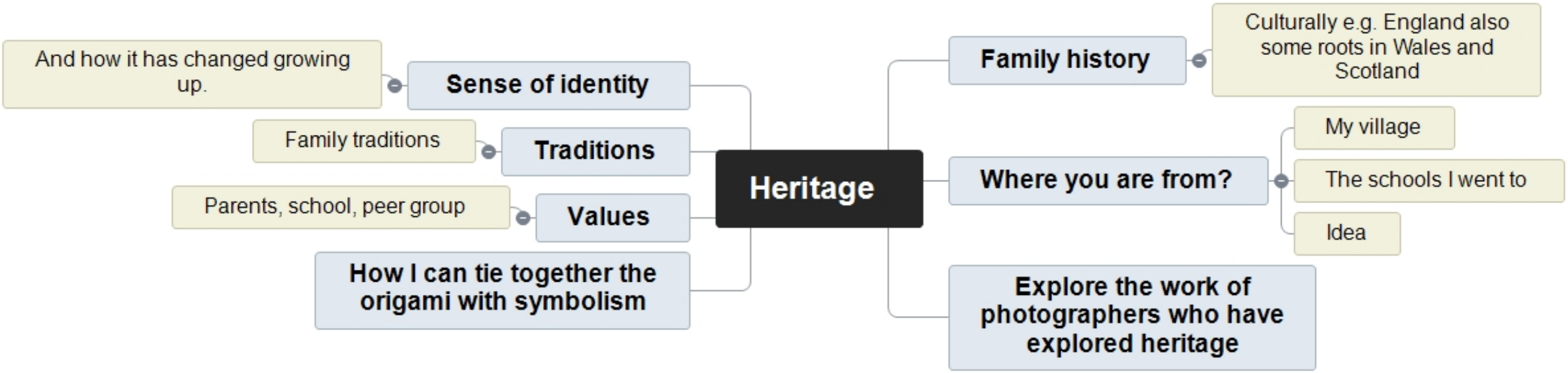


Fig 59. My mind map of heritage, James Peaple, 2021

What is childhood?

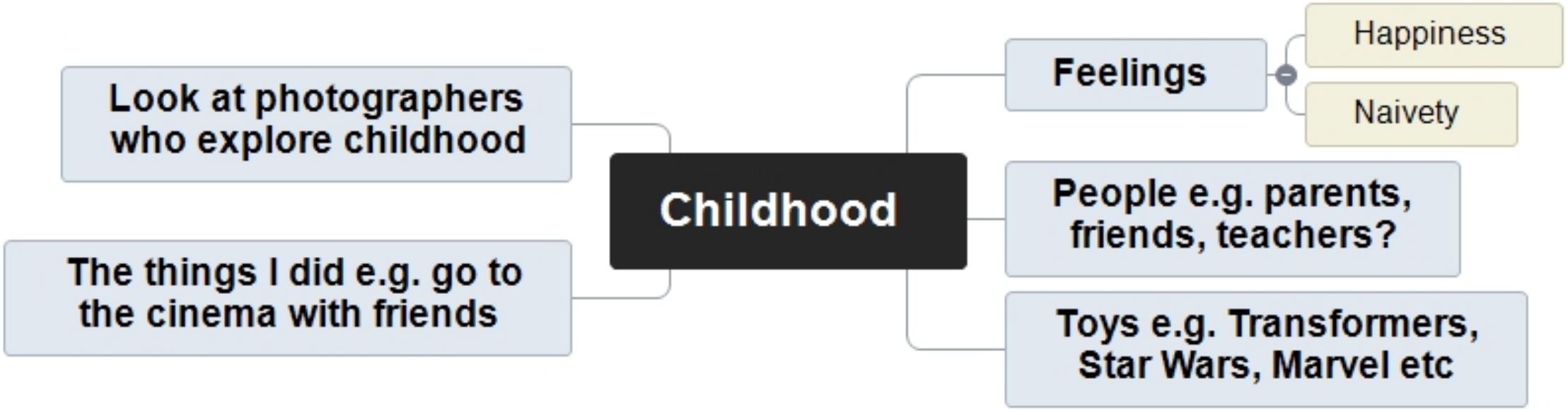


Fig 60. My mind map of childhood, James Peaple, 2021

Childhood

Following on from my feedback I decided to explore the theme of childhood and what it means to me. So I went to the loft and searched for old toys such as Thomas the Tank, Toy Story, Transformers, Spider Man etc and took photoshoots of each of them. I also took photoshoots of my old wardrobe with my name on it and spider man stickers, as well as a old family photo with my Nana and Grandma holding me as a baby.



