<u>Production Folder:</u>

<u>Module Brief:</u>
In this module you will undertake a collaborative project, emphasis will be placed on working processes and methodologies, group interaction, the planning and completion of the project within a defined context. This module provides an important critical context arising from issues relating to collaborative practice, working from a research and development stage through to realisation in order to contribute new objects or forms of cultural production.

- To provide experience of planning and realising a project with an external agency
- To synthesise a full range of general and subject skills; to enable students to research, develop and realise a negotiated project within a clearly defined critical, cultural and professional context.

At the end of a module the learner **will be expected to be able to:**

- Demonstrate an understanding of the research and development stage of a project, and assessment of its feasibility.
- Demonstrate an understanding of the issues of working with external agencies in a collaborative context (including authorship, copyright, community, industry, place, space and professional/amateur practices)
- Show effective development of presentation skills and application of practical skills.
- Demonstrate an understanding of the importance of negotiation and the development of joint strategies and how they effect outcomes.
- Demonstrate an understanding of professional, critical and cultural context in terms of project development, reception and meaning production.

<u>Initial response:</u>
For my collaboration I chose to work with Maker Memories, I have worked with them on previous modules and it is a project that interests me. The brief for this wasn't very specific, it simply stated '**Photography Support: Dom Moore is co-ordinating archive and current photography for Maker Memories and would like a student to work alongside him with this.**' I felt that this was a broad brief which would enable me to capture the elements of Maker that I felt were most prominent as an 'outsider' in Makers circumstances.

Initial discussions with Lyvinia made the collaboration side of the project somewhat confused, from the conversations I was having with her I believed that I was going to be working collaboratively with Dom Moore to create work for Maker. I contacted both Dom and Lyvinia to try and set an idea of what it was everyone wanted from the project and how we would go about doing this. At the time of the email Dom was away on location, this meant that I didn't hear from him for a week do to this commitment – this being something that made me weary of working together with him to create a piece of work, we both had commitments and deadlines which made

this idea difficult to me, something that I expressed to Lyvinnia at the time and suggested that I worked in collaboration with both her and Dom on my own project. It was after this that it was made clear to me I would not be working personally with Dom to create work but working with them both as collaborators but on my own project, something that I felt was more feasible due to the time constraints of the project.

Initial idea:
Initially I wanted to focus on the people of Maker and have this as the sole focus for the project. I felt hat it was important to capture the people of Maker and what they have done for the cause, to me if it weren't for these individuals Maker wouldn't still be there and fighting the sale of the camp. After taking this idea to Lyvinia I found out that it was similar to the idea that the other student (Ajla Salkicevic), something that Lyvinia didn't feel would work for the project, she wanted two separate pieces of work focusing on different aspects of Maker.

Development of idea:
After my discussion with Lyv I decided to continue to look at the people of Maker but in further detail, Maker as a camp, Maker as an escape, Maker as a music venue. I didn't feel like these areas were going to represent what I wanted from this project. I looked back through emails from Lyv with different ideas that she has suggested, whilst doing this I realized that there were people living at Maker, something I didn't know before. Maker had been and still is a sanctuary for people – somewhere to live, somewhere to work, somewhere to recuperate, a home.
I discussed the idea of capturing the people that see Maker as a home with both Lyvinia and Dom, I wanted to have the 'approval' for the project before I developed any further with the idea. I didn't know anyone from Maker so this is something I have to rely on Lyv and Dom for, I asked them both for a list of people that both live and work at Maker as this is something I felt they were more suited to do as they know and work with the people of Maker.

Refined idea:
After deciding to focus on Maker as a home, in the broader sense of the word I started to think about the different types of people that I would want to capture within my work. I felt that it was important to capture different genders and ages to show the diversity associated with Maker as a place, I also wanted to capture different personalities – something which is rife within Maker.
I decided that I didn't want to capture everyone from Maker as I felt that this would almost distract from the main idea that I was trying to focus on, I wanted individuals with deep roots within Maker, the people that have the stories, these were the individuals that I chose to work with. This being somewhat controversial within the collaboration.
After I decided on the individuals that I wanted to photograph I started to think how I wanted to represent them along with Maker, I wanted to focus on the constant. The idea of 'constant' goes against everything that Maker currently is, to highlight the constant elements o a place in my opinion can reaffirm its meaning in a place or society. Whilst thinking about this I struggled with the concept of having one constant – as I thought deeper into what is constant about Maker I realized that it could be

