Fugitive Testimonies

Sophie-Mai Pemberton

2005220

Photography in the Arts

M4X01706: Fugitive Testimonies

Ryan Moule

Research PDF



- Psychiatric Ward
- Prison Cell
- Hospital
- Military Base/Camp
- Homeless Shelter
- Arctic Exhibition

Folding table in the middle with their books, and other items.

Consider the rule of third method.

Lighting coming down the middle, the bookshelves each side, and the gentlemen sitting on each side.

Number 22,

blurred on the wall.

Could be a

calendar?

Younger – Money – wearing his fur coat – looks like he's come back from something

Older – has plenty of comfort – shoal hanging on the wall beside his bed.

Bars on the window, and metal framed beds

Colour Composition – vintage,

shows time period 1920?

A Russian vibe.

The elderly gentlemen could be an author? He has an ink pot and pen by his side, and various books and papers.

Minimal belongings

Books, various

objects, maybe

papers.

Their clothing could depict coldness, which represents seeking warmth?.

Deconstructing this image has interesting ways of making you think, about photography, how interpretation can be expressed in so many ways. There was an instant Russian appeal to the image, a colour composition that shows a unique and antique texture, the time period of creation, 1920 due to the appearance of clothing and minimal possessions, and what we can only consider as possible prescribed medication beside their beds.

Their location is somewhat of a mystery, the bars on the windows, and metal framed beds which originally gave the thought of a prison cell, or a psychiatric ward. However, with the help of a magnifying glass looking at the many features within the room, what they wear, the research papers, or perhaps boxes of narcotics spread on the right guys bookshelf, the fabric that hangs on the wall. The man on the left appears though he has just arrived, due to less belongings, and padded clothing for warmth. One other punctum considered is the mark x drawn at the bottom of the photograph, could it be a figure of importance, or perhaps something of a reminder for the photographer.

The similarities between the two men are somewhat distinctive, as you look at the old and the young you notice how they're features, styles and belongings are somewhat little. Not everything should be known. You take a look, thinking about the 5 vital elements, who, what, when, where and why? You are familiarising yourself with the aspects of this image. Gives a sense of what the photographer is thinking, wanting the audience to see.

Trusting instinct when it comes to producing work is giving yourself a chance to be creative, knowing that at the end of the day you will present something beyond your thoughts, if we refer to Roland Barthes' *Camera Lucida* (1980), we see that he talks about photography as if it the construct of both present and absent, and his experiences and reflection of the photographic nature.

*"To recognise the stadium is inevitably to encounter the photographer's intentions, to enter into harmony with them, to approve or disapprove of them, but always to understand them, to argue them within myself, for culture (from which the stadium derives) is a contract arrived at between creators and consumers," (*Barthes, R,1980: 27-28).

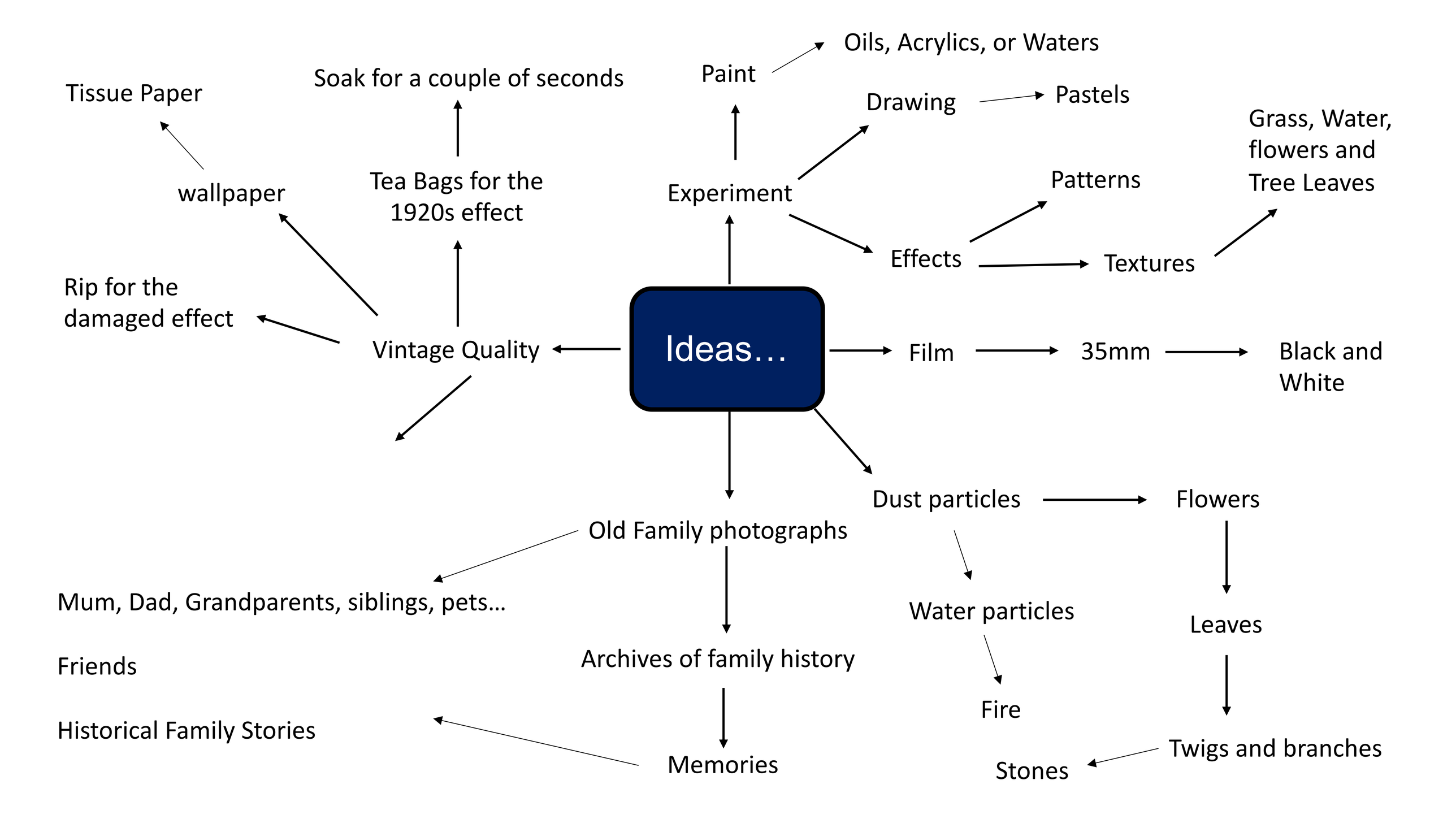
Not every photograph has to be liked or loved for that matter, when it comes to the stadium it is about coming to your own conclusions about what the image means to you. The use of last year's development of semiotics it became clear on how to approach this topic, having an open mind in terms of creative thinking, expanding my depths of techniques and effects of a different quality.

Rule of Thirds.



It is often a natural skill for photographers to develop, although, it does take a while to master, the important aspects to consider are point of interest, and where to place them? Just remember that result in breaking the rule of thirds is striking in terms of imagery, experiment with the purpose and see what you discover.

Every image there is the factor of using a particular method, the rule of thirds, a concept of 9 slots and a guide every photographer should know. How to create a perfectly balanced photograph, and the basic principle of horizontal and vertical imagery. This photograph as you can see on the next slide, the figures within the image are in line, and symmetrical with the grid. Studies have shown that when you are viewing an image your eyes go to an intersection, naturally rather than the centre of the image, using the rule of thirds works with this natural way of viewing on image rather than working against it.


Ideas…
Vintage Quality
Tissue Paper
wallpaper
Soak for a couple of seconds
Tea Bags for the 1920s effect
Rip for the damaged effect
Experiment
Paint
Oils, Acrylics, or Waters
Drawing
Pastels
Effects
Patterns
Textures
Grass, Water, flowers and Tree Leaves
Film
35mm
Black and White
Old Family photographs
Mum, Dad, Grandparents, siblings, pets…
Friends
Historical Family Stories
Archives of family history
Memories
Dust particles
Flowers
Water particles
Fire
Leaves
Twigs and branches
Stones

Fox Talbot

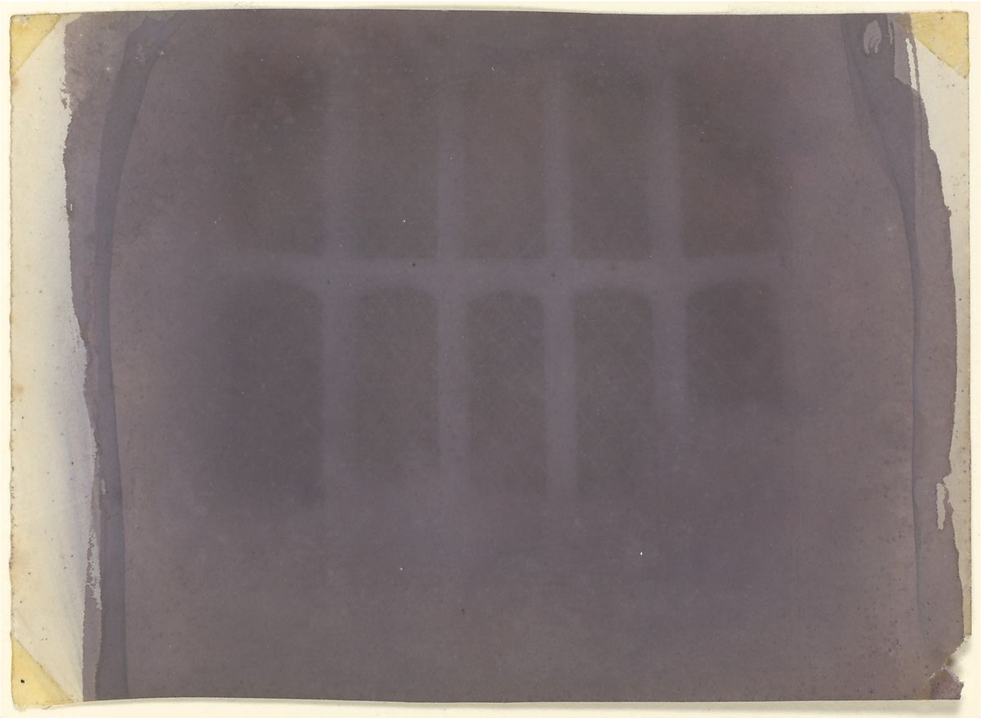


Figure 1: Talbot, W, H, F. (1835). *The Oriel Window*. South Gallery, Lacock Abbey, [online]

Born in 1800, Fox Talbot is an iconic inventor, scientist and photographer, throughout his career he has produced influential photographic history. Developing, printing and fixing, simple exposures for photographic paper and light, although it may often require long exposure times. Whilst developing he came across a mistake which appeared to be a short exposure, he could not see it at first, however, Talbot saw the possibility of using chemicals to develop the image into a negative.

The negative was then developed into a chemical solution, this removed the light-sensitive silver and was able to view the image in bright light was doing damage. Talbot eventually realised that the process can be repeated, and continue producing positive prints except the Daguerreotypes, or as Talbot calls ‘calotype’, first processed on 1841. A year later Fox Talbot was awarded with a medal from The Royal Society for his work in photographic printing.

Randolph Linsly Simpson



Figure 2: Simpson, R.L. (1880). *African American Collection.* [online] Flickr

Randolph Linsly Simpson, a photographer for over 25 years has produced a collection of 2.500 historical photographs, along with these comes military medals, slave ship manifestos, postcards, and civic trophies. A story of black lives and American racial attitudes from 1850 to 1940, includes daguerreotypes and tintype portraits.

