Visual Diary and Evaluation for Fugitive Testimonies

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Module: Fugitive Testimonies

Module Code: M4X01706

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Ideas for Fugitive Testimonies

Mind Map of Initial Ideas





Fig 1. Zurich's Bahnhofstrasse, 1950

This was the photograph I was initially given to generate ideas from.

Sophie Calle

I decided to explore Sophie Calle as my allocated photograph “Zurich's Bahnhofstrasse” hinted at someone being followed by the photographer.

Sophie Calle is a French photographer whose photography focuses on human intimacy and identity. She was known to follow strangers and investigate their private lives. Her work is often known to evoke the French literacy movement Oulipo. Her “Hotel Room” series depicts Calle, who during her time as a chambermaid at a hotel, would unpack the guest's belongings and take photos of them (without their permission).

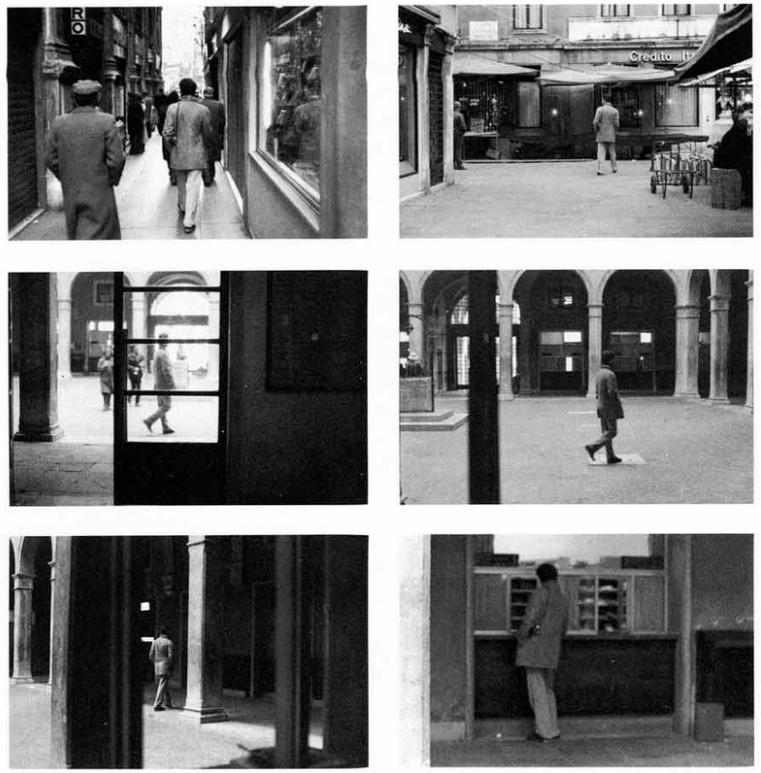
Fig 2. Hotel Room 47, Sophie Calle, 1981



Fig 3. Hotel Room 28, Sophie Calle, 1981



Fig 4. Suite Venitienne, Sophie Calle, 1980



Research into artists/ photographers who have explored distortion.

Man Ray

Man Ray was an American visual artist who is known for his famous contribution to the Dada movement. This work plays with the idea of reflection and distortion(Man Ray - Wikipedia, 2021).

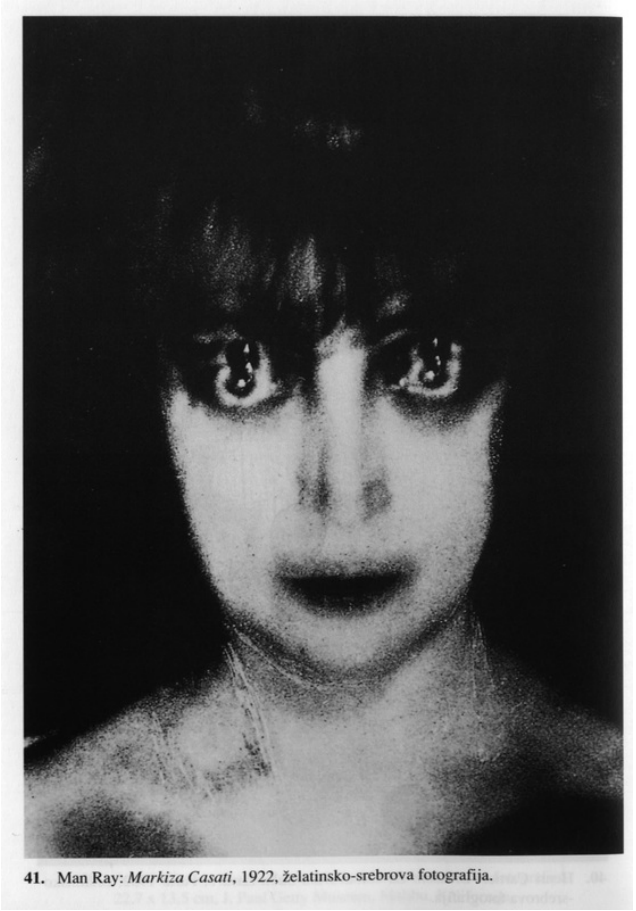


Fig 5. Markzia Casati, Man Ray, 1921

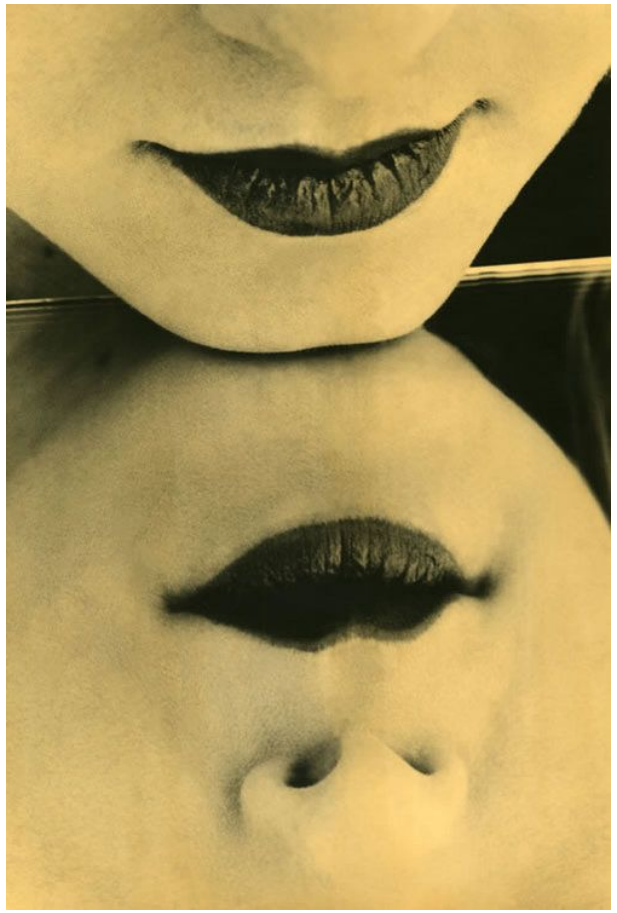


Fig 6. Unknown, Man Ray, 1930.



Fig 7. Ballet mécanique' , Man Ray, 1924.



Fig 8. Ballet mécanique' , Man Ray, 1924.

Alban Grosdidier

I like how Alban uses natural environments such as the bath water to create striking distortion effects in his images. These images are from Grosdidier's 2012 portrait series Drowning, in which he uses the idea of drowning as a visual comment for which Grosdidier describes "In French, we have this expression that says, "having your head underwater," which would be translated by being under a lot of stress, a tremendous amount of work, or [working at] a highly-tensed pace. I think those situations can be described as direct consequences of city life. They're not exclusive, obviously, but they still characterize it pretty well." (Wilkins, 2013).



Fig 9. Drowning #1, Alban Grosdidier, 2012



Fig 10. Drowning #2 Alban Grosdidier, 2012



Fig 11. Drowning #3 Alban Grosdidier, 2012



Fig 12. Drowning #4 Alban Grosdidier, 2012



Fig 13. Drowning #5 Alban Grosdidier, 2012



Fig 14. Drowning #3 Alban Grosdidier, 2012

Nigel Tomm

Nigel Tomm (born 1979) uses distortion in his images by printing them off in black and white and then messes them and then scans them on to his computer to create interesting distortions (Human Figure: Distortion, 2013a).



Fig 15. Unknown, Nigel Tomm, 2013



Fig 16. Unknown, Nigel Tomm, 2013.



Fig 17. Unknown, Nigel Tomm, 2013.



Fig 18. Unknown, Nigel Tomm, 2013

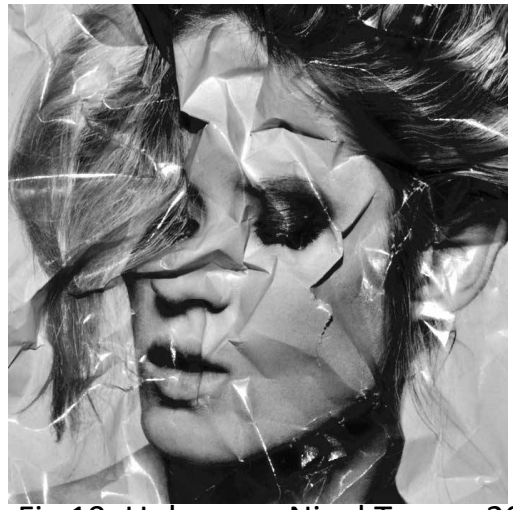


Fig 19. Unknown, Nigel Tomm, 2013



Fig 20. Unknown, Nigel Tomm, 2013

Pixel Sorting

The pixel sorting process consists of isolating a horizontal or vertical line of pixels an altering their position to wherever the artist sees fit (Phill| Datamoshing, 2016). The idea of manipulating pixels to create eerie or unsettling images is something I would be interested in exploring.



Fig 21. Phill, Datamoshing.com

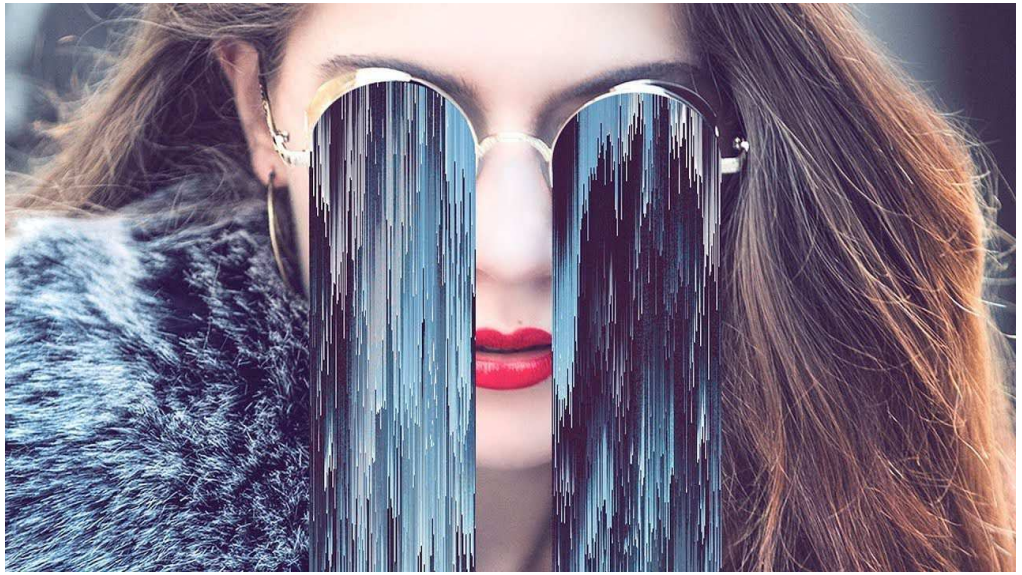


Fig 22. Chris, Spoon Graphics

Sakir Yildirim

Sakir Yildirim is the Senior Art Director at Wanda Digital who uses various interesting digital effects to distort his images (Human Figure: Distortion, 2013b).