Fig 61. Thomas The Tank 1, James Peaple, 2021



Fig 62. Thomas The Tank 2, James Peaple, 2021



Fig 63. Thomas The Tank 3, James Peaple, 2021



Fig 64. Thomas The Tank 4, James Peaple, 2021



Fig 65. Thomas The Tank 5, James Peaple, 2021



Fig 66. Thomas The Tank 5, James Peaple, 2021



Fig 67. Toys in loft 1, James Peaple, 2021



Fig 68. Toys in loft 2, James Peaple, 2021



Fig 69. Toys in loft 3, James Peaple, 2021



Fig 70. Toys in loft 4, James Peaple, 2021



Fig 71. Transformers and Spider Man toys, James Peaple, 2021



Fig 72. My name in magnets, James Peaple, 2021

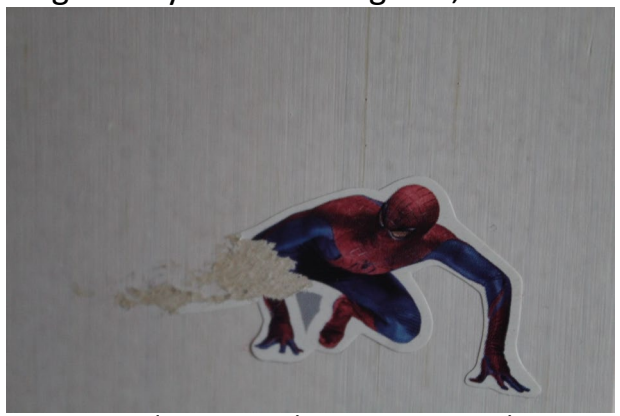


Fig 73. Spider Man sticker 1, James Peaple, 2021



Fig 75. Nana and Grandad Holding me as a Baby from photo album, James Peaple, 2021



Fig 74. Spider Man sticker 2, James Peaple, 2021

Aerial shots of origami



Fig 76. Aerial Origami 1, James Peaple, 2021



Fig 77. Aerial Origami 3, James Peaple, 2021



Fig 78. Aerial Origami 2, James Peaple, 2021



Fig 79. Aerial Origami 4, James Peaple, 2021

Thomas Demands

Thomas Demands is a German artist who recreates scenes from real life using paper (Boddington, 2019). I appreciate the way he recreates real life historical scenarios and places on a large scale.

Fig 80. Space Simulator, Thomas Demands, 2003



Fig 81. Control Room, Thomas Demands, 2011



Initial Childhood experiment image



Fig 82. Initial childhood experiment 1, James Peaple, 2021

For this initial experiment I took inspiration from the quote for Paper Menagerie which depicts the tiger Lahou unravelling himself to reveal a letter from Jack's Mother to him about her past. In doing this I hoped to capture an element of childhood in my image. In order to do this I took one of my aerial origami shots and then, through layer style filters on Adobe Photoshop, overlaid images from previous shoots on top of the origami to create a sense of my past. This is further reinforced by the background featuring the photo of my Nana and Grandad holding me as a baby.

Teresa N.Fisher

Teresa N.Fisher is an oil painter who, through the use of playful storytelling and depictions of old toys, aims to recreate a childlike feeling that is both nostalgic and unique (Teresa N. Fischer biography, 2021). I like the innovative use of storytelling in her images.



Fig 83.Oil Rescue, Teresa N.Fisher

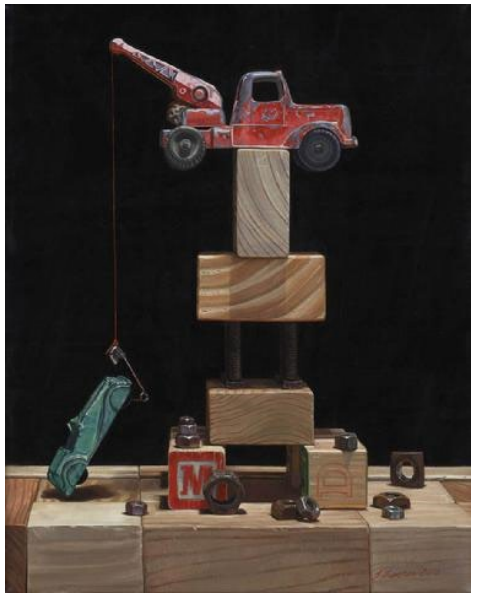


Fig 84. Need a lift, Teresa N.Fisher



Fig 85. Lift Off Oil on panel, Teresa N.Fisher, 2014

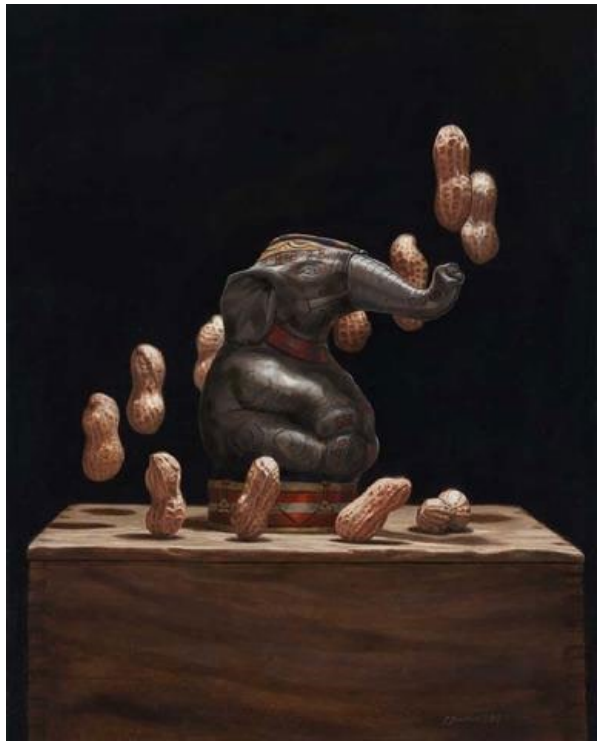


Fig 86. Peculiar Pachyderm, Teresa N.Fisher

Old toy experiments following on from feedback

Following feedback; it was suggested that I zoomed in more closely to my old toys to reveal the wear and tear over the years.

