

# **Scholarship – 2011: Photography (93310)**

Examples of Candidate Work

## OUTSTANDING SCHOLARSHIP

^This Outstanding Scholarship Photography submission presented a finely tuned cohesive and comprehensive body of work. Led by an inventiveness that exploited photographic convention and associated technical processes the candidate moved fluidly through a number of different scenarios that each unpacked the conceptual premise; to explore “the physicality of organic and mechanical materials and the merging of these two components”. In the workbook the candidate clearly articulates her or his intentions and weaves a complex and intelligent unpacking of the folio and investigatory process. This enquiry is underpinned by a secondary narrative, a literal subplot intended to create further links to the overall theme for the viewer, ie. the story of a man with a missing hand and the process that led to the reproduction of a new synthetic hand. In actual fact, this further conceptualises the study. What is extraordinary about this folio (and which is uncovered in detail in the workbook) are the lengths and resourcefulness employed by this candidate to achieve desired results, such as, a single hand trying to put on a rubber glove documented in a sequential work, placing a squid in a glass container with water, stirring and photographing the movement to create a feeling of disturbance. There is a total sense of control over the image being sought; lighting is deliberately used to conceptualise. Diffused lighting is used to refer to the specimen, Black lighting used to enhance form, shape and create silhouette. Filmic qualities and sequencing implies a shift from and between the mechanic and organic. It also introduces a time-based element that locates the transitional space between the organic and mechanical in time versus setting up a dialogue about comparison. The evidential nature of the imagery is reinforced through careful management of sequencing, x-ray like imaging, photographic micro-macro push-pull manipulation, all of which suggests a continual testing of subject. Process acts as conceptual metaphor throughout the making. This is an outstanding engagement on the part of the candidate. Every shift is a decision made. Continuously inventive in searching for new ways to further the dialogue, all of the outcomes produced are fluent and unexpected and pictorially successful.















Please flip back at the TOP RIGHT on the ANATOMY side of the portfolio

Photography





For my 2011 photography portfolio I have based my theme around exploring the physicality of organic and mechanical materials and the merging of these two components. The style I am exploring is a sci-fi genre of photography that merges organic material successfully with electronics and mechanics. This has and still is a popular topic of many sci-fi movies and books. I have decided on this as my theme because it is something I have become increasingly interested in over the past year. I especially like the writings of Philip K Dick (author of Blade Runner) and in another medium, the old science fiction films that were made in Japan.



Akira is a cult classic cyberpunk film from 1988. It was one of the first films that put me on to this genre of complex meshed imagery. The film has many scenes that could translate into photographs. It was probably where I first formed the idea of using this genre as the theme for my photography. The film's storyline also plays with the meaning of merging humans with technology.

As you can see in the images above (taken from one of the morphing scenes in Akira) it is very detailed with a wide variety of textures, colors and tones. The aspect I wanted most to convey in my portfolio was the intrigue of the overall image. I wanted to produce images that, like the ones above, made you look and look. There is just so much going on in the frame, and so many unfamiliar shapes and objects. If I were to recreate this style, my images would need to have the same element of shock.



Another Japanese anime that influenced me was Ghost in the Shell, released in 1995. Instead of influencing me with its imagery this film had a very strong and clear concept. This was around the idea of merging organic material with mechanical material. The film also showed the same style of imagery as Akira.

To the right is an example of more advanced imagery from Ghost in the Shell, due to progress in technology since Akira. This imagery that fully describes the human body and shows an obvious connection between the technology and the human body is what I would love to depict in my photography but is beyond my capabilities. I don't have access to the large resources needed to produce imagery to this scale.



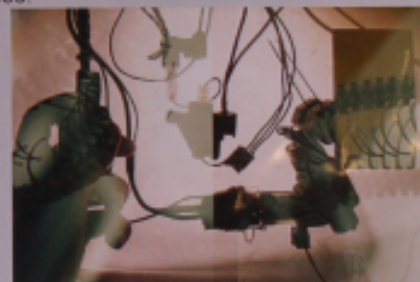
Below are screen shots from the 1988 film Tetsuo: the Iron Man. This film demonstrates imagery that is a lot more achievable as its style is more chaotic and messy. This means I wouldn't have to be as precise with my imagery and physical components. The film again deals with the idea of man morphing into a machine. These images will be a great resource for me as they are real and give clues to possible ways I could merge the mechanical with the organic.



The initial idea I had for the overall layout of my portfolio was to explore mechanical imagery, shapes and textures on panel one. Then I would explore organic material on the second panel and in panel three I would merge the two types of previous images to create a panel to that contained imagery similar to that in the films I have just described and been influenced by. Hopefully it will be very clear that panels one and two are informing panel three. Repetition of imagery will be key to understanding this layout.



I also knew that for this type of imagery I would need a great set of resources and physical components to produce such detailed imagery. A lot of what I would be producing would be physical and I wanted everything to have an authenticity to it. So the first step towards my portfolio before I even picked up a camera was making many trips to the recycling store every week as they constantly obtained new pieces of 'junk'. I was looking for anything mechanical with interesting shapes, textures and components. After five weeks I had accumulated a lot of junk! I then began to superglue pieces together to form even more interesting shapes. Below is a photograph from my final series of some of my surgical tools I made from engine valves, light bulb fittings, bullet shells and wall fuses.





