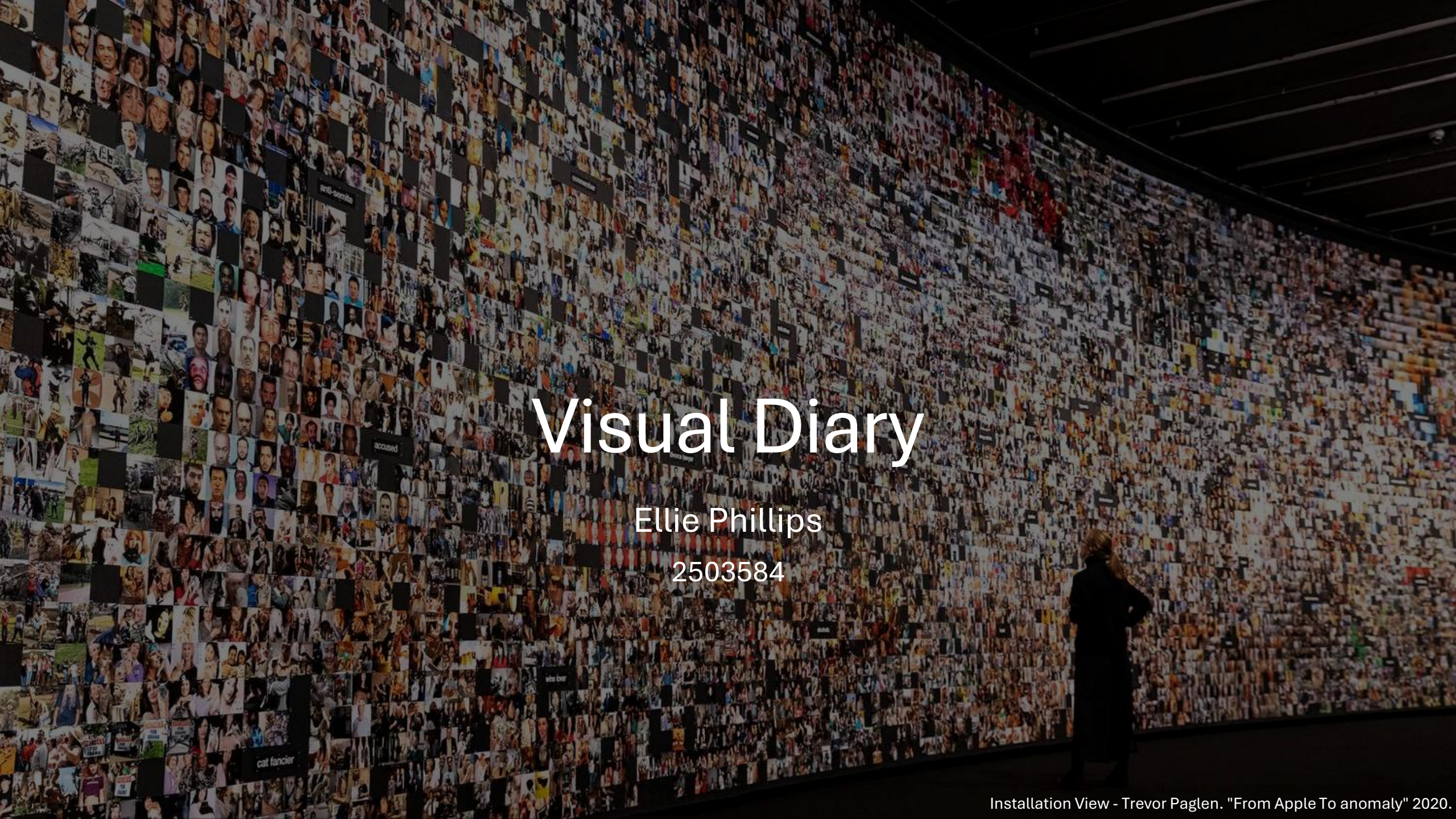




Visual Diary

Ellie Phillips

2503584



Artwork Study – Artist Research

Untitled. Silueta Series. Ana Mendieta, 1979.

Trish Morrissey, *Seven Years* (2001-2004).

This image is taken outdoors, on the seaside during the daytime. The sea and overcast grey sky can be seen clearly within the image, with both taking up the entirety of the top half of the frame. The horizon line sits high in the frame, almost seamless and invisible due to the lack of contrast between the sea and sky, creating an almost flat atmosphere in the photo. What appears to be rocks and seaweed is spread across the shoreline, adding depth to the otherwise subduedness of the sea and sky. A metal rail runs diagonally from the bottom left frame up to the top right corner of the frame. There is a concrete wall underneath it, with a colourful beach towel draped over it. Large rocks can be seen horizontally across the bottom of the frame. The focal point of the image is definitely the woman standing in centre frame. She wears a bright green swimsuit with black patterns/detailing on the fabric, along with a pair of yellow sandals/flipflops. The shape of what appears to be a blurred hand can be seen emerging from the left side of the frame, and judging from the visible contexts, an accidental appearance of the hand of the photographer, although the invisible contexts of this photograph show that the hand placement is in fact intentional, to replicate the inspiration image for this photograph.



August 8th 1982. Trish Morrissey, 2003.

A lot of lines can be seen within this image. When observing the metal rail that travels across the frame, a symmetrical line (the concrete) can be seen directly underneath it due to them being attached. These lines contrast with the woman standing vertically within centre frame, however, vertical lines (three shorter metal poles attaching the concrete wall to the metal railing) can also be seen. This shows elements of both symmetry and contrast within the image. The muted colours in the background of the image particularly help to make the bright green swimsuit stand out in comparison. The figure's direct gaze into the camera strengthens her role as the focal point. Her positioning within the frame also makes it an eyeline, creating connection between the figure in the image and the viewer.

Seven Years occupies a carefully constructed space between authenticity and artifice. Morrissey describes this series as "a selected group of photographs from a family archive" (Morrissey, 2025) in which she stages tightly controlled, fictional mis en scene based on the conventions of family snapshots" (Morrissey, 2025).

A key detail that displays that this is a recreation of an original family photograph is the blurred hand intruding into the left of the frame. In an ordinary snapshot, this would likely be completely accidental due to the casual and imperfect nature of an amateur family photograph. However, placed alongside Morrissey's statement that she acts as "director, author and actor" (Morrissey, 2025), the hand can be understood not as a mistake, but as a deliberate construction to accurately recreate an original image. The "fictional mis en scene" (Morrissey, 2025) therefore extends beyond the subject herself to include even the supposed flaws of the photographic series.



August 8th 1982. Trish Morrissey, 2003.

Artwork study

This image is from Ana Mendieta's *Silueta Series*. It depicts a striking fusion of the body into a naturalistic scene, with the human figure appearing to merge with the earth and flowers. Within the frame, the figure can be seen in what appears to be a rocky ditch, likely outdoors due to the nature of the area, with the body of the figure almost completely submerged by clusters of small and delicate white flowers and greenery. The surrounding stones create a natural frame, enclosing the focal point of the image (the figure) and suggesting a sense of containment or burial.

The contrast between the textures is central to the work's visual impact, with the rough, irregular stones and the softness of the flowers and the smoothness of the human form. Yet the body itself is only partly visible, subsumed by vegetation, blurring the boundary between the subject and the environment. This concealment resists objectification, and instead transformation. An absorption into the nature rather than being displayed within it.

The figure within the image is the artist herself “she uses her body, and later the absence of her body, in the landscape as a way of connecting with the universe” (ANA MENDIETA, n.d), explaining why the figure appears both present and obscured. Rather than emphasising the body as an individual subject, Mendieta is shown merging with her surroundings, covered by flowers and visually dissolving into the earth.

The use of the body in this way suggests a deliberate act of connection rather than separation. Within this image, Mendieta is not posing for display, but is instead laid into the ground, allowing the natural elements to overtake her. This creates a sense of transitioning and "connecting" (ANA MENDIETA, n.d) with a larger part of the economic system.



Imágen de Yágul (Image from Yagul). Silueta Series. Ana Mendieta, 1973.

