Visual diary 2

By Hannah Davies

Artwork study
ELIOT DUDIKS’ BROKEN LAND

Elliot Dudik's "Broken Land" series focuses on the American South and explores the region's history, culture, and complexities. The series combines portraiture, landscapes, and documentary elements to create a nuanced and layered visual narrative. The landscapes in the series are carefully chosen to convey a sense of place and history. Dudik explores the Southern terrain, incorporating elements that symbolize both the beauty and the challenges faced by the region. These photographs often include cultural signifiers, symbols, and artifacts that are significant to the Southern experience. Dudik's attention to detail in capturing elements of Southern culture contributes to the richness of the visual narrative.



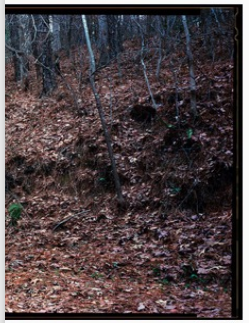


Aiken, South Carolina





Bulls Gap, Tennessee





Kennesaw Mountain, Georgia



This photographic composition, titled "Falling Waters, West Virginia," is a engaging exploration of a winter landscape captured with precision using 8x10 Kodak Portra large format film. The decision to split the landscape image into two parts and present them on a two-page spread with a thin inch gap adds an interesting dynamic to the viewing experience. This composition choice encourages viewers to actively engage with the visual separation and consider the images in relation to each other rather than the same.

The central focus of the photograph is a ground-level view of piercing white flowers covered with delicate droplets of snow. In the distance, beyond the snow-covered flowers, trees emerge at the border of the field. These trees provide a contextual backdrop, contributing to the depth and visual richness of the composition. The contrast between the immediate foreground and the distant trees enhances the overall visual impact and narrative complexity of the photograph.

The color palette of this image deviates from the rest of the series, offering a serene atmosphere. The predominant tones create a dusk white haze, enveloping the scene in a tranquil ambiance. The stalks of the plants however are portrayed in an olive green hue, adding a subtle contrast to the predominantly white landscape, infusing the image with a sense of quiet vibrancy.

Harvard referencing quote

- Crewdson notes that “Light is at the core of all photography, but for me, light is the essential element of my pictures, "he says, “it's how I tell the story. I see a spiritual dynamic, a spiritual presence to it.”

- Seymour, T. et al. (2017) Show: Gregory Crewdson’s cathedral of the pines, 1854 Photography. Available at: https://www.1854.photography/2017/06/crewdson-cathedral/ (Accessed: 12 February 2024).

Two visual analyses

Jeff walls “destroyed room”



Created in 1978, “destroyed room” is a large-scale photograph that depicts a chaotic and messy interior scene. The scene appears as if it's frozen in time, with every detail carefully arranged and controlled by Wall.

The room itself is the focal point of the image, with the destruction and disorder occupying the entire frame. The chaos extends from the foreground to the background, creating a sense of depth and immersion, making the viewer feel as if they are present in the room. The use of scale is also important to consider, as the size of the photograph enhances the impact of the chaotic scene, drawing viewers into the moment.

The absence of human figures in the scene also adds to the mysterious quality of the artwork. Without any clear protagonists or antagonists, viewers are left to piece together their own narratives based on the visual cues.

Gregory Crewdson's “twilight”



Crewdson’s work titled "Twilight” is renowned for its cinematic quality, with the photograph resembling a still from a film. The scene is carefully constructed and lit, creating the atmosphere of suspense, mystery, and drama.

The use of lighting is particularly striking in "Twilight," with Crewdson employing elaborate lighting setups to create mood and ambiance, for example the lighting behind the windows and door makes the viewer believe this is a real house not a constructed set made by Crewdson. This attention to detail enhances the cinematic quality of the images and adds depth to the narrative.

The character within this image appears lost or disconnected from the surroundings, hinting at underlying emotional disturbance and agony.

