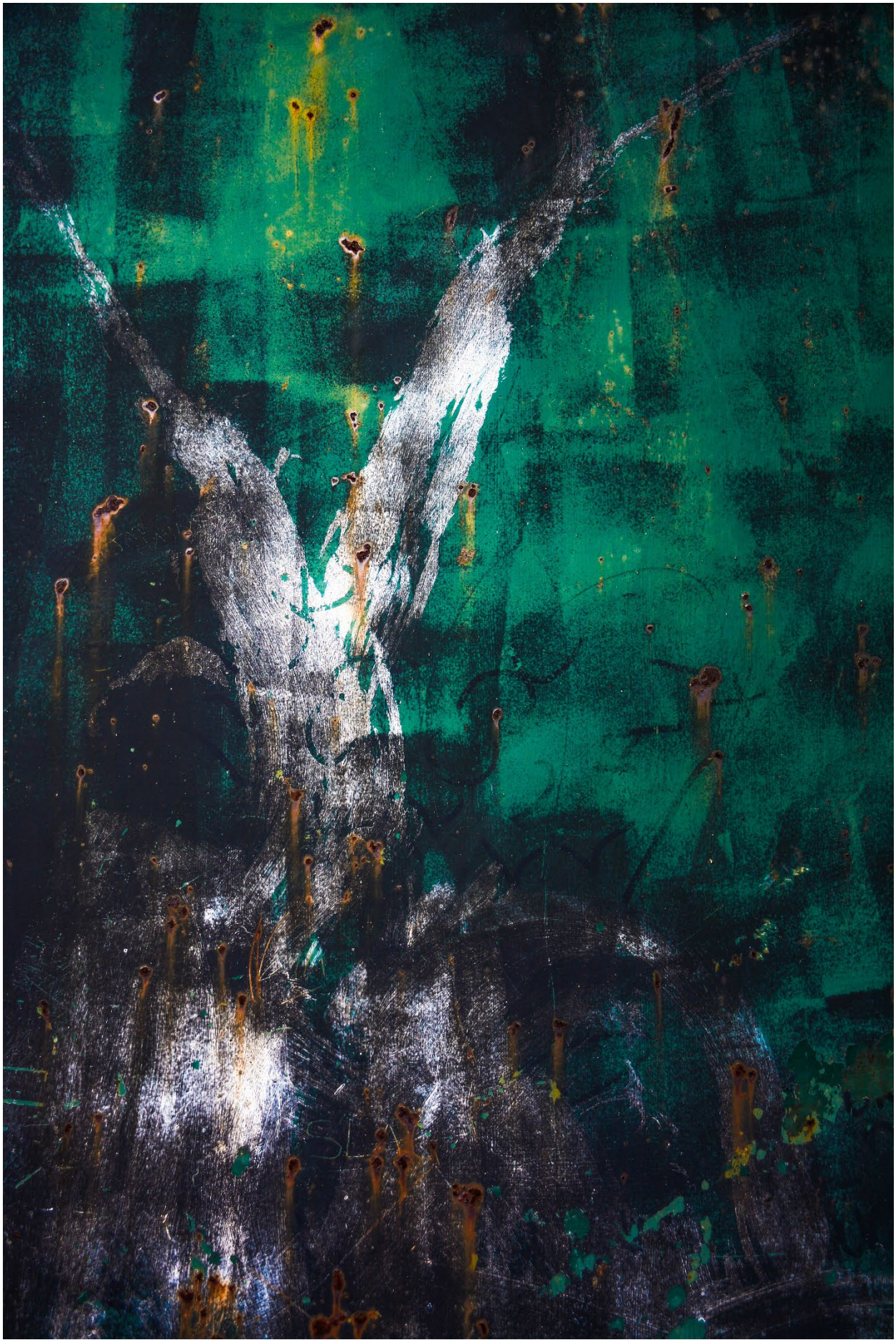


The **POETIC** Image







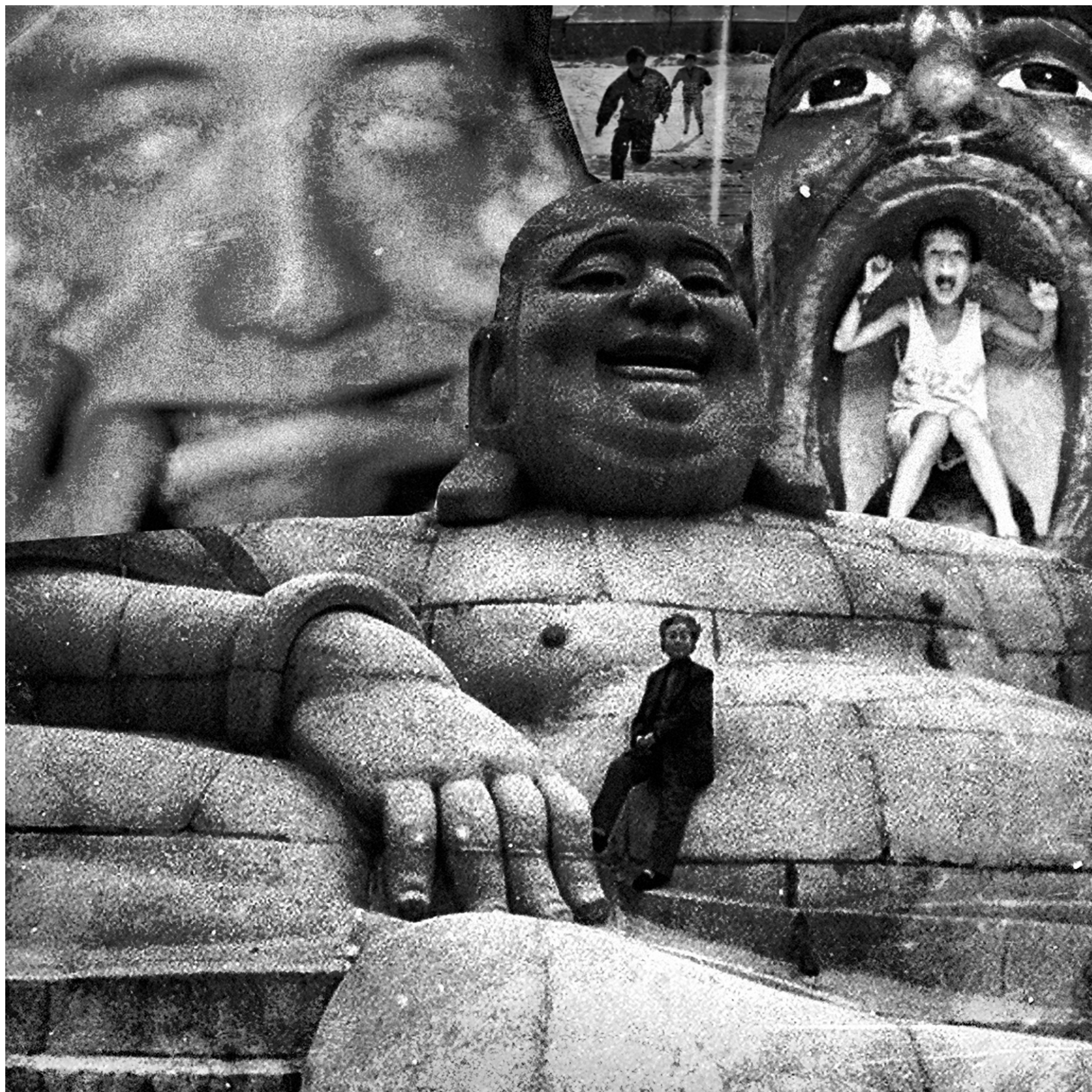
The **CINEMATIC** Image

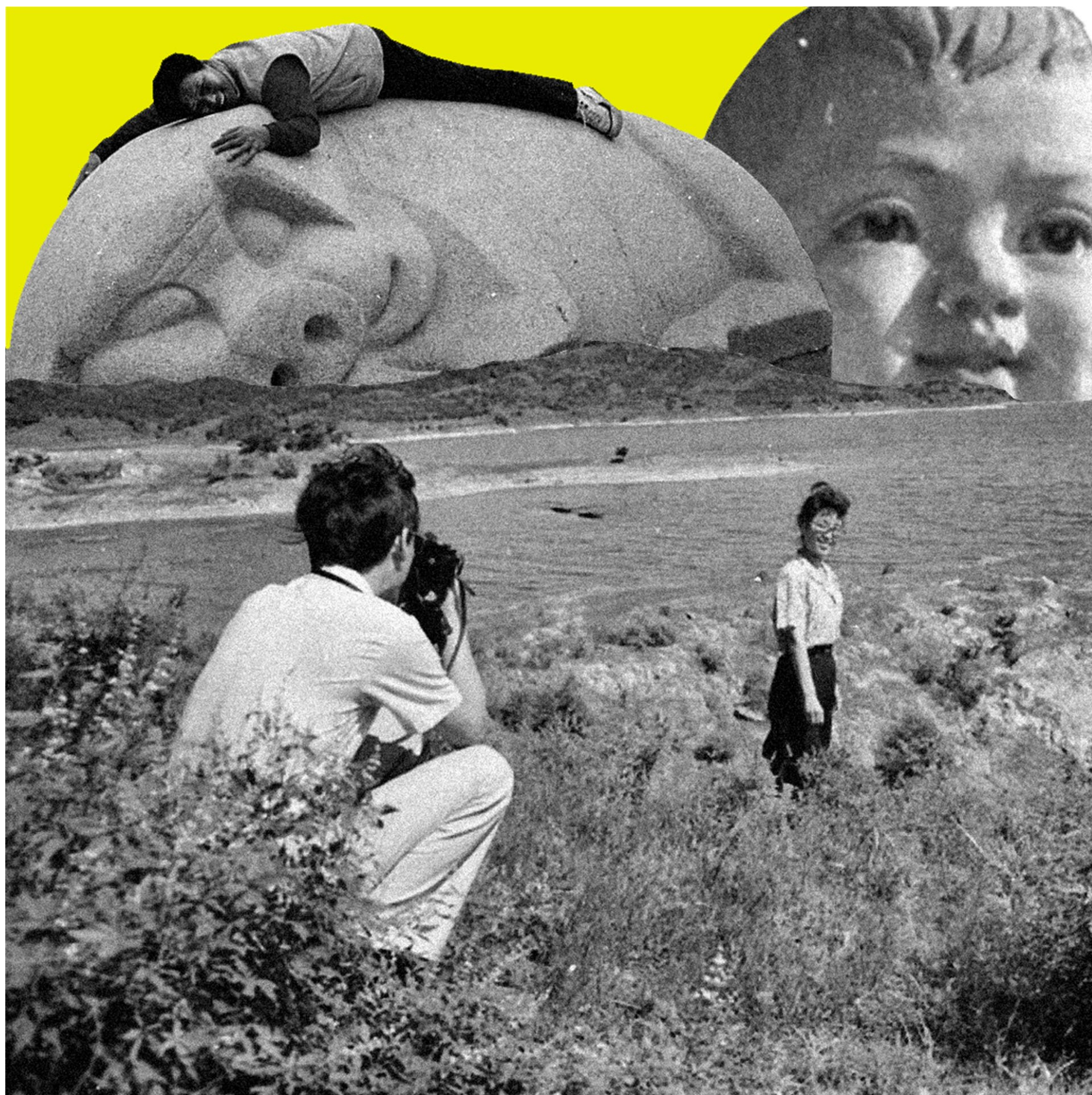






The **MISCHIEVOUS** Image







The POETIC Image

This project was my favourite out of the three. I found that using literature as the foundation for a project allowed me to think about the conceptual side of my work. The text we used (*The Waste Land*, by T.S. Eliot) had a very miserable narrative, which helped to contextualise my work.

The images I produced for this project consisted of rusty utility boxes, doors and walls. I decided to take this route when my lecturer suggested that my initial “rust” photo that I presented for feedback would look interesting in colour.

The oxidation of the rust creates a bleeding effect on the paint. As gruesome as it sounds, this reminded me of blood dripping from an open wound, which could be referenced to the theme of T.S. Eliot’s poem. I especially admire the gritty textures and bold colours. In the final critique of this project, my peers were reminded of abstract paintings when they saw my outcomes.