Fig 23. Unknown, Sakir Yildrim 2012.



Fig 24. Unknown, Sakir Yildrim 2012



Fig 25. Unknown, Sakir Yildrim 2012

Tame Image vs Mad Image: Camera Lucida task

After reading sections of Camera Lucida (Barthes, 1980a), I followed the task sheet (link in bibliography) and picked my interpretations of a “Mad” or “Tame” image.

My tame image is this "moody portrait" by Andrea Minoia, as it uses low key lighting in a way that makes the image "moody" but tame. The main “punctum” which hits me from this image is the mans face of which half is covered by shadow, to me making him appear mysterious (Barthes, 1980b). My mad image is by Philip Halsman and is from his "Jump book" . I think the man and the cats being suspended in mid air with water flowing around them is quite "mad“ in a good way. The “order of liking not loving” characteristic of studium is to me represented by the flying cats and chair. As for example I prefer the flying cats to the chair (Barthes, 1980c).



Fig 26. "moody portrait", Andrea Minoia



Fig 27.The Painter Salvador Dali, Philip Halsman, 1959

Initial photoshoot

















I decided to explore areas of my local environment that evoked the same sense of discomfort and eeriness that I felt when viewing my allocated photo “Zurich's Bahnhofstrasse” for the first time.

These images are of a WW2 lookout bunker tucked away alongside the canal.

Experimental shoot

I decided to see how I could recreate a similar distorted effect to my allocated photograph “Zurich's Bahnhofstrasse”.

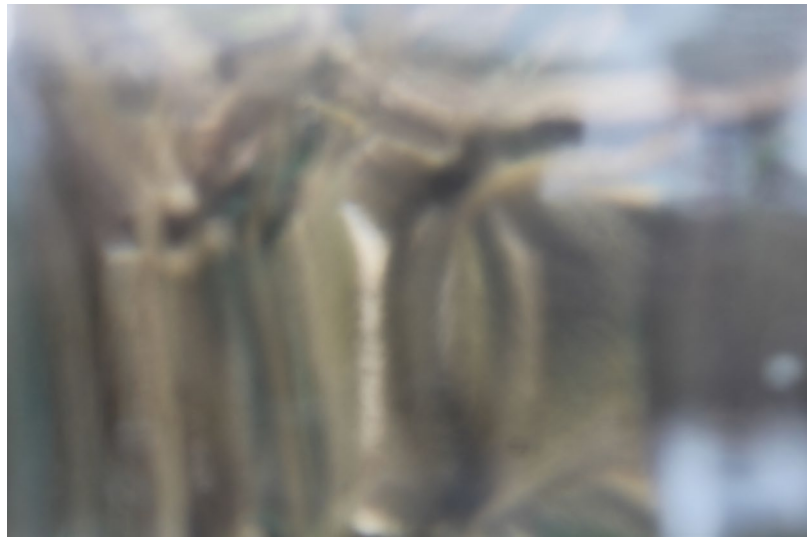
Experimental shots of my garden using clingfilm as well as various patterned plastic packaging and jars over my camera lens to see what effects they have.



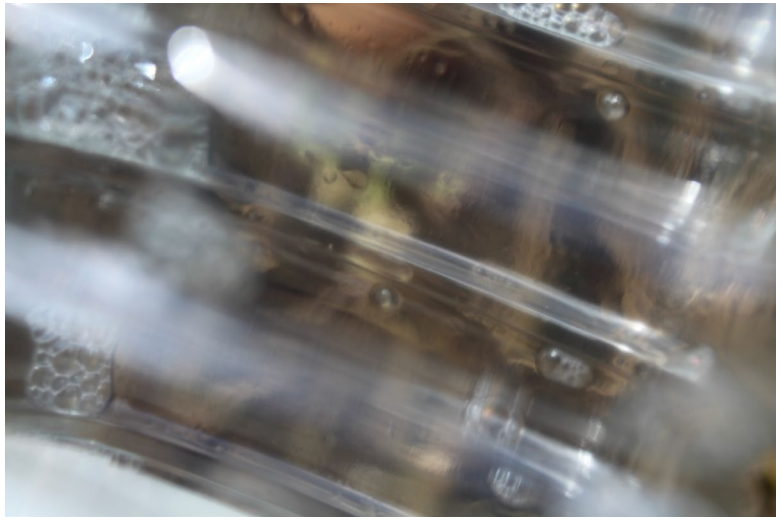










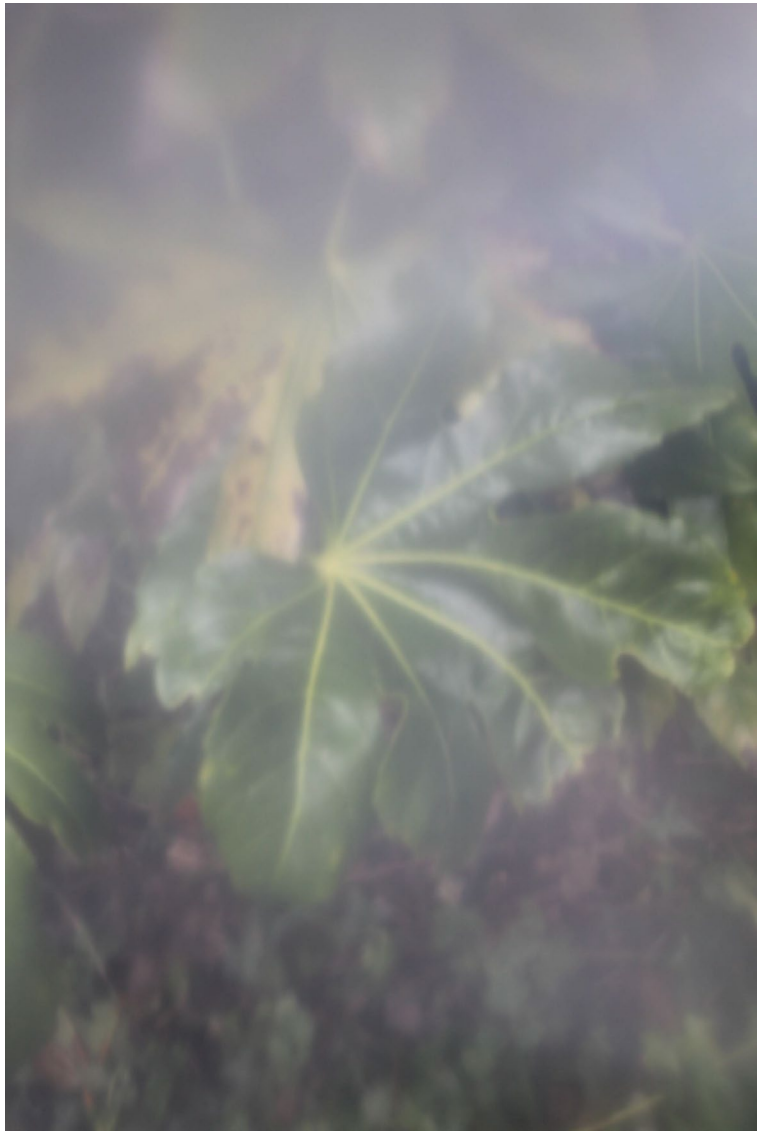


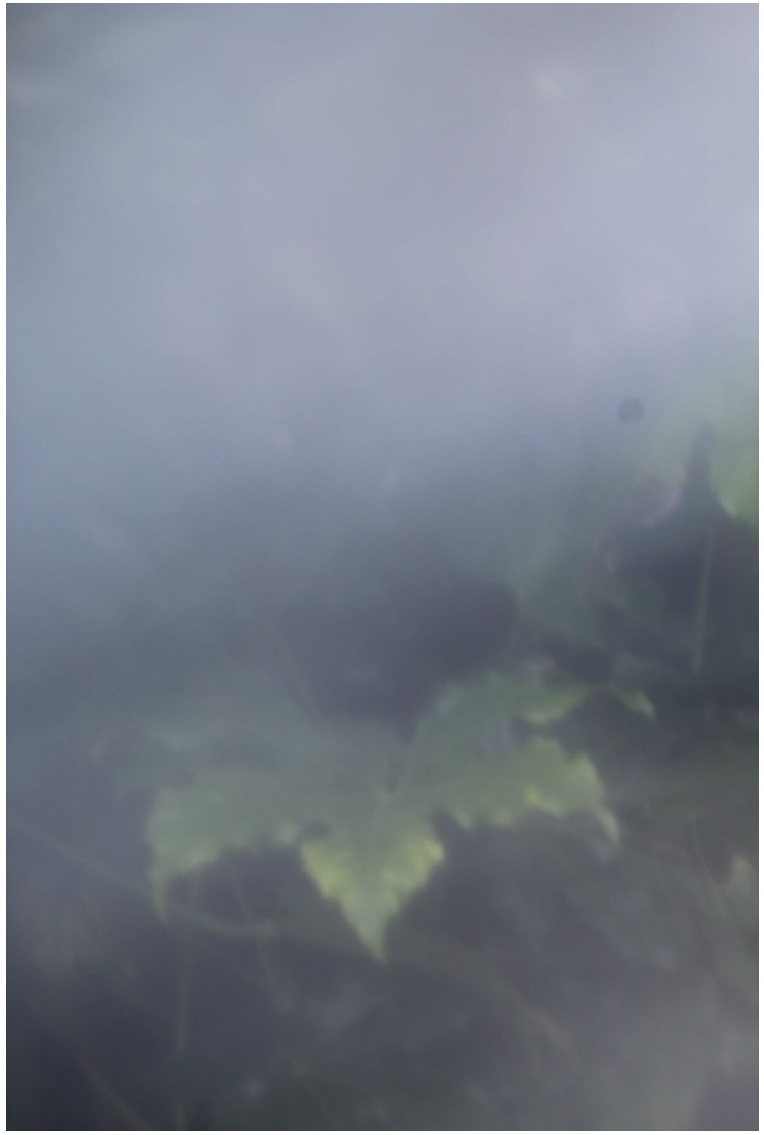
Further experiments

I particularly like the photo on the top left which shows a reflection of the garden through a jar on the top of my camera. I used cling film on the images on the bottom middle and right. The one in the middle is giving a similar vertical blurred effect as in the “Zurich’s Bahnhofstrasse” image.









These are further shots with clingfilm over the lens. I did not feel these were strong however they did remind me of a tropical environment, due to the steam like effects produced by the cling film.

