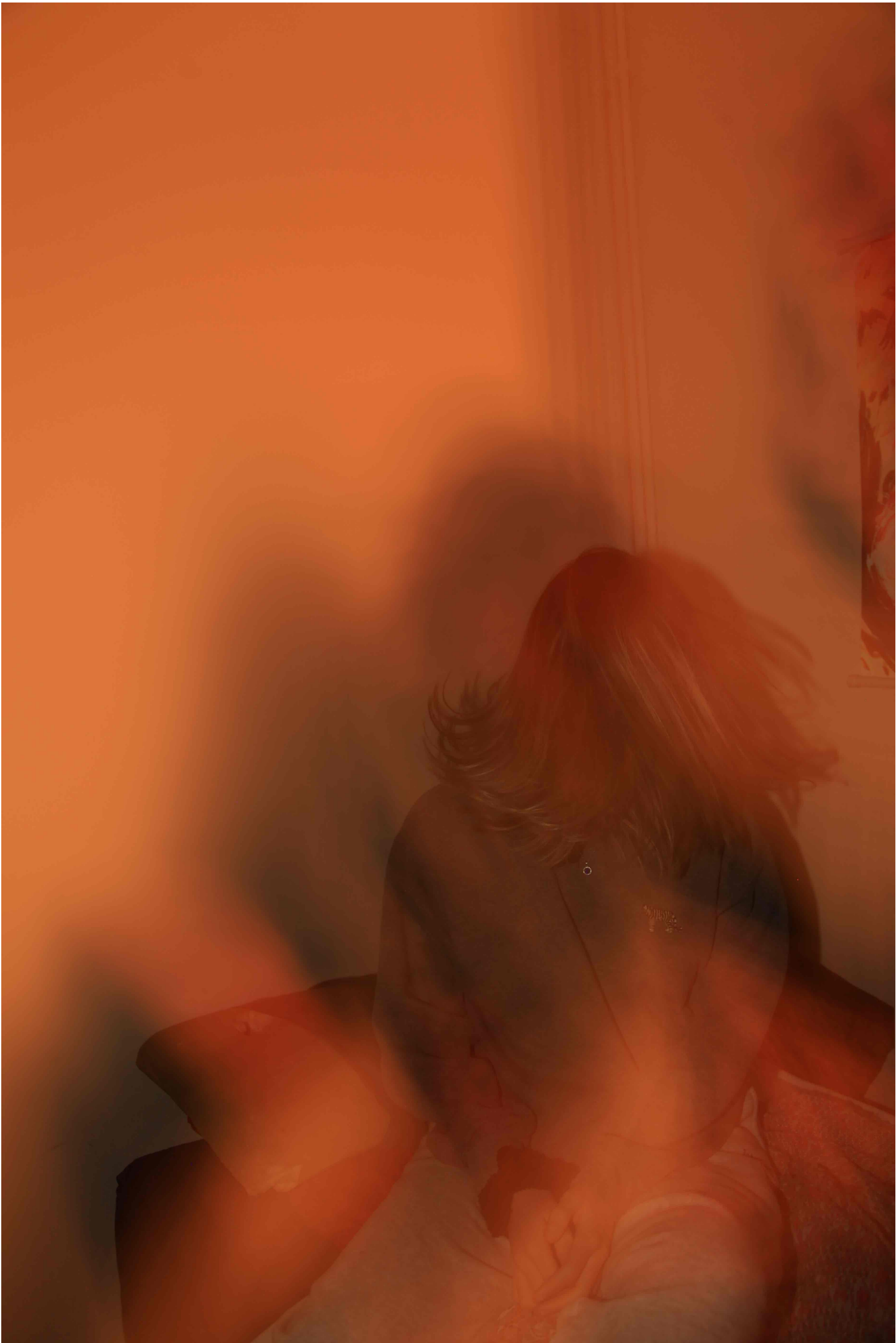










200111

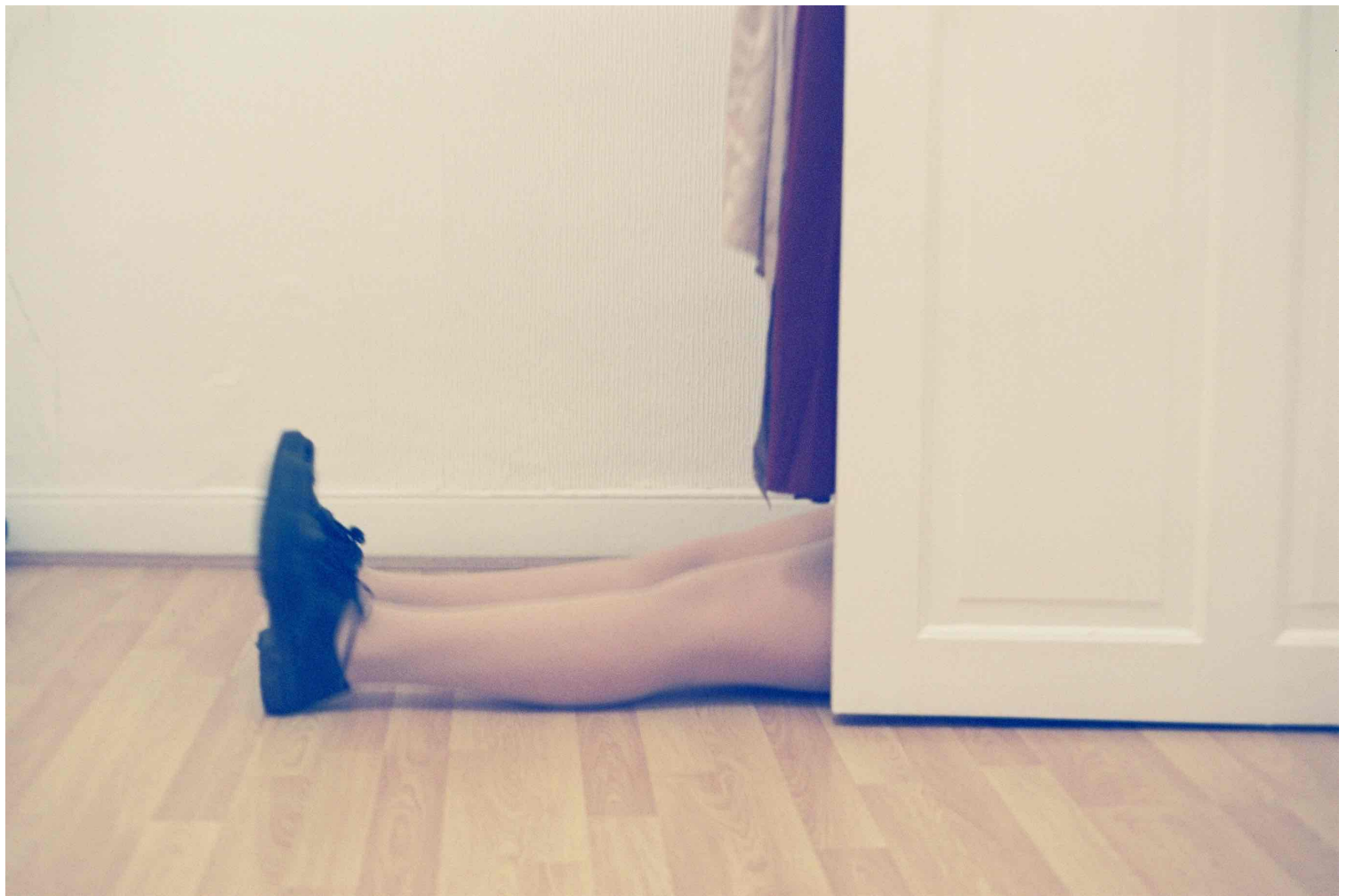


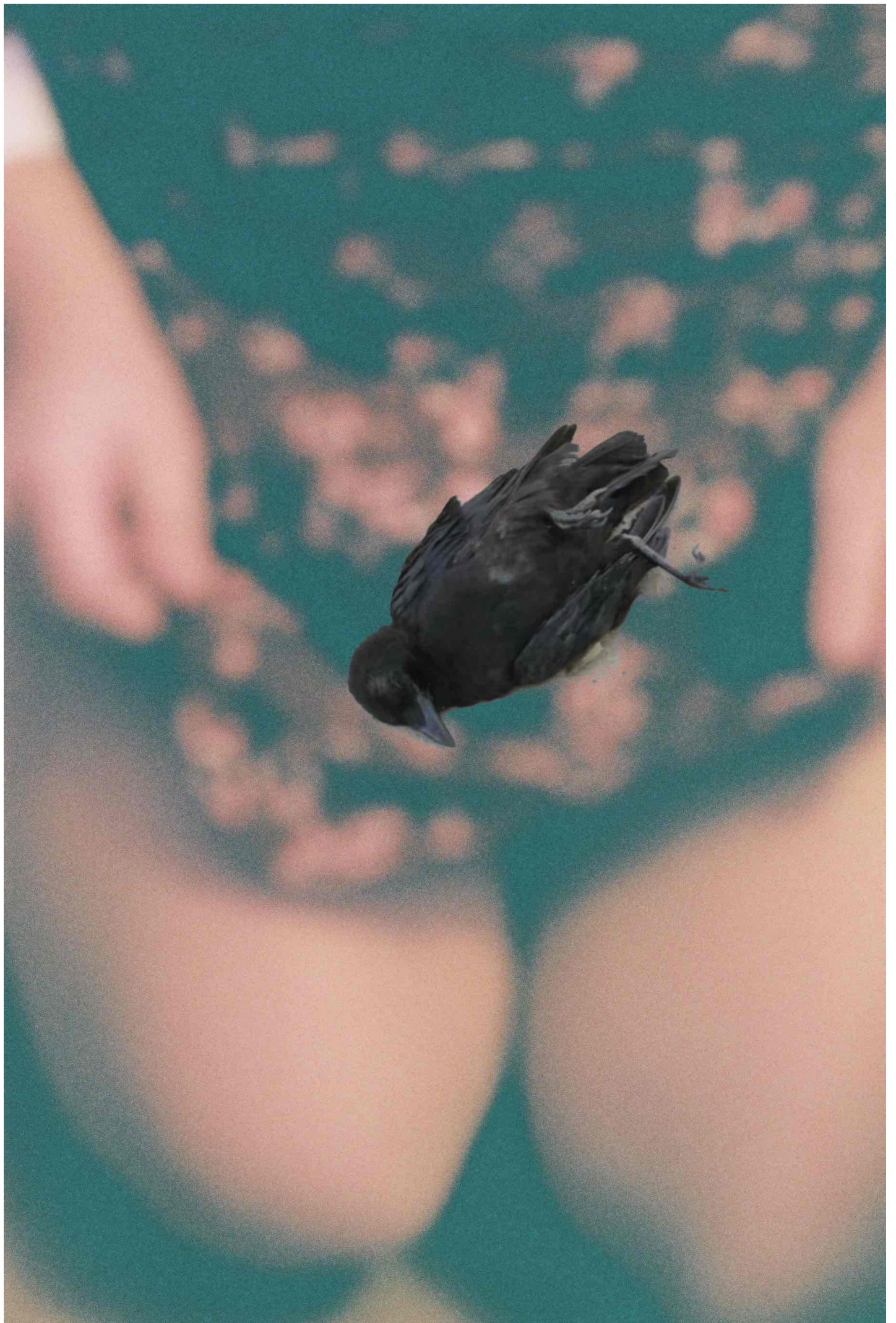
SI

FLU7

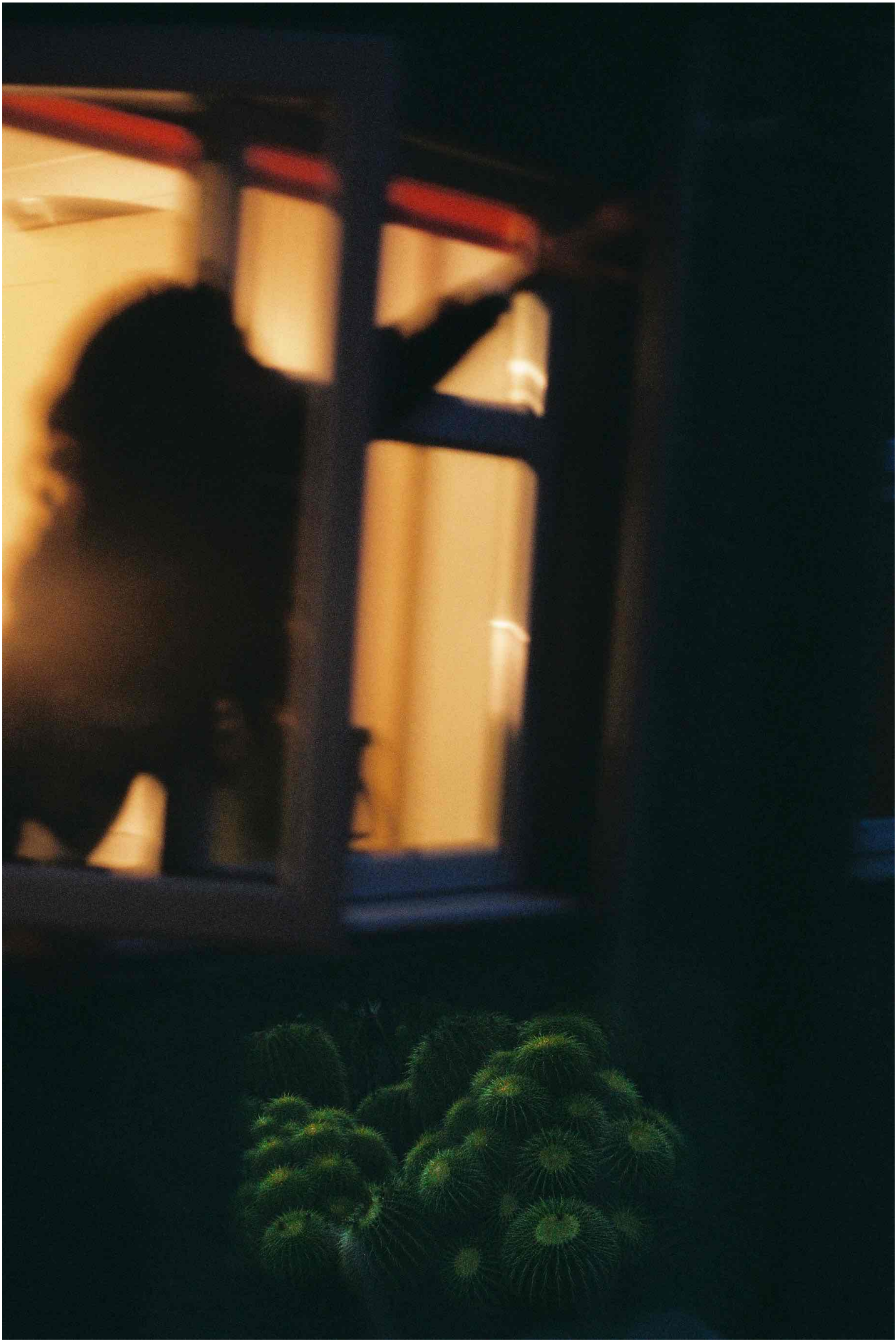
FA0003

200111

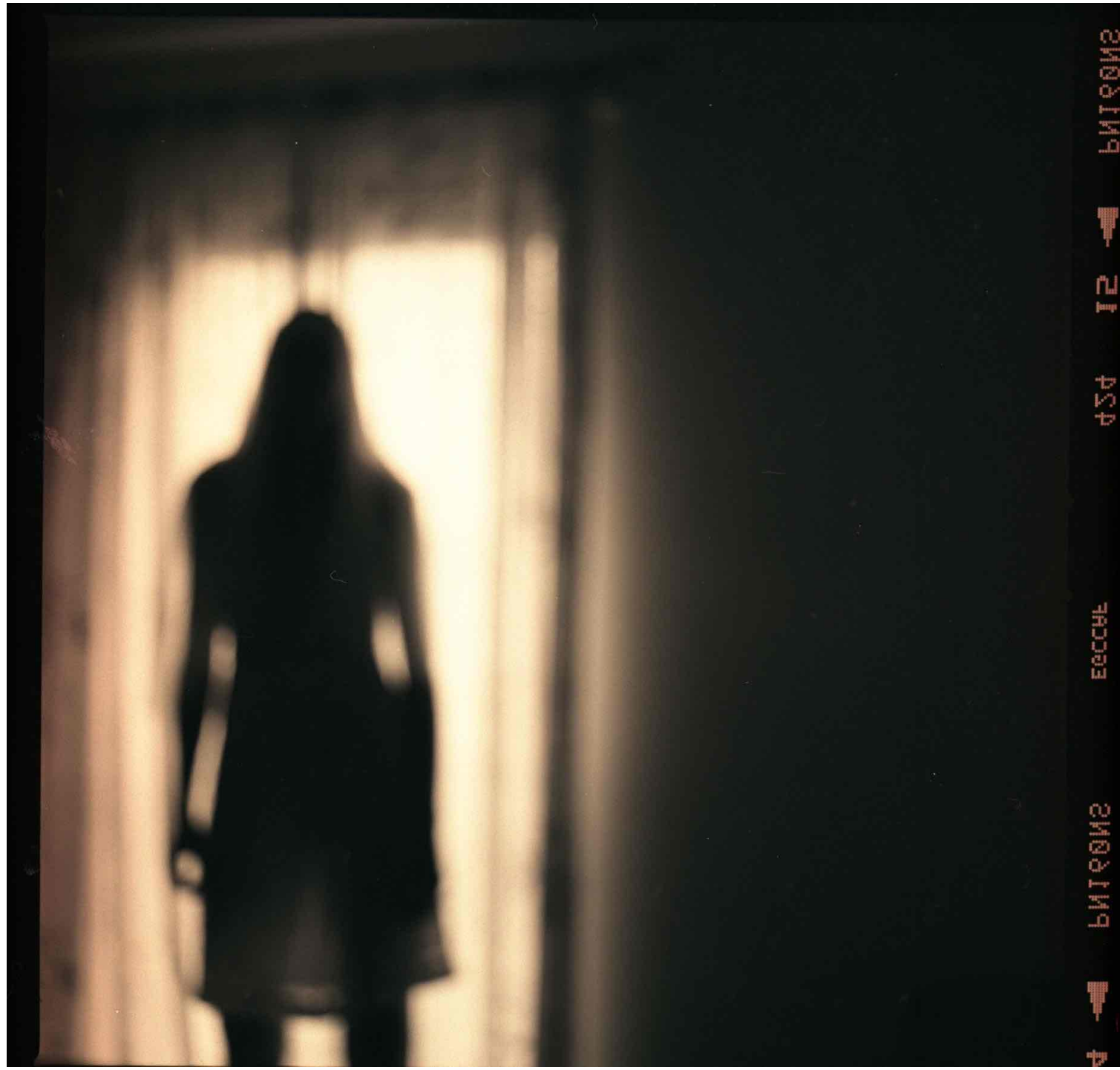






















ADA DI PALMA 1903003

BA DOCUMENTARY PHOTOGRAPHY & VISUAL ACTIVISM

DEVELOPING A UNIQUE VOICE

M5X01634

Words Count:592

“The old world is dying and the new world struggles to be born and in this Chiaroscuro monsters are ready to appear” (Antonio Gramsci,1947)

Based on this quote of Antonio Gramsci and also inspiring to a range of artists as Jessie Edwards Thomas, Martha Rosler, Philomena Famulok, Amy Balaska, Roger Ballen, Ralph Eugene, Francesca Woodman ,David Lynch I have constructed my body of work characterized by a fusion of reality and imagination under a forms of dark dreams suspended between presages and déjà vu.

According with the module requirements I have experimented with various techniques of digital,analogic, I worked on my own archive damaged image, distressed negatives and used object in the scanning process.

.With the 35mm I have created a sequences of images and finalised those with montages to give consistency to the concept that I wanted to express.

