Salisbury, Ernest

2004100

Documentary Photography and Visual Activism

Visual Studies Two, M4X01632

Addicott, S. Duerinckx, P. Moule, R.

Visual Studies Two Portfolio of Research / Visual Diary :

THE READING FESTIVAL

ALICE WALKER,

EVERYDAY USE

First published 1973, Rutgers University Press, New Jersey.
Part of a short story collection "Love and Trouble", told in first person narrative by "Mama": an African American woman living in the deep south: she is a working class woman living with her family in a "pasture". (p.p2378)
The story is set out with ideas of heritage, family, glamour, possession, cultural identity, and tradition.
The themes present are the meaning of heritage & the divisive power of education. (Sparknotes, 2021)
My keywords are Homely, Family, Tradition, Memory, Heritage and Creativity.

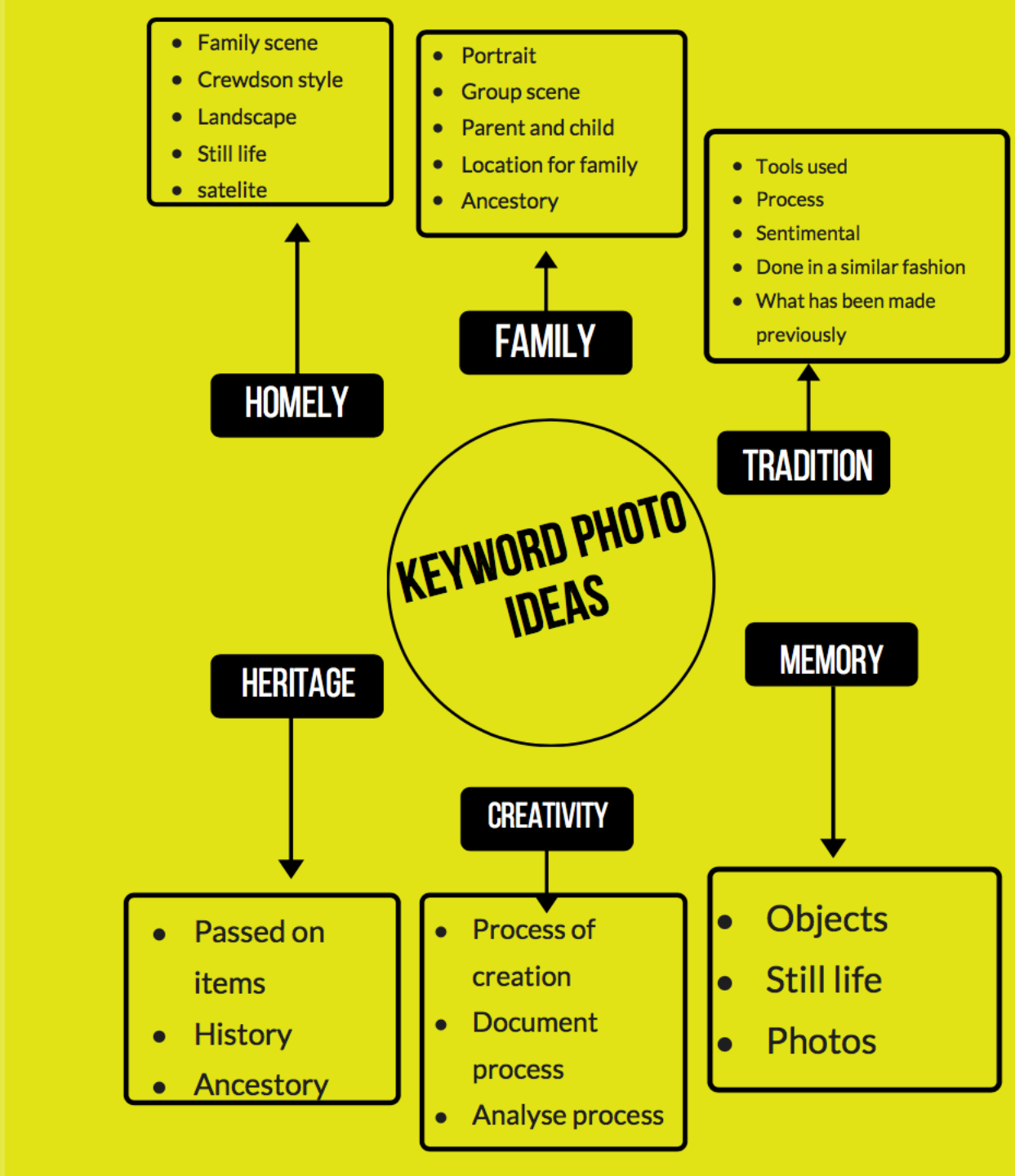




Figure 1: Photo: Scott Campbell. Courtesy of Joy Harris Literary Agency

MARGARET ATWOOD, Happy Endings



Published 1983, Canadian Collection, Murder in the dark.

