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The Poetic Image

Evaluation

The poetic image was a series of photographs I created based off the poem "Waste Land" by T.S Eliot. First, I researched the poem, read up on it and tried to capture the images created within my mind upon reading this piece of interesting modernist poetry. While reading the poem I did get slightly confused but I still wanted to capture my vision related to the poem. Each line stated below matches up to each of my 'Poetic images', although at the same time I think each line of the poem does relate to my images.

The sections of the poem that I envisioned are the lines: "...And the dry stone no sound of water. Only There is shadow under this red rock, (Come in under the shadow of this red rock) …" as well as: "...Your shadow at morning striding behind you Or your shadow at evening rising to meet you; I will show you fear in a handful of dust." Penultimately I wanted to capture this line; "...What are the roots that clutch, what branches grow Out of this stony rubbish? Son of man, You cannot say, or guess, for you know only A heap of broken images, where the sun beats, And the dead tree gives no shelter, the cricket no relief...".

Bibliography/Research

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The Collaborative Image

Evaluation

When it comes to the collaborative Image, it is all about the story behind the image and how the subjects are negatively and positively represented. It also battles with consent and what is ethically correct. Collaboration practise calls into question the romantic notion of the isolated individual artist. Although, collaboration can take shape in any form. It can create a project that can be light-hearted and fun. Or one that is hard-hitting and visualises an arguably upsetting topic. I think that my collaborative images are on the light-hearted section. The images are of my friend Elleigh. We have known each other since we were 12 years old therefore a relationship and bond of trust has been built. The Images show her playing football, which is her favourite sport that she plays at a competitive level through her University. After I took each photograph, I would show her, ask for her opinion and if she didn't like it, I would delete it and try again. She trusted my skills and understood that I know what I was doing, and I knew that if I felt that she would not like how I portrayed her then I would change it. Theorist of photography and film culture Ariella Azoulay once said: "photographs are relational" (they) "bear the traces of the meeting between photographed persons and the photographer". This quote impacted me because I do agree. It basically states that the subject/photographer relationship is important and is reflected through the images taken. This quote was taken from my lecture notes, but I do find Azoulay's views on collaboration very interesting when describing collaboration as an intimate 'face to face' encounter between photographer and photographed person.

Bibliography/Research

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The Cinematic Image

Evaluation

The cinematic image explores the narrative function within the still image. It allows the audience to move back and forth in time. Imagining what is inside and outside of the frame. The cinematic image does not define a certain moment. It's about an elongated notion of time. Our task was to create a Peripeteia. An instant during action when all hangs in balance. I wanted to create a series of images that suggest a narrative. The Tate website has a glossary containing hundreds of art terms that taught me that 'history painting' was technically the birth of the Cinematic Image. Just in a paint form. You could say that this form of art enables the viewer in using their imagination in order to find what happened before/after this image was taken? Our minds fill in these gaps. This research really taught me a lot. I thought I knew what the Cinematic Image means, but I was wrong. It's very surprising when finding the hidden meanings and history to these terms. When I captured my own Cinematic Images, I wanted to depict a futuristic 'neon' feel to my photographs. The main aspect of my project was to show a journey. Exploration and tried to keep each aspect to a minimum in order to really let the viewer explore. Where am I going? Where has my journey started? Where has my journey finished? Etc. While capturing this attitude, I also wanted to use this project in order to experiment with my photography. Typically, I try not to edit my photographs in order to capture the reality of the photograph but during this project I wanted to explore and create an illusion as if to be in a fictional sense like a movie. Like the work of Gregory Crewdson where he has a production team to help create his photographic art. He's more of a director than a photographer. So, I tried to take inspiration from that.

Bibliography/Research

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The Networked Image

Evaluation

When introduced to the Networked Image, I was introduced to a new mindset towards Social Media. As well as how I could combine Social Media with Art. Sherman created a mystery with this project. This was due to how the project seemed to be curated explicitly for Instagram, and not to be shown as physical work within a gallery. This question was never answered by Sherman. As said by Noah Becker, a journalist at The Guardian; "...it makes for a fascinating quandry". My project was incredibly like hers, but I wanted to use Snapchat as a way of changing my appearance and I thought of it as a way of how society feel the need to perhaps distort their appearance. I wanted to show how these could be used by people in order to depict how they want to look instead of how they look. Through the years the 'influencer culture' and lifestyle have made a large impact through the years. I wanted to explore the topic of 'Snapchat Dysmorphia' and it made me realise just how damaging Social Media can be. I think that I captured this effect in a way that was impactful and while researching it made me think about how people do go to extreme lengths with practises like plastic surgery and physically changing their appearances in order to look like their digital counterparts. Self-portraiture was also a large experiment for me, I prefer to be behind the camera rather than in front of it due to body dysmorphia which could arguably be related to the impression of others from social media.

Bibliography/Research

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