

Student Self-Evaluation

Module	Fugitive Testimonies
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This document helps facilitate the assessment of the module(s) listed above.

Please evaluate your project or projects under each heading using the guidelines provided. Add visuals as necessary to support your evaluation. Consider each section in relation to your submitted PDF portfolio/multimedia outcome, your process, and engagement with the timetabled sessions.

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Multimedia Link: https://youtu.be/r8dtD2PRscc?si=M2CrxZ1c1uZ9q0VB

Applied skills

This module has highlighted several areas where my skills are still developing, particularly in video production and editing. Prior to this, I had a basic understanding of videography but had a limited skillset nonetheless, so the process has been quite new to me. With support from my university technicians, I have improved my confidence and knowledge using editing software's such as Adobe Premier Pro, however I still recognise that my technical ability is still at an early stage, and I am eager to see how developing my skills will improve my work overtime. I plan to continue practising to refine my editing techniques and build a more professional workflow. I additionally will practice using video equipment from the store, as these devices are still new to me.

Another key learning point has been my overall creative process. I have realised that I tend to wait for a "perfect" idea before starting, which has slowed down my progress. Through this module, I have learned the importance of simply beginning the process and allowing ideas to develop through experimentation. The use of a

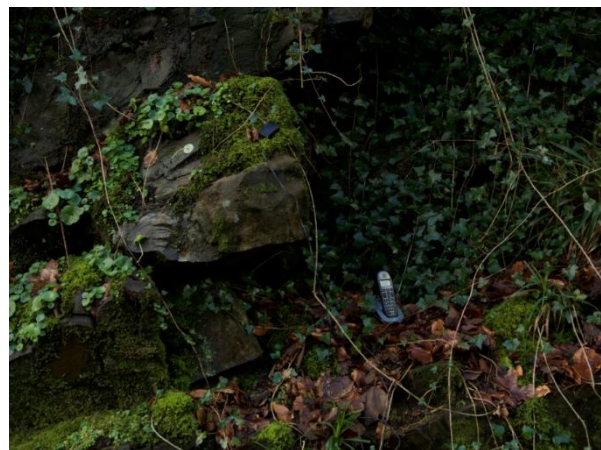
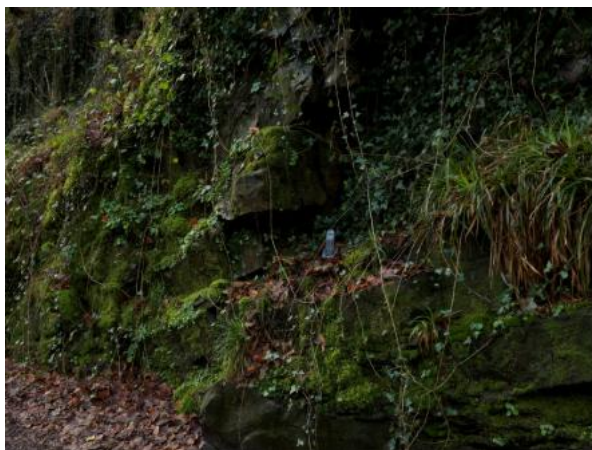
found image was particularly influential, as it showed me that inspiration does not need to be followed literally, but can instead act as a starting point for more personal and interpretive work.

Initially, I explored the idea of photographing a landline phone in unusual locations to represent communication in unexpected contexts. However, this concept felt limited and did not feel right to me for this project, so I shifted towards a more surreal exploration of the relationship between the human body and how it connects with nature. This change allowed me to engage more creatively with my work.

Overall, tutorials, seminars and workshops have played a significant role in my development, helping me to improve my technical and photographic skills, as well as receiving consistent feedback from the class and my lecturers during sessions, and helping me to gain confidence in my creative ideas.

Process and research

Throughout this project, my process developed significantly through both experimentation and critical reflection. Initially, I explored the theme of communication, inspired by my found image, where telephone lines heavily dominated the frame. I responded to this by placing a landline phone in peculiar places, such as the outdoors and in the forest, as seen. This was my attempt of representing communication in unexpected environments, as opposed to a normal environment as seen in the original image.



However, through evaluating these images, I felt that the idea lacked depth visually and conceptually, which led me to reconsider my direction. This shift resulted in my series *Back to Sleep*, where I explored connection in a different way, focusing on the connection between the human body and the natural world through a more abstract and surrealist approach.



A key visual strategy that supported my development in this series was the use of colour contrast, particularly between the white fabrics and the greens of the forest. I knew that this would be an eye-catching element within my images and would help draw attention to the figure and bed to create a sense of disconnection from reality, reinforcing the dreamlike narrative I wanted to create. Composition was also important, as I often placed the figure within wider landscapes to emphasise isolation and scale. Lighting also played a significant role in shaping the atmosphere of my work. Since I shot only outside and did not use any lighting equipment for this project, I worked only with natural light, often in shaded areas, which was an intentional decision to create a moody and slightly eerie tone. I knew I needed this tone for this project, as I wanted to portray a transition between consciousness and dreaming as much as possible.

Throughout this semester, I have been particularly influenced by the works of Ana Mendieta and Camille Lemoine. These artists have influenced my approach to narrative and symbolism in imagery and have encouraged me to think beyond literal interpretations and instead focus on how imagery can be used to suggest meaning and emotions. I was mainly influenced by their unique displays of the connection between the body and nature through their images, particularly in Mendieta's *Siluetas Series* and Lemoine's *Down Tower Road* series, where they blended figures into heathers and naturalistic elements such as earth and greenery.