Farmland shoot








This disguised, empty livestock building on farmland is on one my local walks. I found myself focusing on the bars and cruel, twisted barbed wire, which contributed to an almost sinister, unsettling atmosphere.





The bars in the windows also felt threatening and the vehicle prints left in the mud revealed evidence of farm activity, although there was no one around. The image below is a double exposure combining the track over the building which looks like it’s trying to break from underneath the soil.

















Yet more bars and an intimidating notice. Even the wooden barrier erected for vehicle access felt unwelcoming. Maybe this set the tone, as I felt that, despite the blue sky, the trees bordering the footpath were almost looming over me and had a mystical presence.



More mystical trees… the bare branches almost assumed the humanlike quality of arms and fingers reaching out to me.















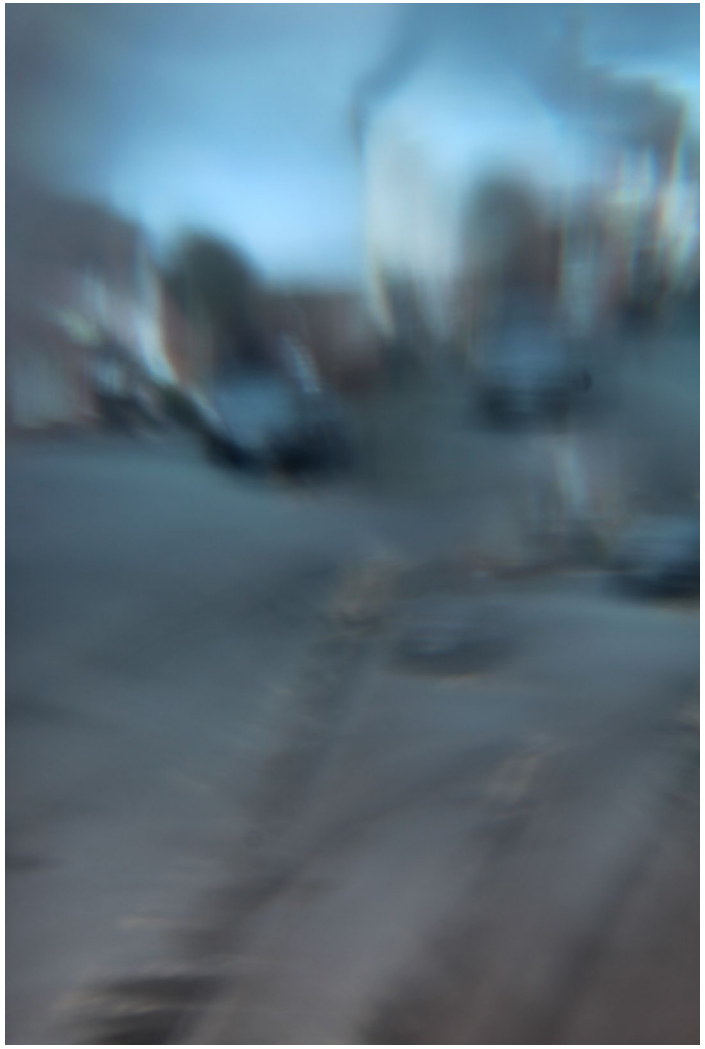
The moss growing on the trees made them morph into animal forms. The image top left reminds of a huge foot while the one next to it resembles a animal head. The images on the bottom right resemble dinosaurs to me. Obviously, my imagination got the better of me alone in the woods!

Second shoot around Kintbury









I shot these images of the village high street through a blue crystal butterfly object. This fragmented and repeated the images to create an almost Futurist effect. You get a sense of movement particularly in the bottom middle image.

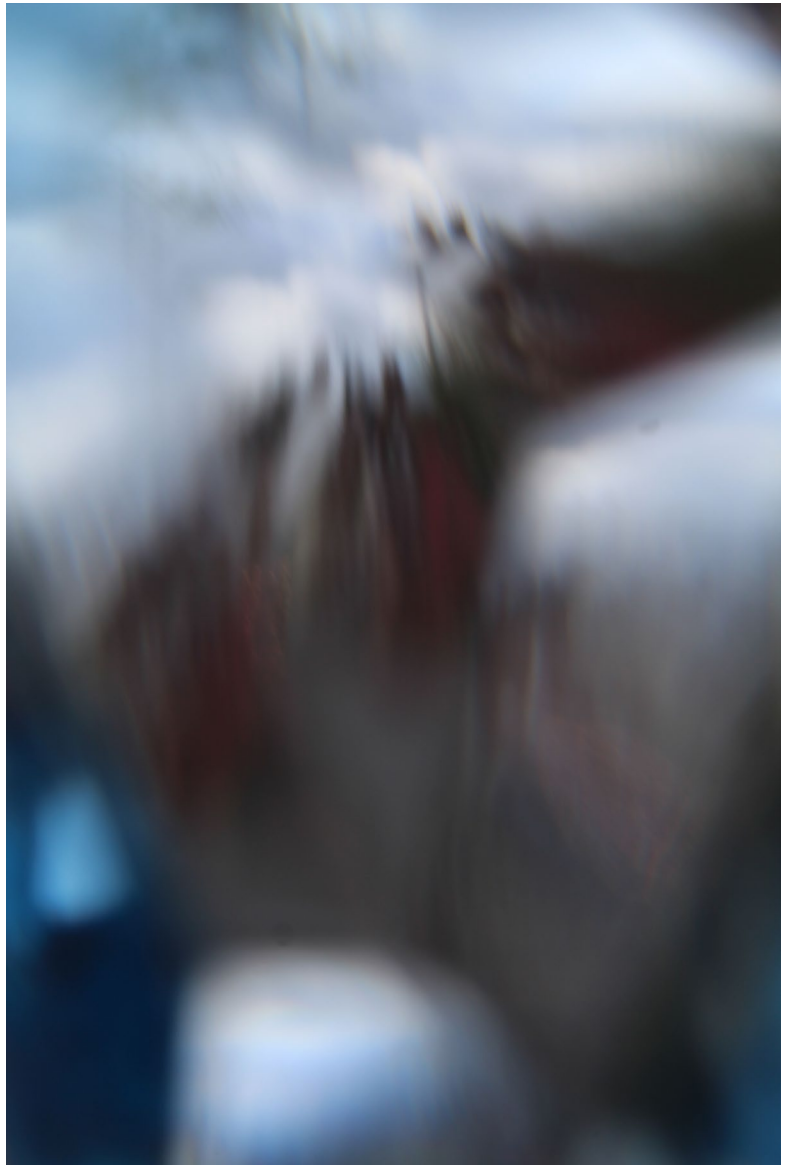
Images of the village through plastic containers





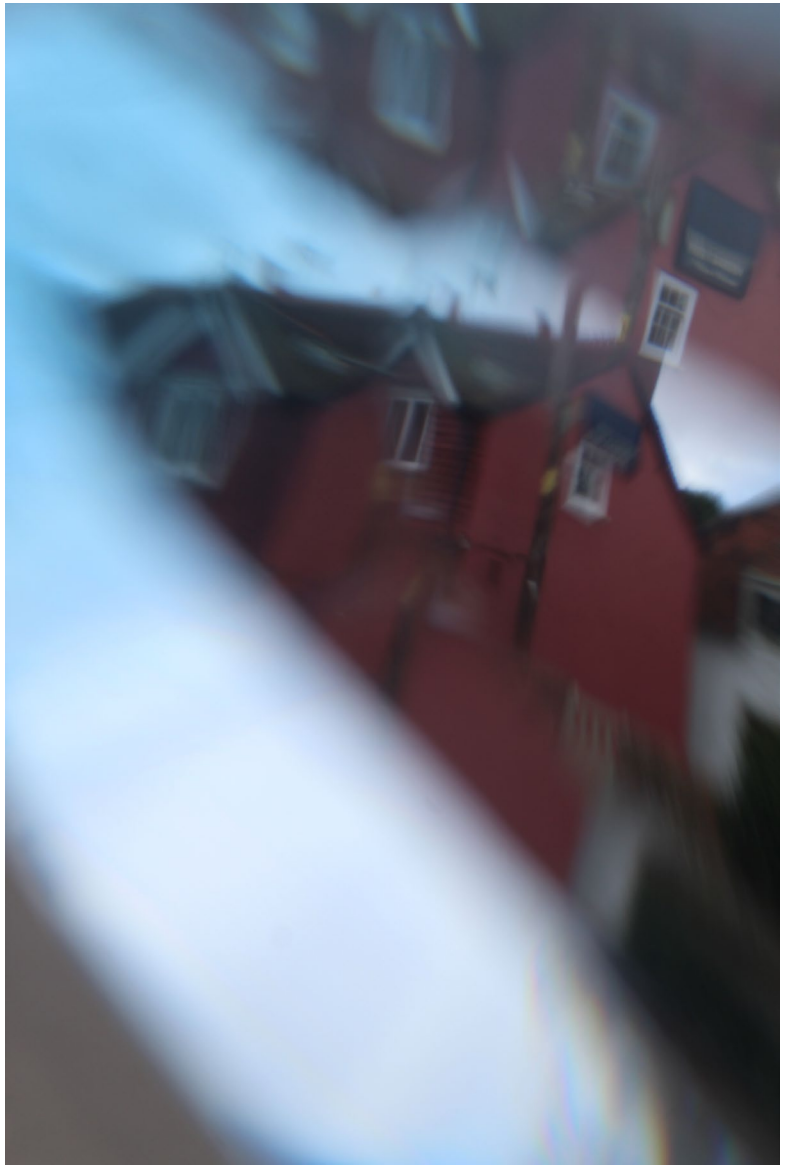








I like the image in the middle as I think it has a sense of movement. I feel this gives the image a surreal quality.