both the people and the buildings, I felt that there were equal arguments from both sides. Maker Camp has been used for all different reasons throughout the years, when looking at it from this aspect the building is the only constant factor – people come and go it's the building that is always there, if it wasn't for the building then the people wouldn't come? On the other hand, it was the people that built Maker, the people have been the constant through the developments, wars and different uses – if it wants for the people the building would have been redeveloped years ago for whatever reasoning. This idea of having two constants captured within a frame is something I am struggling with at this point and time, I don't feel that I can have two constants – this wouldn't work with an aesthetic? It would contradict one and other in a conceptual sense?

Photographic style:
To capture my subjects, I have decided to use both analogue and digital photography, I feel that by doing this I am allowing myself to merge the new and the old to reflect the future of Maker, weather this be through the people of through development.
I have chosen to use analogue photography because of what it represents. In my personal opinion it represents a process and an uncertain outcome that is filled with charter and meaning – once the image has been captured you don't know the outcome until it has been developed, the outcome is final and unchangeable from the materiality of the film. The conceptual idea of what will be will be.
I have also chosen to use digital photography as I feel it represents change and development. By capturing my subjects with digital photography I can see an instant outcome and change this in a way to see what I want to achieve the outcome that I am looking for. The idea of welcoming change and development.

Artist Research:
Luke Gram:
I have chosen to look into the photographer Luke Gram for his abstract, multiple exposure work. I have chosen to do this as this is an element that I wanted to capture within my work. I feel that by using double exposure I am enabling myself to add depth and meaning to my images.

Gram has no formal education in Media or Photography, something that I feel gives his work some form of rawness, an element of realness within his frames. This is something that I feel is key to capturing a successful portrait photograph. Sometimes within my work the subjectifying of the subject is somewhat overpowering to the overall outcomes, this is something that I want to try and avoid within this project, I want the subject and their stories to own the frame rather than the composition.

(Gram, undated)

The use of faded or minimal colour within Gram's frames is also something that I want to experiment with, I feel that by doing this the subject is the main focusing point within the frames rather than the background surrounding her. The tones and emphasis of colour upon the face of the subject is something that draws your eye from the top of the frame to the bottom, ensuring that the entirety of the frame is viewed.

Within my frames at this point I don't feel that I want any element to stand out over another, I want the frame to appear as one rather than subject and background, I also want a lot of detail to be captured within this. By experimenting with tones and colour throughout the frames using Gram as inspiration will allow me to create work with both success and context.

Christoffer Relander:

The second artist that I have chosen to look at is Christoffer Relander, I have decided to look at this artist as I have used him in previous works, Relander also solely focuses on double exposure, in camera images – this in contrast to Gram's work could allow me to look at multiple exposures from two different angles/aspects.

The obviousness of double exposure within Relander's frames are key in my development, the use of whole frame double exposures is something that I don't feel I have looked t before. I have used double exposure or multiple exposure of certain elements of a frame but not the whole frame when it comes to portraiture. The use of this is something that I may experiment with when it comes to the development of my images. By doing this I feel that I may be able to imply the confusion of Maker through the people, similar to what I have already created with the buildings.

(Relander, 2014)

The lack of clarity within Relander's frames is something that I don't feel I will take forward, I want my frames to have a clear objective and subject – this is something that I don't particularly see within Relander's frames.

I have also used Relander to contrast Grams work, I feel that by taking elements from each of these photographer I am allowing myself to add further development and experimentation to my frames, I feel as if I know the aesthetic that I am wanting from the frames but don't know how best to do this in a way that will keep the clarity of the frames along with the confusing among them – by experimenting with both artists I am fully pushing the boundaries of my work in a way that I don't feel I have before on a conceptual level.

Steve McCurry:

Steve McCurry is seen as an iconic voice in contemporary photography. I have chosen to take inspiration from this photographer as he is incredibly successful in what he does, the purity within his frames is something that I would like to capture within my frames. The personality of the subject has an overriding presence within all of the frames over anything else captured, no matter the circumstance this is something that always comes through along side the pure emotion within the frames.