Feedback

Generic Assessment Criteria	Marks available	Marks awarded
1. Engagement with Literature Skills	20	13
Well done Hannah, you have completed significant primary research in your exhibition reviews. I would like to see you researching artworks, both from the photographer's point of view, as well as others. For example, Arnatt's work is well analysed visually, however the project was formatted in a specific way. Researching and referencing this would have illuminated the study. It has been reflected on by numerous commentators since which could have been quoted and responded to. Please practice this to further improve your research skills. Please provide in-text citations for references in your visual diary and a bibliography at the end which catalogues them all.		
2. Knowledge and Understanding Skills	20	14
Well done Hannah, your artwork studies are numerous and well investigated. Your exhibition reviews are through and attempt to unpick the quality of the image-making and make excellent comments about particular images/photographers. Your review of Harve3y's work is particularly thorough and insightful. Well done. I am pleased to see artwork studies feature within the context of your projects, for example Mark Power's work. In future, try to connect with why your looking at it and consider making comparative studies, showing your work next to there's and considering the similarities and differences. Your ideas develop from planning through to evaluation very well. There are logical choices being made and in response to researched artworks. In future projects, I would like to see you repeat studies, for example acting on your feedback in the Poetic image to develop your work.		
3. Cognitive and Intellectual Skills	20	14
Well done Hannah, you have a good working progress here. You are planning and evaluating work routinely. You are developing ideas which you then actualise with the camera and evaluate the effectiveness of. Please continue this process. As above, acting on this evaluation by re-attempting work and having clear aims in your planning will ensure notable success. While it is good to see you creating a second outcome in your mischievous image work, it is unclear what your aims are so the work feels disconnected. Revising your Hoch inspired work through further investigation of the context of the work studied making a comparison with your won would have pushed this further. I'd like to see further use of alternative sets of images from contact sheets and more time spent sequencing/developing work form your contact sheets. Your narrative image combines work quite quickly and without explanation/demonstration of your process. Screenshots of photoshop will aide this discussion and provide opportunities for multiple edited outcomes of the same image for reflection. Nonetheless, these are points for further improvement of an excellent working process. Well done.		
4. Practical Application Skills	20	15
There is an excellent range of practical skills and processes on display here Hannah, well done. You have used, portraiture, landscape, montage, digital editing, lighting equipment and observational studies to generate a diverse range of outcomes this semester, As points for improvement, please borrow equipment form stores. There is a lot to play with that will challenge your making. As an example, your first images of the building would render incredibly well in medium format -film or digital. The scale and focus would change the feel of these images entirely. Similarly, studio lighting for your portraits for the montage would have improved the lighting quality and ensured they were standard across the set. Nonetheless, you have paid good attention to the practical element, completing numerous studies for each project and attempting different styles in the process. In future projects, consider responding to studied artworks in particular practical ways, for example, creating a sequence of images like Arnatt, or modelling the colour/lighting in Crewdson's work		
5. Transferable Skills for Life and Professional Practice	20	14
Well done Hannah, this is an excellent visual diary that documents all the tasks and numerous rounds of the project cycle in detail. This is particularly commendable given your late start to the course and significant catchup needed. Your writing is mature and professional and well proof-read. Keep researching and responding to artworks to practice these skills further. A small note: You have provided two contact sheets from two shoots (narrative image). It would be best to separate these studies into two iterations of the cycle, rather than blending them. In longer projects, you will repeat this cycle numerous times. Each time, you should be evaluating at the end and setting up new aims in response. It is clear you have used existing skills and picked up new ones to document significant effort this semester. Well done.		

Next time I need to work on how I cite quotations and references within my work. I also will focus more on including more aspects from the photographer's point of view as well as articles written about the work.

Next time I will repeat certain shoots and act on the feedback from crits to develop my work further

Next time I will show evidence of how I pick the images from my contact sheets and how I use photoshop to determine the overall look of my photos. I will also show the different edits of each images to show I have considered different ways to show my outcomes.

To extent my quality of work I need to experiment with more than one type of camera I have now git a wide-angle lens and will be experimenting with the use of that but also, I need to borrow a film camera to experiment with the darkroom process.

Next time I will take on the advice given and convey different shorts in separate cycle to evict confusion between shoots

Mood board - Research Method : Object



mood board – research method: image



Research method Shoot plan – image

This photoshoot will draw inspiration from a childhood image captured in my grandparents' home. Utilizing the objects, locations, people, and atmosphere depicted in the original picture, I aim to create a series of images that pay homage to the past while reflecting on the present.