## Artist Models and Research

After researching mainly films for imagery relative to my theme and concept I knew I would need to find photographers that were exploring this theme as well. That's because I wanted to get an idea for how someone could merge organic and mechanic material in one single photograph, not a moving picture. I also wanted to explore each material by itself before I merged them in panel three so I would also need to find artist models that were just describing one type of imagery in their photography. Below are images from British photographer Adam Fuss. He is well known for dealing with natural subject matter such as babies, rabbits and snakes. He is also known for embracing both historical and contemporary photographic techniques to capture a broad set of emotions within his works. His photographs will help me when exploring my organic subject matter.



Here are two examples to Adam Fuss's work, one depicting an opening of the human body possible to explore what makes us up.



The other photograph is what I would like to achieve in my photographs. It is fully and simply describing the baby's shape through a silhouette of a baby floating in water. The photograph also gives a glimpse of the curves of the body as its sides are being lit up.



Above is more of Fuss's work, this time displaying the differences in form between different organic beings (snakes and humans). This type of comparison will be useful for my photographs in panel one.

Another film that explores organic materials and their visual properties is David Lynch's *Eraserhead*, released in 1977. In this film the main character's baby is a cow's fetus. This at first has a strong shock value, as it isn't something you see every day and is extremely unusual. This is an aspect I would like to include into my own photography. I want people to be slightly shocked and confused at what they are looking at. At the same time I also want them to be intrigued as to what is in the photograph and why it there.



David Lynch's film *Eraserhead* is also expertly executed in terms of film photography. His compositions and lighting are perfect in almost every shot. This film is also set in an industrial environment. This gave me different ideas for ways I could display the mechanic materials in panel one. David Lynch has also done a superb job of describing organic textures as below.



The films *Akira* and *Ghost in a Shell* will most probably be the artist models I will use to form and design my final photographs. Their images are so rich in detail and description similar to what I want to portray in my own photographs. Especially the morphing scenes in *Akira*, which are exactly what I am trying to describe. I will need a lot of material to work with to get to that level of detail in a photograph though.



The images to the right belong to New Zealand sculpture artist Lisa Black. Her work is dealing with the integration of machinery into living beings, mainly animals and is perfect to base my photography on. Her sculptures include many pieces of glued together junk just as I obtained and she has then cleverly placed them within and amongst features of the animals to give the impression that the animals are mechanical underneath.



After researching these artists I realised I needed something very strong to represent my organics in panel two. So I went to the Butchers and got a pair of pig's eyes and kidneys. However the eyeballs weren't big enough to look like human eye and the kidneys lacked detail and texture. I then stopped in at the local fish store and found just what I wanted – a squid. The squid had a perfect amount of detail and texture; long smooth head as well as thin detailed tentacles with suction caps. The squid also had a familiar skin tone coloring to their bodies. A squid is also a very unique and unusual creature, that is not often seen alive. So I thought it would have the desired shock value and intrigue like David Lynch's Cow fetus. The body and tentacles could also be cut up and re arranged to present a creature that is completely unrecognizable, as I have done below.





## Development #1 Panel #1



To the left is one of Duane Michaels series "chance Meeting"

Throughout my portfolio panels I also wanted to include a literal subplot or narrative that would link into the overall theme and concept in the last panel. For this narrative I have chosen to tell the story of a man with a missing hand and the process (merging organics with mechanics) that lead to the reproduction of a new synthetic hand.



I have chosen to display these photographs in series, such as Duane Michaels does with his photography. I also like that they look alot like film strips.



Duane Michaels work, to the right is my opening series model for my mechanics photography. There is a sequence of shots that are obviously progressing even though the frame for each shot is completely new to the last one.

In this series I introduced the mechanical parts coming from a pool of milk to symbolize their elegance and rough beauty. Just like Queen, Cleopatra who bathed in milk to keep her beauty.



But it wasn't to be as the low light caused the milk to go green and grainy. The series still works well as an establishing shot to show the mechanics emerging.

To the right is another of Duane Michaels photographic series. I was interested in using this type of composition of photographs as I found it odd that the man lying in the bed flew up and out of the bed but the photographic series moved constantly down in the opposite direction to the man. In my next series I wanted to play around with directional sequencing and warp it so that the sequence of photographs moved in the opposite direction to the flow of the images. For my images I planned to use the same framing for each photograph but crop them differently.



For this series I have continued with my emerging mechanic subject matter and produced an image that is exactly what I set out to make. In these photographs a hand is slowly moving down into water. It then picks up the mechanical piece and retreats back upward to the surface until the hand and piece both disappear. Where I have succeeded in this photograph is the overall flow of the entire image, which begins at the top and ends at the bottom. Once the center photograph is reached the motion of the photograph is going against the motion of the image creating two confusing alternative flows. I have also color-coded the separate images to make it look like they might be expanding from the center image out to both the top and bottom images.