Using a medium format, instead, I have adopted a “reverse” method of processing using a Kodak 1200 coloured film and developing it with the classical black and white process.

Digitally I have experimented the long exposure and on various images I applied again the collage technique in the attempt to give more space to my thoughts and transfer exactly what I have imagined, also counting on greater visibility in terms of quality.

The contemporary condition in which we reverse pushed me to project myself in a indefinite time lapse ,analysing in the first place the relationships and how them changed during this interval becoming toxic and destructive and furthermore my expectations regarding the future ,reflecting on the causes and the consequences.

A retrospective/contemporary/post-facto frame. I tried to evoke a period when the technology slavery was inexistent ,a set of things that involve and concern the attitude of the human being (relationships tribulation,identities conflict,education imparted,environment)

My aim was to produce a work that could ignite a discussion, interrogate on what we are actually generating, what we are sewing and consequently what we will reap, a revelation of our risks and manifestation of my own plausible fear.

I have used symbols to remind a sort of “warning countdown clock”, signs that in my vision going to embody the extinction of species,a future where in my vision the new generations will become more diffident and cynical,the product of current human iniquity and where adults appearing vulnerable as results of a sterile society that assisting impotently to the worst.

I have represented the dynamic trust/betrayal between adults and children and the children's response to have been victims of it.

I have imagined them catapulted in a era of regression, arrest of civilization, information bombardment, brainwash where I see children are replaced by “soldiers”.

All this has been possible through the manipulation of the images that gave me the opportunity to materialize and make visually clear my impressions.

I was inspired mostly by the “apocalyptic” and militar scenes of

Martha Rosler. She stated “If we want to call up more hopeful or positive uses of

manipulated images, we must choose images in which manipulation is itself apparent not just as form of artistic reflexivity but to make a larger point about the truth value of photographs and illusionistic elements in the surface of (and even definition of) reality,” (Martha Rosler,) “It is my belief that the most challenging photographs are those that create tension between what we refer to as the real and the imaginative” (Roger Ballen,) I would say less in the field of photojournalism and perfectly adherent to the farsighted visual art, trying to incite to the documentary attention.

Bibliography:

Gramsci A.(1947) “Lettere dal carcere” 1947 Torino, Einaudi

Jessie Edwards Thomas (2018) “The Polymorph 2” Available at:<https://www.212productions.co.uk/product/the-polymorph-2-jessie-edwards-thomas/>

Wales Arts Review (2019) MOSTYN OPEN 21 SPOTLIGHT: JESSIE EDWARDS THOMAS Available at:<https://www.walesartsreview.org/mostyn-open-21-spotlight-jessie-edwards-thomas/>

Artsy (2020) Martha Rosler Available at :<https://www.artsy.net/artist/martha-rosler/works-for-sale>

Art Limited (2005/2020) Philomena Famulok Available at:<https://www.artlimited.net/21652>

Aimilia Balaska (2019) Available at:<https://www.aimiliabalaska.com/about>

Tate () Roger Ballen. Available at:<https://www.tate.org.uk/art/artists/roger-ballen-12038>

ICP (2005) Ralph Eugene Meatyard. Available at:
<https://www.icp.org/browse/archive/constituents/ralph-eugene-meatyard?all/all/all/all/1>

Artnet () Francesca Woodman. Available at:<http://www.artnet.com/artists/francesca-woodman/>

Artsy (2020) David Lynch. Available at:https://www.artsy.net/artist/david-lynch?page=1&sort=-partner_updated_at

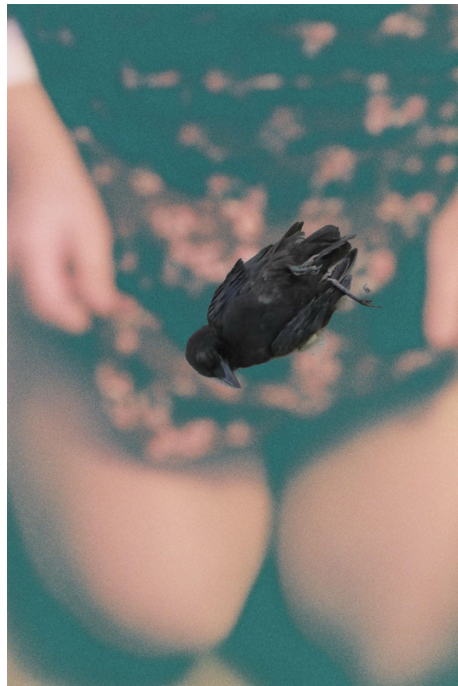
Rosler M.(1989) Image, Simulation, Computer Manipulation Available at:<http://lab404.com/egs/rosler.html>

