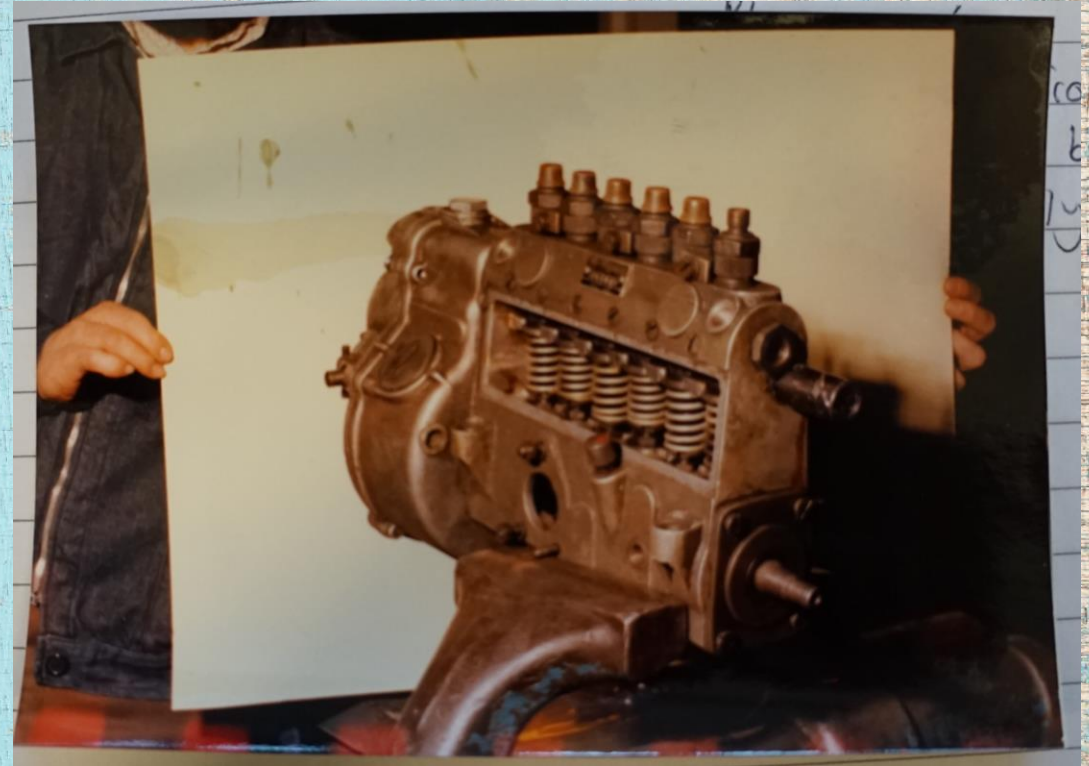

VISUAL STUDIES

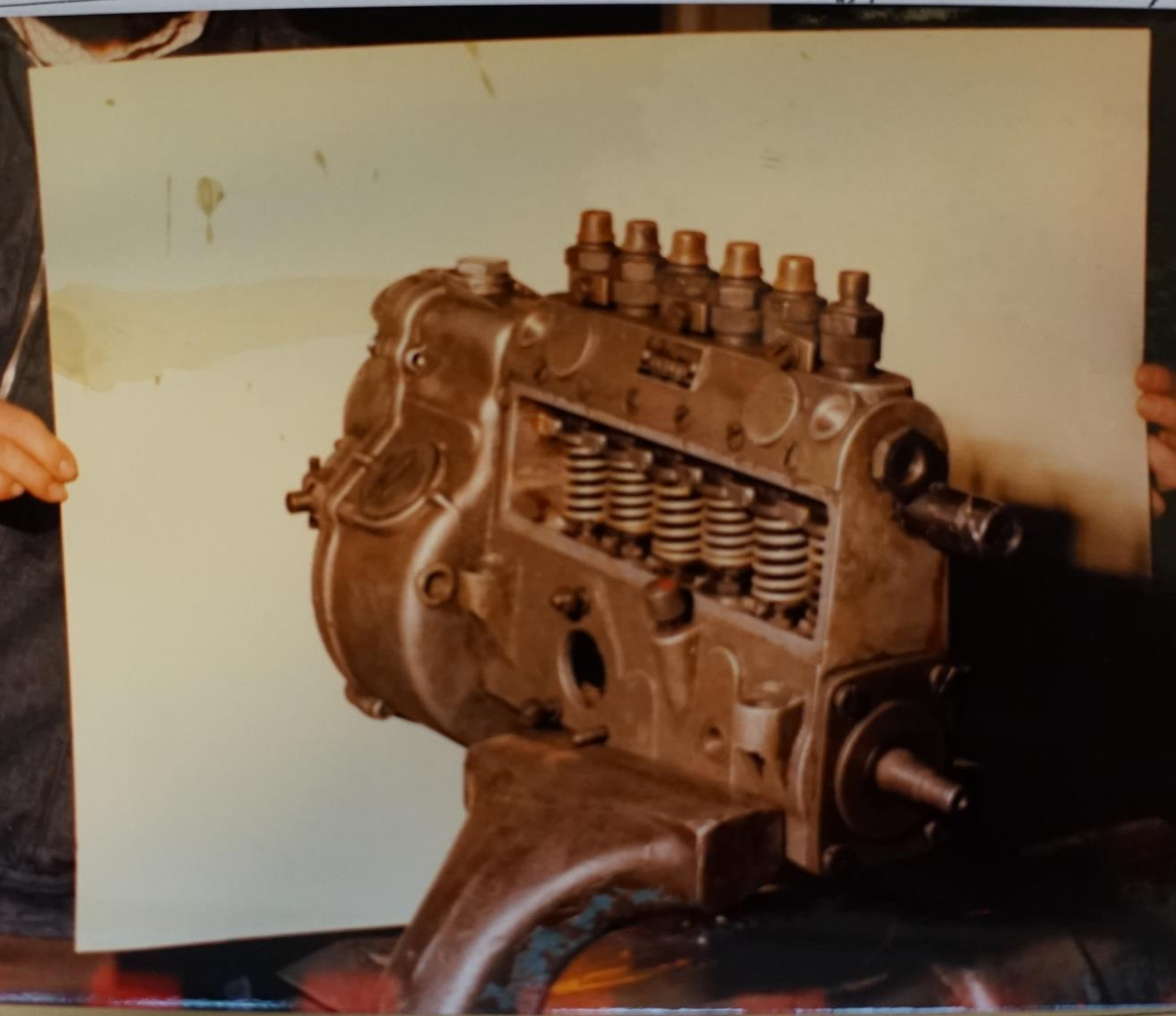
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Jamie sides



INTRODUCTION

- These following slides will bring you into my second project at my 1st year of university. A brief is that we were all given a 'found' photograph and we have been asked to develop a project around it and to expand upon what we believe the photo can allow us to investigate, explore and develop.
 - I'm thoroughly excited to get started on working on this project and already have some ideas of where I'm going to take this project and how I'm going to really work on this found photograph.
-