To the right is the work of Bernd and Hilla Becher this type of flat scientific approach to photography is just what I would like to use to display the intricate shapes and designs of my own mechanical parts and pieces. The Bechers are also working with the same type of subject matter as me - machinery although theirs is on a much large scale. Hopefully my photographs will have the same impact as theirs, pulling out the many differences and similarities between each design.



Below is my recreation of a Bechers photograph with much smaller scale pieces of machinery and alternating color in the background. The pieces and parts used in this photograph are: a truck latch, wall fuse, padlock, electrical generator and car engine parts.



I believe I have succeeded in reproducing the Bechers work on a smaller scale. My images like theirs cause the viewer to examine each one for the various similarities and differences between each unique shape. The emphasis in my photography is purely on the shape and figure of the mechanical parts, instead of the texture detail as in the Becher's work. But I believe the lack of texture makes my image stronger and more graphic.





The images above are screen shots from video director Chris Cunningham's music video for Bjork "All is Full of love." The imagery he is using is similar to that of the images from Ghost in the Shell and is also dealing with the same type of conceptual ideas.



The imagery that really stood out to me from this video was the few scenes of liquids being expelled from the machinery parts.

Below I have tried to recreate this imagery but with nearly all the emphasis on the liquid and only a glimpse of the machinery in the corner. For these shots I was exploring the shapes and designs the liquid formed when it fell from the machinery. They almost seemed to mimic negatives of the shapes of my last series -the Becher influenced series.



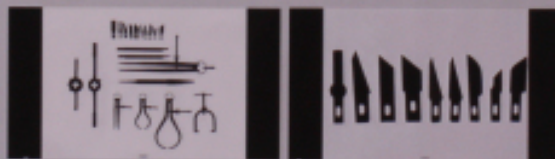
At the same time the forms of the liquid are very organic and free, as opposed to the rest of the panel one which is structured and stiff. I thought it was adequate to put these on panel one as a first introduction to the organic image that would be covering panel two. These images all demonstrate a more dynamic composition in comparison to the rest of panel one, -which is all very right angled. They are also a lot lighter and add a necessary break from the continuously dark series images.

## と体金の有合

Another aspect from the Japanese 1988 film Tetsuo the Iron Man that influenced me was the typography and text of Japanese letters. To me they looked like many of the pieces of junk I had been collecting from the recycling store. I then came up with the idea of assembling letters or symbols out of my smaller scrap pieces. This series also reminded me of the Bechers work but in a much simpler and more refined way. The images worked well to break up the very dense array of images I had on panel one.



The aspect of these images that works best is that they intrigue viewers. they are recognizable objects juxtaposed against unrecognizable objects such as the knife blades, needle and the ring. They are further placed together with other shapes and designs that make for an unusual comparison. Combining these pieces makes an overall abstract shape that is aesthetically pleasing. I do think these designs could have been improved with a little bit more work around exploring shapes and items. To me they feel they are a little on the weak side.



I obtained the idea of using knife blades via a music video by Kode 9 that describes the merging and effects of combining music, mice and machinery!

This next series is a continuation of the subplot narrative I have intertwined throughout my portfolio. In this series I am trying to show the struggle of this single hand as a person attempts to put on a rubber glove with only one hand. I did actually try for an hour to do this, but it was physically impossible...



This series also leads nicely into the second panel as the hand is preparing itself for retrieving the organic material by putting on a rubber glove. The series below is introducing the organic subject matter for the first time (the same way the mechanical subject matter was introduced) emerging out of a thick liquid. Again I wanted to have the squid emerge out of a pure white liquid (milk) but I still hadn't figured out how to fix the lighting situation. In this series I also wanted to play around with directional sequencing again. So I created an image that opposites its subject matter's movement.



This image has not quite achieved the type of powerful directional flow I wanted. Instead the upward movement of the squid and hand just adds a slight diagonal curve to the overall image's composition. In comparison to this sequence and the large one I did on panel one I would say this one is a lot weaker and unsuccessful in terms of confusion and impact. It is also not as good as the emerging sequence for the mechanics in panel one. This is largely due to the slow progression of imagery and quantity of images, which is too much for such a little amount of movements to be happening. My favorite aspect about these photographs is probably the silky smooth texture that is created on the top of the squid as it is pulled from the water.



Below is more work by photographer Adam Fuss. These images are of two dead rabbits placed on a glass plates and then had there guts and body parts spilled out around them and photographed with back lighting to get a strong sense of shape.



This type of photography technique will be perfect for describing and conveying the shapes and figures of my squids and their features.



My first attempt at imitating Adam Fuss's photography was largely successful I had put squid guts and cut off tentacles in an ice cream tub and then frozen and photographed it.

Before I did my final versions of these photographs I made a few changes to my formula. I didn't want to include the squid guts into the water because it was darkening the liquid and distracting from the shapes of the tentacles. I also wanted to add more mechanical pieces in but not too much. I also thought I would arrange the tentacles within the tubs instead of leaving composition up to chance. I also increased the amount of tentacles in each tub. I also thought about cropping the final image alot tighter.



The images to the right are the arrangements frozen in their ice cream tubs which has giving them a bright blue glow.



