

**VISUAL
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STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Marks available	Marks awarded
1. Engagement with Literature Skills	20	15
Well done, Emily, research into Trevor Paglen as well as Margaret Hughes in your exhibition review add excellent relevant information which you make good commentary on in response. You regularly consult sources (eg in Safe Passage) to look up contextual information informing your viewpoint. This is excellent, continue to include research like this when studying work. In future submissions, consider looking for viewpoints such as reviews on work and comparing/contrasting or agreeing/challenging them with your own ideas/opinions. In the coming semester we will focus on recognising sources in our writing using the Harvard Method – as you will in your essays also.		
2. Knowledge and Understanding Skills	20	16
You are using the language of Content Composition and Context confidently and correctly through your submission. You regularly describe work connecting with its form and meaning with fluency. This is supported by research into the contexts of the work. Your artist study of Paglen's work is intuitive and connects emotive description of the form of the image with your interpretation. Well done. Similarly, you speak about Hughes work in your exhibition review with excellent description and interpretation. While you this less with your own work, your image of the sculpture is well assessed, and you discuss your own and other contact sheets in detail. Continue to do this in your upcoming semester as well as utilising these skills in the discussion around your own work in detail; This will form a greater part of the next semester's visual studies.		
3. Cognitive and Intellectual Skills	20	15
Your analysis of Paglen's work takes into consideration a range of contexts, that which we can see and that which we can't. You have reflected excellently on the ideas of others from the seminar and use this, in combination with research to present a descriptive and analytical account of the image. Similarly, your exhibition review is maturely analysed, considering the reasons Phillipson may have chosen the work given the difference in material and time. Well done. Your own evaluation is similarly well rounded, considering the whole shoot as well as the favourite edited image presented. This shows care and attention as well as reasoned decision making. These skills are being well practiced continue to practice this level of analysis in the next semester and ensure you analyse your own work as fully as you do others (content/composition/context). Please ensure you attend and reference critiques with your peers, reflecting on post it notes written by others.		
4. Practical Application Skills	20	15
You discuss the materials and techniques with confidence in your exhibition review (as well as in your artwork studies). It is clear you can identify how some work has been made through careful identification of key features – for example the focal length of Paglen's work. Your own work has been beset with difficulties! This is however in part due to the nature of your adapted studies. You do however overcome these challenges and reflect on them well, recognising areas for technical improvement. This honesty is well received! Next semester, I challenge you to keep using new equipment and tools as your analytical process is a strong one, you will clearly enjoy this and benefit from the process.		
5. Transferable Skills for Life and Professional Practice	20	14
Your PowerPoint is well laid out with your own sense of style as well as being clear and almost entirely error free. All tasks are completed to a professional level and with dedication. This is a considerable volume of work and reflects attention to the module, Thank you. For future submissions, please ensure you finish with enough time to submit without the panic. I appreciate your email communication and glad we could find a resolution. However, Submissions after the deadline will be capped at 40% This is a minor and easily overcome <u>issue</u> however. Congratulations on an excellent submission.		

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		75%
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

Visual Studies First Semester

Feedback and Reflection

- For my research and engagement with contextual sources, I often used online materials to support my understanding and tried to connect these ideas to my practical work. However, I know I need to strengthen how I incorporate research in my writing. In future, I shall focus more on analysing and challenging my personal opinions rather than just describing them, and as I include more references from books and sites, I will make sure to use Harvard referencing consistently.
- I think that I have developed a better understanding of key concepts and artists throughout the module. I am confident when discussing ideas in class and when relating them to my own work. The feedback has shown me that I need to work on expressing these ideas more clearly in written form. Next semester I want to focus on improving the structure of my writing so that my understanding comes across more effectively.
- I believe I showed good critical thinking in my projects, especially in my exhibition review. I tried to look at work from different perspectives and think carefully about artistic choices. However, I know I need to push my analysis further and support my opinions with stronger evidence. Moving forward, I will aim to question my decisions more deeply and reflect more thoroughly on my work.
- Practical work is an area where I feel most confident. I enjoy experimenting with materials and explaining my creative process. Although I recognise that I tend to stay within my comfort zone. In the future, I want to take more creative risks, try new techniques, and document my process more clearly so that my ideas are better communicated.
- I felt that I approached this module with commitment and detail. I stayed organised through the semester as best I could. To improve, I want to better my time management by planning my projects earlier and allowing more time for photoshoots and editing. I also want to make sure I prepare my work with enough time to submit.

Overall Reflection

Overall, I am happy with the progress I have made this semester. The feedback has helped me understand both my strengths and the areas I need to improve. Next semester I will focus on improving my analysis, challenging myself more in my practical work and better my time management. I know that by applying this feedback I can continue to grow and achieve stronger results in the future.

Object



Baptiste Rabichon
– [Blue Screen of Death](#) – 2022

Object



Sophie Calle – [The Hotel](#) - 1982

[Sophie Calle's voyeuristic portraits of hotel rooms](#) · SFMOMA



Stephen Gill – [A Series Of Disappointments](#) - 2008



Leia Abril – [On Abortion](#) - 2016

Captivate.
Represent.
Weigh us
down.
Remind us.
Have a feel.

Image

Reminds us.
Fools us.
Connect us
with what
came before
us. They are
physical or
ephemeral.



Trish Morrissey
– April 16th
1984 – 2003.



Stephen Gill -
Hackney Kisses
2014

Image

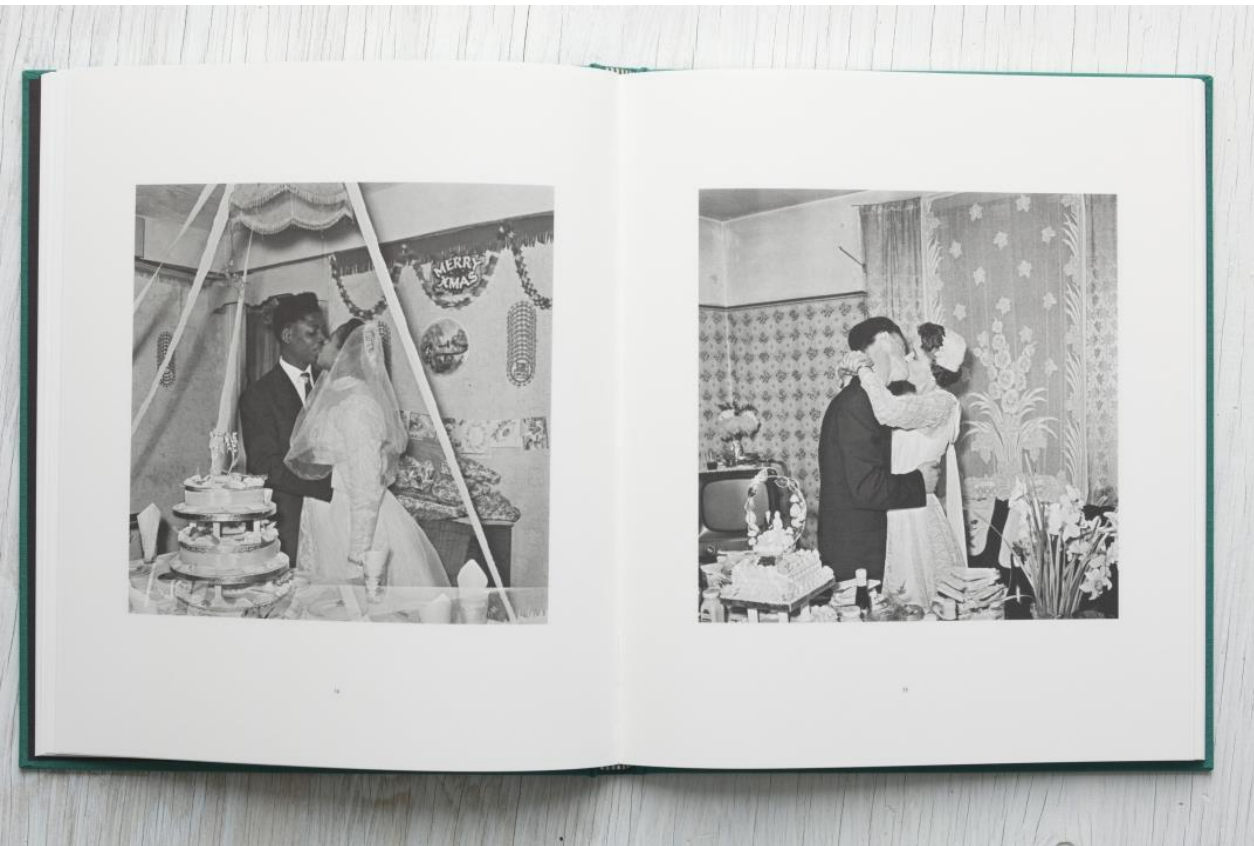


Arwed Messmer – RAF. No evidence – 2017.



Joe Timothy Coleman,
Artifacts of Friction. 2025

East End Review on Hackney Kisses: Agree or Disagree?



Hackney Kisses by Stephen Gill is a collection of 67 images capturing the first kiss at a couple's wedding. First glance, it's a sweet, tender moment between lovers, but it soon starts to feel repetitive, making them seem staged and not as meaningful. The East End Review says that the work is "pictorial archaeology" as it shows us universally recognisable moments of romance. The review of Stephen Gill's work describes the contrasting range of emotions within the images, from "lustful" to "nervous pecks for the camera" (East End Review, n.d.), the review talks how this portrays universality and charm from this contrast yet in my opinion it questions as to whether they were expected or spontaneous, if they were actually authentic. To note the invisible context here, these are 1950s negatives that were bought on eBay by Stephen Gill, which he then curated into a book in 2013-2014 by The Archive of Modern Conflict.

I would prefer a subtle recognition of the original artist, in this instance, they are unknown. I think Stephen Gill could have made it more known that these were found images, rather than stamping his name on something that wasn't his but bought. Stephen Gill was the editor, arranger and producer for the project, and executed the materials in a sophisticated way which I found worked well with the content being an upscaled one marked by rigid social conformity coexisting with rising prosperity and evolving culture.

My review of the review:

The East End review provides sufficient factual knowledge to readers, is well paragraphed and includes conflicting quotations from Will Self and Timothy Prus.

"Kissing can be quite like the reveries in a beautiful forest, it can also be end-of-pier theatre. Our Master of the Hackney Kisses knows how these traits combine." Timothy Prus

"Stephen Gill's photographs are devoid of sentiment or affectation – rather than showing the pigeon in our world, they take us into theirs."

