

Visual diary 2

Malachi Smith

FEEDBACK

1. Engagement with Literature Skills		10
There is good use of sources to inform your understanding of the work presented. In your study of artworks, there is some connection with the artists' intentions. It is important in semester two to develop this. Once you have assessed an image's content and composition making some analysis, please research the project looking for sources which broaden your understanding of the work and give you direct quotations which you can reference. These will encourage you to make further insight. Please use the Harvard Method to quote and reference selected information.		
2. Knowledge and Understanding Skills		13
Well done Malachi, there is a very good understanding of the value and content of a range of the module outcomes. You consistently and routinely discuss the content and composition of an image, leading to informed understandings of the work. As mentioned above, a deeper connection with the project through research will extend your understanding of why the work is made in certain ways. You exhibition review, while brief is connected around a succinct theme, and you have picked work which you feel confident in discussing emphatically. Your project cycle, while brief, demonstrates most of the elements well. It is clear you understand the method of planning, documenting and evaluating each outcome you make, and I look forward to you demonstrating this in semester 2.		
3. Cognitive and Intellectual Skills		11
There is a good level of analysis of the context of the artworks studied, primarily through their content and composition. You connect well with a range of artworks and are confident in how they work visually. As mentioned above, at times the broader meaning of a body of work is lost when viewed as one image which is where broader research into the project and its related contexts will help here. In your own work, critique informs your understanding of how an audience interprets your work and your own evaluation recognises your aims and efforts. Practice this frequently, ensuring that you are clear in your project intentions and that work made is honestly evaluated in the process.		
4. Practical Application Skills		11
There is some attempt at connecting with practical skills in your visual diary, and you have documented your own practical skills well. As is evident elsewhere, it appears time has been an issue in completing the work. A clear process, completed throughout the semester will alleviate some of these pressures. Evaluation and reflection takes time and must be completed during the semester. It is clear you have the skills (through your artwork studies and exhibition review- and I'd encourage you to look at your own practical work in the same way, analysing individual images in greater detail.		
5. Transferable Skills for Life and Professional Practice		11
This is a good presentation Malachi, particularly as you had an issue that meant you had to complete the work quickly at the end. The slides should have been compiled into one document bringing together the three tasks and some work is missing; however, this is a good attempt. It is important that you put in a process that avoids the loss of work. You have access to OneDrive, a cloud-based service which backs up work and even if deleted by accident can be retrieved by the IT department. Please utilise this in future.		

1:

develop connection with artists' intentions, research the project that is being looked into to broaden understanding of the work. use quotes to reference. Use Harvard method to quote.

2:

Give deeper connection through research to extend understanding of why work was made how it was.

Good understanding of value and content, consistently and routinely discuss the content and composition of images. While brief, I demonstrated most elements well

3:

Practice critique ensuring clear project intentions, showing work made and evaluating honestly in the process.

Good level of context of artwork, mostly content and composition, showing confidence in how they work visually

4:

Take more time throughout semester to work, as it takes time to reflect on different works. Look at my own work in the same way as studied artists. Analysing individual images in greater detail.

Documented own practical skills well

5:

Put in process that avoids loss of work. Have work in one document.

Research method: Excursion



Stephen Shore *Room 125, Westbank Motel*, 1973



Daido Moriyama *Tokyo*, 1969



Anthony Cairns *TYO2_080*, 2016

Research method: Image



Arwed Messmer *Stammheim*, 1977

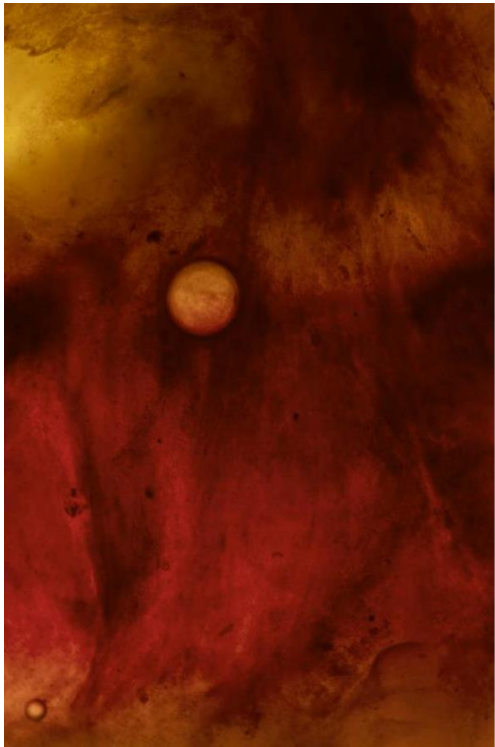


Stephen Gill *Hackney Kisses*, 2014

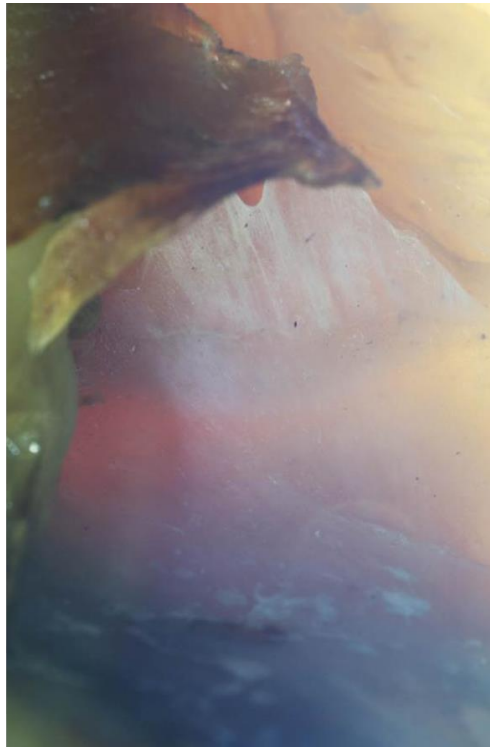
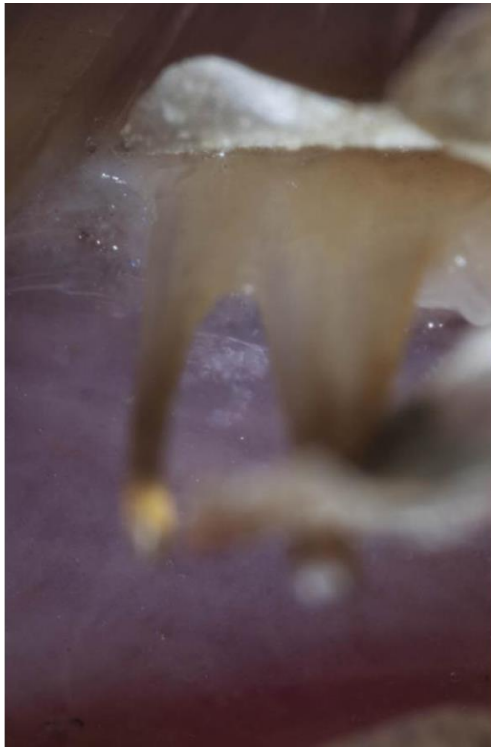


Trish Morrissey *April 16th 1984*, 2003.

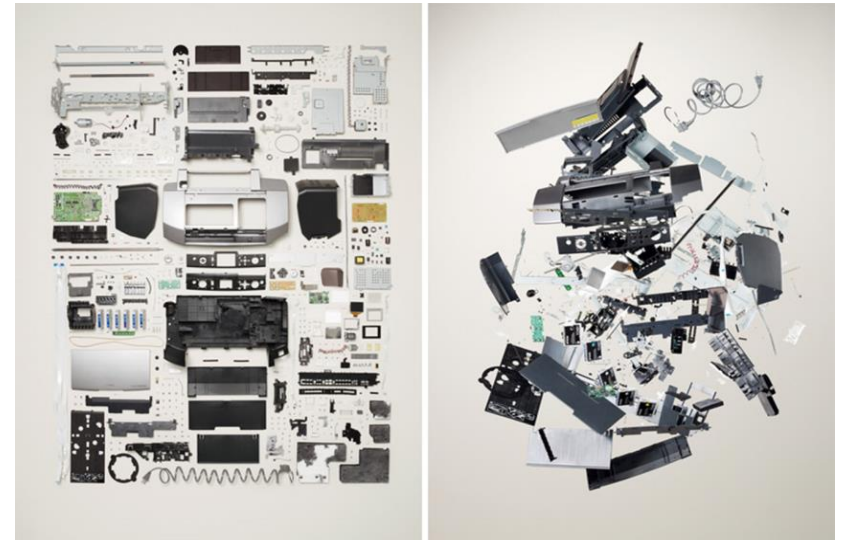
Research method: Object



Stephen Gill *Please Notify The Sun*, 2019



William Eggleston, *Untitled*. Circa, 1983-86



Todd McLellan *Things Come Apart*, 2013

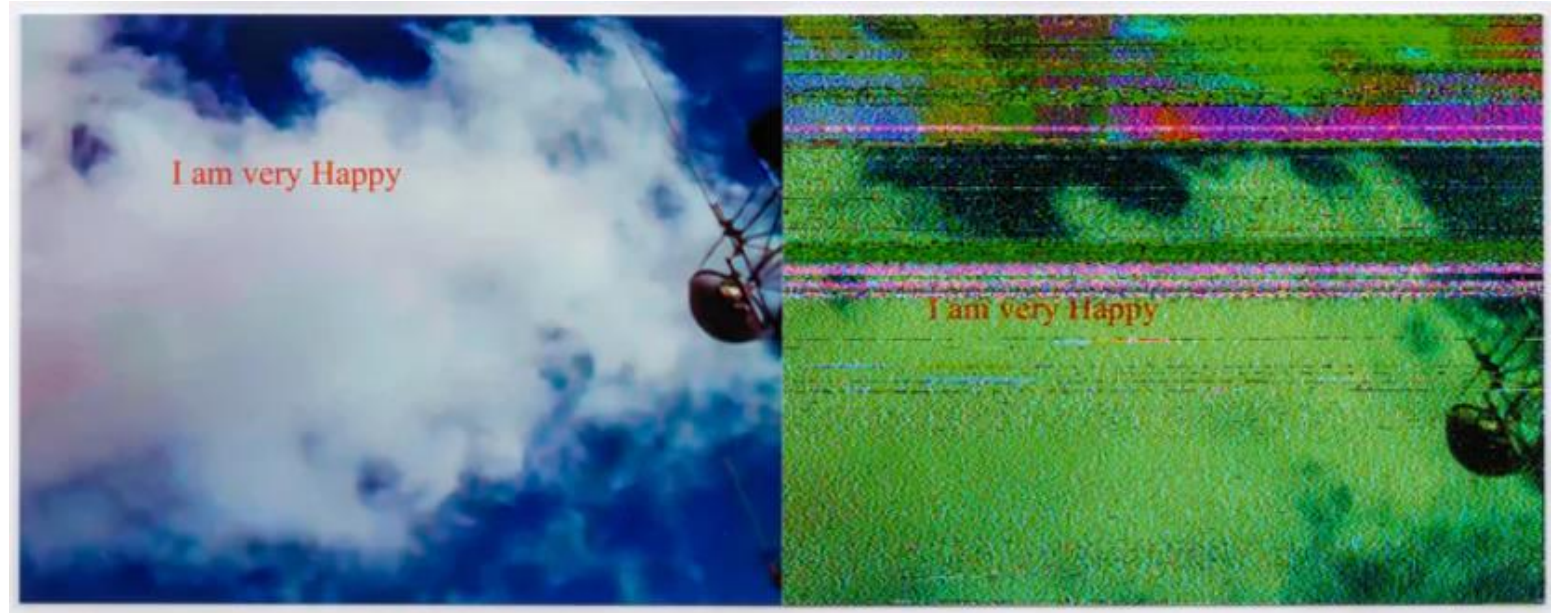
Nye Thompson

"Nye Thompson (she/her b. 1966) is an artist turned software designer turned artist. Her work spans image-making, video and sculptural installation, film-making, archiving, mapping, experimental software architectures and process-based performance."

Thompson, N. (n.d.) Biography. Available at: <https://nyethompson.net/biography.html> (Accessed: 3 May 2025).

Thompson's work shows a distinct way of editing photos though distortion rather than traditional editing.

This work shows a message that was sent to a satellite and sent back as radio waves, obtaining different distortions from the journey.