The final compositions for my frozen squid tentacles have all come out very different from each other. The ice has much better levels of translucency. This is due to me removing the squid guts from the liquid. Overall the images are a lot more detailed due to the increased amount number of tentacles I put in. I think that these photographs are a great reproduction of Adam Fuss's work. They convey the same type of intrigue and disgust at the same time. Also like Fuss's work they highlight the temporal nature of animals and existence - the nature of life and death, the temporary and the organic. To get this still life effect I photographed the series of frozen tentacles on a lightbox with some minimal side lighting. This gave the tentacles a silhouette effect but with some detail, depth and substance due to the side lighting which I wanted to have. I have also reintroduced a small amount of mechanical parts from panel one to lead towards the final panel three imagery.

In this next photograph I have again played around with the idea of directional sequencing the first photo that was actually taken was the bottom photo. But I have positioned them in a way so that it looks like the octopus is moving downwards through three floors. The lines of the water level and glass container add an interesting four-walled room like look to the background of the photograph, giving the overall image a scientific aesthetic.



For my next series I wanted to explore the organic materials, texture and surfaces. So I further researched existing artists that have dealt with squids and squid like textures. Monica Cook is the painter behind the images to the left her paintings describe exactly what I am wanting to describe the texture and material that these squids are made up of. Her paints are a lot more dynamic and graphic than what I have in mind for my images.

Below are sculptural installments made by David Zink Yi. He is an artist also interested in the texture and surface of a squid. For his installments he has cast giant 5-meter squids into metal and ceramics.



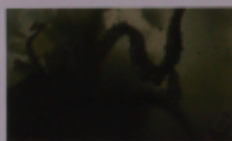
For my series dealing with the surface texture and skin of the squid I have chosen to shoot 8 very tight close-up photos it to kept its identity unknown, so that people that when people looked at it for the first they would not come to the conclusion that is was a squid. I have also chosen to have the tentacles layered over the body to add diagonal lines to its composition and break up the gridded format of the 8 photographs. Another factor is that I wanted to focus on the texture of the squid using minimal depth of field, so that the colour and tonal range appeared smooth and consistent. This highlights its organic background.





#### Development #4 Panel #2 and #3

For the next series of panel two I wanted to introduced some essence, or sense of life. To do this I placed the squid in a glass container with water, stirred the contents then photographed the movement. I had initially frozen the squid in paper and this came apart when I stirred it around.



This is my favorite of this series. I like it for its ambiguity and for the mysterious nature of the image - the one s shaped tentacle.

I felt this series' was one of the most successful that I completed. The reasons why was that there is no indication of scale for all these photographs. This means that the viewer could see them and believe they were on a galaxy scale or microscopic scale. I think they are both mysterious and in a strange way beautiful, like Fuss's photogram work. Those that have succeeded more than the others I think are where a single tentacle dominates the photograph. Also I was very pleased with the tonal range of colors produced. They are muted and the debris floating around also adds to the initial strangeness of each photograph.

On the right is a full body image of an octopus. I wanted this in the portfolio to reveal the intricateness and delicateness of its body, but especially its tentacles.



The next series was a filmic-like strip of images to indicate the death of the organic being I had explored in panel two. In this series the organic subject matter is injected then cut open to reveal a heart, and this leads me into panel three.

For the subject matter of panel three - the heart I was able to explore the connections between organic and mechanical systems. This initial series below shows a heart being hooked up to some electro-mechanical devices I built from items bought at a recycling centre. The filmic feeling I wanted to create was that of an operating theatre in some makeshift laboratory, where it is uncertain what is happening.



The imagery I have created here comes close to the initial influence (Ghost in the Shell) found at the beginning of my portfolio. The wires and the organic attachment create a biomechanical bond between two very different systems.

The work below is that of New Zealand artist, Lisa Black. Her artwork here involves placing clockwork mechanical parts inside a taxidermied animal's heart.

Using her work as an initial starting point I further refined my ideas and wanted to externalise the biomechanical process, but still reveal a strong link between the two similar materials (heart). While Black's work has the mechanical parts inside and is a clockwork mechanism. Mine focuses on the external



Here is a further example on my exploration of the electrical connection to the heart. I wanted to give the viewer a sense of an operation and them to react to this unspecified experiment. You can see I have included blue blood and multiple wires. I feel this fell short because it was too clinical looking, and the colours were not consistent.

The series shown below were included in my portfolio over the images above. They were all in keeping with the lighting, colour, high contrast and tonal range of the previous series. They also exhibited my attention to tightly cropping images to reveal the brain-like texture of the heart. The series still incorporated the blue blood from the above but it doesn't highlight the wires and leads as much. The result is a much more consistent look and feel with my work in preceding series and panels.

Overall I was happy with both series but because of the reasons above it made sense to include the images below. What this taught me was that the editorial process is as important as the actual photographs themselves.





## Development #5 Panel #3



To the left is a series of photographs by Duane Michals. In this series Michals uses the same shot for every photograph, but the subject changes to create a steady progression from the first to last frame.

In my final series for my subplot narrative I have tied it into the main subject matter of the majority of panel three - the heart. In this series the heart has been pushed through a machine that produces a new hand.