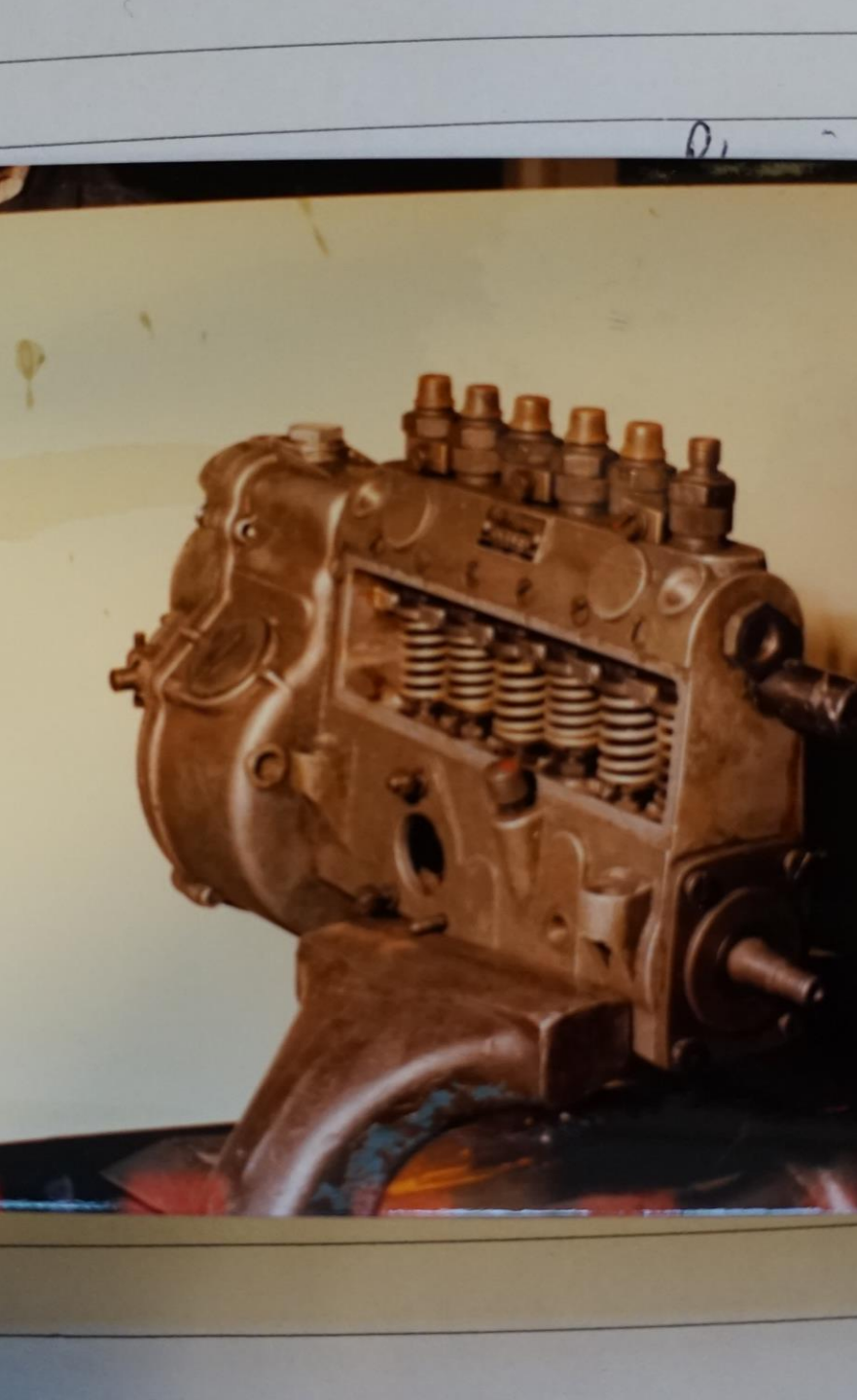


THE FOUND PHOTO

- As seen on the cover, this was the photo I was given, and I already see a few things
 - Grime
 - I'm guessing film
 - The whiteboard
 - And the mechanical element of the machine
-

SO HOW CAN I MOVE FORWARD?

- I could work on a few aspects on the photo, I could focus on the mechanical element, I could focus on the grimy 90s aesthetic that the photo is giving. Or I could focus on the whiteboard being a backdrop and a blank space behind the engine.
 - I want to be able to move forward in a creative way, something that allows me to explore themes I like and can enjoy.
 - I think ive found the solution
-



IN A RECENT LECTURE.

