

Visual Studies.

CHLOE BIRD.

Visual Studies 1.

Through the visual studies module, I will learn how to analyse an image with a use of proper terminology, and how to look at an image through my eyes, the artists eyes, and another persons eyes.

I will learn about different photography styles, and the history of photography and how it has changed through the years, in terms of format of an image.

The attached image is a great example of how photography has changed. In 1917, after the end of the first world war, people needed some type of hope, something to bring happiness, and this is reflected within the change in photography at the time. The image represents of shift in the belief of spirituality as opposed to Christianity.



Cottingley Fairies, 1917. Frances Griffiths and Elsie Wright.

James Van Der Zee, Harlem Book of the Dead.

This image is taken at the funeral of a black man in Harlem. It was taken during a time when black deaths were very rarely reported within the media.

The image is in black and white, which channels the gloomy feeling of a funeral. The image has themes of symmetry, with the coffin being at the centre and the flowers at the sides.

This image also serves as a historical document, shedding light on the social, economic, and political conditions faced by African Americans in Harlem during this time period.



© James Van Der Zee Archive / The Metropolitan Museum of Art

Composition.

Within photography, composition refers to how we deliberately arrange things, and the camera settings we use, in order to make an image appear a certain way. There are numerous different ways to compose an image, and we draw on hundreds of years worth of photographic history in order to influence these decisions.

In the image on this slide, we can see that monotonous settings have been used deliberately. This means that the image appears in black and white only. This has been used in order to make the subjects Corpsepaint (face paint) pop, and to bring an almost eerie feel to the image.

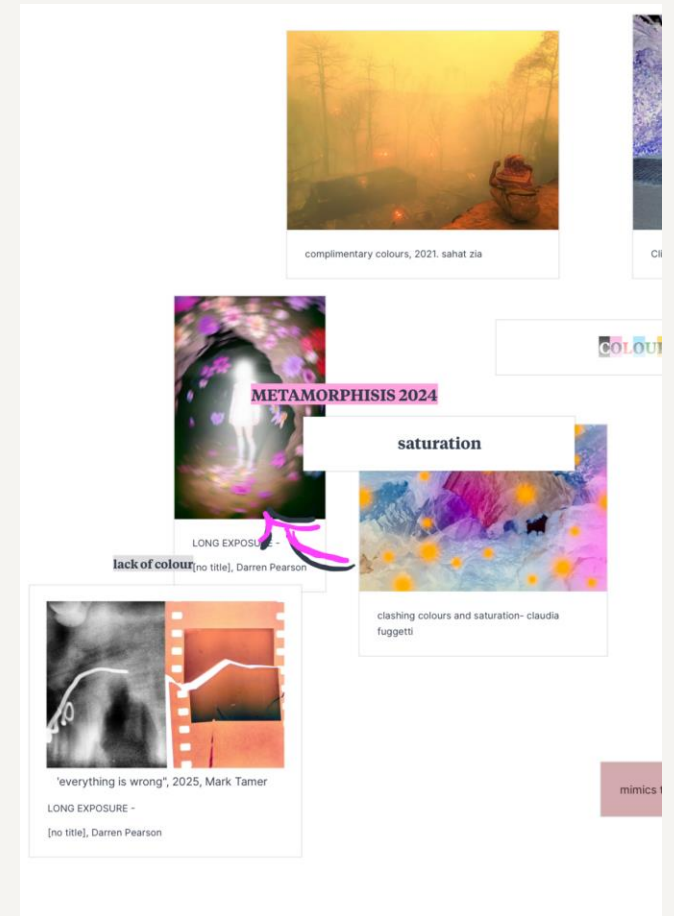


Kvitrafn of Wardruna. Bergen, Norway. 2002. Peter Beste.

The diagram illustrates the concept of 'MOVEMENT' in photography. A central box labeled 'MOVEMENT' is connected by arrows to seven different photographic examples, each demonstrating motion blur.

- Top Left:** A blurred portrait of a woman. Caption: BLUR - Woman #136; Nasos Karabelas.
- Top Right:** A blurred portrait of a woman. Caption: BLUR - Woman #77; Nasos Karabelas.
- Middle Right:** A blurred image of birds in flight. Caption: BLUR - [no title]; Raphaël Tamburrini.
- Bottom Left:** A blurred image of a person walking on a street.
- Bottom Center:** A blurred image of a person walking on a street.
- Bottom Right:** A blurred image of a person walking on a street.

