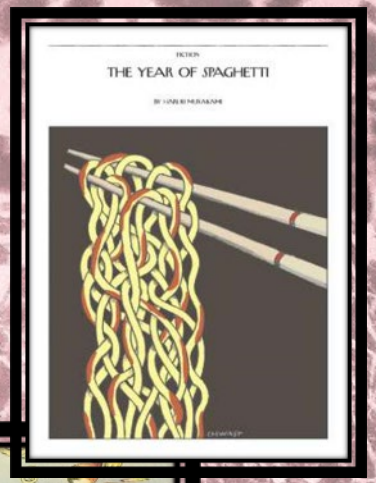
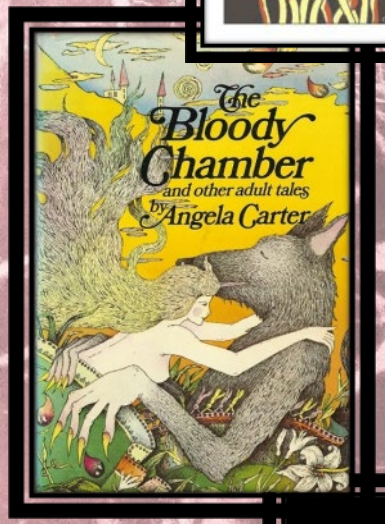
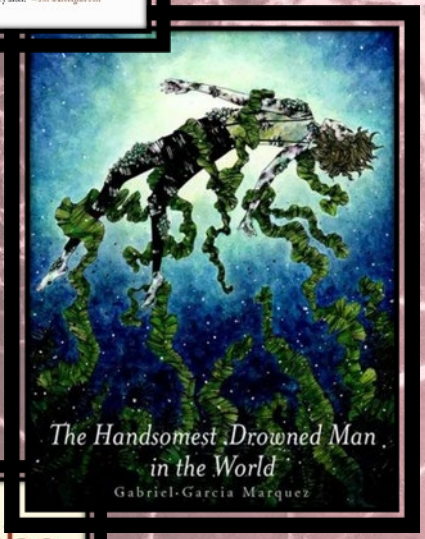
Visual Studies 2
Visual Diary

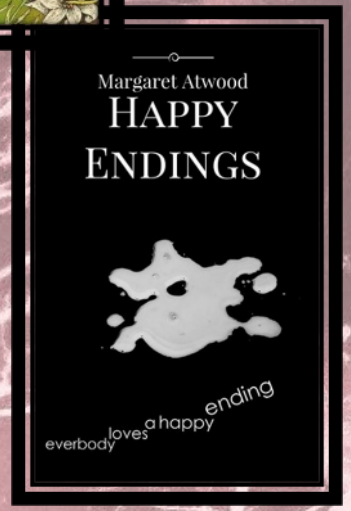
Katie Davies





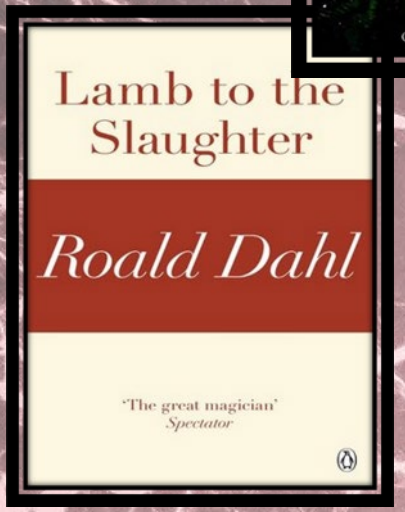










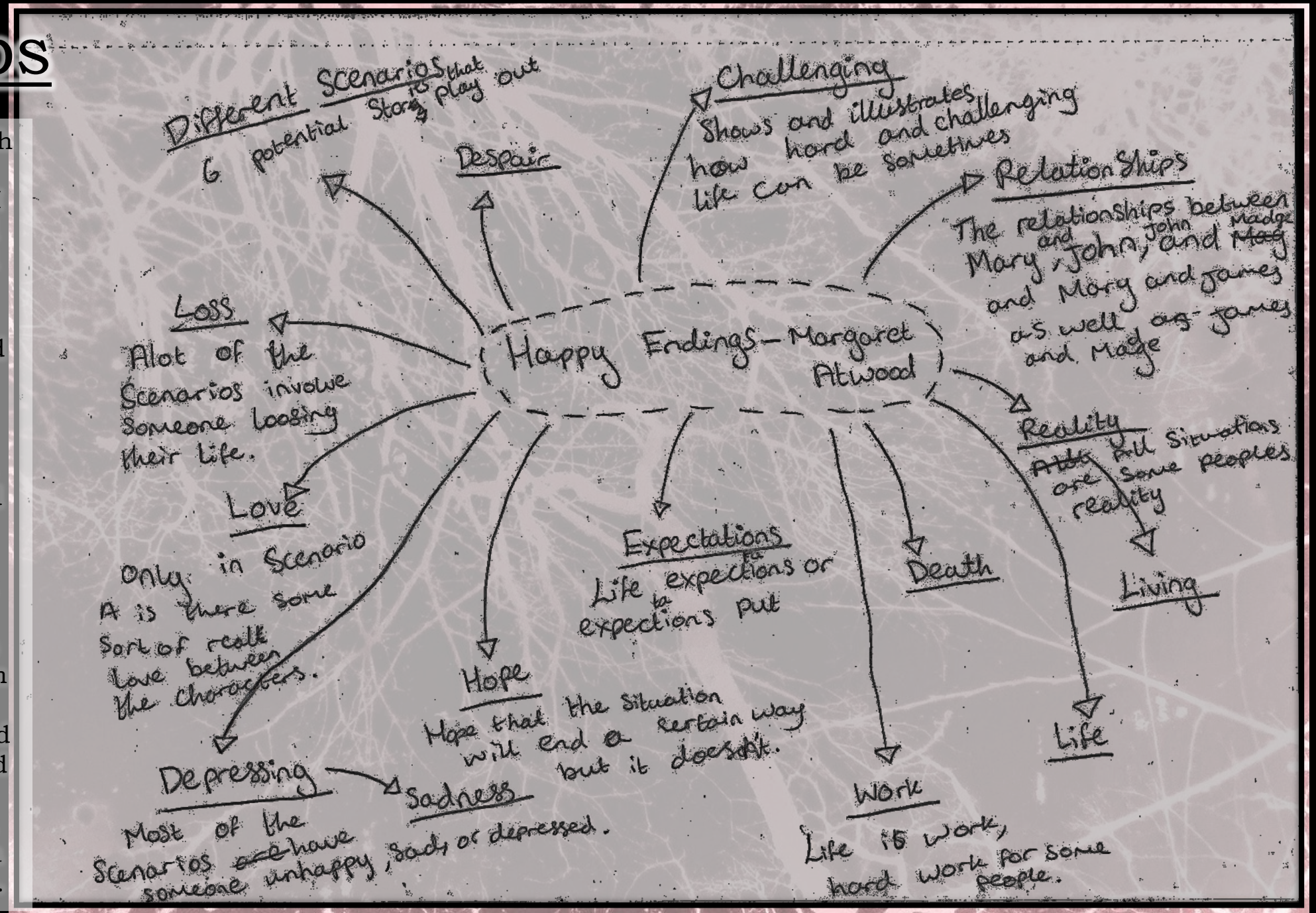


List of Books the will be studied

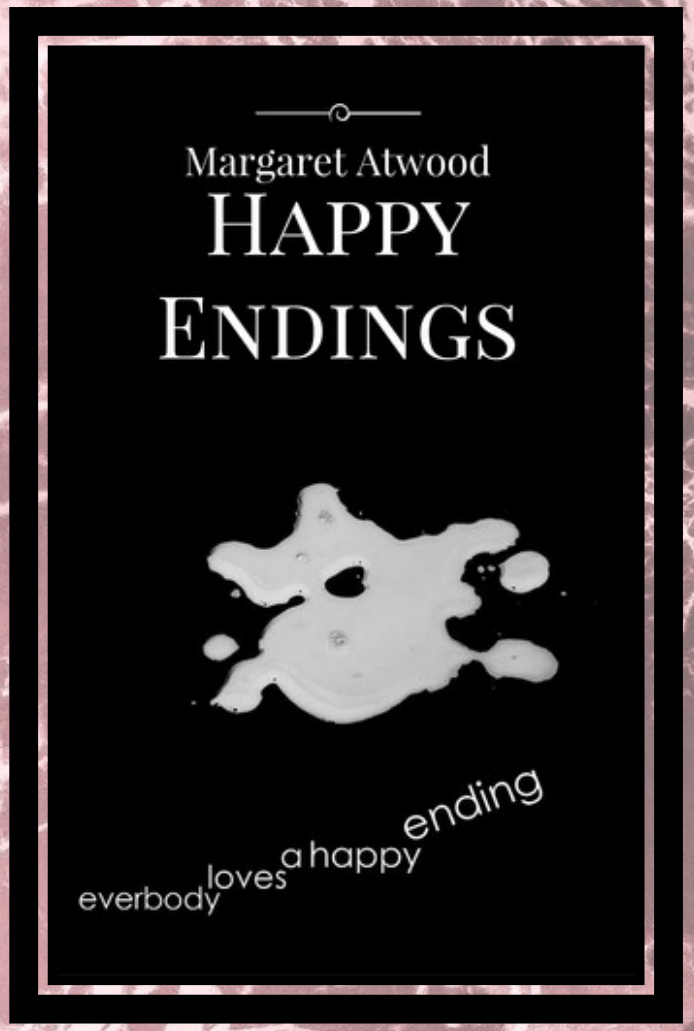
- *Happy Endings*- Margaret Atwood
- *The Company of Wolv*es- Angela Carter
- *The Year of Spaghetti*- Haruki Murukami
- *The Lamb to the Slaughter*- Roald Dahl
- *The Handsomest Drowned Man in the World*- Gabriel Garcia Marqueuz
- *Everyday Use*- Alice Walker
- *Cat Person*- Kristen Roupenian
- *The Paper Menagerie*– Ken Liu

Mind Maps

The underlined words in each mind map are things I felt were relevant to each story. I read the stories and listened to the audio versions as well to see what keywords stood out to me when reading and the words that could be used to describe the stories when listening to them, the mind maps are a result of me listening to the audio books. Slides 3-18 include the mind maps I made for each story when I listened to them as well as 5 words I chose from each of the books that I felt represented what the stories were about and 5 words from each mind map that could also be used to represent and describe the stories. I wanted a starting point of potential ideas that I could work from to help inspire me to chose a story or stories to work from.



Happy Endings- Margaret Atwood



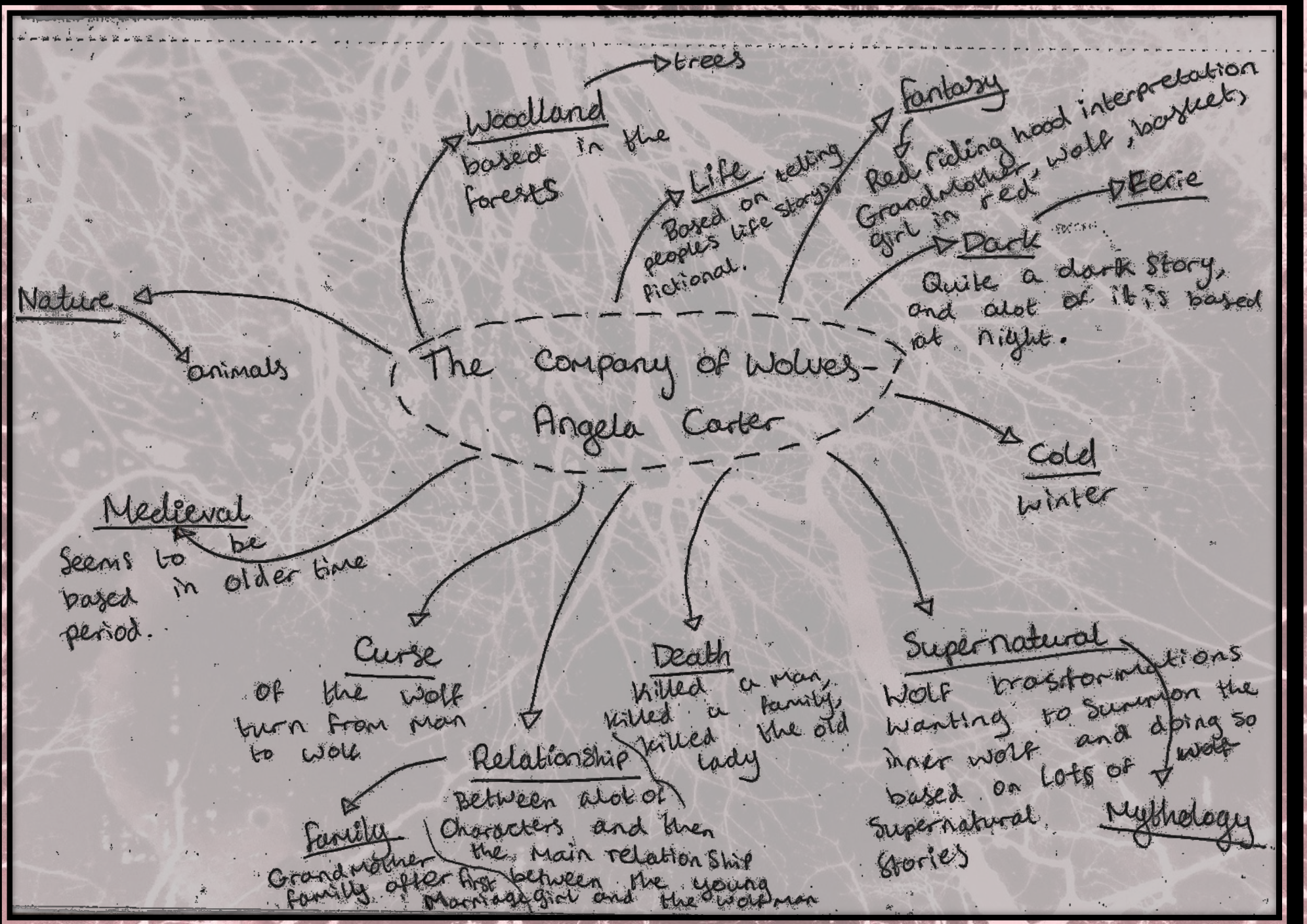
5 words from the book

- Love
- Eventually
- Time
- Confused
- Remember

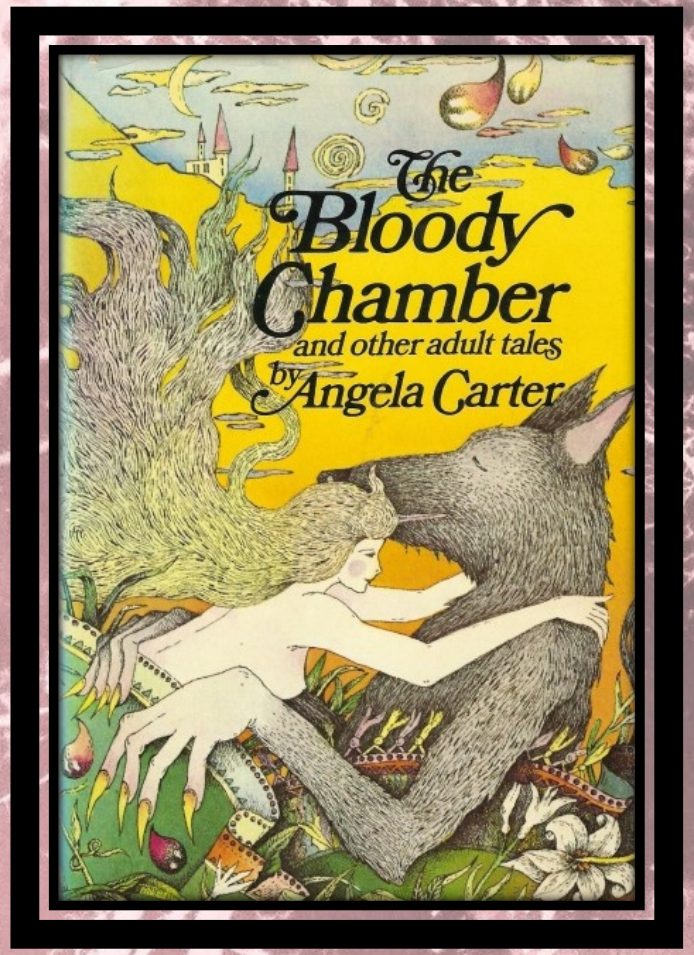
5 Favourite descriptive words from Mind map

- Expectations
- Challenging
- Relationships
- Death
- Scenarios




The Company of Wolves-
Angela Carter
Woodland
based in the forests
trees
Life
Based on telling peoples life story, fictional.
Fantasy
Red riding hood interpretation
Grandmother, wolf, basket, girl in red
Eerie
Dark
Quite a dark story, and alot of it is based at night.
Nature
animals
Cold
winter
Medieval
Seems to be based in older time period.
Curse
Of the wolf turn from man to wolf
Death
Killed a man, killed a family, killed the old lady
Relationship
Between alot of Characters and then the main relationship between the young girl and the wolf man
Family
Grandmother family after first Marriage
Supernatural
Wolf transformations wanting to summon the inner wolf and doing so based on lots of supernatural stories
Mythology