Feedback Literacy

Generic Assessment Criteria	Marks available	Marks awarded
1. Engagement with Literature Skills <u>Well</u> done Ellie, your research skills and referencing are generally excellent. You confidently source and research which informs your artwork studies, regularly using Harvard Method citations to show referencing. This is particularly well achieved in your study of Lemoine's work where research has supported your interpretations excellently. At times referencing omits either citation (slide 28) or the source used, however where shown these are excellent. Please focus on ensuring you make it clear where your sourcing information and citing it after quotes or at the end of relevant paragraphs.	20	15
2. Knowledge and Understanding Skills <u>Well</u> done Ellie, all work is completed to an excellent standard with significant effort in articulating a range of ideas through your artwork study slides. Similarly, your slides documenting the project cycle are in-depth and show attention to detail in learning the steps to documenting experimentation. There are a few missing – for example in planning however the quality of those present remains excellent. Your exhibition review doesn't utilise the format well, missing both an introduction and conclusion which would have helped to develop a context for your writing. Furthermore, while you've engaged with a range of images, they are all from one project and as a result makes it difficult to see a broader understanding of the exhibition. Pairing these with other works by female photographers in the show or contrasting it with a male or non-binary photographer's work are two examples of how an exhibition review needs a theme around which to write. Nonetheless, your writing about <u>Magowska's</u> work is in-depth and insightful.	20	14
3. Cognitive and Intellectual Skills Through your artwork studies you combine understanding about content and composition with good research/reading of appropriate contexts to develop extended and insightful observations about images and projects – for example in your study of Lemoine's work in relation to the natural environment and memory. Continue to develop this process of looking, image-reading, researching and synthesising meaning in your artwork studies. As mentioned above, a developed theme that saw comparison with a range of projects would have helped you develop an exhibition review that considered broader aims of the curators or a niche within these broader concepts. The analysis of <u>Magowska's</u> work is perceptive and related to well, however and using these skills within the framework outlined would give you further opportunity for this. Your contact sheet, agency work and personal evaluation show excellent analysis and connection with a range of interpretations. You analyse your process well on slide 46 and in future projects that will help you move from one experiment to the next, refining your process.	20	14
4. Practical Application Skills In your artwork studies you note important technical considerations – from framing to the use of the shutter release cable. Whether discussing the impact of shutter speed on blur and the feel of the image or the way you photographer Florence, you confidently connect the camera with its usage. Consider using a broader range of equipment as well as editing styles in semester 2 to develop a broad skillset and awareness of equipment in relation to technique, all of which could be useful in communicating a project aim. In your project cycle you document the relevant equipment used and confidently discuss the editing of your images, discussing how and why you made the necessary changes. Continue to do this in your visual diary, connecting (as you do with other photographers) the impact on how your image reads as well as how it looks.	20	15
5. Transferable Skills for Life and Professional Practice <u>Well</u> done Ellie, your submission is excellent. Almost all slides are completed and to an excellent standard. Proofing and spellchecking are similar with only minimal mistakes. I would recommend using the checklist closely in finalising your submission. As mentioned, your artwork studies and project cycle are excellent and closer attention to your exhibition review would have further improved your submission. Nonetheless, this is an in-depth and studious completion of the module, in which you have exercised new skills in image analysis, communicating your personal responses and the impact of research, group working and documenting practice on the development of mature ideas. I look forward to seeing you deploy these skills in semester 2.	20	15
Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate) Up to 1 week late (40% Max)	73%

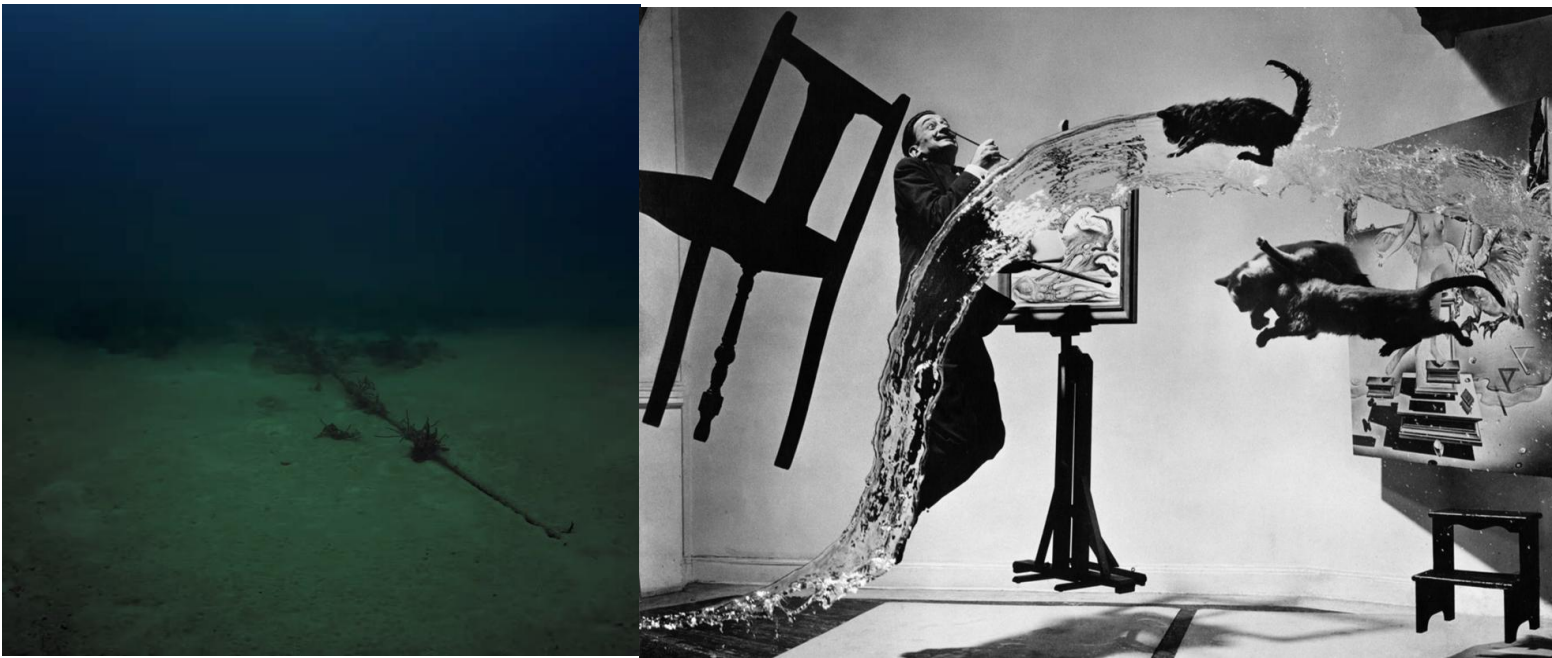
To improve my studies going forward, I will ensure that my referencing is consistently clear and correct. Although my research and use of sourcing is strong, I need to ensure that all citations are included correctly to improve the quality of my work and prevent confusion within my writing, particularly after quotations and at the end of relevant paragraphs. I will double check my slides before submission to ensure sources are perfected and make my academic writing more precise.

In terms of knowledge and understanding, I will improve the structure of my exhibition reviews by clearly including an introduction and conclusion, as well as putting in more effort to ensure it will well-structured overall. This will help me to frame my ideas and create stronger context for my writing.

To strengthen my cognitive and intellectual skills, I will continue developing themes across projects and attempt to make more connections between my works.

For practical application, I need and want to experiment with a wider range of equipment going forward on the course, as it is important for me to further familiarise myself with the tools and environments available to take the range and quality of my work to the next level. This includes experimenting with a wider range of editing techniques and pushing myself beyond my comfort zone to learn as much as possible. Expanding my practical and technical skills will help me better communicate my intentions through my images. I will also continue reflecting on my process in my visual diary, explaining how technical decisions affect meaning.

Research Methods

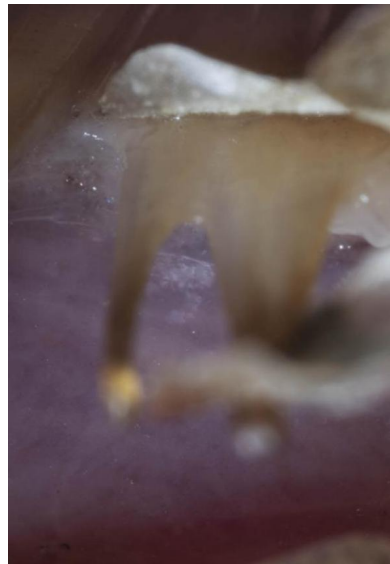


Objects...



Alexander Mourant - To Feel It's Touch. 2019.

Stephen gill - Please Notify The Sun. 2019.



Baptiste Rabichon - Blue Screen of death. 2022.

Leia Abril - On Abortion. 2016.



remind us

make us feel

captivate us

weigh us down

connect us

show what came before us

Images...

Stephen Hill – Hackney Kisses. 2014.



are ephemeral

Joe Timothy Coleman – Artifacts of Friction. 2025.



Arwed Messmer – RAF. No Evidence. 2017.



Erik Kessels – A Pictorial History of The Empty Chair.



are physical

fool us

take us to the uncovered destinations

Excursions...

Paris street in rainy weather – Gustav Caillebotte. 1877.



Saul Leiter – Taxi. 1957.



disorientate us

discover

Stephen Shore, U.S. 1, Arundel Maine, July 17, 1974,



Stephen Shore, U.S. 1, Arundel Maine, July 17, 1974, 1974



take us to forgotten locations

Discussion...



Ashleigh More is the Moray Firth Mermaid. Photographed for a feature on real-life mermaids.