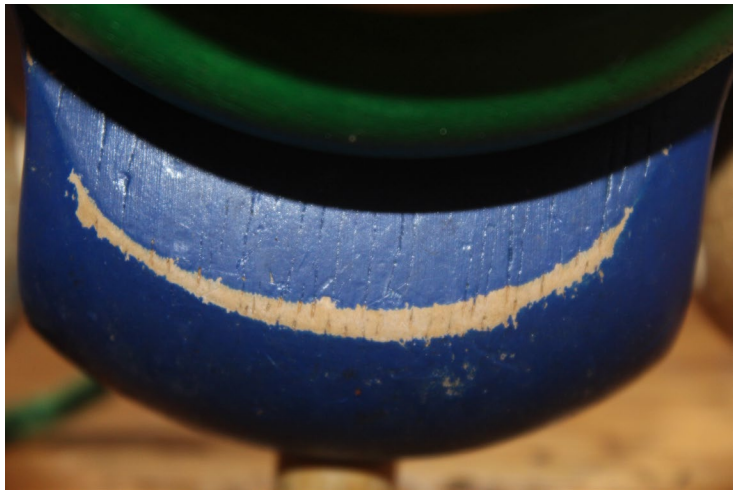


Fig 87. turtle baby toy close up 1, James Peaple, 2021



Fig 88. turtle baby toy close up 2, James Peaple, 2021



Fig 89. turtle baby toy close up 3, James Peaple, 2021



Fig 90. Close up of cement mixer 1, James Peaple, 2021



Fig 91. Close up of cement mixer 2, James Peaple, 2021



Fig 92. Close up of cement mixer 3, James Peaple, 2021



Fig 93. Sandpit 1, James Peaple, 2021



Fig 94. Sandpit 2, James Peaple, 2021



Fig 95. Woody 1, James Peaple, 2021

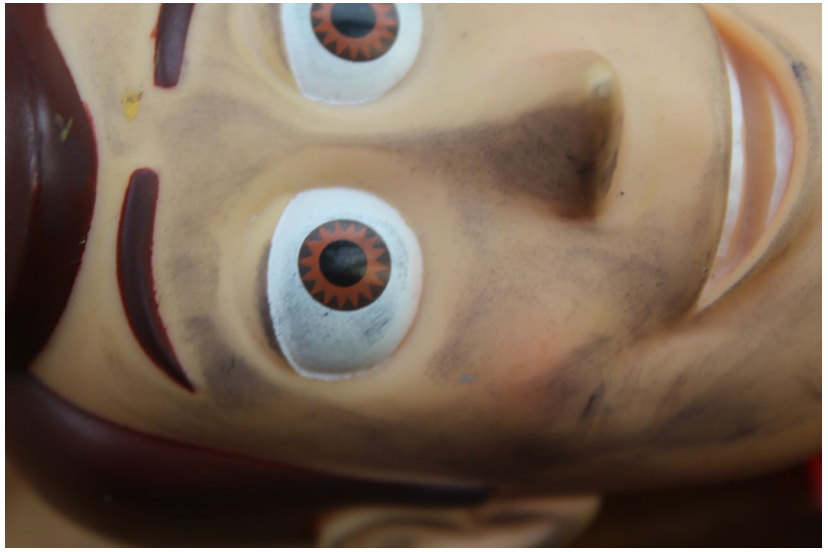


Fig 96. Woody 2, James Peaple, 2021



Fig 97. Woody 3, James Peaple, 2021



Fig 98. Woody 4, James Peaple, 2021



Fig 99. Ham 1, James Peaple, 2021

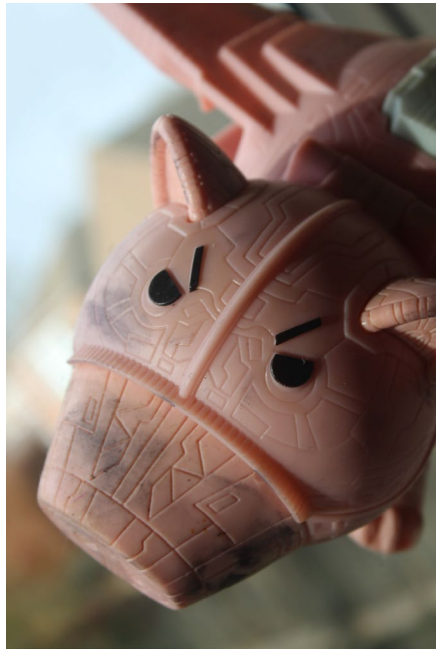


Fig 100. Ham 2, James Peaple, 2021



Fig 101. Buzz close up, James Peaple, 2021



Fig 102. Piggybank 1, James Peaple, 2021



Fig 103. Piggybank 2, James Peaple, 2021



Fig 104. Piggybank 3, James Peaple, 2021



Fig 105. Piggybank 4, James Peaple, 2021

Possible images I can use in the background



Fig 106. Transformers Book, James Peaple, 2021



Fig 107. Dragons Domain page, James Peaple, 2021

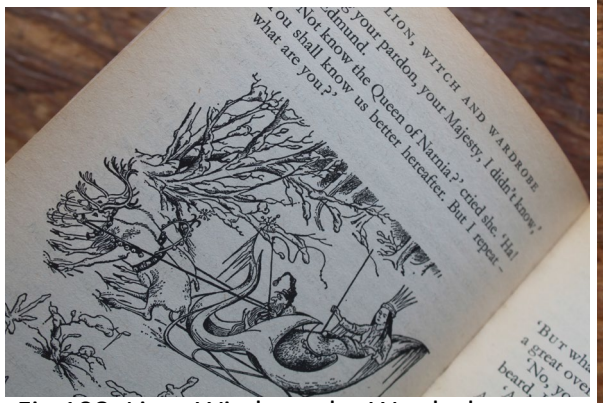


Fig 108. Lion, Witch an the Wardrobe page, James Peaple, 2021