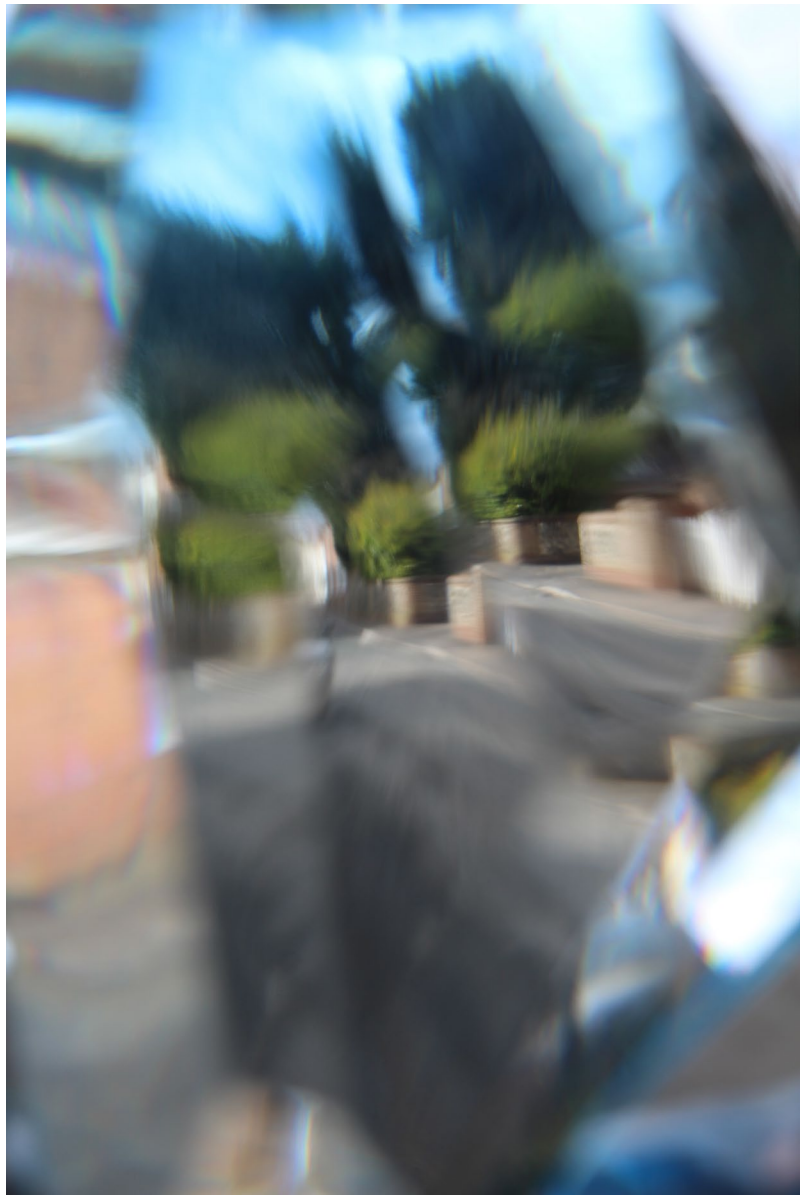


Further experimentation with the crystal. I feel the images on the left show the crystal like elements of the butterfly which to me look like a mirrored bee hive.





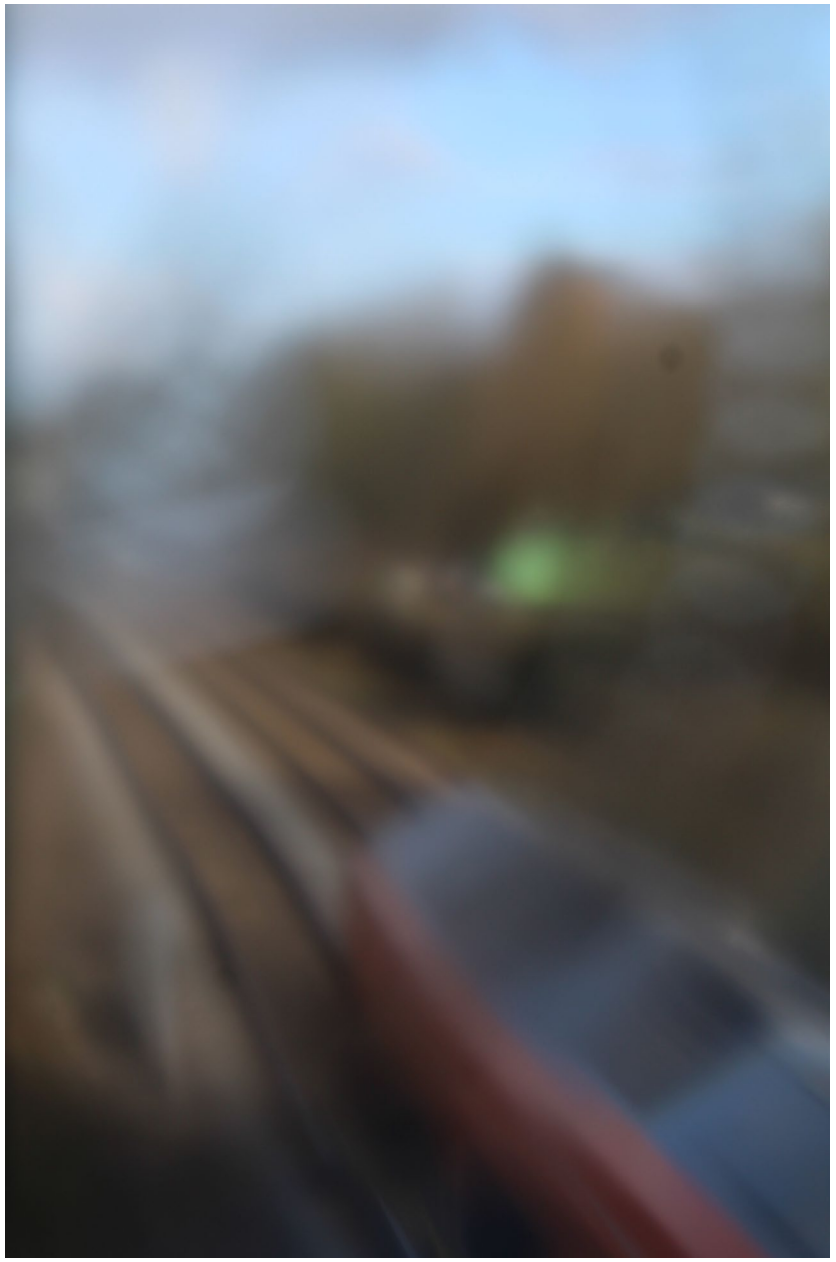






Images of the canal and railway track through the containers and crystal butterfly.

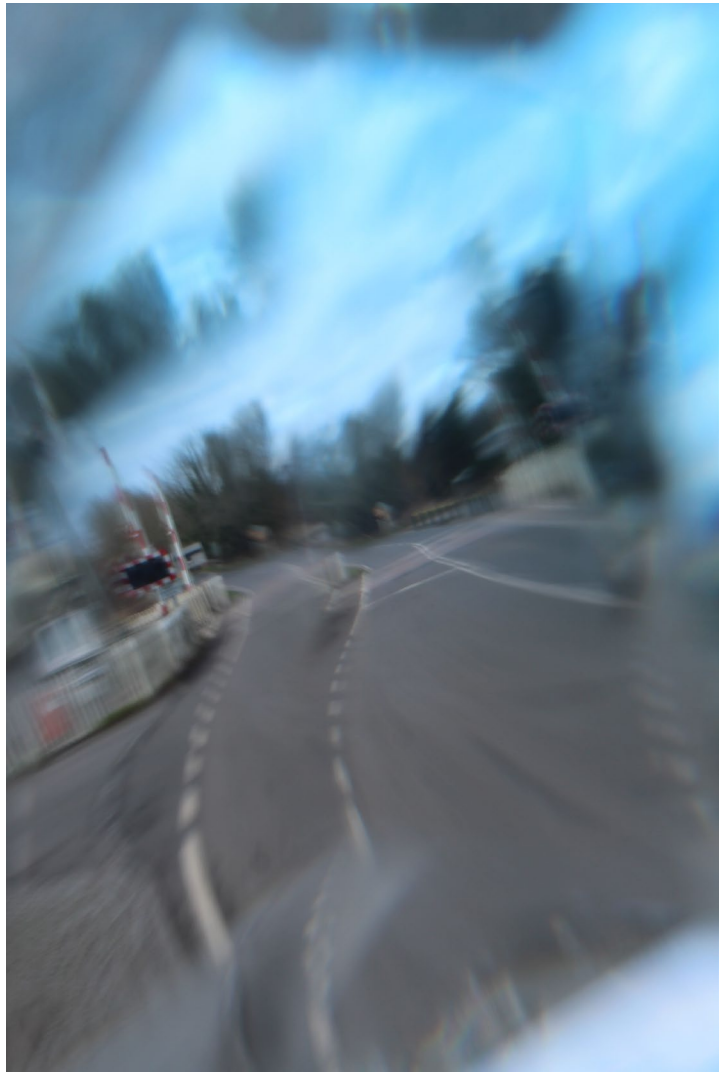




Photos of the Kintbury level crossing through the plastic container (left) and crystal butterfly (the two images on the right).







Gerhard Richter

Gerhard Richter is a German artist whose art crosses over into photography (Overpainted Photographs » Gerhard Richter, 2021). Richter's Overpainted photograph series has interesting contrasts between the colours of the paint and the subjects of the photograph.



Fig 28. MV 98, Gerhard Richter, 2011



Fig 30. MV 92 , Gerhard Richter, 2011



Fig 29. Gerhard Richter *18.1.89*, 1989



Fig 31. Gerhard Richter. 22.1.2000 [Florence], 2000

Fig 32. Florence, Gerhard Richter, 2000.



I like how Gerhard Richter paints over the photograph as I relate it to how I put the various objects over or in front of my lens.

Todd Hido

Todd Hido is an American photographer (Information, 2021) who takes photos through screens, steamy windows and glass (Todd Hido, 2021). His work to me creates an initial impression of uncertainty, eeriness and almost “dreamlike” state of being.



Fig 33. #11793-9406, Todd Hido ,2017



Fig 35. #10845–7, Todd Hido, 2012.



Fig 37. Todd Hido, #2527, 2021.



Fig 34. #8422-4, Todd Hido, 2021



Fig 36. #4022, Todd Hido, 2021.



Fig 38. #2423, Todd Hido, 2021

Stephen Gill

Stephen Gill is a UK Photographer whose book ‘coexistence’ depicts him developing photographs (Stephen Gill Coexistence, 2021) from a polluted pond that was originally used to cool furnaces when a factory before it closed(Ladd, 2013). The subjects in the photos are both the factory and people themselves (portfolio » Portfolio, 2021). He also places objects between his lens cap.



Fig 39. Coexistence, Stephen Gill, 2012



Fig 40. Coexistence, Stephen Gill, 2012



Fig 41. Coexistence, Stephen Gill, 2012

Uta Barth

Uta Barth is an American- German contemporary photographer whose work such as her Untitled series (Untitled (1998-2000, 1998) aims to question people's perception of the surroundings that fill our everyday life(Capurso, 2014). I really like the blurred, almost abstract quality of her work.