I feel this series has been successful due to the simple photograph technique I have used, allowing a new hand to appear out the opposite end to that which the heart was placed into. Although it is a simple split screen technique it still manages to surprise, as it has an element of unreality about it. This ties in my subplot and overall theme for the whole portfolio.

This photograph of a bio-mechanical or synthetic hand was initially going to be the final key image for panel three and my entire portfolio. Due to its obvious and unsubtle nature (the connection between the organic and inorganic) I decided to include it but not as the key image.



I now needed a final key photograph for panel three to show the final merging of the mechanical and organic. The technique and image I used revolved around use of double exposure - see left photograph.

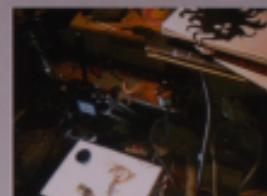
After getting access to the Te Papa collections I realised it would be a great idea to double expose my photographs of handmade mechanical parts with taxidermied animals. I chose to use film rather than digital because I wanted a random effect that double exposing film gives you.



The object that caught my eye in the Te Papa Collections was a skeleton of the boa constrictor.



Above are the outtakes from the film roll. They were deselected because they didn't have the right compositional combination of skeleton and mechanical parts. Double exposing film is a random and tricky process, and a real gamble. However I believe I was lucky to get two great photographs (on the left.) These are successful because they caught the curve of the snake skeleton but also clearly show the mechanical aspects I wanted to visualise. They were well exposed, had a uniform color balance and were great when matched together as shown here. This is because I had loaded and reloaded the film so that the individual frames did not match.



Here is the set up I used to photograph the whole portfolio. I used our garden shed and set up a make shift studio incorporating a lightbox homemade lighting, taped tripods, containers, and aquarium. You can see squid tentacles on the light box on both photographs. Although it was makeshift I put a lot of thought into the setting up, processes and the photographs.

It involved both digital and film. I had to do everything myself by hand, from cutting up the squid, building mechanical objects, developing my studio, editing sequences to using the lightbox in different ways. Also I really enjoyed exploring a theme and subject matter that I am interested in. On the way I discovered photographers, artists, filmmakers and videographers who work in this conceptual area and are interested in similar subject matter. There was nothing that went drastically wrong (though everything took longer than I thought it would.) I made mistakes and I had to quickly learn from them and adjust my technique, shooting style, process and way of working. The only thing I regret was accidentally leaving the squid and lambs heart to rot and having to clean up the mess. It included the twenty three flies that had drowned in the guts!



Comparison of imagery



The possibilities for future extensions of this project are huge. There are many different mediums and avenues I could explore. They include moving picture, sculptural, more photographic refinement and possibility a combination of two or more of the above. For me personally some examples worth investigating are:



A simple extension to this photographic assignment could allow me to develop existing ideas in the portfolio. One worth exploring would be depicting the mechanisation of the human body, beyond what I have photographed. This would involve investigating how to incorporate CGI into my photographic practice.

The images above and below are from a music video (All is full of Love) directed by Chris Cunningham. They illustrate the style and themes of a mechanical human body's relationship with its environment and others of its type. Exploring this would help me develop CGI skills and also how to construct, and film models.

Pursuing this idea would be lengthy, costly and involve tertiary study to obtain the level of skills required to put my ideas together.



Another example is the work above from the noted contemporary artist and sculpture, Ron Mueck. His gigantic sculptures and studies of the human body are impressive for their scale and also for their realism. They force you to look at humanity face on. It is this kind of graphic realism, achieved with latex and associated materials that I would like to experiment with. It would involve developing a large studio with considerable resources as this type of work is expensive and demanding to produce. Despite this artist model I would begin by creating smaller models and sculptures.

Also worth exploring are harder materials, like metal, concrete and ceramics, like this ceramic squid by David Zink Yi.



Another avenue I would explore is the use of sculptural material, in particular latex. This would help me to further develop my ideas around organics and the increasing relationship and integration of electronics into the human body and fictional creature. This would involve again tertiary study as well as mastering the properties of various compounds and materials required to build life-like creatures and life forms, like the amazing work of artist Patricia Piccinini.

But most of all I'd like to explore the moving picture. This would either be a short film, music video, or animation. I feel that the subject matter I have explored throughout this portfolio has great potential, not only in a visual sense but in a dynamic startling way exactly like the video Rubber Johnny by Chris Cunningham to the right, fantastical creature



Here on the right is a full-length movie example which is a final possibility. This 1988 movie (Tetsuo's The Iron Man) / is a larger scale production of some of the ideas I was exploring in my portfolio series. In this movie a man morphs into a part human part mechanical creature. The imagery and techniques employed by Tetsuo are closer to my heart and style than the slick Terminator CGI of Hollywood. I could learn and use many of the interesting and unique production techniques in this film.



Finally another aspect that intrigues me is the inclusion of music. I would love to experiment with matching or translating music to appropriate images in a fresh radical way. I'd like to explore the photographic connections in my work with different types of electronic music to produce new ways of looking and responding to our world.