The Company of Wolves- Angela Carter

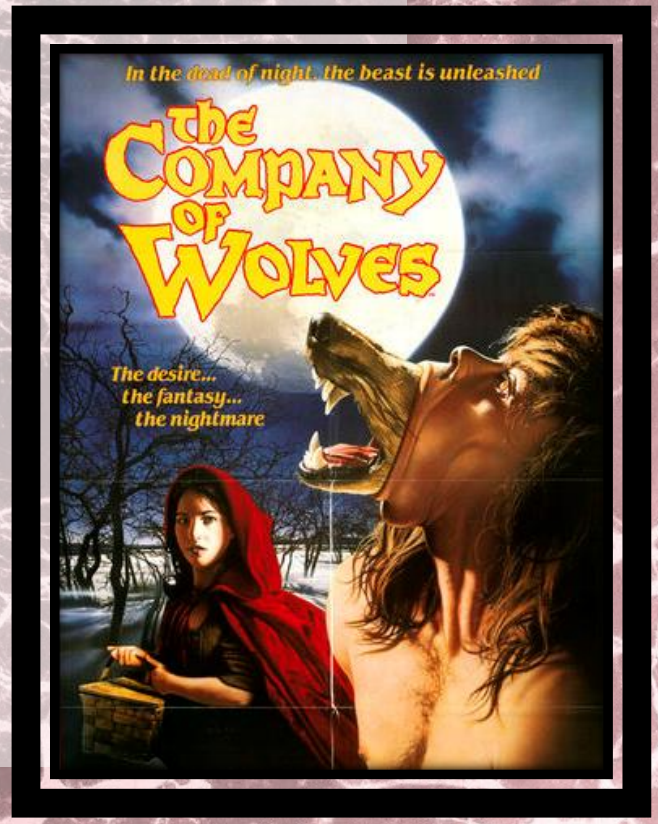


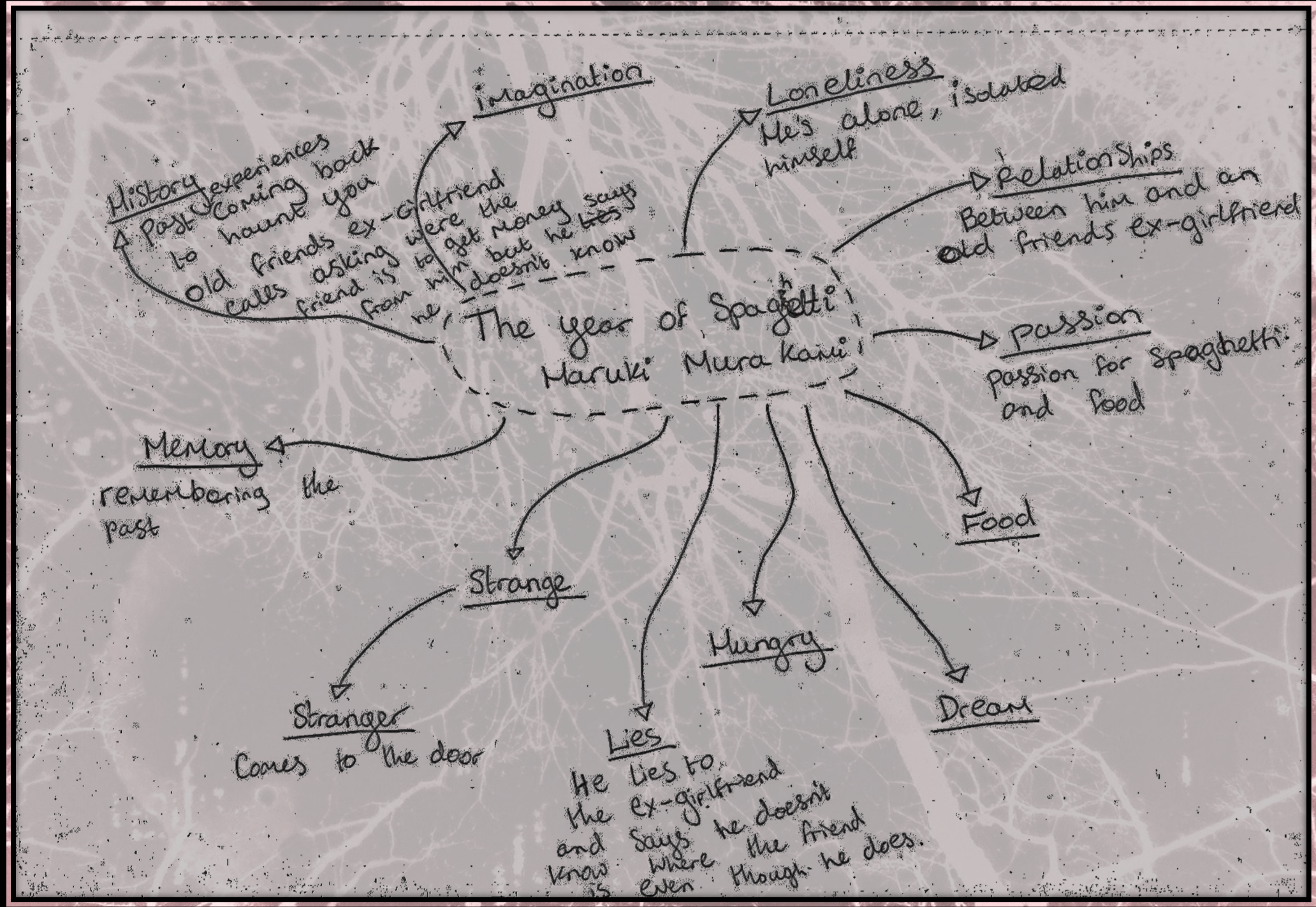
5 words from the book

- Forest
- Sharpened
- Hunter
- Bloody
- Fire

5 Favourite descriptive words from Mind map

- Supernatural
- Curse
- Dark
- Fantasy
- Woodland




The year of Spaghetti
Haruki Murakami
Imagination
Past experiences coming back to haunt you
Old friends ex-girlfriend calls asking where the friend is to get money from him but he says he doesn't know
Loneliness
He's alone, isolated himself
Relationships
Between him and an old friends ex-girlfriend
Passion
passion for Spaghetti and food
Memory
remembering the past
Strange
Stranger
Comes to the door
Lies
He lies to the ex-girlfriend and says he doesn't know where the friend is even though he does.
Hungry
Food
Dream

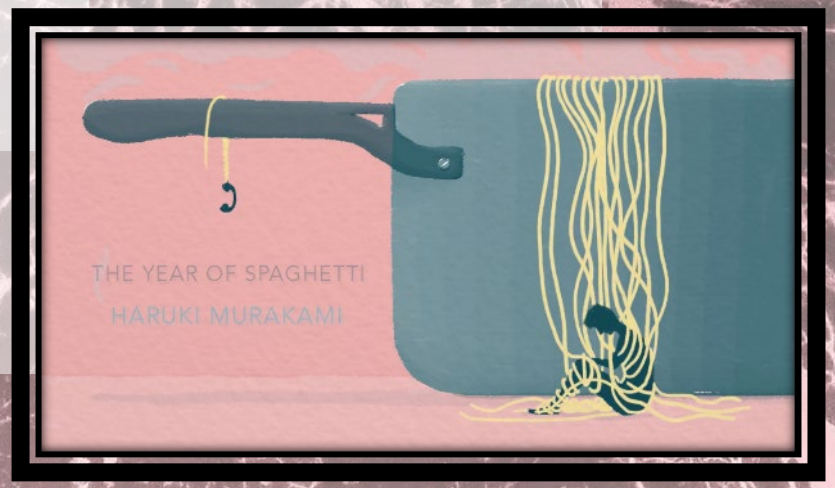
The Year of Spaghetti- Haruki Murakami

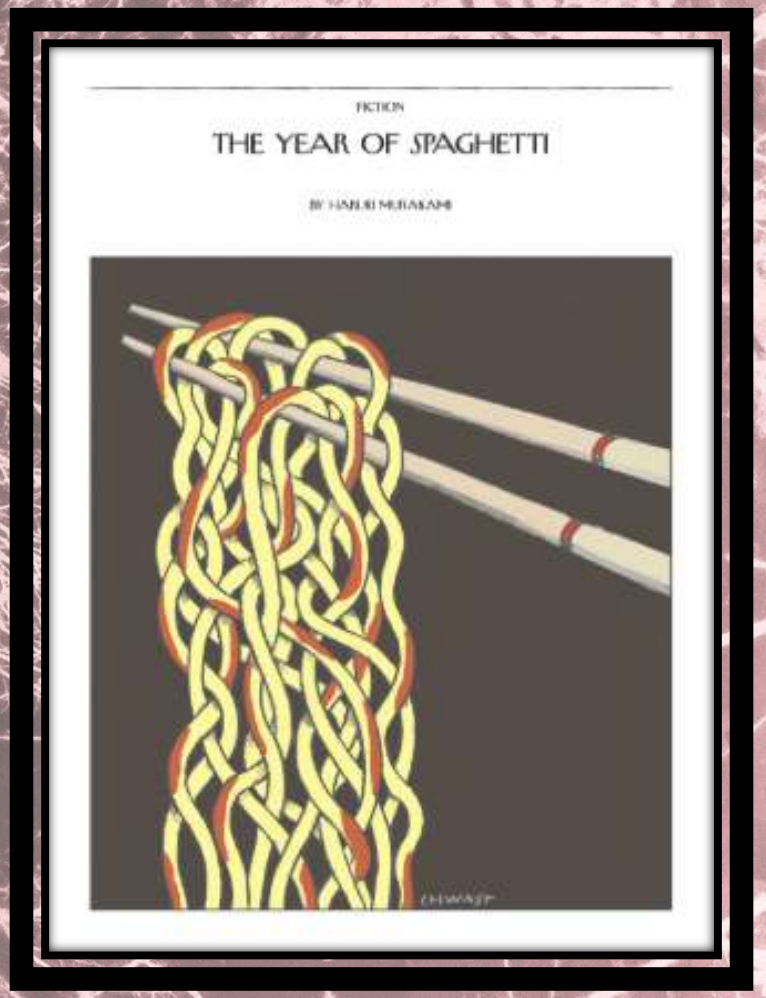
5 Words from the book

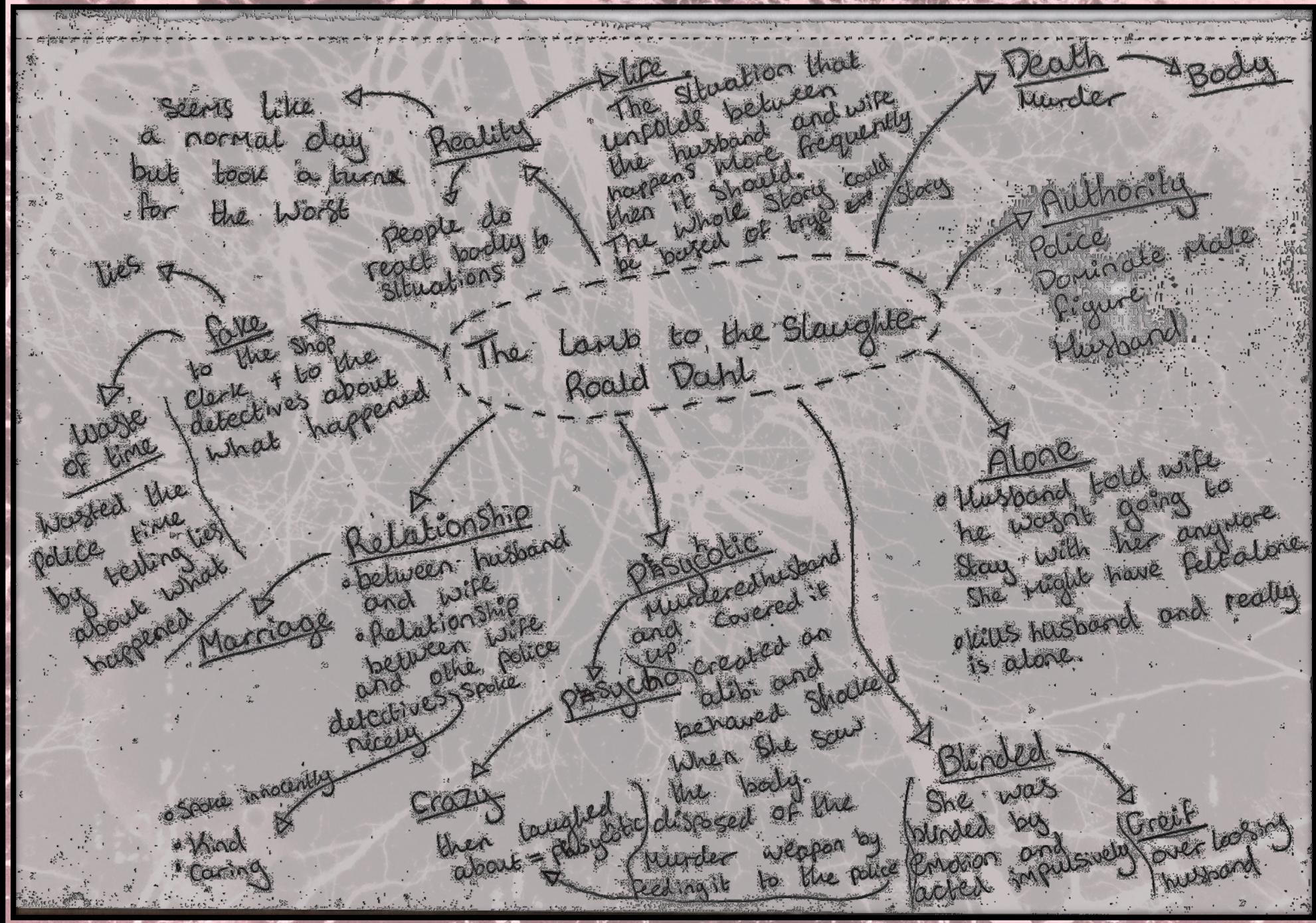
- Bubbling
- Imagined
- Sometimes
- Crafty
- Admit

5 Favourite descriptive words from Mind map

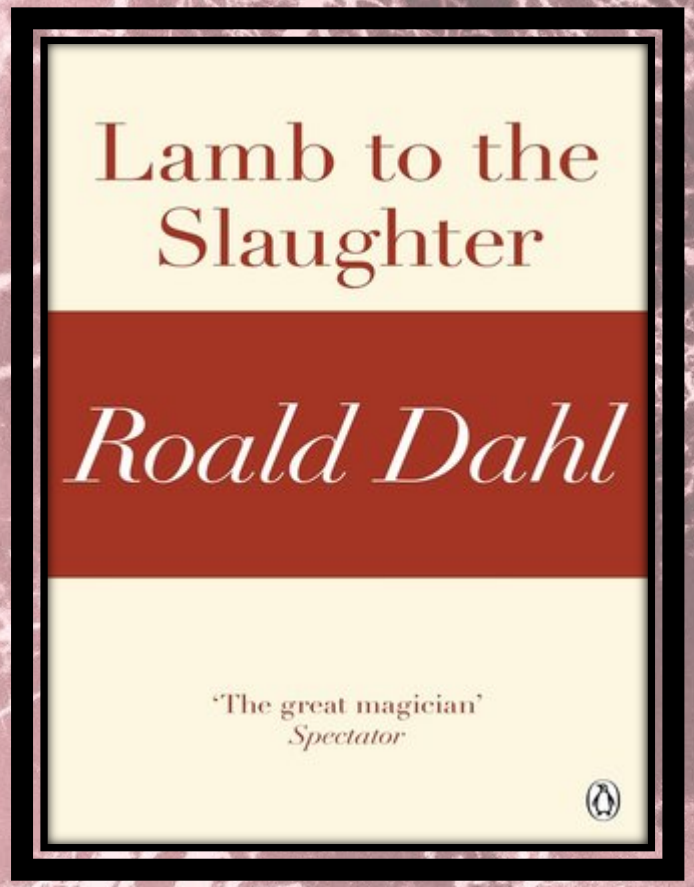
- Loneliness
- Imagination
- Memory
- Stranger
- Dream






The Lamb to the Slaughter
Roald Dahl
Reality
Seems like a normal day but took a turn for the Worst
People do react badly to situations
Life
The situation that unfolds between the husband and wife happens more frequently than it should.
The whole story could be based of true events
Death
Murder
Body
Authority
Police
Dominate male figure
Husband
Lies
Lie
to the shop clerk + to the detectives about what happened
Waste of time
Wasted the police time by telling lies about what happened
Marriage
Relationship
• between husband and wife
• Relationship between wife and the police detectives
Psycotic
Murdered husband and Covered it up
Psycho
created an alibi and behaved shocked when she saw the body.
disposed of the murder weapon by feeding it to the police
Alone
• Husband told wife he wasn't going to stay with her anymore She might have felt alone
• Kills husband and really is alone.
Blinded
She was blinded by emotion and acted impulsively
Grief
over looking husband
Crazy
then laughed about = psycotic
Spoke innocently
• Kind
• Caring