Fig 42. Untitled (98.2), Uta Barth,1998



Fig 43. Untitled (98.7), Uta Barth, 1998

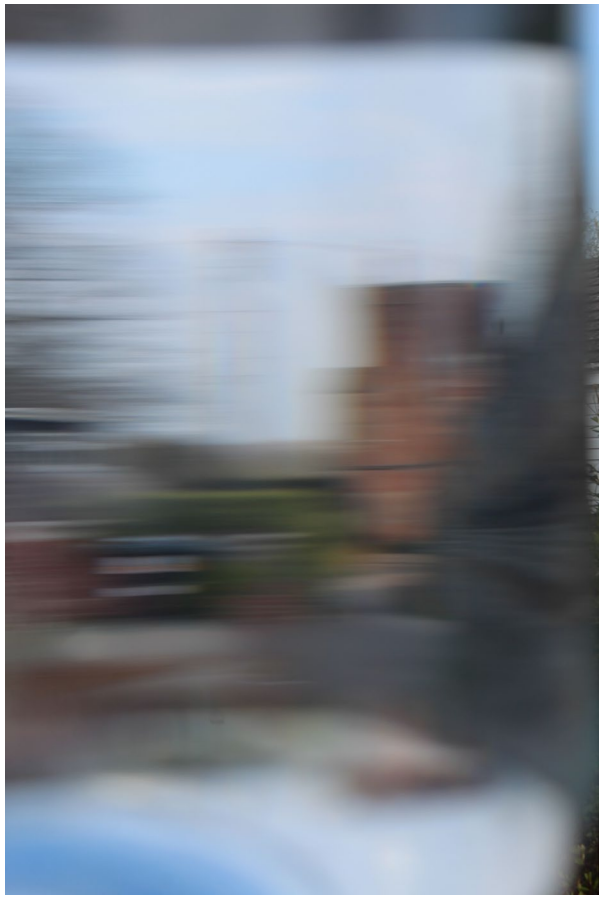


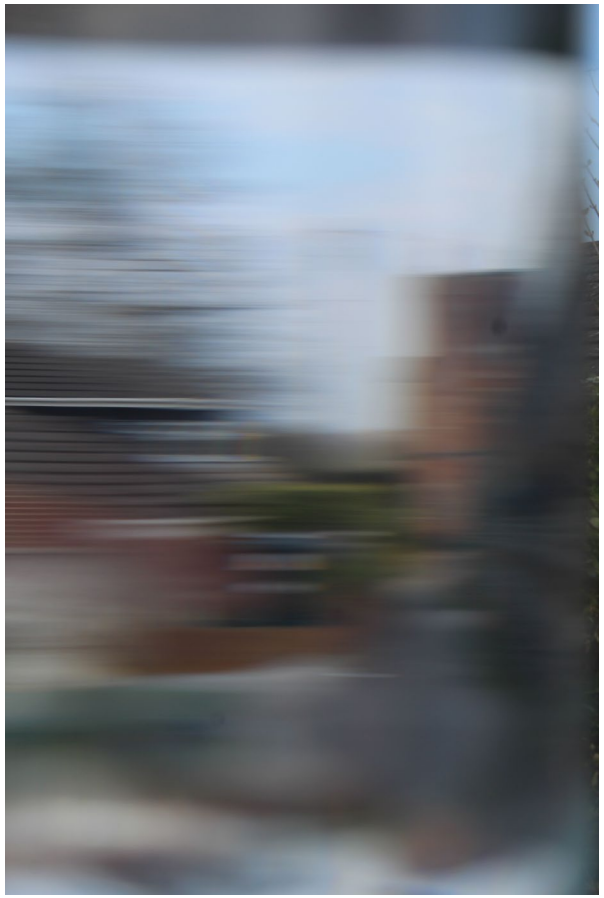
Fig 44. Field #20 & Field #21, Uta Barth, 1996



Fig 45. Field #5, Uta Barth, 1995

Canal and Village life



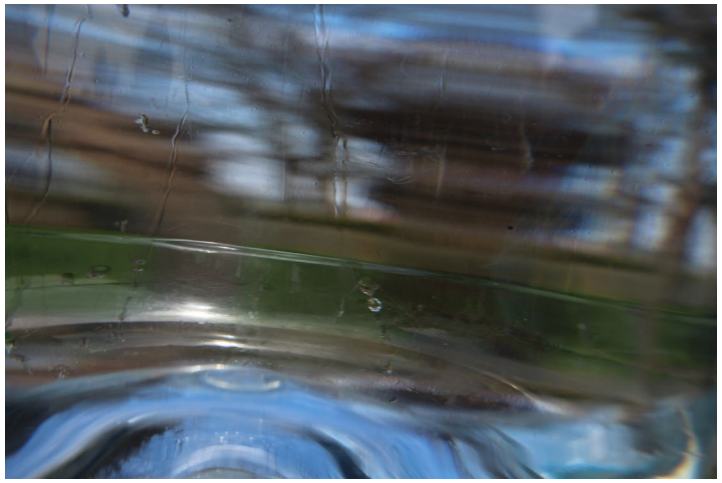


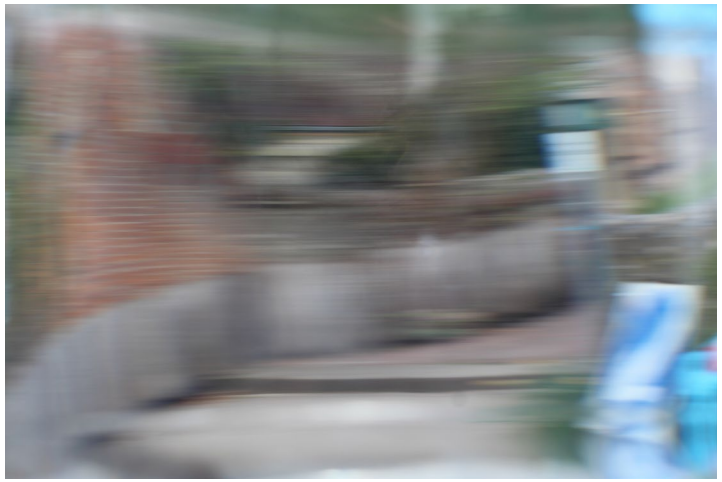
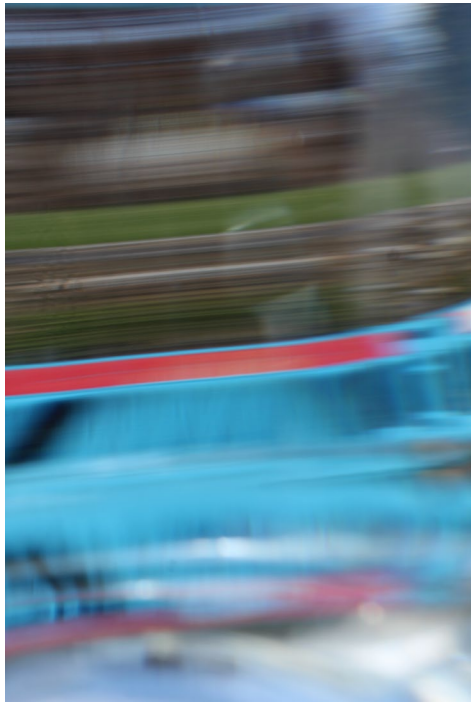
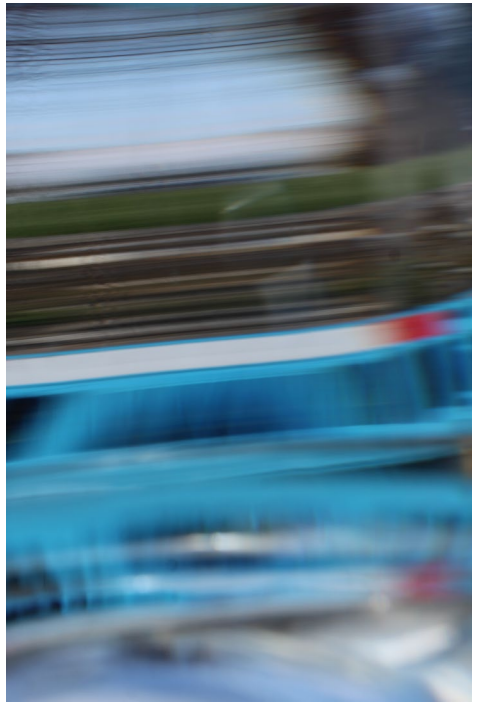
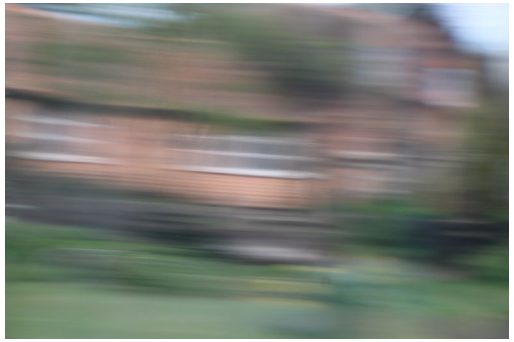
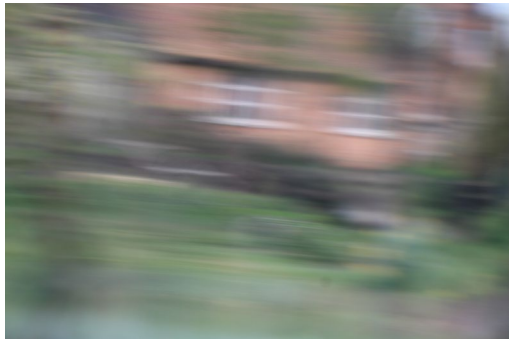
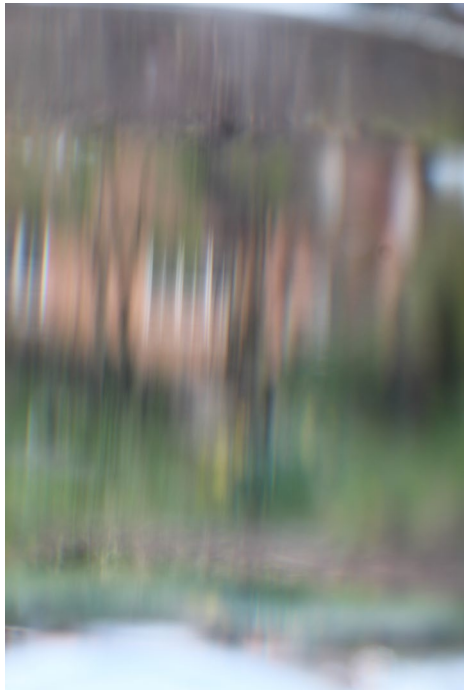