Movement within an image can be captured in several different ways, including motion blur, freezing motion, panning, multiple exposure, and long exposure. Movement can enhance the impact and effectiveness of an image by adding dynamism, storytelling, emotion, and visual interest.



Lines.

- Leading Lines : lines that guide the viewers gaze into the main subject of an image, or deeper into a scene.
- Diagonals : lines that run diagonally through a frame, adding dynamic energy and movement to the composition.
- Horizon : the horizon line is generally horizontal and helps to identify 3D space in a landscape. It can be used to create a wide, open scene.
- Eye Line : the direction in which the subjects eyes are looking.



[No Title], Darren Pearson.

Shape.

- Form – 3D : subject has height, width and depth, making it look realistic in the photo.
- Geometric : shapes that are regular and defined. These shapes create a sense of order and structure in a composition.
- Biomorphic : organic, flowing shapes and lines which talk of the natural world.
- Negative space : the empty space around and between subjects. It can help define the shape of the subject and create balance and contrast.



Eiko Yamazawa, *What I am doing No. 77*, 1986.
Courtesy Third Gallery Aya, Osaka, and Aperture.

Tone.

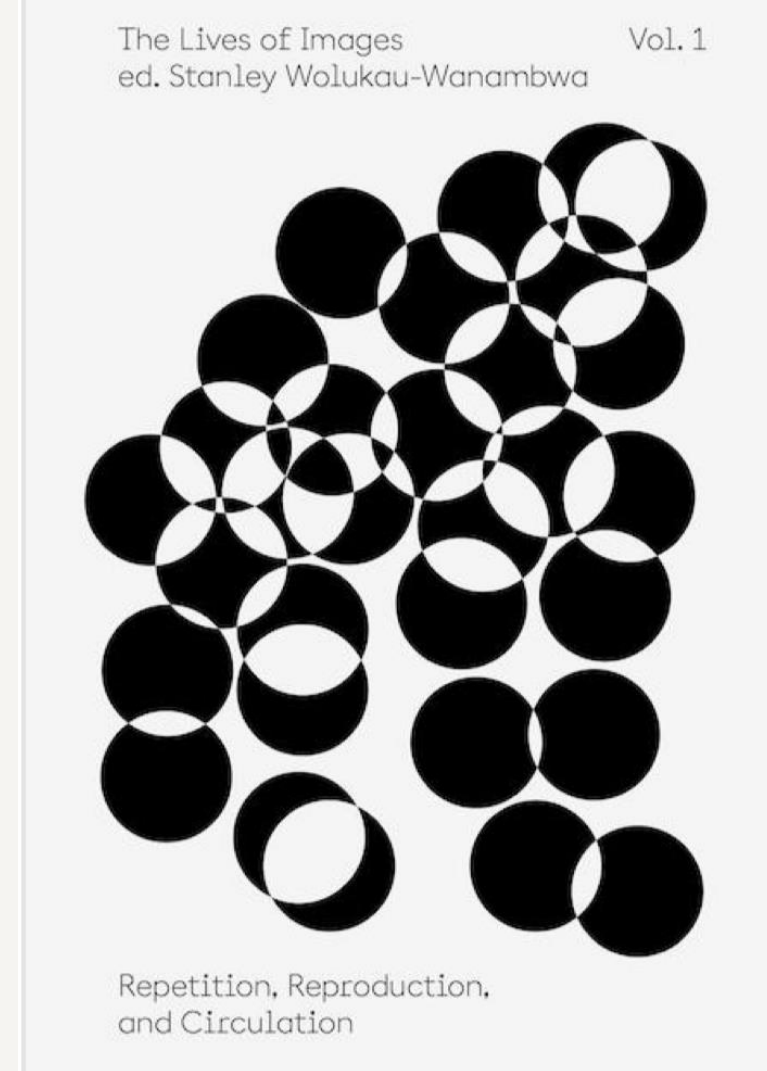
- High contrast : there is a strong difference between the darkest and lightest areas of the image. Creates bold and dramatic images.
- Low contrast : the difference between the lightest and darkest areas is subtle. Gives the image a softer look.
- Monotone : an image made up of variations of a single colour, often grey (black and white images).
- Temperature : colour temperature can cool or warm an image by mismatching the temperature of light to the camera settings.