Figure 2

An extremely bold romantic short story written in second and third person narrative. Atwood sets out the immediate structure of her story through segments: going A to F. Atwoods use of third person focusses the readers attention on the plot and structure of the story. Creating an emotionless narrative that disconnects the reader from the characters presented. (Sparknotes, 2021)

Atwood's use of themes are presented through her iterations of sterotypes and character arcs. She presents sexuality as heavily conditioned by social and gender norms, most often to the detriment of women. Through her iterations and ideals of courtship, Atwood highlights how like the marriage at the start the story always comes to an end.

KEYWORDS

1. Courtship
- Early relationship dangers
- Diffulculty - loneliness
- 4 stages

2. Stereotypes
- The avergae response
- Gender norms
- Social norms

3.Connection
- Partnership between two people
- Family
- Loss of connection

4.Narrative
- A third person watching the events
- The victim

5. Love
- The positives and negatives
- A common eeling

6. Empty
- No empathy
- The feeling of not being whole
- Concept of loss



Figure 3: Goodreads, Margaret Atwood, Profile Photo, 2021.

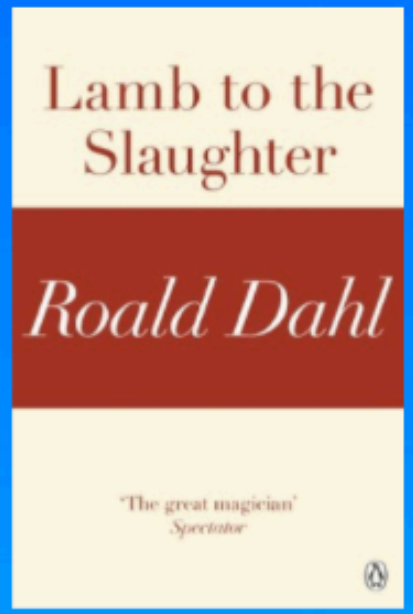


Figure 4

ROALD DAHL, Lamb to the Slaughter

Betrayal
Just as Patrick betrayed his wife,Mary betrays Patrick.

Innocence
Marys class and feminity allows her to cloud judegment of the police .

Love
It was love that caused Mary to lash out and love that caused Patrick to underestimate Mary.

KEYWORDS

Irony
The police eating the murder weapon with out the slightest idea, dramatic irony.

Meat
Like the leg of lamb Patrick becomes as lifeless and covered in lie.

Violence
The underestiamted act of violence that Mary commits.

First published in 1953, Harpers Magazine, New york City.
New Publication 2012, Penguin Books Limited, London.
Dahl set outs an exciting short story in third person narrative about a murder and deception within a socially normal household. The police detective Patrick Maloney who is fatally struck by his wife Mary Maloney with a leg of lamb meat, after Patrick announces he is leaving Mary and her unborn child.

Roald Dahl's moral of the story is based upon the concern of how society overlooks the true nature of a person when faced in a situation of preconceived nature and this then allows them to cloud our judegment of said person. To support Dahls concept there is the idea of racially sterotyping a person to accuse them of a situation. Something that still occurs in mdoern society.

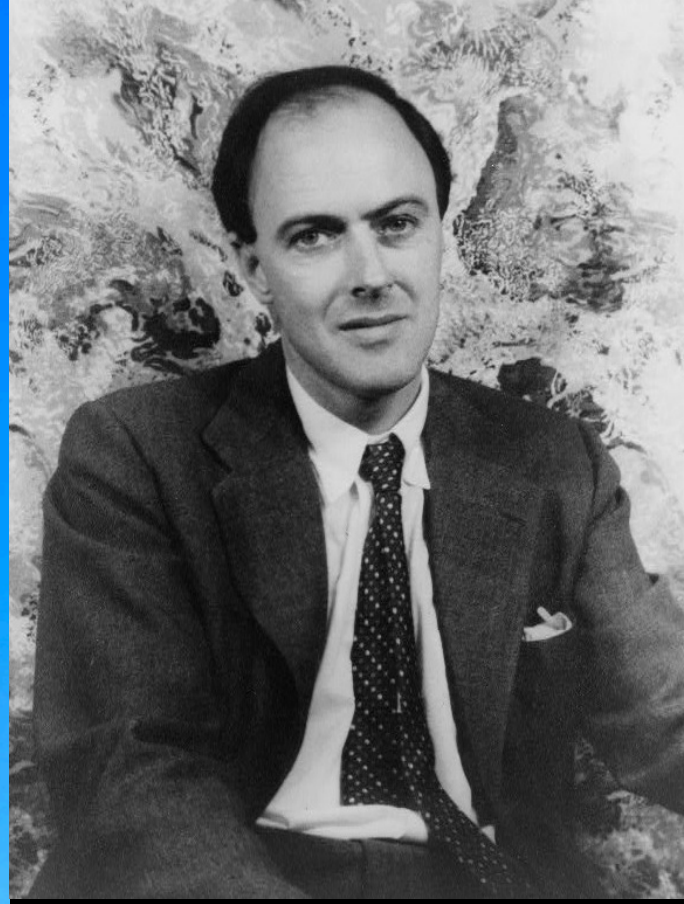


Figure 5: Carl Van Vechten, Wikipedia, 2021.