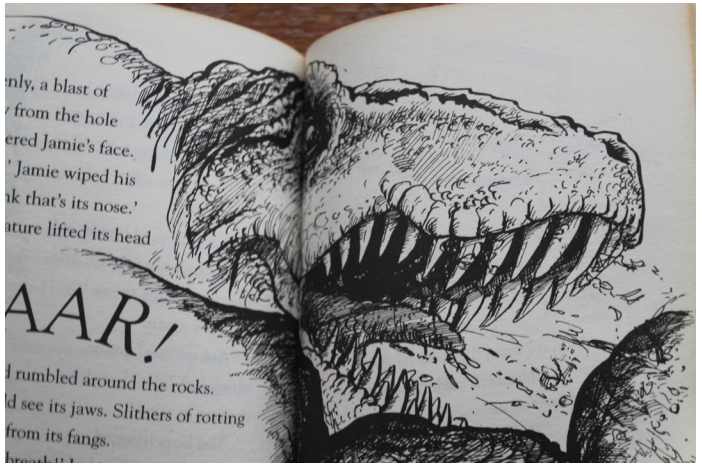


Fig 109. Dinosaur Cove Page, James Peaple, 2021



Fig 110. Beast Quest Ferno The Fire Dragon, James Peaple, 2021

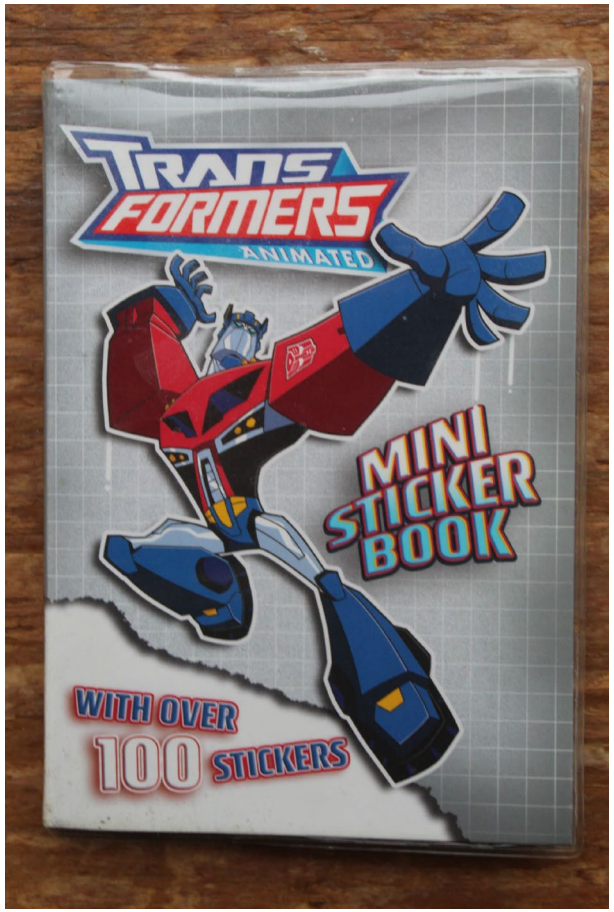


Fig 111. Transformers Animated Sticker book, James Peaple, 2021

For the background images I wanted to incorporate the books I read as a child such as the Transformers books, How to Draw Dragon books, Beast Quest: Ferno The Fire Dragon, The Lion, Witch and The Wardrobe and Dinosaur Cove Attack of The Lizard King. By doing this I would also be showing how my interests changed and developed during the course of my childhood.

Final Experiment image



In this final experiment image I took a similar approach to the previous initial experiment image by overlaying images I had taken during my photoshoots through Adobe Photoshop. I also incorporated my book images into the background as a way of further reinforcing the theme of childhood and how interests developed during that time in my life. I did have more difficulty integrating the photos of the toys into the origami compared to the last image. I think this may have been down to the more detailed close ups of the origami folds and as a result it required a lot of fine tuning to get it the way I wanted.

