

Experimental Strategies

Evaluation

During the coronavirus pandemic finding creative inspiration has been a struggle. Therefore, I have found myself venturing out on adventures exploring the area I live in. I've come across places I never knew about while also learning new information. This has been tremendously helpful in sparking ideas and has made me truly appreciate the beautiful countryside around me. It's also made me realise how little I know about my surroundings. I am surrounded by beautiful scenery I've often seen captured in images but have never taken the time to truly appreciate with my own eyes. I've learnt that an image of any location is never a "true" depiction.

Inspired by my adventures and the beautiful scenery, I decided to investigate the naturalism movement of the 19th century. After researching into writers and artists associated with naturalism, I began experimenting taking digital images at Dryslwyn castle and Paxton tower. Of the several images taken, there were only a few I was slightly happy with, none of them seemed to show any kind of significance to the naturalism movement and the lack of knowledge regarding the locations is clear.

I did some research into Dryslwyn castle and Paxton tower hoping to familiarise myself with their history. Unfortunately, both Dryslwyn castle and Paxton tower are better publicised for their stunning views and surroundings rather than their history. My next experiments led me to lith printing hoping to reflect the fading, unclear history. I turned some of my digital images into acetates to convert into lith prints. The unintentional grain on the prints contributes to the outdated look.

Further research led me to Gerhard Richter's overpainted photographs which consists of photographs complicated by the obscuring application of paint. I attempted a mixed media style image of my own but quickly realised that it wasn't reflecting what I had hoped and appeared more like doodles on top of a blurry image. Inspired by the bold colours in Richter's work I experimented with creating cyanotype prints. Lack of control over these prints reflects the lack of control we have over both monuments' future.

Stephen Gill and Daisuke Yokota are both artists known for their unrecognisable images. Much like Gill's work, I decided to incorporate objects from the surroundings of Dryslwyn and Paxton to create lumen prints reliant on the sun to develop. Some prints were more successful than others but I'm overall happy with the outcomes.

Combining the use of acetates and objects from both monuments, I created these high contrast photograms. I aimed to reflect how the surroundings and views of both monuments are more publicised than the history.

My experimental images have helped me decide on using lumen printing and photograms for my final images. I aimed to create an image where the location isn't instantly recognisable and to reflect the uncontrollably fading and unclear history.

These well-known places I have lived near for most of my life hold a fading, unclear history with many alternative stories for their existence. Much like Stephen Gill's *Coexistence*, I have incorporated objects from the surroundings of Dryslwyn Castle and Paxton's Tower in my work to connect the present state with their past history and to emphasise how the surroundings are much more appreciated than the monuments themselves. I'm pleased with how both sets of images have turned out and believe that they successfully accomplish my aims.