Nye Thompson, I am very happy (CU Soon). 2023

Daido Moriyama

"Daido Moriyama is one of the few living modern masters of photography from Japan. Part of Japan's Provoke Movement in the 1960's, Moriyama sought to engender political and cultural dialogue with his photographs. His photographs and photography books are some of the most sought after by distinguished collectors."

Hamiltons Gallery (n.d.) *Daido Moriyama – Biography*. Available at: <https://www.hamiltonsgallery.com/artists/daido-moriyama/biography/> (Accessed: 4 May 2025).

Moriyama's work shows story and meaning through each photograph, with dialogue implied within each photo.

This image is in the collection titled after the city that it was taken in, Shinjuku. The image shows how a hooded figure surrounded by the flashy neon lights of the city. The low angle and slow shutter speed make it almost look like we are watching them walk away from as the camera falls downwards.



Daido Moriyama Untitled #3 (Shinjuku). 2023

William Eggleston

Since the early 1960s, William Eggleston used color photographs to describe the cultural transformations in Tennessee and the rural South. He registers these changes in scenes of everyday life, such as portraits of family and friends, as well as gasoline stations, cars, and shop interiors.

The Art Story (n.d.) *William Eggleston – Artist Overview and Analysis*. Available at: <https://www.theartstory.org/artist/eggleston-william/> (Accessed: 3 May 2025).

William Eggleston's work shows the basics of photography perfected into a collection of choreographed lines and highlights of colour pop, all balanced through the image.



William Eggleston, Untitled, c. 1984

Antony Cairns, in depth

"Antony Cairns (b. London, 1980) takes photographs at night, using the available light cast by buildings in urban centers like London, Tokyo and Los Angeles. In many cases the structures that he chooses are still under construction, little more than the skeletons of the office buildings and luxury apartments of that they are destined to become. His work is resolutely non-topographic, in the conventional sense in which photography has been used to record spaces, structures and architectural styles."

Cairns, A. (n.d.) *Biography*. Available at: <https://www.antony-cairns.co.uk/bio> (Accessed: 4 May 2025).



Antony Cairns untitled #1CTY ARCHIVE

This photo by Antony Cairns shows a black and white print of different buildings, maybe office blocks, with lights glowing from within the rooms. There appears to be a second layered image showing another building warping into the foreground of the image blending with blocks of black and grey that comes with it other the middle left of the background photo. The work shows the towers glowing into the dark abys sitting behind it, in a scene that is unrecognisable because of the way the buildings float on nothing, sharing no info about where they could be. It's just another set of buildings like any other.

"Shooting almost exclusively on black & white film, he prints all his own work, often experimenting with forgotten or discarded methods, and frequently becoming engrossed with the process, its imperfections and oddities."

LensCulture (n.d.) *Antony Cairns*. Available at: <https://www.lensculture.com/antony-cairns> (Accessed: 4 May 2025).

Planning - Excursion

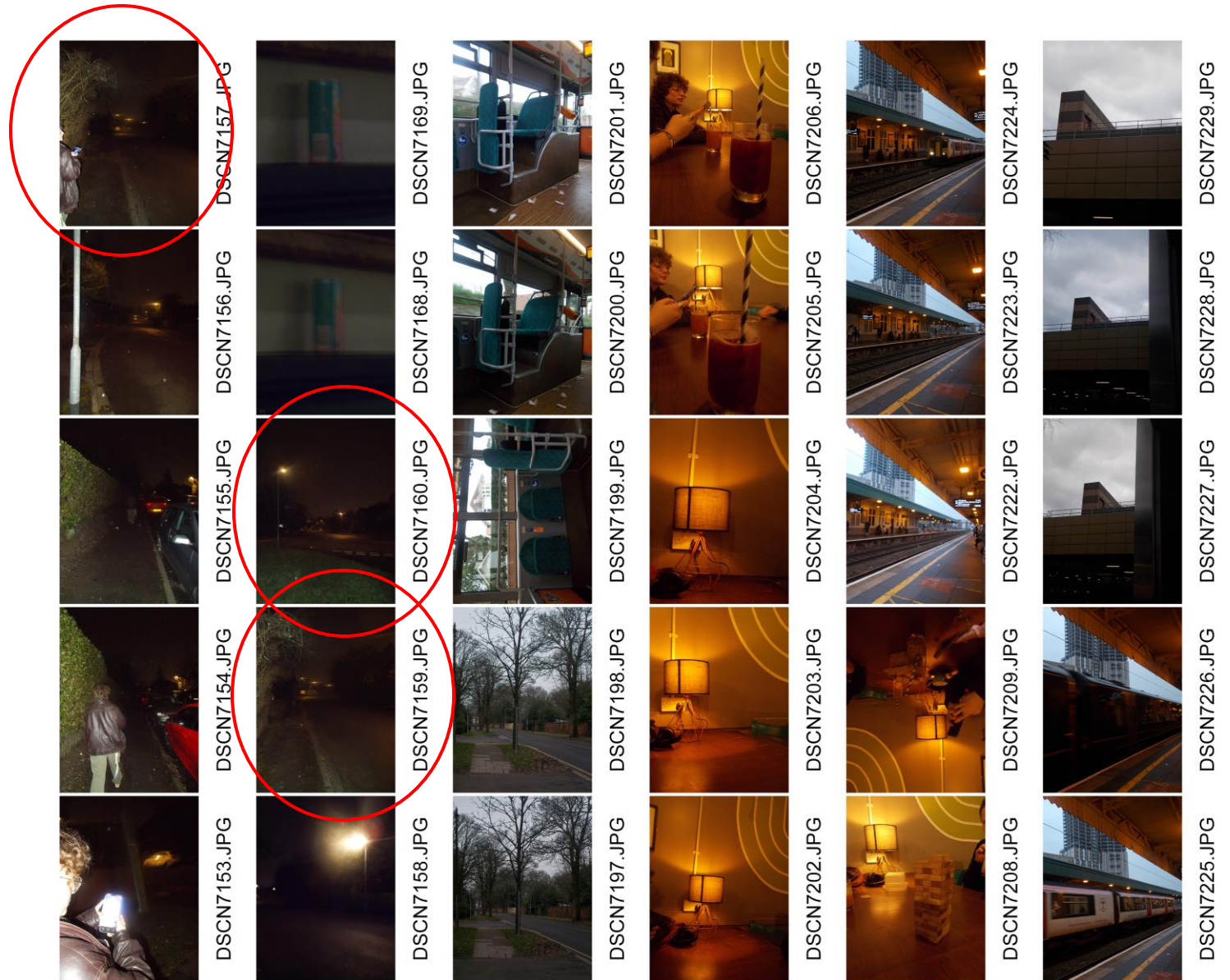
- PLAN

To go somewhere and take a picture of something on the spot. Take a picture of anything I see that catches my eye. Make ideas from the pictures, go with the idea and expand on it.

I already have an aesthetic in mind, using my older camera I will take pictures of things and show the flaws in it, the grain in the image from the lower quality.

Photoshoot 1

I chose the darkest images to be able to stretch them as far as I can into being grainy and distorted. Because it was also raining, in the images there are some rain drops that can be seen, which will add to the effect.



Editing – how I did it

Using lightroom I edited the images to show all the grain within the image. upping the exposure and highlights helps to show all the shine in the image that was made with the flash and shows the grain from the point and click camera that I was using. This was intentional to get the image to look distorted. The same way film would show grain; I wanted to show the imperfections of the cheaper camera. I changed the temp to change the contrast to be stronger but lowered the actual contrast to make the image lighter to make it more realistic instead of overwhelmingly sharp and different between the shades. I left this image with some colour to give it a green haze emphasising the darkness because of its connection to night vision. My other edits have been made similarly, depending on how the colours within the image and lighting change. I also flipped this specific image just so that it would work in the trio better for the next slide, so that it is facing the middle image, balancing them better.



Lightroom editing panel showing adjustments for the image.

Light

- Exposure: +2.35
- Contrast: -44
- Highlights: +61
- Shadows: -55
- Whites: +100
- Blacks: -58

Curve

Color

- White Balance: Custom
- Temp: -100
- Tint: +27
- Vibrance: 0
- Saturation: -85



Reflection

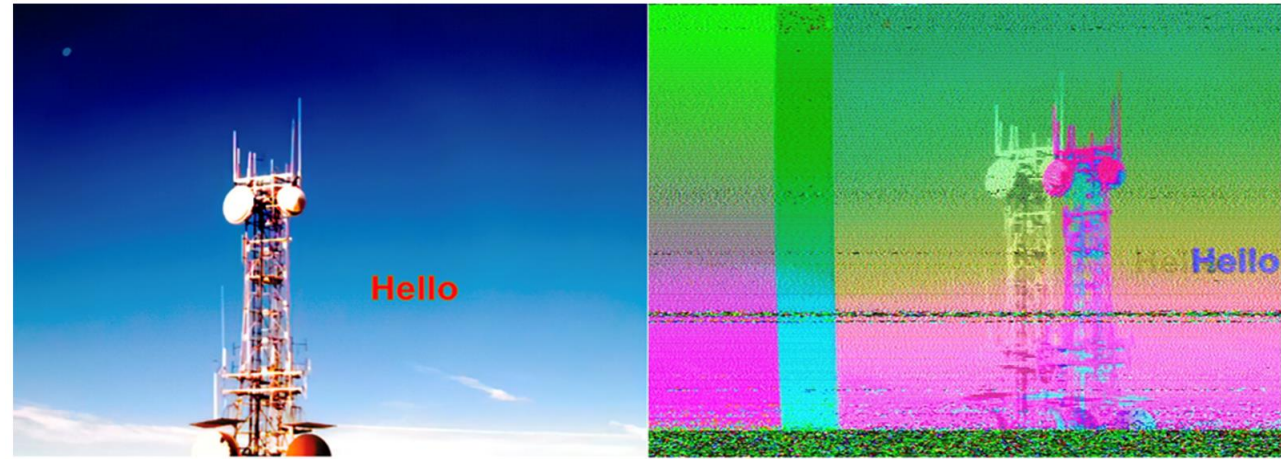
The images could be made to have a more similar brightness so that the images are balanced out when shown in a trio. The highlights should be evenly placed throughout the series when presented with this many images.

It may not matter as much when presented with more images, or even less images. Showing two could show contrast, one image has nothing else to balance with apart from what is in the image itself.

Mood board

“Reality does not exist by itself. It’s an intellectual construction; and photography is a tool to negotiate our idea of reality.”

