

Steve Allison

2416675

Visual Diary

Visual Studies 2

To further my engagement with literature I will look for subjective and qualitative viewpoints on artworks in order to expand my knowledge and provide talking points. I will analyse in greater detail and use Harvard referencing when including quotes or opinions of critics.

I was pleased with the feedback I received regarding knowledge and understanding skills. I plan to continue my attention to detail and I will look for improvements whoever I can.

As far as cognitive and intellectual skills go, I will make more effort to review my images in greater detail I will treat my own images as an artwork study and compare my work with other practitioners that I admire.

This Semester I will try to improve my practical and application skills. I will do this by evaluating what I have done and use that to set aims for the next project cycles. I will experiment more as well trying different techniques and equipment.

In order to improve my transferable skills, I plan to incorporate and challenge viewpoints related to other practitioners as well as extending my review of my own work.

Artwork Study



Coulson Family. Deana Lawson. 2008.

The work of Deana Lawson is influenced by the concept of the family album. The family album symbolises unity in the lives of black people, who have migrated all over the world. On the face of it, *Coulson Family* looks like an ordinary family album Christmas snapshot. Closer inspection reveals the image is beautifully lit and carefully composed. The framing is wide in order to give us an insight into the life of the family. The untidy stack of DVD films next to the television and the randomly placed picture frames create the feeling of a real family in a real home. The wall has been painted but has not been completed giving the impression that this s not a wealthy family that can afford to have the home decorated professionally. The photograph draws attention to the hardship in the lives of working class black people.



Father and son clay pigeon shooting day Särkikangas sandpit. Year: 1975. Trish Morrissey. 2015.

This photograph is part of a series called *Ten People in a Suitcase.* Morrissey recreated archive images without knowing why the original image was created. The image depicts a person holding up a shotgun and pointing it towards the sky. The subject is both looking and pointing the gun out of the frame. This creates an element of mystery for the viewer as they wonder what is happening outside the frame. The title of this image leads the viewer to assume that the gun is pointing at clay pigeons but the viewer is left wondering if that is actually what is happening. Another element of mystery is created by the title suggesting there should be two people in the picture. The viewer is left wondering where the other person is. There is a car parked in the background. The viewer assumes it is the car the people arrived in but there is no confirmation of this.



Untitled Evidence. Mike Mandel and Larry Sultan. 1977.

This image shows a man holding up a white card against a collection of plants. The card is being held up to provide a clean background to draw attention to the plants. The head of the man is cut in half by the edge of the frame and his face is expressionless. The picture was taken as evidence for something although the viewer can only imagine what it is providing evidence of. The photographer is far less concerned with the framing or extraneous elements in the frame as the evidential element is in the shot. The image may have been intended to be cropped or it might have been considered acceptable as is.



August 8th,1982. Trish Morrissey. 2001-2004.

This image is part of a series called, *Seven Years*, which was made by Trish Morrissey in order to deconstruct the concept of the family album. The project was a created with Morrissey and her sister dressing up and acting out all the subjects in the photographs. The project name is the age difference between the author and her sister. This picture as with other pictures in the series, highlights the tension between parents and children when they are told to pose for a photograph. It demonstrates the fact that whilst the family album captures moments in time, many of the pictures do not represent real situations. The people have been told to pose often against their will and have been told to hold poses which are unnatural to them.

At first glance this picture looks like a normal family album snapshot. Close inspection reveals the meticulous attention to detail Morrissey has used to create the photograph. There is a delightful sense of humour and recreation of reality having the fingers over the lens at the time of capture. Every detail has been carefully thought out even down to the overcast sky so typical of an Irish holiday snap. The grim concrete structure that the subject is leaning against is typical of an unglamorous Irish beach.

The subject has been placed in the centre of the frame typical of so many family photos. Morrissey has the subject posing slightly awkwardly, capturing the way that people try to look elegant when they know how. This picture brings out the dynamic of the average family and the interaction between the photographer and the subject. It also invokes memories for many people who will have similar photos in their family album. Both the swimwear and the towel are period correct. The colours have been selected to compliment each other and give the image an appeal that draws the viewer in.

Morrissey has used the aspect ratio of 126 film, which was commonly used for family holiday captures in that period. The picture seeks to ridicule by imitation and succeeds in that. Not everyone shares my opinion though. When the work was exhibited in Australia, it received a lukewarm warm reception from art critic Dr Marcus Bunyan. He said, “Unfortunately, while the photographs are well shot with good framing and use of colour, the concept seems too contrived, the situations and clothes too laughable, the outcomes not challenging enough.” (Bunyan.M, 2010, para. 7.) It is possible that the cultural difference between Ireland and Australia contributes to Bunyans opinion.



Object

























Image









Excursion







Discussion







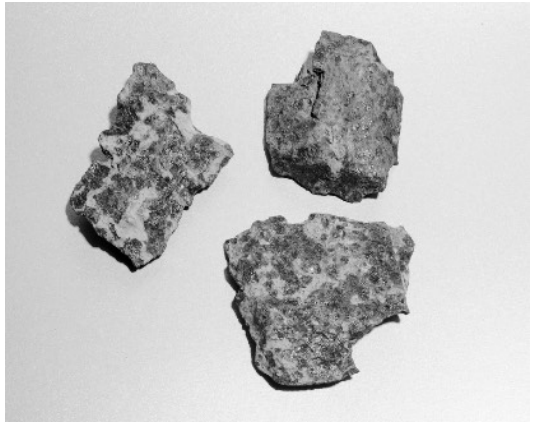






Information



















Theory







Project Cycle



In response to my found image I am going to use excursion as my research method. The found image is a silhouette of a women standing smoking a cigarette. My initial thought was of the things that have changed since the picture was taken and the passage of time. I am not sure where this project is going to take me but initially I want to capture images of things that have lived a life. At this early stage, I am unsure if that will be people, objects or both. I will walk around looking for elderly people, preferably smoking as a nod to the found photo. I will look for other objects like cars and buildings that have lived a life.

I am going to go to Porthcawl because the weather is good, which means there will be a lot of activity and there will be people about. I am going to take my digital Canon camera with a 50mm lens. I like using the 50mm because I like the perspective and the lack of distortion. I will also take a wide angle lens for situations where the framing might be too tight. I plan to take a film camera as well loaded with black and white film. At this early stage I am not sure whether colour black and white will work better. I prefer to work with a film camera when shooting black and white images. The film camera is a Ricoh with a 50mm lens.

Artist Research

Lee Friedlander

Lee Friedlander is well known for capturing the American social landscape. He does this with his ability to capture vast amounts of visual information in his compositions. Freidlander creates photographs that are both humorous and poignant portrayals of human life in busy city environments.

