

Evaluation

Photostory

When approaching the prospect of creating a news style article/think piece about the current COVID-19 situation, I wanted to approach the issue in a much more positive mind set as I felt that the news and other pieces of media had become unbearably negative. Coming off the back foot of my Individual Practice project I was eager to continue my zine in new and interesting directions. Thus creating Wreck Volume 2 (COVID-19 Special) in which I wanted to highlight the positive aspects of a national lockdown that displays the progressive features of personal businesses and creativity.

I wanted a continuous theme in my images of beauty in domesticity and its simplicity to bring joy and satisfaction to not only myself but hopefully those who would be reading the next volume of Wreck. I wanted to firstly display this in the front cover that featured a washing line and bed sheets drying. The image shot in black and white highlights and accentuates the creases in the sheets that compliment the moody and dark sky well. The inclusion of the side of my home was also intentional to further highlight the national lockdown and familiar surroundings we are all experiencing. The creasing in the sheet and the iconography of bed linens relating to domesticity was something I wanted to create as a repetitive motif in my images in order to link them all back to my major theme of domestic life. As well as this I felt that the creasing in the sheets really helped give all of my images texture and create a much more tactile and 3 dimensional image to give my spectator an immersive experience. When approaching the style of images inside of the zine I wanted to display images that pushed not only my creative capabilities in terms of comfort boundaries but also to push technology in order to create images that bent the



rules of the lockdown. I wanted to begin my zine with a style of image that I have never delved into, still life. Taking inspiration from traditional still life artists such as Juan Sánchez Cotán who had created this image I also wanted to create a much more traditional style of image. I felt that this challenged me as I am much more comfortable in a contemporary and editorial style when creating my photos. Therefore I created a series of 4 images, one featuring on my first page spread and the other three coming together in a

collage at the end of my zine. All four images included my motif of the bed sheets using it as a background and stool covering and take heavy influence from Cotán's painting. This is most apparent in his inclusion of open fruits, this technique that almost creates yonic imagery I also wanted to recreate in



WRECK



my images as seen in the bottom photo. I wanted this to be a call back to my previous issue of Wreck which displayed exclusively women and issues that they have faced. Furthermore the lone standing rose trapped in a vase is used to symbolise the social distancing and isolation Britain and most of the world is facing, as well as this the use of a lemon slice to replace the missing orange segment in the top image is used to hint at the unease and restlessness the U.K is feeling in their impatience for lockdown to finish as the lemon doesn't fit the needs of the orange. Creating meaning in inanimate objects was something that challenged me as I found it easier to display emotion and symbolism in human subjects. I did however find this challenge extremely helpful in my progression as a photographer.

Going into the middle section of this mini issue of the zine, I wanted to regain focus back into one of the core intentions of the zine which was an editorial style fashion magazine. However finding models to shoot was obviously very difficult due to the lockdown precautions set by the government. This was a large obstacle for me until I saw that Vogue had still created images through the use of FaceTime. These images featuring supermodel Bella Hadid and shot by Pierre-Ange Carlotti were all shot over FaceTime through the direction of Carlotti on camera placement and pose. This revelation in shooting models outside the home while staying inside inspired me to create my first FaceTime shoot as well. Taking inspiration from Tyler Mitchell and his Vogue shoot with Beyoncé that featured the use of bed sheets in the images I again used my bed



sheet motif in my FaceTime shoot. The middle image created by me is the only photo that features colour in this issue of Wreck as I wanted the bright colours to reflect the positive aspects of pushed creativity and technology. The ruffles in the dress, curled hair and creases in the sheets all compliment each other creating a sense of texture in the images. Shooting over Facetime took lots of patience and taught me to be precise in what I'm looking for in my images. moving forward I feel that my skills in communication when asking a model to pose has improved greatly.

In my final section of my zine I wanted to adhere to a much more news style broadsheet style in terms of writing, mixed with visual discourse of my zine. While trying to stay positive throughout my zine I felt that it would be a disservice to the other core purpose of my zine which was to highlight the injustices in our society. Therefore creating my last piece of writing paired with my self portrait image that focused on the incompetence of the government that leads us. Taking inspiration from traditional photojournalists such as

Don McCullin and mixing it with the editorial style of image that creates sets and orchestrated photos, I created a self portrait image to display the need for PPE that also exudes themes of distress and unease. The image again featuring my initial motif is much more focused on the distress and negativity of the disease. The gloves being used to choke the subject is reference to the lack of PPE as well as the disease itself being respiratory and directly affecting the breathing of the people infected. Again the creases in the sheet and folds of the mask almost look like they are made of the same material maybe hinting at the importance of staying home (domesticity) to protect yourself (the mask). This new style of image taking and writing in my zine allowed me to approach subjects from new angles and allowed me to be self reliant when creating a new project.



Overall this much more experimental issue of Wreck that allowed me to push my creative boundaries in terms of comfort zones and technology has taught me to see challenges as hurdles rather than barriers. Taking photos of inanimate objects has helped me find meaning in places I could not see before, using FaceTime as a photographic tool has allowed me to become a greater communicator when expressing my needs to a model and broadsheet style writing and self portraiture has allowed me to become much more self reliant when creating images.

Moving Image



When creating the moving image portion of my project I wanted the video to be in direct relation to the themes of the zine specifically the domesticity motif found throughout the zine. Taking inspiration from the film Roma directed by Alfonso Cuarón I wanted to create something similar. The film focuses around one of two

domestic workers that clean for a wealthy family in Mexico. The film beautifully captures the simplicity of domestic life which was exactly what I wanted to achieve in both my zine and moving image piece. My piece features the hanging of washing on a washing line before being left to dry which we partly see. The folds and ripples created by the wind blowing the sheets and the ghostly figures seen behind the translucent sheets create eerie yet calming imagery that displays the beauty behind a simple act. I wanted to bring the whole project together through the use of the bed sheet motif which comes together and includes three bed sheets from the three different shoots inside the zine ultimately

culminates the project into one video. The noir style black and white tones found in Roma can also be found in my video too as the black and white narrative in the video expresses the simplicity theme originally intended as well as highlighting the contrast in the bricks of the house and the creases in the sheets on the line. Much like the front cover of the zine i wanted to include the house in the video as not only does it add new texture not seen in



the project so far but also to remind the spectator of the familiar surroundings everyone seems to be in at this current moment. The over exposed sky almost makes the whole video seem like a dream, this paired with the intentional lack of audio traps the spectator in the video left with the ringing in your head that your brain creates to fill the void in noise. This allows you to focus completely on the video, becoming engrossed. The open windows hint that the house is in use and almost looks inviting despite the colder tones found in the video.

In conclusion, this video was made to culminate the domestic theme throughout the project and express its simplicity in one video. Taking inspiration from Roma with its similar themes the video also features its noir style of shading and tones. Overall, while the video is simple it is effective in communicating its purpose.

Video link: <https://www.youtube.com/watch?v=EPjcst1aFMU>