These portraits would consist of workmen, families, men in military service, carnival performers, and emancipated slave children. This collection depicts acts of oppression, violence, and racism, sometimes unpleasant and shocking events from American history.

As a man of white race, he has developed deep passion for the African American culture going all the way back to his childhood. His desire for this particular subject grew fondly throughout the years, preserving the record of black American history.

Nostalgia.



Figure 3: Davis, F. (2019). *Nostalgia: Why It's Good for You*. [online] Silver Century Foundation.

Nostalgia is not just an area of constant memory, it is emotional, although with bittersweet times absorbing the uncomfortable moments without being fully aware of what it brings. Not the best reputation due to past events of a 1688 Swiss doctor who claimed at the time was neurological disease caused by demons themselves. Others had thoughts of Swiss mercenaries serving across the globe became nostalgic, however, the doctor suspected that the 'disorder' was caused by the constant sound of cowbells, which had brought damage to the ear drums and minds of soldiers'. In the mid 19th and 20th century, nostalgia was considered to have caused depression or psychosis. Research on this matter did not occur until 1999, psychologist Constantine Sedikides, University of Southampton, England, began the first study of many, by the end they had proven that nostalgia can cause negative thoughts and emotions, bringing on aspects of loneliness, and anxiety.

There are aspects of our lives that can trigger the concept of nostalgia, the uncomfortable emotions of feeling lonely, whether it is a song you danced too, or old photographs stored in a box, it brings back everything you once felt, saw, or heard hits you where it hurts the most and leaves you with the constant memory. Researchers have shown that when triggered by a particular song, or even talking about a happy memory, reduces the negative thoughts of boredom and increases the concept of empathy. This shows that people are often generous to those never associated, and often spend more than they can afford to feel good about themselves, which is good news for retailers, not us. Sometimes we often see ourselves referring back to unpleasant times, psychologists believe it is caused by the possibility of a happy ending, or a learning experience. Have you ever given thought to find meaning within your life?

Thinking of memories you have cherished throughout the years, it is often due to wishful thinking that what once was possible could happy all day, everyday, it reminds you that you are special, and that there is value within your life you simply seek to find it. The connection of past and present often reminds us of who we are, not afraid of dying, however, nostalgia increases self-esteem and resilience, and that is why when browsing through memorabilia you mind is so powerful, absorbing what was once a reality is now nothing but a distant memory, *"regardless of what it signifies, any photographic image also connotes memory and nostalgia, nostalgia for modernity and the twentieth century, the era of the pre-digital, pre-post-modern,"* (Manovich, 2017), this is where the beauty of nostalgia and memory join together for the purpose of keeping memories alive, remembering the aspects of your past have the intensity to last for years to come.

Family Memories

Working within the depths of family archives has been a rollercoaster personally, an emotional experience browsing through old photographs belonging to my gran. I did not know they excited until we were talking about this assignment, she then left for a while and returned later on with a bland, dusty box filled with memorabilia from her childhood, and my great-grandfathers. At one point it was a moment of laughter, I came across a photograph of my father which gave a slight chuckle, to know how different he looked and how similarities unveil. These photographs gave me a lot of ideas and concepts for this project, recreating photographs from the moments depicted within the memories collected. Using the scenery and various locations within my area, creating something as unique and original as walking down memory lane it is special, and a way of processing what has been discovered, like finding an old dusty box, and the agonising feeling of wanting to look inside.

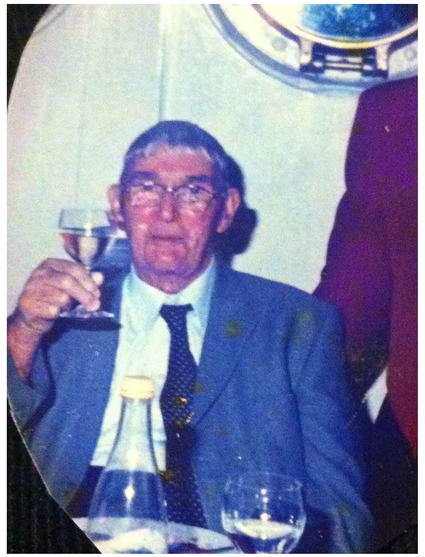


Figure 4: Pemberton, S. (2019). *Great-Grandfather.* [Photography]



Figure 5: Pemberton, S. (2019). *Family Photograph.* [Photography]

First Contact Sheet

To reflect on old photographs from the genres my parents and grandparents remember, I decided to recreate those memories, to get a sense of those times in history I gained an insight from my gran who recalls those events. A twist of modern interpretation will give the concept of memories a distinctive texture.

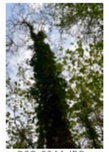
Locations such as bus stops, post box, parks, and common fields, are four elements of my gran's childhood, one's she remembers fondly, that was my niche for this shoot. Times were tough, and in terms of clothing it was a challenge to be thought of a a girl, seen as a boy black trousers, long tops, and casual trainers sums up the modernity of old fashioned wear.

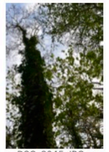
These potential images have particular punter's that can be developed and alternated to keep the images intriguing. Effects, textures and experimentation of tea bags and sun exposure can bring out the vintage quality within the old photographs I admire.

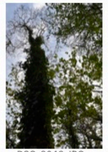
This attempt was same location and casual wear, position wise I wanted to be more particular making what you see realistic. When looking through my gran's photographs I noticed that a lot of the relatives were either standing, sitting, lying, or just bored and not a fan of having their photograph taken. The model within this photograph has an intriguing personality, one I understand, and reminds me of someone special has such similar reflections.

I've learned that when it comes to replicating vintage photographs is that originals are special, however, modernised is the old becoming the new. A deeper understanding of what once was real, techniques and filters have all come into focus, antique photographs often cannot feed eyes due to bright colours being absent. In this case adding some texture and patterns might give the images some granulated features, ripped edges, and methods to show deformation.