The review concludes that the book is a product of what may be considered "stochastic photography" and "sampling bits of Hackney life" to "marital rapture". I thoroughly enjoyed the review and thought it had well-detailed descriptions and opinions, acknowledging a contrast of opinion from other observers, giving the readers a chance to form their own interpretations.

Inspired by Trish Morrissey and Joe Coleman

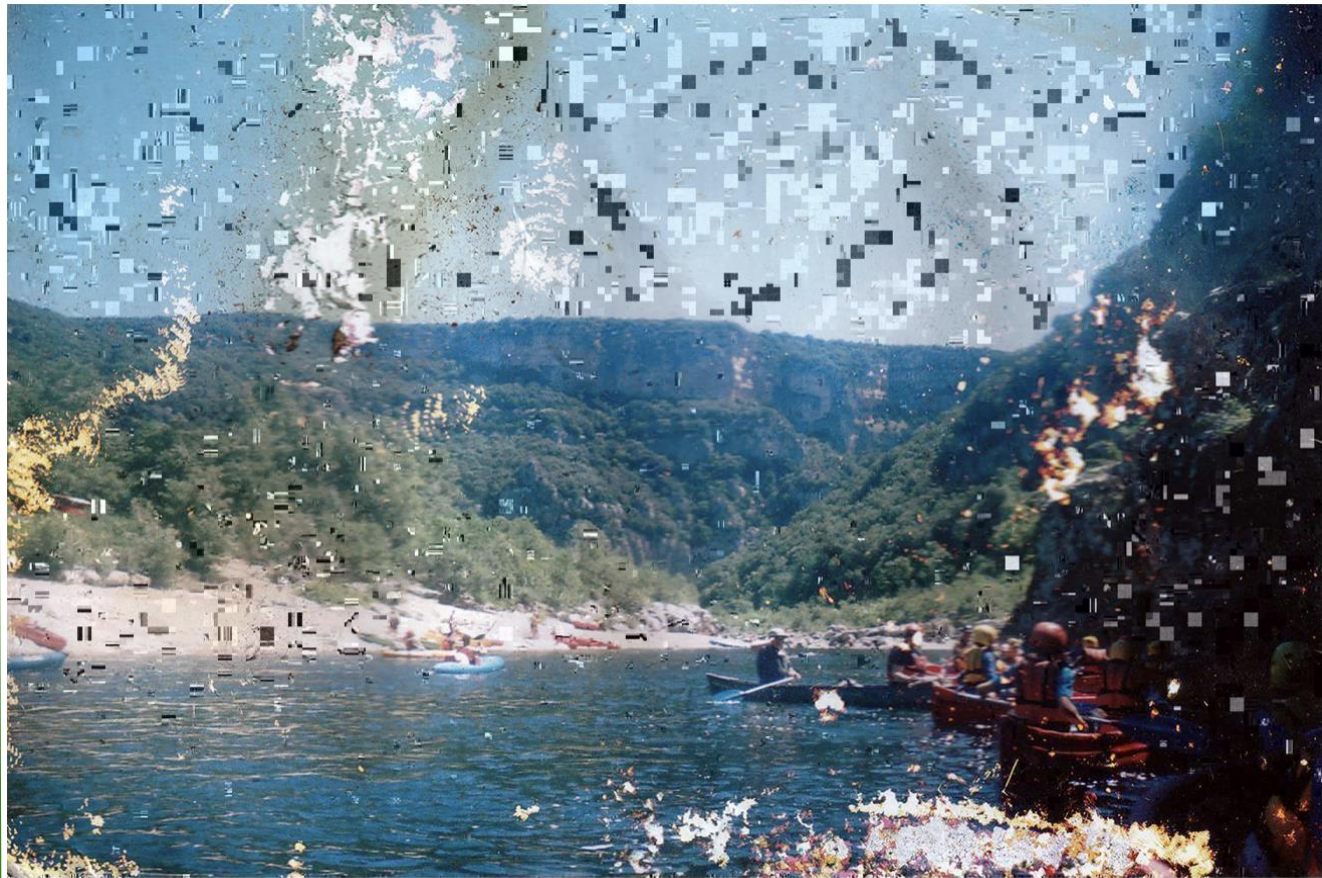


September 20th 1985, (2004)



July 22nd 1972, (2003)

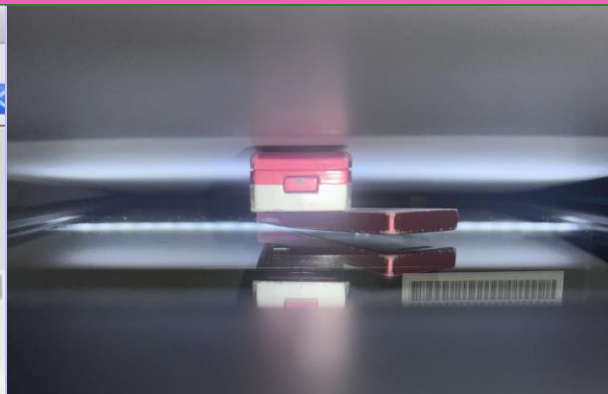
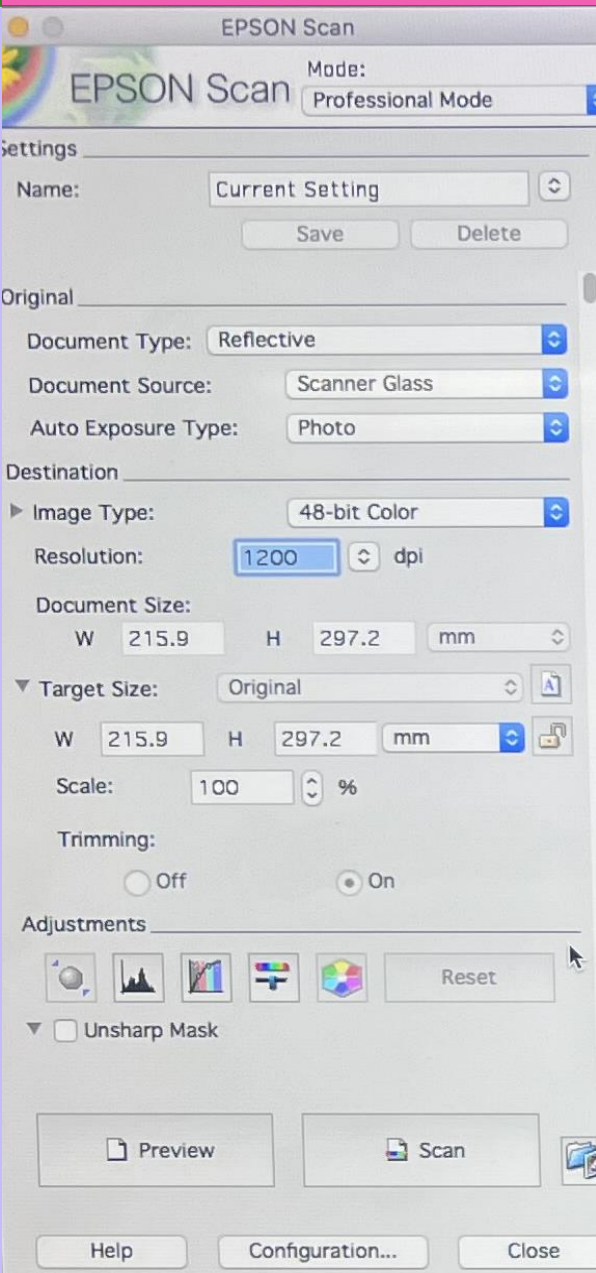
Inspired by Trish Morrissey's project, Seven Years, on recreating and reincarnating memories found within her childhood images, she brings back to life those special moments and attempts to live in them one last time. My take on this is to rummage through my childhood belongings to find a representation of my own forgotten and fading memories featuring those who passed on and those who live thousands of miles away. Nana and her then husband, my short-lived but cherished surrogate Grandad. I replicate the heartbreaking feeling of distorted memory, disfiguring the facial structure as I struggle to remind myself what those features looked like.



Joe Coleman, Artifacts of friction, 2025

This found film landscape by Joe Coleman is heavily distorted, it shows an abundance of dead pixels eating away within the frame. It transcends singular interpretation, from fading memory to the escape of physical print into the decay of digital keepsakes. I am attempting to follow his method of open file ->rotate 180 degrees->save low quality, although I cannot program a code to do this quicker I will test to see how it affects the image.

Planning and Epson Scanning



My plan for this project is to work with an old birthday card that holds a collage of old photographs which are memory invoking pieces from my childhood that attempts to piece fragments that attempts to hold on to memory as it slips out of sequence which is also reflected in the busy and personalised presentation my Nana curated. I focus on the act of remembering as an attempt to assemble what wont fully return.

Here, I present scanned images of childhood objects, using the Epson scanner. Set to 1200 dpi, 48-bit colour to capture surface detail and tonal depth. This allows the object to be examined with a sense of clarity.



The Samsung flip phone is positioned in various positions, such as when in mid flip, to reflect how it was physically experienced, in the next slide. I will include a recreation of how it was personally experienced. This was to connect my use of fidgeting with the phone as not only an act of documentation but also to emphasise the connection of object, memory and personal interaction.

For scanning my birthday card from Nana, I had chosen to lift the black and white portrait on the left and position it higher, as there was text hiding underneath. I wanted to make sure the text was easy to read, as it has a lot of emotional resonance with me, and I want viewers to lean into the emotiveness of what she had written. I feel others who have had similar cards made for them and would like to take them down memory lane for themselves and form connections with their own childhood keepsakes. I then had to scan one half and the other half separately as the scanner wasn't big enough to do it as a whole. As I was scanning, I had difficulty trying to have it fit the frame, so I had to do multiple takes, making sure nothing was cut off, so as much detail was kept and didn't disrupt the eclectic presentation. My Nana is a very busy and detail-oriented person, and I wanted to keep that element in this work.

FIDGET VIDEO

Below is a short video edited in Adobe Premier Pro, I used the razor tool to cut out segments of the video to make it the movements were quick, so the "fidgeting" was emphasised. The "Blue Screen of Death" by Baptiste Rabichon inspired me greatly, the blacked-out keys in the top left of the image initially reminded me of an old camera recorder and the glitched-out screen of a modern phone collaboratively resulted in me creating a

recording of an old flip phone that has memory and resonance within the piece.