“I always wanted to be a photographer. I was fascinated with the materials. But I never dreamed I would be having this much fun.” (Freidlander, 1989)



Haverstraw, NY, Lee Friedlander, 1966


IMG_1705


IMG_1706


IMG_1707


IMG_1708


IMG_1710


IMG_1712


IMG_1714


IMG_1715


IMG_1717


IMG_1718


IMG_1719


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IMG_1726


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IMG_1728


IMG_1729


IMG_1734

Contact Sheet

I had no problem finding images on this shoot. Porthcawl has been a seaside holiday destination since Victorian times. There are several things that have lived a life. I shot a range of pictures both landscape and portrait format. I particularly wanted to capture the blue sky and bright colours of objects contrasting the worn out nature. Whilst my ideas on my final project have changed, I feel that the shoot was worthwhile. The images fit together to tell a story of daily life in the town during the winter months. I particularly liked the images of the amusement park, which has a run-down feel but still has colour and vibrance. The closed gates create a sense of anticipation for the forthcoming summer season. The car parked behind the locked gates gives the impression of people working at getting ready for when they open. My stand out image is the gate post of the amusement park with a decidedly worn out statue on top.



Image 7 1



Image 7 2



Image 7 4



Image 7 8



Image 7 9



Image 8 24 42



Image 8 24 43



Image 1 48



Image 1 49



Image 1 50



Image 1 52



Image 1 56



Image 1 57



Image 1 58



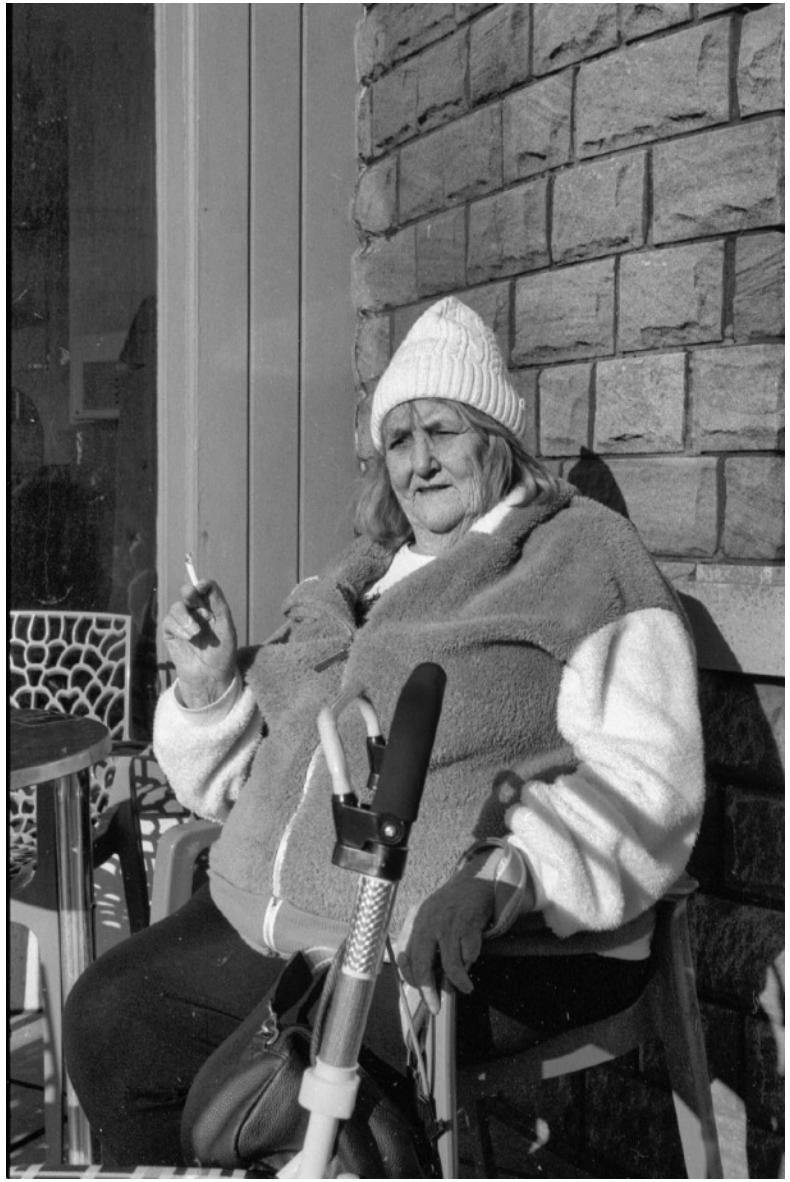
Image 1 59

Contact Sheet

The black and white images have a very different feel to the colour pictures. They have a less narrative, more artistic feel to them. I particularly liked the sea front walkway pictures as they present the town in a similar way to photographs taken in the early part of the last century when it was in its heyday. I replicated some of the colour shots with the black and white film. I wanted to show the way a picture of the same subject can have a completely different feel and meaning when shot in black and white. I came across a woman smoking a cigarette. The cigarette had been the punctum in my found photograph. I approached the woman and asked if she would mind me taking her photograph. This allowed me to employ a second research method, discussion.



I decided to photograph the person smoking a cigarette in both black and as well as in colour. I used different framing for the pictures. I took the colour picture with a 30mm lens to show a bit more of the setting. I particularly liked the colour coordination of the clothing and the pillar behind. I also liked the shopping trolly and decided to use that as foreground interest. I took the black and white picture closer to emphasise the subject more.

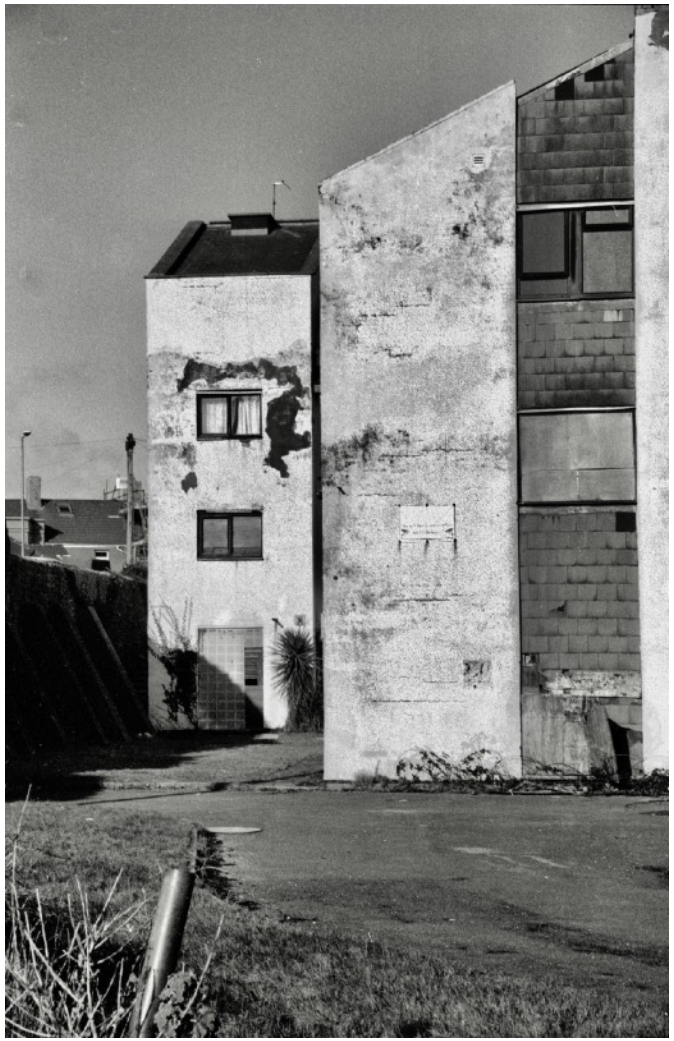



CONEY
ICE CREAM
Open
Summer


WELCOME TO CONEY BEACH
PLEASURE PARK
Open
Summer


PLEASURE
Open
throughout this
Summer
Season
All the Fun
of the
Fair
For
Years to come!