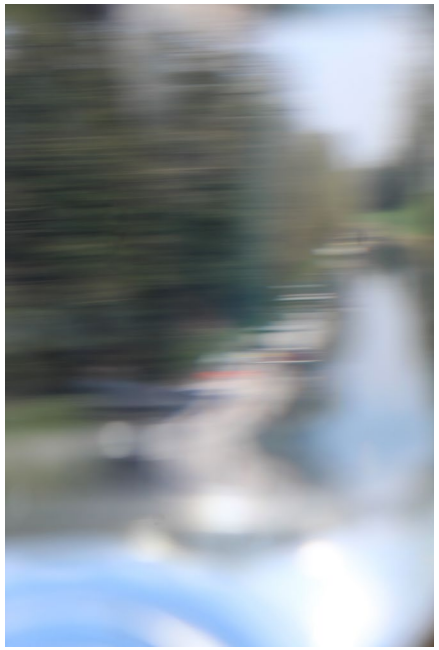
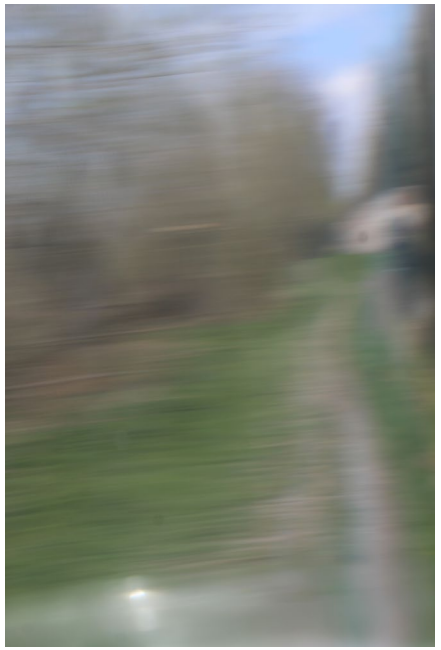
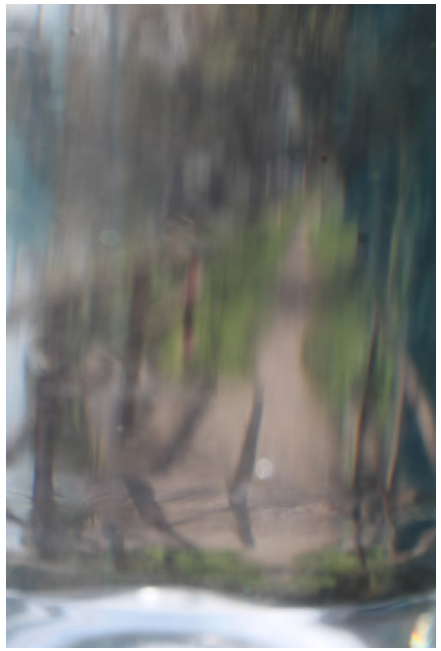
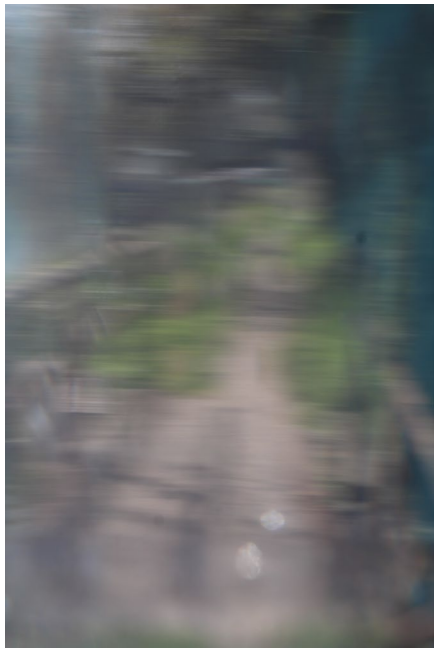
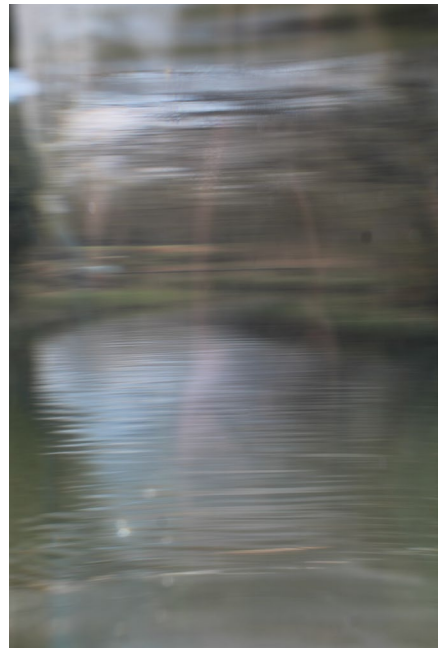
For this shoot I used my old pond dipper which I used to collect and fill with pond life during my childhood. I filled it with water from my house and then walked around the village area where I experimented with the reflections and distortions produced by the water and how this effected the environment around me.

These shots further explore the area of my village where there is building work taking place.

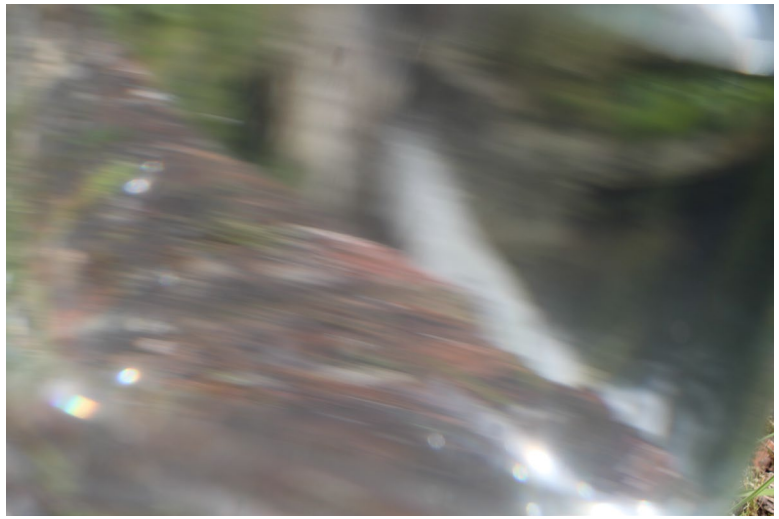


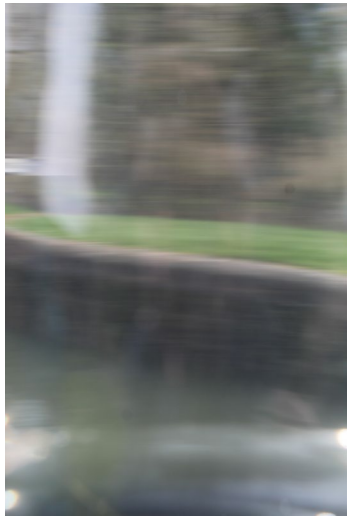







Following this I then went to the canal and scooped up the water with my pond dipper and began to explore the canal environment.







These images show one of the canals lock. I then emptied the water out of the pond dipper and then took some photos through it. I believe those images in particular are interesting because some areas of the images are clear but at the same time others are out of focus creating an interesting juxtaposition.





Gerhard Richter

When researching Gerhard Richter's various projects, I particularly took notice of his “Catolougue Raisonne”, 1995 (Portraits & People » Photo Paintings » Gerhard Richter, 2021) “Stammheim” book (Stammheim. Gerhard Richter, 2021) and his photo painting series. I particularly like how the images on the left hand side combine a sense of realism with a mix of Richter’s paint style.



Fig 46.. Gerhard Richter working on the “Stammheim” Cycle 18. Oktober 1977, 1988, . Timm Rautert, 1976



Fig 47. Baader-Meinhof photographs (18 October 1977) Gerhard Richter, 1977.



Fig 48. Hanged, Gerhard Richter, 1988



Fig 49. Dead. Gerhard Richter 1987



Fig 50. Portrait Liz Kertelge, Gerhard Richter, 1966



Fig 51. Portrait Kühn Gerhard Richter, 1970.



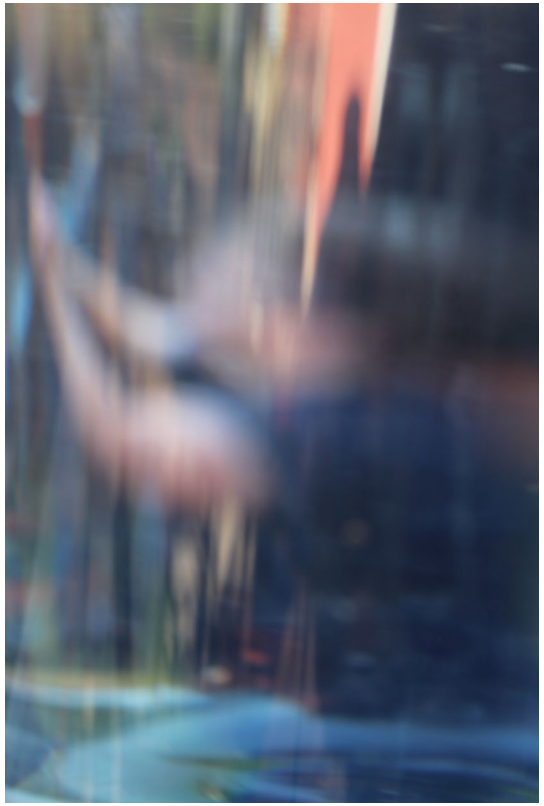
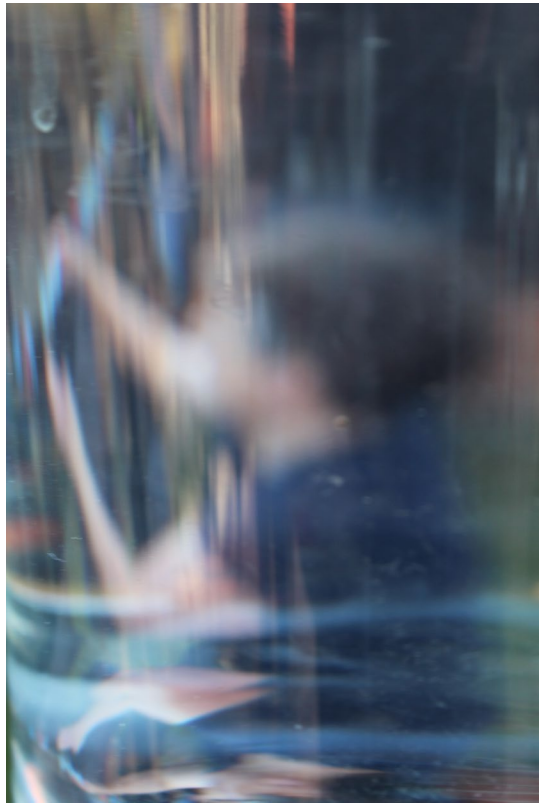
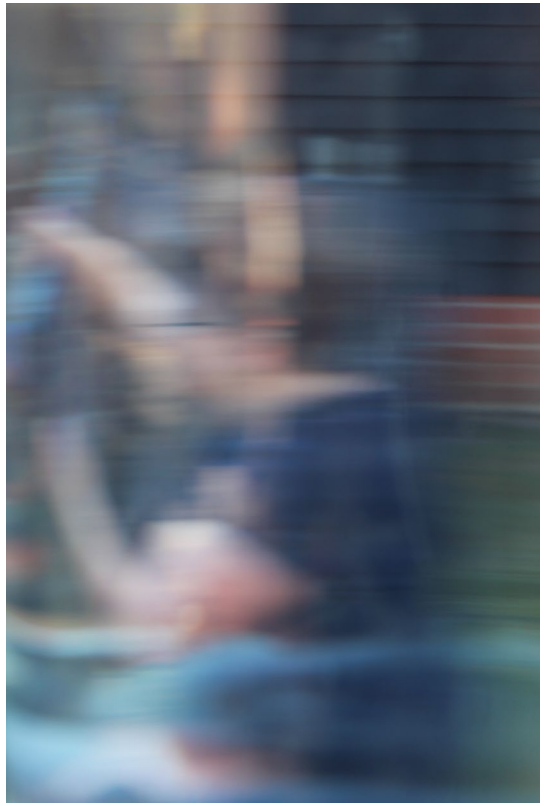
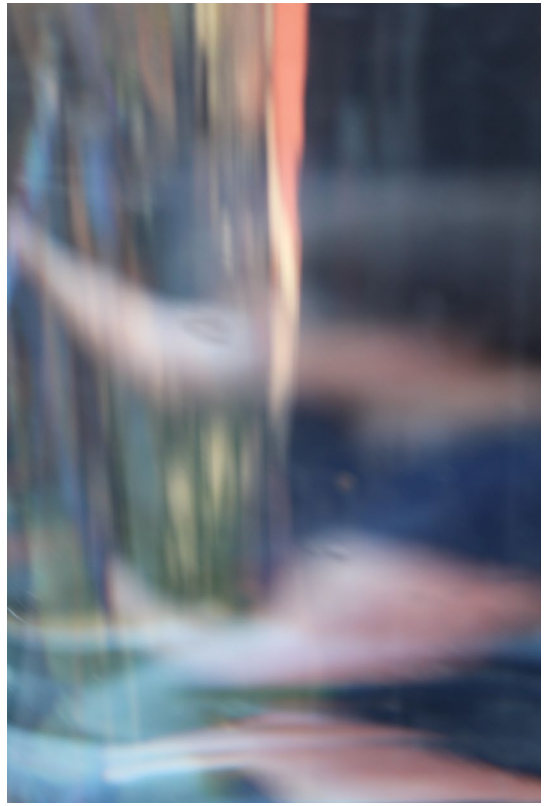
Fig 52. Mother and daughter, Gerhard Richter, 1965