2026/03/19 11:02:27



Inspired by the Baptiste
Rabichon, Blue Screen
of Death. 2022

CONTACT SHEETS

Object,
Captive. Represent.
Weigh us down. Remind
us. Have a feel.



LODZ_POZNANO
25.jpg



LODZ_POZNANO
26.jpg



LODZ_POZNANO
27.jpg



LODZ_POZNANO
28.jpg



ROTATE



LODZ_POZNANO
33.jpg



LODZ_POZNANO
34.jpg



LODZ_POZNANO
29.jpg



LODZ_POZNANO
30.jpg



LODZ_POZNANO
31.jpg



LODZ_POZNANO
32.jpg

In my selection, I produced multiple scans of my chosen objects: a birthday card, a dragonfly from the front of the card, and a childhood Samsung flip phone. I chose not to develop my project with the phone further, as the card felt more personal. I scanned both the front of the card and removed the dragonfly to capture the most detail, as I strongly associate this insect with the times I spend in Ulldecona with my nana.

If I were to do this again, I would include the dragonfly with the birthday card scan. I feel this would've elevated the visual and emotional connection for the project.



birthday card og.jpg



birthday card og
COPY.jpg



birthday card og
R1.jpg



birthday card og
R1 copy.jpg



birthday card og
R2 copy.jpg



birthday card og
R3 copy.jpg



birthday card og
R4 copy.jpg



birthday card og
R5 copy.jpg



birthday card og
R6 copy.jpg



birthday card og
R7 copy.jpg



birthday card og
R8.jpg



birthday card og
R9.jpg



birthday card og
R10.jpg



birthday card og
R11.jpg



birthday card og
R12.jpg



birthday r13.jpg



birthday r14.jpg



birthday r15.jpg



birthday r16.jpg



birthday r17.jpg



birthday r18.jpg



birthday r19.jpg



birthday r20.jpg



birthday r21.jpg



birthday r22.jpg



birthday r23.jpg



birthday r24.jpg



birthday r25.jpg



birthday r26.jpg



birthday r27.jpg



birthday r28.jpg



birthday r29.jpg



birthday r30.jpg



birthday r31.jpg



birthday r32.jpg



birthday r33.jpg



birthday r34.jpg



birthday r33 EDIT
1copy.jpg



birthday r33 EDIT
3.jpg

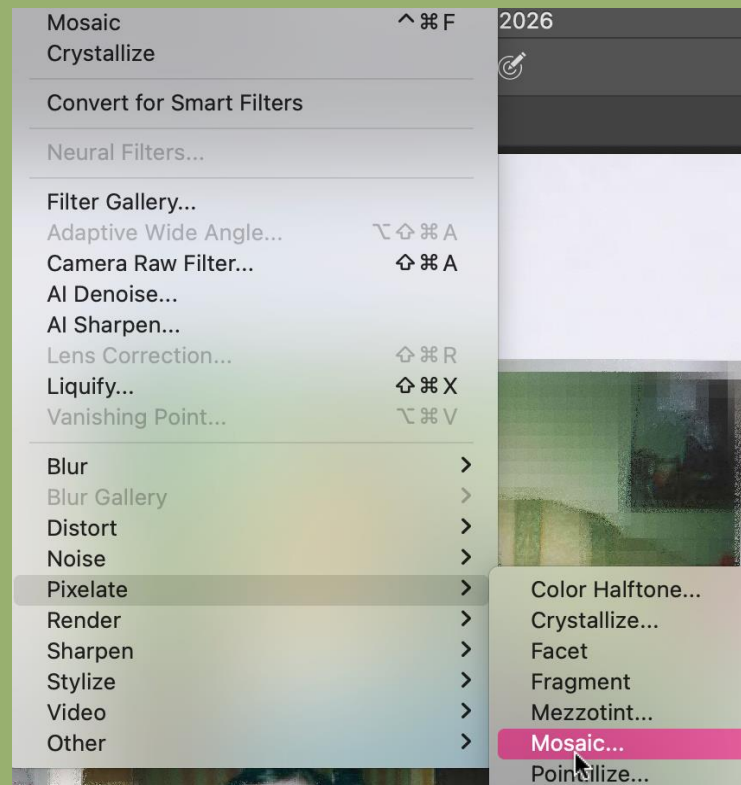
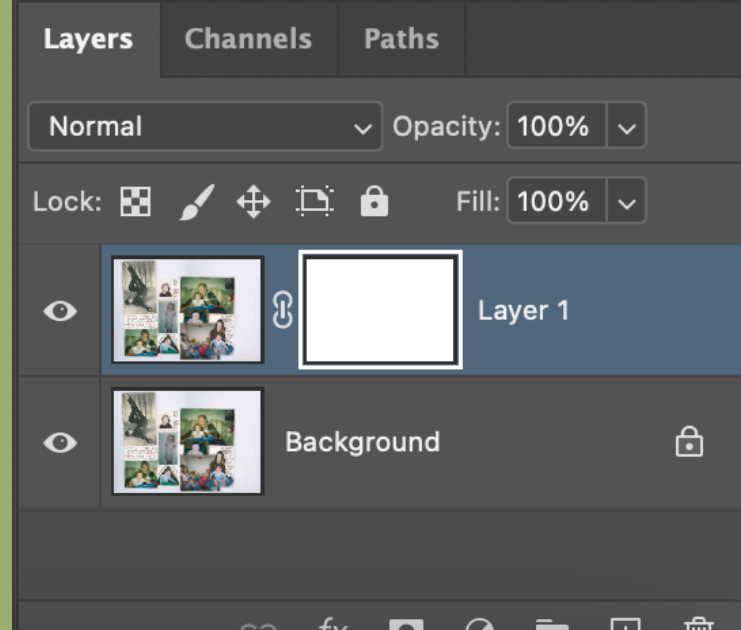


birthday r34 EDIT
2.jpg

Editing Method 1

Save Open Rotate

Inspired by Joe Coleman's found image with heavy distortion, I attempted his method of open-> Rotate 180 degrees-> Save as low quality JPEG, I did file size 8 to speed the breaking down of the digital image. After 34 attempts, there was no noticeable change, so I decided to cut my losses and go in another direction.



Method 2

In photoshop, I opened my image, added a layer (command, shift, 3) added a mask (command j) clicked Filter top of the screen, Pixelate, Mosaic, set to Cell size 16 to mimic broken pixels, using the brush tool I went over places I wanted to distort, particularly faces as the idea was to replicate my mind's interpretation of forgetting faces as the memory grows more distant as time passes. I selected distortion as the layer. Then adding speckles by adding a new mask then changing the brush type and selecting the layer as multiply.

Outcome 1

For the Object project, I scanned a personal handmade birthday card by my Nana, she lives in Uldecona, Spain, I haven't seen her in 9 years, so this holds a special place in my heart.

The card contains thought out placements of portraits of members of family including myself, my teenage mum, Nana and her current husband. Surrounding these are several personal handwritten messages. After scanning, I digitally manipulated the scanned collage in photoshop by using Pixelate to a cell size of 16 so faces were visible but distorted to replicate loss of memory whilst censoring young images of myself to retain privacy. If I were to attempt this project again I would try saving the file at the smallest size to see if the result would replicate Joe Coleman's distorted digital landscape. 11



Outcome 2

This is my extreme edit version of the previous image collage. I used the same pixelated effect but played with areas of photoshop I hadn't before. I think the colour bleed around the portraits adds a grunge feeling which I find fitting for the era (2000s).

I did this by applying 'Gaussian Blur' then spread the content of the photographs to the edges, then set the blend mode to 'Overlay'. An element I am particularly proud of is the intensity of the contrasted, saturated fragments on the faces, the black and white portrait also shows this on the hand and foot. I did this by using a duplicate layer, set the blend mode to 'Overlay', added a mask then painted over the parts I wanted to highlight. From there I used curves to manipulate the tone and contrast.

I found this process very enjoyable, however if I could refine this, I would not use the 'Gaussian Blur' as it can take away from the contextual simplicity of my idea.¹²



Edith Tudor-Hart

Child Staring into a Bakery Window (1935) presents a young child gazing at meticulously arranged display of baked goods through a window. The child's positioning outside the window contrasts with the interior of the bakery, which insinuates nourishment and warmth, in contrast to social inequality and exclusion. The glass acts as a symbol, of this divide of what they need but cannot have. The child muted facial expression whilst holding a paper bag implies to us an awareness of their limitations, suggests a controlled longing instead of an obvious desperation.

The composition consists of a tight frame with densely packed rows of bread and cakes drawing the viewers eye inward with the child still as a main focus. The abundance of food inside compared to the isolated child outside highlights the sense of separation.

The photograph was taken in 1935, Britain, during an era of economic hardship due to several wars, so the content of the image reflects how many were affected due to poverty.

The photo goes beyond documentation and evokes empathy and prompts an inner reflection on ourselves and the consistent human experience of longing and limitation.



*Child staring into a bakery window, Whitechapel, 1935
(Courtesy of National Gallery of Scotland)*



Lee Friedlander Shadow—New York City 1966



Excursion

Disorientate.
Discover.
They take us
to the folds
in the map.
The
forgotten
locations.
Uncovered
destinations.

Eugene Atget. Coin
de la rue Valette et
Panthéon, 5e
arrondissement,
matinée de mars.
1925



Excursion

Diane Arbus. Child with
a toy hand
grenade in Central Park,
N.Y.C. 1962.