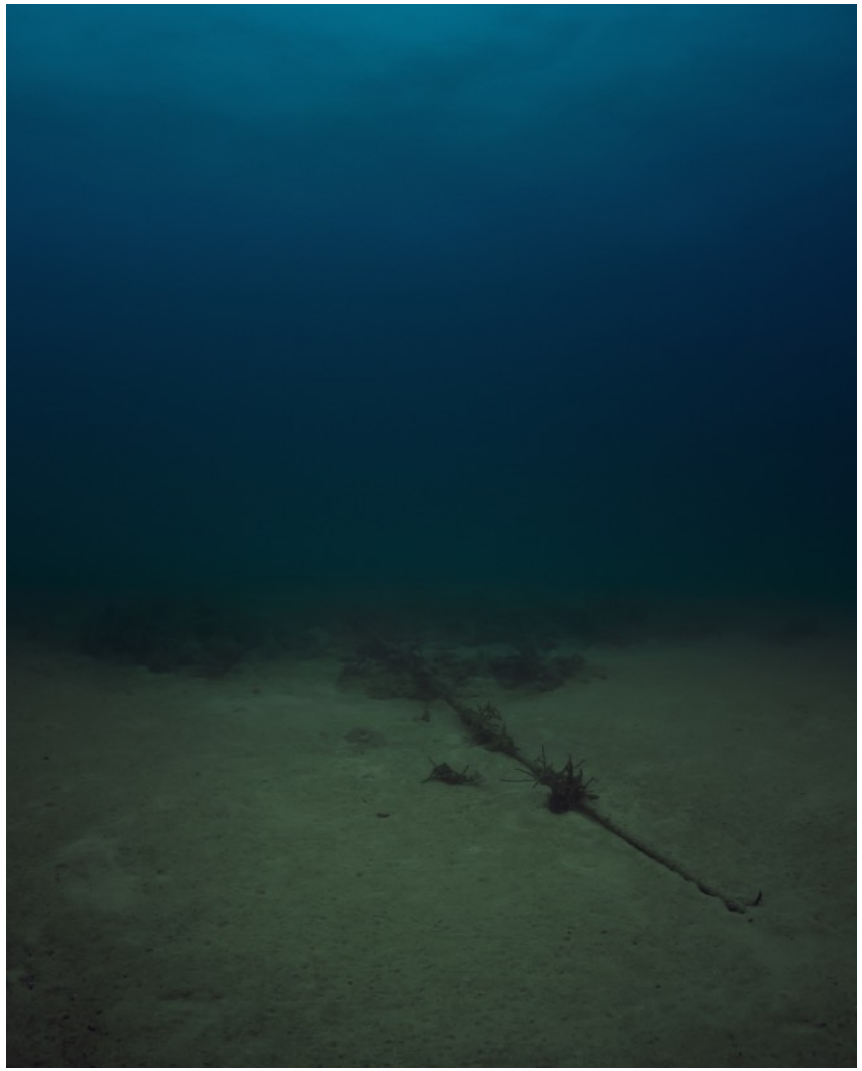
I feel this pair of images show an interesting juxtaposition. The seaside walk is very much still in use an a popular place to visit. The building at the end of the seafront road, on the other hand, has fallen into disrepair.

Artist Research

Trevor Paglan

Inspired by Trevor Paglan, I plan to use Information as my research method for my shoot. The purpose of the shoot is to show the dominance of The Internet in people's daily lives. I plan to show this by photographing the decline of retail, High Street shopping. I will photograph empty shops and charity shops, which dominate the town centre. I will attempt to find the premises of a defunct National chain stores. I will be working in colour only as I want to show that the images are current and not a representation of the past. I will photograph with a 50mm lens in order to minimise distortion. I want to shoot the shop fronts head on. I will not be using a tripod as I plan to re-shoot on a larger format camera once I know which pictures will work the best and when the light is better.

"His art tries to capture places that are not on any map – the secret air bases and offshore prisons from which the war on terror has been fought – as well as the networks of data collection and surveillance that now shape our democracies, the cables, spy satellites and artificial intelligences of the digital world." (Adams, 2017 para.1)



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


IMG_1777-HDR


IMG_1815-HDR


IMG_1843



IMG_1854


IMG_1856



IMG_1859


IMG_1201



IMG_1211



IMG_1860


IMG_1862


IMG_1863


IMG_1864


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IMG_1873



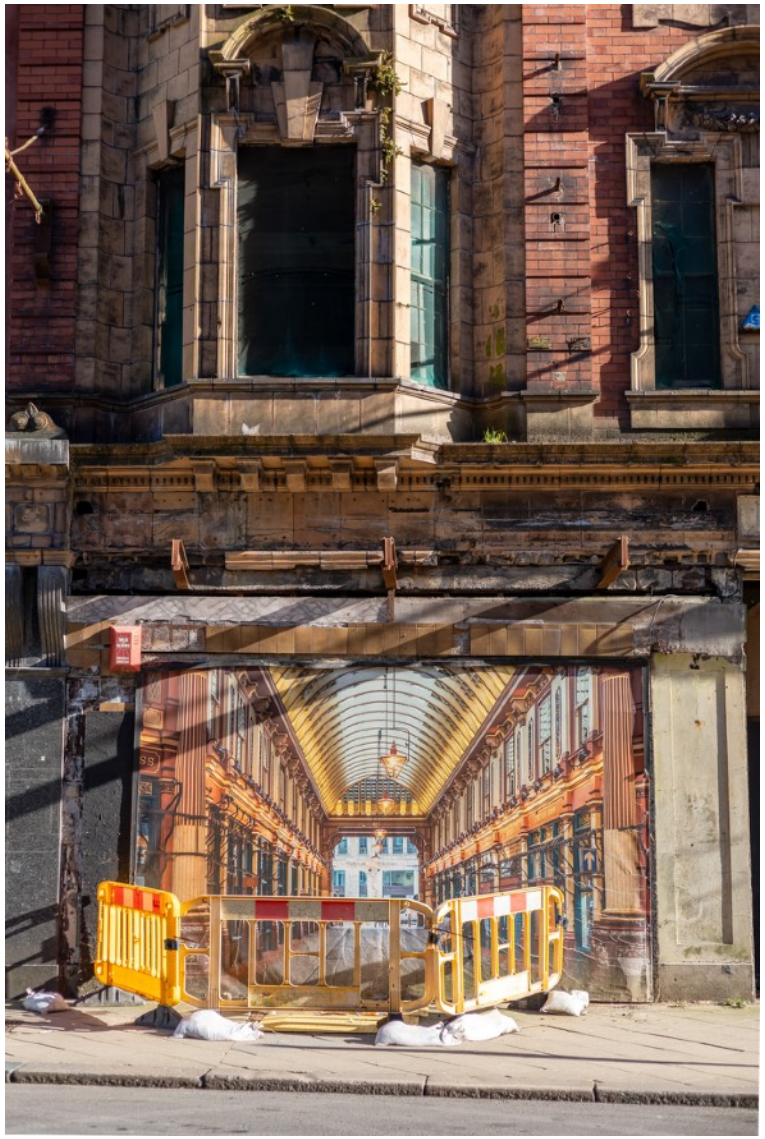
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Finding subject matter for my shoot was not difficult at all. There is no shortage of empty and derelict shops in the city centre. I shot most of the pictures in landscape format with the subject head on the camera, which was the plane. I broke with that method for a few shots whilst trying another approach. While out I was interested to see several buildings which were either being refurbished or refurbishment was planned. I liked the juxtaposition of the CGI image promising a glamorous future against old tired or derelict buildings. I decided to shoot them in portrait format to show the generated image against the actual building. My standout images are the two defunct chain store images showing the original branding and tag lines with windows of emptiness below.


