

Photographic Art Practice

Module code: ADAA4011

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The Poetic Image, The Cinematic Image,

The Mischievous Image

PORTFOLIO

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THE POETIC IMAGE











THE CINEMATIC IMAGE









THE MISCHIEVOUS IMAGE.









EVALUATION.

Reading "Ways of Seeing" by John Berger, "Mythologies" by Roland Barthes, and "Photography: A Critical Introduction" by Liz, besides studying the work of artists of different disciplines and diverse cultural movements in their social contexts, helped me to acquire a basic understanding of how to read an image, how to decode the messages we are fed continuously and how "an image" can be used and manipulated in so many ways.

During the lectures, I understood that photographic art and documentary practice are distinct but interconnected forms. Documentary photography aims to accurately and objectively record actual events, while photographic art focuses on the photographer's artistic expression and interpretation. However, the contemporary dialogue between the two forms involves the overlap and blurring of these boundaries.

The group critiques have been an essential part of the learning process, as they allow me to hear what others see in my photographs and to learn from my classmates' works.

"Light Science & Magic" by Fil Hunter is a terrific book about light and lighting. However, as with everything else, when you are doing the work, it is when you are learning. This manual, the workshops, and my practice with the assignments are helping me to understand how to manipulate light better.

The first task, "The Poetic Image," forced me to start thinking unusually. By working on it, I could better comprehend the concept of poetic imagery and the power of suggestion. I encountered problems with the selection of the appropriate lens. However, it made me understand better how they can be used in different settings.

"The Cinematic Image," this time, was challenging to grasp the cinematic concept. I photographed people (talents) for this task and thought about position, clothes, props, and location. I researched more about composition and how to recreate the ambient of western films. At the same time, I wanted to use female characters as protagonists. I used my wider lens to capture the space, not wide enough but the one I had. I worked in the location to find a suitable composition. Something problematic this time was the light, or the lack of light (winter). I used a shoe-flash gun, but it did not work. After that, we had an exciting workshop with external lighting that showed us all the possibilities. But it was a too complex task in so little time. In the next shooting, I started earlier, so I did not need to use artificial lighting. This time I used a golden reflector to light the character inside the stable, which was suitable for the lighting even when I did not use the photographs. It is not easy to direct people.

For the last task, "The Mischievous Image," I used all the experience from the first two tasks. I made fewer photographs, which were less literal than the ones from the other projects. I thought about light, lighting, composition, colours, and props.

While researching, I found photographers that resonate with me. I can see their influence on my work, for example, Mitch Epstein, Zoe Leonard, Cindy Sherman, Dolores Marat, Justine Kurland, Barbara Kruger, and Martin Parr.

I want to understand how light works and practice lighting in external locations and inside the studio. I want to learn to manipulate it and learn the craft to do better work.