

## Photographic Art Practice – Written Evaluation

Name: Jacob Winter

Number: 1909544

Programme: Photography in the Arts

Module: M4X01684

Task One: The Poetic Image

Task Two: The Cinematic Image

Task Three: The Collaborative Image

Task Four: The Networked Image

Task One: The Poetic Image

This task required a photographic response to the poem *The Wasteland*, by T.S Eliot. The aim of this task was to create a piece of work that was not too literal, but instead something that could be open to interpretation. I chose to respond to the theme of existentialism that runs throughout the poem, in particular the following lines, extracted from Section Two, *A Game of Chess*:

“What shall I do now? What shall I do?

... What shall we do tomorrow?

What shall we ever do?”

From these lines, I decided to explore the themes of spirituality and enlightenment, and how they can play a role in our lives to make them feel more meaningful; to feel like we have a purpose or direction.

The pictures I produced were taken in my living room, with my partner as the main subject. I used the vibrant colours and patterns of a crochet blanket and the large tapestry hung on our wall to highlight how we surround ourselves with spirituality.

Technically, I experimented with slow shutter speeds and camera movement to portray the lack of clarity that we hold on life.

Task Two: The Cinematic Image

This task focused on the creation of narrative, with a focus on lighting, location, and subject matter. Researching for this task, I booked out Cindy Sherman’s *The Complete Untitled Film*

*Stills* from the library. Sherman's work combines a series of stills taken from several separate self-created scenarios that look as if they could have been taken from a film. There is a DIY ethos about this work in which Sherman created characters through wigs and costume, went to a location and captured portraits of herself.



The images I created for this task were a result of a last-minute trip with my partner to stay a night at her parent's house in Cardiff. As we were traveling at dark, I brought my DSLR and a flashlight. Unsure of what I wanted to create and how, I experimented with different lighting set-ups and locations. The first photo uses the ceiling light in my partner's bedroom, whilst the other two are outdoors using the flashlight. Facing the flashlight in different directions creates a different feel between the two photos: one being quite subtle and the other intense.

Through choosing this order for the images to be presented, I feel I have created a vague narrative identifiable to the horror genre. Image one feels warm and safe; two causes concern due to the sudden lack of light; and three panic, due to the confrontation of the harsh light.

Additionally, I made the decision to crop the images at a 16:9 ratio to further make it seem as if these are stills from a film.

### Task Three: The Collaborative Image

Initially for this task, I had the idea of working with my partner to create some form of collage. I knew I wanted to create something inspired by traditional art practices and used

the book *Fanzines* by Teal Triggs as a main source of inspiration. The book documents the covers of hundreds of zines created over the past five decades, showing a range of styles, themes, imagery, and type.

As my partner was busy with her own studies, we decided for the collaborative aspect to be that I would use photos of her that she had chosen to create graphic inspired works. The three outcome images explore different styles and were created on Photoshop using photos from our phones.



The first photo was inspired by tips and tricks I had learnt online, where I had seen people say that using Photoshop's shape section can be a good way to create graphics. The second photo is more inspired by old zines and stencils, whilst the third was created by duplicating and layering the same image over a magazine cut-out.

Through experimenting to create three outcomes for this task in different styles, I have become more inclined to combine medias to create photographic work and feel more willing to explore different techniques.

#### Task Four: The Networked Image

For the final task of the module, I explored a relatively new form of unconventional photography, in which I took photos through the video game *Red Dead Redemption 2*. This is a free-roaming style game, in which you can explore the virtual world as you please. Your

character possesses a range of objects, including a camera, which gave me the idea of documenting my experience of playing. Over a few days of playing, I captured around 100 images, that I then sifted through and uploaded my favourites from my console to be accessed and downloaded on my PC.

Upon researching this practice, I learnt that this was called in-game photography, or screenshot art. I discovered Brazilian photographer Leo Wang, who has an ongoing experimental project called *Virtual Reality Photography*, in which he has archived hundreds of in-game photographs captured from several games over the past ten years.



I feel that this is a valid, new way to create photographs, as it combines traditional photography skills such as composition into brand new contexts. Instead of photography as a form of escapism, it is using escapism through games to create photography.

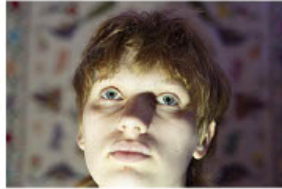
Overall, I feel that over the course of these four tasks, I have become more experimental and willing to try out new medias and techniques to create outcomes. In the first task I played with unconventional techniques like slow shutter speeds and camera movements whilst taking the photos, with a focus on a vibrant editing style. The second task's outcome were the most conventional of the four, using standard camera techniques but experimenting with location and lighting.

Unlike the first two tasks, in the third task I explored combining different medias through Photoshop. And in the fourth task, I strayed from using a physical camera at all.

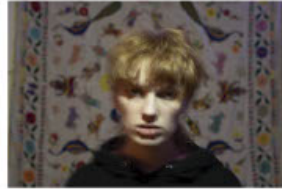
Below: contact sheets of the unedited images created and collated for each of the four tasks.