DSC_3043.JPG
NIKON D750


DSC_3044.JPG
NIKON D750


DSC_3045.JPG
NIKON D750


DSC_3046.JPG
NIKON D750


DSC_3047.JPG
NIKON D750


DSC_3048.JPG
NIKON D750


DSC_3049.JPG
NIKON D750


DSC_3050.JPG
NIKON D750


DSC_3051.JPG
NIKON D750



DSC_3052.JPG
NIKON D750


DSC_3054.JPG
NIKON D750


DSC_3055.JPG
NIKON D750


DSC_3056.JPG
NIKON D750


DSC_3057.JPG
NIKON D750


DSC_3058.JPG
NIKON D750


DSC_3059.JPG
NIKON D750


DSC_3060.JPG
NIKON D750


DSC_3061.JPG
NIKON D750


DSC_3062.JPG
NIKON D750


DSC_3063.JPG
NIKON D750


DSC_4485.JPG
NIKON D750


DSC_4486.JPG
NIKON D750


DSC_4487.JPG
NIKON D750


DSC_4488.JPG
NIKON D750


DSC_4489.JPG
NIKON D750


DSC_4490.JPG
NIKON D750


DSC_4491.JPG
NIKON D750


DSC_4492.JPG
NIKON D750


DSC_4493.JPG
NIKON D750


DSC_4494.JPG
NIKON D750


DSC_4495.JPG
NIKON D750


DSC_4496.JPG
NIKON D750


DSC_4497.JPG
NIKON D750


DSC_4498.JPG
NIKON D750


DSC_4499.JPG
NIKON D750


DSC_4500.JPG
NIKON D750


DSC_4501.JPG
NIKON D750


DSC_4502.JPG
NIKON D750


DSC_4503.JPG
NIKON D750


DSC_4504.JPG
NIKON D750

DSC_4505.JPG
NIKON D750

DSC_4506.JPG
NIKON D750

DSC_4507.JPG
NIKON D750

DSC_4508.JPG
NIKON D750

DSC_4509.JPG
NIKON D750

DSC_4510.JPG
NIKON D750

DSC_4511.JPG
NIKON D750

DSC_4512.JPG
NIKON D750

DSC_4513.JPG
NIKON D750

DSC_4514.JPG
NIKON D750

DSC_4515.JPG
NIKON D750

DSC_4516.JPG
NIKON D750

DSC_4517.JPG
NIKON D750

DSC_4518.JPG
NIKON D750

DSC_4519.JPG
NIKON D750

DSC_4520.JPG
NIKON D750

DSC_4521.JPG
NIKON D750

DSC_4522.JPG
NIKON D750

DSC_4523.JPG
NIKON D750

DSC_4524.JPG
NIKON D750

DSC_4525.JPG
NIKON D750

DSC_4526.JPG
NIKON D750

DSC_4527.JPG
NIKON D750

DSC_4528.JPG
NIKON D750

DSC_4529.JPG
NIKON D750

DSC_4530.JPG
NIKON D750

DSC_4531.JPG
NIKON D750

DSC_4532.JPG
NIKON D750

DSC_4533.JPG
NIKON D750

DSC_4534.JPG
NIKON D750



DSC_4535.JPG
NIKON D750



DSC_4536.JPG
NIKON D750



DSC_4537.JPG
NIKON D750



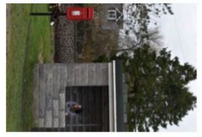
DSC_4538.JPG
NIKON D750



DSC_4539.JPG
NIKON D750



DSC_4540.JPG
NIKON D750



DSC_4541.JPG
NIKON D750



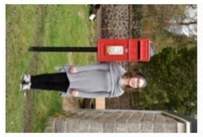
DSC_4542.JPG
NIKON D750



DSC_4543.JPG
NIKON D750



DSC_4544.JPG
NIKON D750



DSC_4545.JPG
NIKON D750



DSC_4546.JPG
NIKON D750



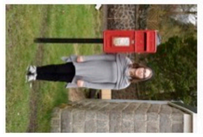
DSC_4547.JPG
NIKON D750



DSC_4548.JPG
NIKON D750



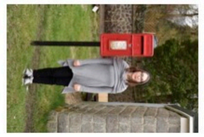
DSC_4549.JPG
NIKON D750



DSC_4550.JPG
NIKON D750



DSC_4551.JPG
NIKON D750



DSC_4552.JPG
NIKON D750



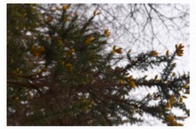
DSC_4553.JPG
NIKON D750



DSC_4554.JPG
NIKON D750



DSC_4555.JPG
NIKON D750



DSC_4556.JPG
NIKON D750



DSC_4557.JPG
NIKON D750



DSC_4558.JPG
NIKON D750



DSC_4559.JPG
NIKON D750



DSC_4560.JPG
NIKON D750



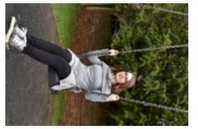
DSC_4561.JPG
NIKON D750



DSC_4562.JPG
NIKON D750



DSC_4589.JPG
NIKON D750



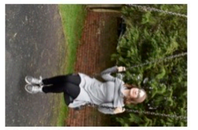
DSC_4590.JPG
NIKON D750



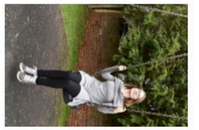
DSC_4591.JPG
NIKON D750



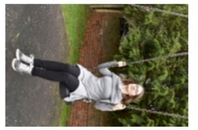
DSC_4592.JPG
NIKON D750



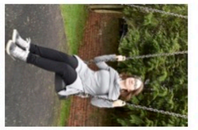
DSC_4593.JPG
NIKON D750



DSC_4594.JPG
NIKON D750



DSC_4595.JPG
NIKON D750



DSC_4596.JPG
NIKON D750



DSC_4597.JPG
NIKON D750



DSC_4598.JPG
NIKON D750



DSC_4599.JPG
NIKON D750



DSC_4600.JPG
NIKON D750

DSC_4601.JPG
NIKON D750

DSC_4602.JPG
NIKON D750

DSC_4603.JPG
NIKON D750

DSC_4604.JPG
NIKON D750

DSC_4605.JPG
NIKON D750

DSC_4606.JPG
NIKON D750

DSC_4607.JPG
NIKON D750

DSC_4608.JPG
NIKON D750

DSC_4609.JPG
NIKON D750

DSC_4613.JPG
NIKON D750

DSC_4614.JPG
NIKON D750

DSC_4615.JPG
NIKON D750

DSC_4616.JPG
NIKON D750

DSC_4617.JPG
NIKON D750

DSC_4618.JPG
NIKON D750

DSC_4619.JPG
NIKON D750

DSC_4620.JPG
NIKON D750

DSC_4621.JPG
NIKON D750

DSC_4622.JPG
NIKON D750

DSC_4623.JPG
NIKON D750

DSC_4624.JPG
NIKON D750

DSC_4625.JPG
NIKON D750

DSC_4626.JPG
NIKON D750

DSC_4627.JPG
NIKON D750

DSC_4628.JPG
NIKON D750

DSC_4629.JPG
NIKON D750

DSC_4630.JPG
NIKON D750

DSC_4631.JPG
NIKON D750

DSC_4658.JPG
NIKON D750

DSC_4659.JPG
NIKON D750

DSC_4660.JPG
NIKON D750

DSC_4661.JPG
NIKON D750

DSC_4662.JPG
NIKON D750

DSC_4663.JPG
NIKON D750

DSC_4664.JPG
NIKON D750

DSC_4665.JPG
NIKON D750

DSC_4666.JPG
NIKON D750

DSC_4667.JPG
NIKON D750

DSC_4728.JPG
NIKON D750

DSC_4729.JPG
NIKON D750

DSC_4730.JPG
NIKON D750

DSC_4731.JPG
NIKON D750

DSC_4732.JPG
NIKON D750

DSC_4733.JPG
NIKON D750

DSC_4734.JPG
NIKON D750

DSC_4735.JPG
NIKON D750

DSC_4736.JPG
NIKON D750

DSC_4737.JPG
NIKON D750

DSC_4738.JPG
NIKON D750

DSC_4739.JPG
NIKON D750

DSC_4740.JPG
NIKON D750





Experimenting is always a fascination for us photographers, creating new and unusual images that have twists, old and new, feels and textures that gives it the depth and structure. This process was one not officially mastered, however, with this result not all is lost. Soaked in tea bags for about an hour was not long enough, needed an extra hour for that rich, dark colour.

Proceeding with film I was more intrigued with the outcome of combining textures with the influence of portraiture, therefore I decided to continue with the aspect of using the two concepts together, however incorporate our emotional aspect into the mixture. Throughout this development I have also been working with black and white film, and discovering the results of these potential images has been a great start to experimentation.

Although, I was not too thrilled with the outcome of tea bags, I decided to continue with the concept of black and white film. After, scanned in and developed within Photoshop for the effects of flowers which are reflected within the background. The colour composition could be improved, although I believe that there is a punctum within this image, and that is the aim to have the audience thinking. What in this image is different?

Janez Puhar



Figure 6: Janez Puhar (1855). *Male Portrait.* [online]

National Museum of Slovakia

Formally known as Johann Pucher, Janez Puhar consisted of a process for making photographs on glass. However, Puhar's photographs were not the first, it was unique, the only 19th century technique that did not involve silver halide, although was still sensitive to use exposure times along with daguerreotype and calotype.

This image of his brother-in-law was taken in 1855, by then the modern experimentation of Puhar's photographs had proven that both processes have an unusual chemical nature. Due to the process never been commercialised, attempts were made to recreate the chemical nature, however, was not successful.

Ashley Whitt



Figure 7: Ashley Whitt (2012). *The Haunted Mind.* [online] fragmentary.

A fine art photographer focuses within the aspects of duality within self, morality, and psychological states, a variety of photographic techniques including manipulation and dass transfers within darkroom processes.

Media including Japanese horrors and novels have been just one part of Whitt's work, life events has been another, for me it is the same aspect, however, when I look upon this photograph one word comes to mind, nostalgia, sentimental about the past, a person or place has a special spot

In 2012, Ashley began a series entitled, The Haunted Mind, a collection of darkroom prints inspired by her experience with mental health, anxiety and depression since High School. She has also taken inspiration from Nathaniel Hawthorne's classic short story, 'The Haunted Mind', and her main reason for this series of images.

Memory.

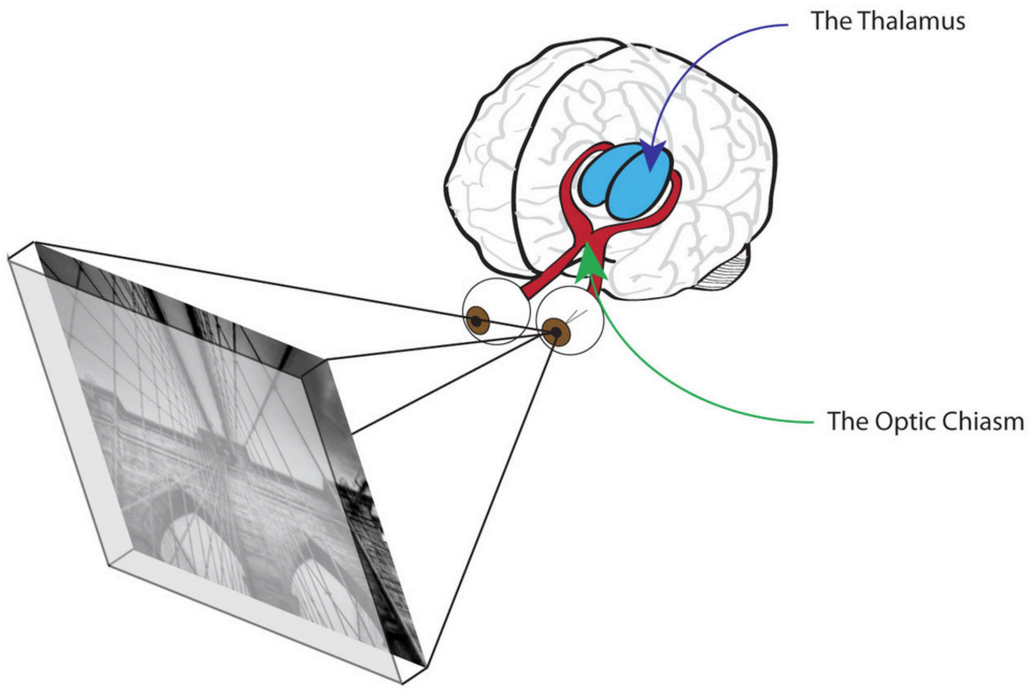


Figure 8: Sarinana, J. (2017) *The Human Visual System*.

[online]. Joshua Sarinana.

Present day memory owes a lot to Henry Gustav Molaison, best known for the study of H.M, deliberating seizures caused from a bike accident as a child, 18 years went by and not one treatment has helped him in the process. Our visual eye leaves the information travelling down the optic nerve, each crossing at the optic chiasm and it is where the left and right visual world overlap. As an end result this concept is the right brain takes the information from the visual and brain of the left side and transmits it to the right visual, resulting in the effect that if there was damage to your right occipital lobe you could lose the ability to see, or the awareness of your left side.

Our mind is a mysterious concept built of many layers, when we deal with memories we often question where they come from, autobiographical memories which rely on a part of the brain known as the hippocampus without it you would be stuck in a time lapse. However, this proves that there is a connection between the human memory and photographs, it is simply an effect of our past experiences and preserves memory storage and active recall. The photographs we take store information, what, where and when, it is most likely remembering a life event.

Mona Abaza, *Memory Expurgation? Cairo: A Comment on Photographs* (2018) explains the theory of nostalgia reflecting through a series of photographs taken in Cairo between 2011 and 2013, back when the country was facing a pervasive moment of a collective level with a hard counter-revolutionary momentum. Reading this article has sparked up many interests within the aspect of memory, nostalgia and photography, keywords I will use throughout this piece to keep the active presence of a constant nostalgic memory.

The present days are tough enough without adding explanations of a pervasive nostalgic collective mood from the imagined past, however, it is a consequence of dreams from a revolutionary momentum, Svetlana Boym (2007: 7-8) states that the twentieth century with utopia terminated with nostalgia, in the early seventeenth century it was known as a disease which could have been cured with opium. Boym's fascination of nostalgia replicates the idea of a lost place desired for longer past time this could be your childhood, *"the nostalgic desires to turn history into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition",* (Boym, 2007: 8), this often conveys the imaginaries of past time fostered by nostalgia and the decisive respect of the present time.



Figure 9: Luciani, T. (2015). *Time Past.* [online] SLR Lounge.

I am immediately inspired by the work of Toni Luciani and his elderly mother who suffered with dementia, documenting her past memories and allowing her to re-create what she once knew. The photograph above is part of the series, taken on his mother's 92nd Birthday, a beautiful reflection of her life in both past and present time.

Memoranda.

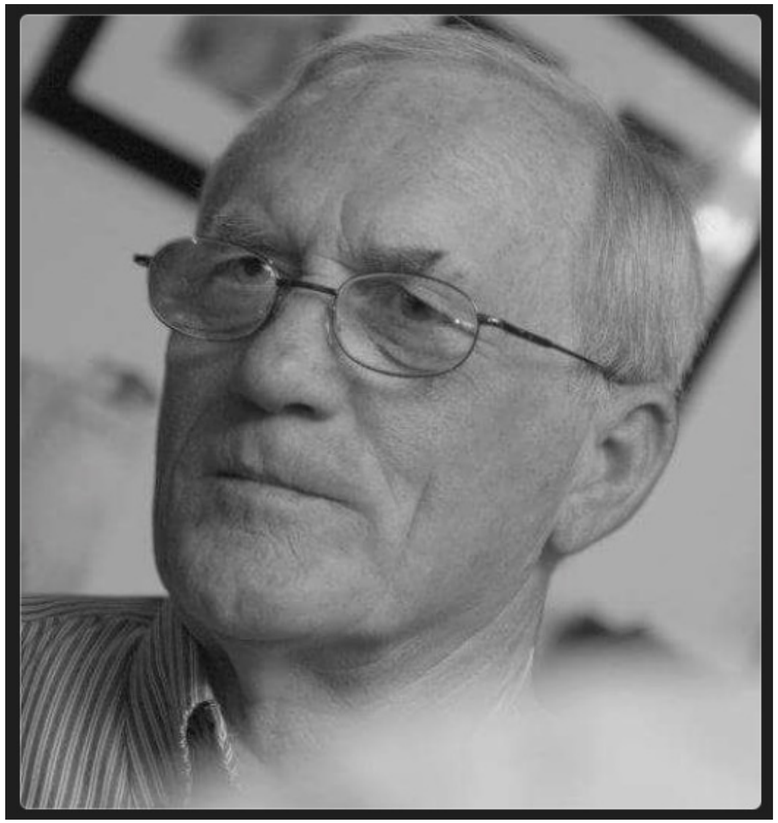


Figure 10: Pemberton, S (2021). *Gramps.* [Photography]

This here is a photograph of my gramps a few months before he passed, my favourite photograph of him. I remember the day this was taken as if it were yesterday, I had just got a new phone and as curious as I was I decided to experiment with the camera, test it's functions, qualities and generally see how it worked within that particular model. My gramps was a very laid back man, worked hard throughout his life, and grew up with many siblings.