Daido Moriyama Tokyo, (1969)



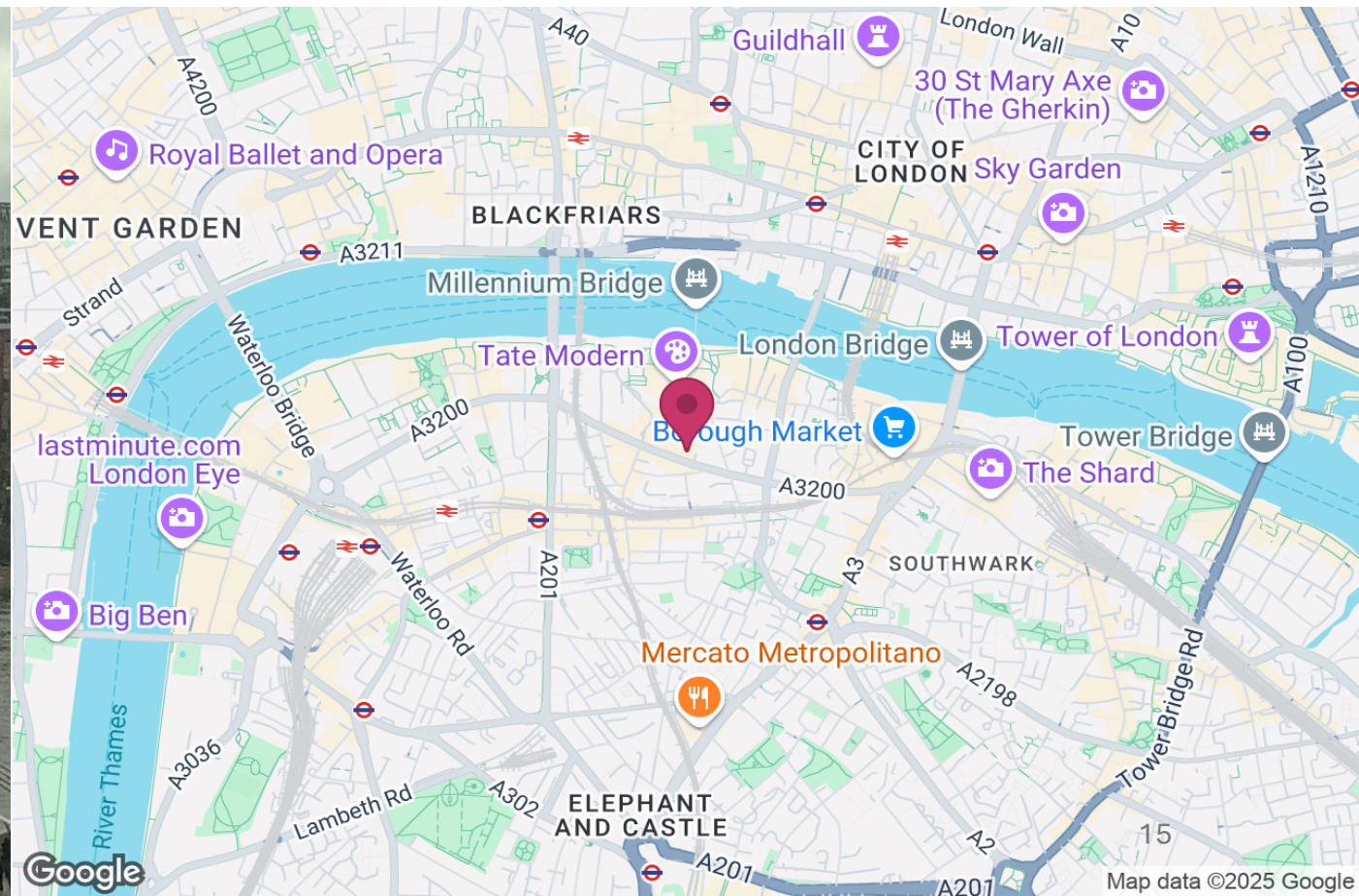
Saul Leiter, Taxi,
New York 1957

Plan

There was no intricate plan, other than taking a simple point and shoot camera and working in a 2 in 1 series of images during a class trip to London. A blended curation of photos for artist review, then some for this excursion section.

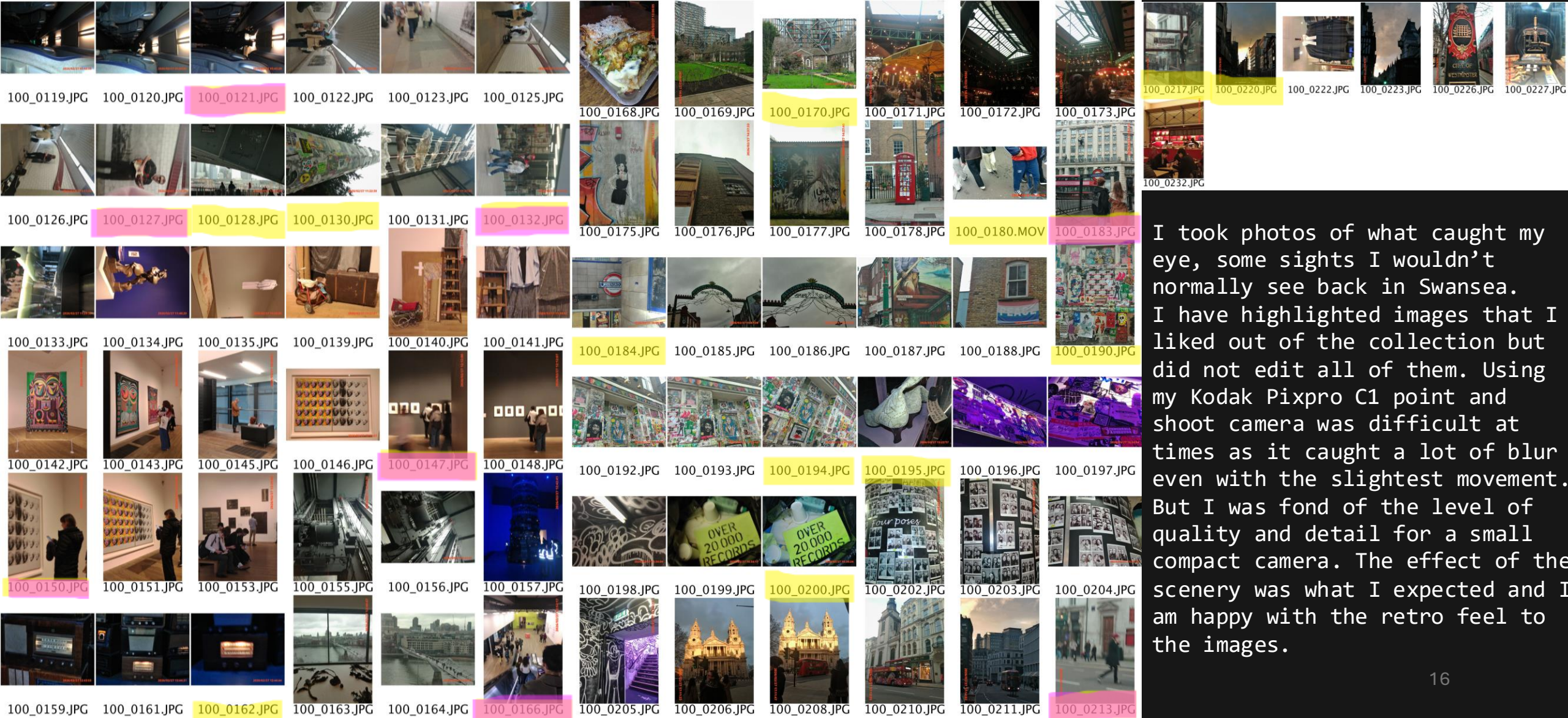
Purely my days observations whilst roaming London on an E-scooter, both for the first time. I know I wanted to cover as much ground as I could with the 6 hours I had.

I had started the day at 4:30 am, taxi picked me up at 5:15, 30 minutes of chit chat with the driver, dropped outside Glynn Vivian, and boarded the coach by 6, off we went. 4 hours later, we had arrived at Somerset House, London. Whilst preparing for the trip, I checked the map to check nearby places and within my travel budget of £60, hoping to use an e-scooter and e-bike.



The
selected
images

CONTACT SHEETS



I took photos of what caught my eye, some sights I wouldn't normally see back in Swansea. I have highlighted images that I liked out of the collection but did not edit all of them. Using my Kodak Pixpro C1 point and shoot camera was difficult at times as it caught a lot of blur even with the slightest movement. But I was fond of the level of quality and detail for a small compact camera. The effect of the scenery was what I expected and I am happy with the retro feel to the images.

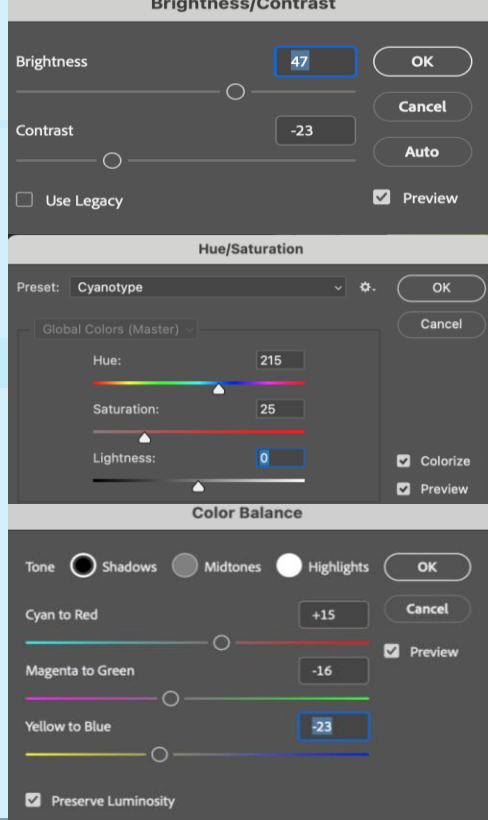
Edit 2

To create this image, I aimed to increase details like the city buildings, so I increased both brightness and contrast by going into Image->Adjustments. The result didn't impact it drastically, so next I wanted to experiment further with colour.

In the same section of Photoshop, under the Hue/Saturation, once I played around with the settings, I settled on a more turquoise tone and decreased saturation. I still felt like it was missing something. I then used colour balance, focusing on the shadows, bringing out a red tint. I wanted it to lean into the retro tone you see on old photographs, so I adjusted this by using the sliders to red +15, magenta -16, and yellow -23. Similarly, for Highlights (still colour balance) I set it to cyan -20, then went back to Brightness and Contrast to decrease contrast as the Graffiti was getting lost and losing detailing in the lines of the metal bridge. I am pleased with the tonal range outcome and how much detail I was able to bring back, considering it was an old camera.



The composition is what really stands out, following the rule of thirds without having to recrop and readjust, I am quite proud of. I would've liked to have made extra effort to make sure the graffiti "Losing Love?" was made more visible or highlighted, as a glitch, tying in the modern cityscape, once more, as if to create another layer of context--Are we losing love due to physical social deprivation as the increase of digital dependence is normalised in modern society.