The home of family value
TO LET
Calan


SHAWS
The
SHOP TO LET
SHOP TO LET
SHAWS
The Drapers
choose
YOUR
CITY







In this image the building is clearly in a state of disrepair. The building looks completely run down with missing windows with broken bricks and concrete. It looks like it was abandoned many years ago. Despite the condition of the building someone has decided that it could be restored to former glory. They have created a graphic showing their vision for the future use of the structure. Ironically, the future vision graphic now looks nearly as run down as the rest of the building. The road work barriers have been placed in front of the graphic, making it look as though the path into the future has been blocked off.







I feel this set of images works as a set because they show the emptiness of, not only the buildings but the city as well. There are no people anywhere around. The buildings that were once a hive of activity and a pivotal part of the high street now stand empty with a ghostly feel.



Today I plan to shoot a roll of black and white film. The shoot is not specifically for my project although I will be looking for things that could be used. The purpose of the shoot is to test a a Canon T90 camera that I have just bought. The camera is 40 years old so there is no guarantee that I will get any pictures at all. The camera was faulty when I got it but I think I have repaired it. My research method for this shoot will be excursion. I am going to walk along the coast path around Porthcawl and look for old buildings, the coast path and people doing interesting things. I will be using a 50mm prime lens.

I took inspiration from David Hurn for this shoot. I enjoy walking along the seaside. Hurn photographed people on holiday or days out at the beach. I was however interested in the relative emptiness of this holiday resort in winter. Whilst Hurn photographed Barry Island a lot, I feel sure he would have visited Porthcawl on occasions. I felt like I might be walking in his footsteps on this shoot.

"Life, as it unfolds in front of the camera, is full of so much complexity, wonder, and surprise that I find it unnecessary to create new realities. There is more pleasure, for me, in things as-they-are." (Hurn, n.d.)



Herne Bay, Kent, David Hurn, 1963



AAD143



AAD144



AAD145



AAD146



AAD147



AAD148



AAD149



AAD150



AAD151



AAD152



AAD153



AAD154



AAD155



AAD156



AAD157



AAD158



AAD159



AAD160



AAD161



AAD162



AAD163



AAD164



AAD165

Contact Sheet

I was particularly pleased with the outcome of the shoot. I managed to capture the holiday area of Treco Bay with very few people. This area is often crowded and images of the area often show busy scenes of holiday makers. I liked the peaceful feel which is quite a contrast. Where there are people in the pictures, I tried to only have one person per image, which gives a sense of tranquility. I feel the decision to use black and white film was a good one. The images do not show the blue of the sea and the green of the vegetation , which I feel would have distracted. The viewer is asked to look into the picture and pick out the details.





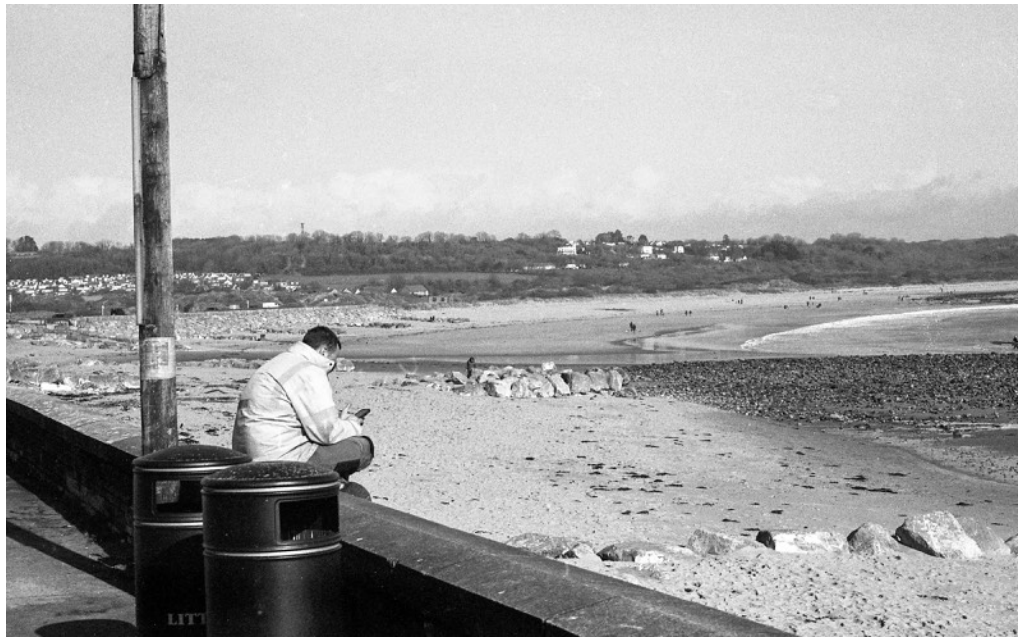
I feel that these images work together, showing empty steps from the beach leading to an empty bench.



The reflection in the still water further enhances the peacefulness. The man sitting with his dog is not in the reflection, which draws attention to the fact that he is on his own.

These images have a tranquil feel. The person sitting on the wall appears to be reading. The woman in the other picture appears to be photographing with a mobile phone. Both look to be enjoying the fact that there are no other people to distract them.