I was sat within the living room of his house, and he was looking through a mirror that he had just installed on the wall above the fireplace, and at that time I was zooming with the phone camera, altering the format to black and white, and a photograph was born, although, the punctum is the thumb block in the bottom right of the photograph, however, I do like that it give the image a different vintage aspect to it.

Black and White Film (1)

Working with film is an art, developing negatives depicting memories I long had is a subject which brought back occasions where words were said, and new people came into my life. However, these negatives are reflections of those times, showcasing emotion of how I feel just having those thoughts on a constant trail. Have to admit that with minimal experience in the film world, I was unsure about the quality of the images and what I can do to add that extra contrast.

Relieved as I was to see the results, the questioned remained on what to do next? This situation reminds me of a particular photographer, *"photography is an austere and blazing poetry of the real,"* (Adams, A), which got me thinking about a recent project turning a poet's work into photography, all I have to do is incorporate poetry into negatives. Creating the emotion of life and purity of each moment is a lasting affection, when I think of life it is what surrounds us trees, water, grass, flowers, leaves, and horizons as far as the themes.

When looking upon old memories I found myself with many expressions, feelings, responses to hearing stories of my father, and my grandparents, the life they lead before I existed. Those facial responses then became images on three roles of film turned into negatives, I noticed how some were covered in dust particles at first it was the end I was going to have to restart, or use it to my advantage. Old photographs tend to have those little features, tints and textures that were not suppose to be there, however became a happy accident, that is what I am hoping for in this context.

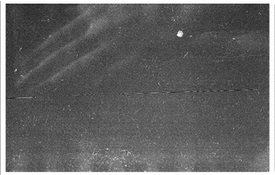
I wonder if I could have done a bit more in terms of self-portraits, not fully understood the combination of film and facial features. Capturing photographs has become an art, after experiencing a new level of black and white development, it has unveiled a new dimension of possibilities. It will be interesting to see how my next experiment turns out, to see how much improvement I have made, the changes within my techniques, and thinking outside the box which I always found somewhat a difficult concept to understand, however I feel that it is coming more into light.



Film one001.jpg



Film one002.jpg



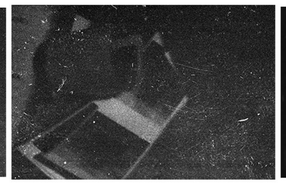
Film one003.jpg



Film one004.jpg



Film one005.jpg



Film one006.jpg



Film one007.jpg



Film one008.jpg



Film one009.jpg



Film one010.jpg



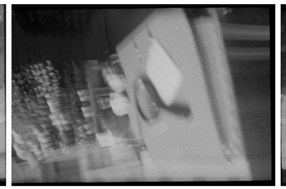
Film one011.jpg



Film one012.jpg



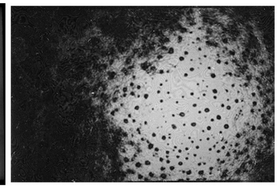
Film one013.jpg



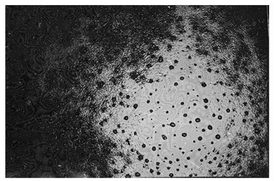
Film one014.jpg



Film one015.jpg



Film one016.jpg



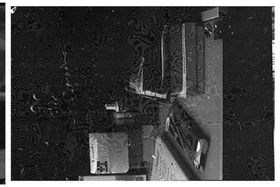
Film one017.jpg



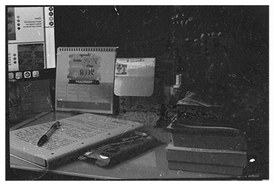
Film one018.jpg



Film one019.jpg



Film one020.jpg



Film one021.jpg



Film one022.jpg



Film one023.jpg



Film one024.jpg



Film one025.jpg



Film one026.jpg



Film one027.jpg



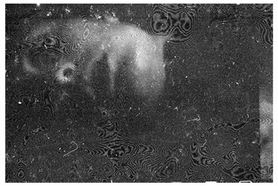
Film one028.jpg



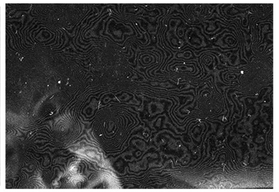
Film one029.jpg



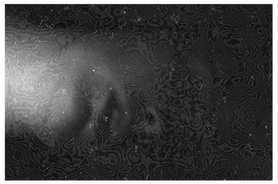
Film one030.jpg



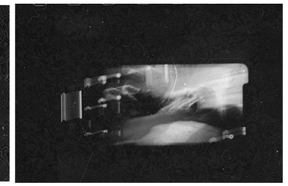
Film one031.jpg



Film one032.jpg



Film one033.jpg



Film one034.jpg



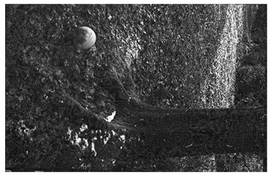
Film two001.jpg



Film two002.jpg



Film two003.jpg



Film two004.jpg



Film two005.jpg



Film two006.jpg



Film two007.jpg



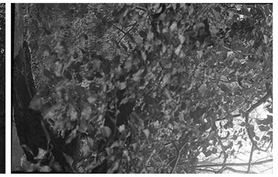
Film two008.jpg



Film two009.jpg



Film two010.jpg



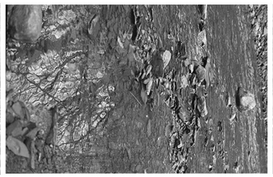
Film two011.jpg



Film two012.jpg



Film two013.jpg



Film two014.jpg



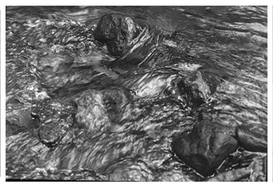
Film two015.jpg



Film two016.jpg



Film two017.jpg



Film two018.jpg



Film two019.jpg



Film two020.jpg



Film two021.jpg



Film two022.jpg



Film two023.jpg



Film two024.jpg



Film two025.jpg



Film two026.jpg



Film two027.jpg



Film two028.jpg



Film two029.jpg



Film two030.jpg



Film two031.jpg



Film two032.jpg



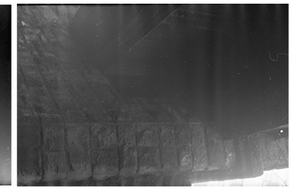
Film two033.jpg



Film two034.jpg



Film two035.jpg



Film two036.jpg

Next step is experimenting, getting the effects, quality and sense of what an old photograph feels like. I think working with both matt and glossy paper would be interesting, developing something unique and different. Also, because I have never used fire in terms of photography it is a whole level experimentation. I plan on using fire to showcase the vintage distress and dynamic of an image, how the look and quality from the 1920s is slowly returning in modern creativity, it is old fashioned techniques from the beginning that are appearing in today's society.

Potential Images

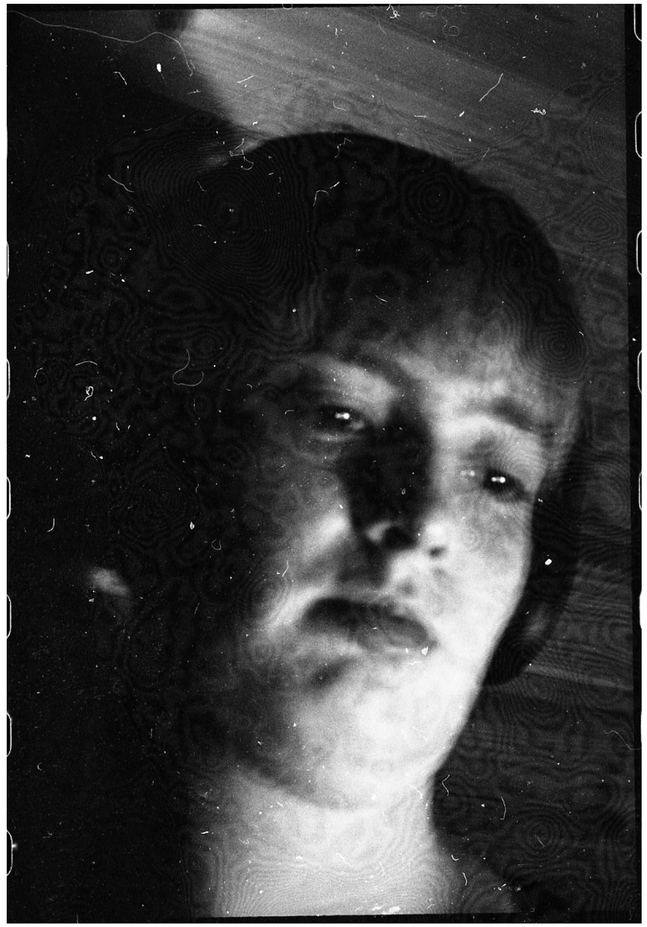


Figure 11: Pemberton, S (2021). *Film Scan 1.* [Photography]



Figure 12: Pemberton, S (2021). *Film Scan 2.* [Photography]



Figure 13: Pemberton, S (2021). *Film Scan 3.* [Photography]



Figure 14: Pemberton, S (2021). *Film Scan 4.* [Photography]

These images were bold, they shared a different story. A form of emotion when looking on photographs, thinking about what once was a way of life. To further my experimentation, I'd like to take these photographs and use fire to give that distraught effect, creating an impact of damaged and vulnerability. I intend to put measures in place for when this experimentation will take place outdoors and with water on stand by for any mistakes.

Manipulation.

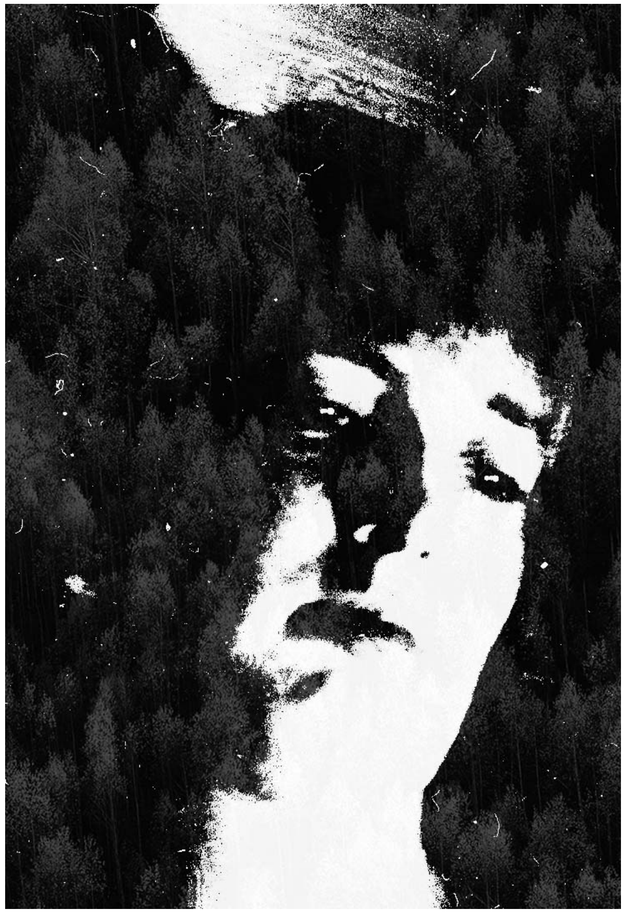


Figure 15: Pemberton, S (2021). *Manipulation Scan 1.* [Photography]