My Kodak Pixpro C1 coincidentally captured a story within the frame. Initially, I saw the graffiti on a metal under part of a bridge as I was about to walk under, and I felt the composition would look nice here with the brightness of the city peeking under the phrase "Losing Love?". The juxtaposition is subtle but present as we see urban graffiti markings and posters stuck in the depths of the city, whereas the clinical, modern, radiant appearance of the cityscape interrupts that. At the bottom of the frame are metal railings leading the masses through the tunnel across a bridge. Two silhouettes stand out in front of the luminous cityscape, another interruption that breaks up the image, but can provide invisible context and interpretations, especially when taking into consideration the phrasing overhead.

We could consider a romance between the two individuals, perhaps during a quarrel, the text can ask the question back to the audience as it does in its original place.

The cityscape gives a nod to Anthony Cairns TY02_080, 2016 as he shows a similar edited building. Taken on the other side of the world, Tokyo, his work is high contrast, abstracted presenting architecture into luminous forms. Unlike myself Cairnes uses black and white film for his architectural images. We do share a connection through the concept of urban alienation due to technological mediation.

Jim Goldberg



"THE CANCER HAS SPREAD" is a vulnerable and visceral combination of images showing glimmers of love, memory, relationships and illness that reflects how real life feels disjointed when something traumatic happens. A series of emotive images blanketed over an intimate black and white portrait of a couple in a loving embrace, the eyes locked into the lens with an emotive glaze over their eyes. This is combined with the highly saturated polaroids of faces. In the first image the lady's face is fully present, the man we can only see a portion of, it is slightly distorted likely from the original negative over time wearing away. The next image displays several people, possibly members of family sharing a significant memory. The third, the original lady sprawled over the sofa with a half-smile wearing all black with subtle pops of red underneath the blouse. The final image disconnected from the pattern of portraits, feels purposeful as the content shows the road signs disconnected from one another spelling "DAD END" meant to be dead end, could allude to his father passing away. Jim Goldberg speaks on his stance of facing his father's death "So with grief comes a privilege, and that privilege is to be present in life and to see its comings and goings" (Goldberg, cited in i-D, 2023). He manages to contextualise the phrase "THE CANCER HAS SPREAD" as clinical, as if a doctor was sharing the news to the family, it is blunt and emotionless, juxtaposing tone with domestic and personal photographs which are fragile and human. Goldberg sees it as part of life, the emotional clarity emerges through proximity and witnessing these hard parts of the human experience. A way of seeing we may not immediately relate to during such a painful time nevertheless it is something we can try to seek comfort in as we find ways to cope. Beneath each polaroid is a word, together they form a painful statement "THE CANCER HAS SPREAD" giving us context and connection for this grieving family. Jim Goldberg consistently provides a sense of intimacy with his images and this is a strong example of that. Goldberg places each word across the polaroids, so we read it slowly and take time to think, the pacing mimics how the news would be felt in real time as it sinks in, with each image showing a piece of the puzzle that holds meaning and emotional weight.

By obscuring the large intimate portrait, it reflects emotional and ethical tension as it interrupts the act of simply observing, instead we are confronted with the reality of an illness and mortality, not only is this work beautifully documented it is also a perfect example of shared grief through testimony.

Artist 1

...Artes Mundi: Kameela Janan Rasheed...

JJjJ
Jealous Jargon
Jumbled Justification

KKkk
Kinky Keyboard
Kind Killings

LLll
Lactating Language
Lethargic Legislation
Linguistic Leak
Lubricated Logic

MMmm
Malnourished Mystic
Misplaced Mercy
Moaning Maps
Moist Myths

NNnn
Naive Nostalgia
Neoliberal Nudity

OOoo
Obedient Outcomes
Offshore Optimism
Oppositional Orgasm
Optimal Opponent
Orwellian Overcoat

PPpp
Phantom Power
Plagiarized Pleasure
Preemptive Paranoia
Prescriptive Pleasure
Progressive Plantations

QQqq
Quantum Quilt
Quarantined Question
Quick Queen

RRrr
Rancid Riches
Recessive Rights
Redacted Rage
Redistricted Resistance
Rehearsed Revolution
Reliable Regret
Retaliatory Rapture
Reversible Religion

AAaa
Acrobatic Apologies
Aggregated Apathy
Ambidextrous Anxiety
Arrogant Arousal

BBbb
Bedazzled Body Bags
Bossy Benefactors

CCcc
Charismatic Complexion
Chuckling Cyborgs
Clapping Corpses
Conditional Citizen
Corpulent Capitalism
Cumulative Caskets

DDdd
Delicate Drone
Durable Dystopia
Democratic Death

EEee
Egotistical Error
Efficient Exploitation
Erotic Equation
Embellished Evidence
Eventual Extremism
Exalted Endings

FFff
Fermented Flesh
Festive Famine
Flaccid Futures
Flamboyant Flashback
Flimsy Freedom
Franchised Fear
Frugal Fantasy

GGgg
Gender Garage
Glitchy Gods
Gluten-Free Graveyard

HHhh
Holy Hyphen
Homicidal Hemline

IIii
Infectious Ideology
Intimate Invasion
Irrelevant Impulse

SSss
Salivating Soldiers
Seductive Solutions
Sloppy Sequel
Soybean Spaceship
Stillborn Salvation
Strategic Suffering
Submissive Sentence
Superlative Silence
Superlative Subjugation
Surplus Syntax
Surrogate Savior
Synchronized Swallow
Syndicated Spectacle

TTtt
Tangential Trauma
Tangled Throne
Tantric Tyranny
Temporal Twerk
Tender Truths
Theatrical Trust
Thirsty Trauma
Tiny Triggers
Totalitarian Threesome
Trendy Truths
Trivial Triumph

UUuu
Uncanny University
Underground Utopia
Uniformed Utterance
Unregulated Urgency
Uppity Uterus

VVvv
Vague Value
Verbatim Violence
Vigorous Vendetta
Voguing Vampire

WWww
Wandering Wage
Warm Winters
Wasteful Wrath
Weary Wombs
Weeping Warrior
Whimsical Wars
Wicked Words

XXxx
Xenophobic Xanax

ZZzz
Zealous Zombies

HOW TO
SUFFER
POLITELY
(AND OTHER ETIQUETTE)

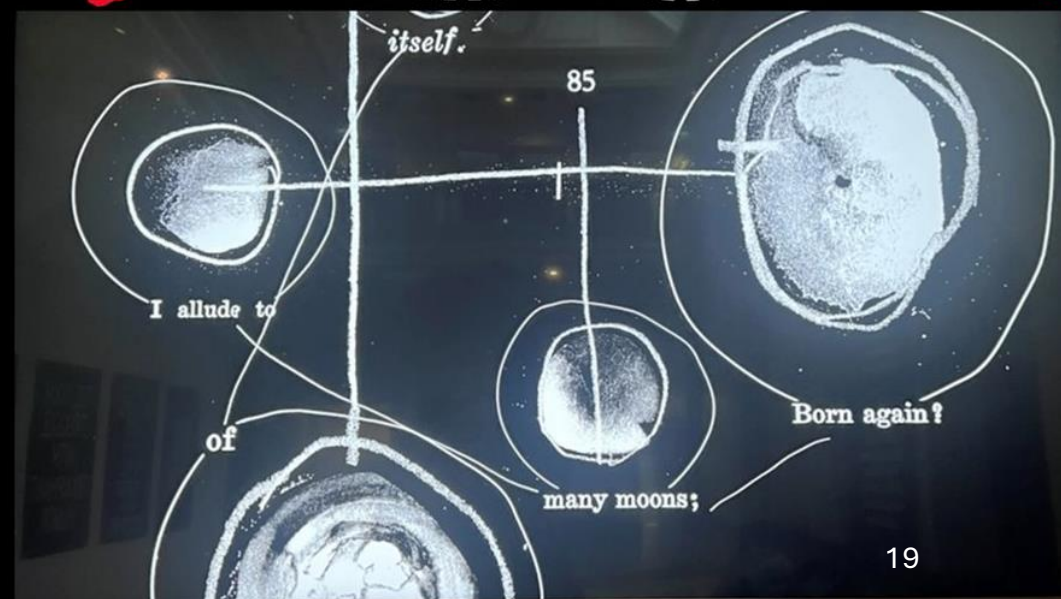
PURCHASE
THE PROPER
BOOTS
WITH WHICH
TO PULL
YOURSELF
UP BY THE
BOOTSTRAPS

TELL YOUR
STRUGGLE
WITH
TRIUMPHANT
HUMOR

TAKE IT
LIKE A MAN
BUT DON'T
TAKE IT UP
WITH
"THE MAN"

LOWER
THE
PITCH
OF YOUR
SUFFERING

Content from the video



Exhibition 1.0

Kameelah Janan Rasheed's *Artes Mundi* exhibition at the Glynn Vivian Gallery was an immersive experience, showing us through her multimedum installation of visual language, clever alliteration, impactful phrases, and scientific diagrams. I was drawn to the questioning of how everything has a meaning and the meaning has a construction. The meaning of something can easily be destabilised by our fleeting use of modern language and images, leading us to miscommunicate and misunderstand.

The exhibition was thematic rather than retrospective. Rasheed investigated her concerns of power, knowledge, education, identity, language and meaning. This is presented primarily through fragmented, distorted images and texts in the video section. I found that while Rasheed did not come to a final interpretation, she kept the concept of forever questioning what we know and the systems that hold that knowledge. This could be related to suggestions made in Roland Barthes's *Camera Lucida*. "The photograph is always invisible: it is not it that we see" (Barthes, 1981, p.6).

Barthes objective interpretation of images does not coincide with reality directly, similarly Rasheed's installation, presented as a chaotic wonderland that recognises knowledge is always open to change, and unstable.

The installation was very engaging with the use of free handouts of posters, video, tall banners, and large text along the wall. There were striking depictions at every angle with little spacing, which felt intentional as they reflected the instability themes and effectively confirmed Rasheed's conceptual focus.

The complexity of the installation can make it hard to navigate through without context, leaving it predominantly to self-interpretation. Whilst I like the design, I think it could still benefit from clarity, a few short exhibit labels at each section to help guide viewers.

References:

Barthes, R. (1981) *Camera Lucida: Reflections on Photography*. Translated by R. Howard. New York: Hill and Wang.

Artist 2

Linder



CUT

"The sculpt that I use cuts through paper and time with equal ease."

In filmmaking, 'cut' marks the end of a shot or a scene. The term is taken from the physical cut made to celluloid film as it is spliced together in the editing room: a process not unlike Linder's approach to working with printed images. For Linder the cut is a transformational act. By severing images from their original contexts she makes cuts in time, revealing links between the past and present.