The series will convey the bitter reality of my grandparents' passing and the subsequent sale of their property, leaving their once vibrant home now empty. However, each room will remain filled with cherished memories for me and my family.

To authentically capture the character of the original image, the photoshoot will take place on a sunny day, allowing natural light to infuse the scenes with a similar luminosity. Additionally, I will opt for a 35mm lens to closely replicate the perspective and visual range captured in the original shot.

Mood board - research method: excursion



mood board – research method: discussion

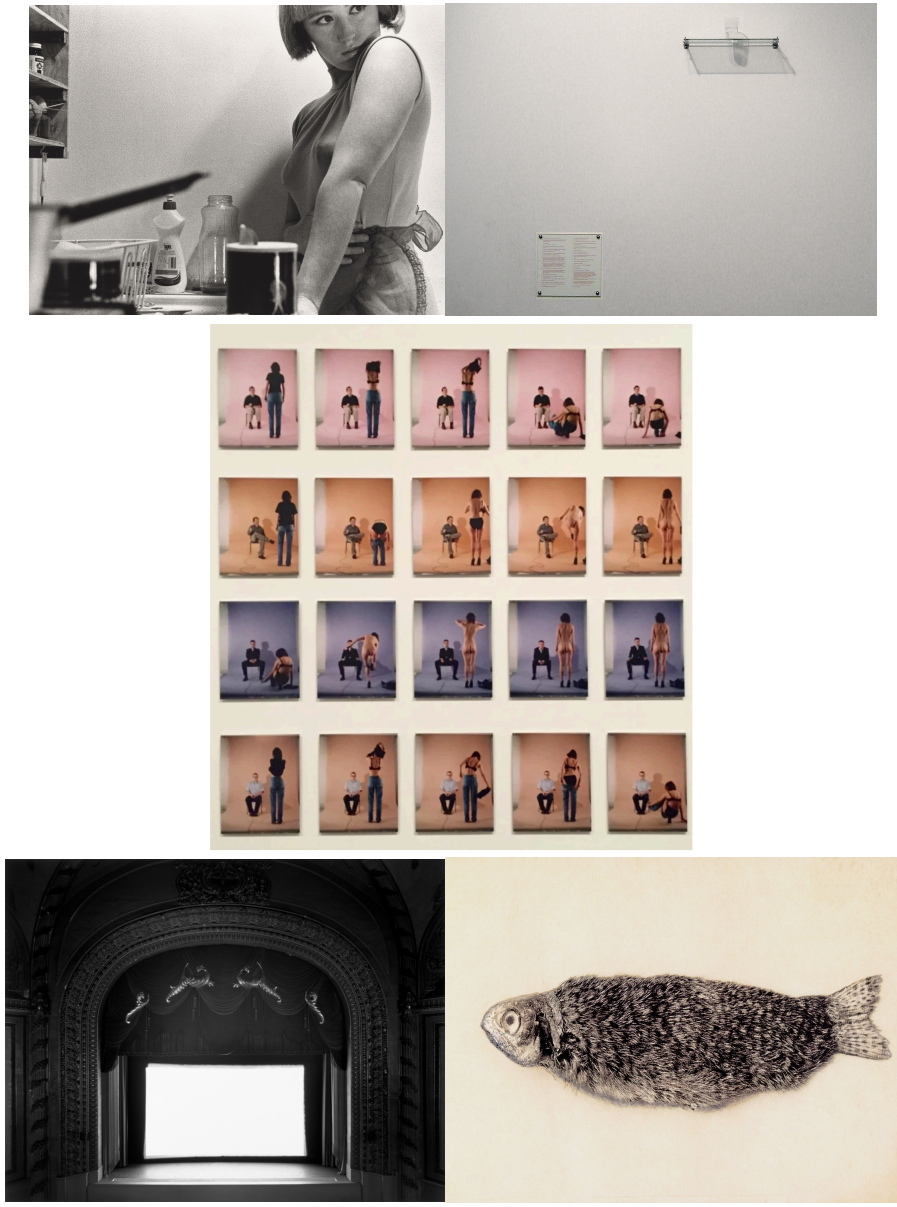


Research method shoot plan – excursion

mood board - research method: information



mood board - research methods: theory



Research method shoot plan - information