[No Title], Darren Pearson.

Pattern.

- Texture : the surface quality or feel of an object.
- Repetition : the repeated use of shapes, lines, or colours. Creates consistency and rhythm.
- Pattern break : when the repetition is interrupted, bringing attention to a certain part of the image.
- Film - grain / digital noise : the natural random texture seen in analog film. Digital noise is a similar grain seen but in digital photography.
- Juxtaposition : How images are placed in proximity to each. Can create visual narrative / highlight interest in a scene.



[No Title], Darren Pearson.

Balance.

- Symmetry : both side of the image are balanced and mirror each other. Can create a sense of harmony and stability.
- Asymmetry : the image is balanced but not mirrored, different elements on each side create visual interest whilst still feeling stable.
- Foreground / background : maintaining balance between the foreground and background can help isolate or highlight subjects.



Graciela Iturbide, Mexico, 2021.

Colour.

- Complimentary colours : colours that are opposite each other on the colour wheel, e.g., blue and orange, or red and green. They create a strong contrast when used together, making them stand out more.
- Clashing colours : clashing colours can be used to create dynamism or chaos in a scene.
- Saturation : the intensity or purity of a colour.



Complimentary colours, 2021. Sahat Zia.

Framing.

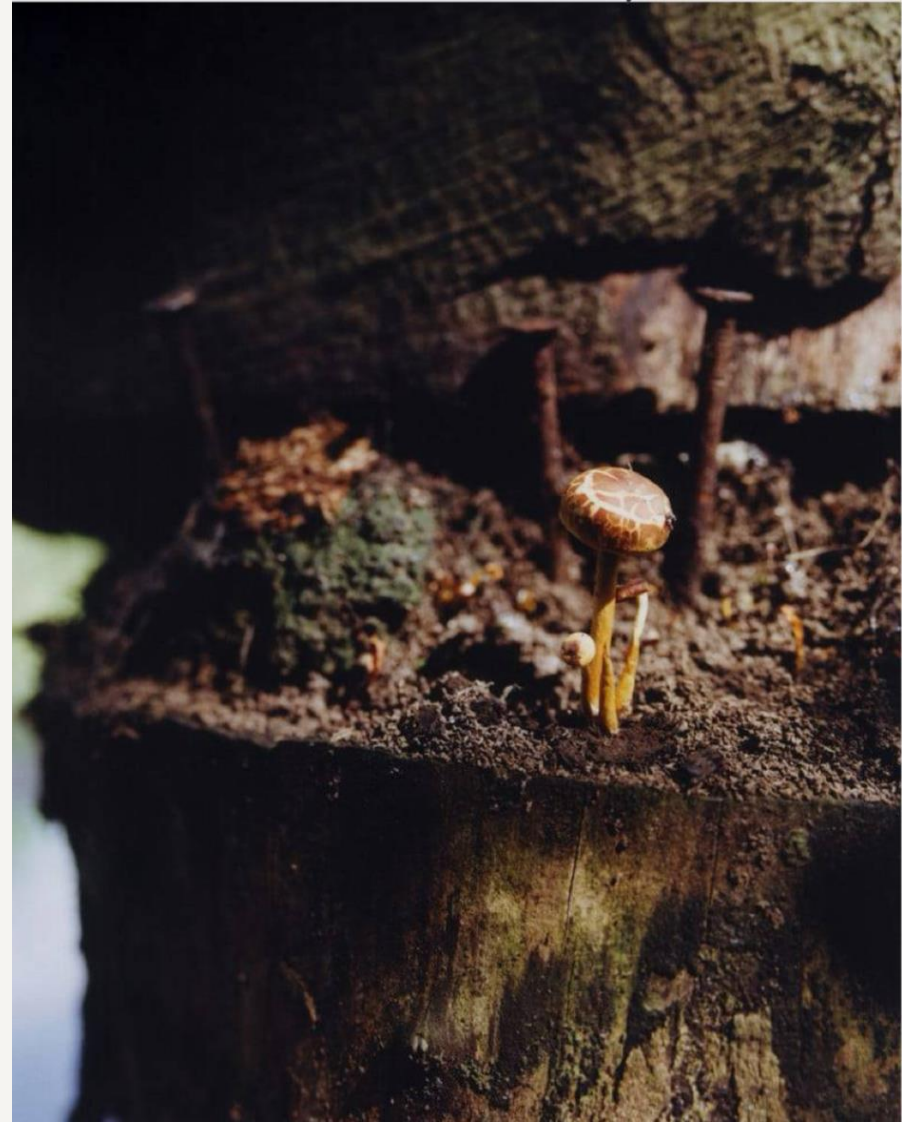
- Sub-Framing : finding frames within the frame can create visual interest. Can help to order information or draw the eye.
- Rule of Thirds : dividing the image into 9 equal parts along horizontal and vertical lines. You place the main subject of the image along these lines, to create a balanced composition.