Lamb to the Slaughter- Roald Dahl

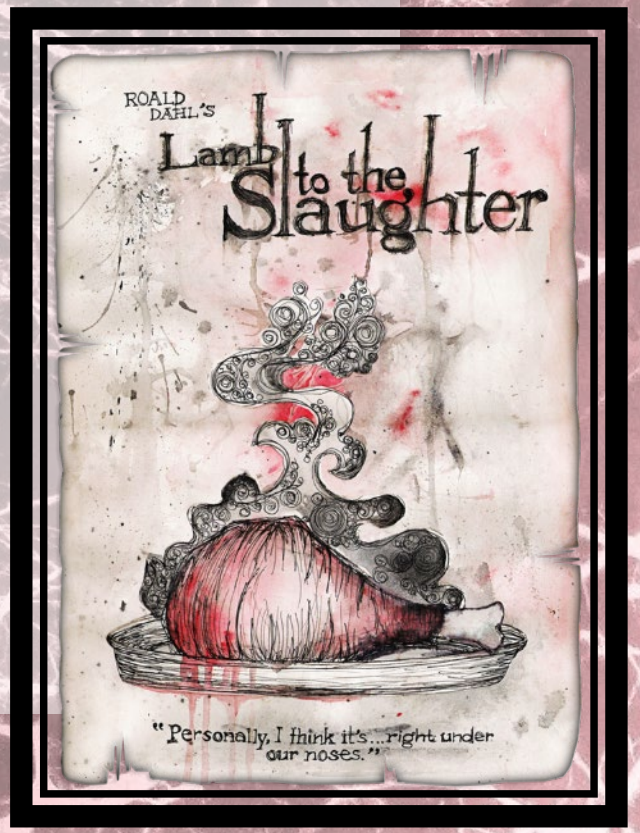


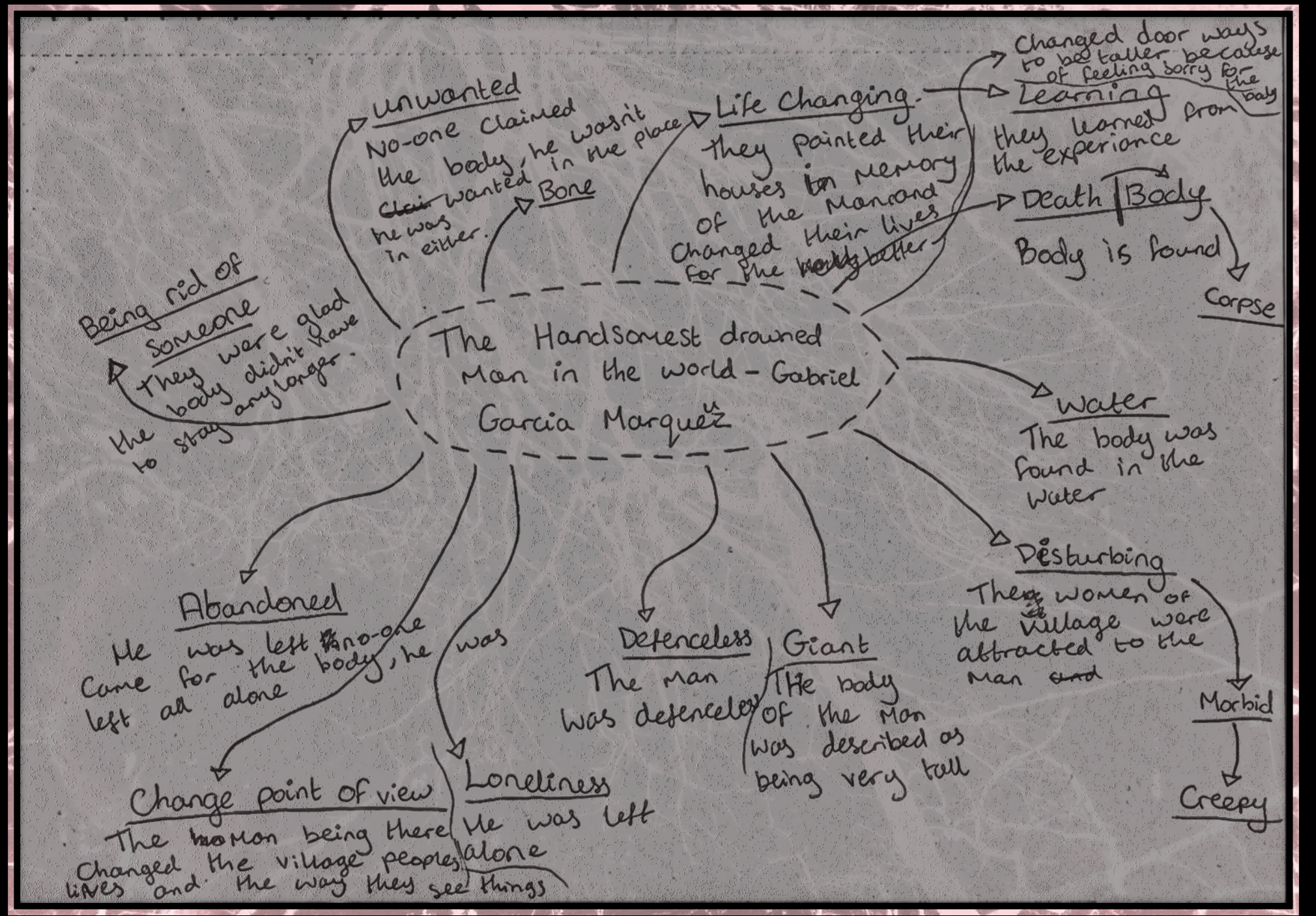
5 Words from the book

- Smile
- Loved
- Listen
- Frozen
- Dark

5 Favourite descriptive words from Mind map

- Relationships
- Authority
- Alone
- Blinded
- Psychotic




The Handsomest drowned Man in the world - Gabriel Garcia Marquez
Unwanted
No-one claimed the body, he wasn't wanted in the place he was in either.
Bone
Life Changing
They painted their houses in memory of the Man and changed their lives for the better
Changed door ways to be taller because of feeling sorry for the body
Learning
they learned from the experiance
Death | Body
Body is found
Corpse
Being rid of someone
They were glad body didn't have to stay anylonger.
Water
The body was found in the water
Disturbing
The women of the village were attracted to the Man
Morbid
Creepy
Abandoned
He was left alone
No-one came for the body, he was left all alone
Defenceless
The man was defenceless
Giant
The body of the Man was described as being very tall
Change point of view
The woman being there changed the village peoples lives and the way they see things
Loneliness
He was left alone

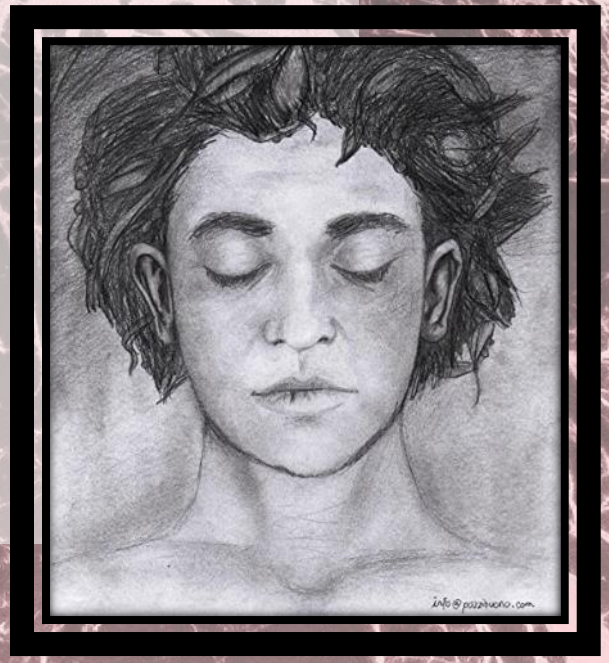
The Handsomest Drowned Man in the World- Gabriel Garcia Marqueuz

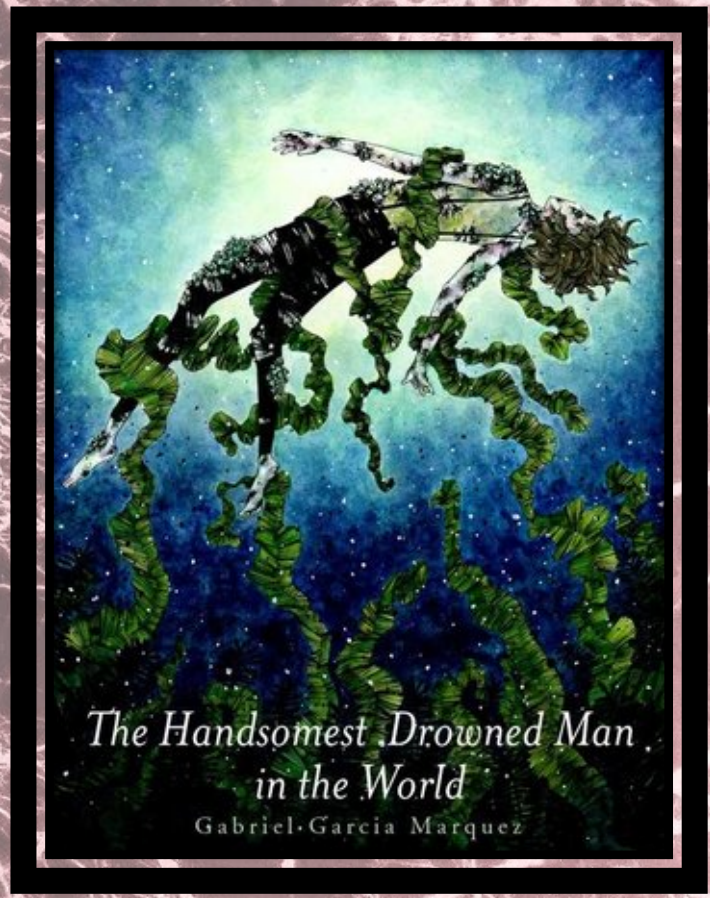
5 Words from the book

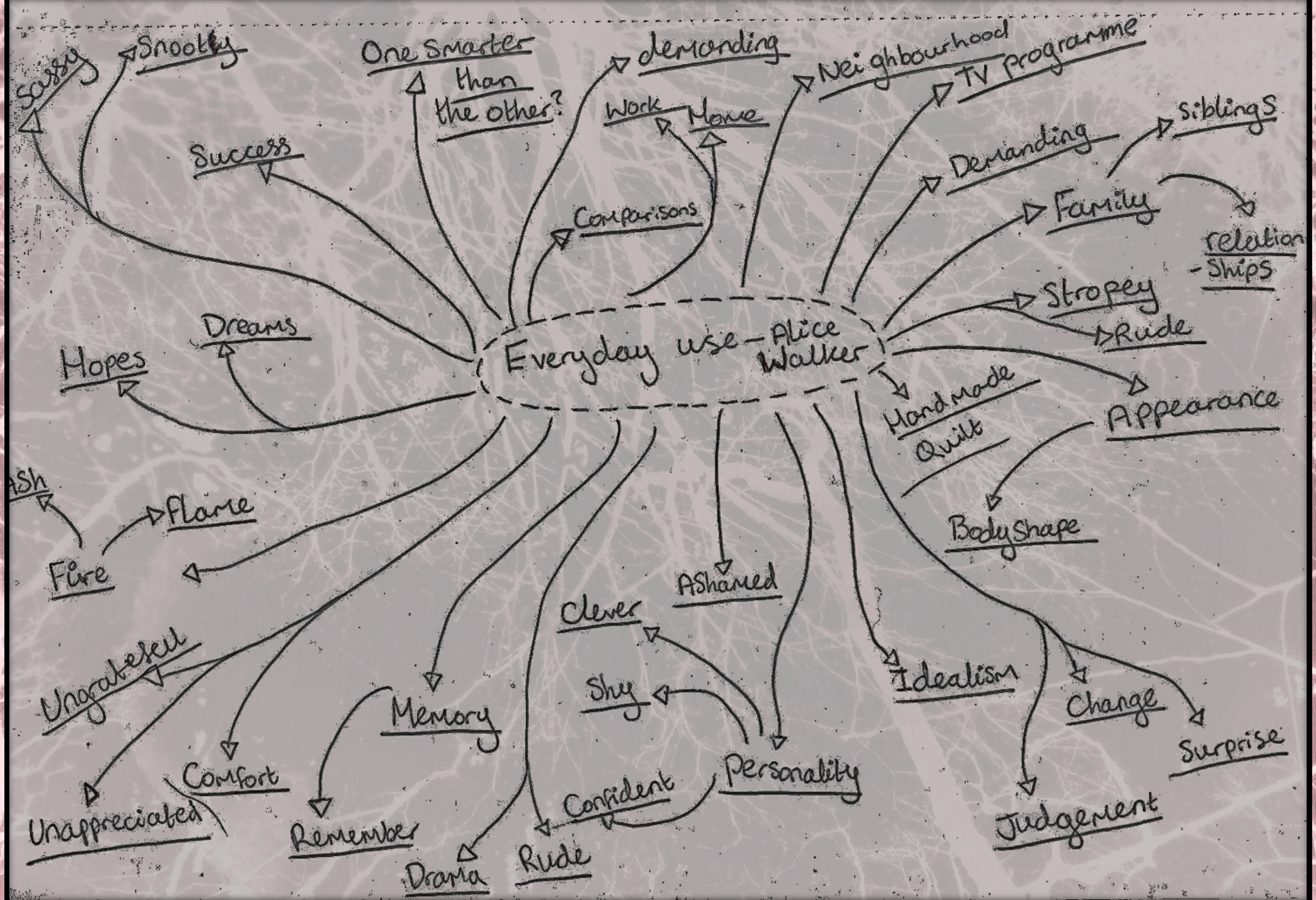
- Drowned
- Compassion
- Memory
- Handsome
- Peaceful

5 Favourite descriptive words from Mind map

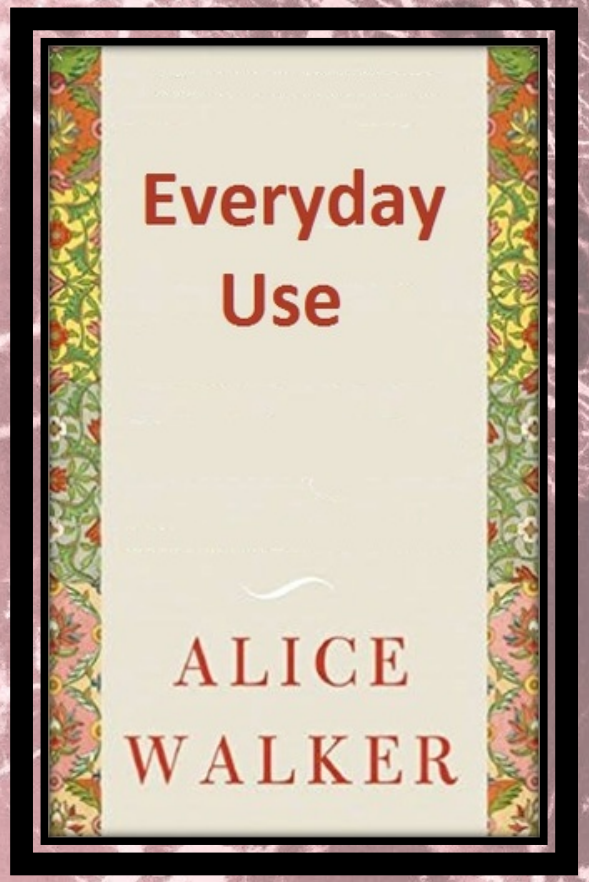
- Abandoned
- Loneliness
- Giant
- Water
- Life Changing






Everyday use - Alice Walker
Sassy
Snooty
One Smarter than the other?
demanding
Work
Move
Neighbourhood
TV programme
Success
Comparisons
Demanding
Siblings
Family
relation-ships
Stropey
Rude
Dreams
Hopes
Hand made Quilt
Appearance
Body Shape
Ash
Flame
Fire
Ashamed
Clever
Shy
Ungrateful
Memory
Comfort
Unappreciated
Remember
Confident
Personality
Drama
Rude
Idealism
Change
Surprise
Judgement

Everyday Use- Alice Walker



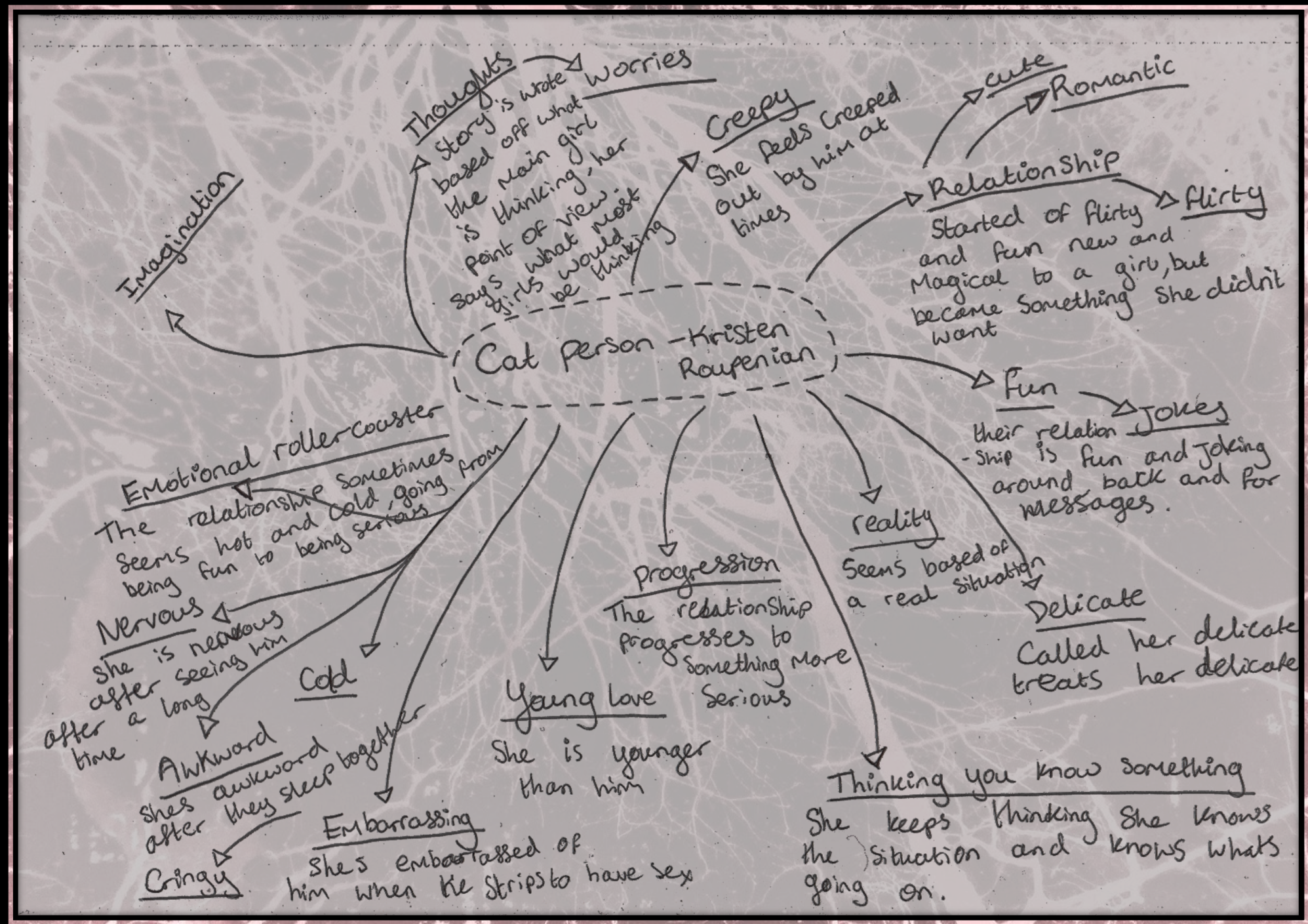
5 words from the book

- Dream
- Habits
- Quilts
- Appreciate
- Priceless

5 Favourite descriptive words from Mind map

- Demanding
- Appearance
- Personality
- Ungrateful
- Rude




Cat Person - Kristen Roupenian
Thoughts
Story is wrote based off what the main girl is thinking, her point of view says what most girls would be thinking
Worries
Creepy
She feels creeped out by him at times
Imagination
Relationship
Started of flirty and fun new and Magical to a girl, but became something she didn't want
Cute
Romantic
Flirty
Fun
Their relation-ship is fun and joking around back and for messages.
Jokes
Emotional roller-coaster
The relationship sometimes seems hot and cold, going from being fun to being serious
Nervous
She is nervous after seeing him after a long time
Cold
Awkward
Shes awkward after they sleep together
Cringy
Embarrassing
Shes embarrassed of him when he strips to have sex
Young Love
She is younger than him
Progression
The relationship progresses to something more serious
reality
Seens based of a real situation
Delicate
Called her delicate treats her delicate
Thinking you know something
She keeps thinking she knows the situation and knows whats going on.