<https://time.com/3807527/joan-fontcuberta-photography/>

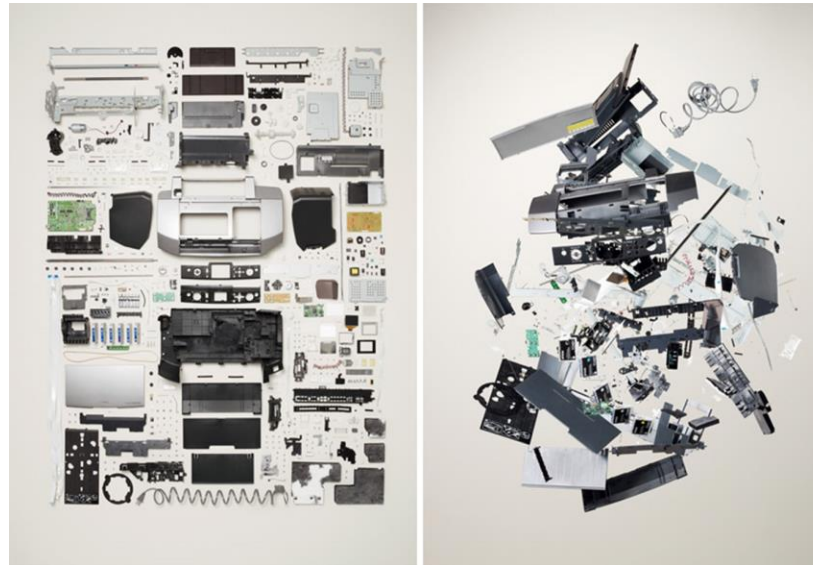


Nye Thompson, *Hello (CU Soon)*. 2023

“I think, therefore I am” -
René Descartes



Joan Fontcuberta *Hairy Trout from Lake Clifford*, 1984



Todd McLellan *Things Come Apart*, 2013



Craig Martin *An Oak Tree*, 1973

Planning – Theory

- Have you ever seen the matrix

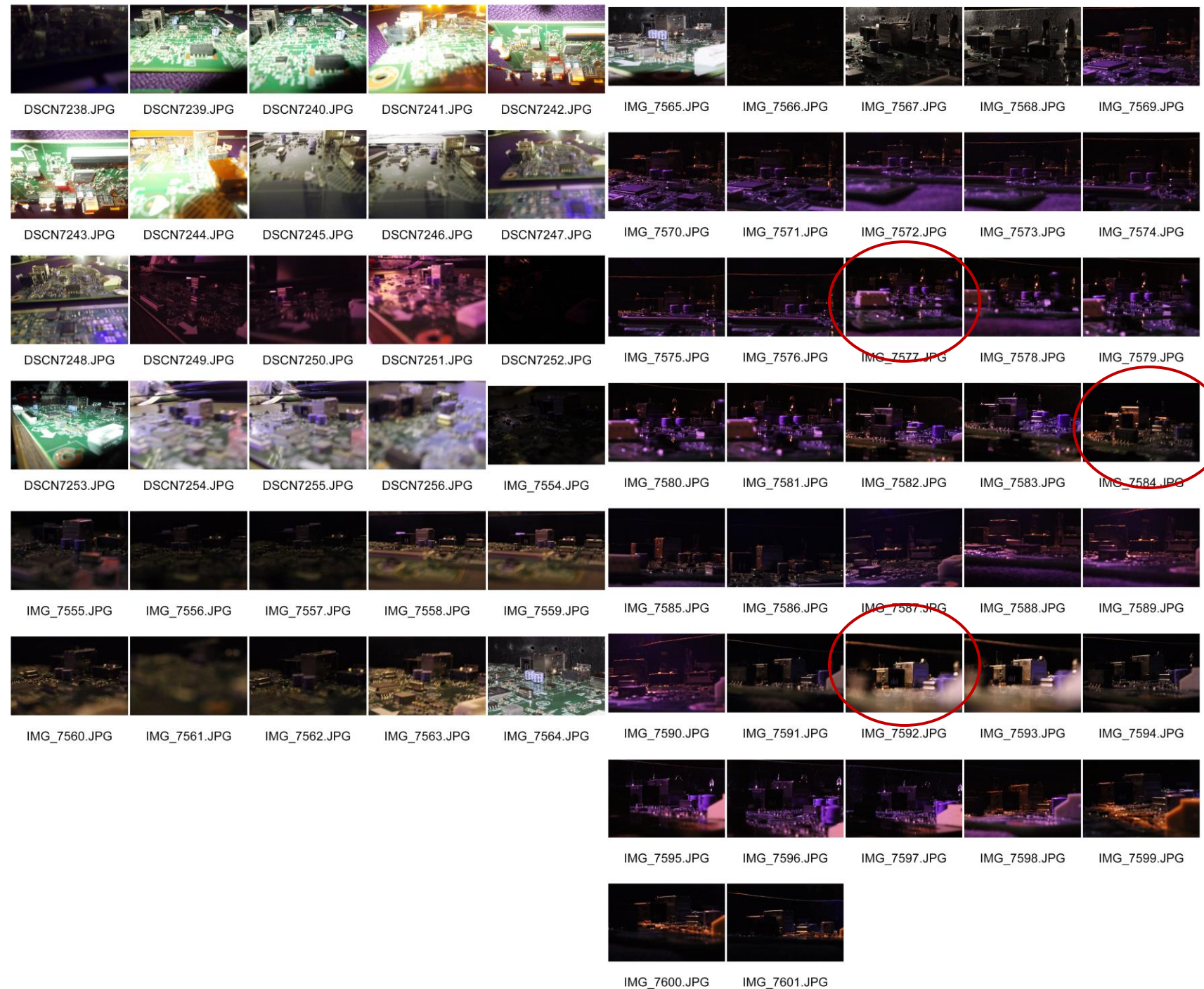
"we consume therefore we aren't" – me

When we're consuming mass media we're not thinking, just consuming, therefore we aren't.

Making a scene out of a motherboard and other metal pieces to create a cyberpunk city landscape.

Photoshoot 2

The contact sheet for this shoot shows the basis for what the images I started looked like. While editing them I was more unsure what to pick as I was unaware what the product would look like. I just edited random ones until I found what worked for the edits that I preferred most. The highlighted images are some of the ones that worked best with angles and lighting.

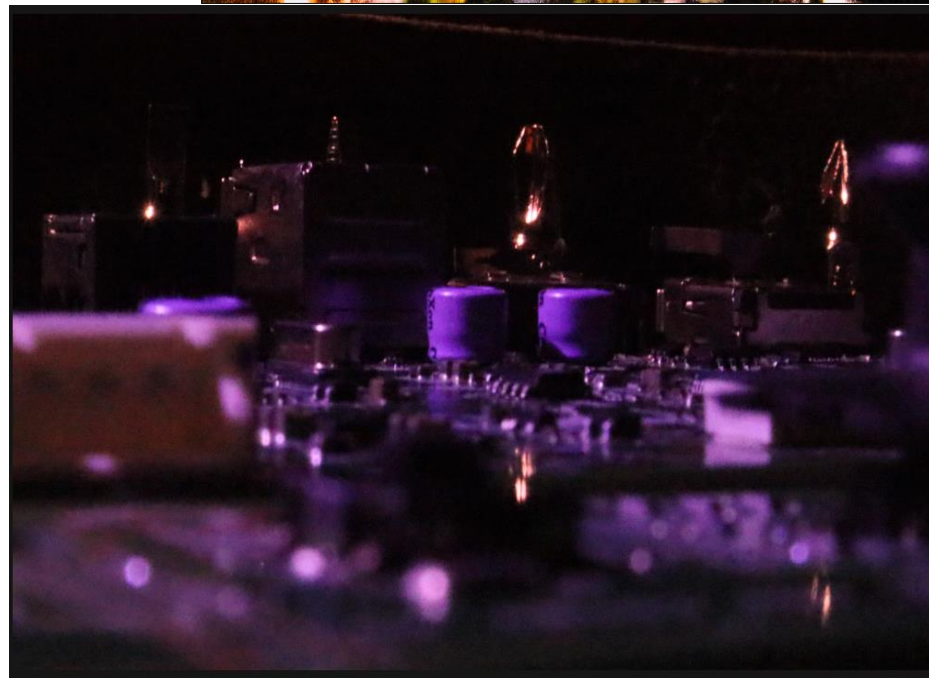
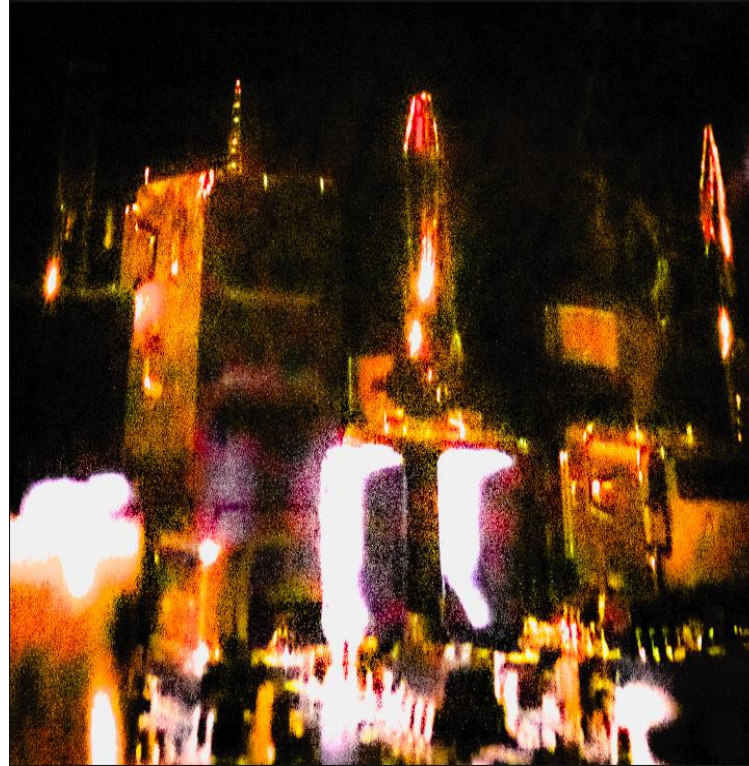


Editing

In lightroom I edited the photos to be bright and colourful. I was inspired by the idea of a dystopian landscape, like what you would imagine in a futuristic neon city. For the original image I had lighting on the other side of the room, it had a purple filter on it so that the outcome would be more vibrant.