Artist Research

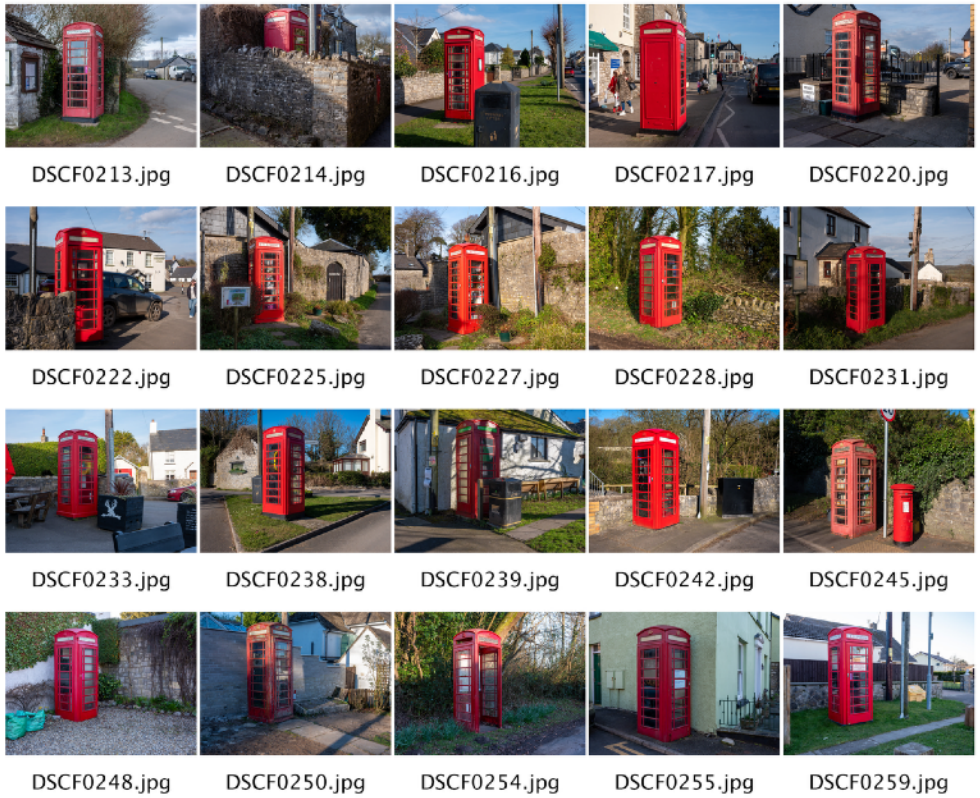
Edward Ruscha

My plan is to photograph red phone boxes. I will be using information as my research method. I have found out that traditional red phone boxes are designated as K6 kiosks. There are 27 of this type in the vale of Glamorgan. In relation to my found image, I am looking for things that are still around but no longer have the same relevance in the modern world. My inspiration for this shoot is the book, Twentysix Gasoline stations by Edward Ruscha. I want to photograph as many of the phone boxes as possible. I want to show where they are, what condition they are in and what they are being used for now. I want to capture some of the area around the phone box to give a sense of setting. I will be using a 50mm lens and a tripod so that there will be a consistency to the size of the phone box in the image. The surrounding area will therefore be similar in each shot.



Standard, Amarillo, Texas. Edward Ruscha. 1963

“I realized that for the first time this book had an inexplicable thing I was looking for, and that was a kind of a “Huh?” That‘s what I’ve always worked around. All it is is a device to disarm somebody with my particular message.” (Ruscha, n.d.)



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The shoot was a bit more challenging than I had anticipated. Framing the phone boxes the way I had envisioned was very much dependant on the direction of the sunlight. There were people walking past, cars parked and various other objects to contend with. I decided to leave the objects in the frame as it shows the phone boxes in their true setting. I felt that was more in keeping with the original objective of the shoot. There were additional difficulties to contend with. Some of the settings required standing in the middle of the road. Some roads were deserted while others were busier.

I was satisfied with the end result. I feel the images do give a sense of setting for each phone box. In addition the images show what the phone box is being used for. Some phone boxes have been lovingly cared for while others appear to be completely neglected. I feel each image tells a story.



This image has a humorous quality. The phone box is in a very sparsely populated settlement. Someone has nevertheless decided that there should be a defibrillator on hand in the event that one of the handful of residents in this peaceful village should suddenly experience cardiac arrest. It appears that the residents do not feel that the phone box that houses the life saving equipment should be maintained. The paint is peeling and generally looks neglected. The picture shows the traditional phone box in a traditional village but it has been repurposed for the modern era.





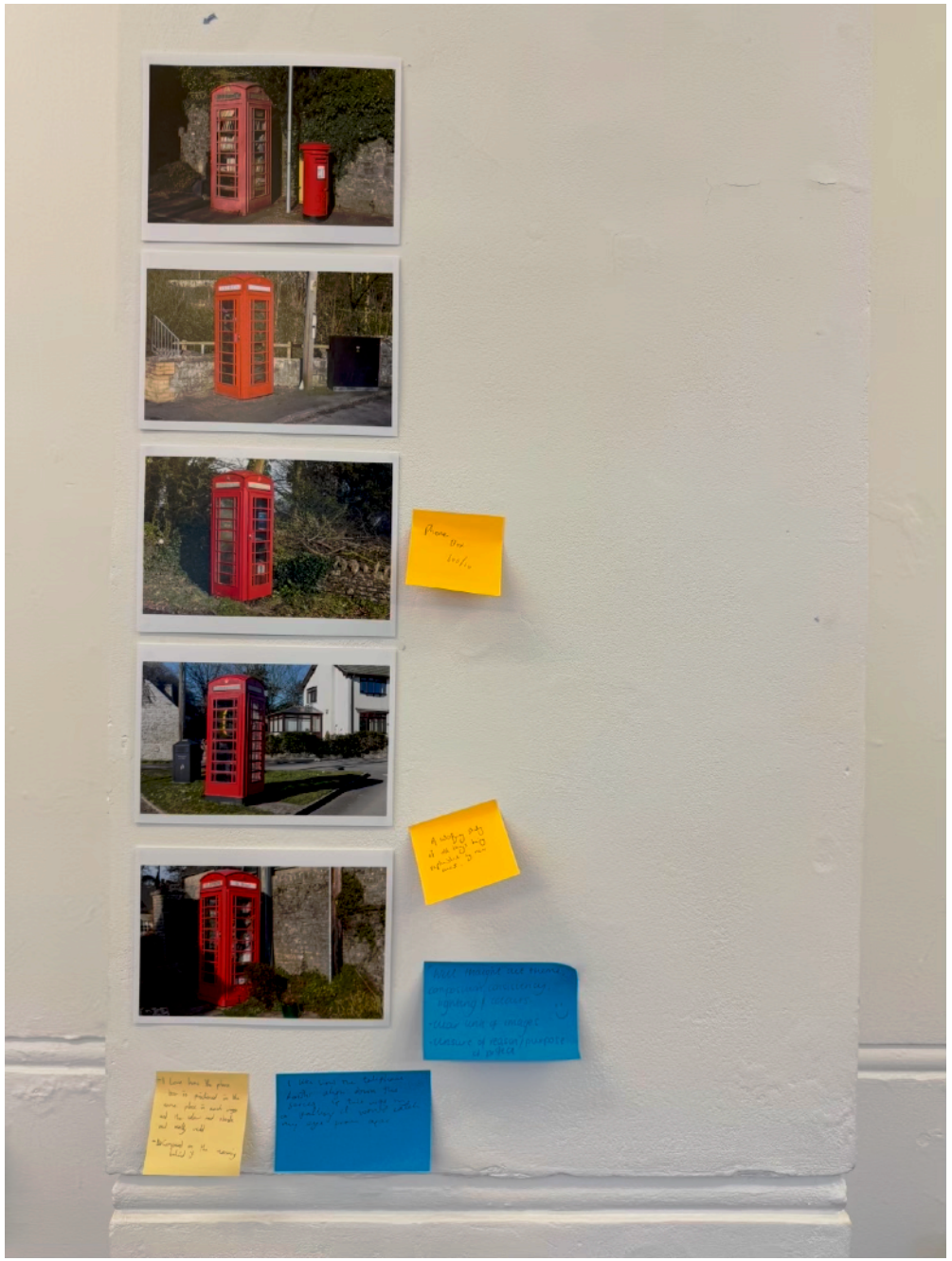
These images shows a phone box which is quite literally in the middle of nowhere. It is not in a village. It is on the side of a narrow lane. Regardless of the rural setting, it has been lovingly cared for. It is clean and freshly painted. It does actually still have a phone inside. Whoever cares for the outside of the box obviously does not feel the need to care for the inside as the phone is covered in spider webs.