Phillipe Halsman, Dali Atomicus. 1948.

breaks the silence

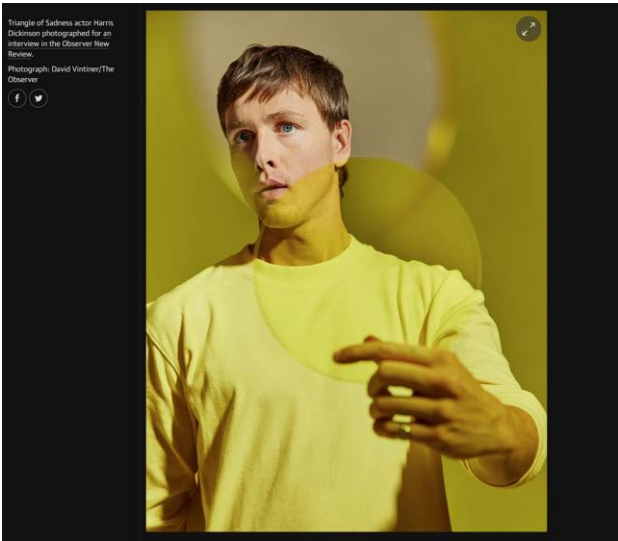
reconsiders

expands our viewpoint

redefines



Winners of the observer food monthly awards. 2022. Editors award



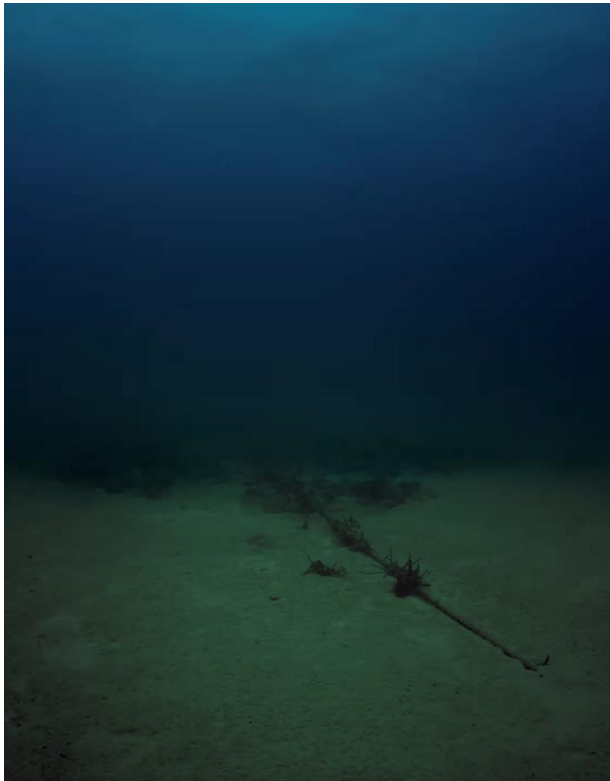
Triangle of sadness actor Harris Dickinsonphotographed for an interview in the Observer New Review.

Information...

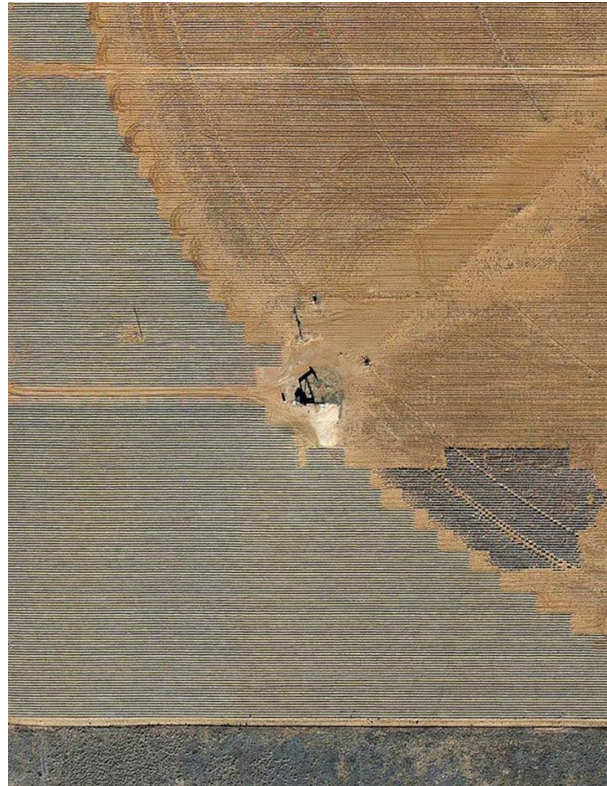
debunks

proves

is written, heard, found and
drawn



Trevor Paglan, Bahamas Internet Cable System (BICS-1) NSA/GCHQ-Tapped Undersea Cable Atlantic Ocean, 2015.



Mishka Henner, Slaughter, TX. 2012.



Giulia Parlato. The Council of Egypt. 2022

leaves no stone unturned

Cindy Sherman – Untitled Film Still #3. 1977.



is an argument with reality

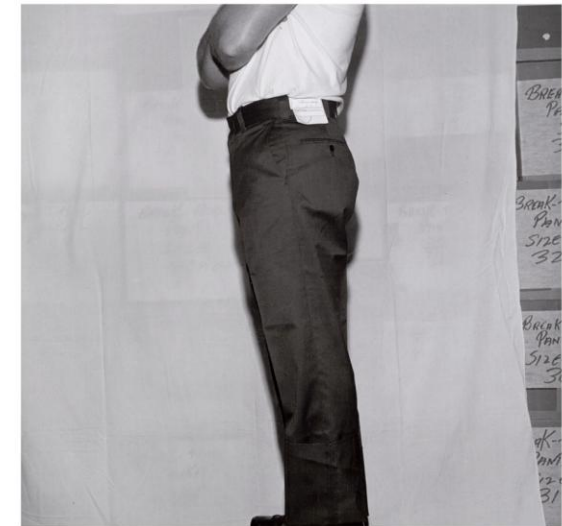
Theory...

is the wrong way done right

is a thought made physical



Jemima Stehli – Strip. 2000



Larry Sultan & Mike Mandel – Untitled from Evidence. 1975-77



Joan Fontcuberta – Hairy Trout from Lake Clifford. 1984

Research methods

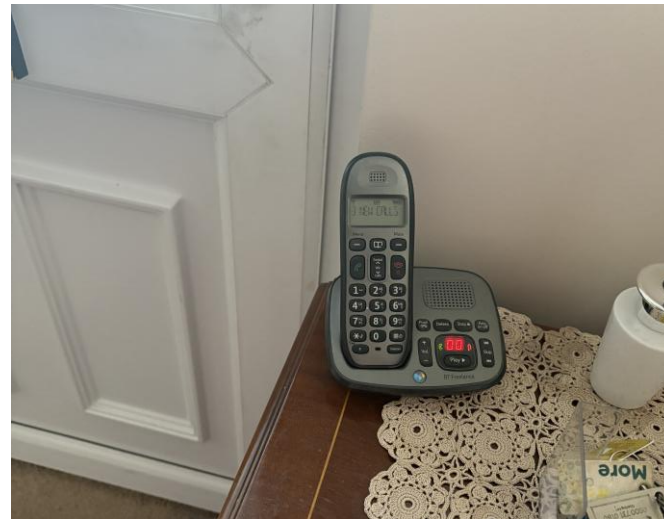
Excursion as research

Sometimes it's the journey,
sometimes it's the destination.
Excursions require planning
and offer spontaneity



Object as research

Objects can be nostalgic,
metaphorical, historical and
fantastical. They can be the
subject of an image, or the
catalyst for exploration



For this photoshoot, I will be using both an object and an excursion to create my work. I will be walking through one of my favourite hiking areas, Waterfall Country, Glynneath.

I have chosen this area as its beautiful, picturesque and overall has many great photo opportunities that I would like to incorporate into my work.

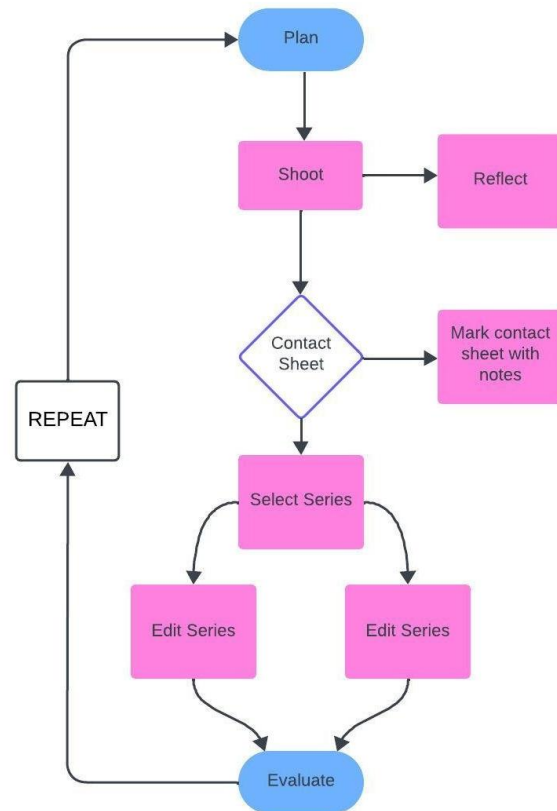
Using a Fujifilm, I plan to put my Grandparents home phone, the same home phone that has been used in their home since I was a small child and submerging it into the natural environment to create a surreal, out of the ordinary scene and photograph. My grandparents home phone is very nostalgic to me, as I grew up spending a lot of time in their home with them, and to this day it's the only phone number other than my own that I have memorised.

For this project, I will be submerging what would now be considered as an old fashioned or dated method of communication (a home phone) into random settings and locations, to create an obscure and surreal project.