- The other day for my second week back we had a lecture on contexts and research methods. In this lecture I believe the perfect inspiration has come and given me a lightbulb moment. And I now finally have a solid ground I think to move forward with and progress. Im excited to talk about this as one of my artists and how youre going to now see where im thinking of taking this project into the future and how its going to grow into something grander and better
-

THE ARTISTS

Evidence

Larry Sultan Mike Mandel

Introduction by Sandra S. Phillips

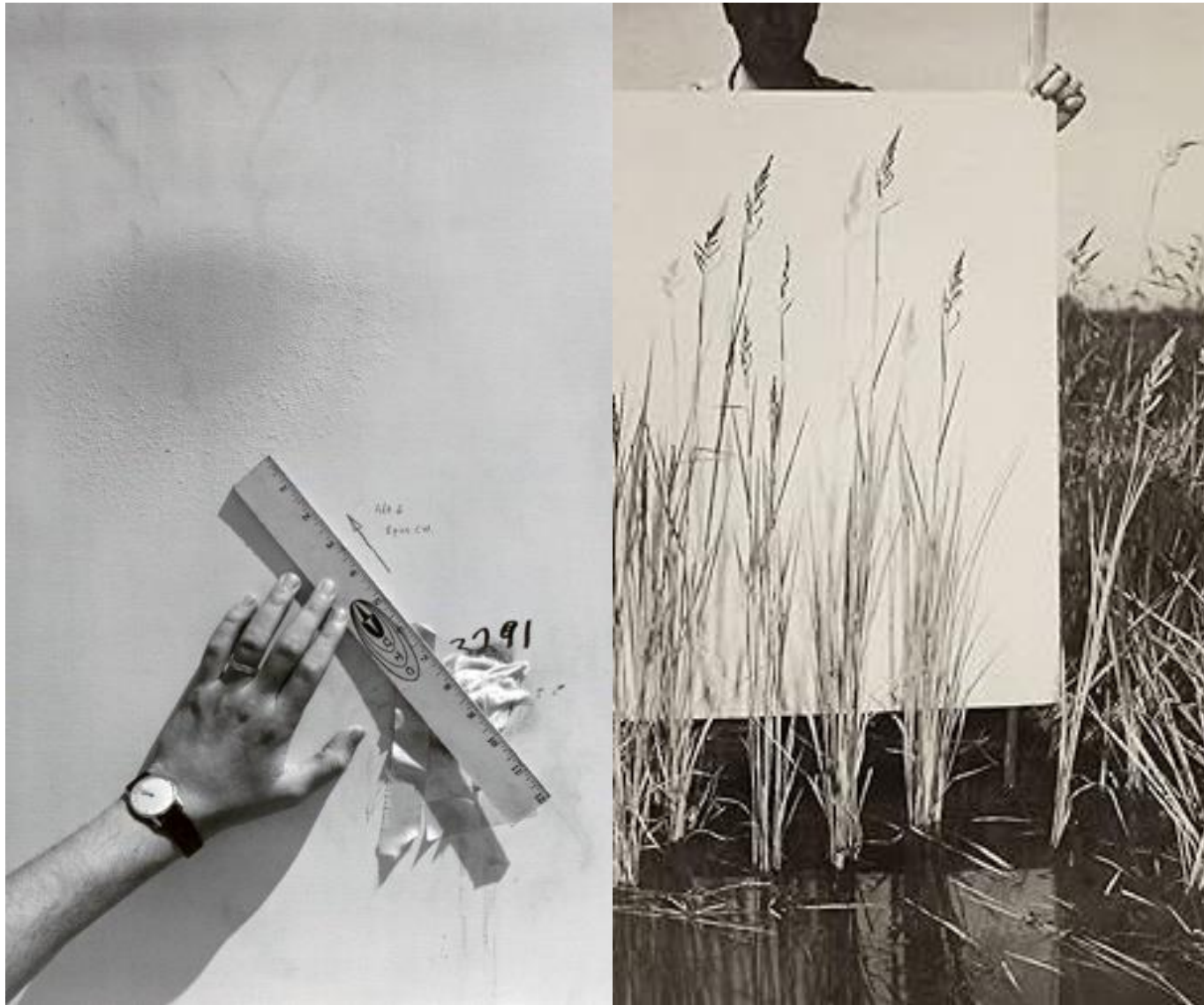
Afterword by Robert F. Forth

THE ARTISTS WORK

- This was what was shown to me in my lecture, a book of evidence ranging hundreds of different photos of all different backgrounds and areas. But it truly was inspiring