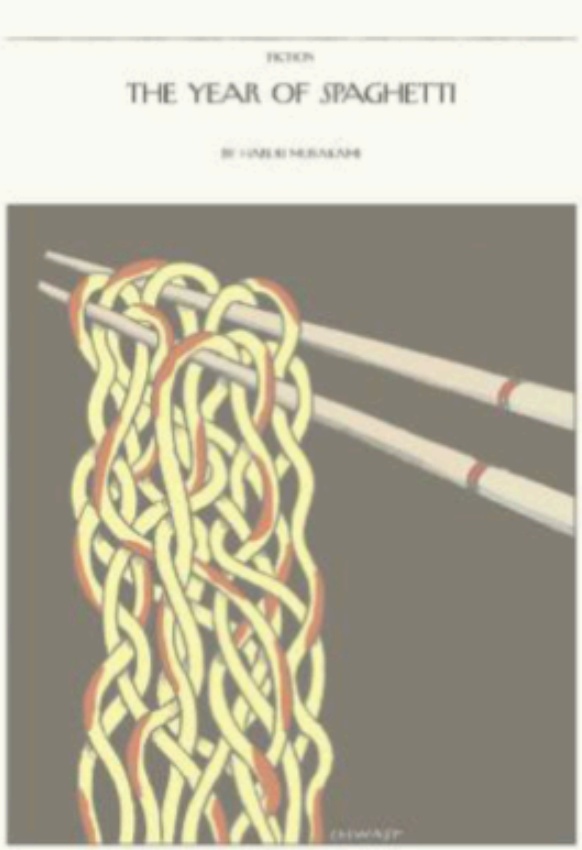


Figure 6

The Year of Spaghetti

Huruki Murakimi

A first person narrative of a man who makes spaghetti everyday by himself for a year, he has opportunities to reintegrate back into society but chooses not to, he is fully committed to his spaghetti. Murakimi presents themes of repetition, isolation, loneliness and process.

KEYWORDS

Discipline	The main plot of the story presents extreme discipline from the main character, everyday being committed to making and eating spaghetti.
Loneliness	The main character is by himself in his apartment, he has no one but his own thoughts and his spaghetti.
Distant	What defines the main character as distant is the fact he chooses not to meet with people, he purposefully segregates himself.
Silence	The main character notices the smallest sounds in his quiet apartment, the sound of the water boiling his spaghetti.
Deranged	I believe Murakimi's main character in the story is insane or not mentally healthy, choosing to be so alone with his spaghetti.



Figure 7: Short Story Magic Tricks, 2017.

CAT PERSON, Kristen Roupenian

2017, New York, The New Yorker.

A short story written in first person depicting two characters going through the concept of modern dating as seen through Roupenian.

Roupenian's characters Margot and Robbie show the complicated game of early courtship within modern dating.