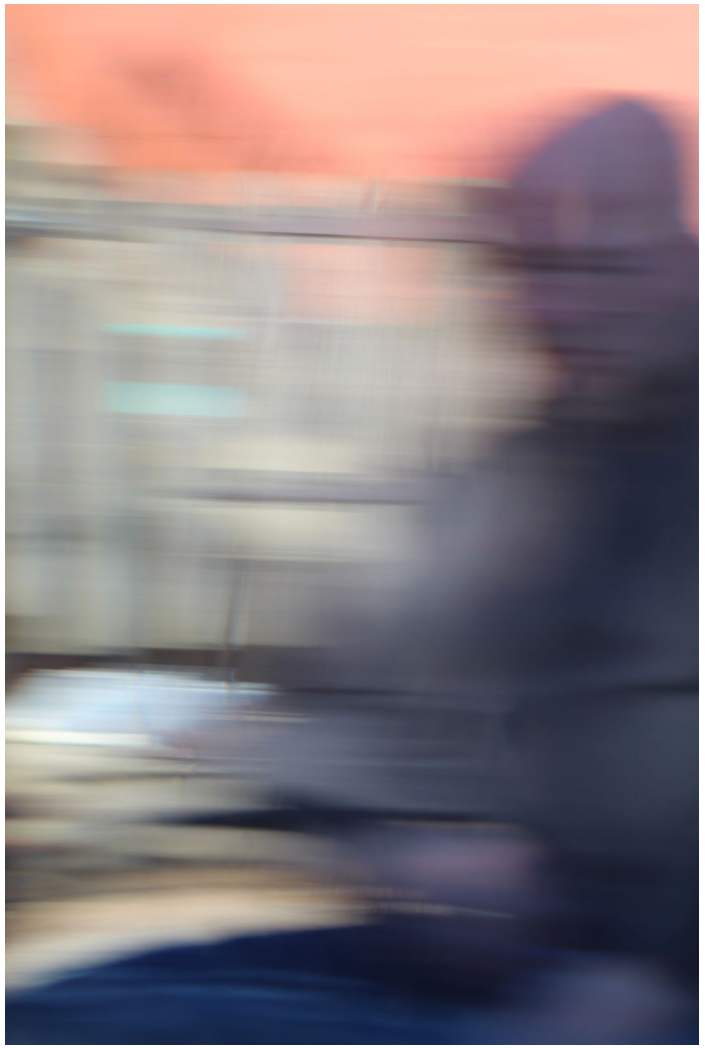
Fig 53. Portrait Laszlo, Gerhard Richter, 1965

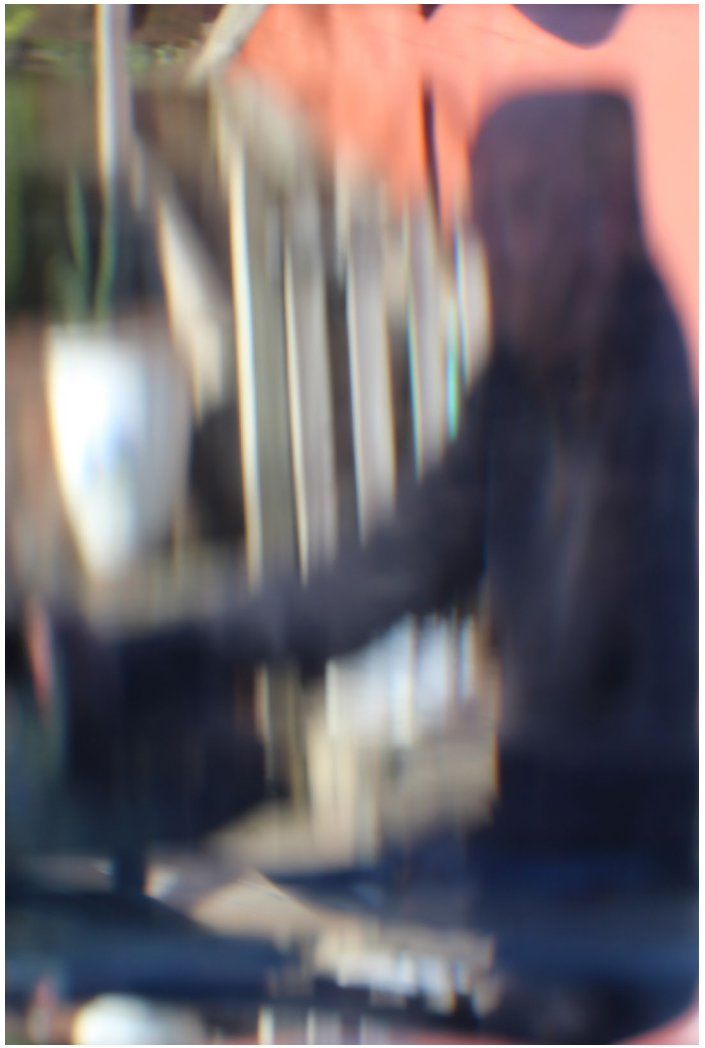
Everyday life distortion shoot

Following the research I did into Richter and feedback I received during a tutorial, I again, decided to use the pond dipper and produce reflections of people doing everyday activities. For example, the pictures below depict my mum putting out the washing. I feel the reflections in the pictures put an interesting twist on the everyday chores that people do as they distort the reality in the photograph. This relates to my allocated photograph as like the woman photo my mum was unaware that I was taking the photos.

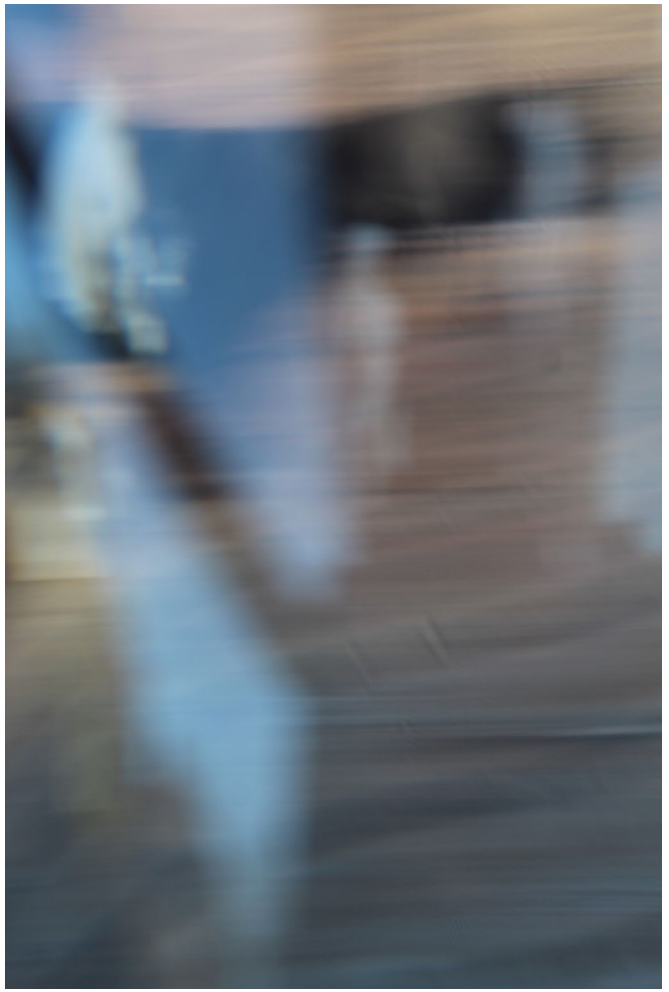





I then applied the same process I used on the previous photos when taking photos of my Dad working on his iPad in the garden.