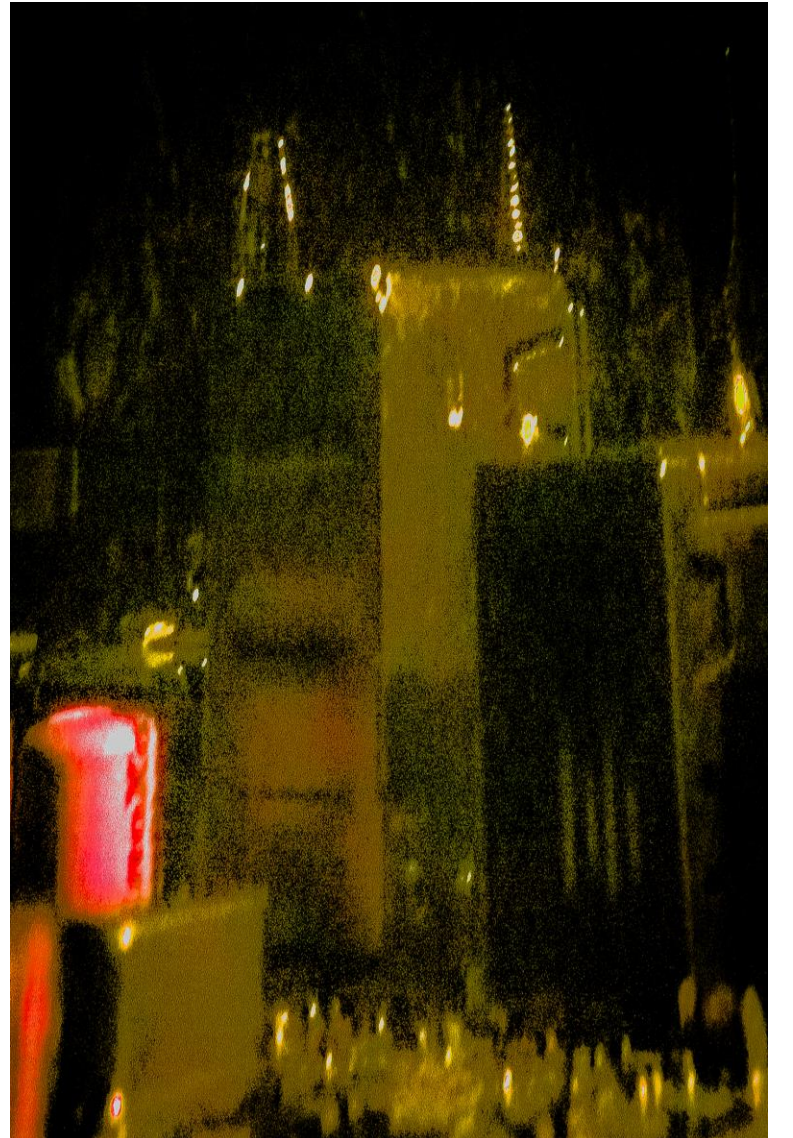
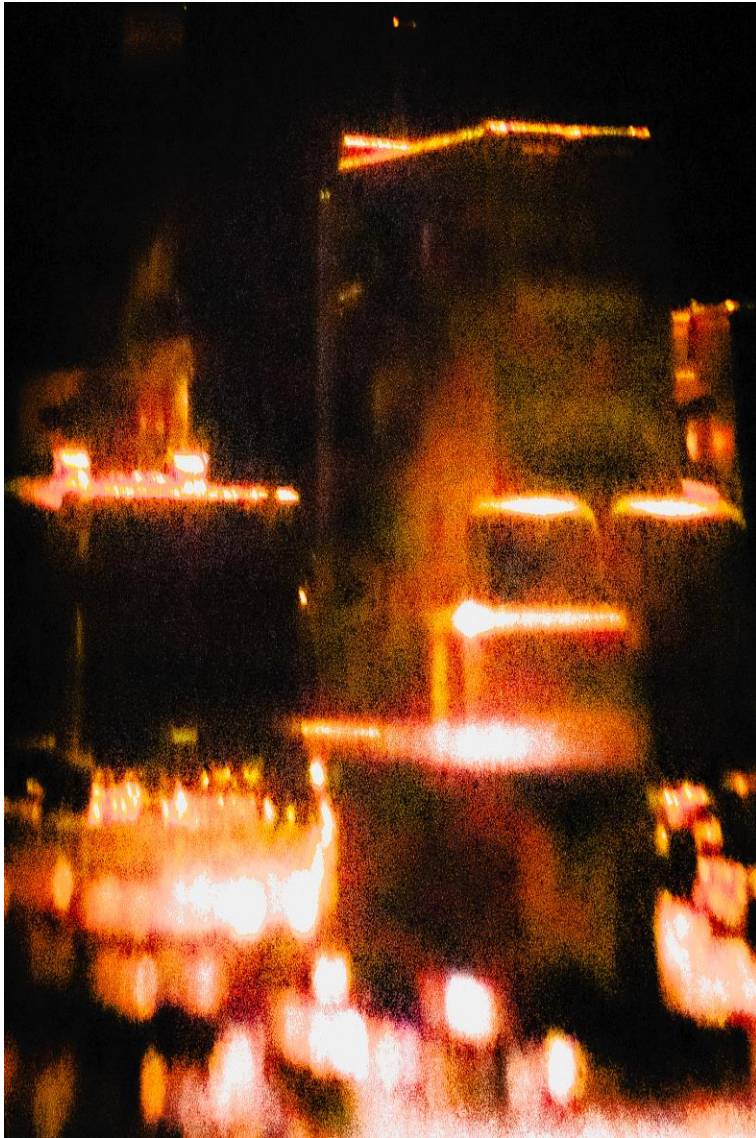
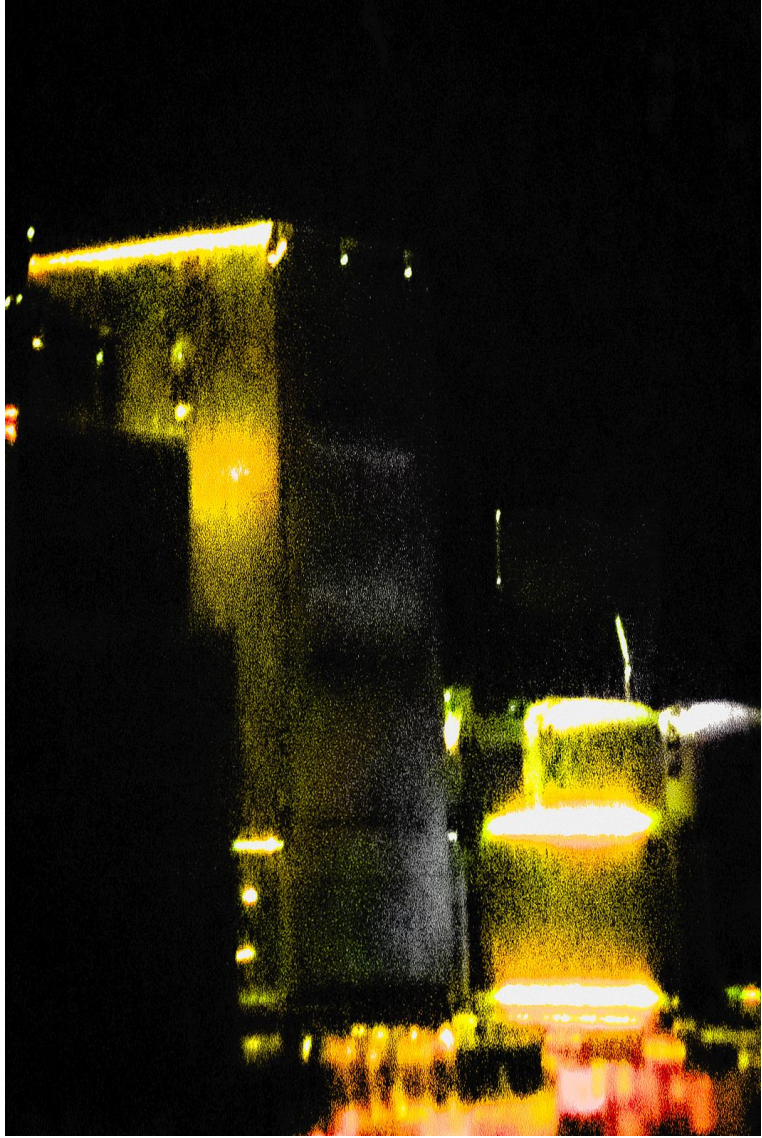
The edit uses more extremes; I wanted to be able push the grain and colour distortions as far as I could to make it look more like a real image that could have been taken from a distance.

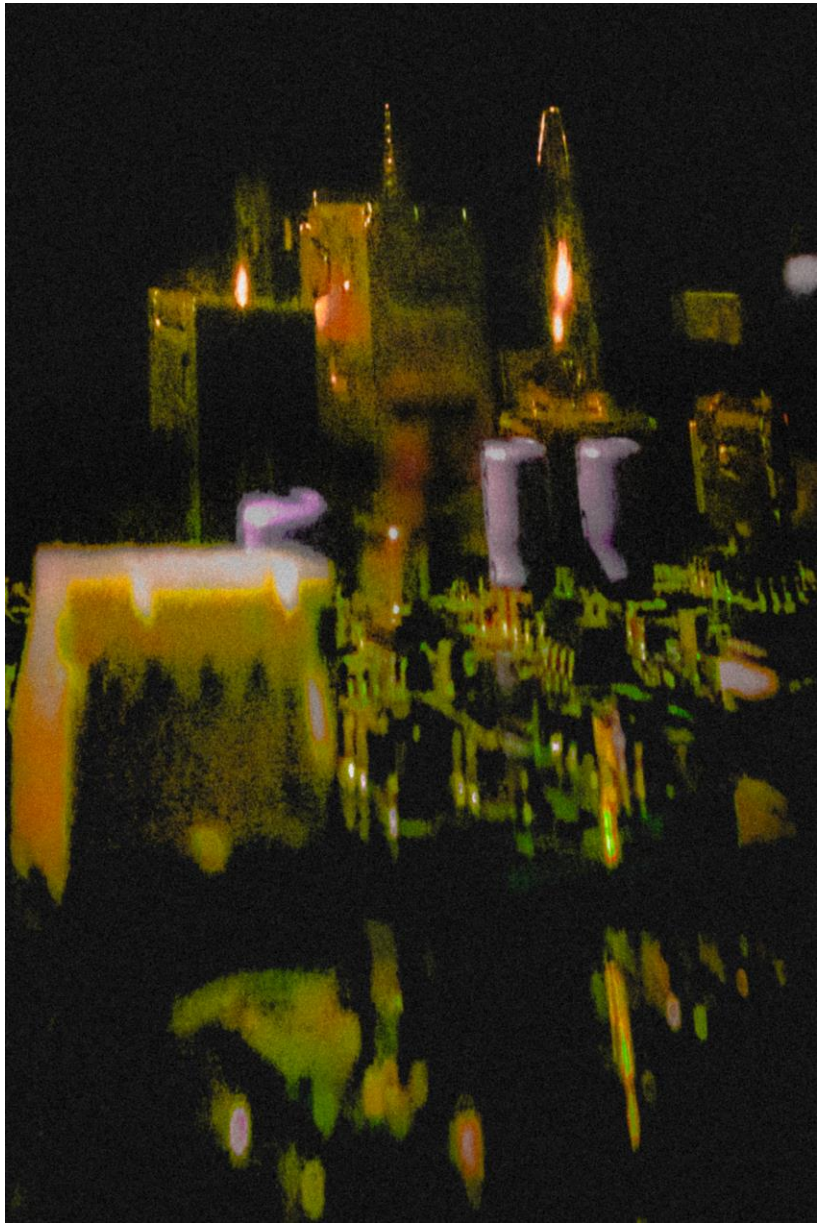
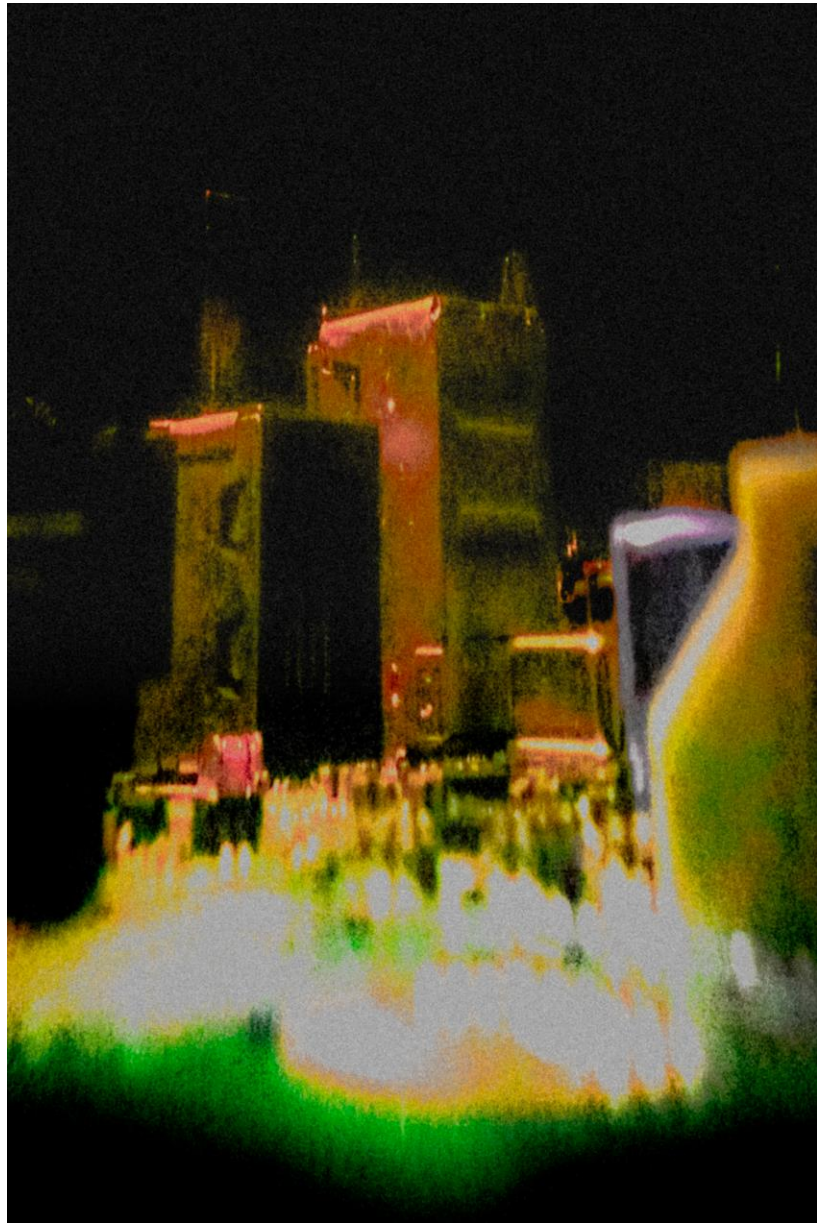
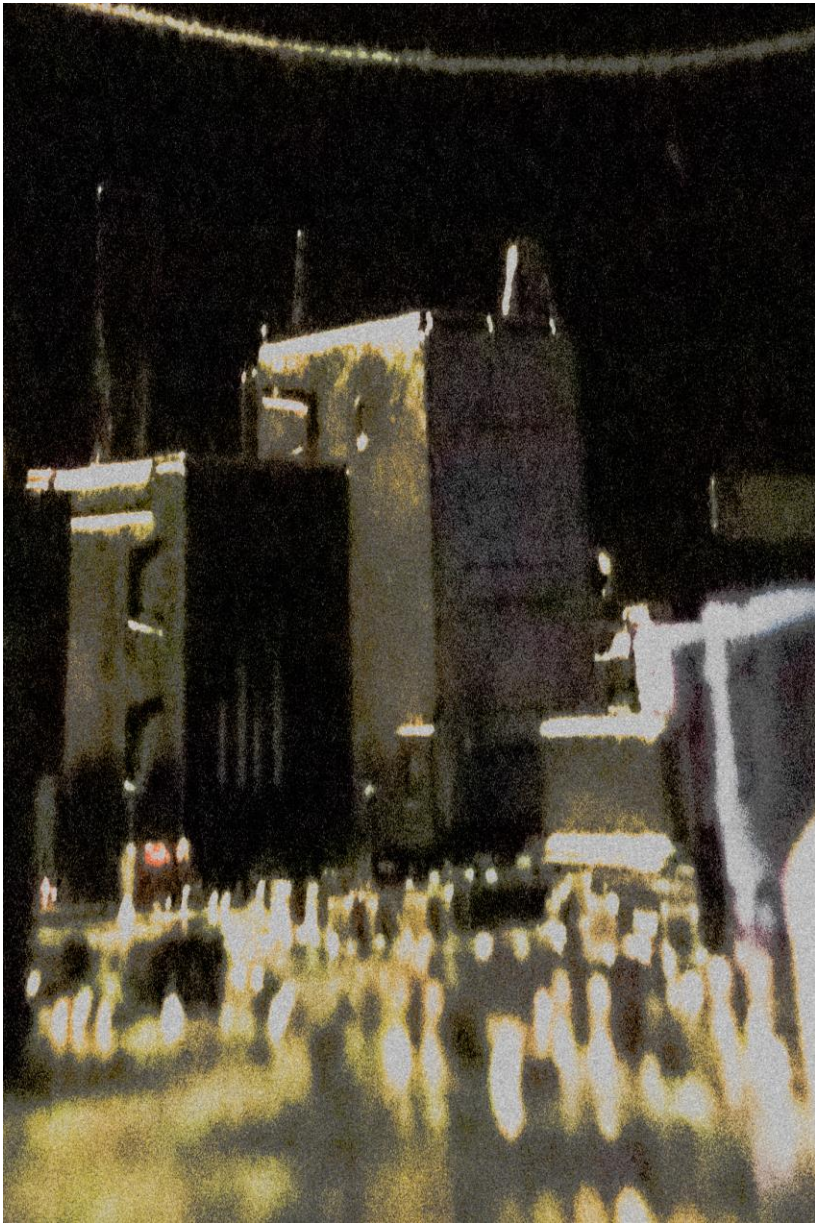
I also warped the angle of the image, changing the side of the 'buildings' to make them taller. I also added a curve to the image to make the layering of the structures seem more alive instead of being static and flat.