Figure 16: Pemberton, S (2021). *Manipulation Scan 2.* [Photography]

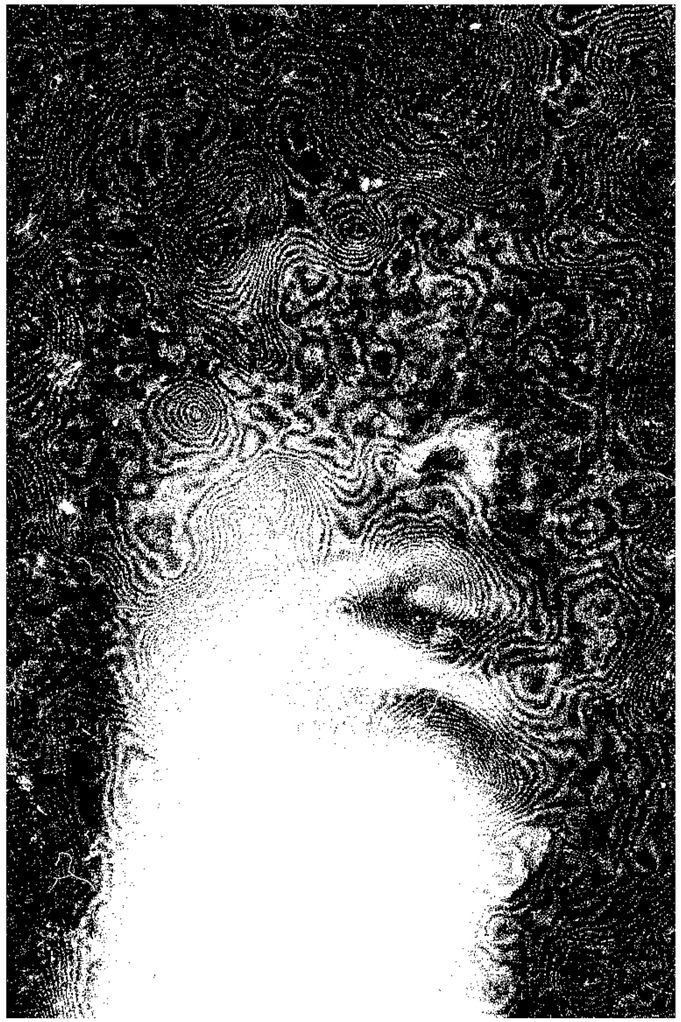


Figure 17: Pemberton, S (2021). *Manipulation Scan 3.* [Photography]

I've discovered that when it comes to manipulating there is right or wrong to how you proceed, it is completely within the bounds of your mind. The concept of memories are fascinating beyond wildest possibilities, Mark Sirinsky, 2016 evaluated the construction of the past rather than understanding the future through an intellectual, however, our memories are based on our personal history. Sirinsky's work is both digital and analogue format and strengthens his techniques using the ability to combine nostalgia and beauty with the tension of his own personality. In this case, it was using the beauty of nostalgia in the aspect of old photographs, unveiling the historic features, textures and tones deep within the image itself, "*as human beings, we view the world through a haze of our emotions*," (Sirinsky, 2016), my work for this series is based on self-reflection showing what we truly feel when the past is brought to light through distraught photographs.

Results…



Figure 18: Pemberton, S (2021). *Fire Scan 1.* [Photography]



Figure 19: Pemberton, S (2021). *Fire Scan 2.* [Photography]

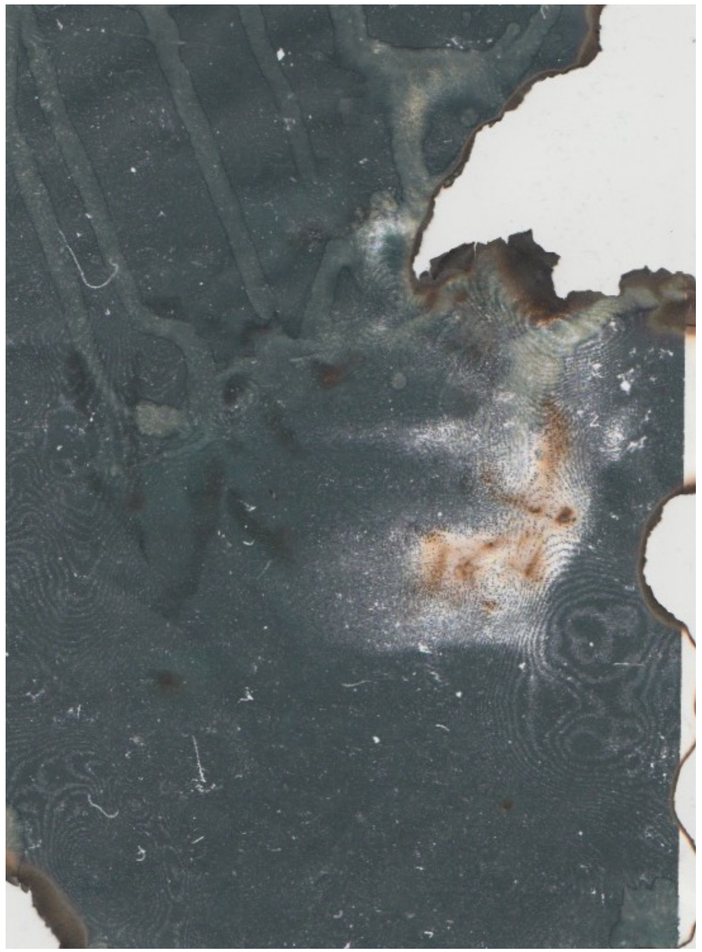


Figure 20: Pemberton, S (2021). *Fire Scan 3.* [Photography]

Several attempts of using fire to deform the edges of their formal self, it is always the last line where it comes out in form you wish. That smoky, rich texture and smell, reminds you of sitting near a bonfire, roasting smores, enjoying the night sky, it all comes together to create something you once remembered. This all ties with what I previously mentioned, the emotion, reactions you have when looking through memoranda is something no one has ever considered, until now.

My objective is to show the true distress of negatives, the deep context that can be unveiled through, exposed to natural potential. I have the initial features of Puhar, J (1855), and Whitt, A (2012), their work shows an instinct, something I have always valued within myself. I have also realised that when it comes to your own work, it is important to consider the background of which they were taken, wherever it is completes the outline within the story. Every little detail counts to producing an outcome.



Figure 21: Pemberton, S (2021). *Antique 1.* [Photography]



Figure 22: Pemberton, S (2021). *Antique 2.* [Photography]

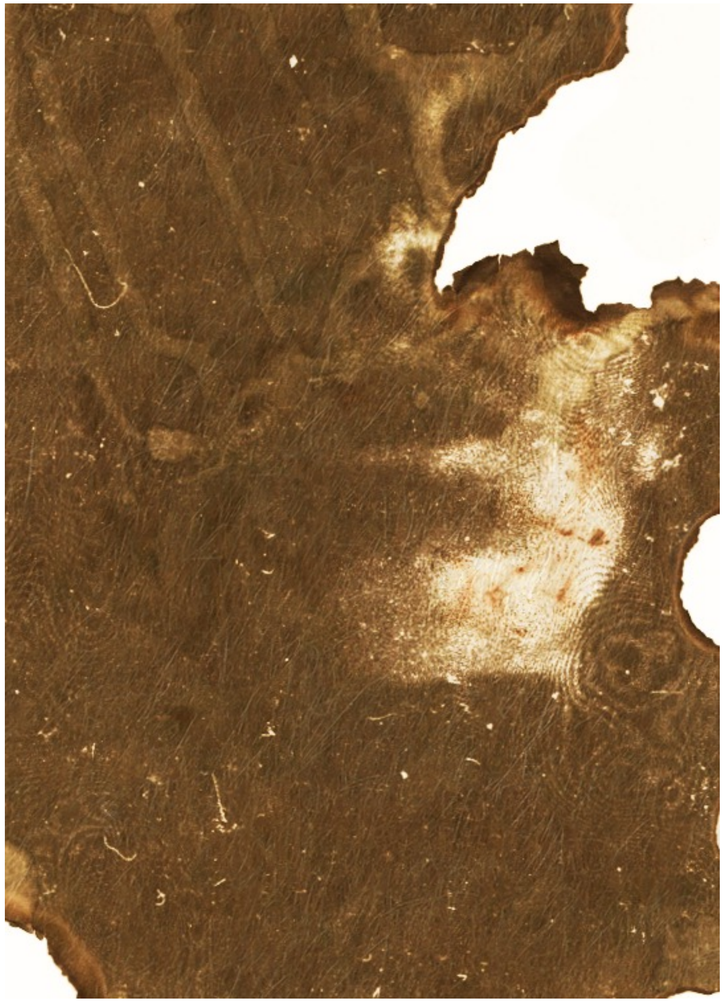


Figure 23: Pemberton, S (2021). *Antique 3.* [Photography]

Eager to know the outcome I altered the colour and features within the composition, I have even noticed a punctum which makes me instantly think of how sometimes the unexpected can prick the very core of your structure, *"A photograph's punctum is that accident which pricks me (but also bruises me, is poignant to me),"* (Barthes, R (1980, p.27 *'Camera Lucida'),* looking at this photograph gives me a sense of a certain period, 1800-1900 is from the colour composition and texture of the photograph, the feel of deformation within the rips and tares give the image a sense of representation.

Instantly takes me back to sitting in the living space of my gran's caravan, we sit there together, pulling out a box of sentimental items from her childhood, amongst those was photographs of her, and my great-grandparents. It brought many feelings at that moment, *"the power of a photograph is comparatively short-lived. When I look at the photograph now I can only reconstruct my first incoherent emotions",* (Berger, 2013: 6). I had never seen photographs of my great-grandparents together. I only ever met my great-grandfather long ago, and due to family troubles at the time that stopped, and it brought back many memories of what was.

Michael Ackerman



Figure 24: Ackerman, M. (1999). *Despair and Loneliness.* [online] deconsecr4te tumblr

Michael Ackerman born in Warsaw 1967, he began his first exhibition in 1999 and made his mark by bringing a whole new aspect of photography into the industry, something radical and unique. His most recent series titled ‘End Time City’, shows a particularly cultural aspect of life, exoticism, anecdotal attempt at description, time and death with freedom at a distance from the panoramic, *“one can look at any photograph to appreciate the truth of this”*, (Berger, 2013: 20), what is truly within photographs is the mystery that is not always revealed, looking deep into the aspect of the image is the key to unveil.

Ackerman has chosen black and white as the colour composition for this series, at a risk which led him to explore lighting options, including textures with a grain feel, and creating enigmatic visions. This gave the audience a reflection of his personal doubts and anguish. Ackerman went on to succeeding awards for his outstanding work in the photography industry, the Nadar Award in 1999, and the Infinity Award for Young Photographer by the International Centre of Photography in 1998. I chosen Ackerman specifically of his work within effects and textures in the contexts of negatives, an experiment I am currently in the process of working with negatives to create new and exciting pieces of film.