Planning my shoot

Shoot 1

Project cycle



My aim for this photoshoot is to capture images inspired by my chosen photograph for the Fugitive Testimonies module. The image that influenced my idea featured prominent phone lines that took up most of the frame, which represents communication. In response to this, I want to create a series of images that explore communication in a more surreal and unusual way. My plan is to photograph my grandparents old house phone placed in unexpected locations, beginning with Waterfall Country in Glynneath. By placing an indoor object such as a house phone into a natural landscape, my hope is that the images will feel dreamlike, bizarre, and slightly surreal. Through this project I am to consistently produce work that shows how my chosen image has influenced my creative direction and how I have developed the theme of communication in my own way.

When visiting Waterfall Country, I will photograph the phone in various places along the hiking trail, such as in trees, bushes, leaves, places you would never expect to see a house phone. Before my shoot to ensure it goes smoothly, I will be sure to check the weather, as we live in Wales, and it rains a lot, which is not ideal when carrying around technical equipment, and I am to keep the phone as dry as possible considering my grandparents still use it. I plan to go on a Saturday as I have the day off work and need to grasp this opportunity to get a good shoot done. During the shoot, I will take multiple photographs using a variety of camera settings to experiment with brightness, composition and feel. After completing the shoot, I will be creating a contact sheet to analyse my images and select the photographs that I feel best represent the atmosphere and visual idea I want to display.

Documenting my shoot

As this is one of my favourite hiking locations, I already know this trail pretty well, and when I walk there I am always seeking out for good photo opportunities, such as pretty spots, visually pleasing settings, I know what it looks like in all seasons. However, prior to my shoot, I plan to hike there again specifically to seek out places where I can put the phone in a way that genuinely looks good as well as portraying a message through the images. Walking through the trail this way always opens my eyes to new details along the trail I don't always notice on a standard walk.

On the day of my shoot, a lot of the crevices and nooks I had in mind worked perfectly, but a lot were difficult to execute too due to lack of balance, awkward composition when viewed through the camera, risky placements (such as almost dropping the phone in the river).

I love to shoot in nature for reasons like this, not only is it an enjoyable and grounding activity to get creative in nature but it also opens my eyes to new places, ways of portraying art and brings my awareness to how capturing photos is not always as simple as taking a quick picture in a pretty spot, it of course requires care, consideration and technique.



Contact sheet 1

Waterfall Country

ISO 400

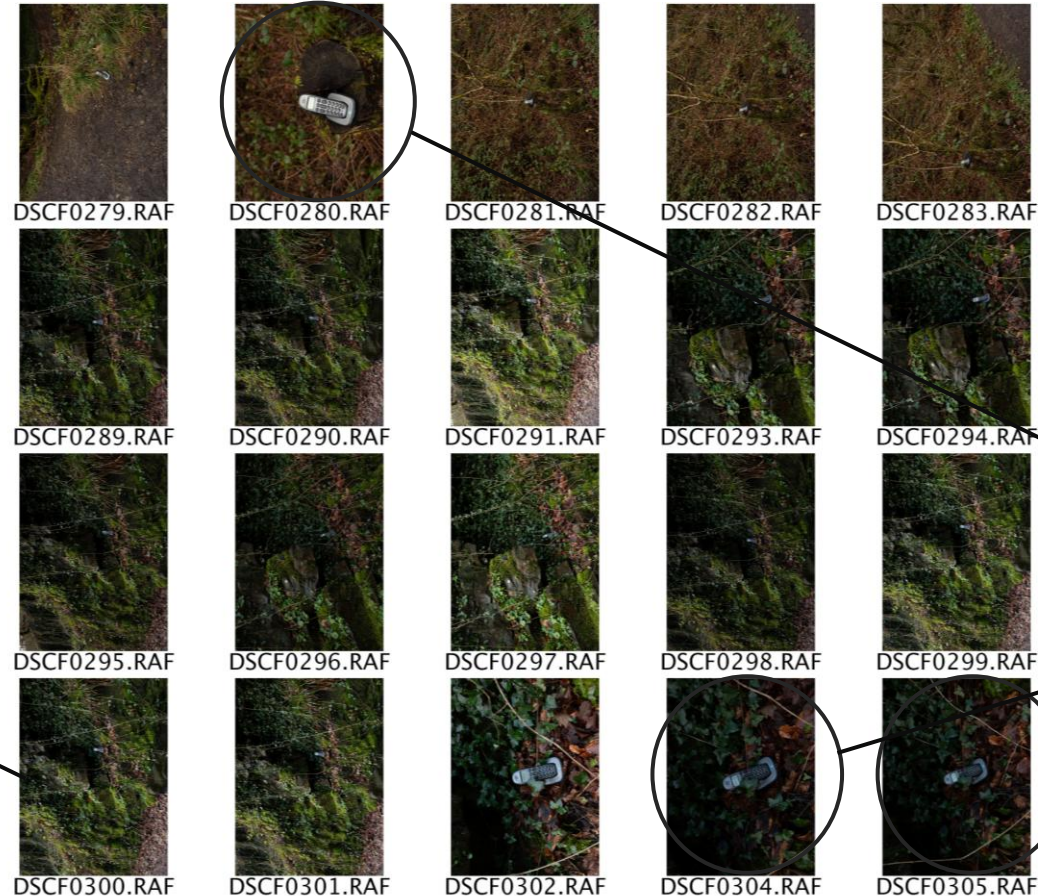
F7

1/125

Due to our ongoing wet weather, it was challenging trying to avoid getting equipment (the home phone and my camera) wet or damp. Luckily, it stopped raining early into my excursion, and I brought a small towel to dry the phone in-between shots

There is a lot of repetition in this contact sheet, which is to be expected as I had an extremely specific image in mind if I wanted to capture that day, so I took multiple photos of the same setting to ensure I got multiple versions of a similar shot to examine post excursion.

My stand-out image from this exploration is 300. I feel that it perfectly delivers with the eery, surreal and dreamlike atmosphere I am aiming to create due to the moody yet vibrant colours. The moodiness gives the dreamlike, fantasy quality yet the vibrant colours keep the image eye-catching and engaging. I like that although the home phone is almost centre frame, it still feels subtle while visible due to its small size within the frame. You notice it, and it is clearly the focal point, yet it does not need to take up the majority of the frame to stand out. I also love the small vines draping down the right of the frame, as I think it adds to the enchanting feel of this excursion in particular. On content, composition and exposure, I am incredibly pleased with this image.



Shooting outside required the camera settings to be adjusted more frequently as opposed to an indoor or studio shoot due to the lighting changes from weather, clouds, sunshine, time of day etc. Nonetheless I feel I adapted to the surrounding environment pretty well to ensure clear and concise photographs.

Overall, I am pleased with how the majority of these images turned out. Of course not all will be selected in my final edit, because not all are up to my standard or meet the exact vision I have in mind for the feel of the project, but a good few do and I plan to include them in my final project, so I would say this excursion was a success. Regarding composition and quality of images, I am happy.

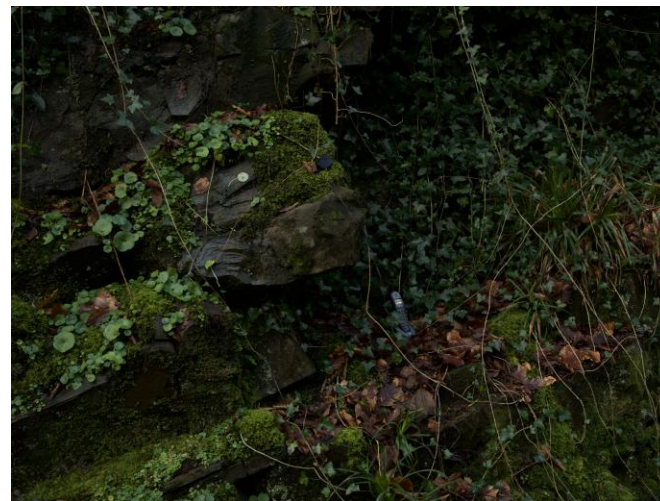
Some of these images will not be included in my final project, particularly images 280, 302, 304 and 305. I feel that they lack character, some are overexposed and some are underexposed and I think they're quite boring to look at in comparison to the other images captured. I wanted to include some close-up images of the camera as well as the long shot ones, but none of these turned out the way I envisioned therefore they will not be used. Maybe in my next excursion, I will take close ups in a different location.

Final selection and evaluation

These are the final images I settled on to submit to my fugitive testimonies module as part of my process and to display to the class. Regarding the images, I am pretty happy with how they turned out, however this project was experimental and quite rushed, so I feel it could have been improved with some further editing to make the image appear more surreal and engaging to the viewer.

I decided to settle on these images as I felt they best represented the idea I wanted to display and I am pleased with the composition of the more than the others.

I do wish that I had access to different props for this shoot, as I feel that a different and more visually interesting phone would have really made the images pop a lot more as opposed to these current ones. In future if I am to repeat or explore this project further, I plan to get somebody to photograph as my subject using the phone or other similar devices in random locations, as I like to shoot with subjects over props alone, as I feel they make for more interesting images overall.