2 ARTWORKS FROM EVIDENCE 1977

- I love that the hands are visible in these images. It almost gives it a gritty realism to it, it gives the objects scale and most of the time the person in the frame isn't the focus, these are not photos done for artistic purpose they are done to give sense of a piece of evidence. At the book from 1977 by Mike Mandel and Larry Sultan gives a large quantity of these images. We know there's a sense of cynicism in there but all we see is an image. I like the idea of evidence photography and fits well with the found image I was given



2 MORE FROM EVIDENCE

- I feel a artistic curiosity towards the technical aspect behind this kind of photography, its so soulless and purely for the image. It serves no purpose other than to show exactly what you see. There is no hidden meaning, no message, no philosophy. But it's the subtle blankness of it that makes it so alluring, I find it similar to when you watch a movie with no prior knowledge of it whatsoever, there is no blurb, there is no trailer. There is simply the story placed in front of you and your interpretation.
-



2 MORE IMAGES FROM SOPHIE CALLE

- These images that show "the art of leaving a trace" (L. Rowlands 2017) are very interesting to me, the idea that people leave behind so much part of their personality in the things they have in luggage or the bag they pack or the way they leave their bed in the morning is a truly interesting way of experiencing people's idiosyncrasies even when the person isn't present. I intend to do this style of work considering I work in a hotel myself. I intend not to snoop but simply observe what has been left behind by those who came before



1ST SET OF IMAGES

- In these images is a representation of my idea of the initial given photograph I was given and how to expand on it using my own links from evidence from 1977 and my own style, I haven't yet turned my Calle inspiration into work as of yet but this is just a brief start. I intend to do all my further photos on black and white film in order to give a more gritty, realistic perspective on my work, I want it to be reminiscent of those works and so I will choose use of the tools that were used by them of the time.



OBJECT



Ideas of the evidential interest me, the idea of something being found and then photographed for evidential purposes, often seeing the techniques done to develop an image such as the tripod in frame of boards given for size context of to fill light, it's a interesting use of the mechanical aspects. Aswell as the idea of humanity being remained in the objects left by us.

"Even in a space as intimate as a hotel room, the essential distance of humanity remains."(Ulin, 2021)



EXCURSION

- I took my own research of excursion by taking photos of my hotel
Im looking to photograph by walking around the more easily
accessible areas and taking snaps with my phone camera to be
discreet.

CONTACT SHEET OF EXCURSION



IMG_4450.png



IMG_4449.png



IMG_4448.png



IMG_1997.jpeg



IMG_1996.jpeg



IMG_3514.jpeg



89F80946-8215-44E7-B90A-DDCC5CF844FA.jpeg



IMG_3506.jpeg



IMG_1994.jpeg



IMG_1993.jpeg



IMG_3505.jpeg



IMG_3020.jpeg



IMG_0069.jpeg



IMG_1981.jpeg



IMG_1977.jpeg



IMG_2021.jpeg



IMG_1999.jpeg



IMG_1906.jpeg



IMG_1973.jpeg



IMG_1972.jpeg

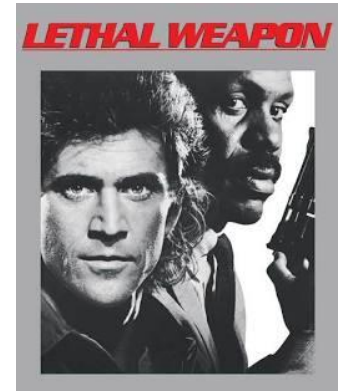
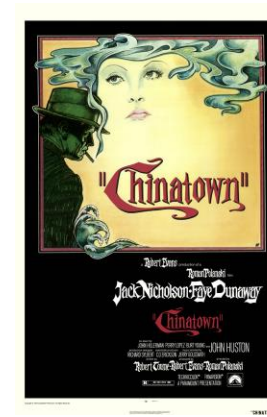
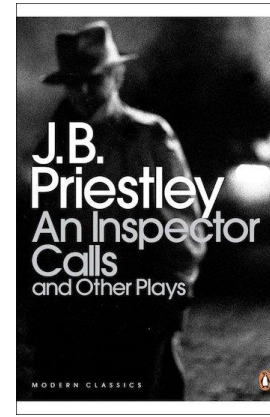
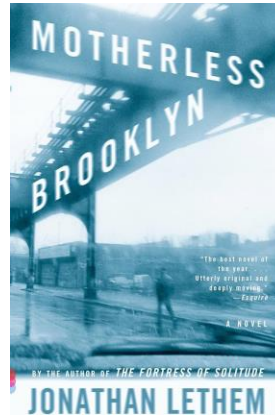
RESULT OF EXCURSION