## SCHOLARSHIP

This Scholarship Photography submission set itself a challenging topic and proposition, the transient nature of human existence through ideas of decay, loneliness, abandonment and fragility. The candidate goes onto frame this investigation through the introduction of a figure to signify human presence followed by its absence. This proposal examples an enquiry that is driven by a candidate's imagination to conceptualise through metaphorical and symbolic portrayal seemingly intangible ideas. A strong linear progression is pursued, which is well documented in the workbook. There is a visual train of thought that is logically stepped through across the three folio boards. A strength of this folio is the transitional nature of the pictorial language utilised. There is a sensitivity in the treatment of colour, light, tone, form, shape and image. Photographic devices such as lighting, exposure, focus, depth of field, perspective and viewpoint are successfully employed to impart a trace of something past. The management of these conventions is an important factor in the rendering of image. In the workbook there are a number of experiments and other works that have been excluded from the folio. Editing and layout of the folio are a strength of this submission, it remains purposeful and relevant to intention. Different approaches and formats (analogue, double/multiple exposure, sequence, projection, installation) and the use of cameras/film, such as Oktomat Lomography, slides and polaroid cameras are utilised to locate different time zones and suggest the displacement of time (human existence). Format details such as rounded corners versus slides, negatives and sharp corner infer subtle shifts in time. A unifying colour palette is used to direct the potential narrative of the folio and helps build a sense of tension, real and imagined space. Artistic reference is appropriate but not over used or relied upon. The candidate creates their own vocabulary and positions this enquiry through an adherence to clear intentions and an understanding of media material process requirements to make this happen. Future ideas are well documented in the workbook and are feasible propositions that offer convincing developmental possibility.

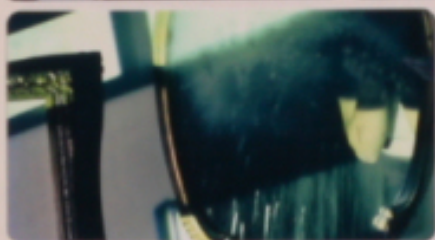
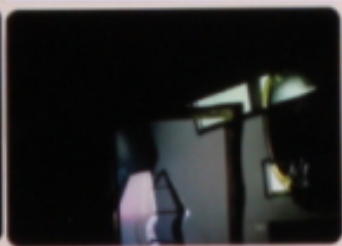
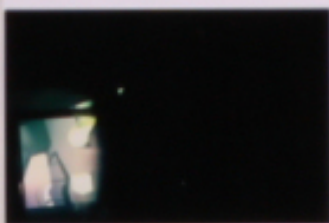
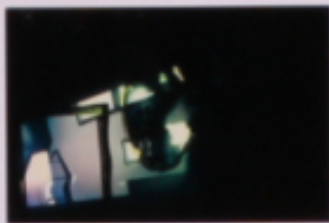
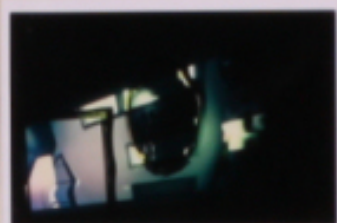








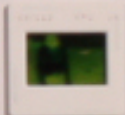






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Photography





## Statement of Intent:

### Idea / Concept

The idea I will portray through my photography is the transient nature of human existence, ideas of decay, loneliness/abandonment and fragility. Dualism - the idea that you can't quite understand what you're looking at unless you know its opposite - will be explored through light and dark and black and white.

Nature as a strong force in contrast to humans (fragile)

fragility of the mind - abandoned human existence

Feeling of solitude by lack of figure - use this in my own photography

### Subject Matter

I will use a model, portraying human existence - dressed in pale clothing - showing fragility and vulnerability

Mirrors & Water - transience, fragility  
Old buildings/Rooms - Decay, abandonment, loneliness

Interior space - old, decaying, abandoned  
this man made space is a metaphor for human transience.

Exterior space - sea scape - power/strength  
forest

Human vulnerability and fragility in comparison to strength of nature - contrast / make figure look small/hopeless.

### Inspiration

Olavie Michals

- Text-writing onto photographs
- Motion blur
- Use of sequencing images - (sense of time / running out of time)
- cross discipline

Vito Barthe

- Out of focus images, focus on light.
- Overexposed images (fragility)

Robert Frank

- Sequencing images
- Repetition
- Black and white darkroom technique
- Use of grid? to further develop my work.

Ben Cauchi

- Antiquarian look
- focus on light (I will look at both artificial and natural).

### Cross Discipline

Pippilotti Rist

for further development of my ideas

Highly saturated colours - (could use cross developing)

- Use of projection
- cross disciplinary use of multiple image construction.
- Artificial light.

Influence of Robert Frank and Olavie Michals - sequencing images using my optical longography camera (light sense camera)

Ben Cauchi influence

my own photographs

my photographs

Influence from Pippilotti Rist - saturated color and multiple image construction, use of projection

Out of focus photos - Vito Barthe influence. Use of projections

Saturated colours (Pippilotti Rist)



# How can I Achieve a Sense of Presence of Human Existence Through the Absence of the Figure?

## Methodology:



My Work

- The empty room and building in these works lack figure, but still convey a sense of human presence through the colour and emotional lighting. The abandonment and loneliness felt in these works stand as metaphors for transient human life - the decay showing the breakdown from birth to death.

lighting plays a big part in portraying human existence through the absence of figure.