(McCurry, 2012 – 17)

The background of McCurry's frames seems exactly that, a background – it doesn't appear to have no affect upon the frame or the subject, in most of his portrait frames the background is out of focus and appears to just be a merge of colours rather than an object- something that works well within his frames. For my frames I want to capture the background, I want this to be a part of the frame and compliment the subject as this adds to the story that I want to be ale to tell through the frames.

The subject isn't necessarily the key aspect within my frames, I want the entire image to share a space and meaning rather than having the subject override the background or the background override the subject – this being something I am drawing inspiration for. Although this is the case I am wanting to capture the subject in a way that represents them as an individual, capturing their emotion and personality – this being the key element that I am taking from McCurry.

In previous portrait projects I have solely captured the individual, I have done this with no visible clothing – they have all captured an element of subjectivity, this isn't necessarily what I want from the frames for this project. I haven't yet created a series of images that capture both an object (in this case a building) and a subject in the same frame with equal attention for the entire frame. I am hoping that drawing upon artist research will allow me to capture these frames with conviction and context.

Christina Paik:
Whilst researching into Christina Paik the information was limited, no where does it state her age, education or style of photography she says she uses.

I have chosen to use this photographer as I like the way that her frames are composed, I have chosen to base my project compositions off of this. I feel that the composition in the first frame (Paik, 2013) is strong. By composing my frames like this I am capturing both the subject and background – something that I have said I want to achieve throughout this project. I like the simplicity of the background within the frame but feel that I want to capture more detail or texture within the background of my frames.

(Paik, 2013)

(Paik, 2011)

By looking at the first image it appears that it may be taken with analogue photography, allowing for a visual connection to the frames I propose to take. The contrast of black and white within her frames is also something I can connect the works visually with – I am using both digital and analogue photography for my pieces.

I have also chosen to look at this second frame from (Paik, 2011) as this is similar to the final outcomes that I want to create for my project. The contrast between the background and the subject is strong – something that I am waiting to develop with. The background and subject also appear as one – this being something that I have wanted to achieve throughout the project.

Although the breakdown of these frames is brief I feel that I have highlighted elements that I want to take from these frames and develop into my own. By combining all of the photographical influences together I feel I am allowing for a strong connection both visually and conceptually from my work to theirs – therefore giving my outcomes context to the content and composition, this being key to a conceptual project.

The Photographs:
Planning:
On my production schedule I stated that I would have my shoots organized and completed before week six, this being something that I successfully achieved. When it came to organizing the shoots I decided that a group email would be the most professional and successful way of getting into contact and organizing dates for this project with each of the subjects. After sending the email I gave it a couple of days to hear back from everyone, this is something that didn't exactly happen. Due to the tight schedule that I had created for myself at this point I spoke to Lyv, I wanted to know the best way of contacting everyone at short notice – from this convocation we decided that Facebook would be the easiest way of contacting everyone, this led to a group Facebook chat and two set dates for the shoots to take place.
On reflection I feel that I could have focused more on the type of client that I was working with rather than trying to adopt an overly professional outlook on the project, the individuals that I had chosen to work with were freelance and remote individuals to email probably wasn't the best way to connect with these individuals. I have now chosen to work wit the client on more of a friendly basis rather than professionally – to me this appears to be the best way of contacting and discussing ideas with everyone involved in this collaboration.

Location:
When trying to decide where to base my photos I looked at different studios within the barrack block, energy room and canteen. I didn't feel like these represented the raw history of Maker and what it represents, they all appeared very clean cut and simple, something that Maker is not. When talking to Lyv she was keen in having the photos taken in a developed area of Maker, she didn't want the photos to show the state of disrepair that Maker is currently working its way out of – this being something that I tried to incorporate in the beginning. Although I wanted to capture what the client wanted I also wanted to capture Maker, this was the whole reasoning behind the project. After having a look around the Barrack block I fell in love with a wall at the top of the stairs, it captured everything that Maker was, a crooked door, raw brick and colourful pealing paint – it incorporated every texture that I wanted for the background of the photograph, this is where I chose to base my photographs. I decided to go against what the client wanted on this particular occasion as I felt that I had some control over what the photos were going to look like, an artistic control. I chose to not tell Lyv where I was going to take the photographs, I wanted her to see how the background of the frames would create both a contrast with the subjects but at the same point and time encapsulate Maker and all of its history, I wanted them to have something to look back on and see how far they had come, after all that's the whole idea of an archive piece?
The only issue with the area that I had chosen to photograph within was lighting, there was no natural light. Before I fully committed to using this area fir my photographs I spoke to Dom about the possible use of his lighting for the area, he agreed to this, due to the space being quite small I felt that I would only need one light to light the area by a substantial amount.