The screenshot displays the Adobe Lightroom library grid with the Develop module open. The interface is divided into several panels, each containing various adjustment sliders and tools. The 'Light' panel is at the top left, followed by 'Effects' on the top right. Below these are the 'Color' and 'Detail' panels. The 'Manual Noise Reduction' panel is at the bottom right. The sliders are set to various values, indicating a high-contrast, vibrant edit. The 'Light' panel includes sliders for Exposure (+2.71), Contrast (-91), Highlights (+1), Shadows (+100), Whites (+90), and Blacks (-48). The 'Effects' panel includes sliders for Texture (+11), Clarity (-55), Dehaze (+26), Vignette (-52), Grain (5), Size (11), and Roughness (50). The 'Color' panel includes sliders for White Balance (Custom), Temp (+89), Tint (-77), Vibrance (-100), and Saturation (+99). The 'Detail' panel includes sliders for Sharpening (60), Radius (1.0), Detail (37), Masking (0), and Manual Noise Reduction (0). The 'Manual Noise Reduction' panel includes sliders for Luminance (0), Color (73), Detail (20), and Smoothness (36).

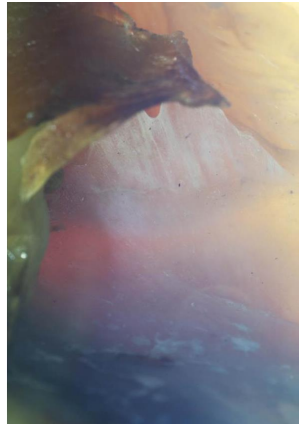
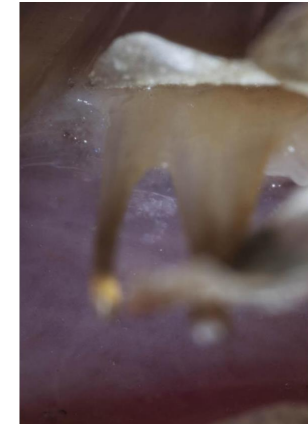
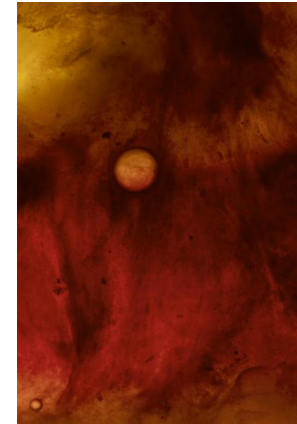
Panel	Adjustment	Value
Light	Exposure	+ 2.71
	Contrast	- 91
	Highlights	+ 1
	Shadows	+ 100
	Whites	+ 90
	Blacks	- 48
Effects	Texture	+ 11
	Clarity	- 55
	Dehaze	+ 26
	Vignette	- 52
	Grain	5
	Size	11
	Roughness	50
Color	White Balance	Custom
	Temp	+ 89
	Tint	- 77
	Vibrance	- 100
	Saturation	+ 99
Detail	Sharpening	60
	Radius	1.0
	Detail	37
	Masking	0
	Manual Noise Reduction	0





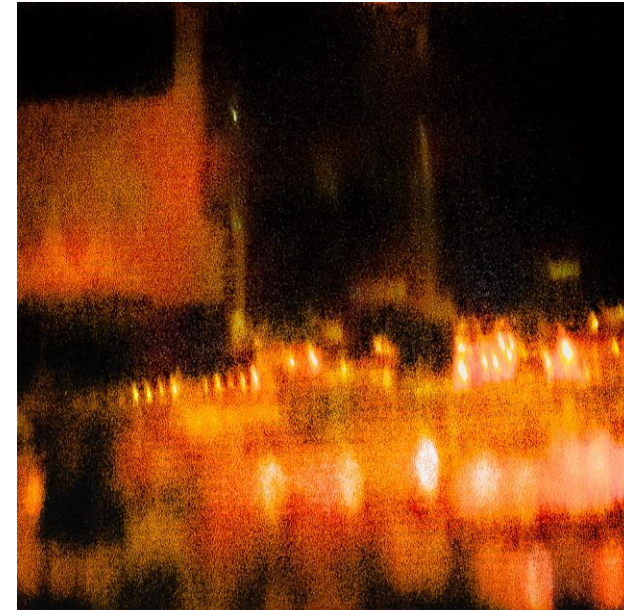
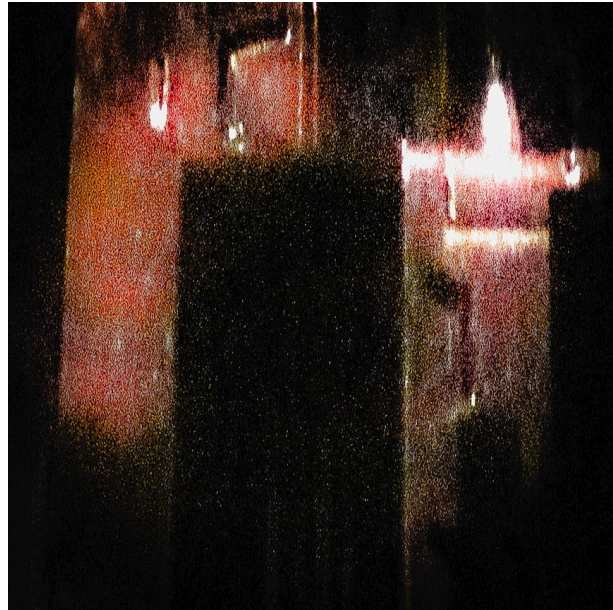
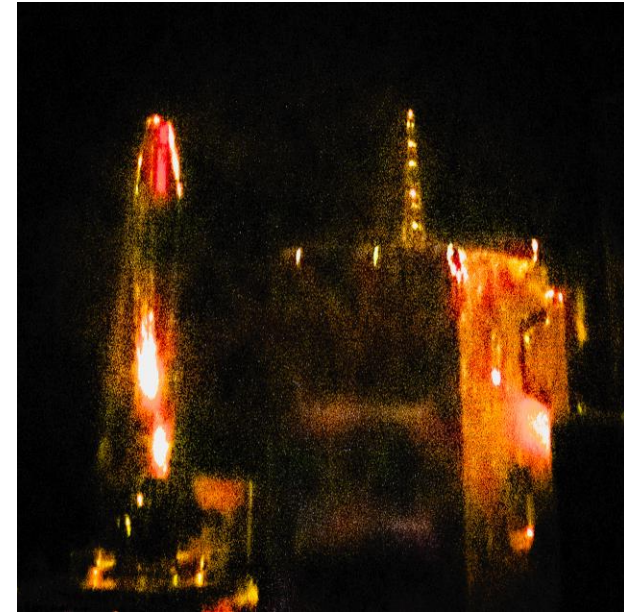
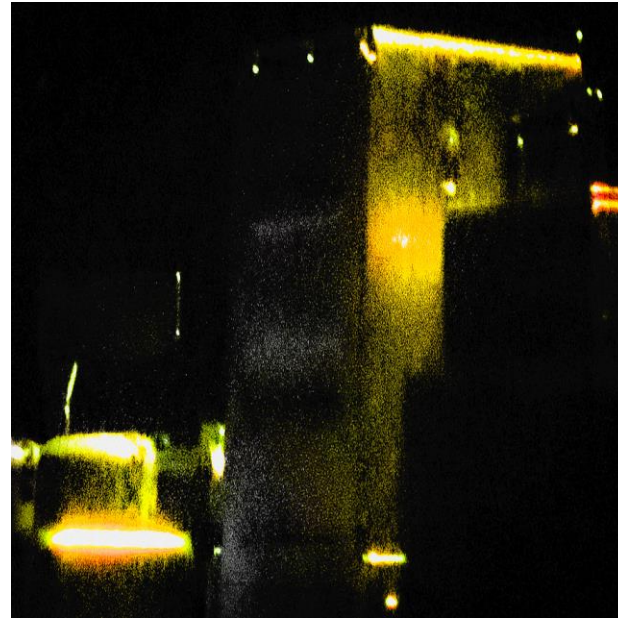
Going further

- To further enhance the way the image works I could crop and combine different elements from the photos to make it appear more like a city. Just less of a cohesive one, letting the audience use their head to figure out the rest of the image and what it would look like from what I have given them.
- This is the example from my first mood board showing close up images of different fish to give a mood and feeling to the viewers. I could show a bit more context in mine for the viewer to understand what they are looking at without much context needed.



Stephan Gill – Please Notify The Sun. 2019
- Mood board 1

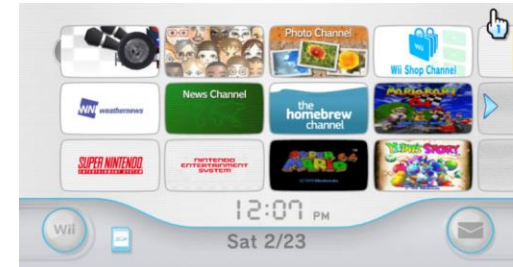
These are some edits I've made showing close ups of previous images I have created. This makes the images feel lost and dissociated, confusing the reader for what is being shown within the images. Taking the idea further away that these buildings are not real because it focuses more on the distortion of a distortion. Like looking into an endless mirror these images warp what already was made different and shattering it into smaller fragments of understanding.



Planning photoshoot 3

- Making photos with 2008 Parasonic Camera. Making photos look futuristic/ distopian. Using harsh lights will make the image glisten to make them shiny and chrome like.

I want to make images that look like the future we were promised though the Frutiger aero style as well as the way the future used to be represented in the 2000s. I want to combine that with what is in modern day, showing the forgotten waste land that used to be, filled with corporate architecture and technological gunk.