Fig 112. Childhood experiment image 2, James Peaple, 2021

Moving into adulthood

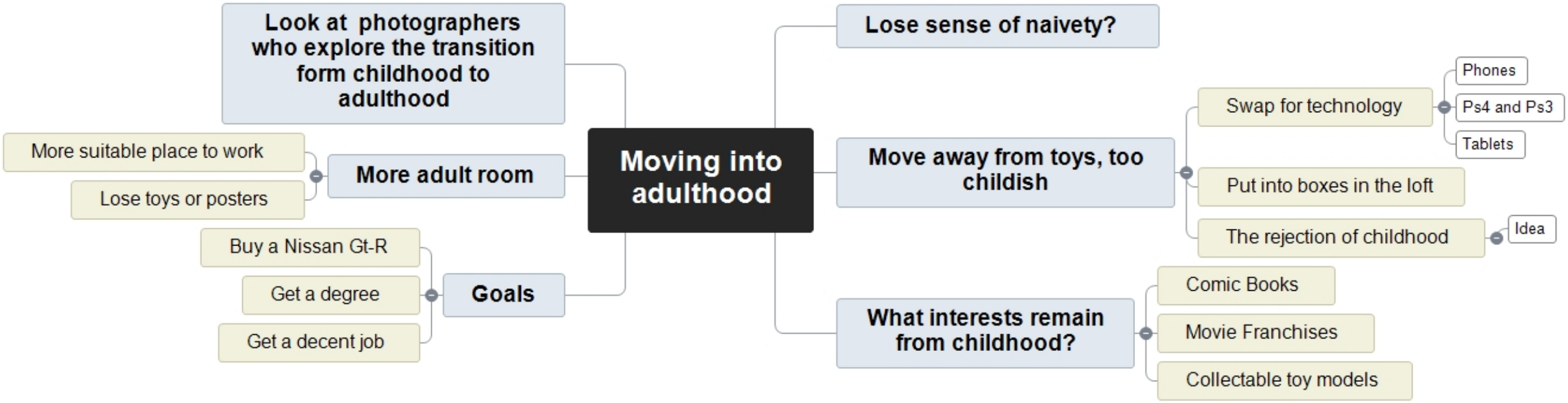


Fig 113. Moving into adulthood Mind Map, James Peaple, 2021

Kathy Hildebrandt

Kathy Hildebrandt is an artist who likes to depict old memorabilia such as old magazines, newspapers and old toys in her series Toys in The Attic (Sibley, 2018).



Fig 114. Will You Still Call Me Superman, Kathy Hildebrandt,



Fig 115. Girls, Girls, Girls, Kathy Hildebrant,



Fig 116. Ode to simpler times, Kathy Hilebrandt,



Fig 117. Old Toys for Old Boys, Kathy Hildebrandt, 2012



Fig 118. The Pepsi Generation, Kathy Hildebrandt,



Fig 119. Just another morning on the Deerfoot, Kathy Hildebrandt,

Primary Image



For this image I wanted to explore the quote which describes the Star Wars figures - Obi Wan Kenobi in particular. Being a star wars fan since childhood I thought it would fit in to the theme of moving into adulthood.

Fig 120. Star Wars and Obi Wan, James Peaple, 2021

Images that I plan to overlay over the primary image



Fig 121. Blue 2012 Nissan GT-R NISMO GT3 R/C Model, James Peaple, 2021



Fig 123. MY School Blazer Badge, James Peaple, 2021



Fig 124. Shaver, James Peaple, 2021



Fig 125. Provisional licence, James Peaple, 2021



Fig 126. Prize Giving Prize, James Peaple, 2021

I then wanted to overlay the primary image with images depicting the various objects I had acquired during my teenage years and what represent the move into adulthood. For example a blue 2012 Nissan GT-R NISMO GT3 R/C car model, the Park House School badge of my old blazer, my shaver, provisional driving licence and a prize I was given at year 11 prize giving.

Final Experiment Image



Fig 127. My moving into adulthood experiment 1, James Peaple, 2021

For this experimental image I wanted to the explore the transition from childhood into adulthood. For the background image I wanted to include the image which depicts the Star Wars figures and origami (with particular emphasis on Obi Wan as he was mentioned in the story).

I then overlayed this image with images of objects that represent my move to adult hood like the blue Nissan GT-R model, my shaver, provisional driving license, school emblem from my blazer and a school prize. By doing this through photoshop layer style blending, I feel this image is more subtle a less literal.

Experiment images following on from feedback

For the first revised image I wanted to put more emphasis on the objects such as the GT-R, the razor and the prize as I felt the figures were too obvious. By shifting the balance of the collages I have created an image which, while still featuring the figures, focuses more on how I have moved beyond my childhood years towards adulthood.



Fig 128. Moving into Adulthood experiment 1 Revised Edition 1, James Peaple, 2021

For the second reworked image I put more emphasis on the shaver, my provisional driving licence, the prize and my school badge. By doing this I would be creating a more balanced image with all the objects getting an equal amount of space in the frame.



Fig 129. Moving into Adulthood experiment 1 Revised Edition 2, James Peaple, 2021

Primary image 1



Fig 130. Superhero figures, James Peaple, 2021

For this image I wanted to include the toys which represent the interests from childhood that I have carried through into adult hood. For example, Optimus Prime on the right representing The Transformers while the Iron Man, Spider Man and the other superheroes represent comic books and films.