Ballen R.(2014) Asylum of the Birds



My body of work is a personal consideration of how through my eyes I see the world regressing ,expressing the complexity of existence with a combination of mirages and reality.I observed the relationships between animals and humans explored by Roger Ballen “On closer inspection, the images can be seen to elicit metaphors from the interaction of the birds (a symbol of purity, heavenliness, freedom and peace) with the space characterized by chaos, darkness and human detritus.”(Artsy Editors,2014)

I wanted to recall the deteriorated state of humans but in a different form.From his works I perceived the desire to contemplate the birds, representing man in constriction,caged and invisible and his sort of desire to be elevated to the free spirit of a sublime being. I instead highlighted the man supremacy over nature and the blame for causing the sufferance of the species.



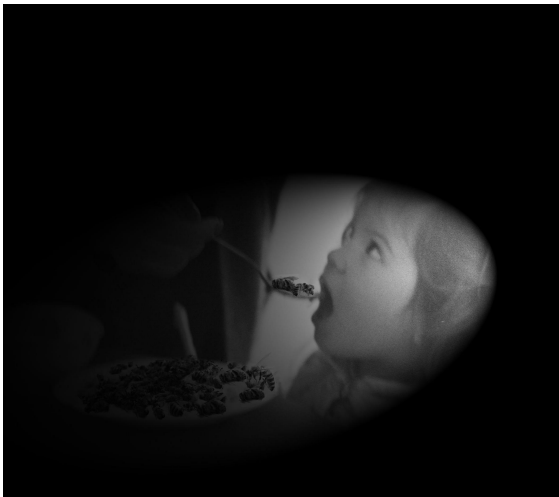
Aimilia Balaska presents her works under a distortion of memories, modifying them during her process of growing, she retrace photographs from the past in attempt to exorcise the events of her childhood, I wanted to use, like her ,an old image and work on it to document the detachment of a relationship that has gone under pressure over time making an union fragile. I tried to adopt the same aesthetic style of Balaska hiding a facial expression, however the remote feeling manages to shine through, mostly it was a way to represent an act of communication and love that has disappeared.



My perspective of the future has been created inspired by Martha Rosler's powerful and subversive publications characterized by the art of montage."My art is a communicative act, a form of an utterance, a way to open a conversation" I believe that she tried to denounce a wrong system expressing her political opinion. Looking at her photographs gave rise to my futuristic vision of a contaminated world ,exposing a feeling close to the awareness of things and reactions.

I have imagined the possible role of the young generation that belongs to a society bombarded by media/press information and the hand of the child chest as a sign of affliction for this pressure.





The family context, american suburb, uncultivated brushwood, unpaved lands, the fact to be profoundly abandoned to his imagination, the coherency of his works that makes him recognizable and never repetitive.

I was fascinated by the introspection of Ralph Eugen Meytard's photography. I have not only analysed the factor identity behind the masks but I have been intrigued by the numbers and their potential significance. This "unresolved" aspect gave me the input to use this element in my photography giving it the meaning of a countdown. I was also influenced in the choice of subject and a fragment of childhood.



I wanted to explore and represent a sort of inner conflict and frustration ,I was influenced by the turbulence of Francesca Woodman, her inclination to hide and camouflage her figure, framed in an echo of despair.The exasperation of identifying herself in a spectrum.On the edge like my subject on the window ready to fall into a bigger danger.

My picture appears under a form of dream where the desire of the subconscious prevails,the exigency to escape in another dimension which turns out to be in vain,an illusion that leads to a dramatic epilogue like the Woodman death.