Sally Waterman



Figure 25: Waterman, S. (2004). *Making our Mark.* [online]

Sally Waterman

Sally Waterman is a photographer and film artist from the Isle of Wight, however, now lives in London. Throughout her career Waterman has created stunning series of photographs based on memory, familial relationships, places, and taking inspiration from writers T.S Elliot (1922) *'The Waste Land',* Sylvia Plath, and Virginia Woolf, examining her self-representational methods for her practice-based PhD, a collaboration of photographic series and video illustrations. Various elements of her work include re-invent sources through re-scripting exercise, autobiographical associations in self staging, although, a universal experiences of illness, conflict, separation, and loss have adapted her techniques and processing of creativity.

Making Our Mark is initiated by the Romantic tradition of walking for pleasure rather than necessity. Nature is seen as an ideal solution for a calming state of mind, walking amongst the landscapes to stimulate the imagination both a visual and rhythmic motion to experience a physical and mental being. Inspiration from poet William Wordsworth (1799) one of the walking founders of pleasure in the English countryside counting the numerous within his poem 'The Prelude', which elaborates on a new tradition of romance.

Both concepts of photography and memory leave us with many questions, however in this case only one comes to mind, what *did* photography do for memory and what contributions has photography made to the practice of memory in human culture? Has photography itself changed the constitution of individual or collective memory. In what way has it effected the memory, to address such a question I wanted to start with Sigmund Freud (1984) and the apparatus of our memories:

If I distrust my memory – neurotics, as we know, do so to a remarkable extent, but normal people have every reason for doing so as well – I am able to supplement and guarantee its working by making a note in writing. In that case the surface upon which this note is preserved, the pocket-book or sheet of paper, is as it were a materialised portion of my mnemic apparatus, which I otherwise carry about with me invisibly. I have only to bear in mind the place where this “memory” has been deposited and I can then “reproduce” it at any time I like, with the certainty that it will have remained unaltered and so have escaped the possible distortions to which it might have been subjected in my actual memory.

(Freud, 1984. “The ‘Mystic Writing-pad’” 429).

In the opening text of ‘The Mystic Writing-pad’, Freud draws attention to the classics of ‘natural memory’ as a capacity of recollection, and ‘artificial memory’ the support of technical devices creates the ability to inscribe our memories. The ability to recall certain aspects varies, the invention of devices extends a humans memory, meaning that they do not have to carry everything with them it is stored somewhere safe, somewhat like *Gulliver’s Travels* where the character carried a range of objects on his back to remember what is important to him. Later on Freud is inspired by Walter Benjamin’s essay *‘A Short History of Photography’* (1998), Freud explains the early remarks of the wider motives of human technological inventions:

Motor power places gigantic forces at his disposal, which, like his muscles, he can employ in any direction; thanks to ships and aircrafts neither water nor air can hinder his movements; by means of spectacles he corrects defects in the lens of his own eye; by means of the telescope he sees into the far distance and by means of the microscope he overcomes the limits of visibility set by the structure of his retina. In the photographic camera he has created an instrument which retains the fleeting visual impressions, just as a gramophone disc retains the equally fleeting auditory ones; both are at bottom materialisations of the power he possessed of recollection, his memory.

(Freud, 1930. *Civilization and its Discontents.* p.279)

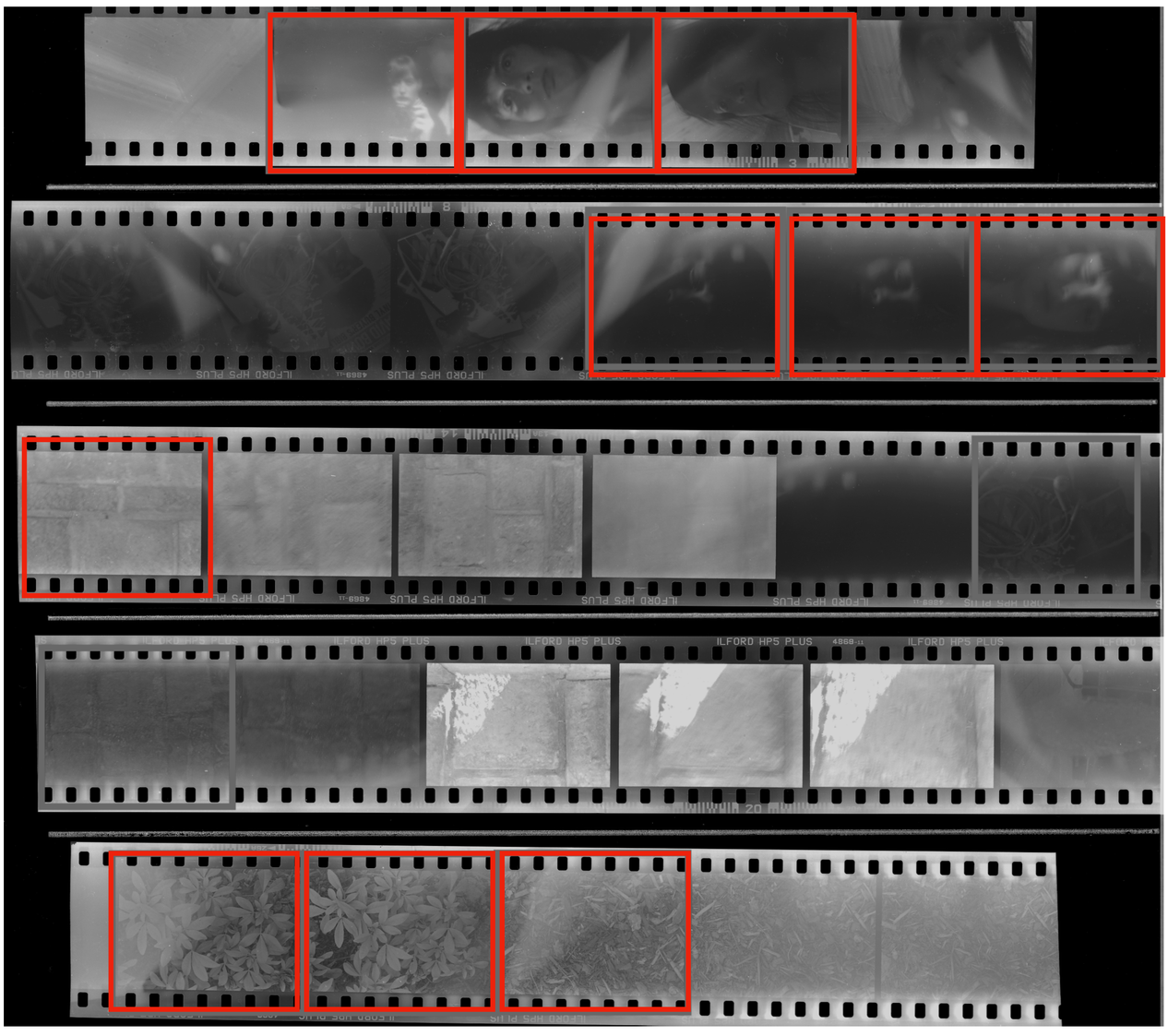
Black and White Film (2)

Inspired by Bate, 2010, The Memory of Photographs, I continued with black and white film, however, this time I am including all concepts I have learnt throughout this development in terms of texture, colour composition, and quality. I have definitely learnt a lot throughout this development especially when it comes to the concept of aperture and familiarising yourself with the way light is exposed when taking a photograph. I noticed within the film that there were errors of lighting and it is often when I am experimenting with black and white film I expect mistakes to happen. This helps us learn from them, and maybe try something new adjust levels, and contrast and quite possibly even turn out to create what you intended, *"photography is an uncertain art, as would be (were one to attempt to establish such a thing) a science of desirable or detestable bodies,"* (Barthes, 1980. P.12), with delicate art comes with fanes, style and individuality, it is trusting what we know and how we think as a photographer.

I intend on using new textures and processing throughout the final stages of my testimonies, from the series of Sally Waterman *'Making our Mark'* (2004), she uses various elements such as mud, grass, laves, flowers, and it creates such an impact when it is executed to a certain level. In my case I have taken images of anything and everything I saw or felt out in the open, on occasions I would even manipulate the combinations of grass and mud, or leaves and flowers together, to produce two textures of a different sort.

The only thing left to do is to include self-portraiture that I have been experimenting with throughout this project, manipulating the aspect of our reactions, emotions and feelings when we absorb photographs, *"photography makes aware for the first time the optical unconscious,"* (Benjamin, 1998: p.7), it is always the first eye catching detail of any photograph that captures our attention, all content is then stored within the storage bin known as your memory.


ILFORD HP5 PLUS


ILFORD HP5 PLUS

This contact sheet had some minor complications in terms of scanning, the lighting and contrast within the negatives confused the scanner which then resulted in altering the levels compositions to reveal what is hidden. I am excited to play around with the negatives of this project, and when it comes to the outcome of the final imagery I would like them to stand out in what I am representing, reaction, memory, and expressions.

I am a big believer in experimenting, and when it comes to the art of black and white there are no rules, you have the full range to expand your imagination to the best of your ability, *"yet the decisive thing about photography is the relationship of the photographer to his technique,"* (Water, 1998, p.19), it is like a painter and his tools, the same concept applies to a photographer, the camera, set-up, location, colour, every element creates a beautiful introduction to the rest of your mind. It is the reason for our chosen image that I have decided to pursue with memories, simply because when I first set my eyes on the colour, the layout, format, time-period, and style, I immediately thought thinking back when life was worth remembering, the good times.

Potential Images



Figure 26: Pemberton, S (2021). *Film Scan 5.* [Photography]



Figure 27: Pemberton, S (2021). *Film Scan 6.* [Photography]

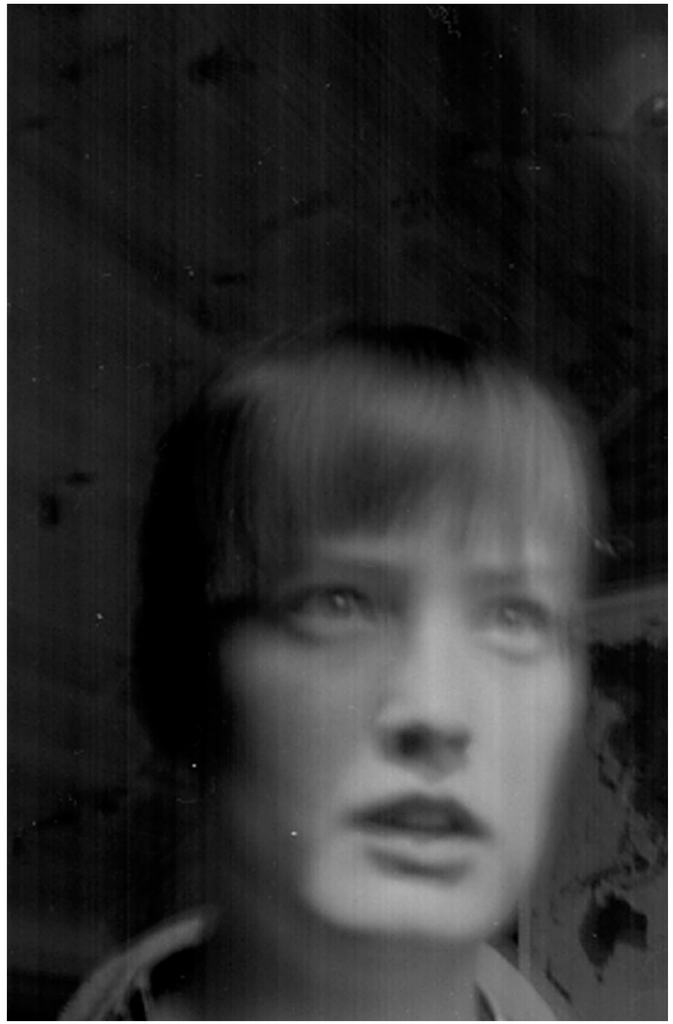


Figure 28: Pemberton, S (2021). *Film Scan 7.* [Photography]