Images to overlay over the primary image



Fig 131. Nissan GT-R License Plate, James Peaple, 2021



Fig 132. My Student card, James Peaple, 2021

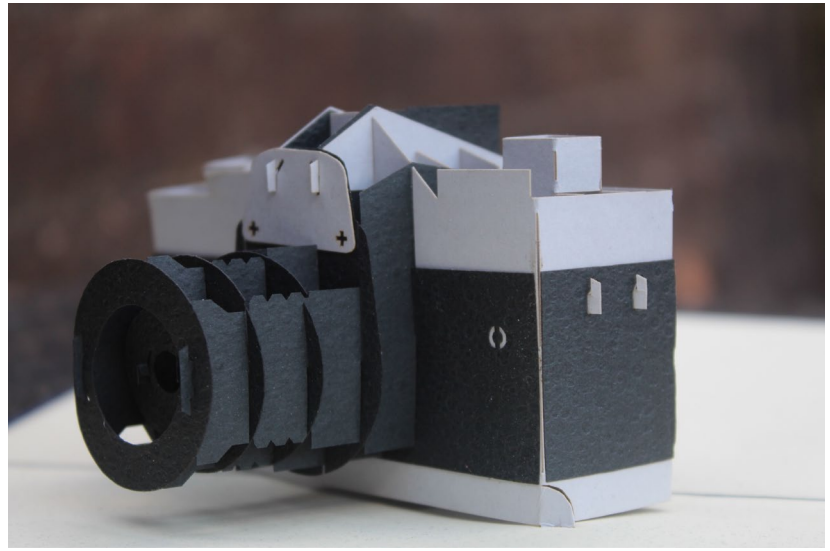


Fig 133. Pop up camera card, James Peaple, 2021

I wanted to select objects and photos which represent my move into adult hood and my journey going forward. For example, the pop-up camera card, Transformers comic and Nissan GT-R licence plate represent my current passions and interests. Whilst my student card, Welcome to Wales and Swansea signs snapshots from my 'Me, Myself and I' video represent my move to university life.



Fig 134. Transformer's comic, James Peaple, 2021



Fig 135. Dragon Ball Calendar, James Peaple, 2021



Fig 136. Wales sign, James Peaple, 2021



Fig 137. Swansea sign, James Peaple, 2021

Experiment Image 1



Fig 138. Moving into adulthood experiment 1, James Peaple, 2021

For this first experiment I overlaid the images that represent the interests I have carried forward (e.g. the GT-R licence plate, pop up camera card, comic books, transformers etc) into adulthood over the picture of the figures. Whilst the images of my student card, the Welcome to Wales and Swansea signs represent my move to university and the next stage of adulthood.

I feel I have used Adobe Photoshops layer style blending and erasing tooling in a more subtle way compared to the last few images. In order to improve upon this, I would find a layer style that incorporates the pop up camera in a more subtle way, as it does stand out more than any other object.

Experiment 2



Following on from the previous experiment using Photoshop, I chose a more subtle layer style for the pop up camera card, putting it more in line with the rest of the overlaid images.

Fig 139. Moving into adulthood experiment 2, James Peaple, 2021

Primary Image



After receiving feedback from the group criticism regarding the inclusion of the superhero figures being too obvious in the core frame of the image, I decided to do a shoot zooming in onto details of the toy figures.

Fig 140. Zoomed in superheroes 1, James Peaple, 2021

Experiment 1



I overlaid the images for the previous adulthood experiment on top of the primary image. I deliberately to kept them subtle in this experiment.

Fig 141. Zoomed in superheroes 1 experiment 1, James Peaple, 2021

Experiment 2



For this experiment I explored a different composition and moved the overlaid images around.

Fig 142. Zoomed in superheroes 1 experiment 2, James Peaple, 2021

Primary image



For this image I focused more closely in on the arms and the legs of figures of the superheroes.

Fig 143. Zoomed in superheroes 2, James Peaple, 2021

Experiment 1



Fig 144. Zoomed in superheroes 1 experiment 2, James Peaple, 2021

For this experiment I decided to overlay the photos of the objects I had used for my previous experiment by again using Adobe Photoshop's layer style blending system to create a collage that better represents what I was trying to achieve with my previous experiments. I feel it is more successful because as there is more of a balance between the superheroes and the objects.

Experiment 2



Using the same images from the previous collage, I experimented with more intense colours and different layer style effects.