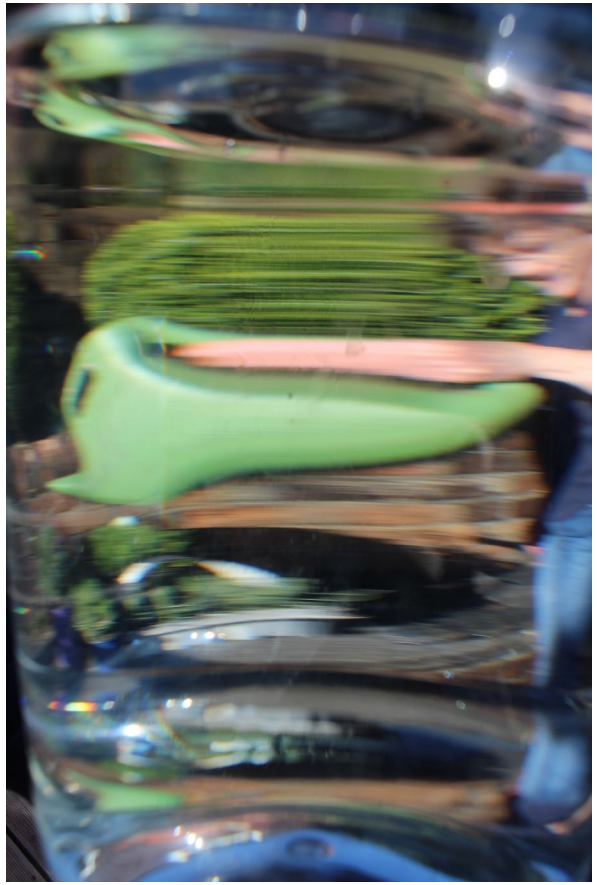
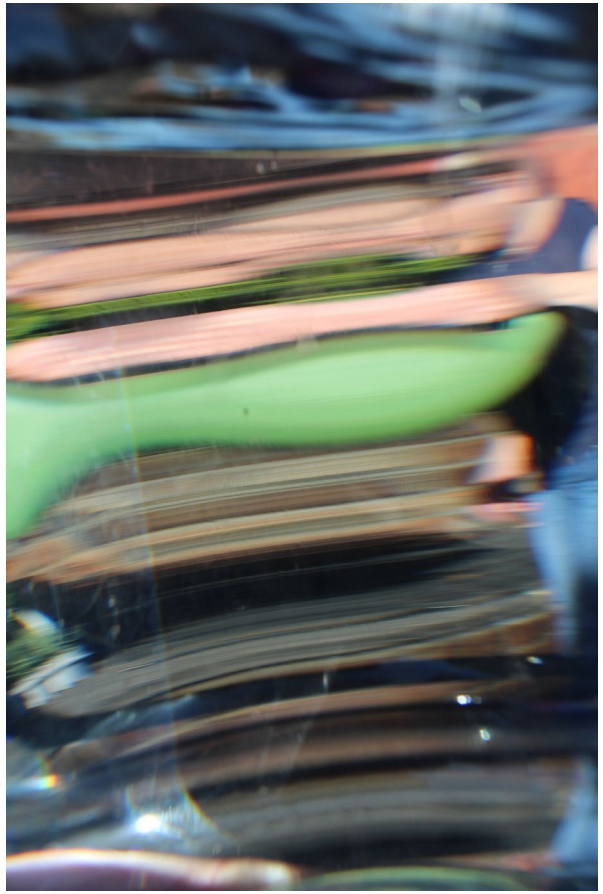
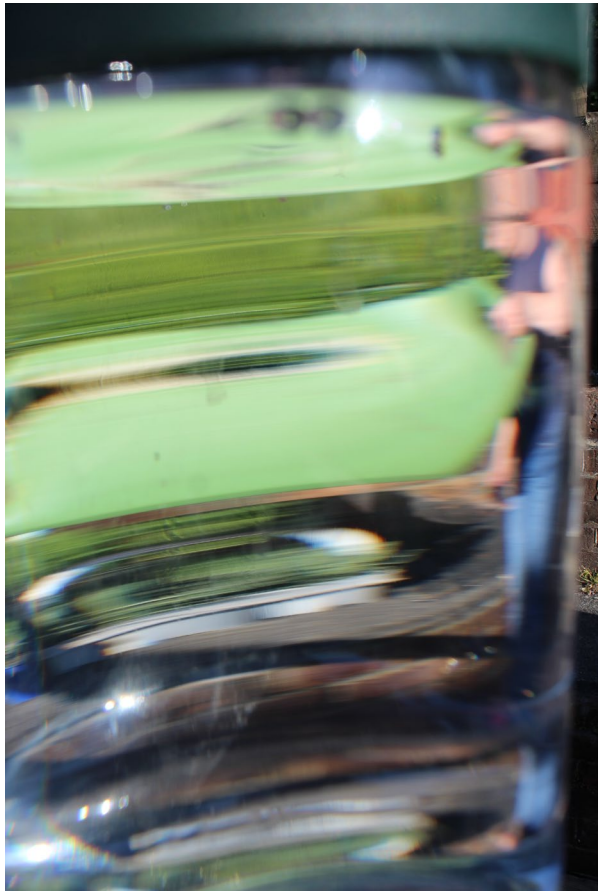
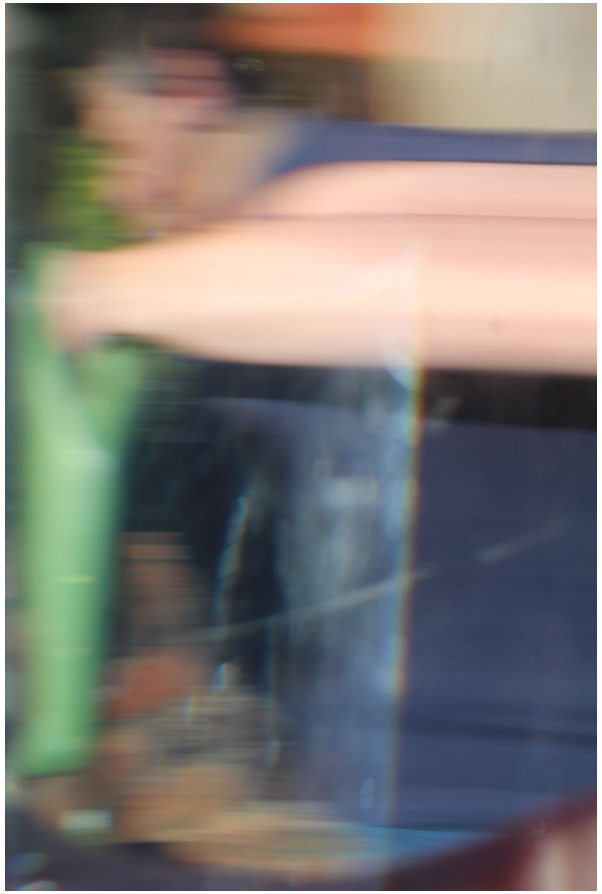




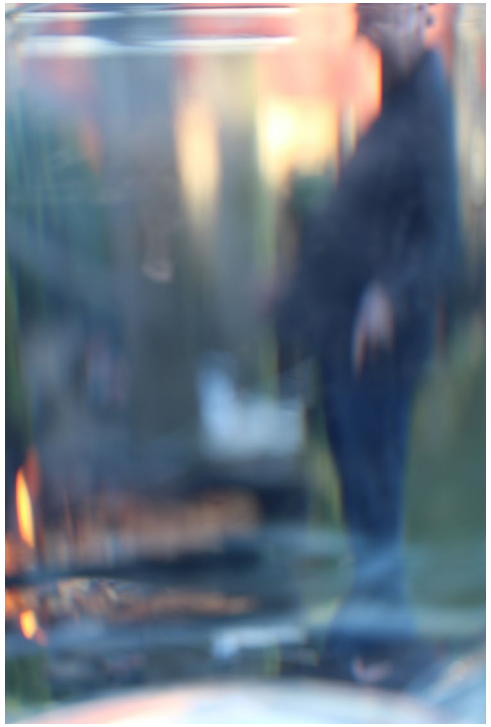
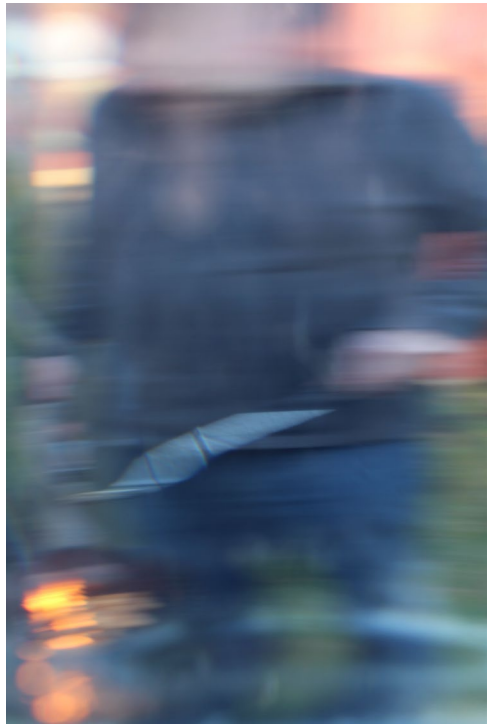
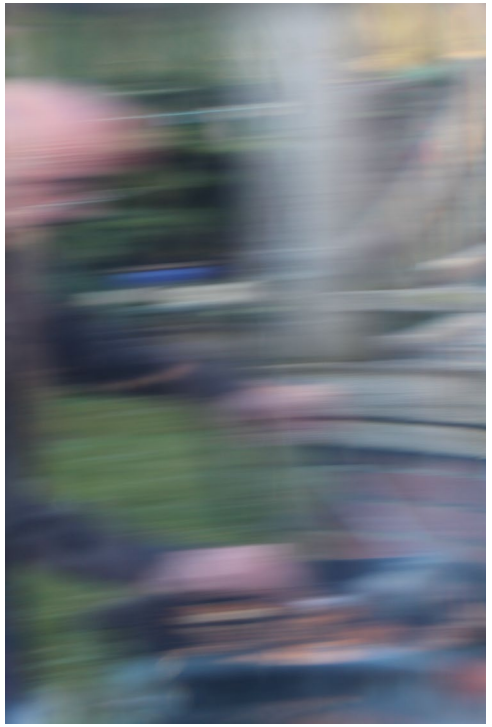
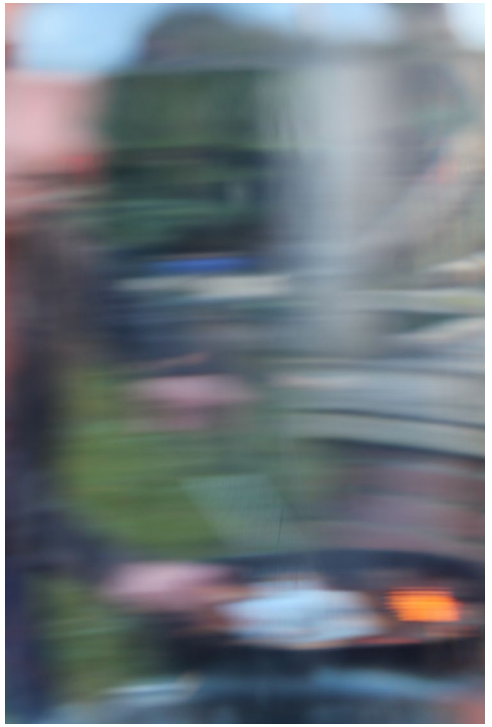
I also took a photo of my cat Merlot using this technique.



I then photographed my mum watering the plants. I prefer the 2nd image as the stretched out faces, arms and watering can are mirrored by the elongated water globules in the bottom of the pond dipper. This divides the image into horizontal strips of colour.

Finally, I photographed my Dad cooking on the barbeque. I feel the steam emerging from the barbeque, combined with Dad's distorted figure, makes the image feel like a parallel world. In particular, the first two images on the left distort my Dads figure to the point of making him appear alien and unnatural. The two images on the right hand side are again reminiscent of my allocated photograph and it's blurred section in the middle of the image.

Self Evaluation

For the Fugitive Testimonies project, I was given a photograph of Zurich's Bahnhofstrasse - an image depicting a city environment with a woman and her dog getting into a car. The section of the photo with the woman getting into the car is blurred, which can be interpreted in several different ways. I thought maybe she could be being followed or her partner was taking the photo. Either way, I certainly felt that the photograph created an eerie, unsettling atmosphere.

I feel that my artist research is successful, as it is initially wide ranging and increasingly relevant, exploring who have utilised various techniques from the worlds of both digital and analogue photography. This led me to my initial shoot which involved me going around my home village identifying sites which looked eerie or isolated. The most successful images from this shoot were those of the woods as they captured a sense of foreboding. If I retook this shoot, I would explore more unusual angles of the bunker and the farm building and I would focus far more closely on the barbed wire, metal bars and windows to intensify the sinister atmosphere I experienced.

Subsequently, I decided to experiment with covering the lens with different objects. These experiments in my garden, although not particularly successful, enabled me to work out which objects were best suited to distortion. I then took shots through various containers around the village. My images of the street through the crystal are my personal favourites as it fragments and repeats the images creating a sense of movement.

Recovering my childhood pond dipper, I filled it with canal water and used this to shoot through and take images of the canal and parts of the village. This proved challenging as I had to keep moving around the reflections produced by the water. I am pleased with these photographs as although the images are distorted you can still work out their basis.

I then applied this technique to taking portraits of my family. I feel the images featuring my Mum watering the plants and my Dad cooking the barbecue are the most successful because they link strongly to my allocated photograph whilst having a personal meaning.

Although I could have explored the digital pixel sorting route, I chose not to, as the original idea of shooting through objects was more than challenging with plenty of scope for future development.

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