Goose Whisperer, Stand-Up Paddlers and Sunken Car. 2020. Thomas Hackenberg.

Focus.

- Focal point : specific part of the image that is sharpest and draws the viewers attention.
- Depth of field : how much of the image, from front to back, appears in focus.
- Hyper focal distance : dependant on the lens used. The focus and aperture combo that gives you the largest possible depth of field. Full range of information in focus can create a sense of realism and depth.



Mushroom and Nails in the Garden.
Camille Lemone.

Position / Viewpoint.

- Eye-Level : the camera is position at the same height as the subjects eyes.
- Above : the camera is positioned higher than the subject, looking down.
- Below : Looking up to a subject makes it appear dominant and towering. This can create a sense of respect or make the viewer feel small.



Spark of a Nail. Woman Working. Wip. Morgan Levy.

Movement.

- Frozen : (high shutter speed) – decisive moment.
- Blur : (lower shutter speed)
- Long Exposure : creates smooth water or ghostly moving objects. Useful to show a passing of time.



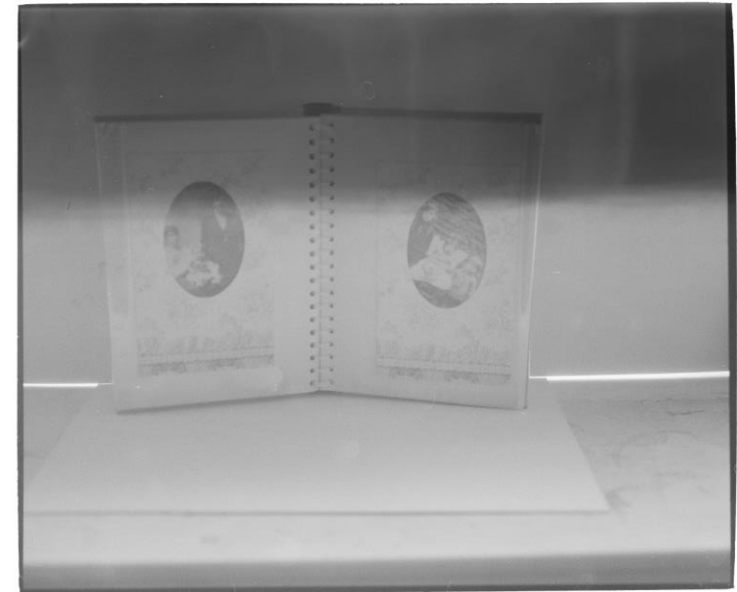
Leap into the Void. 1960. Yves Klein.

My project.

For this project I decided to shoot on film. I wanted to shoot old family photographs, and I felt that shooting on film would best depict the vintage, worn feel that these images give.

Firstly, I found an area with adequate lighting, to ensure that the images would be captured on the film, but not over-exposed. I decided that the photography workshop would be the best place to do this.

After taking the images, and developing the film, I felt that printing them within the darkroom didn't properly show the full details to the images. So, I decided to scan them in with the Epson scanner. Once I was able to get a look at the images, I realised that photographing existing images on film was not the best idea for this project. As you can see, it is very hard to make out what is actually in the image.