This image shows a phone box outside a pub, which could have been taken years ago. The modern car is the only clue that it is a recent picture. The person walking past and the car parked give a sense of ordinary daily life. The phone box is just another object as far as the residents are concerned. There is no attempt to show it off. It is not an item used to attract tourists to the area.



I particularly like this image as it clearly demonstrates the passing of time. The phone box is on the side of a road in a small village. It has lived a life. It would have been important to the residents of the village. It appears that when it was no longer needed as a phone box, it was used to house an information display. Even though it was given a new lease on life, it was short lived due to the proliferation of the Internet. The box appears to have fallen into a state of disrepair. It appears that recently the Historical significance been appreciated it has been given a fresh coat of paint.



Critique

There was a mixed reaction to the images in the Post-It note critique. There were positive comments regarding the composition and consistency in the images. There were positive comments regarding the use of colour. One of the comments stated that it was a satisfying study of old things being repurposed. There was a comment stating that whilst they liked the pictures, they did not see the point of them.

My inspiration for this shoot is Tony Ray-Jones and his project, ‘Only in England’, which he worked on with Martin Parr. My research method for this shoot will be excursion.

My aim today is to walk along a different part of the coast path around Porthcawl. Along the way I will be looking for to take photographs of people. I will be using black and white film for this shoot as I feel it links to the previous shoot I did along the Porthcawl coast path. In contrast to the previous shoot, this time I want to capture people enjoying a day out. For this shoot, I will be using my Canon EOS 50 as I feel autofocus will be an advantage. It will enable me to capture a shot relatively quickly before the scene changes. I will use a 28-70mm zoom lens. This will allow me to capture different perspectives without changing lenses. This in addition to the autofocus will help to capture more spontaneous images without having to change lenses.



Tony Ray-Jones



Blackpool. Tony Ray-Jones. 1967

“He was less interested in landscapes than he was in people watching, his close-yet-unobtrusive style and eye for detail allowing him to find quirkiness in the mundane.” (Bean, 2020)



Contact Sheet

The shoot was successful as the weather was good and people had gone out to enjoy a day by the sea. The result was that there was no shortage of subject matter. There is a reluctance to point the camera at people, more so than in previous times. This is due to the fact that, ironically in the age of social media and surveillance, people seem far more reluctant to be the subject of a strangers photograph. Fortunately, the people I photographed on this shoot were accommodating. The images captured typical off season seaside activities. People walking along the sea front dressed in winter coats always seems a contrast to what is expected.





This pair of images has an interesting juxtaposition. Both images show mother and child interaction but at opposite ends of the age spectrum. The first picture shows an adult child helping her elderly parent into a wheelchair in her autumn years. The second picture shows two young mothers pushing their children in pushchairs. It is interesting how the cared for becomes the carer for the person that once cared for them.







A day at the seaside can seem like a very ordinary outing. Spending a bit of time with these images reveals a far more diverse range of activities and a window on modern life. The couple sitting on a bench eating fish and chips. Behind them a person walking a dog with a backpack on giving the impression that he is out for the day. The people sitting in the sunshine having a drink. One of them is leaning forward to shield from the wind while he lights a cigarette. The person queuing at the chip shop is wearing, shorts while others are wearing coats. He is looking intently at his mobile phone.



This image has a comforting feel to it. The couple that appear to be elderly waling hand in hand, leading the viewer to believe they have been together as soul mates for many years. The rickshaw rider is cycling calmly with an empty seat off to find another passenger.

Gwaith Merched

Viv Collis

Exhibition Review



Viv Collis is a social documentary photographer based in South West Wales. Collis challenges the stereotype of male domination in physically and emotionally demanding jobs. Gwaith Merched, which translates as Women's Work gives an insight into jobs that most associate with men being carried out by women. Going back a generation or two, it was assumed that women would not need a career as they would get married and have children. At best they would be in part time work performing undemanding roles. Fortunately those days are gone. Nevertheless, despite the fact that women have achieved great success in business and many other jobs, there is still an assumption that some roles are too difficult for women. This is of course untrue and Collis set out to put the record straight. The exhibition show women working in construction, the prison service, industry other areas.



Lisa, Viv Collis. 2024

Even in today's enlightened times it is still quite unusual to see a woman working there. Even more unusual is to see a woman working with an angle grinder. The woman in the image is not only working with the tool, she appears to be complete comfortable and confident with it. This can be seen by the fact that she is leaning over the item she is working on, holding the device firmly and is not wearing gloves. The image is carefully composed with the subject's eyes on the intersection of thirds. The use of a wide aperture has defocused the background emphasising the subject. Despite the background being defocused, there is enough detail to provide a sense of setting. The lighting has been used to great effect, with enough light to see the subject and setting, yet the sparks created t by the grinder can be seen. The image has a dynamic feel clearly shows the job being done.