- Although this contact sheet was not and never intended for use in exhibition or my workload this was a method of learning more about the workers within the hotel in order to ease them in to the idea of me being around as a photographer. I used these images as a key to gain trust and insight into the way to handle photographing a public place that needs to uphold a certain reputation. I now know moving forward what I want to accomplish and how to be respectful to the workplace and also what works and what doesn't for my work.
-

A LIE WITHIN A LIE.

- Today at class a class mate pointed out that I was taking fake evidence photos to earn the trust. Something reminiscent of old gumshoe detective movies of the 50s to 70s like chinatown. He said it was an interesting layer underneath a layer and how he just enjoyed the idea of it. And in a way it is me embodying the character of the genre im adapting in real life, lying and sneaking photos in order to gain access into a lesser known space. It was very meta in the way I was creatin this process and I really found it boosting my ideas. I know that this is a genre piece now, its in its genre and I should learn what is apart of the genre and how I can adapt and insert certain themes and ideas to all fit together harmoniously
-

NOW I UNDERSTOOD I WAS IN A GENRE PIECE



- I got some more inspiration. I decided to invest a few days investigating the pop culture surrounding the genre and immerse myself in it. I watched multiple pop culture pieces and even read some chapters of books I personally love. I always have enjoyed the noir crime genre and really didn't mind spending some time for inspiration and further understanding of what im trying to replicate and make my own in a way.

INSPIRATION FOR SECOND SHOOT

- I recently went to see an inspector calls and want to try and use that inspiration into my work moving forward. The play had a unique lighting and a central character with an easily recognisable costume. I want to play with the idea of playing for the camera, to get the feel of an investigative evidence photographer but make it more cinematic rather than documentary style. This could be done using "costume" however I tend to dress in a way that is reminiscent of the thriller genre, long coats and crisp shirts are a staple of the genre and it really pops on black and white. I method I will continue using into the next shoot im planning on taking
-

CONTACT SHEET

- In this contact sheet for my work you can see in colour digital work I intend on editing these into the way my 1st shoot looked with black and white deep contrast which was absent in my last shoot, this is a steer to be better but also test out something new while remaining in the tone of the last shoot





DSC00434.jpg



DSC00422.jpg



DSC00420.jpg



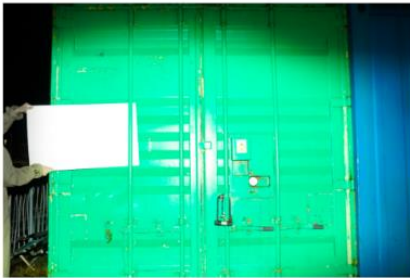
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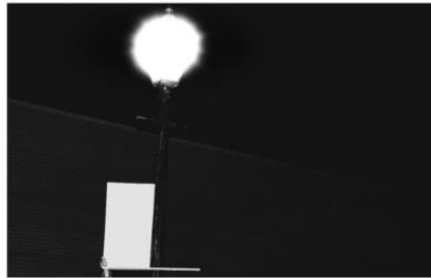
DSC00409.jpg



DSC00441.jpg



DSC00405.jpg



DSC00414.jpg

SHOOT 2 EDITS

ANALYSIS

As visible in these images the idea of the theatrical is more

Apparent, use of the coat aswell a more sinister location elevates the image in a more dramatic sense aswell as appearing more compositionally more intriguing, use of the grid within the image using man made objects gives a sense of a viewfinder. Even further making it a genre piece y appearing more analogue even though the in camera grid is absent. Use aswell of not holding the board and being apart from it was something I decided to experiment with so I could achieve a more striking photo