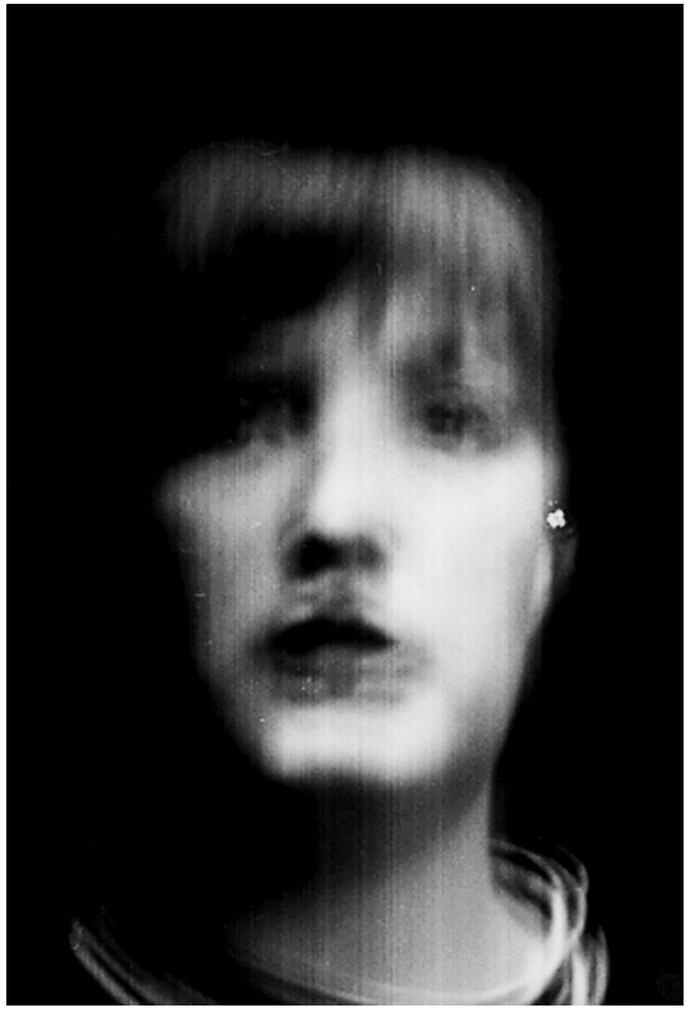


Figure 29: Pemberton, S (2021). *Film Scan 8.* [Photography]

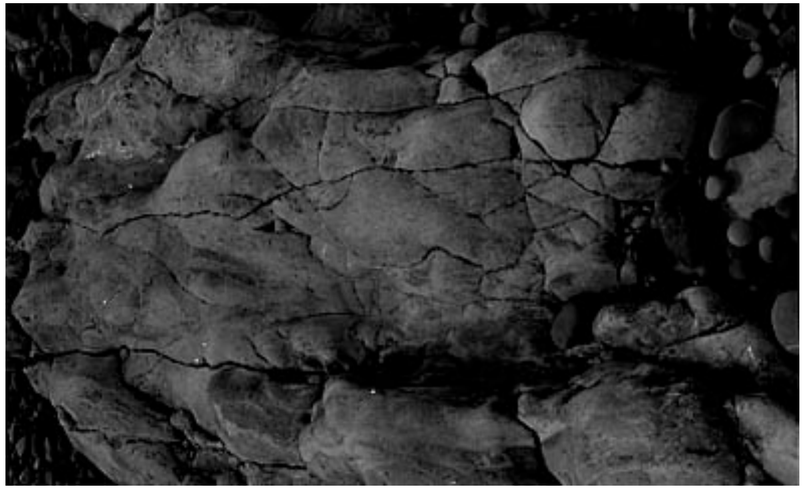


Figure 30: Pemberton, S (2021). *Film Scan 9.* [Photography]

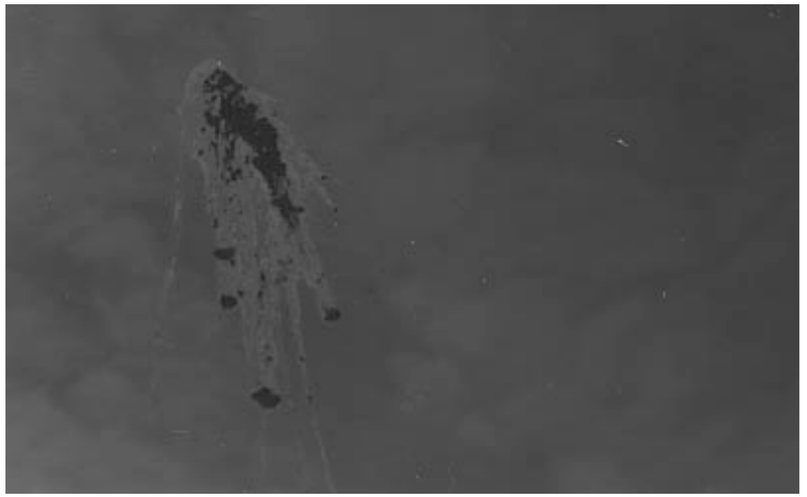


Figure 31: Pemberton, S (2021). *Film Scan 10.* [Photography]



Figure 32: Pemberton, S (2021). *Film Scan 11.* [Photography]

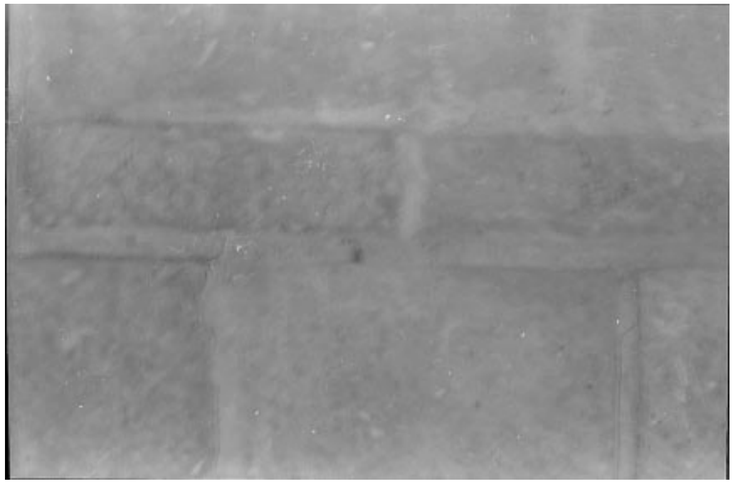


Figure 33: Pemberton, S (2021). *Film Scan 12.* [Photography]

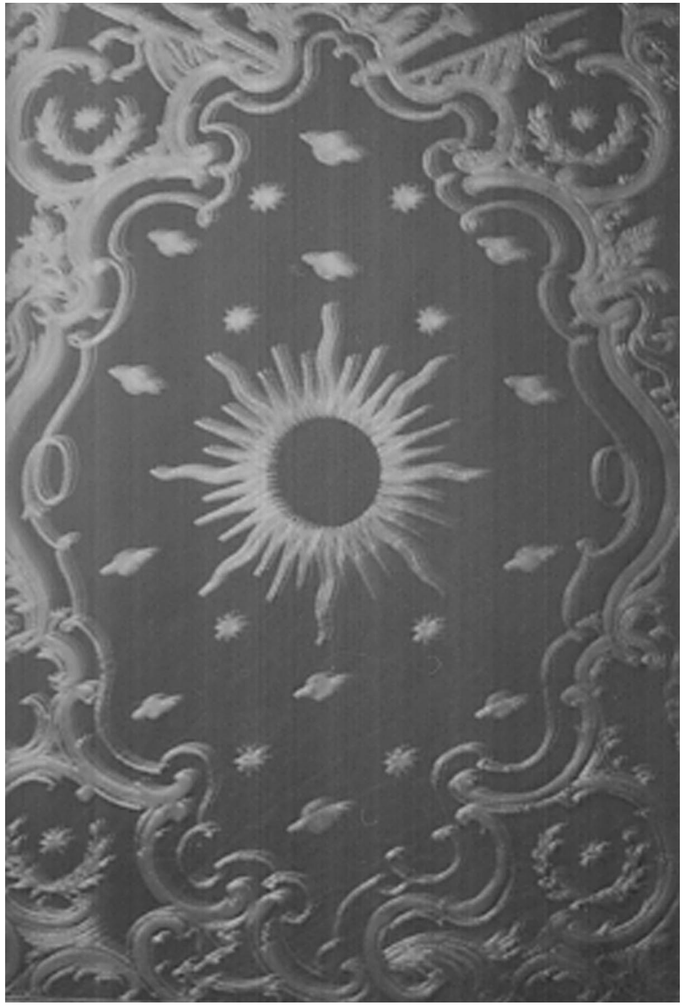


Figure 34: Pemberton, S (2021). *Film Scan 13.* [Photography]



Figure 35: Pemberton, S (2021). *Film Scan 14.* [Photography]

I have to say first that I am really pleased with the outcome of the negatives, and even though there were complications in the process it is a learning curve and if it was perfect there would not be any opportunity to learn. Excited to pursue the outcome I moved forward with browsing the contact sheet to find potential images to use as the final outcome. I discovered that not all negatives developed due to an error with lighting, although, familiarising yourself with the concept of aperture and shutter speed is the only way of dealing with that hurdle. New levels of textures to incorporate into the aspect of self-portraiture, to show the beauty within reacting to photographs and how our memories are mysterious organisms, we never fully understand how they work even though we use them everyday. Due to the outcome of the negatives, I might have to resort to combing the images from the first set of contact sheets with this most recent batch, and await the results.

Results…



Figure 36: Pemberton, S (2021). *Manipulation 4.* [Photography]



Figure 37: Pemberton, S (2021). *Manipulation 5.* [Photography]



Figure 38: Pemberton, S (2021). *Manipulation 6.* [Photography]

The results of these negatives very different then anything else I have produced throughout this project, you start editing, levels, contrast, etc, and you suddenly stop for a second and think to yourself this is interesting, however, can I include it? The doubt and suggestions you wonder whether could boost the image, make it lighter in certain areas, or darker it is a matter of analysing the perfect concept. You often find particular aspects of the image that strike your interest, and including multiple features and textures within can give you the photographer a new perspective:

Through photography, for instance, it is able to bring out aspects of the original that can be accessed only by the lens (adjustable and selecting its viewpoint arbitrary) and not by the human eye, or it is able to employ such techniques as enlargement or slow motion to capture images that are quite simply beyond natural optics.

(Benjamin, 2008: p.6)



Figure 39: Pemberton, S (2021). *Fire Scan 4.* [Photography]



Figure 40: Pemberton, S (2021). *Fire Scan 5.* [Photography]



Figure 41: Pemberton, S (2021). *Fire Scan 6.* [Photography]

Final Experimentation…



Figure 42: Pemberton, S (2021). *Antique 4.* [Photography]



Figure 43: Pemberton, S (2021). *Antique 5.* [Photography]

Successful within the outcome of experimentation and editorial changes I decided to go ahead and make the final decision for my chosen images to represent my testimonies. The concept of memory has always fascinated me personally, with the experience of sitting with my grandparents as a young adult, listening to stories of growing up when miners were still able to work, and protesting had just become a new form of expression, when women could not share their opinions and only seen as housekeepers, times were tough for many, however, it made me realise that I should be happy with life as it is. When my abstract response go these photographs was a positive outlook upon my theme, I knew that what I had produced was different and unique, could be misunderstood in contexts of a gross misleading factor of gothic styling, however, I see things as my mind which thinks in black and white, therefore I constantly see new techniques, styles, everyday is a new opportunity to produce something of your own kind.