Cat Person- Kristen Roupenien



5 Words from the book

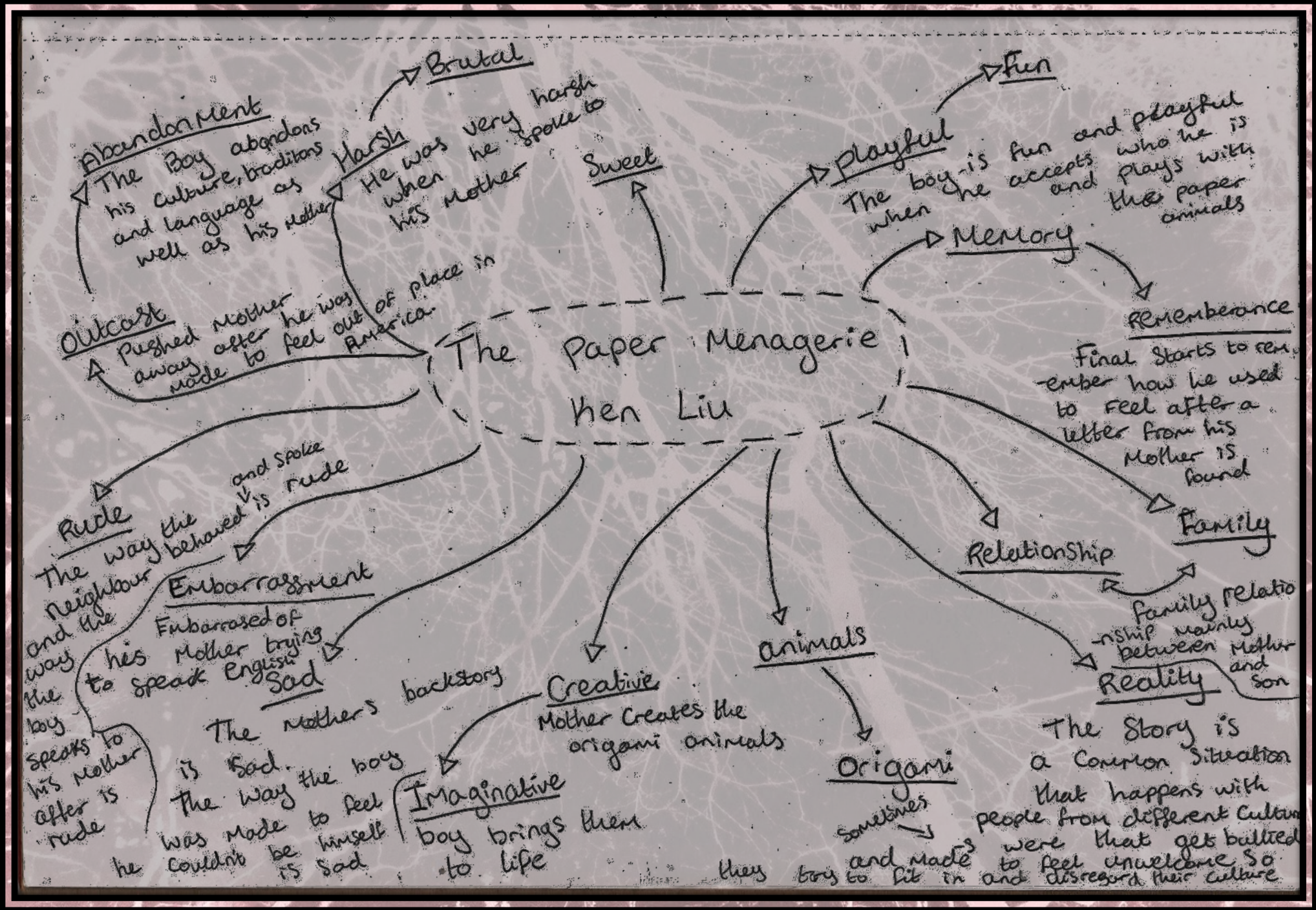
- Flirtation
- Message
- Lips
- Teased
- Uncomfortable

5 Favourite descriptive words from Mind map

- Relationship
- Fun
- Delicate
- Thoughts
- Awkward



The bad date that went viral.


The Paper Menagerie
Ken Liu
Abandonment
The Boy abandons his culture, traditions and language as well as his mother
Brutal
Harsh
He was very harsh when he spoke to his mother
Sweet
Outcast
Pushed mother away after he was made to feel out of place in America.
Playful
Fun
The boy is fun and playful when he accepts who he is and plays with the paper animals
Memory
Remembrance
Final starts to remember how he used to feel after a letter from his Mother is found
Rude
The way the neighbour and the way the boy behaved is rude
and spoke
Embarrassment
Embarrased of his Mother trying to speak English
Sad
The mothers backstory is sad.
The way the boy was made to feel he couldn't be himself is sad
Creative
Mother Creates the origami animals
Imaginative
boy brings them to life
animals
Origami
sometimes they
and made toys to fit in
Family
Relationship
family relationship mainly between Mother and son
Reality
The Story is a Common Situation that happens with people from different Cultures were that get bullied to feel unwelcome so and disregard their culture
boy speaks to his Mother after is rude

The Paper Menagerie- Ken Liu

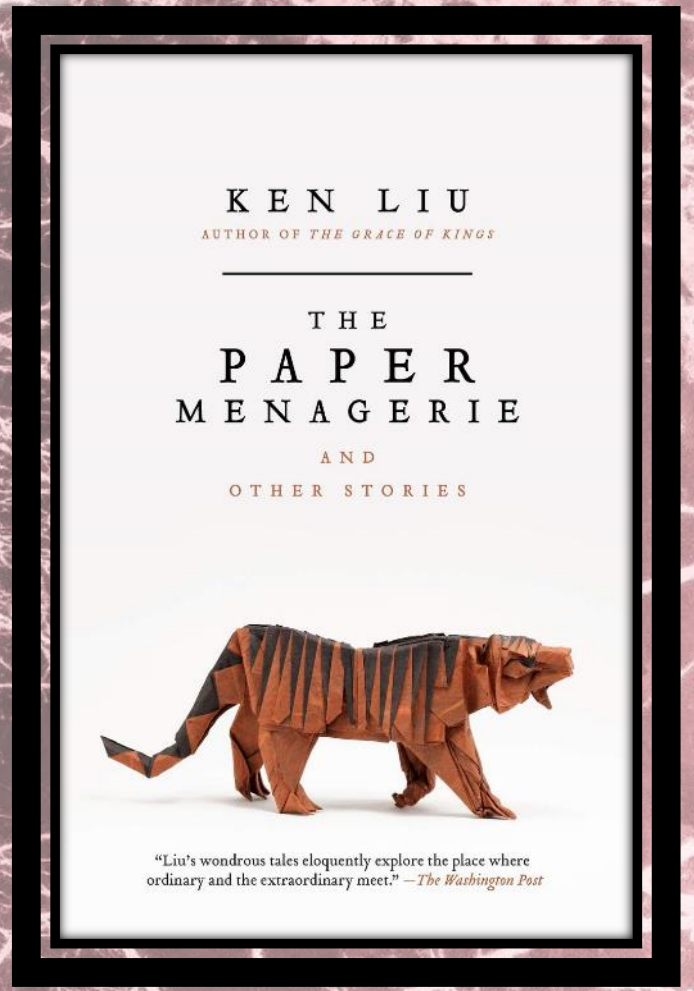
5 Words from the book

- Smile
- Tiger
- Trouble
- Hushed
- Memory

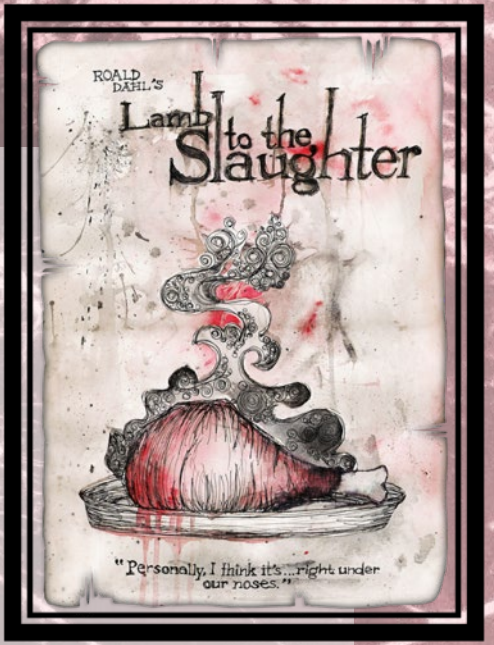
5 Favourite descriptive words from Mind map

- Imaginative
- Playful
- Family
- Outcast
- Sad





Main focus- Lamb to the Slaughter by Roald Dahl



Potential ideas

- Blinded
- Alone
- Dark
- Lighting- torch light? Candle light? Shadows?
- Red
- Mystery
- Could focus on using lighting and the idea of being alone and use the lighting to cover parts of the face, create something distorted, illusions, broken up images.
- Could edit photos to be red or use red light to create a moody atmosphere, emphasise uncertainty and mystery.
- Maybe try layering photos?

Research and Inspiration



















Slides 21-36 are made up of pages I scanned from 3 books that inspired me and that I felt linked to the ideas I have in mind for this project such as, face distortion, layering images , shadows and potentially working with collages.

Multiple Exposure

Multiple-exposure photography has often been used to express something intangible. In the Victorian age, for example, multiple exposures often showed 'ghosts' battling with conjurers. El Lissitzky in the 1920s and Boris Mikhailov in the 1960s–70s both used the technique to express their ideas about Soviet life and politics, with quite different results reflecting their individual perspectives.

Henry Rice's *Mapping* series aims to encapsulate the memory of a place. Several photographs taken on the same day and in the same location are digitally overlaid, with careful consideration given to colour and composition. The result is an image that is a confusion of details; some clear, others indistinct.

Editing software and double-exposure apps make it easy to try out this technique Make your experiments meaningful by first having a concept in mind that you want to explore.

LEFT:
Beijing from the series
Mapping



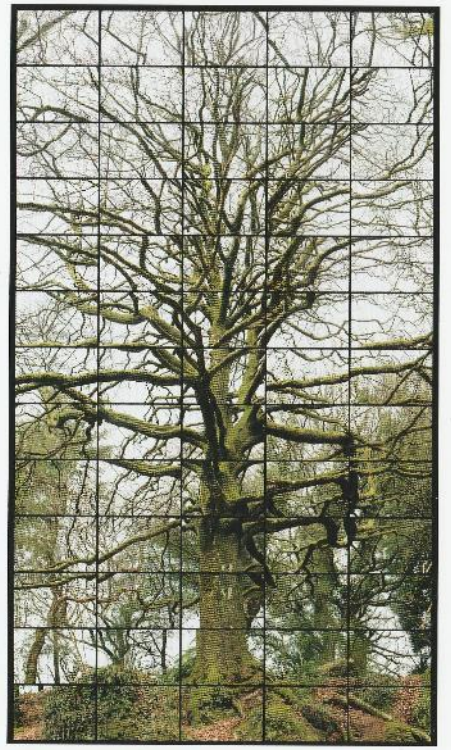
Collage

Pete Kirby's images are presented in the form of a digital collage. At first glance it might appear that a grid has been superimposed on top of a shot of a tree. In fact, closer inspection reveals that each of the frames that comprise this image is an individual photograph. It's a digital collage reminiscent of David Hockney's photographic 'joiners', in particular his collages of swimming pools, constructed out of dozens of white-bordered Polaroids.

Kirby's technique is intended to represent the way we perceive our surroundings: our eyes gather information from details that are collected into a coherent picture by our minds, in a combined effort between sensory perception and memory. Not one 'decisive moment', therefore, but a series of episodes as our eyes assemble the picture piece by piece.

This method suits any number of stationary subjects. Replicate Kirby's process by taking all your shots quickly during a single shoot so that the lighting conditions are the same throughout, or see what happens when you try this over a changing time period – a day, a week, a month or longer.

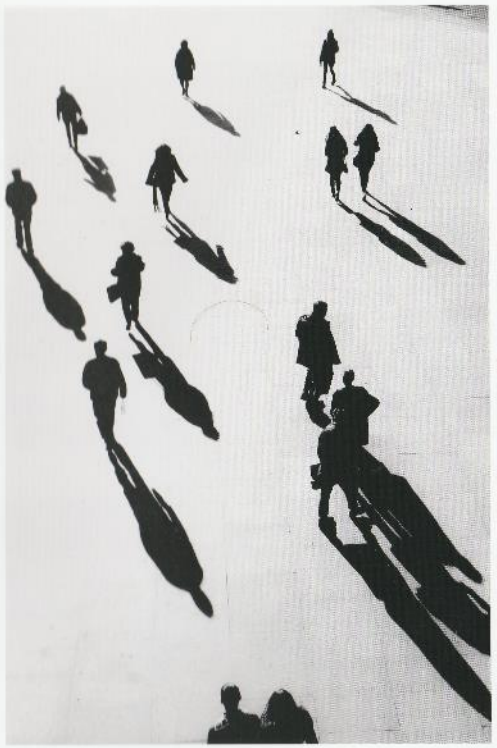
OPPOSITE:
L'arbre merveilleux.
Brittany



Directional Light

Never let strong directional light pass you by. When the sun is low in the sky, just after sunrise or approaching sunset, there's another dimension to every subject in your frame: their long shadows stretching out away from the sun. The fact that they're all stretching out in the same direction can help bring together disparate elements that would otherwise lack cohesion across the frame.

In this image, Alberto Cabanillas has accented the shadows by converting to a high-contrast black and white. It's a strong, graphic image that would feel empty and weak without the long shadows stretching diagonally across the frame.



OPPOSITE:
People Walking on Street

React to Music

Simon Bray investigates our connection to place and the influence of that on our identity. The images shown here are of the locations that inspired the seminal 1982 album by Brian Eno, *Ambient 4: On Land*, and were made using a Pentax ME Super camera and Ilford P2 Super film – both first created around the same time the music was.

For this immersive project, first, Bray tracked down the four locations featured on the album: Lizard Point, Lantern Marshes, Dunwich Beach and Leeks Hills, in Cornwall and Suffolk in the UK, and took the strange and ethereal music as the jumping-off point for his photography. The resulting images are a personal reaction to the landscape in combination with the experience of listening to the music, which has a transformative effect both on what is seen and what imagery is produced.

OPPOSITE:
From the series
Ambient 4: On Land





Embroidery

In his mixed-media pieces, artist Maurizio Anzeri embroiders vintage black-and-white prints. Here, lines of white thread radiate from one of each of the subjects' eyes, swirling above them to create an eerie yet captivating image. Anzeri's focus is portraits, his embroidery creating elaborate masks that distort his subjects' features, with results somewhere between the uncanny and the sublime.

This technique works with any number of subjects beside portraiture. The key is to have an idea of what you're creating before you start so that you augment or transform the original photo rather than simply decorate it.



OPPOSITE:
I Will Be With You The Night Of Your Wedding

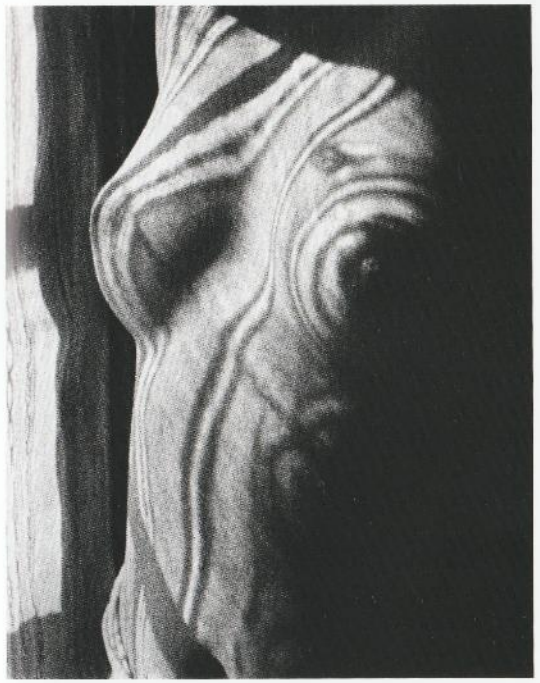
Shadow Play

Man Ray was a visual artist best known for his surreal photography. In this iconic image, he has used directional light through a sheer lace curtain to cast shadows onto the model's body, delineating and accentuating her form.

You can achieve this effect by placing your model next to a window, doorway or any strong, bright light source. Try to eliminate all other light sources, and choose a material that allows some light through in patterns, holes or lines – slatted blinds can work well. Suspend this in front of your model and adjust the position of the light or your subject until you're happy with the effect.