- These works are both purposely under-exposed, creating mood and emotions which are associated with transience (loneliness, abandonment)

The darkness plays on the idea of death which comes into the short period of time in which humans exist.



My Work



## Established Practice:



Uta Barth

## Cross Discipline:



Sergio Aiello

His paintings are of landscapes, they focus on the light - much like my triptich work above. The abstraction, with only light and colour defined, is similar to the abstraction in my works that comes from the intensity of both light and colour.

My Work



My Work



- The duality between absence and presence is explored in this image through the reflection of light which plays on if it is actually there or not. The manmade room again stands as a metaphor for human existence.

lighting in the above and below images portray a sense of time. This time felt shows the passing of time that happens throughout human life. It also alludes to the transience, or short period which exists for.



My Work



Uta Barth



Pipilotti Rist

Use of projections / video installations could be used to further extend and expand my own works. The highly saturated colours are much like the colours in my works.



# How can Photographic Processes Manipulate Vision?

**Methodology:** Through the many photographic processes I have explored, vision has been manipulated, changing the way we would see things in reality. Different methodologies I have explored include narrow depth of field, soft focused images, lomography cameras, black and white film, color and slide film, and my work.



my work

This image is manipulated using a '3 Dimensional' effect adding extra layers of blue and red to distort the image. This work is quite hard to look at, giving it an unnerving feel, which alludes to loneliness / abandonment / fragility.



The use of overexposure in this image gives a washed out feel which shows fragility and loneliness. It also shows the idea of transience and the sense of time felt through the use of a lomography camera. Lomography camera sequence gives a sense of time which we associate with transience, and the sharp period in which a human exists.



my work



The exploration into soft focus in these images, manipulates vision as we can not identify subject in either work. The focus on light gives a sense of existence with the lack of figure and plays on loneliness, abandonment and fragility which we associate with the transient nature of human existence.

The use of the sequencing, through the time camera gives us a sense of events, manipulating what we would expect from a still photograph - They give a very real sense of time and movement.



## Established Practice:

Vito Barba

The use of soft focus to manipulate vision

- Light also works to change vision - overexposure, soft light - fragility.

exposure and light to create distortion

"The white light" alludes to the supposed white light people see when they die (concept of transience, and duality between life and death).

- Sequencing gives a sense of movement, which gives that sense of time.
- Motion blur manipulates the image, blurring the subject.

This image my work uses overexposure, soft focus and darkroom manipulation to include the film sprockets to manipulate vision and test the boundaries of photography.



Ben Cavichi

- His use of alternative processes explore the limits of photography as well as manipulate vision, as these older processes create less detail compared to digital photography.

Vito Accardi



## Cross Discipline:

Ripilotti Rist



- Video installations
- Projection of photographs/video with the inclusion of figures and/or objects to distort the image that is projected.
- Use of artificial light to distort vision.



Robert Frank



Diane Michals



# How can I Visually Present the Transient Nature of Human Existence?

Definition for transient: *trā'nsi'ent* Not permanent (the transient affairs of this life) quickly passing away, fleeting; of short duration, momentary, hasty  
2. n. Temporary visitor... etc.

## Methodology:

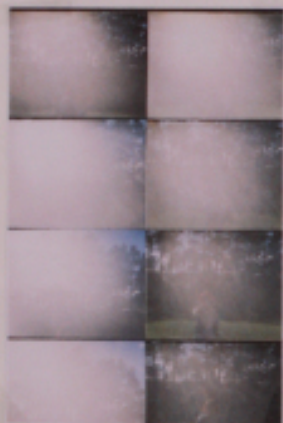
My Work



## existence

Being, existing, (esp. in existence); life, esp. under adverse conditions (a wretched, precarious, existence); mode of existing; existing thing; all that exists.

The use of cropping with the figure gives human presence secondary importance to the rest of the image, this along with the cold quality of the color white portrays human fragility and feelings of abandonment which we associate with the transient nature of human life.



My Work

Overexposure, washed out look

Sequencing gives a sense of the passing of time which helps to explore transience in terms of quickly passing away - short duration.

- These look/feel quite empty, a feeling of absence vs. presence is felt.

The out of focus image shows the transient nature of human existence. The black + white gives a washed out feel - fragility loneliness.

• The duality between absence vs. presence, through light exposure and varying light sources (both natural and artificial), shows the theme of the Transient Existence of Human Life.

My Work

The figure is almost un-seen  
- Duality of absence + presence.

## Established Practice:

Ben Cauchi

- Shift into nature/landscape scenes.  
The strong/ raw/power shown through these landscapes, contrasts with the fragility and emotions conveyed in the transient portrayal of humans in my works.