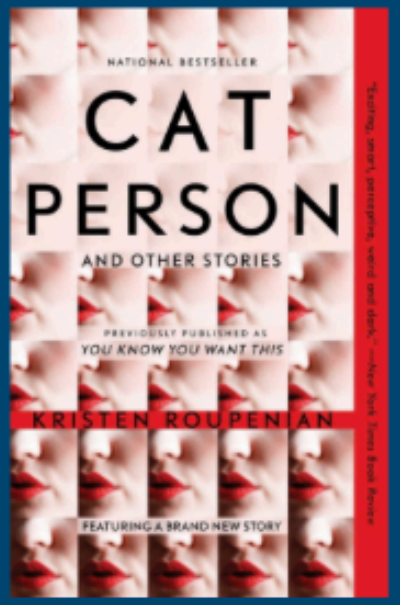


FIGURE 8

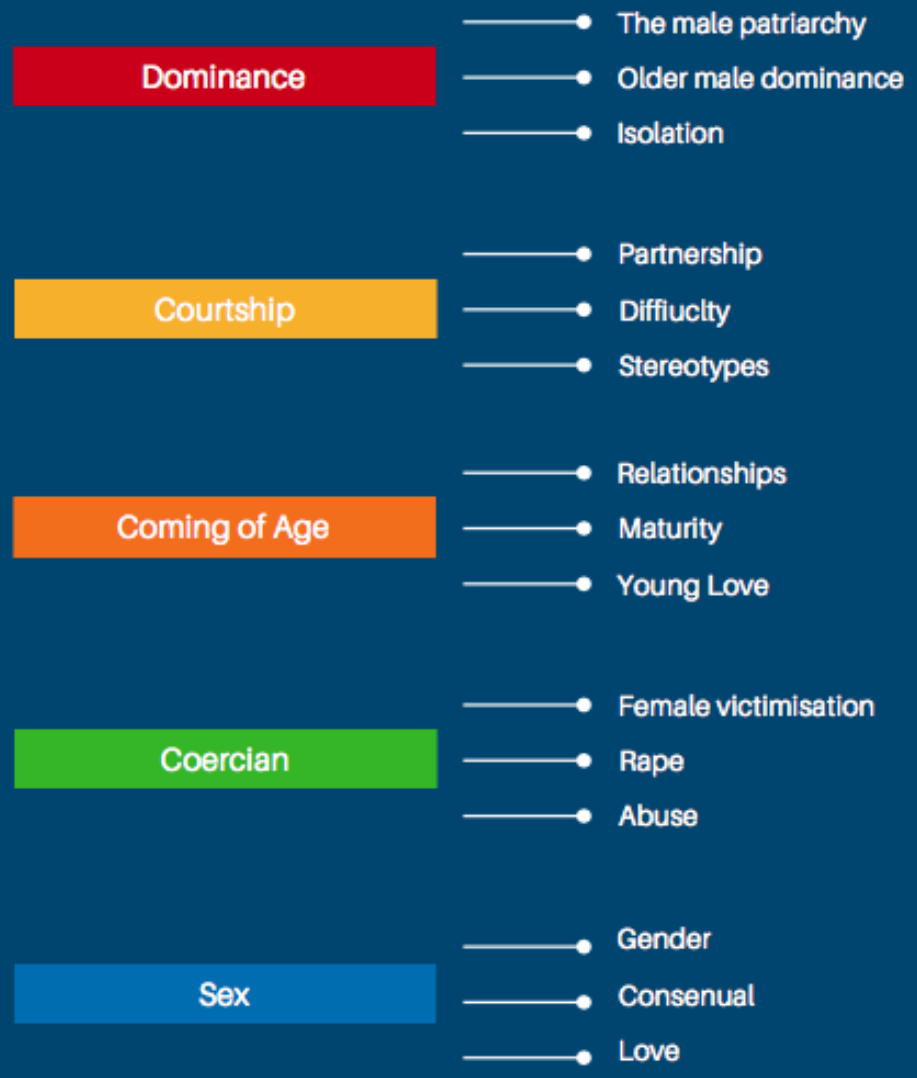




Figure 9: Kristen Roupenian, photographed in Ann Arbor, Michigan. Photograph: Chuk Nowak/The Guardian, 2019.



The Company of Wolves

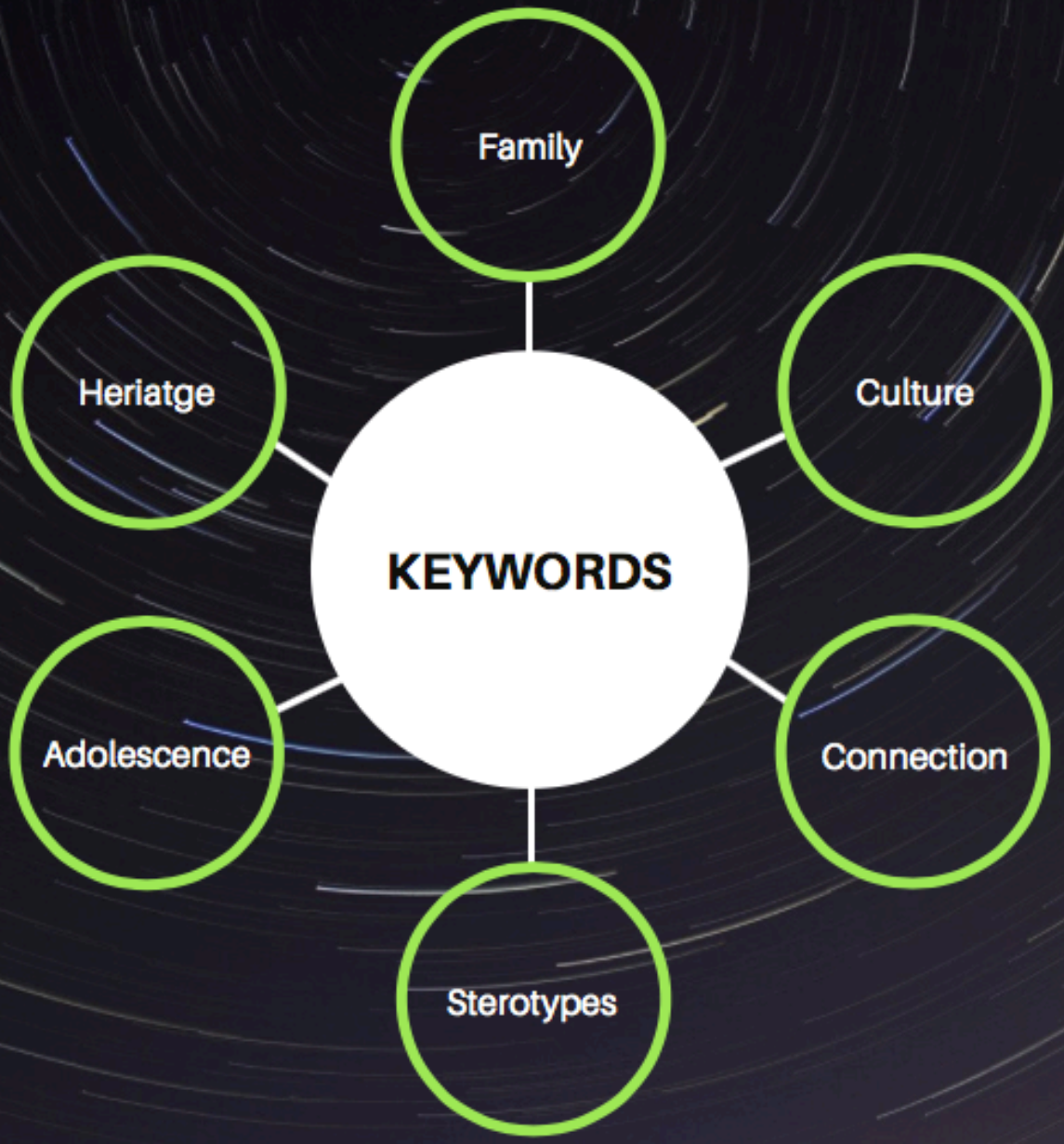
Angela Carter

Published 1979, Victor Gollancz, London.