By exposing for the strongly lit, lighter skin tones, the unlit area in the background of your composition will be underexposed and dark. You can create an even more powerful contrast when you come to the post-production process.

OPPOSITE:
Le retour à la raison
(Return to reason), 1923



Cut & Paste

Nick Dolding's *Cut Up* series is an exercise in photographic collage. The technique involves photographing two or more sitters in the same pose and lighting; shooting from the same angle and perspective will also help you bring together the two (or more) separate images. Dolding makes a feature of the joins; by printing onto good-quality, thick, fibre-based paper, he was able to achieve substantial torn edges. Directional light from the right-hand side of the frame produces a dark shadow in the other direction.

This is an arresting image because of its technical precision, but photographic collage can be a much more playful affair, if you want it to be. Take inspiration from the dada and surrealist roots of photomontage and look to artists Hannah Höch and Dora Maar to see how inventive the form can be.

OPPOSITE:
Cut Up 33 from the series *Cut Up*



Dream Collages

In his *History of Aviation* series, Kamil Vojnar employs a combination of digital and manual techniques; he creates heavily layered collages comprising many different images from many different sources. Printed on fine art papers and mounted onto canvas or wood, he seals the works with varnish, oils and wax, finishing them with a painterly, distressed surface. The results are dreamlike pieces that are typically both romantic and unsettling. As Vojnar sees it, the challenge in this approach is inventing something new out of existing material. He says: 'In a painting, you can paint anything you want. In the photographic [medium], it must, on some level, exist first.'

LEFT:
Catapult from the series *History of Aviation*



Faceless Portraits

Oscar Keys's unique portrait style often features subjects with their faces hidden, challenging the idea of what a portrait is meant to be. To some extent, this is an exercise in subverting photographic expectations, not dissimilar to Uta Barth's cropped-out portraits (see page 84). The faceless portrait is immediately mysterious to us. Keys's approach, however, leaves the rest of the frame to play with.

Without a face to capture our attention, these images rely heavily on context and design elements, while notions of identity take a back seat, or can only be guessed at through the viewer's own associations. The colour-matched ribbon in place of the horizon here literally ties the model into the seascape. Keys cites simplicity as one of the key forces driving his approach, and it certainly works in this image, with the limited colour palette and uncluttered composition. However, your own faceless portraits can be whatever you want. A good starting place is to find different ways of obscuring your subject's face and see what each method suggests in terms of a wider arrangement. Consider colours, props, clothing and overall composition – just as you would for an ordinary portrait.

OPPOSITE:
Untitled

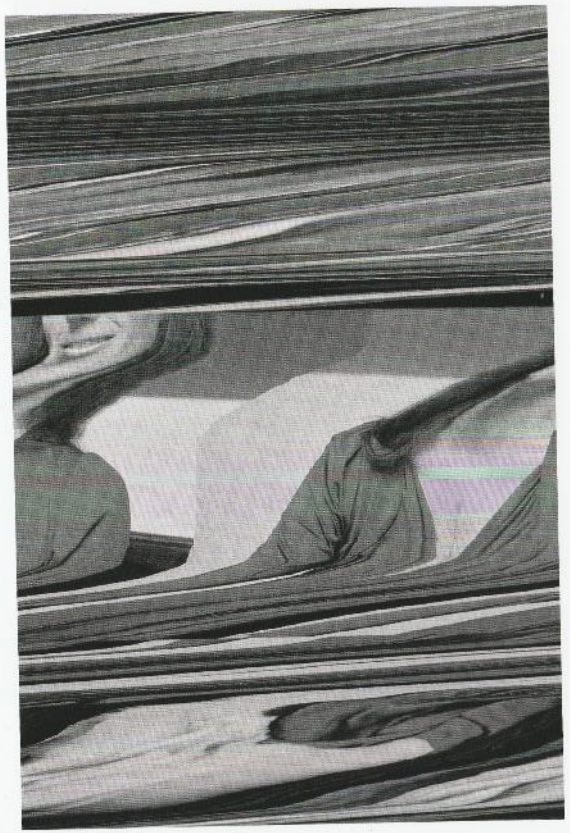


Glitch

Ernielson Limbo's *Becoming* series is about challenging social constructs, running interference on the notion of binary gender identities in the Western world. To do this, he embeds words spoken by his subjects back into their photograph using digital code, which causes this distortion.

The simplest way to introduce glitches into your digital photo files is to change the extension of the image to a text file extension, such as '.txt'. You will then be able to open the image as a text file (simple text editors work better than more advanced word processors), and see it as lines of code. By introducing new lines and deleting existing code, you can warp your image in all sorts of interesting ways. The results of this method tend to be erratic, but there are dedicated 'glitch' apps available for just this purpose, as well as online tutorials, if you want to bypass the trial and error.

OPPOSITE:
Mia from the series
Becoming



In Pieces

David Miller's endlessly playful and creative style with posing, props and lighting is matched by his talent for making strange cubist collages from individual photos. His method of capturing a number of Polaroid shots and placing them together to build a distorted image of his model results in compelling and artful final images that are just a little 'off'. The beautiful models appear piled together, as if deconstructed and then sloppily reconstructed.

Photographic collages offer a way to present a different perspective on common subjects and styles, as other works in this book also demonstrate. Landscapes and portraits are obvious subjects for this style, but it could also be an interesting technique for wedding photography, fashion photography, street shots, still lifes and just about any other field of photography.

OPPOSITE:
Annika



The Image below reminds me a lot of the photography that David Hockney produced because he also took photos using polaroid's and combined the prints together to make up an image. Its an interesting way to create a photo because its like a puzzle and I would be interested in using a method similar to create distorted images.

Book-
Project: Collage 50 Projects to spark your creativity (Tate)
Bev Speight
[Published 7th March 2019]



01. Torn

Random tears create unique shapes that lend themselves perfectly to scenes of nature, such as rolling hills, stormy seascapes and wild mountain ranges. Seascapes make a good subject for this spontaneous type of collage as no two wave formations are ever the same, but this technique could work for many different kinds of landscape.

Look for contrasting imagery to use, and remember that just because you're making an image of, say, a seascape, the constituent parts don't have to come from images of seas. Here, for example, I've created my seascape out of different skies. Embrace the transformative element of collage. Placing a single sharp image on a roughly layered background gives the image focus and is a simple formula for creating an impactful collage.

02. Layers & tears

Inspired by ageing, peeling billboard posters, the technique of *décollage* can partially reveal secret histories hidden beneath vibrant layering. You can peel the layers back to unveil colours, textures, faces and shapes seemingly from the past. As you tear through each layer, the composition will continue to change, so capture each reveal with your camera. With this technique there is no going back!



***Connections* by Baha Khodadadi**
(magazines, paper, scissors, glue, paint, brush) Freehand 15



Capture
(magazines, ruler, protractor, pencil, tracing paper, masking tape, knife, glue) 30 57

18. Trompe l'oeil

'Trompe l'oeil' is a French phrase meaning 'deceive the eye'. Use collage to trick viewers into seeing three dimensions in a totally flat image. Be inspired by the optical illusions of Dutch graphic artist, M. C. Escher, whose mind-boggling, reality-bending artworks play havoc with spatial dimensions.

The principles of perception and perspective can easily be explored with collage: apply blocks of colour with contrasting textured surfaces to a geometric construction to give the appearance of three-dimensional shapes. Consider light and shade to enhance the illusion. Have fun and explore another dimension.

08. Creating space

Negative space can add drama to an image. Experiment by obscuring an image with a blank paper cut-out in a shape of your choice. Here, for example, a face peeps out between fingers. Find an image of hands to use as a template – cut them out and draw around them on white paper, then cut that out. (You can reuse the original hands in another collage.) The cut-out hands have been placed over the face image and glued in place, blending with the white border and almost disappearing, to leave an intriguing composition.



Hide
(photograph, white paper, scissors, glue)

09. Punching holes

Choose a dramatic image and then gradually eat away at the visual by punching a series of holes. Consider the placement of each hole as there is no going back once you have cut it out. The eye will be drawn to the greatest concentration of holes, so think about how you distribute them. Place the image over a white or coloured background – whichever works best to highlight the spaces.



Air Head
(magazines, hole punch, glue)

30. Tessellate

Dividing part of an image into random geometric sections and then swapping up and scrambling the images within this can create an interesting abstract composition. Use a photocopier to enlarge the visuals in some of the sections, and turn some pieces upside down to give the scene even more of an uncanny, alien effect.



Divided
(photograph, magazine, photocopier, ruler, scalpel, glue)

20. Earthy textures

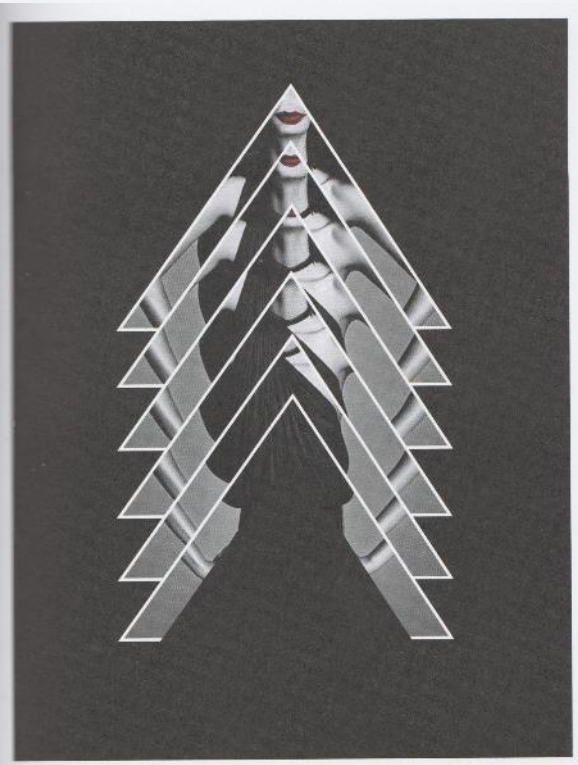
Land artists, such as Richard Long and Andy Goldsworthy, work within nature to create temporary artworks. The land art movement emerged in the 1960s and 1970s, exploring art through many different organic materials, both living and decaying, with the transient artistic outcomes captured only through photography. Look to the natural world for inspiration for your collage and combine earthy elements with photographic images of nature cut into geometric shapes. Respect the environment and collect responsibly, taking care not to disrupt habitats or vandalise private property. Be on the lookout for interesting colours and textures: burnished golden leaves, peeling bark, smooth pebbles, cracked earth, and so on.



Earthy Mix
(bark, lenvon, magazines, knife, glue)

32. Stretch

Create a dramatic focal point with a repeated, staggered image. The fragmented pieces of an image are carefully positioned to give the illusion of moving upwards and stretching. Combined with a dynamic pose and a suitable colour palette, this will make a powerful image. Notice how, here, the triangles point towards the red lips, a striking flash of colour. The black background highlights the white borders and emphasises the focus.



Stretch
(magazines, photocopier, paper, pen, ruler, craft knife, glue)

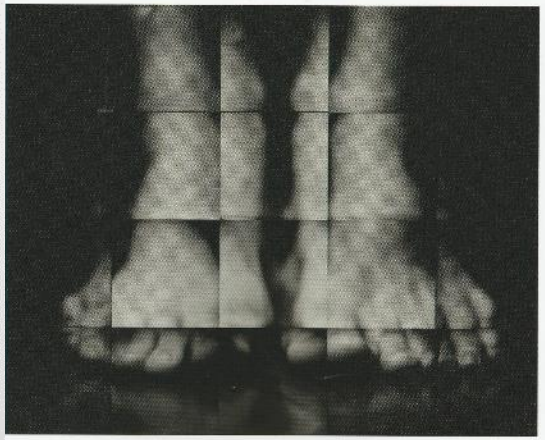
Distort 82

Camerless photography Thames and Hudson V&A By Martin Barnes Published 2018



ABOVE AND RIGHT
Photos taken with the Genesis II, 20 x 25 cm (7⅞ x 9¾ in.), 2013

'Composition isn't easy as each image on the ground glass is back to front and upside-down and it's hard to align. When I scan the negative I transpose the cell in Photoshop to create the final image. Most of the photos I've taken with it so far have been on photographic paper and I've only just started to use X-ray film.'
James Guerin





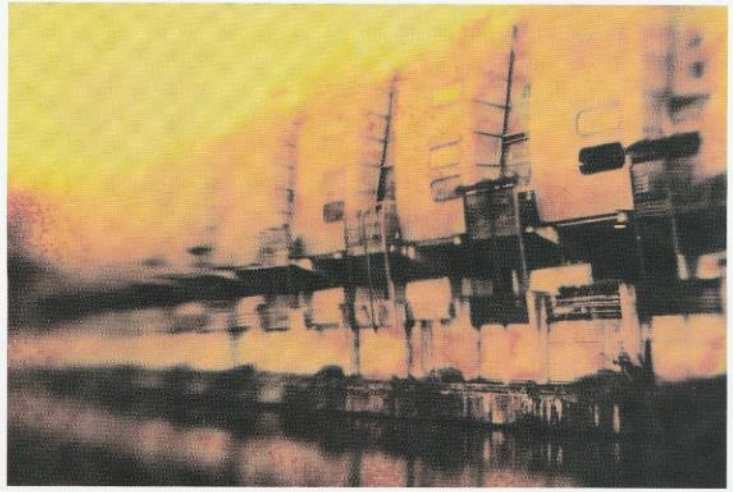
ABOVE
Tony Kemplen
Sliced Sycamore, slit-scan negative, 24 × 36 mm (1 × 1½ in.), 2013

RIGHT
Tony Kemplen
London Eye, polar slit-camera photograph, 20 × 20 cm (7⅞ × 7⅞ in.), 2013
The film was advanced by ⅛ turn after each exposure, producing minor slit overlap at the beginning of the film and no overlap at the end. The final result was processed using the polar coordinates filter in Photoshop.





ABOVE
Daniel Meade
Untitled, transaquatype on standard inkjet paper, 21 × 28 cm (8¼ × 11 in.), 2010



RIGHT
David McNamee
Buildingstransfront, transaquatype on standard inkjet paper, 21 × 28 cm (8¼ × 11 in.), 2012

PAOLO GIOLI

Interview by Aaron Kossmann

Italian artist and filmmaker Paolo Gioli is renowned for his experimental work, and was one of the first to use slit-scan camera techniques in art photography.

How did you create these images of strip photography (for La linea transparente*)?*

These images were created using slit-scan cameras, a popular technique that is usually employed in science photography or at sport events to determine who arrived first at the finish line. Many artists have also made strip photographs, though with less sophisticated cameras. I started using this technique not out of simple artistic curiosity, but because it was strongly related to my other creative experiments with pinhole cameras.

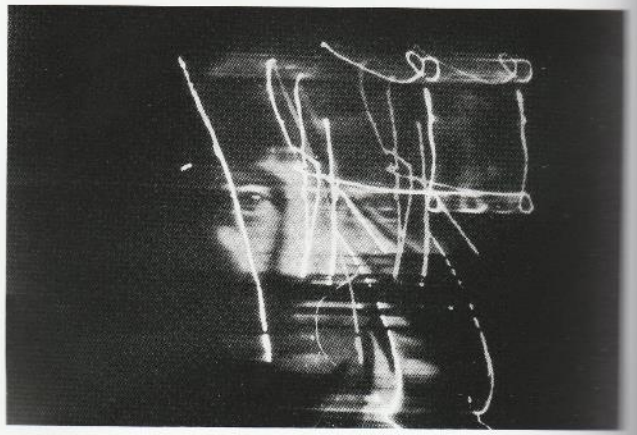
What is the technical rationale behind the series?

The starting point is the pinhole: it is a luminous dot, which in the slit-scan technique then becomes a line. The shutter, redundant for my purposes, is substituted with a metal plate into which I cut a line. In successive experiments I have multiplied the lines and cut the luminous slit, thin as a pencil mark, in the shape of an angle or of a semi-circle. Many artists just rewind the film in the camera, rolling it along one single [slit]. This gives them images that are more or less deformed, but out of context, with no background. My 35 mm reflex cameras have been hacked to remove all inner workings; I also add one or two cranks in order to advance or rewind the film when I'm shooting.