FURTHER INSPIRATION

- in a recent session with my lecturer, I was introduced to Lucy Sante AKA Luc Sante, and her book *evidence*. The book is similar to the Mansell/Adams book but is more grotesque and crude. It's not out of distaste but more of an action of information, it's very sensitive and I don't intend to seek out corpses and murder scenes but the idea of showing the elements of the photo-taking procedure, such as seeing the tripod in frame, or seeing the glare of the flash off of surfaces makes the image feel grittier even after the subject being unnerving to begin with. But it's very interesting of how I can ~~expand on my work by implementing the idea of seeing the way the~~ photo was taken.

THE TRIPOD

- As you can see in here there is a leg in frame presumably a detective based off of the suit trouser, aswell as the tripod being in frame. It all gives more content to the image making it feel more complex and interesting. Even with the unfortunate case of the image.



SHOOT 3 UNNOFICIAL

- For the final shoot I combined the message and theme I wanted for this shoot with the shooting style I developed for the 1st 2 shoots before. In between these shoots it is worth mentioning I experimented with an unofficial shoot, mimicking the front cover of the Terminal directed by Steven Spielberg. However upon reflection I realised it didn't quite fit the tone or style of the kind of work I was aiming for originally.
-

RESEARCH

- I delved into a research about the idea of how we never take photos of nothing, in the film one hour photo, the main character talks about how people only take photos of the best parts of their life, and that if you took a look at their photo album you'd see perfection, I liked this idea and trying to take photos of the darker aspects of things and also photograph the less photographed. I spoke to my class mates and was told to maybe try something more experimental and see if I could post circumnavigate a link into my main methodology of work and the theme.
-

THE 3 EXPERIMENTALS



WHY IT DIDN'T WORK

- As you can probably see for yourself the work lacks the tonality of my previous works, theres no real sense of evidence or crime, theres a lack of a character, the environment is absent. And the white board has become a pastiche rather than a subtle attention to detail. I really didn't like this work but was necessary to know what to avoid when moving into my final stages of my work and taking on my final shoot.



THE OFFICIAL FINAL SHOOT.

- When I was shooting my final shoot I only had a certain amount of time, I needed to move from one room to the next within 10 minutes, meaning I had to get in, find things I believe worthy of shooting, and then setting up and shooting it all before having to leave without exceeding the ten mins before house keeping came and destroyed all the evidence, I went through about 4 rooms before using my entire roll of film on my film camera, by the time it ran out I called it a day and headed straight to uni in order to have my film developed in time to have it printed and ready for my first year exhibition, it all depended on the success of this shoot as it was always intended to be the centre piece of my exhibition, I completed in time and am writing this section after my exhibition is finished.
-

FOUR BEST

- Out of my work I collected a plethora of amazing images 14 in total were eventually used in my exhibition followed by 20 other prints contrived of all of my previous shoots. I will cover more of that when I speak about my exhibition itself.



IN THE END

- For the third shoot I tried to really dial in to my inspirations of Sophie Calle and the Mandell sultan contexts, I didn't snoop but I photographed what I found and made it evidence. I also really find it interesting that within ten minutes of these shots being taken, no evidence of it ever existing was erased for ever except for these photographs, mirroring a clean up crew of a crime scene, after the photos are taken the scene is wiped clean for the public to forget it happened, this social commentary wasn't intended but was obvious when I came to making it into my final exhibit.