Fig 145. Zoomed in superheroes 1 experiment 2, James Peaple, 2021

Antony Cairns

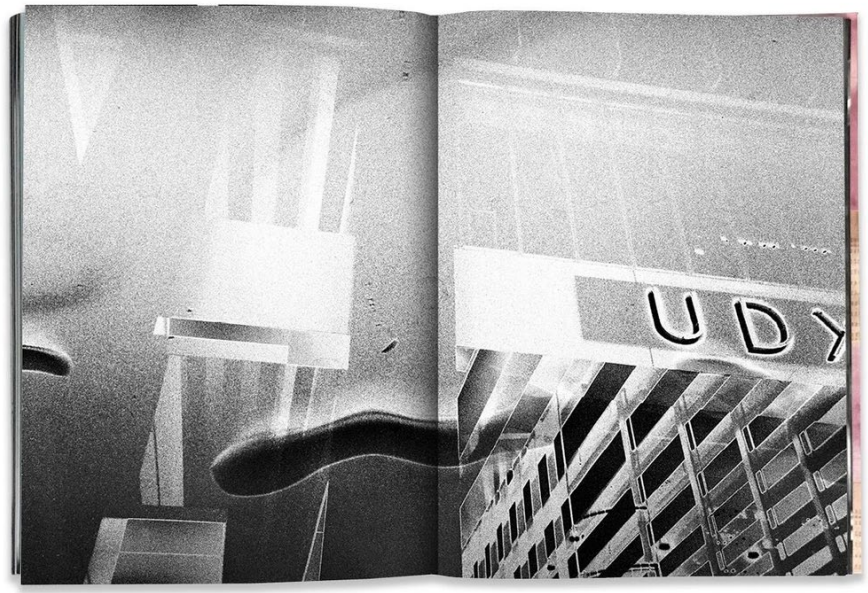


Fig 146. CTY Preview Page 4, Antony Cairns

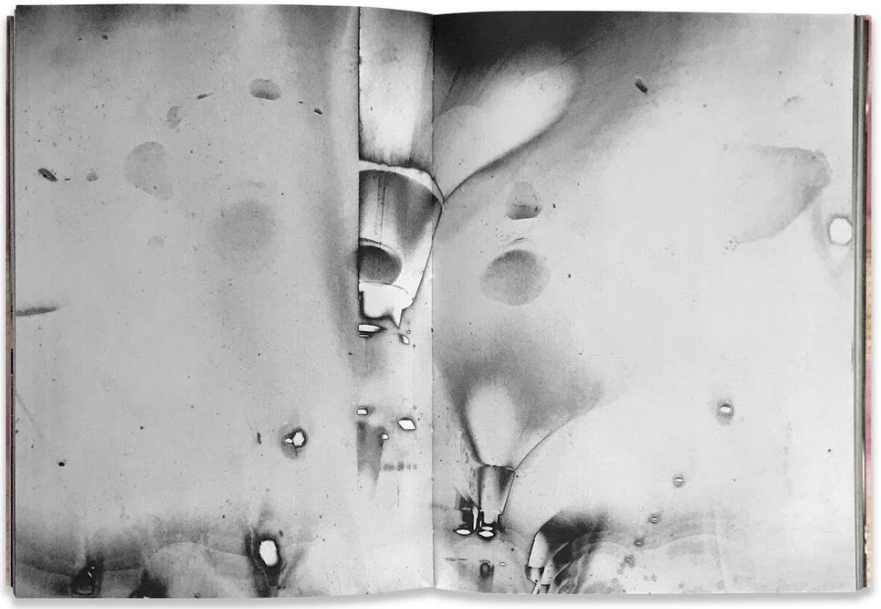


Fig 147. CTY Preview Page 6, Antony Cairns

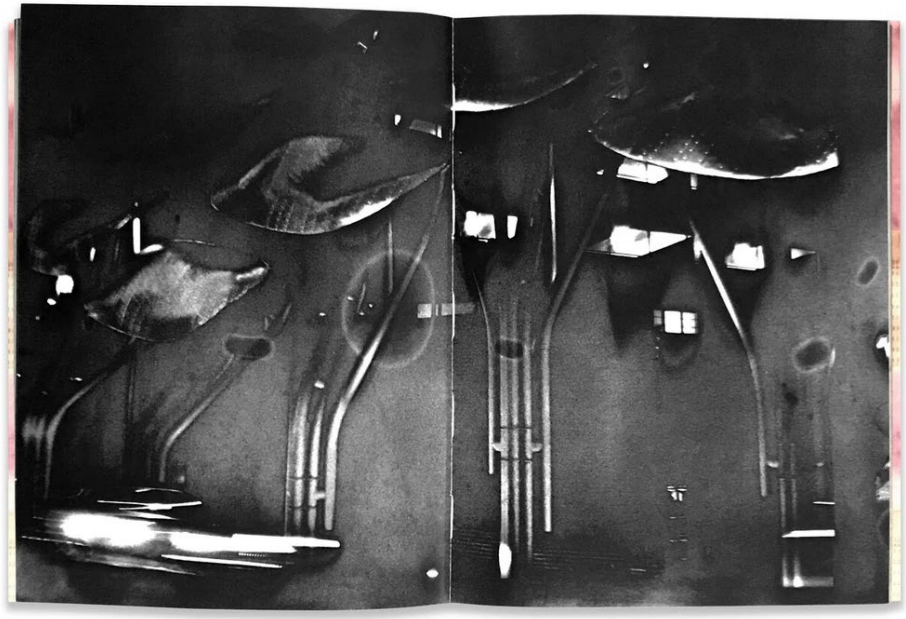


Fig 148. CTY Preview Page 13, Antony Cairns

Anthony Cairns is a Photographer based in London whose innovative use of light from urban buildings from London, Tokyo and Los Angeles makes the subject matter appear unusual and harder to distinguish (Antony Cairns, 2021a). I like the use of cropping and lighting in his images, as this gives the images a supernatural quality. I particularly like the images from his book CTY (Antony Cairns, 2021b) as he makes ordinary subject matter extraordinary.

Cubism

As my images are becoming more fragmented and cropped, I see some similarities with Cubism. The Cubism movement was first conceived at the start of the 20th century by Picasso and Braque as a response to the rapid advancement of technologies such as cars, planes and photography (Cubism, 2021a). Cubism is usually characterised by combining multiple view points of subjects together resulting in paintings that appear fragmented and abstracted (Cubism, 2021b).



Fig 149. Louis Marcoussis, Nature Morte Au Damier, 1912



Fig 150. Goerge Braque 'Viaduct at L'Estaque', 1908



Fig 151. Maria Blanchard, Le Monogramme, 1916

Experiments following feedback from tutorials

For these images I zoomed in further to aspects of the superhero toys and focused on details such as veins and clothing to the extent that the figures are almost unidentifiable and then collaged the objects from my previous experiments over them.