Original image vs. My film shot image.



After realising that that method was not going to work for this project, I decided to take an analog camera to the Glynn Vivian art gallery, and shoot whatever grabbed my attention, focusing mainly on the architecture. This worked a lot better, as the lighting was more natural, and a lot easier to the camera to pick up. I also the camera to a local graveyard, and the details I managed to capture on camera were amazing.

I decided that it was best for me to scan them in with the epon scanner again, as I felt that the little details within the images would be harder to pick up if I were to print them in the dark room, and I wanted to keep them visible.



Contact sheet.



Final image choices edited.



Pixy Liao, *Experimental Relationship*, 2007-present.

In this Image, we can see that Pixy Liao has used symmetry. This draws attention to the subjects, whilst also keeping the viewers interest on the image.



Latoya Ruby Frazier, *Grandma Ruby and Me*, 2005.

This image, being monotone, has a cool temperature to it. The image contains Frazier, sat with her grandmother Ruby. Frazier's hair is in pigtails, almost bringing a nostalgic feeling to the image. It feels familiar, evoking the emotions of sitting with your grandmother during the day, a feeling that most people have felt. It feels emotional.



Grandma Ruby and me, 2005.
From the *Notion Of Family*

Exhibition Review.

An Exhibition Review is important within photography as it can help a photographer to see how to go about presenting their work if ever given the opportunity to be in an exhibition. Being the viewer of someone else's work helps a photographer to see what works within presenting, and what doesn't.

By seeing how other artists work is displayed in a professional setting, you can learn about effective presentation. This includes spacing, height, lighting, and how different pieces interact with each other.

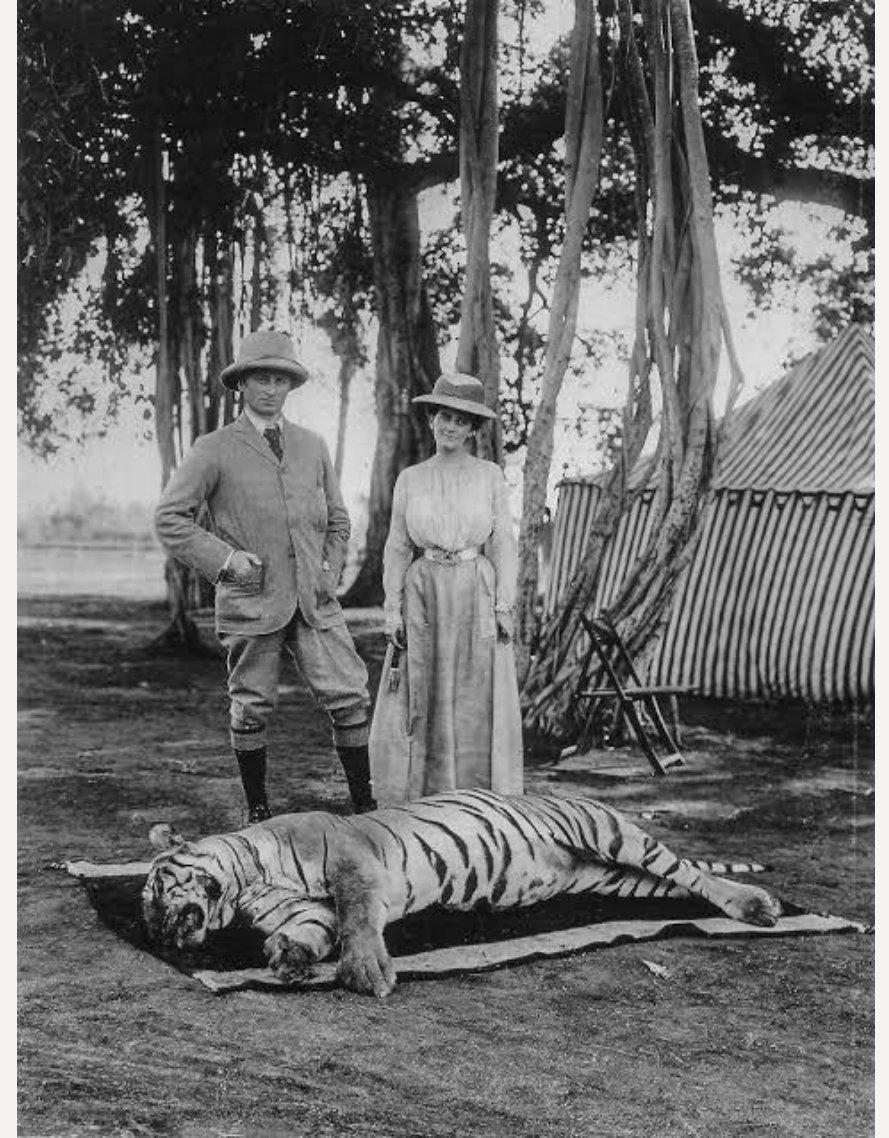
Visiting an exhibition also lets you witness firsthand how an audience reacts to different types of art and displays. You can observe how people move through a space, which pieces grab their attention and how they engage with the