The CINEMATIC Image

This project was probably my least preferred. We were expected to consider the lighting and narrative of our photos. I was comfortable with the lighting aspect, but the idea of a narrative is what I initially struggled with; when I presented my first set of photos for our first critique, this was brought up.

In response to the feedback, I considered the “Cinematic” idea of capturing still moments, allowing the viewer to conjure their own narrative from my photos. My photos consisted of frame-like compositions, showing people around Swansea.

I usually work with monochrome photography, however, this project alongside “The Poetic Image” made me think about how colour can impact the feeling a photo projects. My favourite photo from this project is the “Standing Man” image. The way it's composed looks like it was taken out of a film.

The MISCHEROUS Image

This project was about appropriation and using photography in a sarcastic manner. When we were first introduced to this project, we were inclined to use the collaging technique for our final outcomes, as an option; I decided to take this technique further, repurposing work from the “Beijing Silvermine” project by Tom Sauvin.

The images I produced were square-format compositions, compiling the work of Tom Sauvin. What made this project interesting is that I was able to create new contexts from dull family and archival photos. Also, the fact that these photos were initially appropriated by Sauvin himself and I have reused them adds another layer to their journey.

This may be a project I could revisit as the feedback I received revolved around the fact that it is hard to find what the photos are trying to say. This may be because the selection of images were picked without considering a message. If I were to revisit this project, I would use my own imagery, disregarding the use of collaging. I could consider using colour photography, as opposed to monochrome, so that the use of colour can help to give the photos a feeling or message.