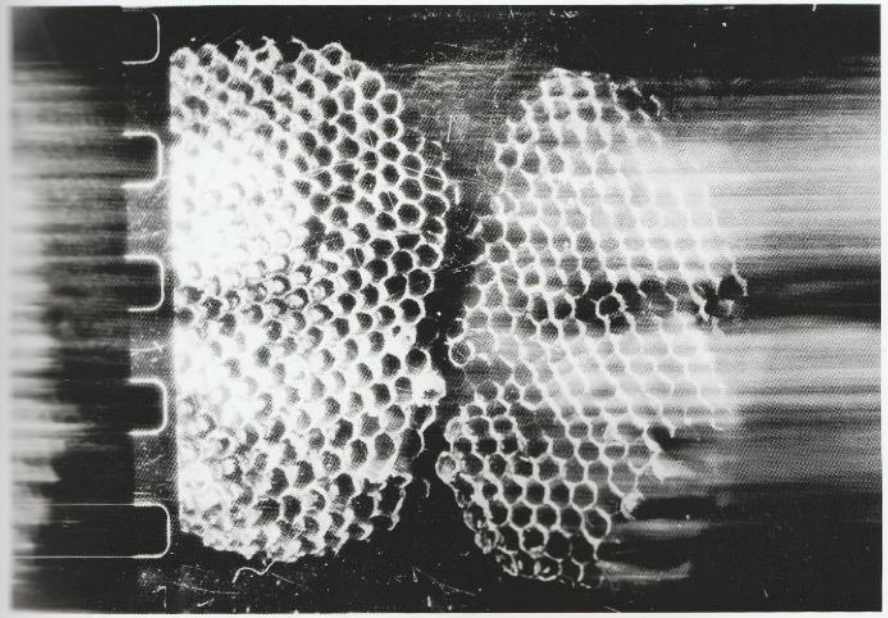
OPPOSITE ABOVE
I segni dell'Etrusco, strip photograph using a negative image of an Etruscan tombstone as the slit, black and white print, 40 × 50 cm (15¾ × 19¾ in.), 1995

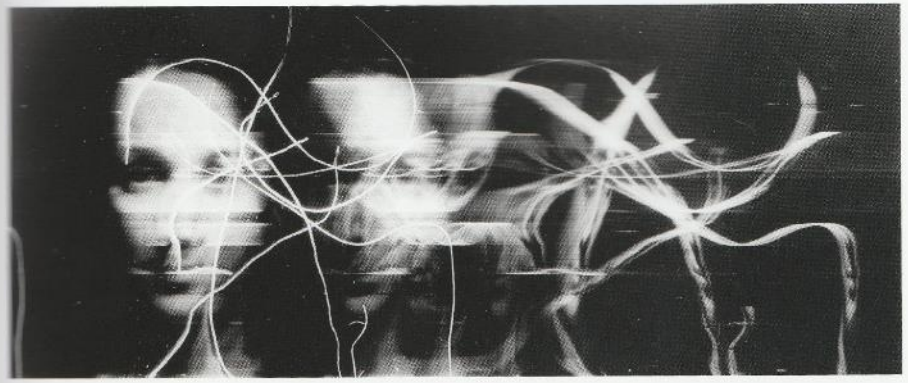
OPPOSITE BELOW
Volto attraverso, strip photograph using the negative of an image of a hornet's nest as the slit, black and white print, 40 × 50 cm (15¾ × 19¾ in.), 2001

RIGHT
Volto attraverso, strip photograph using the negative of Lodovico Sforza's signature photograph as the slit, black and white print, 30 × 40 cm (11¾ × 15¾ in.), 2000

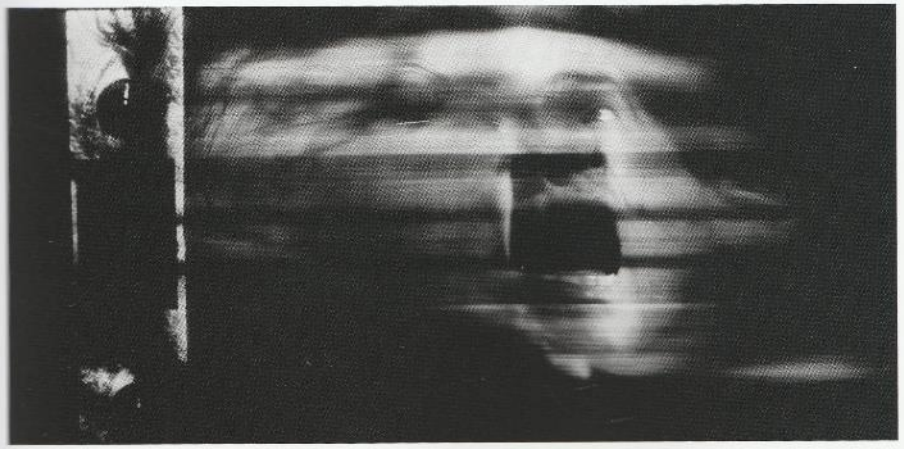




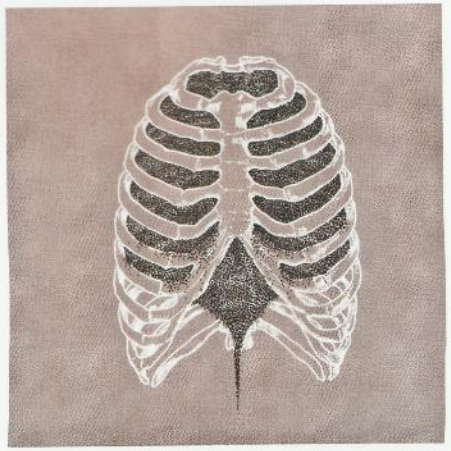


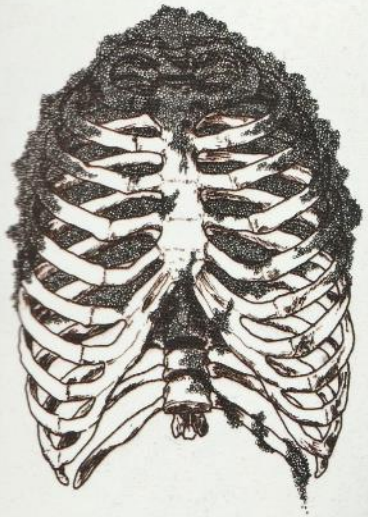












ABOVE LEFT
Ellen Krebs
Case Study #17, from *The Human Studies* series, salt print with red ink, 21 × 21 cm (8¼ × 8¼ in.), 2013

ABOVE RIGHT
Case Study #9, from *The Human Studies* series, salt print with black ink, 21 × 21 cm (8¼ × 8¼ in.), 2013

LEFT
Case Study #7, from *The Human Studies* series, salt print with black ink, 21 × 21 cm (8¼ × 8¼ in.), 2013

Contact-printing techniques can be used for illustrations and graphics, as well as photographs. You can either create a digital negative from the drawing (as outlined on p. 132) or draw the image directly onto the acetate sheet you will be using as your negative. In these works the artist also applied red and black ink to the finished salt print.





TOP
Ellen Krebs
The Beginning 2, from the series *One Thousand Words*, matte albumen print with burned surface marks, 8.4 × 29.7 cm (3¼ × 11¾ in.), 2013

ABOVE
Ellen Krebs
The Beginning, from the series *One Thousand Words*, matte albumen print with wax and black ink, 8.4 × 29.7 cm (3¼ × 11¾ in.), 2013



ABOVE
Ellen Krebs
Searching for a Thread, from the series *Limbs: Yours, Mine and Ours*, matte albumen print with white ink, 21 × 21 cm (8¼ × 8¼ in.), 2013

MATTHEW BRANDT

Interview by Marco Antonini

By using liquids, dust, foods or pigments found on-site to develop images and alter his finished prints, Los Angeles-based artist Matthew Brandt establishes an intimate relationship between the subject and the photograph.

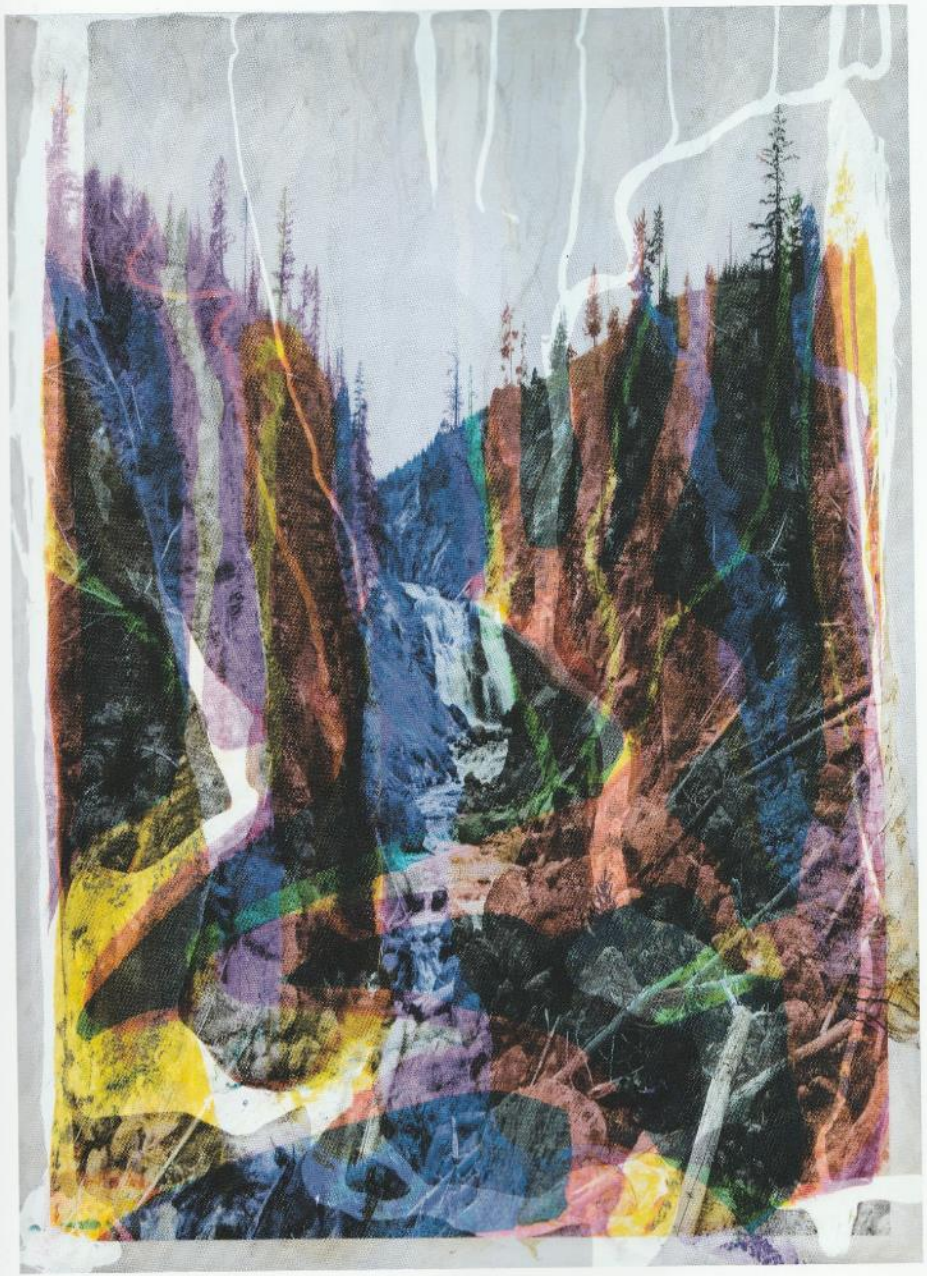
I'm interested in your use of substances such as burnt wood, handmade paper, lake water, blood and tears. You seem to be interested in adding a further layer of realism to your image, something beyond the illusion of realism that can be conveyed via conventional photographic technique and materials.

I began incorporating a subject's actual material into the process of producing photographs when I moved back home to Los Angeles from New York and started graduate school at UCLA, studying photography. In order to have a good foundation in the medium, I took it upon myself to learn historical photographic technologies. I began by making salted-paper prints, which I thought had been the first photographic process. (I later learned that I was wrong, but it wasn't a bad place to start.) Now that I was back home in Los Angeles, I was spending time with friends and family who I hadn't seen in a long time, and making photographs while feeling very nostalgic. It made me think closely about the complications of representational photography. I have always been interested in the traces of things, both photographic and physical. I wanted to find some way to collaborate with the friends and family who I had missed, and it seemed logical to use their bodily fluids to produce their own photographic images chemically. It also lessened the burden of representation on me and left more of it up to the subjects themselves: the salted-paper printing process allowed their own chemistry to influence the final image. This idea of using the subject's own material to produce its image has sprung up in other ways in subsequent projects.

Coffee, chewing gum, barbecue sauce: a whole range of food products were used as pigments in the development or finishing processes for your early photographic series. Can you tell us something about the meaning of using food products in your work?

There are different circumstances for using food products in a work. In the project *Taste Tests*, the food/pigment combination stemmed from an interest in the touristic landscape photography of Yosemite National Park. It was a way of describing mainstream taste, in both food and photography. Everyone loves peanut butter and jelly just as everyone loves Yosemite landscape pictures. I printed the same image in different flavours: different strokes for different folks.

OPPOSITE
Mystic Falls $K_2Y_3M_3C_4$, from the series *Waterfalls*; four Duraclear and Duratrans prints processed with Mystic Falls water, in LED lightbox frame, 166 × 117.5 × 5 cm (65¼ × 46¼ × 2 in.), 2013





ABOVE
Klamath Lake, OR 2, from the series *Lakes and Reservoirs*, C-print soaked in Klamath Lake water, 76.2 × 101.6 cm (30 × 40 in.), 2009

They are as permanent as any normal colour C-print. They are just ordinary C-prints that have been soaked in the water of the lake or reservoir they depict. The main difference is that the water has rearranged the C-print's inherent colour emulsions. A normal C-print photograph is made up of multiple layers of photosensitive colour emulsions on paper: blue, red and yellow. When the paper is soaked in water, these colours inevitably shift and mix.

Does that process happen in the studio or on location?

It all happens in the studio. I bring back the water from every lake or reservoir that I visit.

RIGHT
Lake Jennings, CA 2, from the series *Lakes and Reservoirs*, C-print soaked in Lake Jennings water, 116.8 × 162.6 cm (46 × 64 in.), 2012



BELOW
Lewis Lake, WY 2, from the series *Lakes and Reservoirs*, C-print soaked in Lewis Lake water, 76.2 × 101.6 cm (30 × 40 in.), 2012



Torn Paper Collage- Mood boards













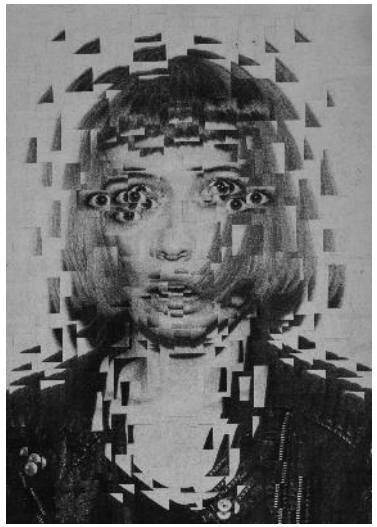


Distorted Images











Raphaël Vicenzi



















Raphaël Vicenzi, Untitled collage 2015-
Accessed from https://www.subtraction.com/2015/06/28/collages-by-raphael-vicenzi/



Raphaël Vicenz, Untitled collage 2015-
Accessed from https://weandthecolor.com/collages-by-raphael-vicenzi/55631



Raphaël Vicenz, Untitled collage 2016-
Accessed from https://www.behance.net/gallery/41571959/Collages-2016





Raphaël Vicenz, Untitled collage 2016-
Accessed from https://www.behance.net/gallery/43336385/Collages-2016

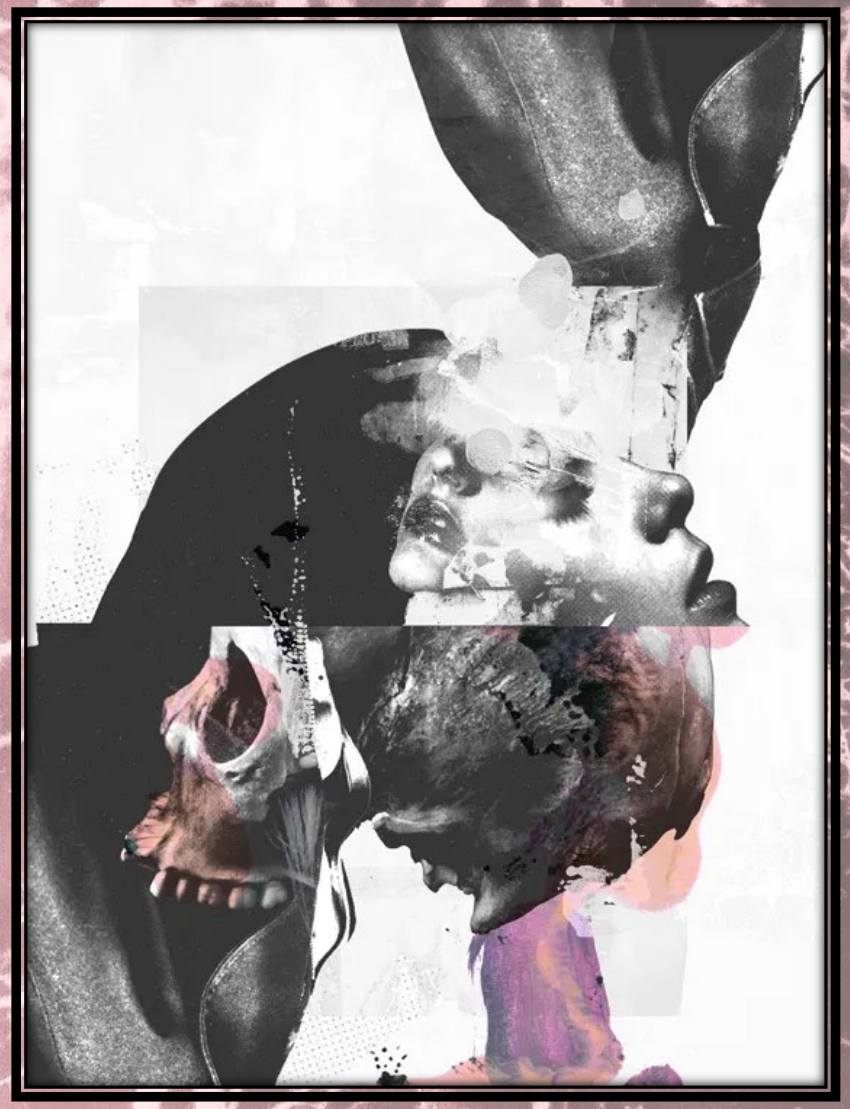


Raphaël Vicenz, Untitled analog collage 2019-
Accessed from https://www.behance.net/gallery/83862751/ANALOG-COLLAGES



Raphaël Vicenz, Untitled collage 2016-
Accessed from https://www.behance.net/gallery/45201955/Collages-2016

Raphaël Vicenzi



Raphaël Vicenzi Untitled collage 2015- Accessed from (https://www.designideas.pics/2015-collages-by-raphael-vicenzi/)

Raphaël Vicenzi is a self-taught illustration artist that works mainly with water colour paints and digitally on photoshop editing images and creating different collages. Vicenzi's work tends to be based around women faces and women figures, in an interview he mentions that its slightly unintentional, but he feels working in this way reflects his personal taste in art.

The way he uses the women in is work is quite interesting because they tend to be represented as beautiful and delicate, but then they are put in dark settings with skulls and splattered paint giving it a rough graffiti type look and yet the women seem to fit in perfectly. I like how the women in his work seem to be the center point for everything else he adds to the images, as if those elements work around the women and their shape, sometimes those elements are used to complete the women and help to form their shape as well, it creates an interesting flow to the art pieces. Another thing that I like about his work is the use of colour because the colours always compliment each other.