Jaynab, Viv Collis. 2024

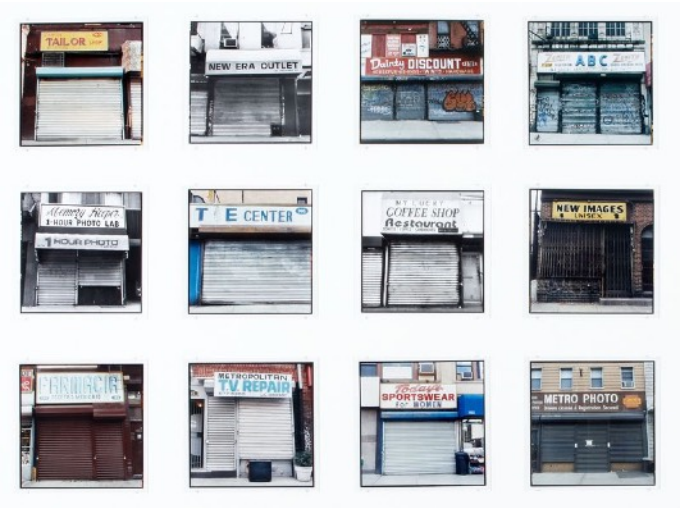
It is not just attitudes towards women Collis is is challenging, it is the concept of discrimination and stereotyping too. The sight of a female prison officer would barely raise an eyebrow today. The sight of a muslim prison officer on the other hand is rare. Even more interesting is the discovery that the subject of this image has been in the job for 20 years. She was in fact the first muslim woman to work in the prison service in Wales. Collis has captured the subject and setting in perfect harmony. In this image there is plenty of depth of field, which shows all the gates and fences of the prison. This gives the viewer a sense of what it must be like to work in that environment. The subject look small in comparison, showing that a lack of physical stature is not a barrier to the job. The subject is wearing a headscarf and her general attire gives a clear display of her Muslim heritage. In contrast the viewer can see the chains about her person keeping keys safe. The image says this is a real person doing a real job, not just a posed picture.



People can often assume that great strides have been made regarding women and their place in society. Regardless of the perception, closer inspection highlights ongoing misogynistic attitudes. This exhibition is important work, which continues to shine a light on the challenges and attitudes women find in the workplace. Without the work of activists like Collins, the opportunities and acceptance of women in male dominant roles will not change. The exhibition intersperses the work of Collis with historic images of women working in industry. The main images are displayed large and dominant. Viewers are asked to spend time looking at the additional audiovisual presentation. Those that choose to spend time will be rewarded with a soundtrack giving an insight into the subjects and the roles they perform. The only criticism, no reflection on Collis or the work, is the setting. Being in the museum, there is no clearly defined start and end to the exhibition. Visitors to the museum can easily walk past without paying any attention to the exhibition.

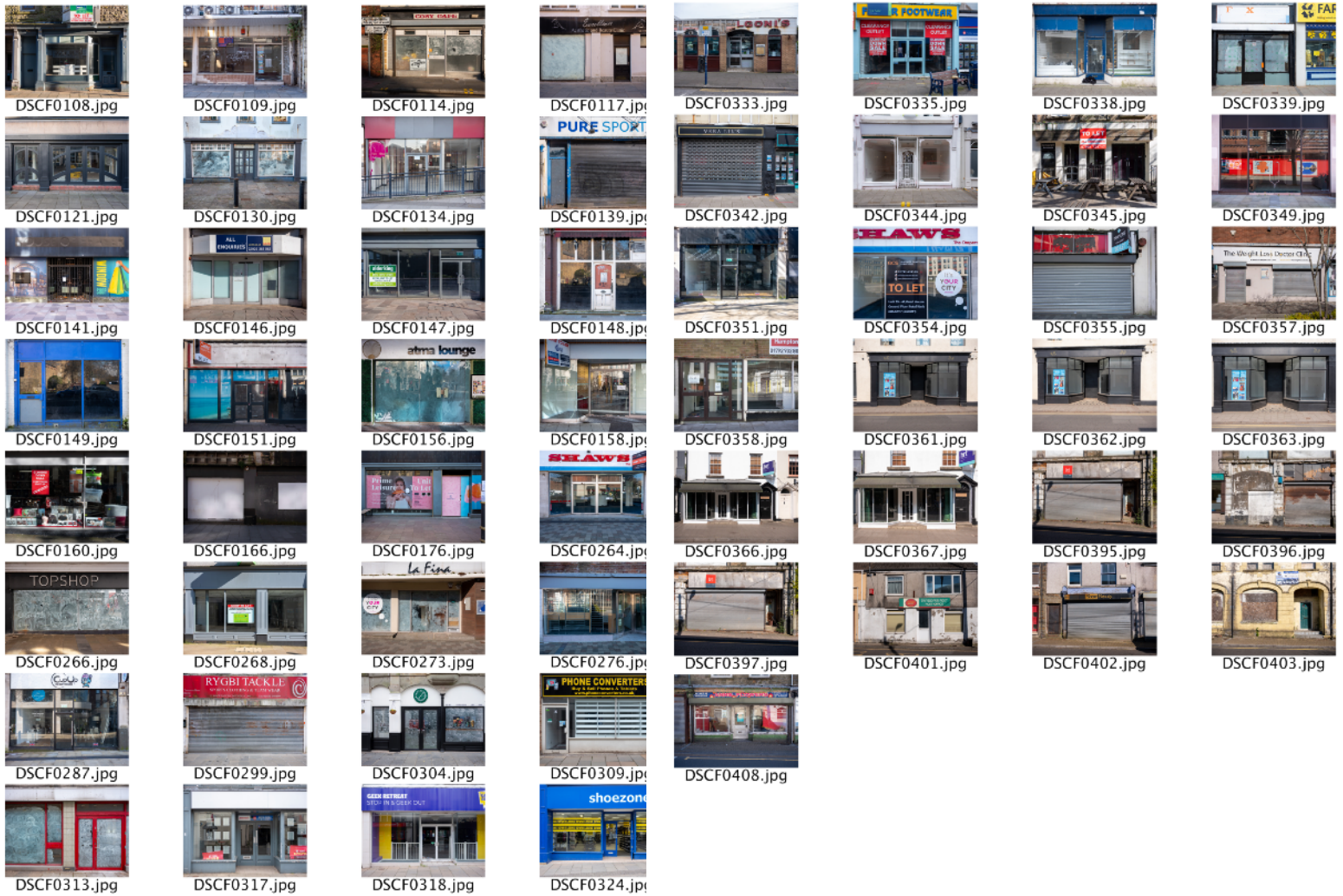
I have decided to pursue the shop front images for my exhibition. I will work on this project over several days. I plan to re-visit some of the shops that I have photographed before. This is because I have identified a methodology that I will us to create a consistent theme across all images. I have also decided to shoot with a high resolution Fuji GFX 50R camera to capture as much detail as possible. I have refined the process and will concentrate on closed down shops and exclude the charity shops. The research method for the shoot will be information.





My inspiration for this shoot was the Analogue project by Zoe Leonard. Although Leonard employed film for her project, my methodology will be similar. Leonard documents the rapidly changing face of the Lower East Side of New York. The plan for this shoot is to document the speed of change and the decline of High Street Shopping.

“The actual subject matter of the photographs was very simple and not necessarily what a viewer would consider aesthetic on its face, but Leonard did an incredible job transforming these rather grim storefronts into anti-colonial and rather optimistic statements through interesting angles and bright colors that saturate the photograph.” (Welsh, 2018)



Contact Sheet

The shoot took me to various locations over several days and there was no shortage of subject matter. It became completely absorbing. Every new location I went to, I found more empty shops. I decided to photograph as many as possible. I had an idea that the project could be turned into a book in the fullness of time. I was completely immersed in the project and wanted to capture as my shops as possible as each one has a character and interesting details. Influenced by Zoe Leonard as well as Bernd and Hilla Becher, I decided each image should be taken directly from the front with verticals as straight as possible. I also wanted the framing to be as tight as possible so the viewer can see as much detail as possible. The shops are all in city streets so there was no need to have any extraneous details to add context.