Shoot progression

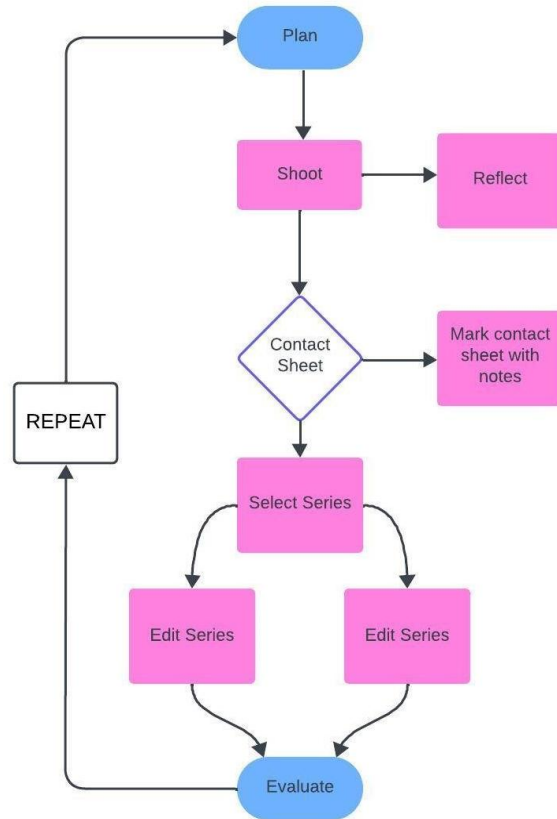
This photoshoot was a good opportunity to experiment with my ideas and how my assigned image influenced me. I was pretty happy with the images themselves, but upon reflection I decided not to go forward with this idea. I feel that this would have been improved by using a more captivating and interesting prop, such as an old house phone in an interesting colour to stand out more within the image and add more contrast overall.

After some evaluation and reflection, I decided to instead merge my exhibition project with my fugitive testimonies project, as I preferred my exhibition work far more than this current idea and so decided to shift my focus to that project and how I can allow my assigned image to influence my exhibition process.



Shoot 2

Project cycle



Planning my shoot

My aim for this photoshoot is to create work that can be used in both the Fugitive Testimonies module and featured in my exhibition. After experimenting with object as a research method and placing a house phone in settings, I have decided to take a different approach on the topic of communication, by focusing on the idea of connection. Rather than representing communication through phones, I want to explore how humans connect with the earth and natural environments. For this shoot, I plan to model in my own photographs and have the images taken of me under my guidance and in my chosen camera settings, composition and framing. I want the photographs to feel whimsical, showing a peaceful and imaginative relationship between me and nature. I am also considering photographing other people in this manner too.

To do this, I will be returning to Waterfall Country, but with the human body as the focal point instead of a phone, placing myself within the landscapes so that the connection between the human figure and the natural setting becomes the main focus.

During this shoot, as I am the figure in the images, I will be guiding my friends on exactly how I want the images to be captured, such as specific framing, angles, composition, camera settings so that the images capture the mood and concept I want to communicate through the photos.

My main considerations prior to this shoot are factors such as health and safety, the props I will need and the weather conditions. Since I drive and know that I have Monday off of work next week, I know exactly what day I will do this shoot on as well as how I will be getting there, however I must also ensure that the conditions are acceptable for the day, as a dark or rainy day would not accurately represent the bright or uplifting atmosphere I'm going for. Not only this, but a dry day would be safer as opposed to a wet day to prevent slipping as much as possible. As the location I plan to pose in consists of slippery rocks and uneven surfaces near the water, I will ensure that when I move around during shooting, I do so carefully to avoid unwanted accidents. I also plan to bring props to the shoot, such as my white pillow and bedsheets to match the white dress I want to wear in the images, as I feel this will perfectly curate the peaceful, soft and dreamlike images I am trying to capture.

After the shoot, I will review the photographs by putting them into a contact sheet and will be picking the best images from the shoot to use in my exhibition and module.

Documenting my shoot

This shoot took place in the same location as the last but in a different area. It was fun to shoot in a location that I enjoy outside of photography as it allowed me to merge two parts of my life that I enjoy to create a project of my own. While on this excursion, I discovered a small hidden area just off the usual path by the river and I had to take the opportunity to use it as a shooting location. I felt it was a good opportunity to photograph in a new and interesting space with a new perspective.

Shooting here was both challenging and enjoyable, as I suspected it might have been. The ground was uneven and slippery so I had to be careful when moving around the space. Despite this, I chose the location because it suited my vision and had personal significance. I wore one of my white dresses and brought white bedding in the scene as I knew they would contrast strongly with the earthy tones of the space and stand out visually to form a captivating image.

This shoot was a mix of experimentation, particularly with location and approach. It was different from my usual work as I have never been my own subject in a creative project before this point and it is something I have wanted to try for some time. This allowed me to begin creating a sense of character and narrative within the project. Moving forward, I plan to continue using the white dress and bedding in different naturalistic locations to help build a consistent whimsical storyline throughout my project.



Contact sheet 2

This photo has used great composition and captured the exact framing, colour and overall appearance that I wanted.

This was a difficult shoot in particular due to the conditions of the location. Since I was the subject but also wanted full control of the camera composition and settings, it took a lot of back and forth from my posing spot back to the camera, which was slippery and uncomfortable at best, but I was determined to shoot within this location and so made do with the conditions I was in.



My second contact sheet includes various images both with and without a subject. This was due to the fact I had to readjust the settings a lot due to a cloudy day.

I am happy with how the first four images turned out and they were well exposed, 228 was included within my final edit too. However, due to a sudden change in weather the overall brightness of the day shifted and I had to return to the camera to adjust the settings and take pictures of the landscape without a subject to preview. This is why images 242-244 in particular look darker, as the mood of the day itself shifted, but I did not let it interfere and continued with my shoot.

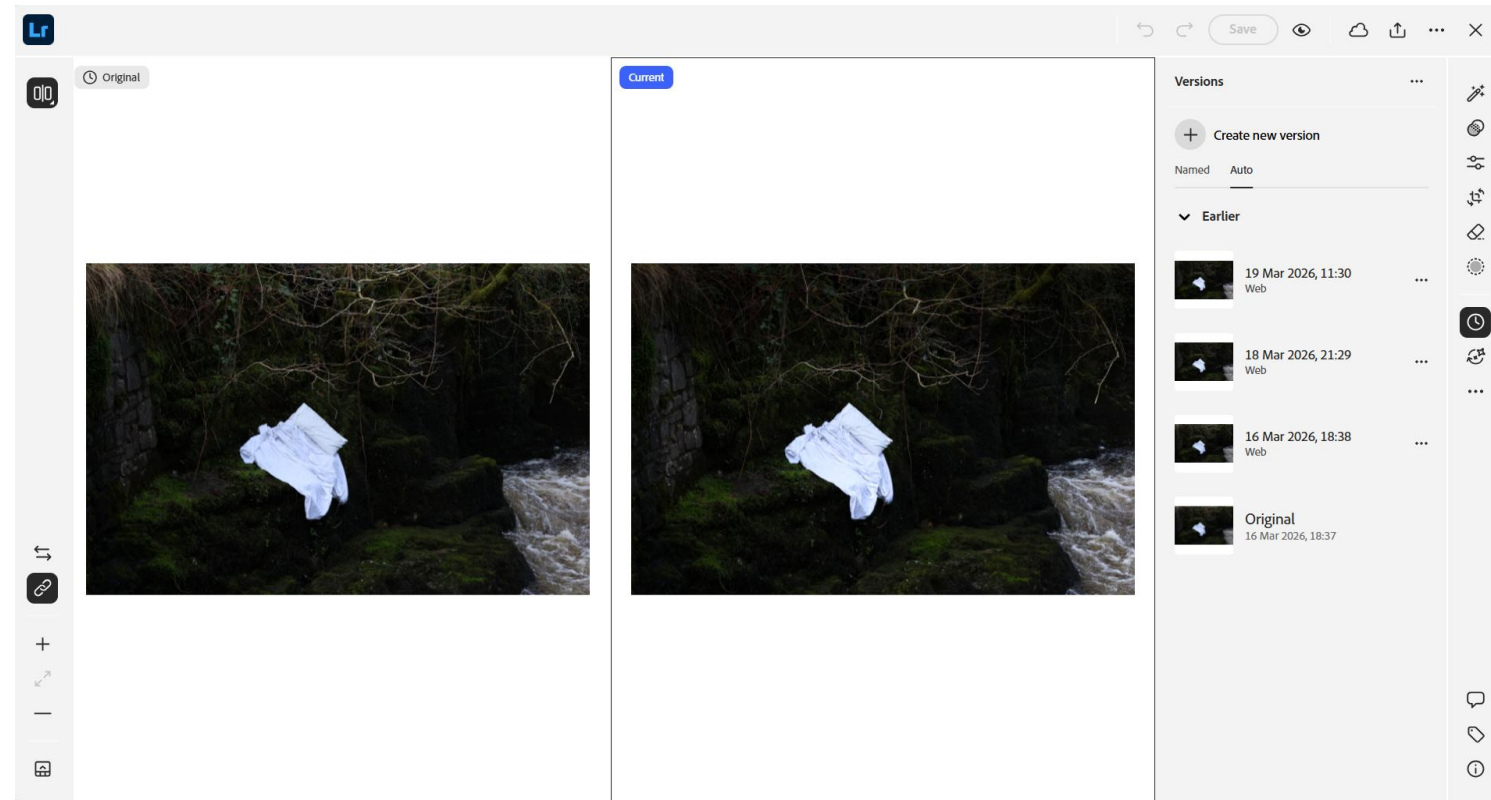
Certain areas within these images are bleached and overexposed, such as the sky appearing in the top right corner of the frame. Camera settings could have been adjusted better to fix this while shooting.