Third person narrative from a collection of short stories, "The Bloody Chamber". The narrator describes a northern wintery setting, giving a plot of multiple situations that take place in their country. It is the viscous nature of the wolves that sets out the themes of fear and death.
The prolific characters of the wolves are connected to all males in the story, showing evil to be on the outside and inside. Females are victimised through their innocence and femininity, in two parts the female is seen as powerful over the wolves. The witch that has the slavering wolves howl to her "Serenading her with misery", then the child, the virgin child so pure she lays a werewolf with malicious intent to rest with her in bed.



Figure 10: Angela Carter, 2021.



Paper Menagerie, Ken Liu

Narrated in first person by a character called Jack, the story plays out situations that jack faces as a mix-raced young American boy growing up in a racist, stereotyping culture.Due to this Jack resents his cultural heritage, viewing it as the reason people bully him or dislike him. From resenting his culture so much he grows distant with his mother as he blames her for it, as she is chinese but Jacks father is not.



Figure 11: 2016 Larry D. Moore.

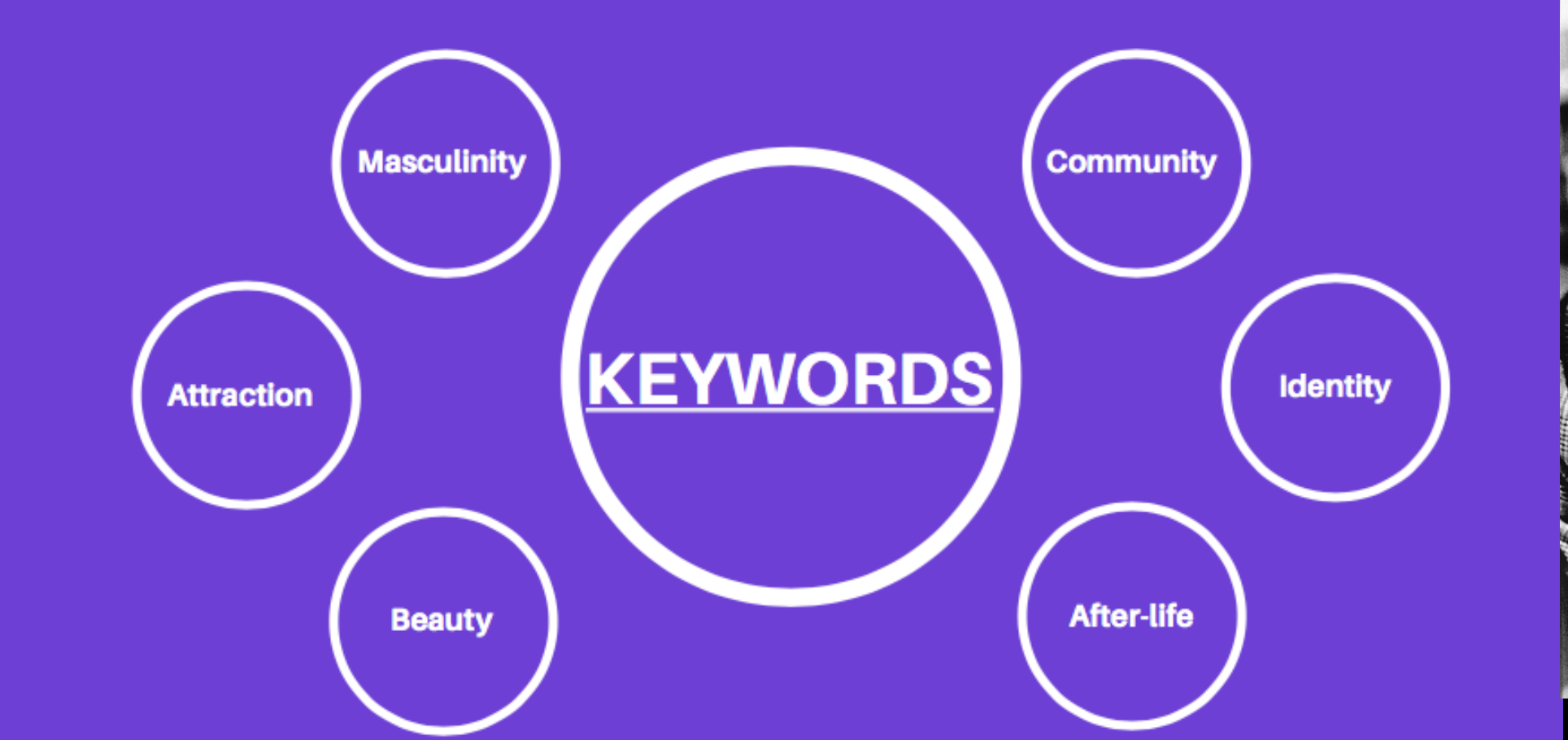




Figure 12: Britannica, 2021.