In some recent photomontages, Linder has explored myths and fairy tales related to the status and roles of women. Several works here were inspired by the myths of Pygmalion, Myrrha and Adonis, which tell stories of love and beauty linked by an act of incest. For deceptively seducing her father, Myrrha was turned into a tree by the Gods - a hybrid state echoed in imagery of plants and animals that are combined with bodies in these works to create new, abstract pictures.

Linder also explores variants of the Cinderella story, which appear across the world and originate in the ancient Chinese folk tale 'Ye Xian. Weaving 'rags to riches' stories into her assemblages of pornography and interiors, Linder links the contemporary fascination for physical transformation through drastic makeovers with the pursuit of feminine beauty and romantic love in these age-old fairy tales.



Review



When visiting the Glynn Vivian exhibition of Linder Sterling, *Danger Came Smiling*, I was impressed by the material manipulation on the photographs. My Initial observation of these altered fashion and lifestyle magazines is seen as edgy, satirical, and elegant. Upon closer inspection, I see that by obscuring faces, merging of appliances with the human body that we initially saw as decorative, it shifts something disruptive. It depicts deep stereotypical patriarchy, shameless consumerism, and challenges the system.

Linder uses photomontage intimately presented with one another to focus on issues around feminism, she utilises material from magazines for fashion, pornography, and household. The artwork involved the combination of domestic appliances and particularly women's bodies and their faces, as if to erase their identity, a perfect example of this, is Linder curated a cutout of an iron that obscured a woman's face while posing provocatively, as if lying in wait, for the man to reproduce, this is what she's reduced to, her identity collapses into a function for another. This correlates with Silvia Federici's argument from *Revolution at Point Zero* that reproduction is principal to understanding gender roles and expectations, and that capitalism needs domestic labour and should be treated as vital (Federici, 2018). These collages remind us that domestic labour is often unseen and not valued highly, situating the critical point of visibility.

In contrast, a large black and white portrait dominated the entrance, with a translucent plastic sheet sprawled across the woman's face. In conjunction with the pearls, this suggests femininity, which alternates with suffocation and seduction due to the plastic restricting, this hints at the prospect of agitation between beautification and containment.

The distortion of the bodies with appliances relates to Allen Sekula's writing from *The Body and the Archive*, which states that photography allows a "generalised look – the typology" (Sekula, 1986, p. 7), deconstructing rigid binary classifications. Women are broken down into stereotypes throughout commercial media, but Linder resists this typology in her fragmented figures. The collage work was made from analogue images, yet I perceived it as still contemporary.

The wall-mounted collages juxtaposed with the pictures and vibrant posters presented in clear glass cases throughout the room, rather than up against the wall, which created a physical barrier between the viewer and political art implying it is something to be contained. Be visible, but not physically involved. The Glynn Vivian holds a calm environment, yet the disruptive ethos that Linder brings could jeopardise this perspective, being contained and presented as part of history.

The glass cases may be seen as archival than a means of political statement or argument. The framing within the exhibition allows the viewer to question how the critical meaning evolves and remains within the formal gallery setting.

Danger Came Smiling shows us that Linder's work remains important and politically relevant. The fragmented collages uncover deep patriarchal mechanisms and flawed stereotypes. By embracing the disruption Linder challenges more than representation of gender but also the systems that shape how gendered images are valued and understood.

References

- Federici, S. (2018) 'On reproduction as an interpretative framework for social/gender relations', *Gender, Place & Culture*, 25(9), pp. 1391–1396.
 Sekula, A. (1986) 'The Body and the Archive', *October*, 39, pp. 3–64.

Discussion



Discussion

Expands our views,
breaks the silence,
makes us listen,
reconsider,
Redefine,
it bridges gaps.



Phillipe Halsman, Dali Atomicus. 1948

Information



Mishka Henner, Slaughter, TX (2012)



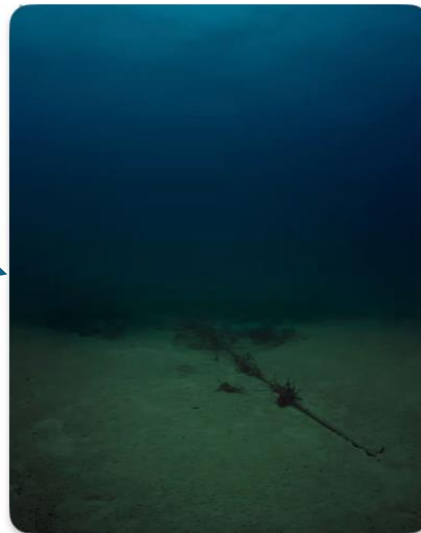
Giulia Parlato. The Council of Egypt. 2022

Information

Shapes our
perception,
persuades
and cajoles.
Written,
heard, found
and drawn.
Proves or
debunks. It
is power.



Nan Goldin, Heart-Shaped Bruise, NYC.
1980



Trevor Paglan, Bahamas Internet Cable
System (BICS-1) NSA/GCHQ-Tapped
Undersea Cable Atlantic Ocean, 2015.

Theory

An argument with reality, thought made physical, an upturned jug, inside out, wrong way done right, or left. It leaves no turn un-stoned.

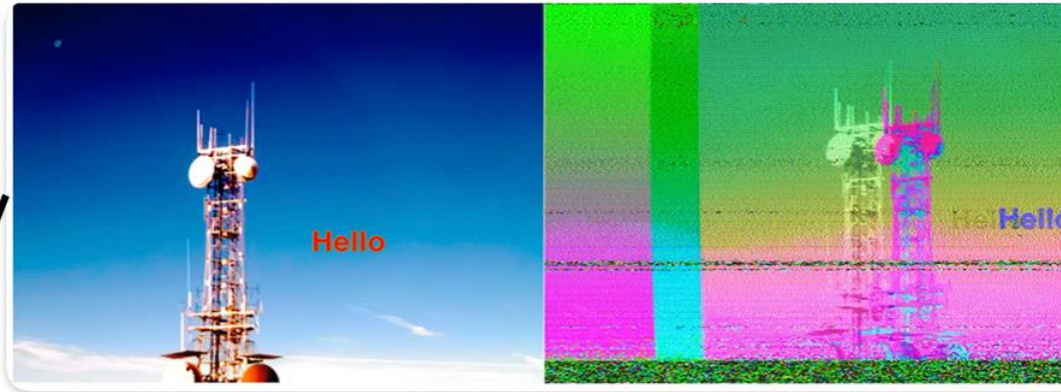
Theory

Psychoanalysis
The Male Gaze
Representation



Cindy Sherman – Untitled Film Still #3 – 1977.

Pixel
Posthuman



Nye Thompson, Hello: Observation 01 (CU Soon). 2023

Representation
The Male Gaze



Jemima Stehli – Strip. 2000

Time.
Essence.



Hiroshi Sugimoto, Metropolitan Palace, Los Angeles, 1993

Sometimes remembering ain't no fun

The content includes a vibrant, invasive red presenting handwritten text of the title "Sometimes remembering ain't no fun", this feels like a raw and personal diary entry. Accompanied by an out of focus subject smoking what appears to be a cigarette, the street shows more detail through a clear glass window with subtle reflections. Outside the window, we can see a street with cars and buildings. The composition shows a 50/50 split, the left is flat, bold, and attention-grabbing, whilst the right side is softer, personal, and more detailed. This shift in focus reflects a quiet, personal moment and creates an emotional distance, making the subject feel disconnected. The window acts as a barrier between the subject and the outside world, perhaps symbolising the separation between internal memory and reality.

Goldberg is known for combining image and text to explore personal stories, often giving voice to people on the margins of society, which adds deeper context to the work.

The use of red with the text hints at the intensity of their emotion, suggesting anger, pain, frustration, or discomfort linked to memory. Overall, the image gives a sense of everyday life, something we see every day, but there is a reflective or melancholic mood to it.

John Berger argues that "seeing comes before words" (Berger, 1972, p. 7), suggesting that we respond to images instinctively before we take the time to interpret them fully. This is evident in Jim Goldberg's "*sometimes remembering ain't no fun*", where the viewer's first reaction is shaped by the emotional tone of the photograph before the handwritten text is read or understood. However, the text then disrupts and complicates this reading, forcing the viewer to reconsider what they originally thought. This shift relates to Berger's concept that meaning is not fixed within the image. Goldberg's work reflects Berger's idea that visual meaning is layered and develops over time rather than being immediately transparent. We are able to come to contrasting interpretations such as regret, nostalgia or quiet contemplation.



Sometimes remembering ain't no fun

Plan:

The idea was to repurpose images taken for my exhibition module, which was also inspired by a found image, based around giving marginalised voices a chance to be heard and understood. Still shaped by Jim Goldberg's style, this time I wanted to get close and work with fragments of the face, especially parts that express a lot of emotion. When body language can be read it can also be easy to put on a front, so I focused on the eyes and mouth as they give off a lot of subtle physical context to how a person is feeling.