Evaluation.

If I was to describe this project in one word it would be creative, many of our assignments have always been about expression and creativity, however, this has been somewhat different, new techniques, and the freedom to take your artistic nature in any way shape or form. As a photographer you tend to overthink or complicate certain matters of any concept, which then leaves us with questions to ourselves whether we think what we are doing is right or wrong, short answer is there is no right or wrong when it comes to photography.

At first, we were allocated a specific photograph to analyse down to the very last detail. I was inspired by the colour composition, turning to the work of artists from Fox Talbot (1835), to Ashley Whitt (2012), and Sally Waterman (2004), their work particularly had a plain and simple quality with a rich depth that was striking, it was however fascinating to think how photographic techniques have developed throughout time. Nostalgia and memory through the aspect of old photographs, these topics have been the main aspect of my testimony, memories are personal collections

of the past, present and future, processing those experiences is like taking a photograph with the brain, a mental capacity to revive impressions and events throughout life.

Thinking of this as revealing my testimony about my interests as a photographer, I fully believe in the concept of experimentation any artist should always try something new, you never know what the outcome is going to be. That experience became a reality using 35m black and white film and sharing that with my gran, hearing the stories of my great-grandfather, gaining the feel for textures, materials and heat giving my photographs a defined purpose of the unknown concepts of reality.

Bibliography:

Barthes, R. (1980). *Camera Lucida: Reflections on Photography.* London: Vintage Books, pp. 27-28, 12.

ShawAcademy (2019). *Join Real Online Courses for Professional Certification Program at Shaw Academy.* [online] Shaw Academy. Available at: https://www.shawacademy.com/blog/the-rule-of-thirds/

The Talbot Catalogue Raisonne (2017). *Biography*. [online] Ox.ac.uk. Available at: https://talbot.bodleian.ox.ac.uk/talbot/biography/

Beinecke Rare Book & Manuscript Library (2018). *Randolph Linsly Simpson African-American Collection.* [online] Beinecke Rare Book & Manuscript Library. Available at: https://beinecke.library.yale.edu/collections/highlights/randolph-linsly-simpson-african-american-collection

Davis, F. (2019). *Nostalgia: Why It's Good for You.* [online] Silver Century Foundation. Available at: https://www.silvercentury.org/2019/10/nostalgia-why-its-good-for-you/

Hieng, P. (2014). *Fotografio na steklo je izumil Slovenec.* [online] old.slovenskenovice.si. Available at: https://old.slovenskenovice.si/novice/slovenija/fotografijo-na-steklo-je-izumil-slovenec [Accessed on 19 Aril 2021]

Fragmentary (2015). *fragmentary.org - Ashley Whitt.* [online] fragmentary.org. Available at: http://fragmentary.org/ashley-whitt/ [Accessed on 19 April 2021]

Benbow, C. (2016). *Interview with photographer Marx Sirinsky / Memories are not the key to the past, but rather, to understanding our future.* FStopMagazine. Available at: https://www.fstopmagazine.com/blog/2016/08/interview-with-photographer-marc-sirinsky/ [Accessed on 19 April 2021]

Sarinana, J. (2017). *Memories, Photographs, and the Human Brain.* [online] Joshua Sarinana. Available at: https://www.joshuasarinana.com/on-photography/2017/9/23/memories-photographs-and-the-human-brain [Accessed on 19 April 2021]

Aesthetica Magazine (2014). *Aesthetica Magazine - Family Ties: Reflecting Memory Various Artists, Peltz Gallery, London.* [online] Aesthetica Magazine. Available at: https://aestheticamagazine.com/family-ties-reframing-memory-various-artists-peltz-gallery-london/#:~:text=Family%20Ties%3A%20Reframing%20Memory%20explored,Lizzie%20Thynne%20and%20Sally%20Waterman [Accessed on 20 April 2021]

Abaza, M. (2018). Memory Expurgation? Cairo: A Comment on Photographs. *Media Theory Journal.* [online] 2(1), pp. 182,183. Available at: https://www.researchgate.net/publication/327620852_Memory_Expurgation_Cairo_A_Comment_on_Photographs [Accessed on 20 April 2021]

Sarinana, J. (2015). *Nostalgia and the Collapse of Imagination.* [online] PetaPixel. Available at: https://petapixel.com/2015/09/10/nostalgia-collapse-imagination/ [Accessed on 20 April 2021]

D'Amico, A. (2015). *Tony Luciani Creates Rehabilitative Portraits of His Elderly Mother.* [online] SLR Lounge. Available at: https://www.slrlounge.com/tony-luciani-creates-rehabilitative-portraits-of-elderly-mother/ [Accessed on 21 April 2021]

Kar, R. (2017). *Poetry Through The Lens.* [online] Medium. Available at: https://medium.com/@Rohitanshu/as-ansel-adams-once-said-photography-is-an-austere-and-blazing-poetry-of-the-real-4ce3b2de735#:~:text=As%20Ansel%20Adams%20once%20said%2C%20%E2%80%9CPhotography%20is%20an%20austere%20and,the%20world%2C%20within%20the%20two [Accessed 21 April 2021]

Berger, J. And Dyer, G. (2013). Understanding a Photograph. London: Penguin Books. pp.6, 20.

Bate, D. (2010). The Memory of Photography. *Photographies*. [online] 3(2), pp.243, 244. Available at: https://www.tandfonline.com/doi/pdf/10.1080/17540763.2010.499609?needAccess=true [Accessed on 22 April 2021]

Sannyassa (2015). *Michael Ackerman.* [online] Sannyassa. Available at: http://sannyassa.co.uk/michael-ackerman/ [Accessed 22 April 2021]

Waterman, S. (1996). *Biography / Sally Waterman.* [online] www.sallywaterman.com. Available at: https://www.sallywaterman.com/biography.php [Accessed on 26th April 2021]

Waterman, S. (2004). *Making Our Mark / Project / Sally Waterman.* [online] www.sallywaterman.com. Available at: https://www.sallywaterman.com/title.php?i=B5ECIFAGOG [Accessed on 23 April 2021]

Benjamin, W. (1998). *A Short History of Photography*.* [online] pp. 7, 19. Available at: https://monoskop.org/images/7/79/Benjamin_Walter_1931_1972_A_Short_History_of_Photography.pdf [Accessed on 23 April 2021]

Benjamin, W. (2008). *The Work of Art in the Age of Mechanical Reproduction.* London: Penguin Books, p.6.

List of Figures:

Figure 1: Talbot, W, H, F. (1835). *The Oriel Window*. South Gallery, Lacock Abbey, [online] Available at: https://www.metmuseum.org/art/collection/search/282004 [Accessed on 13 April 2021]

Figure 2: Simpson, R.L. (1880). *African American Collection.* [online] Flickr. Available at: https://www.flickr.com/photos/23948320@N05/2588600888 [Accessed on 13 April 2021]

Figure 3: Davis, F. (2019). *Nostalgia: Why It's Good for You.* [online] Silver Century Foundation. Available at: https://www.silvercentury.org/2019/10/nostalgia-why-its-good-for-you/ [Accessed on 13 April 2021]

Figure 4: Pemberton, S. (2019). *Great-Grandfather.* [Photography]

Figure 5: Pemberton, S. (2019). *Family Photograph.* [Photography]

Figure 6: Puhar, J (1855). *Male Portrait.* [online] National Museum of Slovakia. Available at: https://old.slovenskenovice.si/novice/slovenija/fotografijo-na-steklo-je-izumil-slovenec [Accessed on 19th April 2021]

Figure 7: Whitt, A. (2012). *The Haunted Mind.* [online] fragmentary. Available at: http://fragmentary.org/ashley-whitt/ [Accessed on 19 April 2021]

Figure 8: Sarinana, J. (2017) *The Human Visual System***.** [online]. Joshua Sarinana. Available at: https://www.joshuasarinana.com/on-photography/2017/9/23/memories-photographs-and-the-human-brain [Accessed on 19 April 2021]

Figure 9: Luciani, T. (2015). *Time Past.* [online] SLR Lounge. Available at: https://www.slrlounge.com/tony-luciani-creates-rehabilitative-portraits-of-elderly-mother/ [Accessed 20 April 2021]

Figure 10: Pemberton, S (2021). *Gramps.* [Photography]

Figure 11: Pemberton, S (2021). *Film Scan 1.* [Photography]

Figure 12: Pemberton, S (2021). *Film Scan 2.* [Photography]

Figure 13: Pemberton, S (2021). *Film Scan 3.* [Photography]

Figure 14: Pemberton, S (2021). *Film Scan 4.* [Photography]

Figure 15: Pemberton, S (2021). *Manipulation Scan 1.* [Photography]

Figure 16: Pemberton, S (2021). *Manipulation Scan 2.* [Photography]

Figure 17: Pemberton, S (2021). *Manipulation Scan 3.* [Photography]

Figure 18: Pemberton, S (2021). *Fire Scan 1.* [Photography]

Figure 19: Pemberton, S (2021). *Fire Scan 2.* [Photography]

Figure 20: Pemberton, S (2021). *Fire Scan 3.* [Photography]

Figure 21: Pemberton, S (2021). *Antique 1.* [Photography]

Figure 22: Pemberton, S (2021). *Antique 2.* [Photography]

Figure 23: Pemberton, S (2021). *Antique 3.* [Photography]

Figure 24: Ackerman, M. (1999). *Despair and Loneliness.* [online] deconsecr4te Tumblr. Available at: https://deconsecr4te.tumblr.com/post/11141668341/liquidnight-michael-ackerman-despair-and [Accessed on 22 April 2021]

Figure 25: Waterman, S. (2004). *Making our Mark.* [online] Sally Waterman. Available at: https://www.sallywaterman.com/title.php?i=B5ECIFAGOG [Accessed on 22 April 2021]

Figure 26: Pemberton, S (2021). *Film Scan 5.* [Photography]

Figure 27: Pemberton, S (2021). *Film Scan 6.* [Photography]

Figure 28: Pemberton, S (2021). *Film Scan 7.* [Photography]

Figure 29: Pemberton, S (2021). *Film Scan 8.* [Photography]

Figure 30: Pemberton, S (2021). *Film Scan 9.* [Photography]

Figure 31: Pemberton, S (2021). *Film Scan 10.* [Photography]

Figure 32: Pemberton, S (2021). *Film Scan 11.* [Photography]

Figure 33: Pemberton, S (2021). *Film Scan 12.* [Photography]

Figure 34: Pemberton, S (2021). *Film Scan 13.* [Photography]

Figure 35: Pemberton, S (2021). *Film Scan 14.* [Photography]

Figure 36: Pemberton, S (2021). *Manipulation 4.* [Photography]

Figure 37: Pemberton, S (2021). *Manipulation 5.* [Photography]

Figure 38: Pemberton, S (2021). *Manipulation 6.* [Photography]

Figure 39: Pemberton, S (2021). *Fire Scan 4.* [Photography]

Figure 40: Pemberton, S (2021). *Fire Scan 5.* [Photography]

Figure 41: Pemberton, S (2021). *Fire Scan 6.* [Photography]

Figure 42: Pemberton, S (2021). *Antique 4.* [Photography]

Figure 43: Pemberton, S (2021). *Antique 5.* [Photography]