Gabriel Marquez, The Handsomest Man in the World

1968

Short story of a drowned man who is bought to land by fisherman, and adored by the villagers when they see his size and beauty.
The simplicity of the third person narrative has a rather complex technique, the narrator only describes the man through the eyes on the onlooking community. The point of view shifts only off 'Esteban' when the villagers question themselves when they view 'Esteban' in the context of their own lives.
Marquez portrays themes of admiration, transformation, isolation, and men & masculinity.

Bibliography

2021. *Sparknotes*. [Website] Available at: https://www.sparknotes.com (Accessed on: 12/02/21)

Reference list

Figure 1: *Photo: Scott Campbell. Courtesy of Joy Harris Literary Agency.* [Website] Available at: https://www.worldliteraturetoday.org/2018/november/army-spiritual-teachers-conversation-alice-walker-erik-gleibermann (Accessed on: 12/02/21)

Figure 2: [Website] Available at: https://www.goodreads.com/book/show/13250990-happy-endings (Accessed on: 12/02/21)

Figure 3: *Goodreads, Margaret Atwood, Profile Photo, 2021*. [Website] Available at: https://www.goodreads.com/author/show/3472 (Accessed on: 12/02/21)

Figure 4: [Website] Available at: https://www.goodreads.com/book/show/13382062-lamb-to-the-slaughter (Accessed on: 12/02/21)

Figure 5: *Carl Van Vechten, Wikipedia, 2021.* [Website] Available at: https://en.wikipedia.org/wiki/Roald_Dahl (Accessed on: 12/02/21)

Figure 6: [Website] Available at: *https://www.newyorker.com/magazine/2005/11/21/the-year-of-spaghetti* (Accessed on: 12/02/21)

Figure 7: *Short Story Magic Tricks, 2017*. [Website] Available at: https://shortstorymagictricks.com/2017/08/31/the-year-of-spaghetti-by-haruki-murakami/ (Accessed on: 12/02/21)

Figure 8: [Website] Available at: *https://www.simonandschuster.com/books/Cat-Person-and-Other-Stories/Kristen-Roupenian/9781982101640* (Accessed on: 12/02/21)

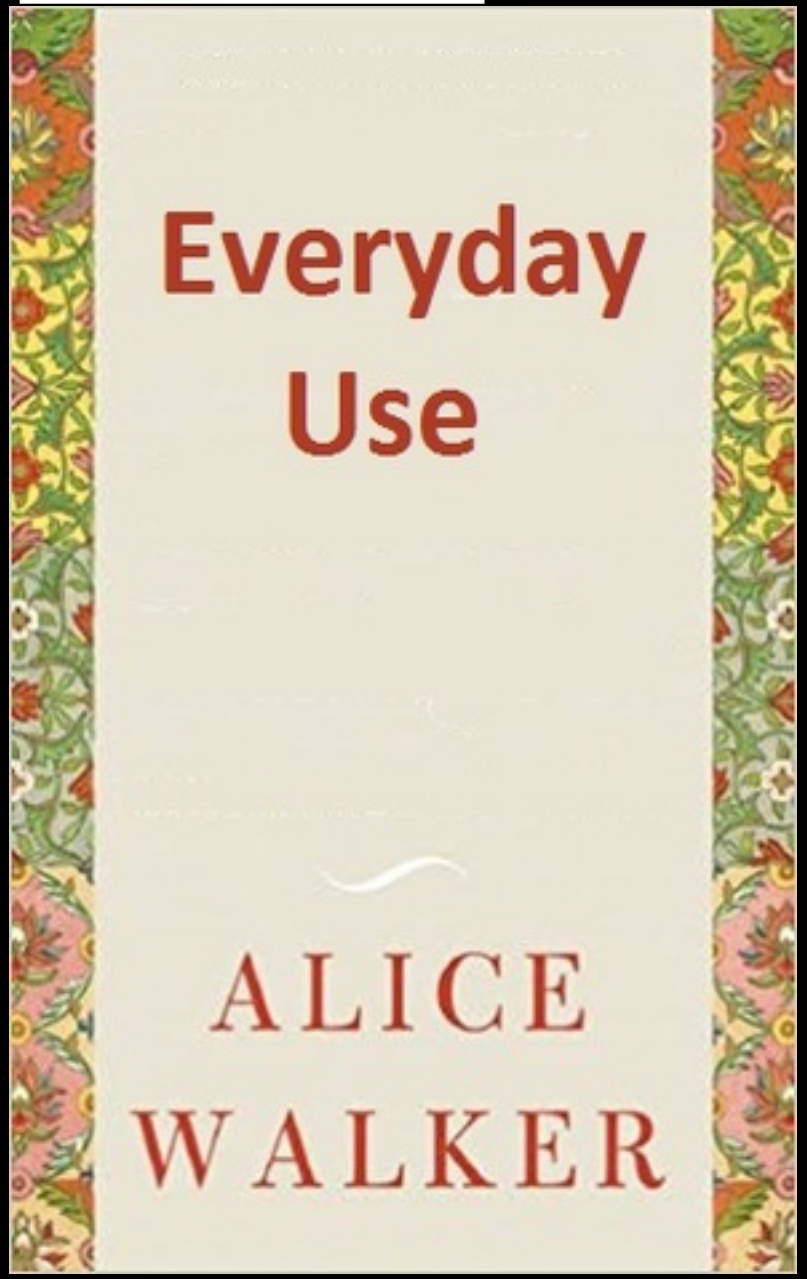
Figure 9: *Kristen Roupenian, photographed in Ann Arbor, Michigan. Photograph: Chuk Nowak/The Guardian, 2019*. [Website] Available at: https://www.theguardian.com/books/2019/jan/26/cat-person-author-kristen-roupenian-dating-ego-power-control (Accessed on: 12/02/21)