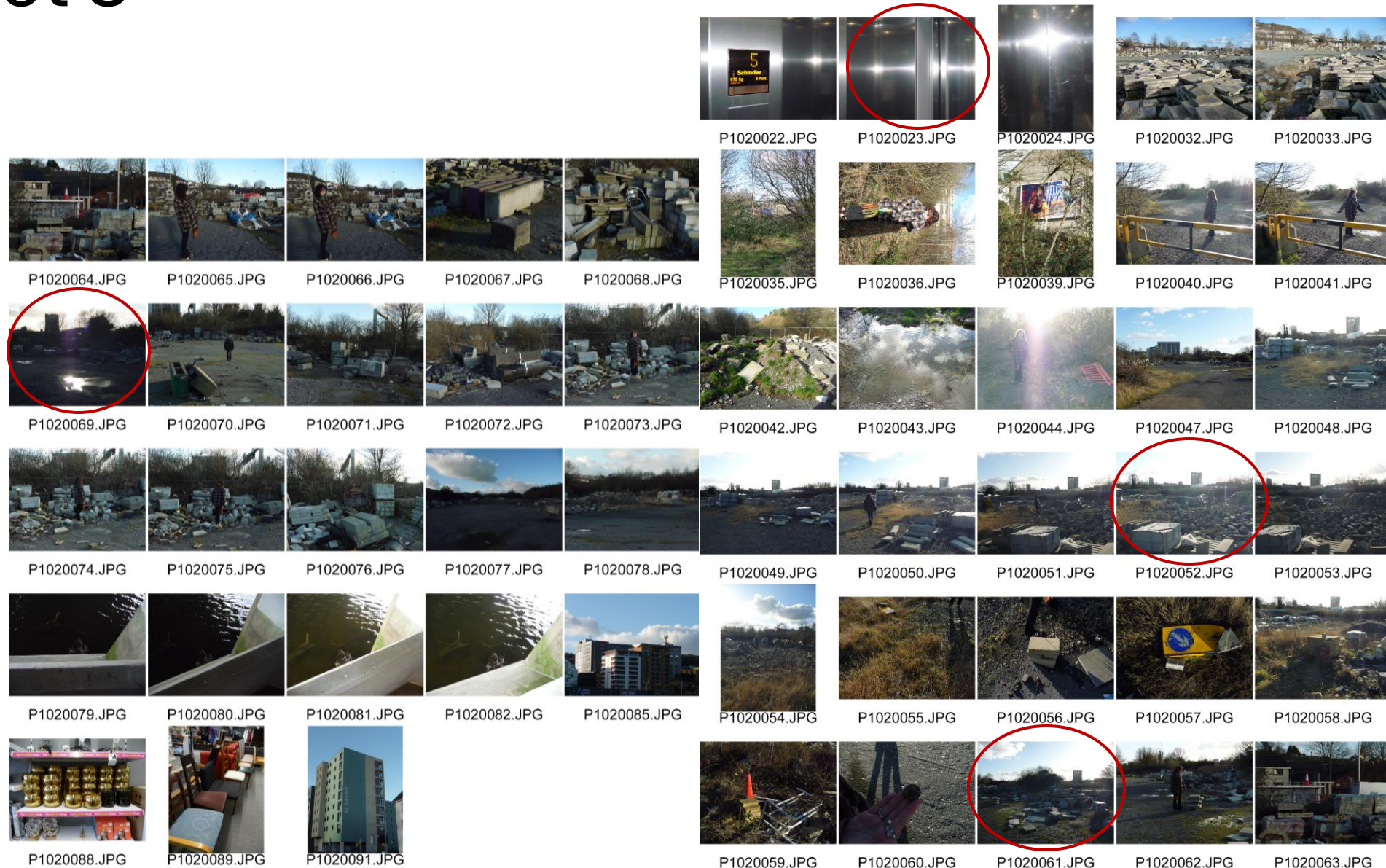


<https://frutiger-aero.org/frutiger-aero>



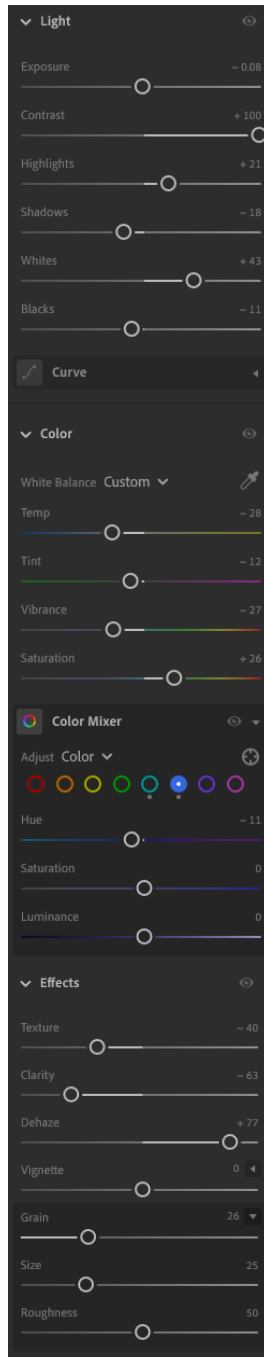
photoshoot 3

I picked the images with shining glare that subtly lightens the image, as to not overpower the rest of the image but still be enough to make the image shine.



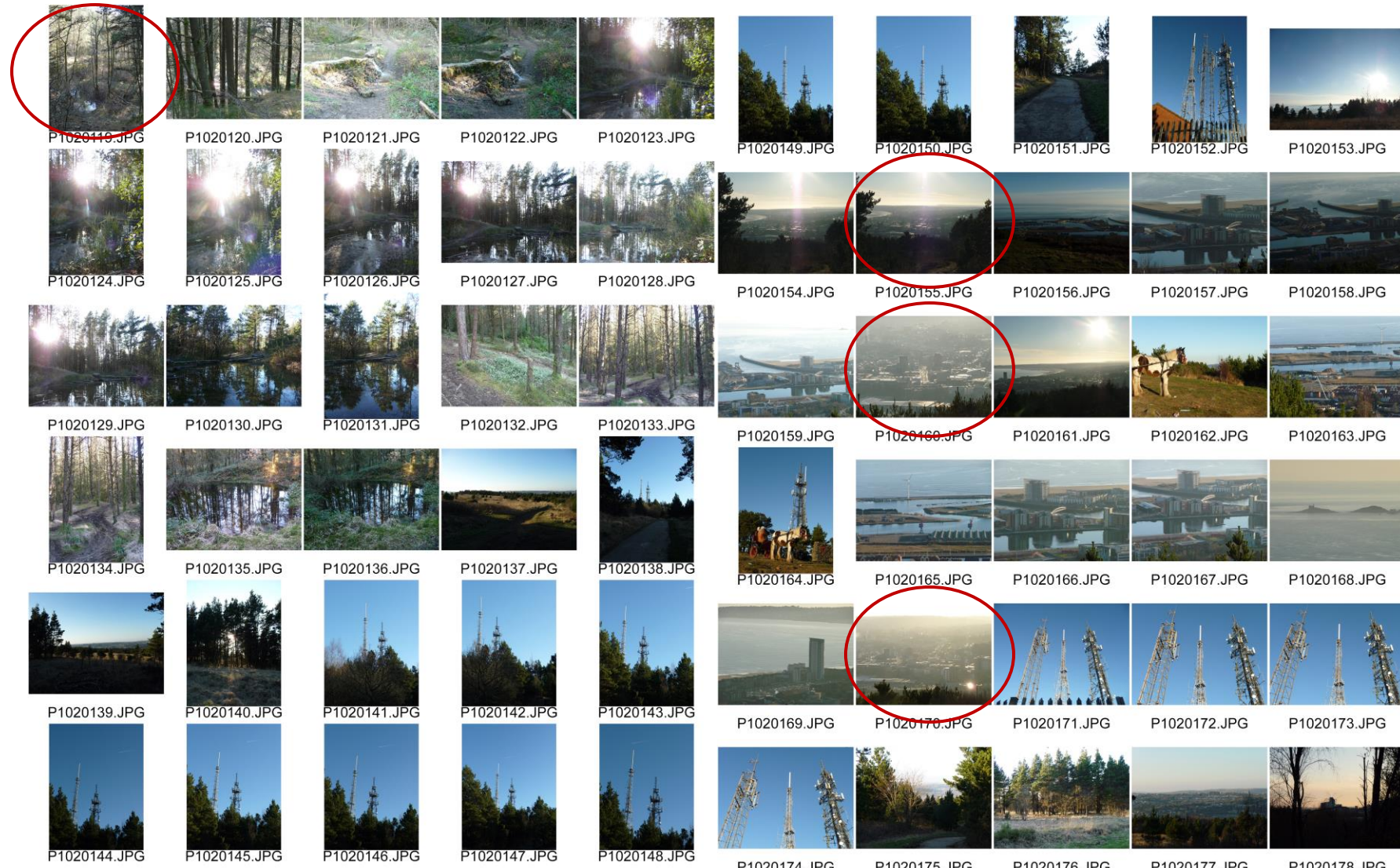
Editing

I have made these images bright to emphasise the glare in the images and changing the texture and clarity to smudge the sky light into the buildings. This makes the landscape look as if it's glowing. I chose blue as to make the images look futuristic, which was a common colour representing the future in the frutiger aero design style popular in the early 2000s.



Photoshoot 4

I wanted to continue the idea of the 3rd photoshoot, explore more areas, including a hill that would look over the city. The day I chose was perfect for this shoot as it was a very shiny day, not bright, but the sun was glaring beautifully.



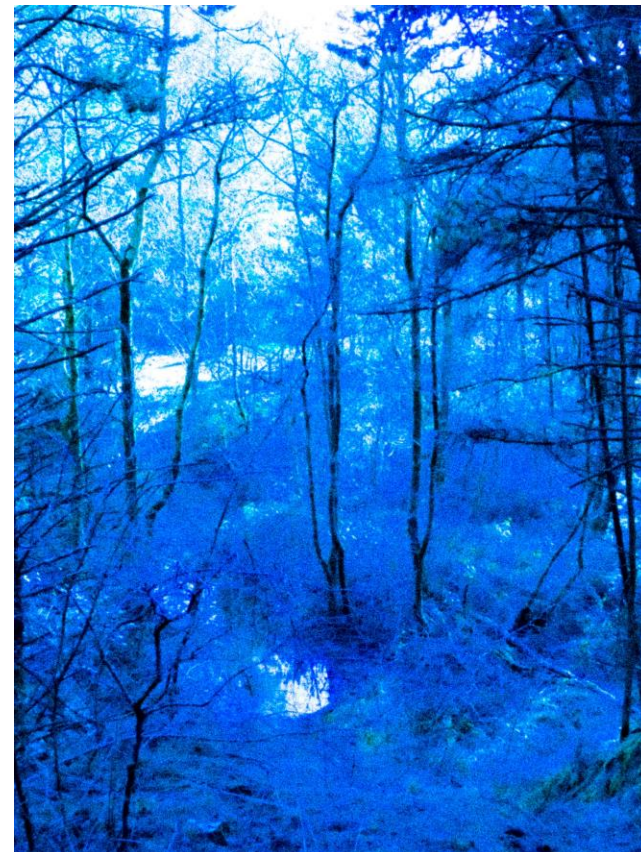
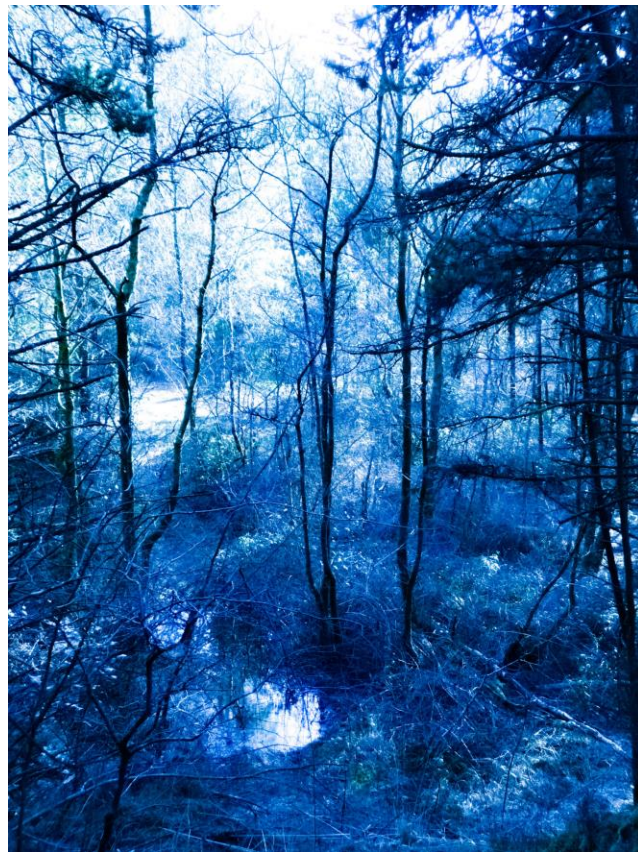
Like with my circuit board photoshoot I wanted to warp and distort the image to make it look different. The way that this effected the image was way better than I imagined. I started out with just sickeningly distorted buildings that look dizzyingly confusing. I was trying to include the bright glare but decided that it would be better without as to not unbalance the image. I went for a flatter foreground, with the buildings still sticking out, towering much more than they were before. The way that the background folds into the horizon like a sea of architecture and roads works wonderfully. I would never have expected this image to have worked this well in the end. I changed some of the colours to add even more depth in the image, adding to the distance that the background rolls into, and to give the foreground more individuality between each building. The final image almost looks like something from the movie interstellar in the way that the background moulds around the image in an impossible way.