Uta Barth



The lack of figure gives a real sense of loneliness and abandonment which we associate with fragility/transience  
- The strong light and empty room acts as a metaphor for human life  
- the decay shows the breaking down from life to death

My Work

## Cross Discipline:

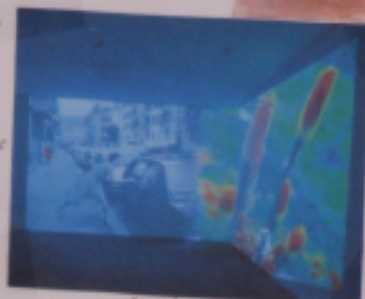
Sergio Aello

Abstract landscape  
- focus on presence of light.

The soft focus that I have used in my works give a very indefinite feel to my images which is a feeling associated with transience, and the short period in which a human exists. The overexposure give a washed out / faded / fragile feel, helping to convey transience.

Danilo Micheli

- Sequencing to give a sense of the passing of time -  
fleeting, momentary, hasty life period



Rp16th Rist

Video installation / projections



# Beyond the Folio-Lomography Camera

## Coloured Flash Lomography Camera

### My Works



The use of the colored flash creates unnatural colour saturations. These colours give a heightened sense of emotion and drama, and also give an abstract/poetically feel to these works.

- These colours are symbolic for a range of human emotions/feelings and so help to portray ideas of transience of human life. The minimal use of figure also plays on ideas of fragility and the notion of absence vs. presence.



- The complete removal of the human figure in this image shows the notion of absence vs. presence. You can still feel a sense of emotion from the intensity of the colours.

• Double / Multiple exposures in these images achieves a ghostly aesthetic - the idea of transient human life, duality between life and death.



## Oktonat Lomography Camera

- a sense of time is gained from these images which encapture a sequence of eight images. The passing of time felt in these images, alludes to the short period in which a human exists.



### My Work

- A move towards an almost complete absence of the figure.



### My Works



### My Work

A move towards nature is used to contrast nature's immense strength with human fragility - it shows human vulnerability against the forces of nature.

- The overexposure gives a washed out look, which plays on the idea of fragility. "Moving towards the light" - an aspect of dying/birth.



## A collection of photographic equipment laid out on a white surface. From left to right: a yellow Kodak slide mount with a black and white test chart visible through the window; a second yellow Kodak slide mount with "09/112 VPU 26" printed at the top and "RD HP5 P" on the slide itself; a third yellow slide mount which is empty, showing a clear rectangular opening; a solid black square frame; a vertical strip of purple film with sprocket holes along both edges; and two small black rectangular labels at the bottom. The first label has "HP5 PLUS" written on it, and the second label has "KODAK HP5 PLUS" written on it.



- The move into nature is used to be of contrast to the fragility conveyed human form.

Nature is seen as powerful, this strength makes the figure seem inadequate and vulnerable in contrast to this.

"The black and white emphasizes fragility,  
as does the over-exposure which gives a  
washed out look

The soft focus, or out of focus images helps to convey the transience and fragility of human life.





Beyond the Folio

Beyond the Folio

- The grid sequence gives a sense of time - the passing of time is to reflect the transience of human existence.



- These new works start to take on the form of the iconography of a camera, but are recontextualised by incorporating several images as well as the slide film case and the tags.

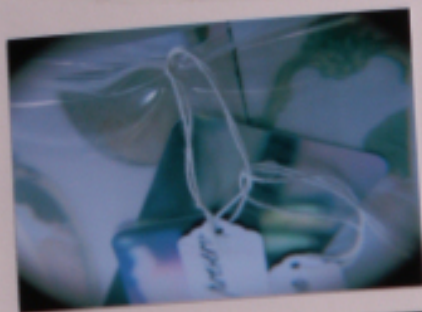
- The juxtaposition of different 'bits and pieces' starts to play on the idea of memory, and the tags - the idea of string or string away.

My photographs made into actual tags

**mém'ory**, n. Faculty by which things are recalled; to be kept in the mind, image or idea presented by it, perpetuation of such idea, posthumous reputation, limit to which personal experience goes back, that a good, bad, etc. have an, a distinct, m. of it; to but a m., no longer exists in fact; to m. of, to serve as memorial of; keep his m. alive; King Charles of blessed m.; within living m., at a time that some living can recall. **mém'orable** a. (foll.) likely or worthy to be remembered; **mémorable** n. a. memorable things.







- These works continue to explore ideas of memory and storage but also look at the concept of preservation which we can associate with both things and memories.

Photographs in these bags can be seen as a type of preservation of memory - here I have taken images and film used in my folio and stored or filed them into bags -

- The tags also show this saving process.

**pre-serve** [pri-zurv] verb, -served, -serv-ing, noun verb (used with object)  
to keep alive or in existence; make lasting; to preserve our liberties as free citizens.  
to keep safe from harm or injury; protect or spare.  
to keep up; maintain: to preserve historical monuments.  
to keep possession of; retain: to preserve one's composure.  
to prepare (food or any perishable substance) so as to resist decomposition or fermentation.

The idea of preservation of memory follows on from the idea of transient human existence and that duality between absence and presence (or life and death)

- Preservation is obviously associated with death / decay etc. and in this case, preservation is of one's existence through memory of what used to be.

preservation (-z-) n. Preserving or being preserved;



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