Figure 10: *Angela Carter, 2021.* [Website] Available at: https://www.angelacarter.co.uk/mobile/ (Accessed on: 12/02/21)

Figure 11: *2016 Larry D. Moore.* [Website] Available at: https://en.wikipedia.org/wiki/Ken_Liu#/media/File:Ken_Liu_2016.jpg (Accessed on: 12/02/21)

Figure 12: *Britannica, 2021.* [Website] Available at: https://www.britannica.com/biography/Gabriel-Garcia-Marquez (Accessed on: 12/02/21)

CHOSEN STORY



Alice Walker's 'Everyday Use' had the biggest connection to me as a reader and a photographer, having influenced me with a large range of photo ideas and constructs that link with me personally. The more personal family links that I share with the story are based upon the tradition of family quilting: on my Mothers side all the woman in her family made quilts for their families, using any material possible and even there wedding dresses; a theme and process seen in Walkers story.

Although Walker's intentions were to focus the reader on the moral of the story, being one of education and cultural identity, seen in the symbolization of characters and their environments. I chose to focus on smaller details within Walkers story due to the immediate link of the quilting process, a factor I knew was strong within my family and allows me to take a more direct and honest documentarian approach then my usual style of constructing an image.

In a previous Documentary module due to the covid pandemic I had very little opportunities to take more objectively truthful images and so had to take more constructed images, with being at home I am limited to my family but this idea links perfectly for my situation. Allowing me to develop a documentary approach to my subject and my skill as a photographer.

[Website] Available at: https://www.goodreads.com/review/show/2455369046 (Accessed on: 12/02/21)

KEYWORD RESEARCH

Homely: Walker presents her story as an encounter between members of the rural Johnson family, Younger ‘Dee’ or ‘Wangeroo’, accompanied by her partner ‘Hakim-a-barber’. Who have travelled down from the city to see ‘Mama Dee’ and ‘Maggie’ in their “pasture”. The setting is briefly described by ‘Mama’ when discussing the polaroid's, the imagery presents a calm and tranquil environment. Giving highlight to the more easy going working class lifestyle that ‘Maggie’ and ‘Mama’ live in.
I will use the themes of homely in my photos to create a relaxed calm group of images.

Family: Walkers presents the initial emphasized theme of family very strongly when ‘Mama’ discusses the yard that her and ‘Maggie’ made so ”clean and wavy”, introducing the concept of a strong family connection between the two. This connection is further exampled when ‘Mama’ gives ‘Maggie’ the blankets that ‘Mama’ has stored away for all these years, giving blankets made from her families ancestors, a sentimental gift that should not be seen lightly. This connection of family is a strong theme which I will try to involve in my photos.

Tradition: Walker symbolizes cultural identity through tradition, the process of which the rural Johnson family make blankets, a skill that is core to their heritage and ancestry. Tradition will play a large roll in my photos from the similarity that it shares with my family. I hope to show the process or possible outcome of my families tradition.

Heritage: Heritage is a persons unique inherited sense of family identity, through traditions, culture, and artefacts handed down by generations. Walkers shows the African American heritage of the Johnsons family making blankets for the next generation to use, this links perfectly with my families heritage of traditional quilting.

Creativity: Creativity plays a large roll in the process of quilt making, using whatever material you can and being as original as possible. A key factor I will incorporate into my photos.

QUOTES

“Thats about as far back as I can trace it. Though, in fact I probably could have carried it back beyond the civil war, through the branches.”

QUOTE ONE

“These old things, was just done by me and big Dee from some tops your grandma pieced before she died.”