Vicenzi is included in my research because I really like the way he uses imagery and a lot of the time he will conceal a woman's face in different ways no longer making thing women recognizable, which is relevant to what I had in mind for my own work.. I like his style and the way he composes his collaged images which again is something that I am interested in applying to my own work.

Martin O'Neill













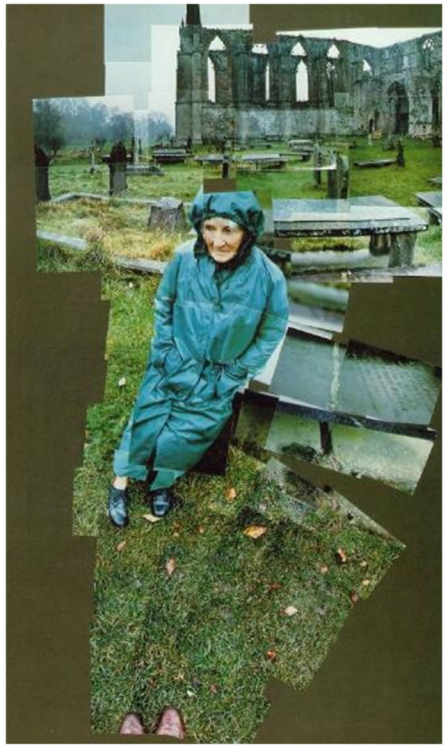
Martin O'Neil



Martin O'Neil, Quiet Riot
Accessed from
https://www.cutitout.co.uk/quiet-riot

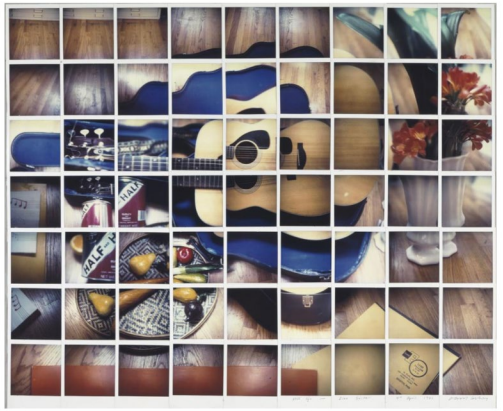
Martin O'Neil is a UK based illustrator and graphic artist that works internationally advertising, publishing and designing. His work tends to be created in the style of mixed media collage using photography, paint, silkscreen and different digital techniques, he has spent years perfecting his own way of working.

In a lot of his work he tends to use old fashion style portraits that are either black and white or aged, and a lot of the time adding bright colours to them. I like his style of work because of his use of contrasting colours and contrasting themes, such as when a person in the image looks serious, but then has added colourful flowers around them or he will use a portrait of someone smiling, but then have parts of their face braking away like a fading memory. He has strong themes in his work and each piece creates a different atmosphere.
His style of collage and use of materials inspires the work I am doing at the moment and is relevant to the my concept due to me wanting to use my inspiration from the story of *Lamb to the Slaughter* to create work using portraiture and distortion. Also I would like to create a particular atmosphere with my work that is unsettling and uncertain and due to O'Neil's ability to create different moods with each piece of work it makes his work even more relevant.









David Hockney

David Hockney



David Hockney, "Mother". 1985
Accessed from
https://shootpics.wordpress.com/2011/03/03/david-hockney/

David Hockney is a very talented artist that doesn't just create stunning paintings but he also creates his own photography pieces. His photography work is mainly in the style of a collage, working with polaroid's to form a whole photo from the disconnected images. I like the clever use of composition in his photographs because its like putting a puzzle together wrong, he takes photos of something and places them back together without making them fit perfectly. I think its an interesting way to tell a story with a photo especially when the photos are of a persons face. Its like the photos show the multiple things a person could be thinking at one time or show a state of confusion or at least it could be used that way.

Hockney is part of my inspiration due to the way he creates his photography work, I am interested in creating a similar effect with my photos because I plan to create distorted images focusing on portraits of people. Showing that they are not quite what they seem and even how you think you know who a person is and what they are supposed to look like, but then something happens and you no longer recognise them. Also using disconnected image to express how someone could be feeling, because I plan focus on the kind of emotion and events that occur in the story *Lamb to the Slaughter.*

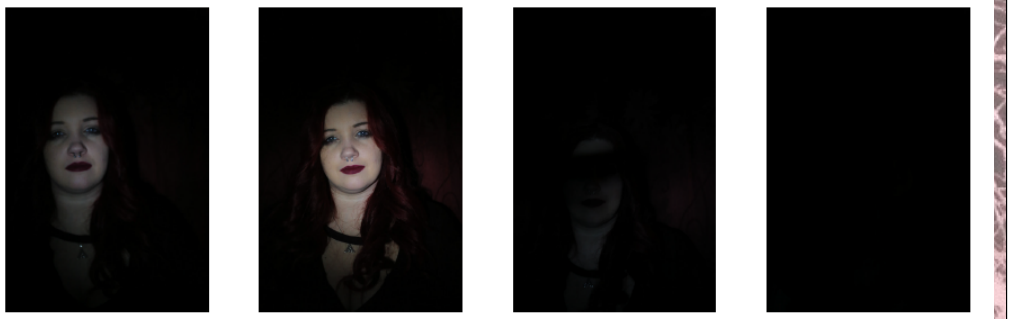
Shadow Photography Experiments

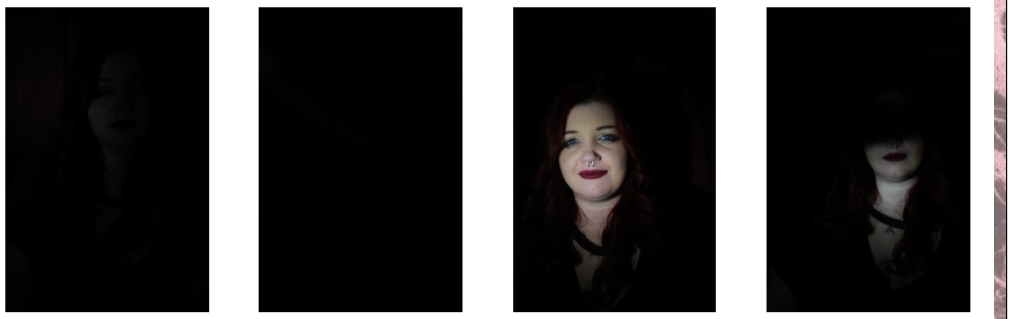
The first experiments I will be doing is using torch light to take photos and cast shadows mainly over the eyes to illustrate someone not seeing things clearly to play on how each character in the book *Lamb to the slaughter* themselves were blind to what was going on. This is shown when the detectives are being lied to and not seeing the murder weapon when it was right in front of them, the husband not seeing the wife's attack coming and how in the story the wife is blinded by her emotions which made her act impulsively. Casting shadows over the face will help to distort it and change its appearance which would illustrate how we change the way we see people when they act in different ways as well as to achieve the idea of people being blindsided in the story.

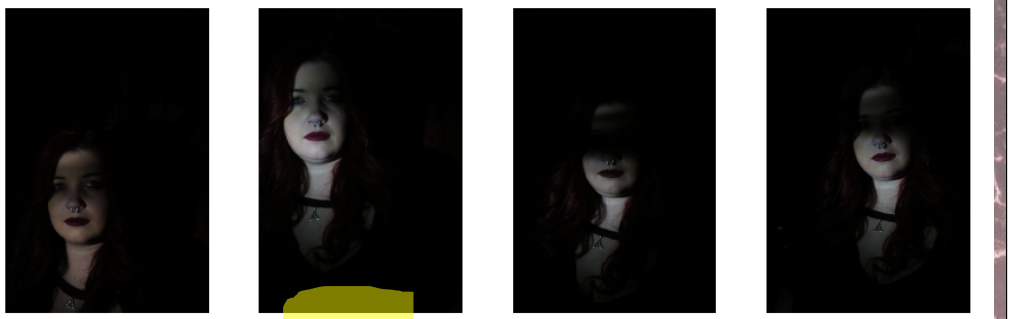
These contact sheets are a result of me experimenting with one of my ideas, I have highlighted some that I felt worked well. Due to me working with dark photos I needed the photos to be taken as raw files so that they would be easier to manipulate and edit later. I used different methods to try and cast shadows over the models face such as using my hand, pieces of card and transparent fabric with patterns on as well as lace. I used card because I wanted to make sure that the light would be blocked out properly were as plain paper would end up letting light through.

The photo I find interesting on these two contact sheets is 2U8A0648.CR2 because despite her face still being seen, the way that the lines are going down her face kind of looks like the light is creating shadows through bars. This made me think of being trapped or caged which I thought worked nicely despite it not being my intention.


2U8A0621.JPG 2U8A0623.JPG 2U8A0624.JPG 2U8A0625.JPG

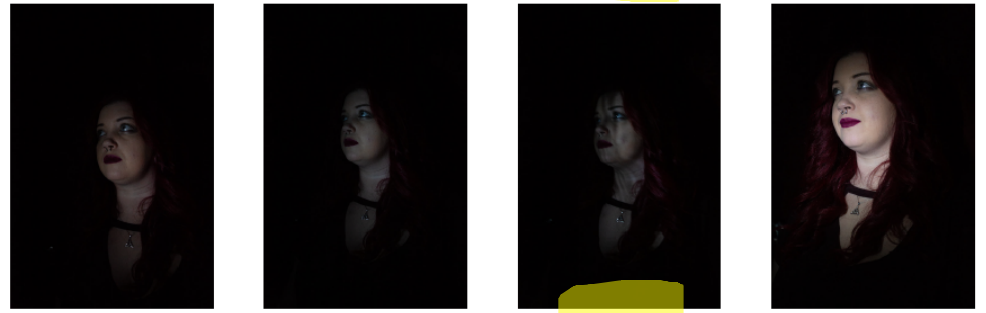

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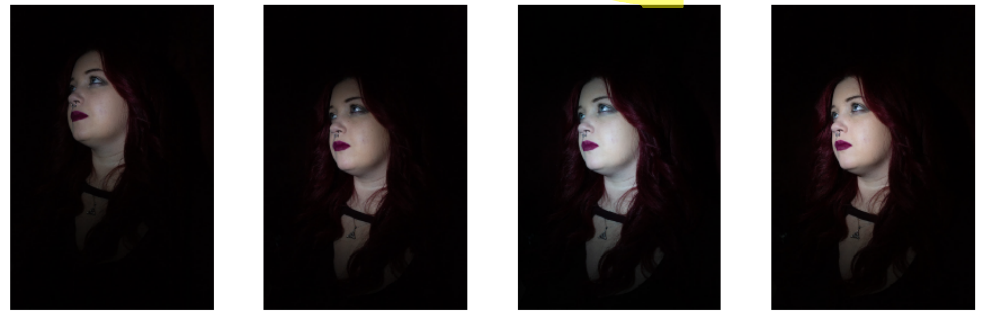

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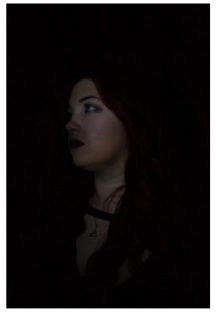

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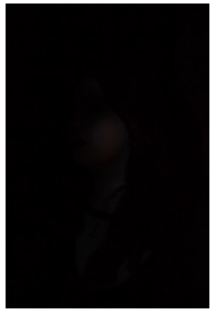

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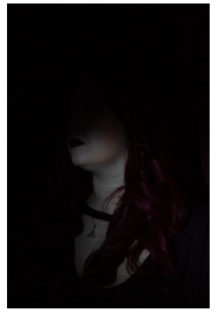

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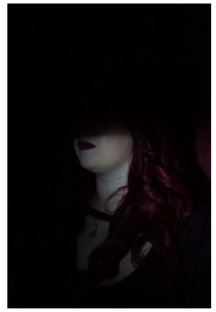

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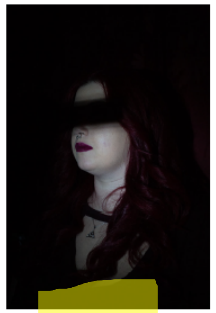

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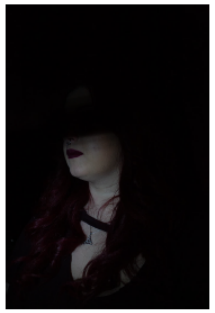

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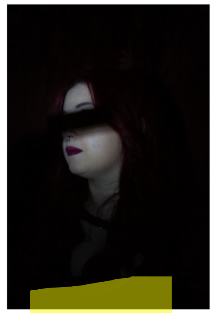

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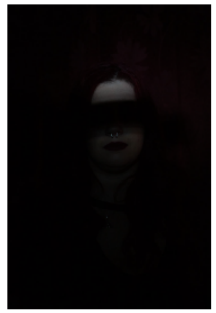

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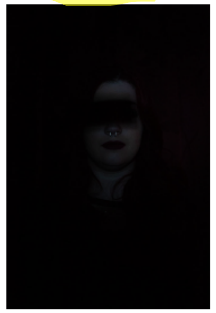

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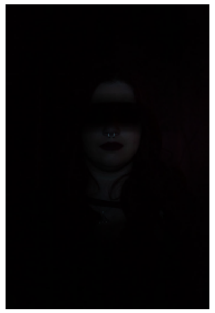

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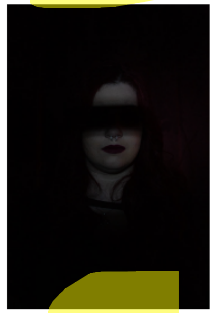

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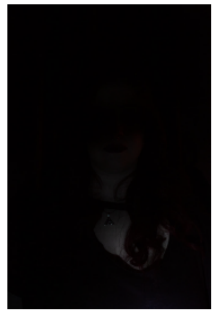

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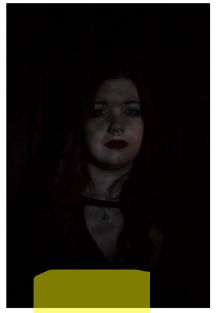

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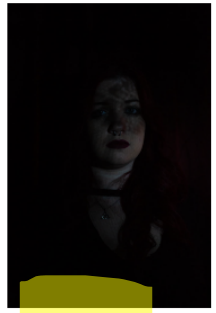

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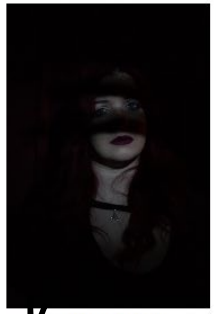
These contact sheets are continuing on from the previous, but focusing more on front face portraits. I quite like the experiments I did with hand shadows on the face such as the photos with stars next to them because it allowed me to conceal more of the face and manipulate what parts could be seen and what parts are not seen better then I could with pieces of card.

The photos on the bottom right was an experiment I thought of whilst doing the photo shoot, which was slowing down the shutter speed to capture the hands moving to conceal parts of the face. I thought it could represent how in the story *Lamb to the Slaughter* the wife didn't speak the truth of what happened and pretended like she didn't see the truth of what happened, which meant the detectives didn't hear the truth of what happened either. This reminded me of speak no evil, see no evil, hear no evil, so I wanted to try and experiment with that idea by moving the hands from the ears to the eyes and then over the mouth.


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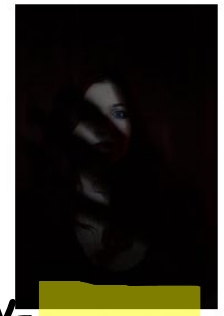

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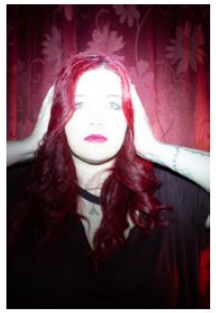

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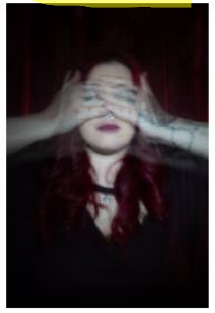

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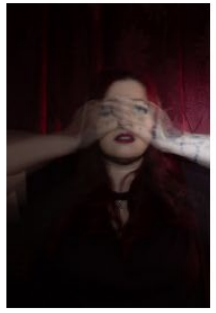

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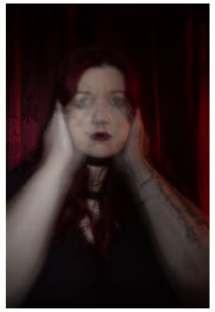

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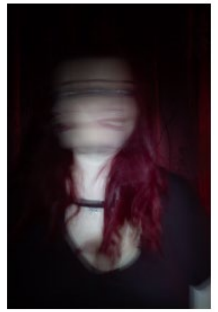

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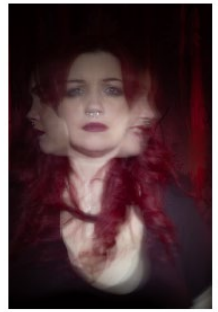

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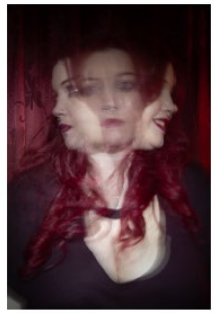

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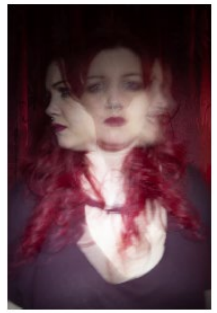

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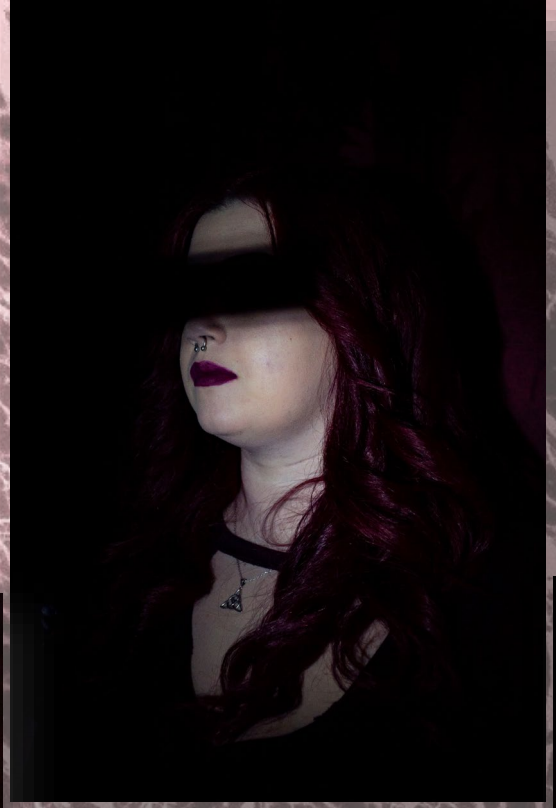

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2U8A0707.CR2


2U8A0708.CR2

Trying to get the experiment of moving the hands from the hears to the eyes to the mouth was challenging, but I did mange to capture this action a few times. However, I wasn't that happy with the way it looked so I tried taking the photos separately of the hands over the ears, over the eyes and over the mouth still using the torch as my light source. Despite these photos looking quite interesting I don't think I will take that concept further. Another experiment I did was using the camera on a slow shutter speed again, but this time getting the model to move her face in different ways to try and distort the face by blurring it, but instead it captured each stage the face moved in. This was interesting to me because I thought it seemed like capturing the multiple sides there are to a person, maybe even having a spilt personality or being two faced, despite not wishing to take this idea further I still thought it was relevant to the way the wife in the story behaves like two different people, the one capable of murder and the one that is welcoming, nice and polite.