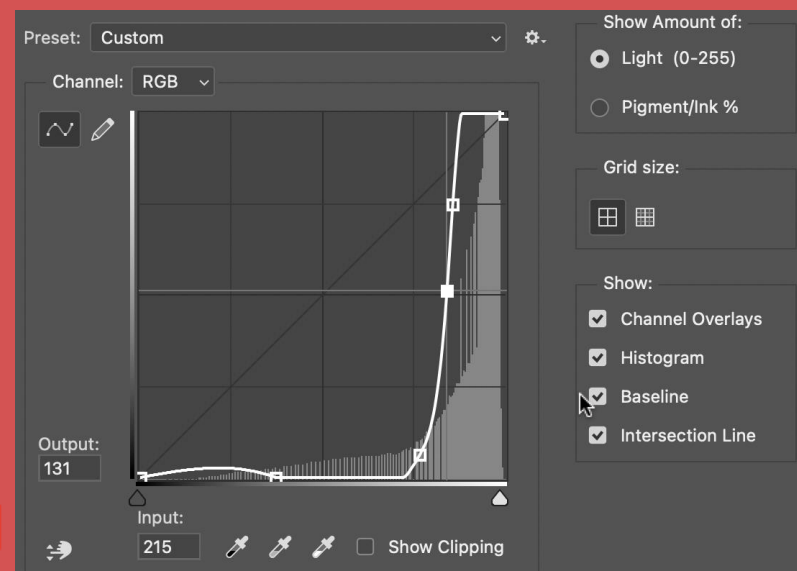
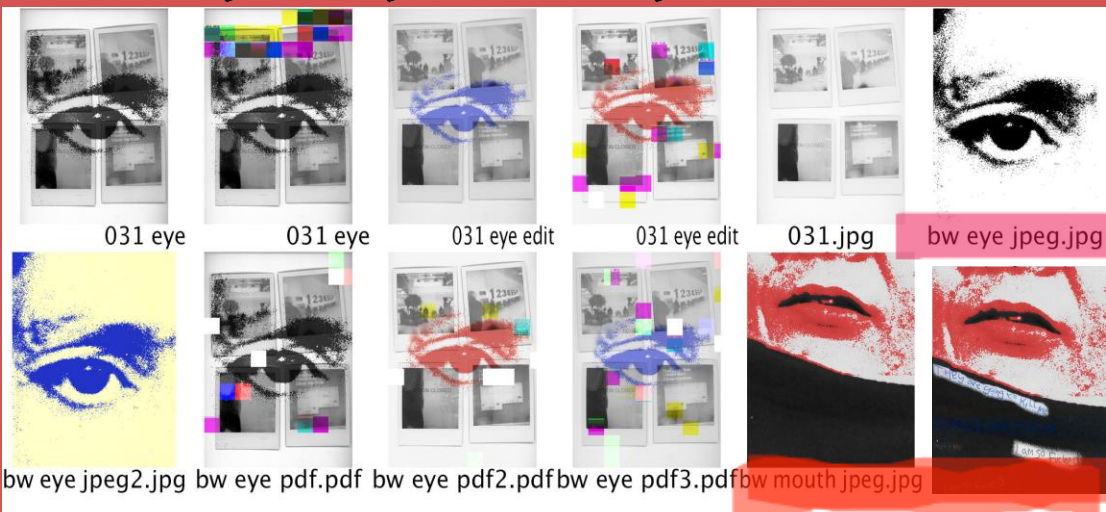
My aim is to draw out emotions from observers and allow time to ruminate on those feelings.

To the right side, I have included a contact sheet of the original portraits of strangers I encountered. I have highlighted 2 that I felt had enough expression to work with.



Contact sheet:

Below is a second contact sheet of the selected edited images using photoshop.



I opened the images and used the crop tool keeping the original portrait dimensions. Selected Image-> brightness/contrast as 83 and 100. Then used Curves to get the grain and intensity. 27

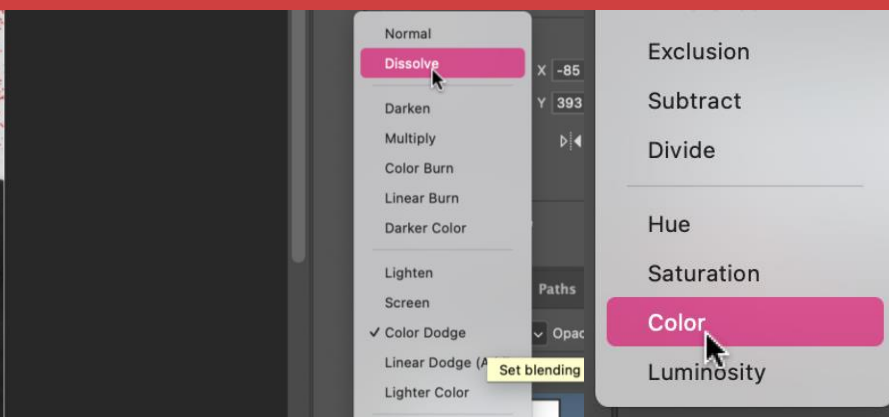
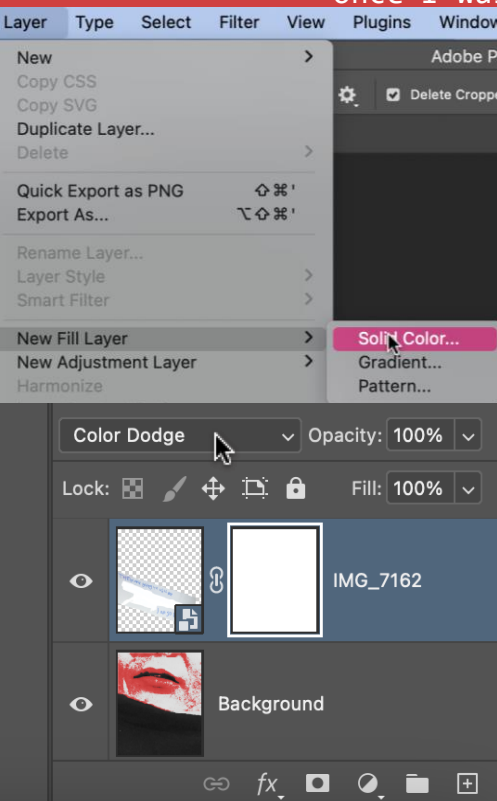
Edits:

I opened the image and created a layer, then a mask, selected layer -> solid colour-> red, then I chose colour dodge, as it added to the grain that gave a nice level of texture to the features. Then played around with brightness and contrast some more, and curves, which gave the image an intense contrast.

Once I was happy with the result I flattened the image.

I chose to embedden image with the handwritten context to keep a piece of the context to tie in some narrative. I did this process 3 times, I added a mask and selected dissolve as the effect was similar to the texture of the edited face. I used an eraser tool and brushed over areas where I didn't want the layer to be seen. I did this process two more times, but used colour as the next filter, then divided as the final. This created 3 different outcomes that contrast with each other, which added to the chaotic nature of the text. Each sentence fades further into the background.

I am happy with the results, I think by showcasing the mouth with a visceral red it highlights the gravity of her situation, and coincides with the quote "They are going to kill me, I am so fucked". I used blue text in contrast to the original text as it adds a somber element alongside the red image resembling danger, anger, pain.



Fragments of Self.

Plan:

In this project, I am inspired by Jim Goldberg's project RAISED BY WOLVES, one image that's portrait is more understated, but felt inspired by for this body of work "Sometimes remembering ain't no fun" we share a concept through attempting to capture moments of vulnerability within a short interaction without trying to define who they are. I aim to encourage viewers to think about how quickly we form judgements about others.

Although Goldberg's project was over 10 years and a multi-camera approach using analogue, polaroids, video and audio recordings, I want to focus on using one piece of equipment for portraits using a wide-format analogue camera, the Mamiya RZ67 with black and white film. I want to attempt making audio recordings to capture the authenticity of spoken word and use the audio for later projects.

I will take a few hours in the day with one roll of film to explore Swansea town and find intriguing faces that are willing to share stories. Intimate Images and honest voices create a connection, I would like to include emotive colouring, by using vibrant and invasive colour that reflects the emotions felt from each interaction, layered with handwritten text juxtaposed the portraits like Jim Goldberg's "Sometimes remembering ain't no fun" this will help contextualise my idea and unveil a deeper dimension that would not be visible if it weren't for my interference.

As a result, Fragments of Self will reveal the complexity of a fleeting faces identity and suggests that identity is complex and always changing and cannot be reduced to first impressions. ²⁹