QUOTE TWO

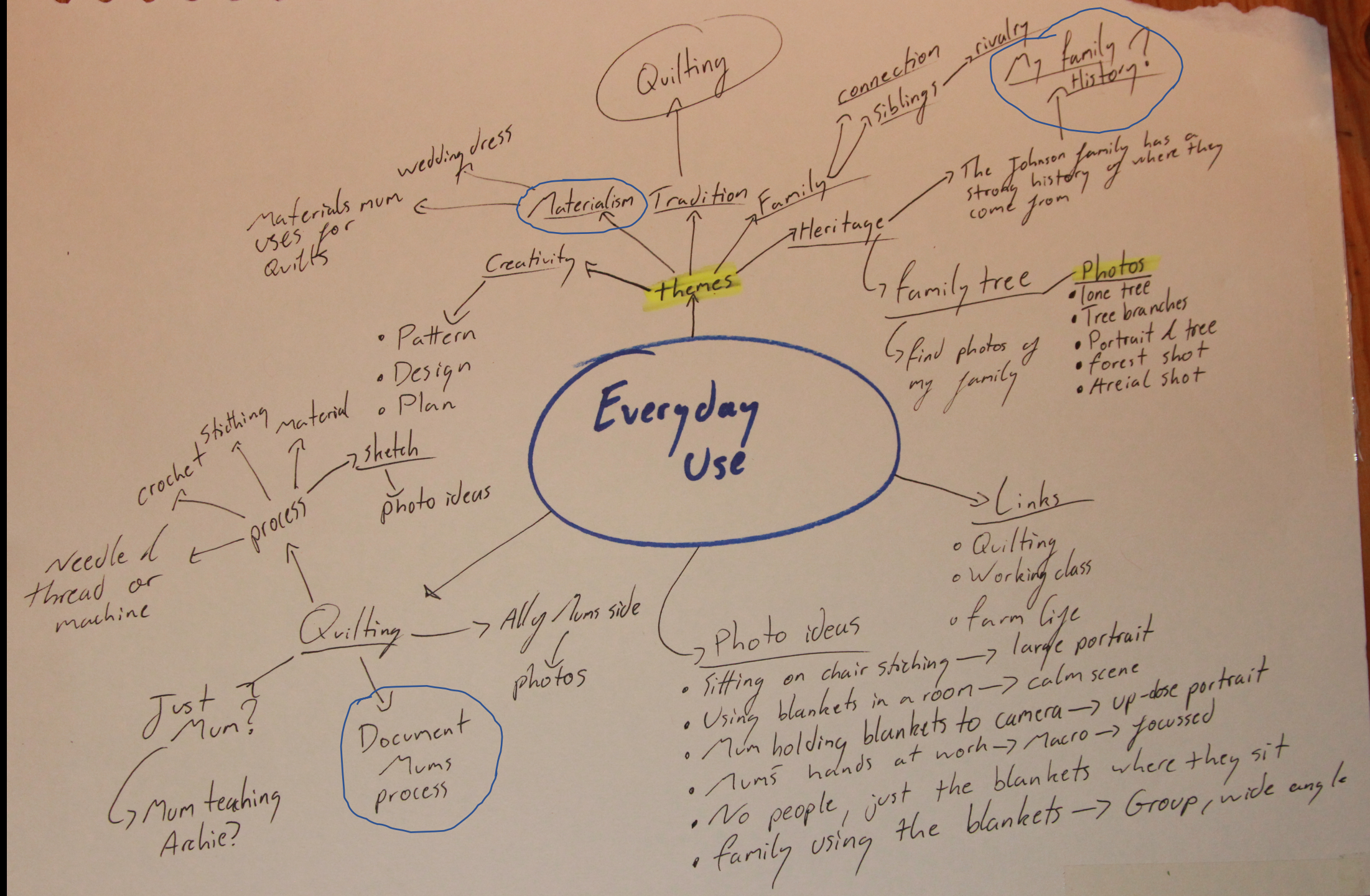
“God knows I’ve been saving them for long enough with nobody using them, I hope she will.”

QUOTE THREE

“She can always make some more”

QUOTE FOUR

INITIAL MIND MAP OF IDEAS



MOOD BOARD OF PHOTOS

1



2



3



4



5



6



7



8



9



10





11



12



13



14

15



16



17



18



19



20



IMAGE ANALYSIS

THEME =
- Quilting
- Family
- Tradition
- Documentary
- Personal Study



Singular Object in relation to topic.
- Needle & thread
- Crotchet needles
- Thread
- Blanket



Process of quilting
- Material → Shot of lone object/material
- Plans → Portrait of hand work
- Stitching → Close up of hand work
- Crochet → Close up of hand work

Portrait of working



Images by the captivating Lewis Hine, the height of the camera is the subjects eye level.



Our hands are the tools that which we use to create meaning and physical objects. Close up imagery of singular hands or hands at work?

The Portrait has developed into ”a regime of the spectacle” (Lalvini, 1996, p.82), focusing solely on the glorified subject. I will develop my skill to capture the working environment encapsulated by the portrait.



IMAGE ANALYSIS

Too literal?



Rene Burri, 2015.

21

THEME =
- Quilting
- Family
- Tradition
- Documentary
- Personal Study

What Is family? → A group of one or more parents caring for their children.

- Ancestry - Family tree
- Connection – Making the blankets for the collective family to inherit and look after.
- Tradition - Michelle being taught how to quilt by her mother.



Incorporation of portraiture into family tree.

22

Gilbert and George, Family tree, 2010.



The headless figure gives an emotionless response as of no facial expression but the accompanying figure is what draws the viewers response for the emotion, having overall two bodily structures but only one is seen for subject information.

Positive emotions deter the negativity and serious tone bought from black and white photos.