ISO 500
F7
1/160

Editing process

This image, like my others, was edited using Adobe Lightroom Classic. Since I was quite happy with this image already, I wanted the editing to be subtle, but with just the right adjustments to enhance it and make it pop. The first thing I focused on was the bed. I knew I wanted to enhance the textures of the sheets and make the white stand out a little more but without making it look too harsh. I did this by creating my first mask and using a brush tool to carefully select the bedding. I then used the editing tools to slightly enhance the saturation and the textures. It took some trial and error to adjust the texture setting without making the bed look too grainy, but I found the perfect balance eventually and stuck with it. I used various masks, such as linear, radial gradients and brush tools to highlight specific areas, to adjust the shadows and highlights of the image. I also used various masking tools to bring out lost information from crevices and nooks within the frame that had been lost prior due to slight overexposure when shooting, specifically areas of the rocks and greenery.

A common visual theme within this photographic series as the colour contrast between the green of the nature and the white of the fabrics, so I used a brush tool to highlight all greenery I saw necessary to adjust the saturation and vibrancy of these tones. I believe that the small enhancements and attention to detail such as this is what has helped to give this series the feel that it is, an almost animated, magical type appearance. I then completed the edit using a subtle vignette to draw attention to the central frame.



Final selection and self-evaluation

This photoshoot helped me to develop both my creative direction and practical skills. One strength was giving clear directions to my friend who was photographing me, allowing them to follow my framing directions accurately. As I wanted to be the subject within this project, I set up the camera settings in advance and took the images without myself in them independently giving me full control of the camera. The location and time of day worked well as the area was quiet and visually pleasing which suited the outcome I wanted.

However, the weather made the shoot challenging. It was cold, wet and uncomfortable which made it harder to fully immerse myself in the environment. The location was also slippery and risky, so I had to be careful throughout the shoot.

I realised that although I was pleased with the images I captured through this shoot, outdoor shoots can be physically challenging. Being the subject gave me full control over how I appeared in the photos, and checking the weather beforehand helped me to prepare. In future, I will aim to plan similar shoots in warmer and drier times of the year if possible, however due to my schedule and deadlines, this sometimes will be tricky and require me to make do with the time I have.

I also learned that being both the photographer and subject is not always practical, as going back and forth to adjust the camera disrupted the flow. In future I plan to use people other than myself as my subjects so I can focus more on shooting efficiently.



Shoot progression

As previously mentioned, I decided to take these images for both my fugitive module and my exhibition project. I am happier with this shoot as opposed to the last as I feel that these images closer represent the type of art I am drawn to, as well as better representing how my assigned image influenced me, as well as being overall more enjoyable and interesting to shoot compared to the phone shoot.

I realise that I prefer working with the Canon Mark II R6 as opposed to other cameras, which was what I used for my last shoot. I find the canon camera to be easier to navigate in terms of getting the exact style of images I want, as well as providing me with an image quality that I prefer for this kind of photography in particular.



Work like Lemoine's has been inspirational for me during this exhibition project, as she displays that interesting relationship between the human body and the natural landscape that I also want to capture within my images. Camille Lemoine's *Charly on the moor* shows a photograph taken outdoors, with the focal point of the image being the figure submerged into the heather. The subject is not positioned in a typical way of which one would typically be seen outdoors but is instead seen in an unusual and peculiar way. This compositional choice disrupts traditional portraiture by shifting the viewers focus from identity to presence, encouraging us to consider the body as an extension of the environment as opposed to simply just existing within the space. I am particularly fond of the calming and intriguing visuals, as well as the contrast between the key colours seen within this image, with the blue of the jumper being a noticeable pop of colour amongst the usual earthy tones.

In developing my own photographic series, works such as this further inspires me to continue my exploration regarding the integration of the human body into natural environments in unconventional ways. For my images, I wanted the subject to be placed within natural landscapes, such as the forests and by the river, allowing the textures and earthy tones to create calming and harmonising visuals, but with my own unconventional twist.

While *Charly on the Moor* includes softer and lighter tones of colour, I wanted my images to have a denser and darker appearance, such as using shadowed woodland areas along with the white dress and bedding to grab the viewers' attention. I wanted to create a more dramatic and surrealistic atmosphere, while still keeping the sense of calm and connection that I admire in work such as Lemoine's.

Work like Lemoine's is both has heavily inspired me in shaping my approach to composition and subject matter, and I have been a fan of her work since I first discovered her last term. Work like this further encourages me to explore how the body and nature can work together to create captivating and interesting images, and how this relationship can evoke emotion and narrative. Through this influence, my current work reflects both a continuation of her ideas and an exploration of my own creative perspective and creative practice.

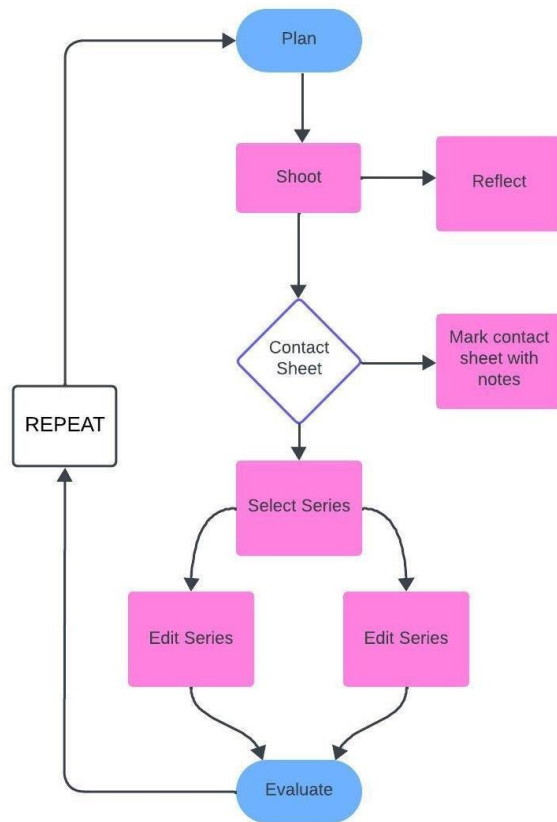
Inspirational work



Charly on the moor. Camille Lemoine. *Down Tower Road.* 2007

Shoot 3

Project cycle



Planning my shoot

For this shoot, I wanted to capture more images for my project, but in a different location to the previous, Craig yr Aber Woods. I made this decision as I wanted to experiment with a different landscape, immerse myself within a different but similar environment to create new and interesting images. I have decided to go to this location as it offers the same vibe I like, but with different landscapes to stick to a similar theme throughout my project, but to avoid too much repetition.

With the exhibition deadline getting closer, this will be my finals shoot for this project, which means it is very important that planning is precise to ensure the shoot goes as smoothly and as successfully as possible.

I plan to use the canon camera as this is my favourite camera to work with, and I am most confident that I will get the results I desire by using this one in particular. Also, seeing as these images will be for the same project, I feel it makes sense and could be best for me to stick to the same camera so that I get the same image quality. This will ensure that the shoot looks smooth as a photographic series.

I will be wearing the same dress as the previous shoot, as well as taking white bedsheets as props.

I plan to get my partner to take pictures of me in Craig yr Aber Woods. Like the last shoot, I will set the camera settings prior to jumping in front of the camera to ensure the exposure and result is to my taste. I also will direct him to photograph at the specific angles I want so that the framing looks good.

After the shoot is complete, I will then make a contact sheet so that I can review and analyse my images. This will be useful as it will highlight to me my successes, weak points and an unfiltered display of my shoot.

Documenting my shoot

When shooting these images, the location was a lot darker than I had predicted due to the forestry shading our area from the daylight, so I had to increase my iso and widen my aperture slightly to achieve the kind of exposure I wanted for these photographs. After some trial and error I was pleased with the settings and we began shooting.

This was my favourite location from this project so far, as it was much easier to navigate the space and was more comfortable to photograph and be photographed in.

The weather was warmer and drier today too which helped make the shoot more enjoyable overall, and when the shoot is more enjoyable.