This is another image I edited similarly, with a deeper colour. The angle of this image being more angular, showing straight down a road separating two buildings. There are shining buildings surrounding the scenery. With the background showing even more buildings just visible though the glare. There is a road in the top left of the image that seems to disappear into the horizon which I think works perfectly. This angle of is better than the previous but also shows less variation in the distant background. Both are very strong images.



Editing



Photoshoot 5

Same as the previous shoots, exploring, looking, finding. I also thought I would try to get more images in the lift as I like the metallic glow.

I think that the photos from this



P1020184.JPG



P1020185.JPG



P1020186.JPG



P1020187.JPG



P1020188.JPG



P1020189.JPG



P1020190.JPG



P1020191.JPG



P1020192.JPG



P1020193.JPG



P1020194.JPG



P1020195.JPG



P1020196.JPG



P1020197.JPG



P1020198.JPG



P1020199.JPG



P1020200.JPG



P1020201.JPG



P1020203.JPG



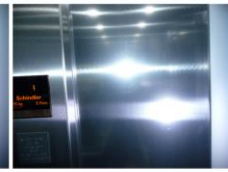
P1020204.JPG



P1020266.JPG



P1020267.JPG



P1020268.JPG



P1020269.JPG



P1020270.JPG



P1020271.JPG



P1020272.JPG



P1020273.JPG



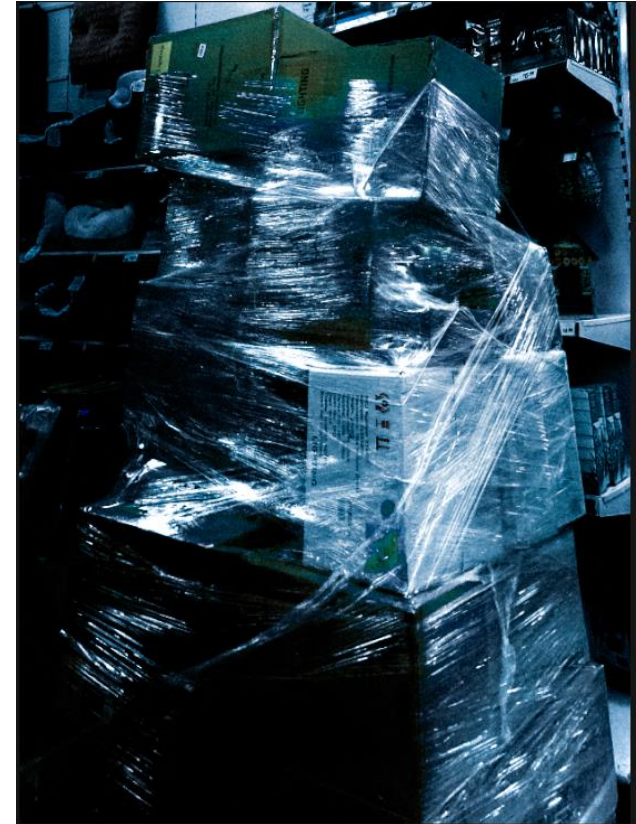
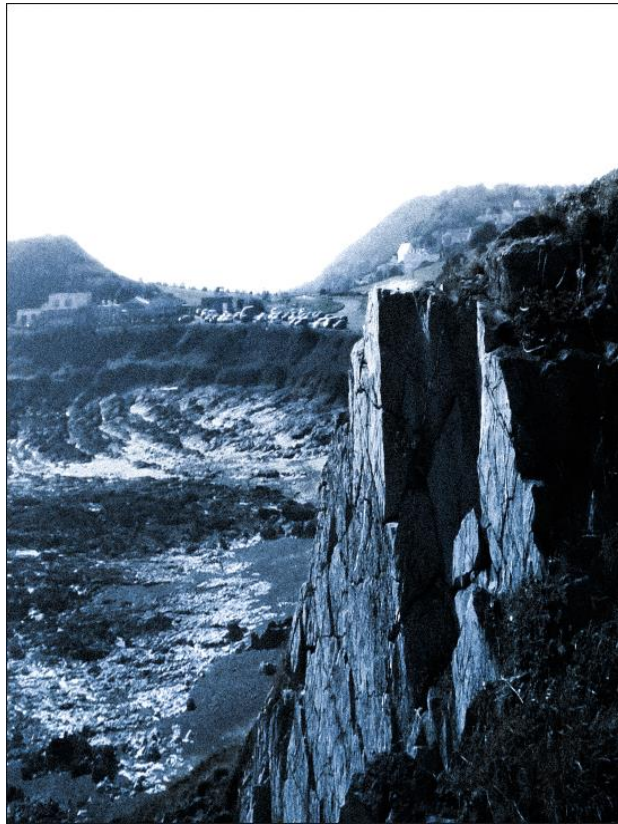
P1020274.JPG



P1020275.JPG

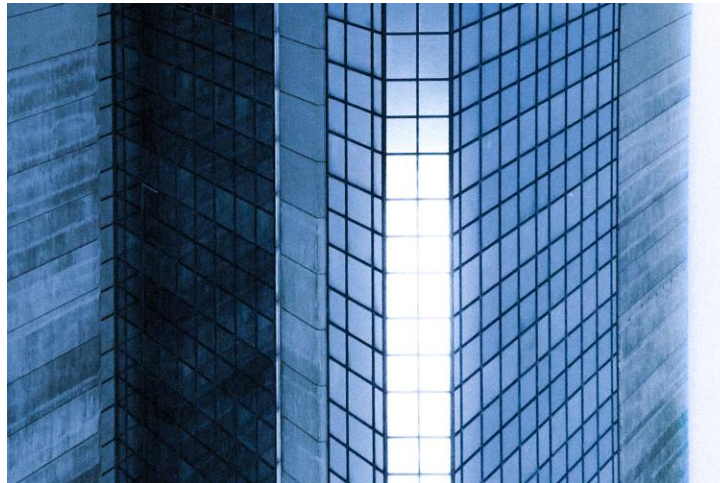
Editing

These are some good images, however they look more like horror settings rather than what I am looking for. The second image looks like a Claymation horror movie the way that the rock looks smooth with the blinding backlight in the background.



Edits and bonus photos

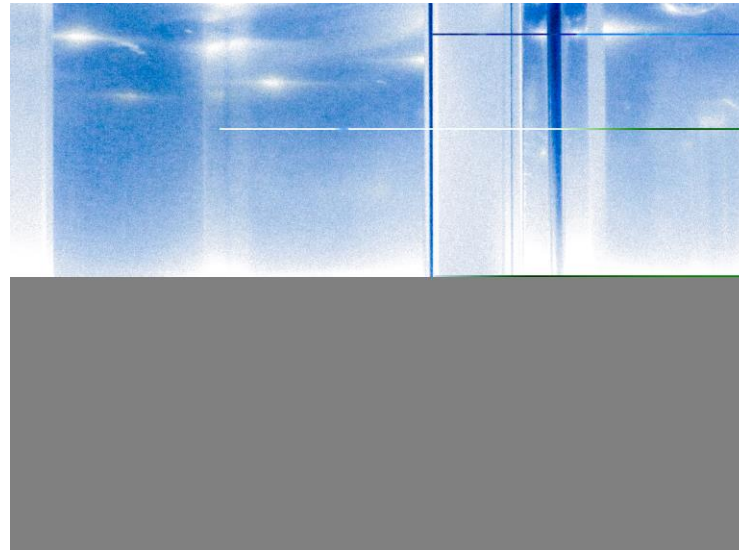
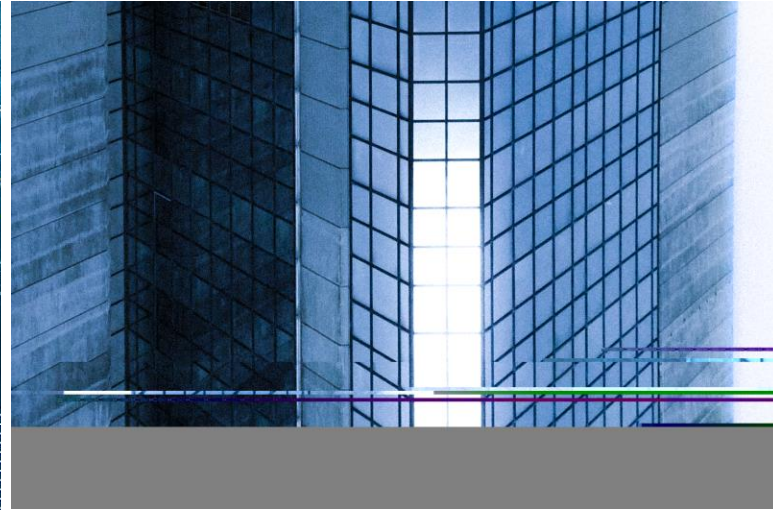
I have included some other pictures that I have taken randomly while out, I cannot really put them into a contact sheet as there is not enough of them. I have kept to the blue colour scheme and changed the perspective of the images to play with how you could view them.



Data moshing

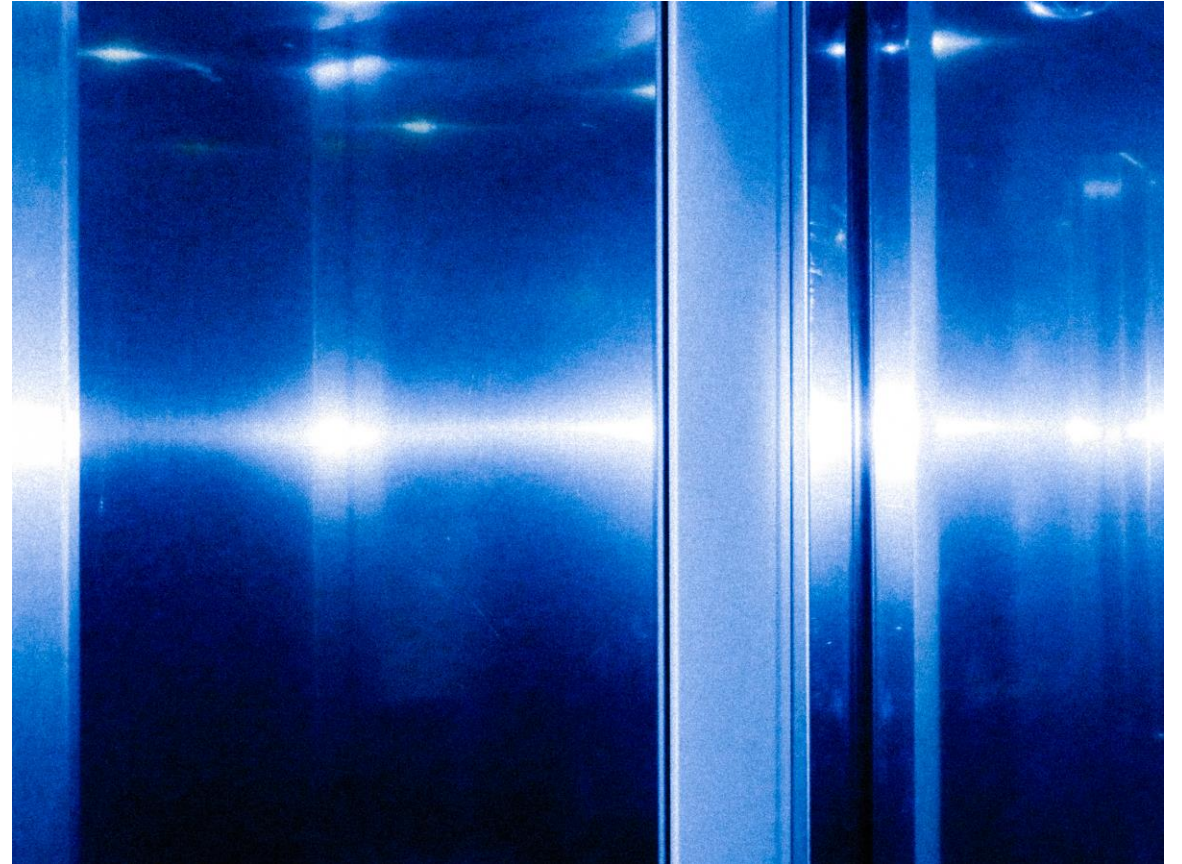
I made these images from using an application to open the images as code, and then randomly cutting out and replacing different parts of it. This corrupts the image file carefully to create a glitch effect.