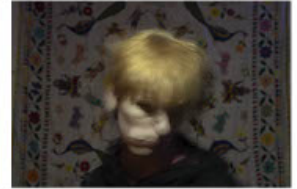
DSC\_5088.NEF



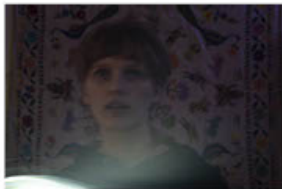
DSC\_5090.NEF



DSC\_5103.NEF



DSC\_5106.NEF



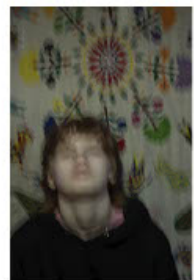
DSC\_5111.NEF



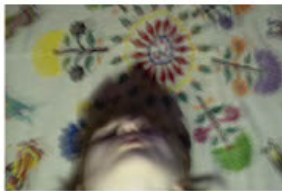
DSC\_5123.NEF



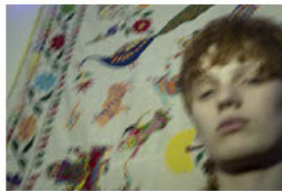
DSC\_5124.NEF



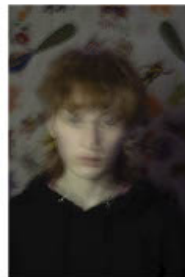
DSC\_5133.NEF



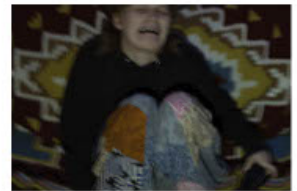
DSC\_5135.NEF



DSC\_5144.NEF



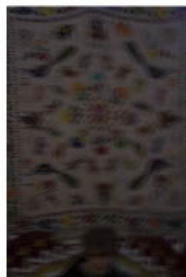
DSC\_5150.NEF



DSC\_5151.NEF



DSC\_5153.NEF



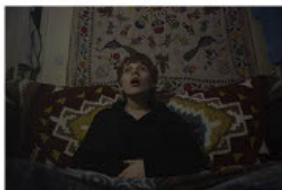
DSC\_5155.NEF



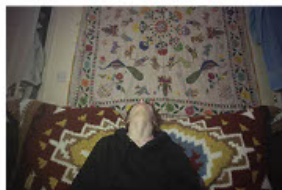
DSC\_5159.NEF



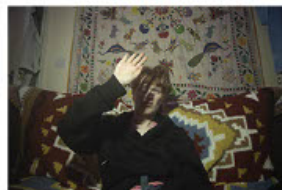
DSC\_5184.NEF



DSC\_5185.NEF



DSC\_5186.NEF



DSC\_5187.NEF



DSC\_5281.NEF



DSC\_5291.NEF



DSC\_5292.NEF



DSC\_5293.NEF



DSC\_5295.NEF



DSC\_5304.NEF



DSC\_5307.NEF



DSC\_5312.NEF



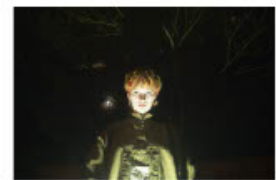
DSC\_5313.NEF



DSC\_5315.NEF



DSC\_5322.NEF



DSC\_5329.NEF



DSC\_5318.NEF



DSC\_5321.NEF



DSC\_5325.NEF



CNV00...



CNV00...



DSCF1...



DSCF1...



Facetu...



IMG\_00...



IMG\_03...



IMG\_04...



IMG\_04...



IMG\_05...



IMG\_05...



IMG\_05...



IMG\_05...



IMG\_05...



IMG\_06...



IMG\_06...



IMG\_07...



IMG\_07...



IMG\_07...



IMG\_07...



IMG\_07...



IMG\_08...



IMG\_08...



IMG\_08...



IMG\_08...



IMG\_08...



IMG\_09...



IMG\_11...



IMG\_11...



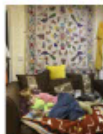
IMG\_12...



IMG\_14...



IMG\_15...



IMG\_16...



IMG\_16...



IMG\_17...



IMG\_17...



IMG\_17...



IMG\_18...



IMG\_19...



IMG\_19...



IMG\_19...



IMG\_21...



IMG\_22...



IMG\_22...



IMG\_22...



IMG\_22...



IMG\_22...



IMG\_22...



IMG\_23...



IMG\_23...



IMG\_23...



IMG\_24...



IMG\_24...



IMG\_24...



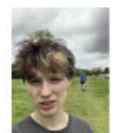
IMG\_78...



IMG\_78...



IMG\_78...



IMG\_78...



IMG\_78...



ambient 1.jpg



ambient.jpg



camp.jpg



church 1.jpg



church 2.jpg



church 3.jpg



church.jpg



coal town 1.jpg



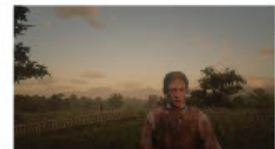
coal town.jpg



dead horse.jpg



dead man.jpg



dirt man.jpg



house.jpg



old church.jpg



plague barn.jpg



shack.jpg



storm tree.jpg



strange man.jpg



strange woman.jpg



washing line.jpg