

Developing a Unique Voice

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Evaluation

My work and its focus has always been driven by an eco-conscious, non-consumerist and environmentalist approach. This project was solely directed to identifying and defining my voice in relation to that, finding a way to interpret my concerns as aggressively as I perceive them. My starting point was to look closely at my immediate and local environmental impact points and find a personal perspective and explore that in detail. I began by using my home and relationship with the sea and natural surroundings as a platform for work. Having grown up within a small welsh fishing town, I have seen the slow but undeniable decline of its bounties and that effect on the community and culture. What once was an essential local industry has now been overfished, corrupted and practically diminished.



I feel as though I was able to create a strong basis in which I could develop a reflexive response, using my own heritage and experience to represent what is left of a heritage that dates back through centuries. I feel as though for this work to progress, I could delve deeper into the perspective of others and use my own relationship with them in order to visually represent their stories. However, in relation to developing a unique voice, I can't help but want to create work that has impact, that causes disruption and discourse as opposed to sentiment.

My research is heavily based around literature, both contextual and personal, where I have struggled throughout this project of work is with the relationship between that and the practical. I don't feel as though I have been able to yet develop a unique voice in the form of physical outcomes. Instead I have developed a critical research area and a direction for an eventual outcome. I have developed a way to produce images, which has developed into a way of creating installation pieces, however I have yet to produce a final piece of work containing both. Two artists whom heavily influenced my research and work, were Nicholas Kahn & Richard Selesnick a collaborative artist team who work primarily in the fields of photography and installation art, specializing in fictitious histories set in the past or future. I feel as though their use of surrealism and documentary style photography holds an impactful response in the viewer and therefore unforgettable effect.



The ultimate question throughout this body of work has been, how can I create affective environmental photography and change through reflexive work? I feel as though through experimenting with installation proposals I have found a unique platform in which to use my voice and I have found a relatable and poignant area of research that connects both my practical and contextual work within the Psychogeography movement. Taking inspiration and influence from artists, theorists and philosophers such as Guy Debord, Rebecca Solnit, Robert Macfarlane, Henry David Thoreau and Gilles Deleuze, I wish to propose a question and a research area to define my work.

'Is it possible to create a psychogeographical drift in the form of an alternative map, to a common urban space originally and habitually used for consumerist culture, to therefore create rupture and discourse within a capitalist society? To create change through visual activism.'

We need to flood the market — even if for the moment merely the intellectual market — with a mass of desires whose fulfillment is not beyond the capacity of humanity's present means of action on the material world, but only beyond the capacity of the old social organization. It is thus not without political interest to publicly counterpose such desires to the elementary desires that are endlessly rehearsed by the film industry and in psychological novels like those of that old hack Mauriac. (As Marx explained to poor Proudhon, "In a society based on poverty, the poorest products are inevitably consumed by the greatest number.")

The revolutionary transformation of the world, of all aspects of the world, will confirm all the dreams of abundance.

"At present, in this vicinity, the best part of the land is not private property; the landscape is not owned, and the walker enjoys comparative freedom. But possibly the day will come when it will be partitioned off into so-called pleasure-grounds, in which a few will take a narrow and exclusive pleasure only,—when fences shall be multiplied, and man-traps and other engines invented to confine men to the *public* road, and walking over the surface of earth shall be construed to mean trespassing on some gentleman's grounds. To enjoy a thing exclusively is commonly to exclude yourself from the true enjoyment of it. Let us improve our opportunities, then, before the evil days come.'

Henry David Thoreau, *Walking*. 1862