Fig 152. Hulk detailed close up, James Peaple, 2021

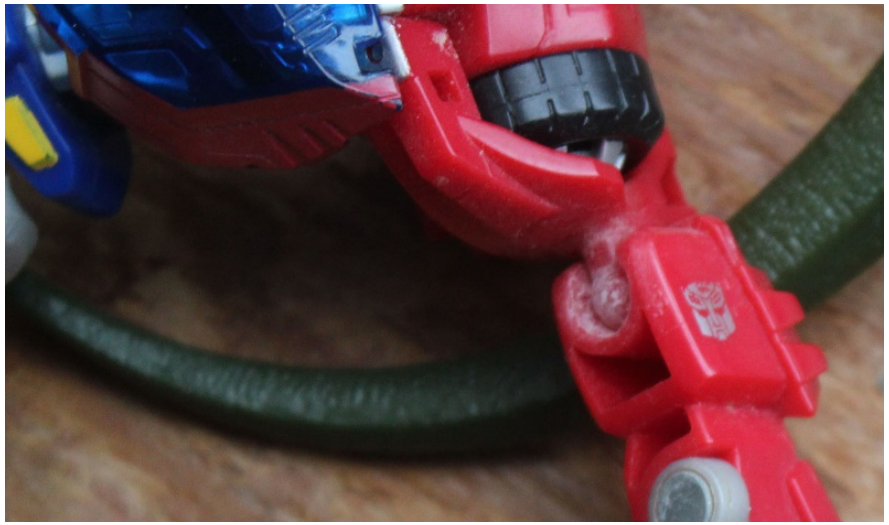


Fig 153. Optimus Prime detailed close up, James Peaple, 2021



Fig 154. Detailed close up experiment 1, James Peaple, 2021



Fig 155. Detailed close experiment 2, James Peaple, 2021

Further experimentation over a section of Iron Man's stomach.



Fig 156. Iron Man stomach detailed close up, James Peaple, 2021



Fig 157. Detailed close up experiment 3, James Peaple, 2021



Fig 158. Detailed close up experiment 4, James Peaple, 2021



Fig 159. Detailed close up experiment 5, James Peaple, 2021

My Self Evaluation

When I first decided to do my project based on ‘Paper Managerie’ by Ken Lieu, I initially wanted to focus on the origami animals used in the story. As a result, my first photoshoot consisted of origami animals I had created in winter settings - one real and one artificially created. Whilst I felt that the images were fun, I felt they lacked purpose and I had interpreted the story too literally. My aim was to therefore use the origami animals in a more imaginative and personal way.

Secondly, following on from feedback I received from group criticisms and individual tutorials, I decided to focus more on the themes of the story and what the messages meant to me. I identified these as heritage, childhood, culture and race – and the relationships between them. As a result, focussing on the two former, I took photos of old childhood toys such as Thomas the Tank, Transformers, Spider Man etc, and overlaid these photos over aerial shots of the origami I had taken. I chose a section in the short story which shows the origami tiger unfolding itself to reveal a letter to Jack, the central character, from his Mum. I wanted to suggest the idea that the origami was a window to my childhood.

Following on from another group criticism and individual tutorial, I then focused on the old toys to reveal the scratches, faded colours and general wear and tear. This was to signify that childhood memories are faded and blurred over time. I then overlaid these images over another aerial shot of my origami in a similar approach to the last experiment. However, this one was far more challenging to put together as it required more fine tuning to achieve the desired effect.

Thirdly, I wanted to more deeply explore the theme of moving into adulthood and how this theme relates to myself. initially I took an image of my collection of Star Wars figures. I put particular emphasis on Obi Wan Kenobi as he was mentioned in the story. I then took a photoshoots of objects that represent my move to adulthood such as my blue Nissan GT-R model, a shaver, the school emblem on my blazer and my provisional driving licence. I overlaid these images over the Star Wars figures image and edited them through Adobe Photoshop to blend and collage them together.

I felt the image was more successful as the blending techniques contrasted well with the background and created an outcome that was less literal than the previous ones. In order to improve this concept I wanted see if I could recreate this effect in a more subtle manner whilst exploring the next step of my move into adulthood - going to university. I used photographs of superhero toys and other various objects - the GT-R license plate, Transformers comic, Dragon Ball Super calendar, my student card, a Swansea road sign and Welcome to Wales sign. Like the previous image, I overlaid these images on top of one another, however this time in a more subtle manner. I feel that this experiment achieves a similar effect to the last one, but it does so in a softer way; the only photo that really stood out was the one of the pop up camera, which I thought could be improved by applying a different layer style through photoshop. I then created another experiment which largely resembled the previous one but had the camera softened to be more line with the rest of the image.

Feedback on these latter images resulted in my focussing more on smaller sections of the superheroes and cropping them to create simpler, less obvious, backgrounds. Subsequent experimentation involved zooming even further into more detailed sections of various superhero characters, so the backgrounds almost appear abstract. I also decided to be more adventurous with the colouring of the objects I overlaid onto these backgrounds. I feel these experiments are more successful as the focus is now on those items which represent my transition into adulthood.

Looking through my visual diary, I feel that I have responded to the short story in a personal way whilst embracing the imagery of the short story. I moved from an initial, literal interpretation of the story to one based on a deeper, more abstract interpretation of the key themes. I have also explored and researched the work of relevant artist broadly and this has enabled me to be open to alternative ideas and opportunities as they have arisen. If I could repeat this project, I would ensure that I documented changes in my working methods more consistently (as in my final experiments). This project has forced me to go out of my comfort zone and to explore the more personal experiences of my life. I have found this project both challenging and rewarding.

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List of figures

Note: this only includes images from the artists I've researched not my images I've taken or created.

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