21.jpg



022.jpg



23-1.jpg



023-2.jpg



24.jpg



25.jpg



26.jpg



27.jpg



28.jpg



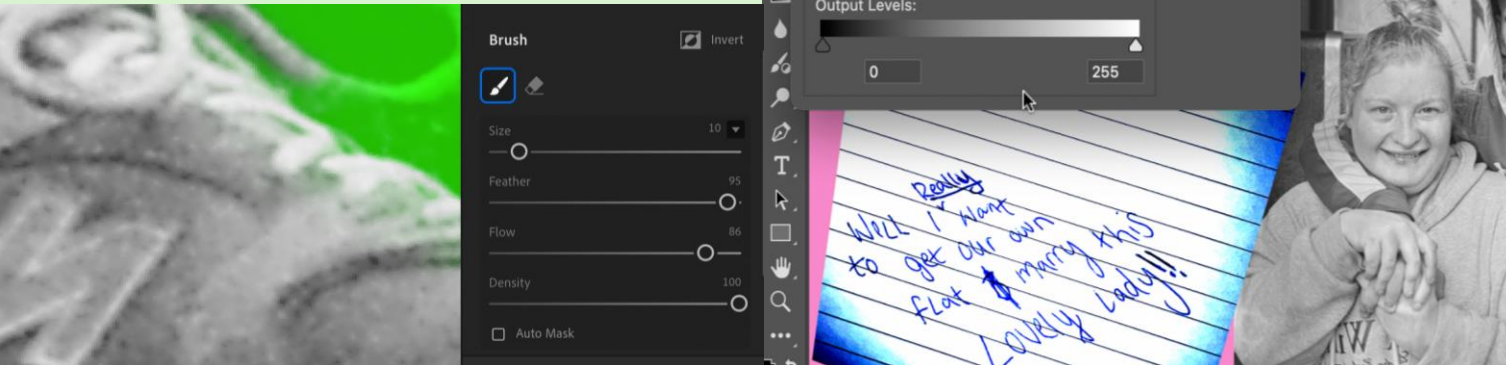
29.jpg



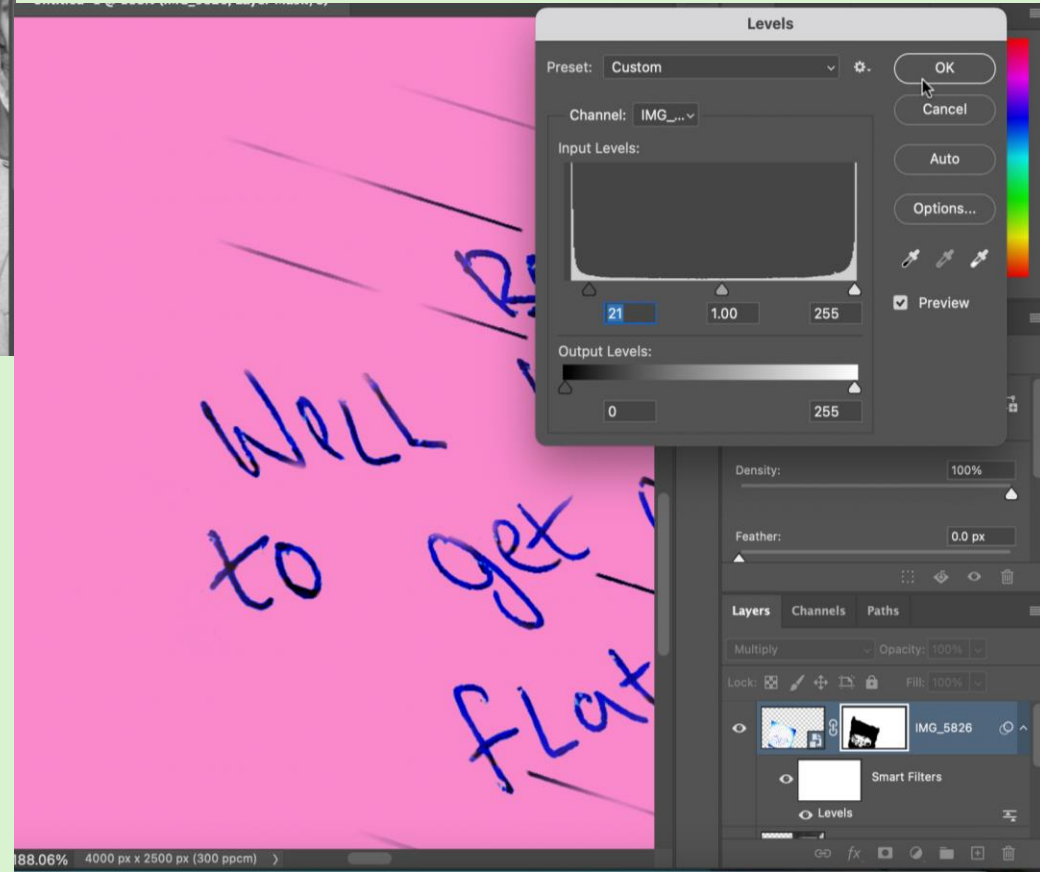
30.jpg

Lightroom and Photoshop Editing

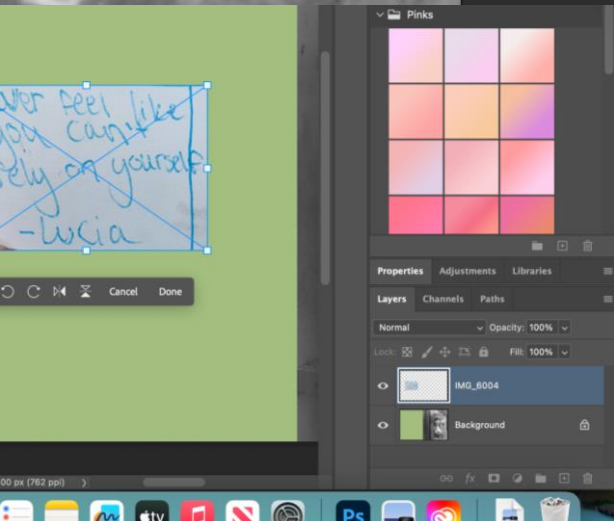
1) Each portrait I opened in lightroom and increased the contrast and then used the clone tool to remove dust and lines that were made from errors during film processing, the film was slightly under-developed so I found it difficult to remove the lines and still keep a balanced tone across the entire image. Using a brush tool I refined areas that were still off balanced.



3) To add the handwritten text, I took a photo on my phone and placed embedded once again. I then went to image-> adjustments-> levels to adjust the contrast higher and set the layer blend mode to Multiply which removed most of the white background. I did have to use an added mask and the eraser tool to remove the excess white parts that remained.

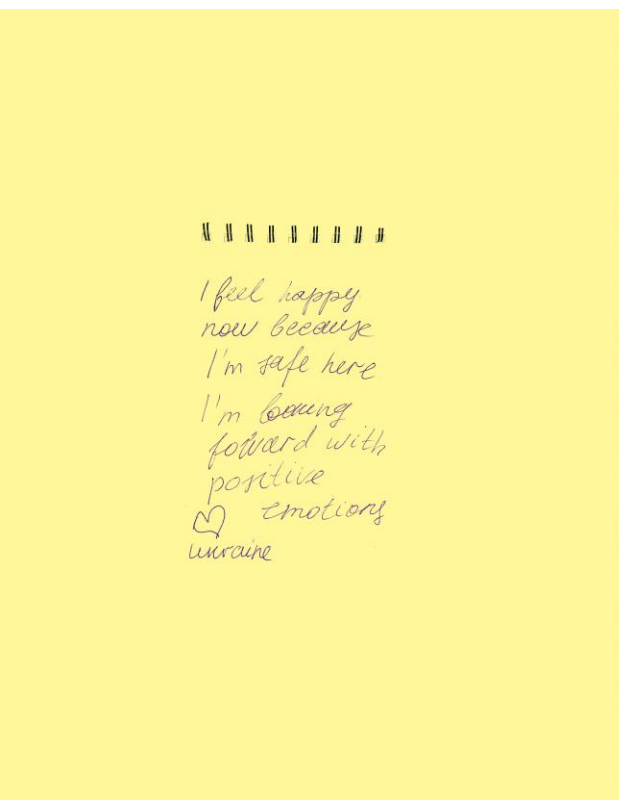


2) Next, I used Photoshop used a rectangle size portrait 2000x1500px and set the colour to white. I placed embedded the portrait and set it on the right side of the canvas. Then I opened layer at the top bar created a new fill layer-> solid colour and chose. A colour that fit within the matched the emotions during the experience, I used the rectangle marquee tool to shape fill the left side.



Discussion & Information

Luda (below) is a Ukrainian refugee, she had a sense of joy and contentment with her story, therefore I used a pale, calming yellow to represent our interaction. I am pleased with the outcome, but as this was my first time using the Mamiya film camera, I was still having difficulty getting it to focus on the subject, as you can see, the face is out of focus not allowing enough detail to be present. The under-developed film also shows the pale block and harsh lines in the background which I attempted to fix, however, this was one of the most difficult portraits which did not fully rectify.



Lucia, a student, came across as bubbly and friendly. She wanted to bestow some wisdom that she had come to learn recently. I paired her with a gentle sage green. This portrait is similar to the previous, with the facial expression, and I positioned the camera to the side to get a more natural pose from her. My technical skills with film could be improved to remove the lines on the left side, but I feel this is not as obstructive in this example as the reflections of the window distract from it. The tonal range allows plenty of detail to be shown, but more care with focusing should be taken.

Ben, a man who practices Krishna Conciousness, had a lot to say on his personal experiences and takes it upon himself to try to spread his faith and knowledge to others as he takes the streets to open up conversations similar to mine, with strangers. I had used a recording device to capture the conversation, but had not picked up the sound,, this is an element within my practice I'd like to use in the future so I will use the device more to develop this skill. My technical flaw is apparent again as there is a visible line that I attempted to remove but wasn't successful. However, I am fond of this image, I purposely positioned Ben in a less busy street to keep the focus on him, the off-centre composition gives a good space surrounding him, which I find juxtaposes his lifestyle, a modern city building in the background, another layer to this is a tree just behind him, natural elements interrupt the space, but connect as he is placed in the foreground as the connector between the two, part of the modern society, yet grounded and practices his faith to connect with the world beyond it's technical uprising. This provides a good context of who the subject is. The technical ability to focus is improved and allows a lot of detail to remain with a balanced tonal range.

*Have compassion
Seek Enlightenment.*



*Really
Well I want
to get our own
flat & marry this
Lovely lady!!*



Jonny and Charmaine, a loving couple who needed no directing for the portrait. I was with another woman who I had gotten a photo of when she found a few of her friends. The couple were already standing in this old telephone booth when I asked if I could take their picture and ask a few questions. They were flattered and embraced for their photo. I asked "what do you hope for in your future?" And his response is presented on the left side. The colour is to reflect the loving presence I saw between them. My ongoing pattern of underdeveloped film is better in this portrait as I really wanted to make sure nothing was disrupting the facial expressions. I took extra time with this and it worked very well. I had to make sure the tone and lighting was even across her face so we can focus on the detailing of her smile.

Calum and Hid, best friends, were so pleased to be approached and asked for a portrait and were very keen on the concept of people talking more with each other, face to face, I included the quotations of what were said during the interaction to be read as a back and forth conversation instead of a direct quote as this represented exactly what he was so fond of. The content within the frame has a significant amount of detail more than the rest as I thought it was an interesting composition, the leading line of the stairs handle rail, the differentiating pattern of squares in the background and dotted hanging leaves above with the highly contrasted steps. I feel there is room for improvement with balancing the tone on the left as it appears as a light fog, I would correct this using the brush tool and adjusting the contrast.



Just Broke into my Grandmother's
 House to find stuff I can sell



Benji, suffering a loss, confided in me a regret that he had broken into his grandmother's home to sell items as he was struggling for money. The technical issue with this was the underdeveloped film again, but as I ran out of time, I could not fix it. Benji positioned himself upon the steps of a technical college in front of the doorway. I instructed him to look away from the camera as if he were reminiscing. Although I like the framing of this, the composition could be improved by getting closer to the subject so it flows with the rest of the project better.

Aimee, a sex worker, I spent more time with than others, she approached me and Sophie->
She was upset and revealed she owed money to some scary people. After some time sharing stories, I offered to do her eyelashes in an attempt to cheer her up. She was grateful and picked herself up after that. She made an effort to create rapport with each male she walked past when she revealed her line of work. This is one of my top choices from the project. The positioning was unprompted, and I took extra time focusing the lens. The nature wall behind is visible and has a steady gradient as it flows from one side to the other, further highlighting the subject in her power pose. I typically wouldn't aim for a close body composition, as this was an accident. I had thought I was slightly further away; the hair is close to the edge of the frame, but I am more than pleased with the overall look of the piece. Her pose, the closeness, contrasts with the heavy nature of what she shares with us. Making us think, how is she so brave in such danger? Is she desensitised to this or putting on a front? The hands placed on her hips assert a sense of dominance that could make us think the latter.



Sophie, a couch surfer, revealed many heartbreaking stories that she was very open to sharing, as if she needed to unload her torment. A key element to one of her stories, which I found spoke to her character, I included as magazine letters, as she shared that she did not know how to read or write. The text coincides with her expression, creating a clear connection to us observing. The blurred reflections in the background creates a good sense of depth and spacing around the subject. My technical ability to develop film was seen again as the line is seen vertically atop of her jumper, I had tried to use the clone tool and brush tool to cover this but wasn't successful. The lens wasn't as focused on her face but I tried to bring back details by increasing clarity and contrast, using dehaze to take back the intensity. Although I am fond of the shine on the magazine letters, I would scan the letters instead of using my phone so the quality was higher.