Overall, these strategies directly informed my portfolio selection, where I prioritised images that I felt best conveyed the narrative and carried consistent visual tones. This development extended into my multimedia outcome, where I used video clips to further explore movement and the idea of awakening within a dreamlike world.

Practical work submission



Shown here is my final portfolio selection. Regarding the selection process, this was done with the help of my lecturers and classmates in a timetabled session. As a team, we each laid out our work in print outs on tables within the classroom and closely evaluated and discussed our works together. During this process, we went through each image, the contents of each image, the stronger images and we also eliminated any weaker images that lacked substance or narrative. We assessed elements such as composition, content, and discussed ideas on which the work could be progressed for my multimedia project.

I decided on these images as I feel that they best represent the visual narrative and conceptual direction that I aimed to construct. Throughout the selection process, I prioritised images that not only worked well individually but also functioned cohesively as a sequence. This meant considering elements such as tones and

composition to ensure a consistent atmosphere across the portfolio. A key factor in my decision making was the inclusion of the bed and figure, as they act as recurring features across the work and are essential characters within the story. I was able to reinforce a sense of continuity and guide the audience through the narrative more clearly. My multimedia outcome builds upon this by combining selected photographs from my portfolio with video clips that I produced afterwards. This has allowed me to bring the still imagery to life and enhance the storytelling aspect of the project.

One of the main strengths of this project has been the development of my practical skills, particularly in planning and executing a photoshoot, I have become more confident in following the project cycle, from experimenting with initial ideas to the final production. Additionally, my technical ability and knowledge have improved, as I have used various pieces of equipment for this project, such as a microphone and a camera stabiliser, both of which I have not yet used prior to this project. For the audio, I knew I wanted to use an ambient sound to compliment the visuals and enhance the atmosphere without overpowering the imagery. I did intend to include recorded sounds of the forest, but unfortunately, I experienced technical difficulties with the microphone and therefore could not include these sounds in my final project. This will be something that I am better prepared for next time, to ensure mistakes like this will not reoccur.

In terms of the visual style of the images and video, I intentionally aimed for a gloomy, moody aesthetic through my exposure settings. I used photo and video editing software's such as Lightroom and Adobe Premier Pro to increase the colour saturation slightly, as well as lowering the overall contrast of the images and adding a vignette as I wanted the natural colours of the forest to pop. Both decisions were made to reflect the dreamlike quality and slightly surreal tone of the project. By lowering my camera exposure, I was able to avoid a naturalistic sunny day appearance and instead create a moodier atmosphere that aligns with the concept of entering an unfamiliar, dreamlike forest space. I also experimented with a combination of sharp and softer, slightly blurred shots, as I felt this contrast would reinforce the sense of disorientation and ambiguity. I wanted to encourage the viewer to feel as though they are observing something that is not entirely real.

A key strength within this process was my level of planning regarding my videography and shoots. I preplanned specific shots and clips, which allowed the filming process to run efficiently and ensured I captured the footage I needed, in the sequence I needed. My strong organisation skills have contributed greatly

throughout this module, specifically regarding the translation of my photographic ideas into video.

However, there were also weaknesses in my outcome. Technically, I experienced issues with handling certain equipment, such as losing my original forest audio recordings, which was a shame as I know that adding these into my multimedia project would have enhanced the immersive quality of the piece massively as opposed to having only a simple backtrack. Narratively, I also recognise that including a final clip of the character returning to the bed and waking up in an ordinary bedroom could have strengthened the clarity of the story, however, I did not think to do this while filming. While the current ending leaves the work open to interpretation, which can be a strength, it also means that the narrative could easily be misinterpreted or misunderstood.

Overall, I am relatively pleased with how my multimedia project turned out. The visuals suggest a dreamy narrative, but the lack of full resolution allows audience, particularly those interested in nature, surrealism, whimsy and exploration, to form their own interpretations.

Engagement with taught and studio sessions

I am confident that my consistent attendance and engagement in tutorials, workshops and seminars have had a significant impact on the development of my process. Regular participation allowed me to stay up to date with project requirements whilst also giving me the opportunity to receive ongoing feedback from both my lecturers and my peers. I found our manifestos session to be especially helpful, eye-opening and inspirational, as it allowed me to hear various pieces of advice and ideas when it comes to being a photographer. The continuous engagement with sessions and workshops was undeniably valuable, as not only did it help me to refine my ideas, but it also encouraged me to think more critically about my work and its direction.

Lecturer and peer-to-peer feedback played an important role in shaping my project, as it exposed me to alternative perspectives and constructive criticism. This challenged me to step outside of my comfort zone, reconsider creative decisions, as well as pushing my work further than I initially anticipated. For example, discussions during sessions helped me strengthen the narrative of my project and better consider how my images functioned as a cohesive series.

In terms of my time management, I have noticed a personal improvement compared to the first semester, although it is still an area I am developing. At times, my perfectionism and feelings of overwhelm has led me to procrastinate, which of course ultimately increased my stress throughout the module, and overall term. However, I have found that breaking my tasks down into smaller, manageable chunks has been effective in staying consistent in completing my work. Setting designated work periods, as well as holding myself accountable for how I spent my time has been key in improving my productivity and overall workflow. This term has highlighted to me the importance of developing sustainable working habits, better habits of which I intend to apply in future to strengthen my work. In future, I know that my work will develop, not only in my photographic skills, but in its overall quality.