These would have gone in between each individual image as a transition frame. I decided after making a few adjustments to the images that the glitches would take away from the photography itself. It would be better for the exhibition if the glitches were more subtle.



Code sounds

Subtly, through language shown by an environment created for the work. That language being sound. I have used the same coding application to be able to get to the source of the image, and I made that into sounds. By changing the file into a bitmap and putting it into audacity I have made the images into sound. The image presented is what I used for the sound of the environment. I toned the noise down and slowed it down to make it more listenable, instead of a deafening screech I make it sound more mechanical and like a buzzing noise. The noise would be no louder than the projector that is displaying the work but just loud enough to notice if you pay attention. This is what creates the feel of the work, because you subconsciously know that the noise is there, but ignore its presence until you willingly listen. This image was originally made more saturated for the projector, as it desaturated the colours, but I thought instead I would use it for the noise. The harsh colours could have affected the noise it makes in code too.



Creating images into video

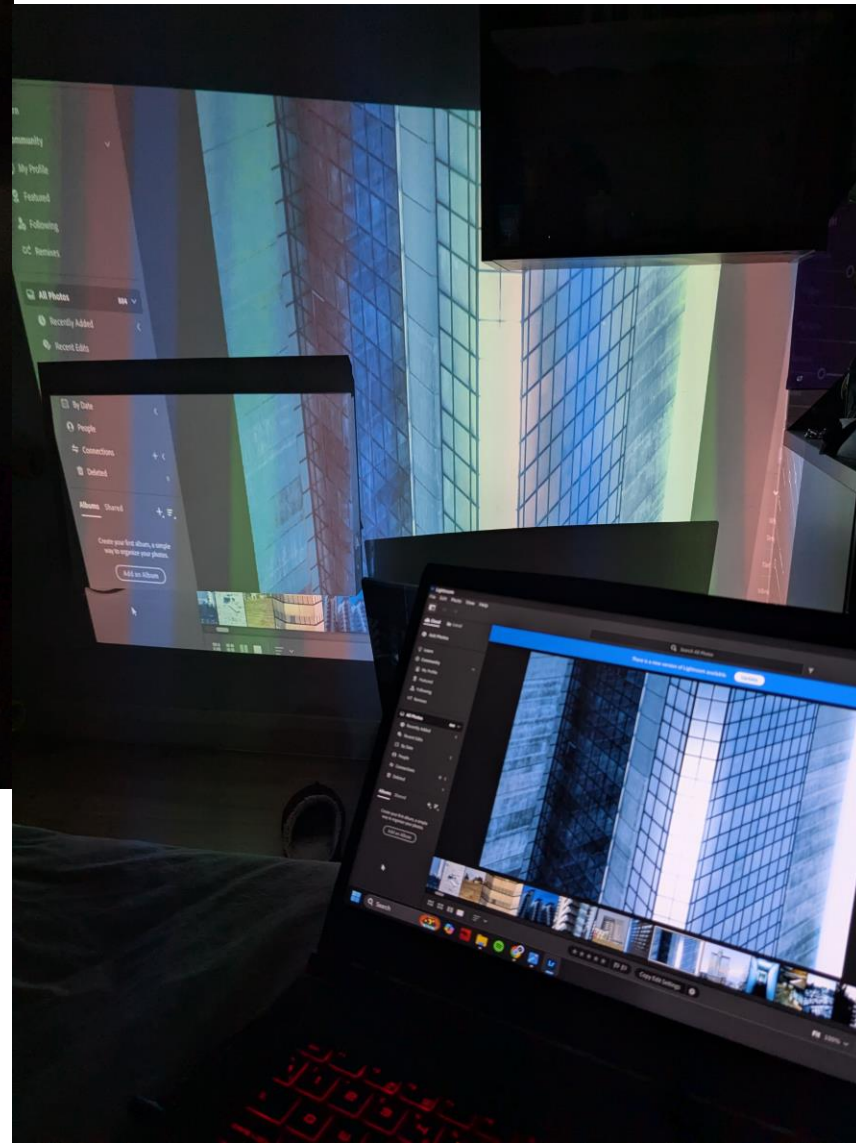
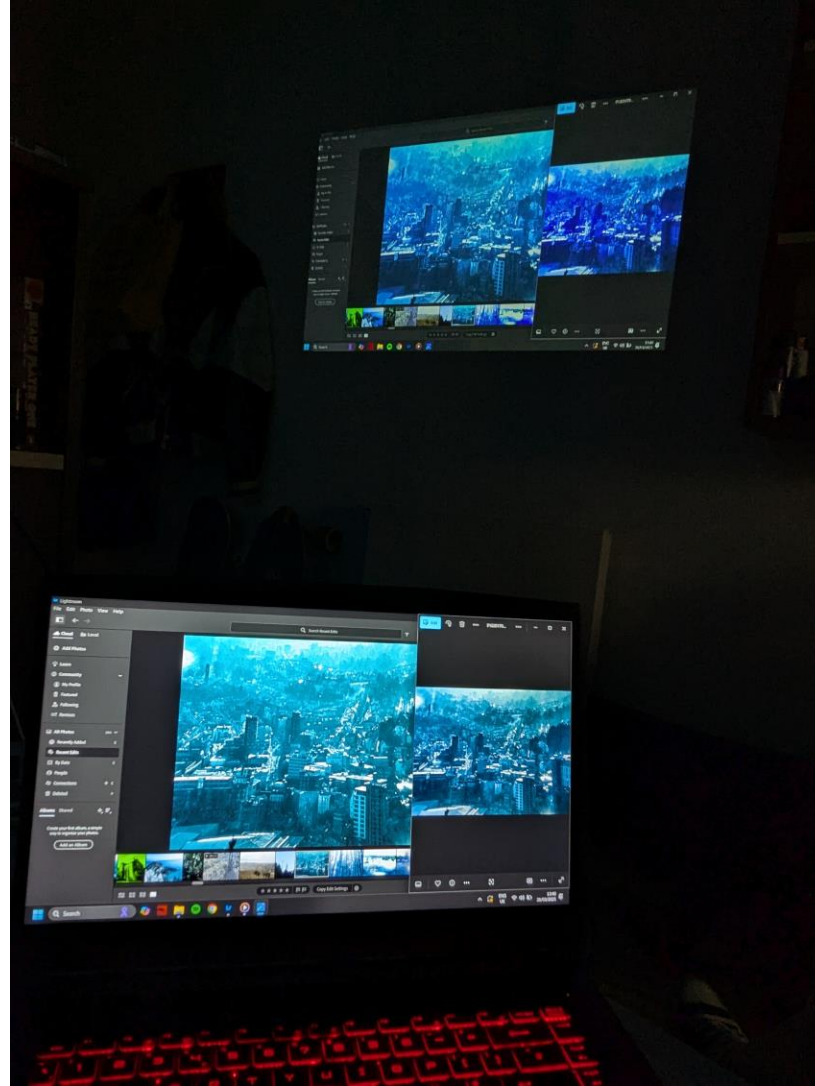
Using premier pro, I inserted all of my images, made them all 10 seconds in length, and then added the sound that I created with the code on audacity. I had a few variations of the video, developing my ideas as I went. Mostly finding out what images worked best with what I was trying to show.



projectors

I used different projectors to see what would work best with the vision I had. The first projector I used was showing the images too small for the exhibition, being about the size of an A2 piece of paper, I would need it much larger so more people can see it the same time.

The short throw projector was perfect for this; it showed the images in full detail while still showing as a large projection. The size of the projection is bigger than anything that can be printed inside the university, saving cost, printing resources, waste of the printing, and the material that it would be printed onto. The energy used from the projector is almost nothing compared to the waste produced from using toxic woods or sheets of print stuck straight to the wall, which cannot be used for framing afterwords, having to be thrown away.



Final Video for Exhibition





This image shows the final layout of the exhibition, the lighting was brighter than when the exhibition was open to be able to see the wiring and set up.



It is not easily captured though a camera as the framerate of the video effects the quality of the image. The number of images that it is changing to, the exhibition is not truly experienced or viewed unless in person as intended.

I am happy with my outcome; it was as I imagined. The exact same spot on the wall. I was planning on having wires being loose, but due to it being a tripping hazard had to go with taping down the wire, which made it sleeker, and I think it works even better than what I had I mind.

Artists similar to my work

This work shows a random collection of images taken from other people's computers, shown in a projection style slide show. The way that it was presented was seemingly thrown together, with the images being projected wonky and the speakers being placed on the floor with no care about hiding the wiring. This makes the work seem raw and in line with the random stolen memories that are being shown, it's real things that have happened somewhere with no context.

<https://0100101110101101.org/the-others/>

This is similar to how my work is presented, with mine being sleeker and tidier with no wires on display apart from the ones going into the projector itself. I'd like to think that my work, although not being random images, does show a world I've created, altered from the real one.



Eva and Franco Mattes *The Others* (2011)
Installed at Diputación Provincial de Huesca, Spain.

Exhibit review

This exhibition shows the progress in how women are viewed in the workplace, through portrait style photos. It depicts different women in hands on, male dominated fields, and showing how they work in the environment. It talks about the struggles that they have gone through to get into the jobs that are looking for primary men to work in.

The photos themselves show how normal these people are, just working at the jobs that they have worked to get.

"initially just telling men that I work on a building site was a little bit difficult..." Emily, 2024

These few images show Emily working within the construction site, with different tools, and getting covered in the different materials she is using. This connects us with the person in the photographs. Showing how this person went through hardship in the workplace being a woman, to being welcomed from her honest work.



"I definitely would be a little bit nervous to go to a building site and be a little bit different. They'd say that's not something women generally do but everyone on site has been really welcoming. I do roofing, trenching, concrete casting, time plastering, painting, carpentry and current mixing." Emily, 2024



This is a portrait image of a blacksmith working at a project, seemingly unaware of the photograph. This photo came in a single, not attributed to any more images. It is in a wood room, maybe a shop or just a forging room.

The quote from Lisa, the person in the image is, "I love creating things, the smell, making curves. Sometimes I think I should pack it in, but then I go back in there, ooh no I love this, I love this, I want to do this." Lisa, 2024

From this I get the sense that this image is more about how people are passionate about their work, although something about the unawareness of the photographer, but also talking directly to us feels more performative. The lack of the person's face also takes away from how personal this image is compared to the other people's photos. If it was a shadow over the face, making it known that this person wanted to be anonymous that would be different, but following the quote, it feels like it is meant to be more personal.

This is different from the previous set images I have shown, being a set and seeing her change outfits and having paint on her, it feels more real and welcoming, like we are with her for a day watching her work.

We don't know anything about the person in this picture.



"Dwi wrth fy modd yn creu pethau, yr arogl, creu
linellau crom. Welthau dwi'n meddwl y dylwn i
roi'r ffidli yn y to, ond wedyn dwi'n mynd yn ôl i
mewn, a meddwl o na, dwi'n dwlu ar hwn, dwi'n
dwlu ar hwn, dyne dwi eisiau gwneud."
Lisa, 2024

"I love creating things, the smell, making
curves. Sometimes I think I should pack
it in, but then I go back in there, ooh no
I love this, I love this, I want to do this."
Lisa, 2024

"Nid ffermwr
banyr, yn f
Menna, 2024

This image, being shown towards the end of the exhibition shows an older, black and white picture of a working woman. She is wearing her working clothes and gloves. The image looks like it was just taken randomly, capturing an honest look into her life.

The exhibition overall was interesting; it investigated both modern and older photography of working women.

I do think that there could have been more consistencies in how many images were being presented with each person. The first person had a whole set of images, while everyone else had one, it felt uneven at times.



"March y pŵl yn gwisgo dillad amddiffynnol cymeradwyr", 1957.
"Picking girl wearing approved protective clothing" 1957.