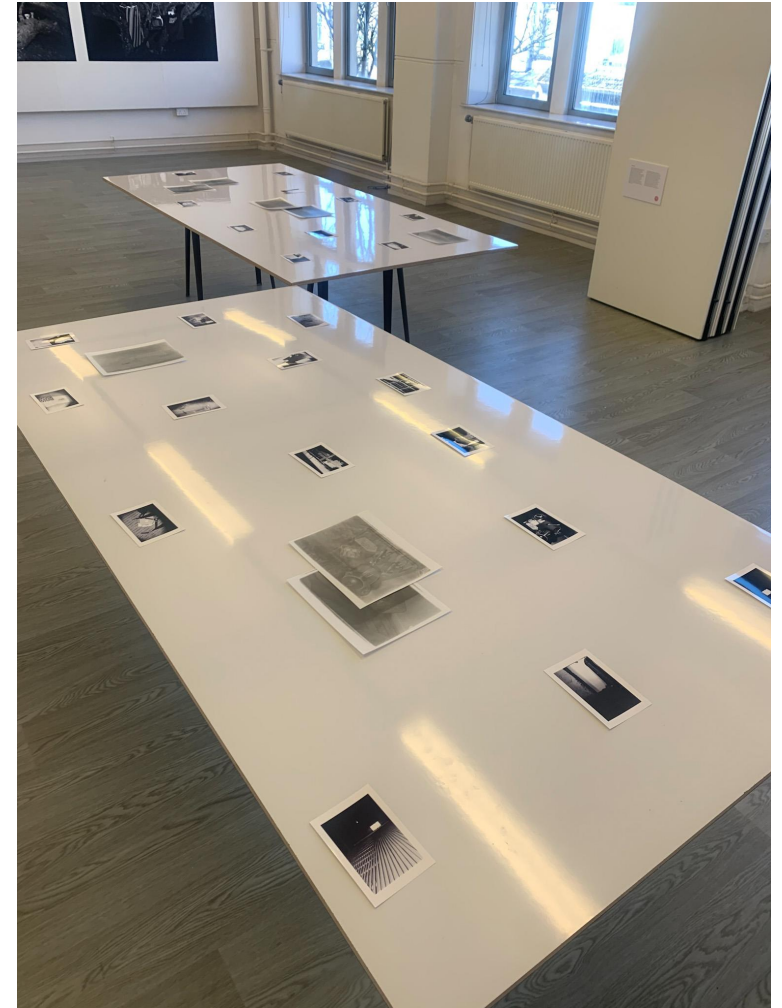


EXHIBTION REVIEW

- Heres a link to the word doc I created for a visit to waterfront museum. I unfortunatley was absent for the group tour weve done and have had to do independent reading about the exhibit and have worded it as if I were there and saw with my eyes. Although I saw it digitally
 - <https://docs.google.com/document/d/1JXj1xXT6QUBA-fPLtHUhoqJWEEDI0l0wbdKqqq7yRMI/edit?usp=sharing>
-

EXHIBITION

- For me there was no case of mounting, no case of DIY, no case of finding wall space, no case of needling a lighting rig or sound, no case of needing a sticky vinyl paper. Nothing, it was pure and simple print and place. A police crime scene wouldn't be in big bold display, it would be on simple small palpable prints that can be manipulated in your hands.





PRE -VIS

- I had to understand that less said is more, leaving the works context be contained in one paragraph is enough, I wanted to explain the contexts of Sophie Calle and how I wanted the influence of her work be apparent in tone. When you work in a envrionment of so many creative minds you start you undermine yourself, I got the feeling that by mine not needing a big wall or much attention that I was being lazy? But this was the intended format from the very beginning, in my case of tone and topic it was important for the viewer to see quantity, in this case I strongly believe that my work only works as a whole and needs to have several photos as one.

FINAL LAYOUT

- In the end I had two tables running corner to corner of each other and followed a simple design, a large a4 film print blow up, surrounded by smaller 4k quality postcard sized prints of 'evidence' making what is less clear in the a4 prints seem clearer as you get more information. This followed throughout the whole table and mostly revolves around the Sophie Calle and sultan Mandell inspirations of my work.
-



CONCLUSION

- In the end I learnt a lot from doing the exhibition, I look forward to improving my craft and how I move forward into the next semester and year. This visual diary is vastly different to my 1st and I feel it's a loss of structure, and a lot of trying to find how best to approach something that is required to be so detailed and precise when it comes to talking about my creative process which I know now from a few years of it is quite messy, I've taken this first year to know I'm going to make a lot of mistakes and can improve when moving forward.
-