Exhibition Review – The Postcolonial Condition.

The post-colonial condition refers to the social, political, economic, and cultural legacy of colonialism and imperialism. It encompasses the ongoing effects of colonial rule on formerly colonised societies, and the ways in which these places grapple with issues of identity, power, and representation.

This image depicts Lord Curzon, the Viceroy of India at the time, and Lady Curzon, both prominent figures in British colonial India. They are posing with a dead tiger, the 'trophy' of a hunt, symbolising dominance over the natural world and the Indian landscape. This photograph was taken in 1902 during the British Raj, a time of direct British rule over India. The image is carefully arranged to reinforce the power dynamics at play. Lord and Lady Curzon are positioned centrally, towering over the dead tiger. This image captures a moment of exploitation and control, which highlights the unequal relationship between colonised and coloniser. This is a poignant image, it serves as a reminder of the historical injustices and inequalities that characterised the colonial era, leaving a lasting impact on post-colonial societies.



Their Excellencies Lord and Lady Curzon with second days trophy, 1902.

Project 1-*Queen Victoria Holding the Koh-i-Noor Diamond, 2025*. Amna Walayat.

This artwork depicts Queen Victoria holding the Koh-I-Noor diamond. The portrayal of Queen Victoria is not just a historical figure but a symbol of British colonial power. The Koh-I-Noor diamond represents the complex history of colonial acquisition and the extraction of valuable resources from the colonised lands.

The composition of this painting places Queen Victoria in a regal pose, which emphasises her authority and status. This diamond is a focal point, drawing the viewers attention and underscoring its significance. Created in 2025, this artwork is part of a contemporary dialogue on post-colonialism, and historical representation. The piece reflects a modern perspective on historical events, questioning traditional narratives and power structures.

This artwork is highly relevant to the post colonial condition, and thus was a great choice to display within the exhibition. It directly addresses themes of colonial legacy, historical injustice, and cultural identity. The artwork serves as a



Project 2 – *General Sir David Baird Discovering the Body of Sultan Tipu, after having Captured Seringapatam on May 4th, 1799.* 2024-25. Adeela Suleman.

This piece of artwork depicts the moment when General Sir David Baird discovers the body of Sultan Tipu after the British capture of Seringapatam in 1799. Sultan Tipu, a ruler of the kingdom of Mysore, was a formidable opponent of the British East India Company. The discovery of his body symbolises the end of his resistance and the consolidation of British power in the region.

Suleman's artwork is highly relevant to the post-colonial condition because it directly confronts the legacies of colonial history and its ongoing impact on cultural identity and



Conclusion.

This exhibition was deeply important for people to see, it touched on important topics, whilst showcasing the artworks of people who relate closely to the topic of post-colonialism.

This exhibition on post-colonialism was important for people to see because it provided a platform to critically examine the historical, social and cultural impacts of colonialism. It encourages dialogue about power dynamics, identity, and the ongoing legacies of colonial rule, fostering a deeper understanding of diverse perspectives and experiences.

Such exhibitions evoke feelings of empathy, anger, sadness, and a sense of empowerment. This was visible with the way the audience interacted with the art. It was met with silence, prolonged looks, and people reading the artist statements eager to learn about such topics. It prompted the viewers to reflect on their own roles in