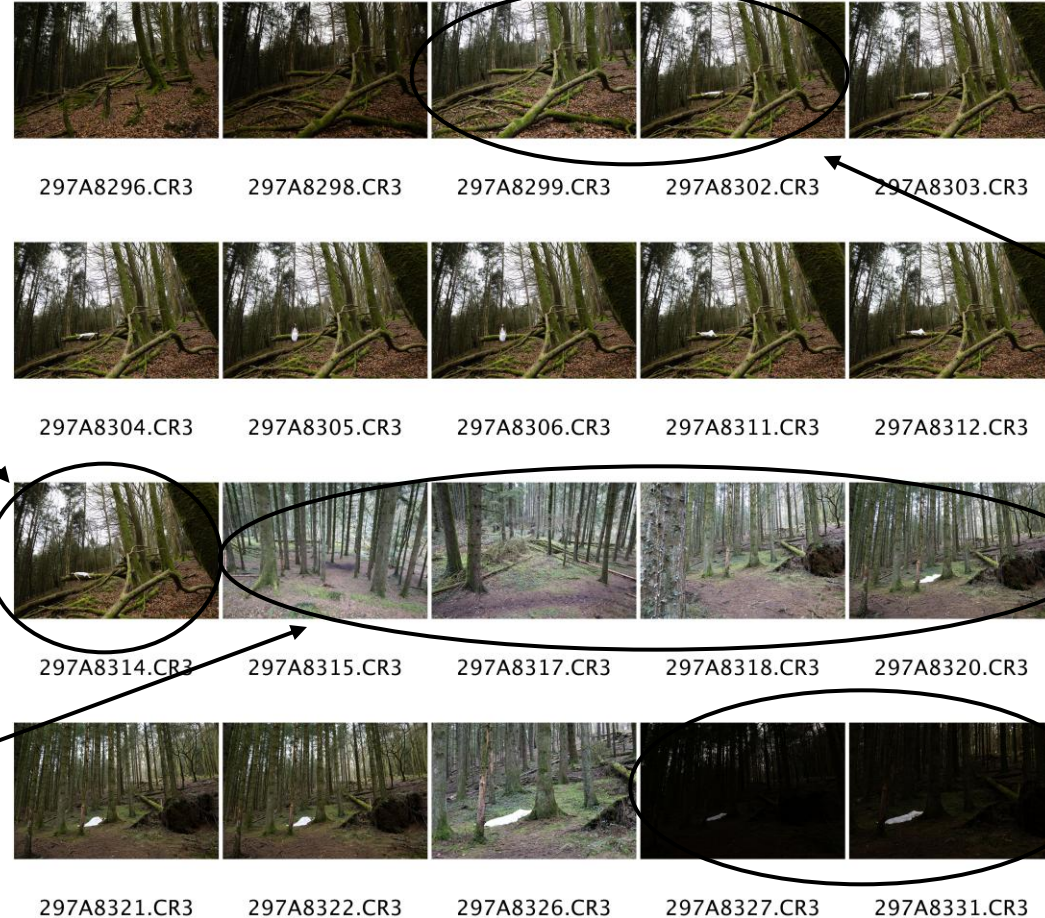
Since I had hiked here before, I already had ideas in mind regarding nooks and areas to shoot in, so scouring the area for suitable shooting locations did not take up much time at all, which was more efficient.



Contact sheet 3

I was incredibly pleased with this shoot, and although not all images made the cut, some were even included within my exhibition and module portfolio. Image 314 was even included in my final exhibition edit, and after selecting this image and editing it through photoshop, the overall result was visually captivating and captured the exact vibe I wanted to create.

Some images are underexposed, causing the overall image and colours to appear bleached and pale, but these were images I took to play around with exposure settings, so I knew the exposure needed adjusting post capturing these.



ISO 400
F5
1/60

I decided to take some images of the scene prior to getting in the scene myself to preview how the images would look and imagine myself inserted into the landscape.

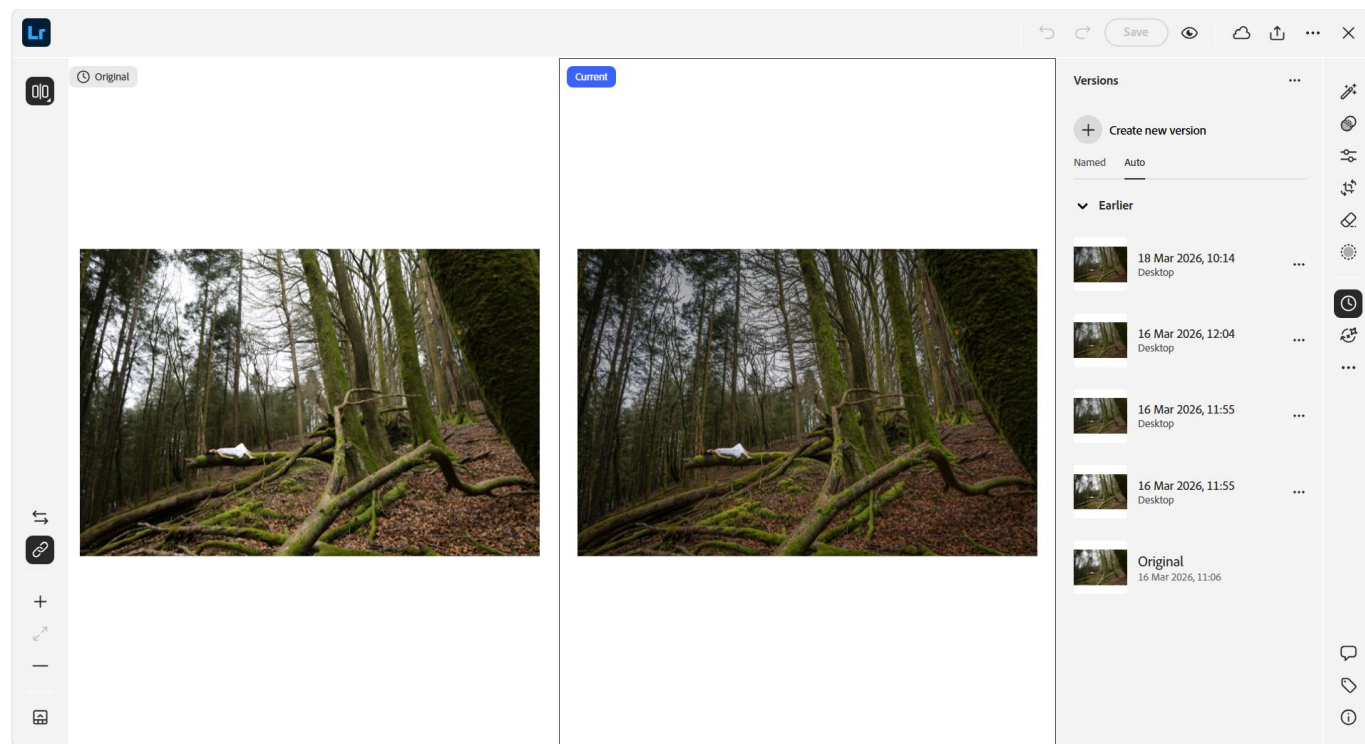
Some are way too overexposed as I was playing with the camera settings, and these settings caused the images to be flukes and were therefore they were not included in my work or projects. Heaps of information was lost as seen in images 327 and 331.

Editing process

This image was edited with the help of my university technicians. I knew that this photograph could really shine with the correct editing and wanted to be accompanied with a professional whilst editing to receive their guidance and input when it came to what would be best for this image. We first started by playing around with overall adjustments, such as contrasts, highlights and shadows. We then used masking tools to highlight certain areas within the frame, such as tree trunks, the moss and the browns and oranges in the leaves to slightly increase their saturation.

We also paid close attention my (the figure) within this photograph, as we knew that enhancing the whiteness and textures of the dress in the right ways against the gloominess and deep earthy tones of the setting would be an essential adjustment to make to enhance the overall surreal and dreamlike quality of the image.

The top half of the frame was appearing too harshly and screechy due to the blinding daylight of the clouds, so I used a radial gradient and lowered the exposure ever so slightly to warm up the top half of the frame, therefore also bringing back lost information, showing more details of the trees and branches. We also enhanced the sharpness of the photo to around 30, as I was advised that going over this could spoil the overall quality of the image, but when done exactly right, it can increase the quality just the right amount to enhance the information and details. We then finished using a slight vignette to ever so slightly draw the viewers eye to the centre frame outwards.



Final selection and self-evaluation

This is the image from this shoot that I have decided to include in my work. This image will be featured in both my exhibition and my image portfolio for my fugitive testimonies module.

Although my second photoshoot gave me my favourite images, this photoshoot was my favourite in terms of the process itself. I am still very pleased with the images I gathered from this shoot, however I am slightly more pleased with the ones I got from the previous, but this shoot was still a success nonetheless and it was the smoothest and most enjoyable shoot I have done for this project in conclusion.

If I were to do this again, I would take further steps to make the shoot more interesting. Perhaps by using more props, such as flowers to add a pop of colour. My lecturer also suggested to me that shooting this kind of project in the dark with flash could be very captivating. I also think that this would be an interesting thing to try, however I did not do that this time around, but it is something that I am eager to try in future projects, as I know I need to incorporate more equipment into my work to make the most of out it.



Shoot progression

I am getting used to adjusting my camera settings depending on the environment around me, which at the start of this course was one of my week points. I of course still have improvements to make regarding this, but I am growing more confident the more I practice and learn.