The photos on this page are the ones I felt turned out the best, i edited them in adobe photoshop to get the exposure and colours right. I will possible use these photos to try out other experiments such as tearing them, but I quite like them as just photos, they manage to create the dark and eerie mood that I was aiming to achieve.
The bottom left with the flower shadow was inspired by the way the wife came across like a delicate innocent flower but then murdered her own husband, so I wanted to play on the idea of appearing like an innocent flower on the surface, but not knowing what's really going on underneath.



The image above was an experiment I did by turning sections of the face black and white to explore the idea of slowly becoming less of yourself, like your slowly fading away. I was inspired the way both Martin O'Neil and Raphaël Vicenzi used black and white as well as colour in their work. However, due to the photo being dark and the way I went about editing the photo this experiment doesn't look that good and is hard to make out.



The photo above was an accident I did when playing around with cropping parts of the photo and layering them over the same photo, in an attempt to create a similar style as David Hockney's disconnected polaroid images. I thought the photo above was interesting at the time which is why I saved it, however, the longer I look at it the less I like it. It just looks similar to what I achieved with a slower shutter speed.



This Final experiment I did was probably the most successful, inspired by Hockney I wanted to created an image that was disconnected, but still looked like it fit. As I have mentioned before, the image being so dark has made some of the cut out photo sections go un noticed, due to some of them being black jut like the image underneath. I don't think that I will experiment more with these photos because its not working out like I hoped, this one was the only one that looked ok.

Originally I hoped that I would be able to print off the photos that I had taken and try tearing them and cutting them up, however the photos are so dark when I printed one off it used up a lot of my printer ink which would make this experiment expensive, so I stuck with trying out digital editing instead. However I might try experimenting with collage in a different way with different photos because despite liking the way the photos I took turned out they are quite dark to work with in general as you can see on the left the digital experiments are quite hard to make out. I have concluded that if I want to use these photos I best leave them the way they are.

Paper collage experiments

I am going to be experimenting with magazine cut outs because I want to explore the idea of situations falling part, years building a relationship with someone or how you come across to people, but then have it take seconds to destroy, rip up and fall a part. This is carrying on from my photographs I took because I still plan to find ways of distorting their faces and covering their eyes to illustrate the inspiration I had from the characters in the book being concealed from the truth and blinded by emotion. Using magazines will give me more of an opportunity to play around with the way I am able to distort the faces, a lot differently than I did when taking photos. This idea was inspired from the books I have included in my research mood boards and from the artists Martin o'Neil and Raphaël Vicenzi.

These contact sheets are a result of me working with magazines. I had a lot more free rein with how I covered the eyes and changed the faces, I also completely removed the eyes on some of them because I wanted it to look more disturbing and to try putting words in the eyes. I did this because sometimes people will view a situation based on the things they have been told and trusting that what is told to them is the truth. The things people say can influence us and how we behave as well as how perceive things, so I wanted to illustrate this in some of the photos, I felt it was relevant to what happens in *Lamb to the Slaughter*.


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image_20210216_0016.jpg


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image_20210216_0029.jpg

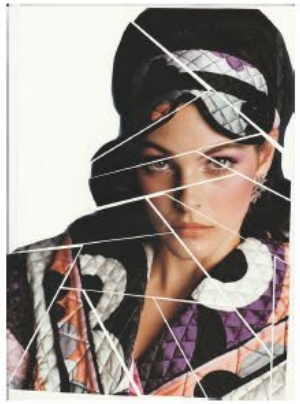

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Collage outcomes













Editing development



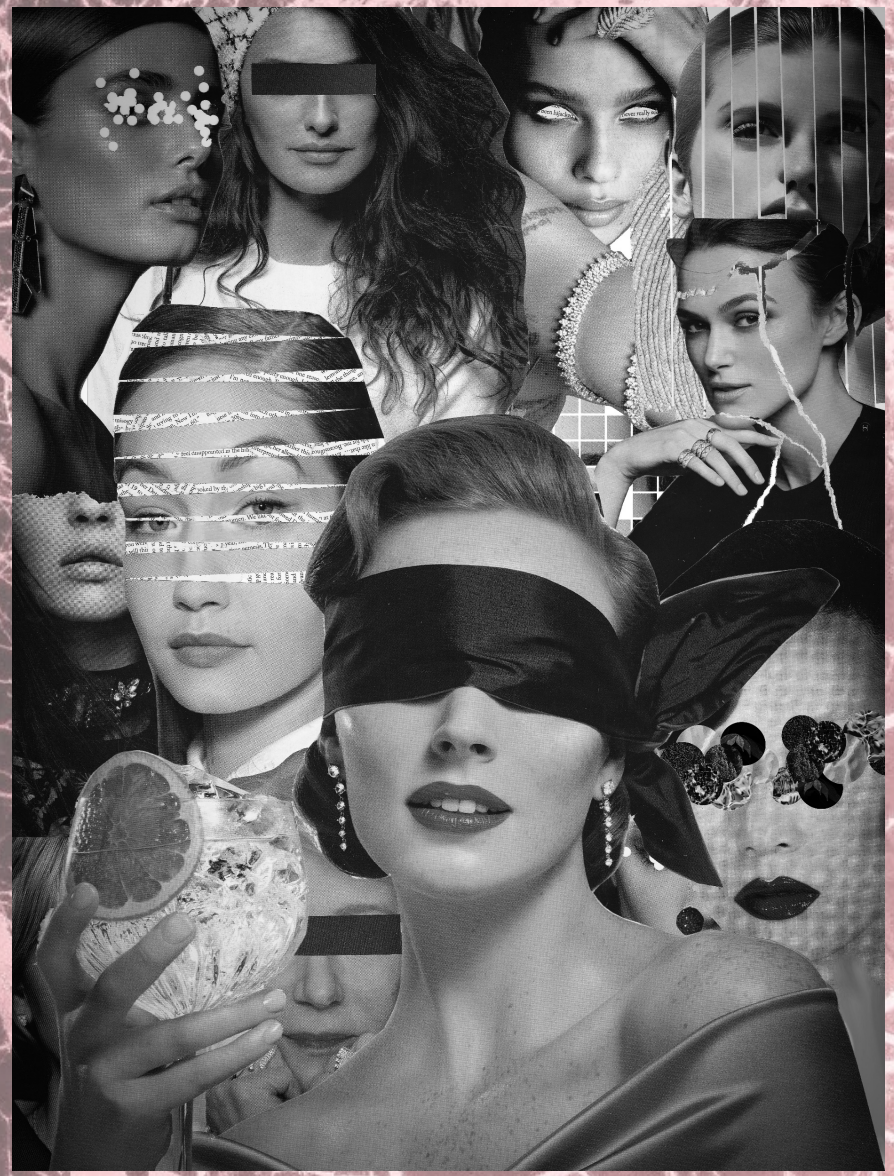


Each of the collages made from the magazine cut-outs were edited multiple times to try and enhance the photo. The first photo on the left was the original collage I created in photo shop, I only edited the individual women cut-outs in this one because some where too exposed and duller after being scanned into the computer and some weren't, so I had to level them out and make look more like they did in person. The middle collage is the result of me changing the appearance in Adobe Lightroom to make the image sharper, bolder and more vibrant then it was originally. The last image was the result of me darkening the border in an attempt to make the photo moodier and darker. I did this process with all three collages (slide 54) because I felt like they all looked too clean and not quite illustrating the dark unsettling feeling I wanted to portray, they come across too nice and quite commercial. I feel like darkening the border does improve the images, however I feel like If I plan to take this idea further then I need to change the photos more and make them harsher and not so delicate.

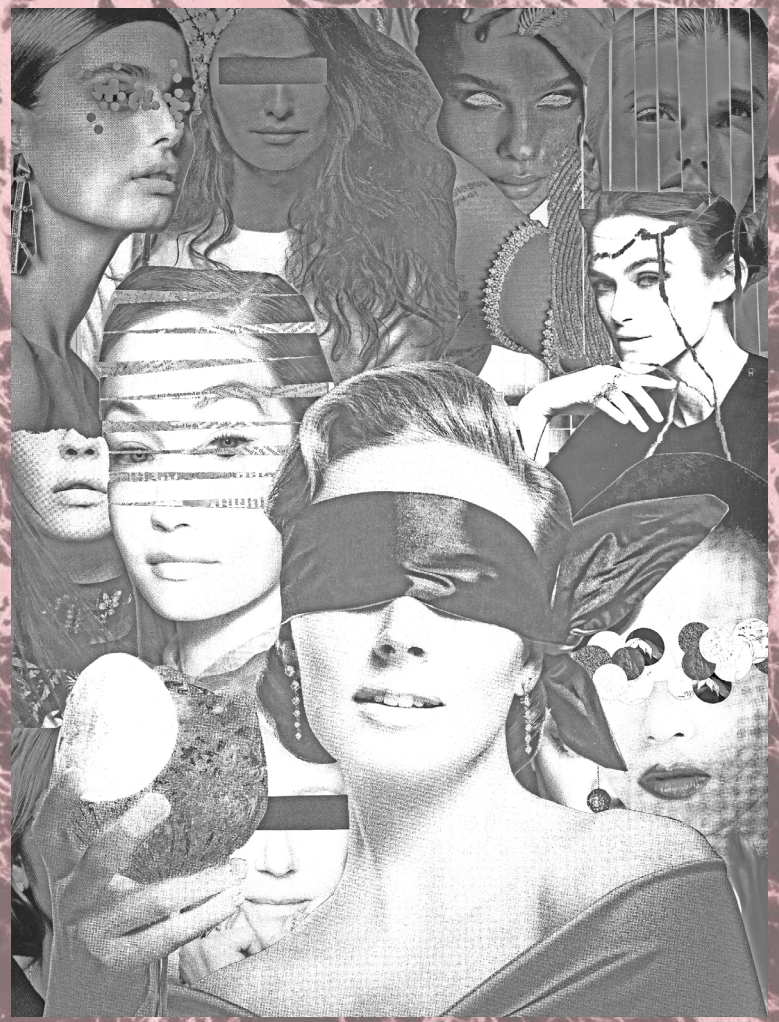




I have tried to edit the collages that I made previously in an attempt to make them less colourful and full of life because I want them to be darker due to them representing the topic of being concealed and blindsided. I aim to make the faces less recognisable and nice, even by changing the images from colour to black and white it has changed the way it comes across, the women are no longer individual with different colour schemes, they are all serving the same purpose, it makes you see the collage as a whole image not lots of individual images. I did like the collages when they were in colour, but I prefer the black and white versions even though they are not going to stay black and white.





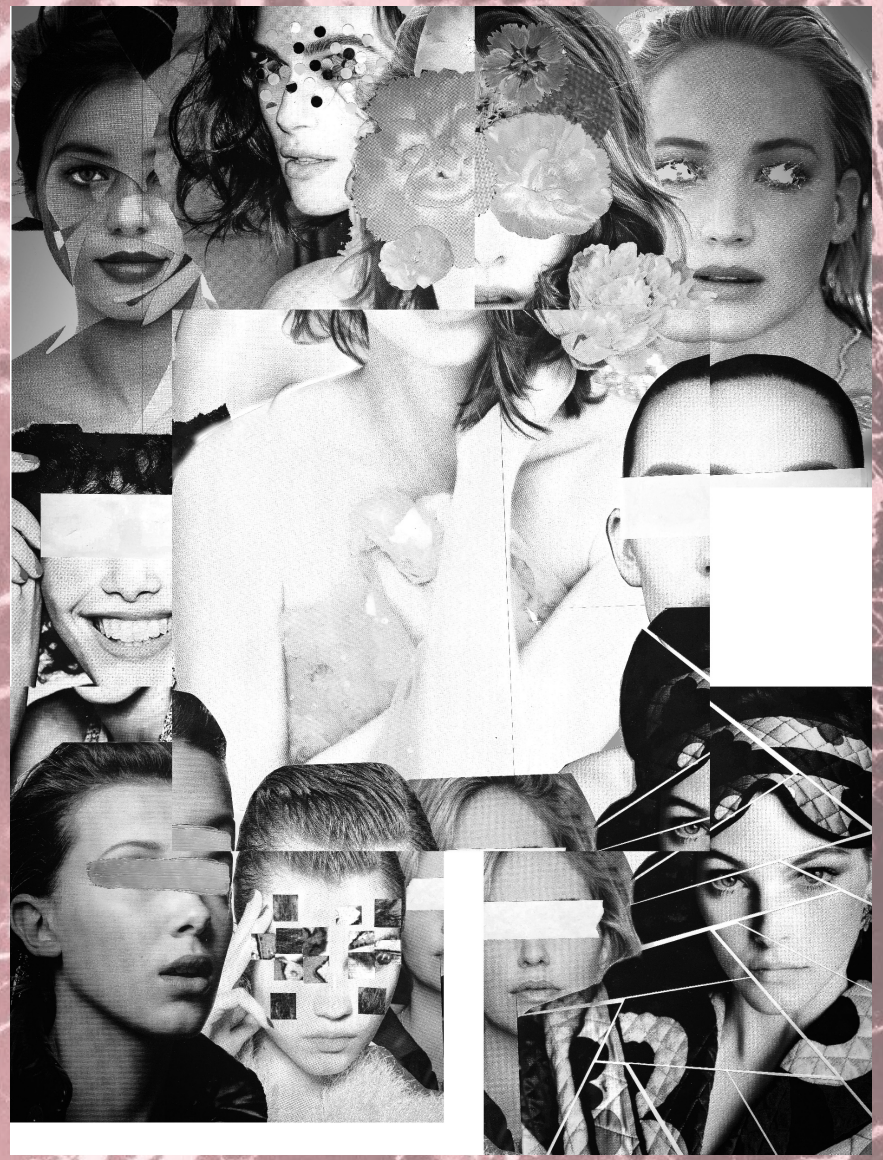












In an attempt to make the images different I have cropped them on Adobe photoshop and put them back together again not trying to be careful and neat as I have when making the collage in the first place. Mainly inspired by Hockney and the way he composes his photos I wanted the people to be disconnected and less recognisable. I felt that this idea could link to the part of the story that I keep mentioning when the detectives get lied to, because sometimes the things people say when they lie don't always add up and make sense the same way the divided sections don't add up and make sense.









I feel as though these collages work quite well and I like how disconnected they are, experimenting with them this way worked better than when I tried this experiment with the photos I had taken. Even though I like a lot about these photos, I cant help but feel like they are very busy and hard to look at, I am not sure whether it is the colour of them or whether it is because they already a lot going on in the images before hand, they are just a little confusing. I don't know if I want to use them for my final outcomes and despite my efforts to make the collage idea work and having lots of ideas for this project and my collage concept, I don't have enough time to continue experimenting with this idea to make it create the same mood as I accomplished with the photos I took.

Evaluation

This project has been an interesting one, I have enjoyed being able to work from inspiration I have had from the books I read. When we had the chance to find inspiration from the poem in the poetic image topic in the previous module, I found it interesting and even though I didn't like the poem that I had to work from, I knew that I wanted to have the chance to do a similar thing again, whether it was a task given to me or something I set out to do myself. After reading and listening to the short stories, two of them stood out most to me, these were The Paper Menagerie by Ken Liu and Lamb to the Slaughter by Roald Dahl. The emotion and back story in Ken Liu's book was quite sad and heartfelt, whereas Roald Dahls book was quite the opposite. It came as a surprise when I read Dahl's short story because I thought he only wrote children's books, however, I felt really drawn to this book and I had a lot more ideas when reading it then I read The Paper Menagerie.

When I started working on this project, I was unsure whether I wanted to work with collage or taking photos, so in the end I decided to attempt both. The outcomes that I achieved with the photos I took compared to the collages I made were complete opposites. The mood that was created with the photos that I had taken was a lot darker than what I managed to create with the collages, due to the collages being a lot more colourful than the photos I took it didn't quite have the same impact. The Roald Dahl story was quite dark which was something I wanted to capture in my work, and despite liking the outcomes I was producing with the collage work, I started to run out of time to experiment further. This resulted in me choosing the photos I took at the start of the project as the pieces I have as my final outcomes, because they best represent the dark, eerie, uncertain atmosphere I was hoping for and I feel they look better. Despite the faces not being as distorted as I had hoped they would they still represent my idea of being unable to seeing the truth. The collage work might not have quite fitted with this project , but I hope to come back to it in the future.

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