One of my ideas for the exhibition is to show the images in a line along a corridor with a small gap in between. The plan is to use the walls on both sides of the corridor to display the photographs. The idea is to give the viewer the feel of walking down a typical street with shops on both sides. The images will be placed in no particular order since that is the way they appear on a typical street. The three images here could be a single image of a parade of shops. Nevertheless, each image has it's own special character. The first one shows the mail still being delivered despite the shop being vacant. The second picture shows the shelving and partitions still inside the shop as though it was abandoned. The third has a whitewashed windows creating the impression that there might be something to hide. The whitewash emphasises the red of the door and window frames.



Another idea for the exhibition is to print the images big enough to cover the double doors in the passage. Using images of shops with double doors, the centre of the double door will go over the actual doors in the passage to give the impression of opening and walking through the door of the shop. This image shows a closed shop which still has the shop name proudly above the door. Looking through the glass the viewer can see various items left behind giving the impression of abandonment. This could be due to the staff, having been made redundant, feeling less inclined to complete the task of clearing the shop. In an age where images are being consumed rapidly, images often have an instant impact. Once the viewer has seen the point, they move on. Mundane images, however, invite the viewer to spend time with the picture and can discover new details each time they come back to the photograph.

This image has a beautiful irony. The graphic hand holding shopping bags, asking passers by to window shop. The graphic obscures what used to be the shop window. The hand graphic eye draws the eye to the shop door, which is gated with a rusty padlock, indicating the shop has been closed for a considerable amount of time. There is a contrast between the bright colours of the graphic and the black gate. The previous tenant appears to distance themselves from the premises by painting over the name. Ironically, the effort seems to be half hearted as the name shows clearly through the paint.

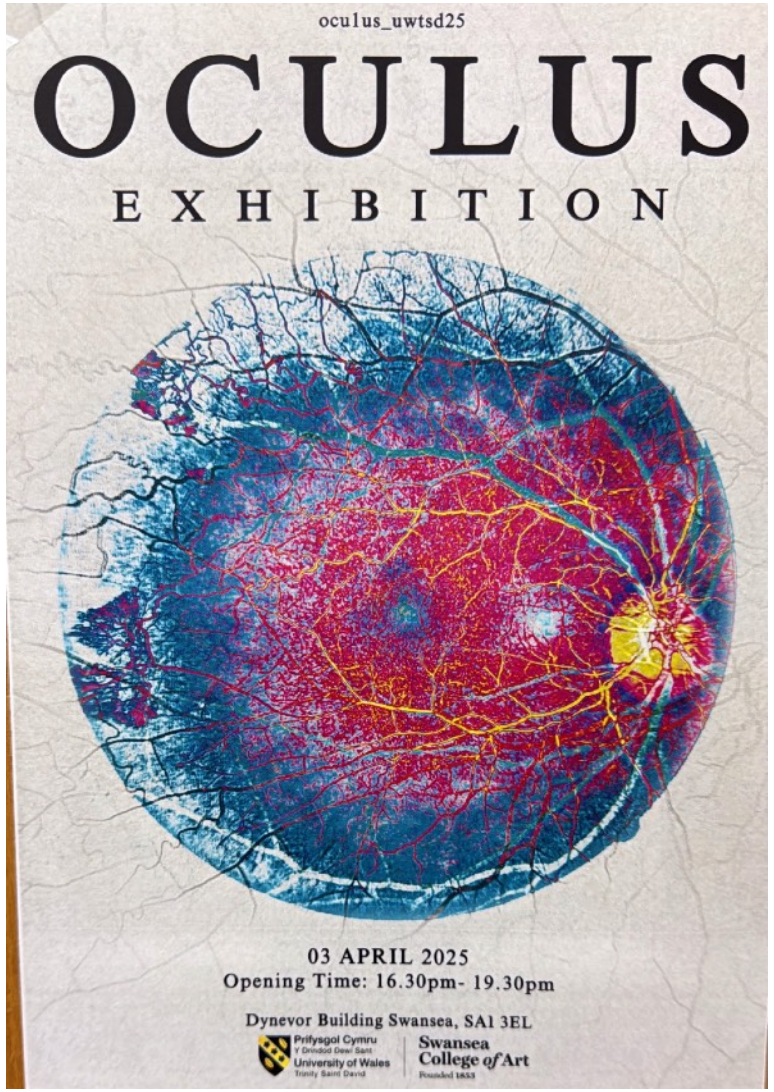




Critique

I decided to present the images for the critique in the straight line format to give the impression of a parade of shops on a street. The comments were positive with all the commentators appearing to understand the project and the presentation. There was a comment specifically pointing out that I gave the impression of a street. Other comments talked about the consistency and the social commentary of the photographs. This critique gave me the confidence to take these images forward to the exhibition.

Exhibition



The exhibition came around quickly, which became all consuming. I put other tasks on hold in order to concentrate on getting things ready. Fortunately, we all worked together as a team with everyone putting their shoulder to the wheel. We cleared the space, painted the wall and generally prepared the space for the exhibition. Since everyone worked together, we had the everything prepared in time without any stress.











My preferred method of presentation was to stick the images to the doors in the passage. The images would cover the door completely. The impression for the viewer was going through the door into the empty shop. The viewer would quite literally walk into the image. I made a test print to see if the picture would work at the size of the print. I attached the print to the door and asked Ryan, who was curating to look at it. Ryan liked the idea and I was going to go ahead with the concept. Unfortunately due to staff shortage, it became impossible to prepare the work in time.

I went back to my original idea of presenting the work along both sides of the corridor as though the viewer were walking down a street. I asked for the wall to be left unprepared because I want the images to feel as though they were part of the building. I wanted the cracks and imperfections to interact with the dereliction in the pictures.





Once the exhibition was installed, I was really happy with the look and feel of the display. I feel it got the point across. There were positive comments from visitors, which makes the preparation and the project worthwhile. I enjoyed the process of making the work, preparing it and exhibiting. It was a satisfying and fulfilling experience. I will continue with the project working towards my ultimate aim of producing it as a book.



Artist Statement.

‘Death of the High Street’ explores the decline of physical retail spaces in the wake of the internet's transformation of shopping. Through photography, Allison captures the decay of shopfronts once central to community life, now rendered redundant by digital commerce. This project examines the changing face of town centres, questioning their relevance in today’s society. By documenting this shift, Allison invites viewers to reflect on the evolving nature of consumption, community, and connection in an increasingly virtual world.



The exhibition was a success with a constant stream of visitors. The preparation and teamwork paid of. Everything was ready on time and exhibition day was stress free without any last minute tasks. The comments on the work exhibited were generally positive. A lot of effort had gone into creating and printing the work. There was a lot of preparation and organisation. The event was a similar to Christmas in that after all of the build up it was over in the blink of an eye, followed by the Easter Break. All that was left to do was to get on the train and go home.



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