This shoot helped me to realise that I could have been more experimental with different equipment to make the images more visually interesting. They are visually pleasing, however I feel that I want to step outside of my comfort zone in future by experimenting with different moods, tones, vibes, props and compositions to further develop my work and expand my learning. This will allow me to push my ideas creatively which will be good for me, and avoid limiting the outcome of my shoots too much.

In terms of my planning, I feel confident in keeping my current approach as it has become more efficient through practice and repetition. I ensure that I am well prepared by bringing all necessary equipment, and checking factors such as the weather, conditions and organising help when needed beforehand. Planning efficiently and being organised has helped my shoots to run more smoothly and I will continue to build on this while focusing more on creative experimentation moving forward in my work.



Back to Sleep

Ellie Phillips



Exhibition review

'Sighting' by Penny Hallas



Introduction

I recently visited the exhibition "Sighting" by Penny Hallas, shown at the Elysium Gallery in Swansea. The show looks at how people experience and connect with places around them and how we as people situate ourselves within the world around us. Throughout this exhibition, Penny uses her art to explore the idea that noticing or "sighting" can happen suddenly, or it can come from deliberately paying attention to your surroundings.

Through her work, Hallas explores how spaces like buildings, institutions and landscapes can become personal and meaningful to us. She also raises questions about what happens when those same places change, are damaged or are no longer accessible to us, touching on issues like power, control and our relationships we make with our own surrounding environments.

This exhibition uses a mix of artistic techniques, such as photographs, sculptures, paintings, videography, drawings and interactive devices to encourage us to look at places in new ways. Hallas combines playful and imaginative and interactive visuals with experimental approaches, with her art helping us rethink how we see the world and understand the spaces we live in.





As you enter the exhibition, the first thing you will typically see are the hanging objects from the ceiling, of structures that look like deep sea diver helmets made of sticks or straw. These hanging sculptures could have been placed here by Hallas for several reasons, especially when you connect them to the video projection playing in the exhibition also, a video of a person wearing one of these similar helmet-like structures in various locations.

Since the objects look like deep sea diver helmets, what I gather is that they symbolise the idea of exploration, and this is done well through the placement and use of the structures in the exhibition. Just like a diver goes beneath the surface of the ocean to discover what is hidden, the figure, who I assumed to be Hallas, represents someone exploring the deeper meaning of the places in which they are situated. This links with the exhibitions theme of noticing and interpreting environments in new ways.

When it comes to an exhibition, almost every detail is intentional to portray a certain message, which is why I cant help but wonder why sticks and straw were used to construct the helmet like structures. Here, Hallas could be using these raw materials to represent the relationship between humans and the natural world. By using straw instead of metal, this could suggest she wanted to take a more organic or fragile connection to the environment.



Artworks

This particular piece stood out to me as it presents a fragmented and layered view of what appears to be one image split into three. I couldn't exactly tell whether it was a photograph, painting or drawing, but the quality of the work. Its not the typical work I'm drawn to, but it was definitely eye-catching. The work appears to be a view of an industrial or urban environment, with a figure in the centre of the piece holding an item that can also be seen and interacted with within the exhibition, which I felt to be a captivating touch. As well as the figure holding the device, buildings and structures can also be seen in the image. The image overall includes the use of dark tones and colours, making it difficult to immediately identify what we see at first glance. This creates a sense of uncertainty and curiosity, perhaps an intentionally ambiguous touch by the artist. There is also no explanation as to what this particular piece is about or represents, which alike the appearance of the piece, creates a lack of immediate clarity.

This work suggests Hallas' wider themes by suggesting that our relationship with places are not always easily understood. The fragmented composition could represent how spaces change over time or how our they are shaped by our own personal interpretation rather than objective reality. Because the imagery is obscured, it feels slightly disconnected, which I assume to be an intentional touch by the artist to encourage us as viewers to question what we are seeing and form our own interpretations. In this way, the piece aligns with the idea of "sighting" as something that is not always immediate or clear.



Another work within the exhibition was this small projector placed directly on the floor, casting video onto the wall opposite. The projection consisted of a sequence of short clips showing various scenes and settings, such as forestry, trees, as well as other random locations, with each clip being slightly distorted, so some locations were unclear, which I assume to be an intentional decision made by the artist to reflect how our relationship to places can distort our vision.

The imagery felt fragmented and loosely connected but with no obvious narrative linking the scenes together. This created a calm but slightly disorientating viewing experience, which I found to be captivating. The use of this projection in a minimal space draws attention to the act of looking itself, encouraging us as viewers to slow down and observe the subtle changes within the video.

However, as with other works in the exhibition, the lack of clear context made it difficult to fully understand the intention and meaning behind each piece. Although the artworks were titled, the titles were positioned somewhat randomly around the space, making it tricky to pinpoint each artwork to its title with certainty. As a result of these factors, the meaning of these artworks remains ambiguous. While this openness to interpretation can be seen as aligning with Hallas' exploration of perception and "sighting", it also created a sense of disconnect, as it left me as a viewer searching for meaning without enough guidance to fully engage with the works conceptual depth, although, this is down to preference, and lack of context is likely an intentional choice made by the artist to enforce the message of individual perception, leaving it to us to guess and interpret the work how we please as individuals.



Interactive art

What I enjoyed most about this exhibition was the variety of art to be seen as well as multiple interactive pieces, one being this device. This is likely the device Hallas used within her actual work, and it can be seen displayed in the exhibition for anyone to try too. To use this device, it is to be placed on your shoulders and looked through, distorting the users vision.

Here the device can be seen alongside written instructions of how to use it on the wall. I took this interactive piece to reflect Hallas' interest with how we actively "sight" or experience spaces, encouraging participation rather than passive observation, which I enjoyed as it allows viewers to feel like a part of the exhibition rather than simply viewing the art. This makes the exhibition experience more deliberate and immersive.

However, similarly to other works within the exhibition, the absence of clear artwork titles and contextual information was unclear and a little confusing, making it difficult to fully understand and learn about Hallas' intention behind each piece. Though well -constructed and interesting as an exhibition itself, the meaning of each artwork is not clearly defined, which left me guessing and interpreting the work independently, when I was also intrigued to understand Hallas' intention behind each piece. This ambiguity is engaging, encouraging us as viewers to think, however a little context and clarity about each piece would have been interesting too.

This piece successfully invites engagement, with many exhibition viewers using and engaging with it.



Conclusion

To conclude, *Sighting* by Penny Hallas is a captivating exhibition that explores the complex ways of which we as humans perceive and build our own personal relationships with the world around us, or more specifically certain spaces within our world. Hallas uses her work to highlight the ways of which we connect, interpret and observe the spaces around us based on our own individuality and experiences. Through a wide range of media, from photographs, to videos, to sculptures, devices and drawings, Hallas encourages viewers to become immersed and aware of their own role in the act of "sighting", shifting the experience from passive viewing to participation and engagement. The exhibition successfully highlights how environments can feel fragmented, unstable or open to interpretation, reflecting the ways of which our own memory, perception and personal experiences shape our understanding of place.

Additionally, the conceptual ideas behind the work are compelling, however the overall lack of contextual information can make it difficult at times to fully engage and connect with the artworks on a deeper level. Although the artworks were titled, the placement of these titles throughout the space felt inconsistent and at times confusing, making it challenging to clearly connect them to the correct works. This, combined with the absence of explanatory text meant that the pieces were fully left to interpretation, which although thought provoking and intriguing also felt unclear. While this openness is likely an intentional strategic decision, some viewers like myself would have connected with the work a little deeper if some context was provided for the art itself, rather than the context page upon entry alone.

Despite this, Penny Hallas' *Sighting* remains a thought provoking and immersive experience, prompting those who view it to reconsider how they interpret the world around them. Hallas' use of interaction, fragmentation and various artworks effectively reinforces the idea that "sighting" is not always immediate or straightforward, but something that develops overtime. *Sighting* is an engaging experience, even if a greater sense of clarity and cohesion would have strengthened some viewers overall understanding and connection to the work.

Exhibition Day

The final installation

After lots of planning, shooting and consideration, my final selection was made, and my images were ready for printing. Once my images were printed onto vinyl, I then attended a workshop so that I could cut them neatly to be displayed. Once my images were cut to the best of my ability, they were ready for installation.

My classmates and I then prepared the photography floor ready for installation as a team to ensure the space was had a professional finish ready for installation. We began by removing any imperfections from the walls, such as Blu Tack residue and uneven textures. This was done using a variety of tools, such as sandpaper, student ID cards, and any other things we could use to achieve a smooth and clear surface. This stage was important, as any bumps or flaws on the wall could distract from the work, interfere with the vinyl and reduce the overall quality of the presentation. Following this, we repainted the walls with white paint to establish a clean and neutral base for our images.

Working together with my lecturers, we came to a decision to make a selection of three images, that best represented the theme and vibe of my project. Featured here are images of my final installation on the day of the exhibition. I decided to call my photographic series/installation *Back To Sleep*, as I felt it was a fitting title considering the storyline behind my image sequence.

I believe that the final presentation was a success, this project has gained me valuable experience, the images turned out great, and I feel very proud of the work and installation overall. The precise selection and sequencing of the images, combined with a clean and considered installation created a cohesive and engaging viewing experience.



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