Shoot – Day one (Wednesday 25th October)
1130 – 12 Dom
12 – 1230 John
1230 – 1 Erin
1 – 130 Pete
2 – 230 Rosie

For day one of the shoot I had planned to photograph five subjects at set times, I arrived on Location at 1030 to give myself time to set up for the day and endure that everything was working correctly and lit in the way that I wanted. I didn't experience any issues on this shoot, everything went to plan and I was able to capture the individuals set for that day.

Shoot – Day two (Saturday 28th October)
10 – 1030 Petra and Radek
1030 – 11 Jo
12 – 1230 Tom

For the second shoot I also planned the times that I would see everyone, this allowed me to have a structure for the day. I arrived on location for 930 – on day one it only took me 20 minutes to set up for the shoot so I decided that I didn't need an hour to set up. When I arrived there I couldn't find the equipment where Dom said he would leave it, I decided to text him to find out where he had put it. At around 10 Dom arrived with the equipment as he had forgot about the agreement we had made. I was able to set up and be ready for my first subject by 1015. This being something that also didn't go to plan, I had scheduled for Petra and Radek to have their photos taken at 10 as this is something she has asked for when I saw her on Thursday, I was able to capture their photos a little later than planned. I then had Jo scheduled in for 1030, when 1045 rolled around I messaged her but had nothing back and no one had seen her since the night before, I was also scheduled to photograph Tom at 12, this being something that didn't happen until around 330. I think its fair to say at this point I abandoned the idea of the schedule for this day.

On the second day I decided that I wanted to photograph more people than planned, I wanted to be able to have a wide range of individuals and photographs to choose from. Rather than having 9 individuals overall I ended up with 13 to allow for development and manoeuvrability within the project. On top of the people I had already photographed I included:
Lyvinia
Ben
Doug
Georgie

The photographs:
After the shoots I decided that I wanted to start the editing and development process as soon as I could therefore allow me to develop my work in a way that allows for trial and error leading to a final piece that is both successful and has context. After

developing the film, I realized that it was empty, there were no images. I was confused as to why this had happened as I loaded the camera correctly and the exposure was at the right level for the images to work, they were neither under or over exposed. After talking to the technician I was told that the film hadn't left the cassette to be able to capture the film but the camera was loaded correctly so was confused as to how this had happened. At this point and time, I decided to develop my work with the digital filed rather than reshoot with analogue. I haven't yet decided if I will reshoot.

Digital files – Unedited:
Ben:

Dom:

Doug:

Erin:

Georgie:
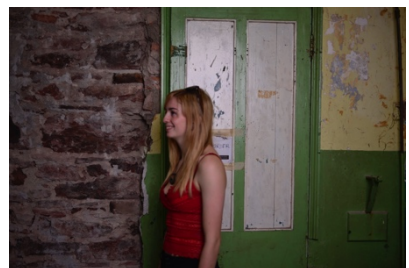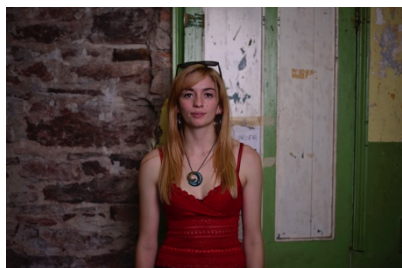
Jo:

John:
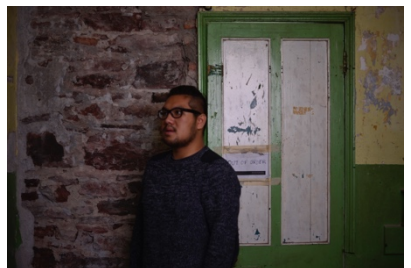
Lyvinia:

Pete:

Petra:

Radek:
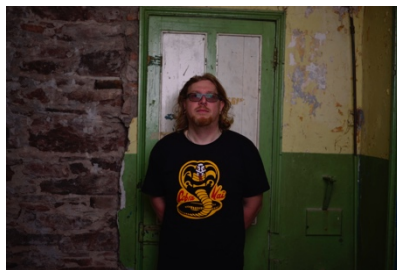
Rosie:

Tom:

Evaluation of Digital Images:

For this shoot I used a Nikon D100, this being a camera that I haven't used before, I chose this camera for its quality and strengths when it comes to portrait photography. I used a single studio light for this shoot as I didn't want to bleach the background of the images with light, I felt that this would remove some of the texture within the images.

Upon reviewing the images, I realized that a couple of them were not as focused as I would want, where as others were completely focused throughout the whole image. This is something I didn't realise until post production, as I was photographing the individual I was reviewing the images to check the composition and quality – this looking high within the camera. On reflection I should have checked the images on a larger screen when I still had the subject at the shoot.

The composition of the frames works well as an individual photograph, before the shoot I decided that I wanted to capture 'Maker' within the background of the images rather than having a studio style shoot. I feel I have captured this well and the contrast of colours and textures within the frames is strong. I like the way that the individual stands out against the background of the frames

Before taking the images I wanted to get the subjects thinking about Maker and how this makes them feel, I felt that by asking them a couple of questions before the shoot would be the best way to subconsciously capture this. I asked the subjects of the frames;
- Describe Maker in one word.
- Describe Maker in one emotion.

I felt that although these questions appear somewhat simple, one word answer questions this would play on the mind of the subjects somewhat.

By doing this I feel that I have been able to capture the individual's personality or emotional connection to Maker within these images – this being key throughout the project.

For these images I took inspiration from a couple of photographers, mainly Christina Paik and Steve McCurry. Although the style of images differ slightly I feel that I have been able to capture the emotion of the individuals as previously stated, I feel that this related well to the use of McCurry and the strong emotion captured within his frames. I also feel that the composition somewhat reflects Paik's work although this could be better represented. This is something that I am going to develop with through experimentation, I want to be able to reflect this photographer strongly through my work as she is someone I feel is key to this project and it being successful in presenting strong conceptual based images.

All in all, I feel that the shoot has been successful in capturing the individuals in a light that I wanted, the emotion within the frames is clear and concise in crating a conceptual aspect to the project. Although some of the frames are not to the technical quality that I wanted I feel that I will still be able to use these for experimentation and development within my work. I haven't yet decided if I am going to reshoot these images doe to the lack of focus within some of the frames.

Further Evaluation:

Whilst looking back at my artist research and my conceptual ideas behind this project I decided that I wasn't going to reshoot. I felt that by reshooting the frames the subjects will know what to expect and what is coming – before the shoot I decided to not tell the subjects that I was photographing where the images would be taken, I didn't want them to anticipate anything about the shoot or reasoning behind this before the frames were taken. I didn't want the subjects to know the question's that I was going to ask them before then frames were taken as I didn't want anyone to come 'prepared' with answers and ideas for the shoot – this is something that I wanted to be very much in control of, I felt that by doing this I would be able to capture the emotion of the individual within the frames – in my opinion this worked, although the frames were not of the quality that I originally or would usually want I have decided that this somewhat doesn't matter to the overall outcome. To me at this point the emotion and unforeseen knowledge about the shoot is something that is key to my frames.

I have previously stated that I may reshoot my analogue images, this again being something I have decided not to do. I originally wanted analogue images as I felt that this would represent the history of Maker in the way of conceptual photography. I wanted to be able to have these portraits imprinted on something rather then being stored as a selection of pixels and numbers. I have furthermore decided that there are other ways I can implement this to the frames – I don't want to risk removing the emotion captured within the original images.

To conclude, I have decided that I will be using the original images captured. I feel that the overall outcomes will be more successful in presenting the conceptual side

of the project by using these, I also feel that by continuing with the imperfect images I am able to add depth to the final outcomes – I feel that I will be able to make these frames work in a way that makes the imperfections part of the overall visual outcome.

The next stage is to develop these images into compositions that are successful, both visually and conceptually. The experimentation within this element of the project is going to be key in creating an outcome that is well informed and developed.
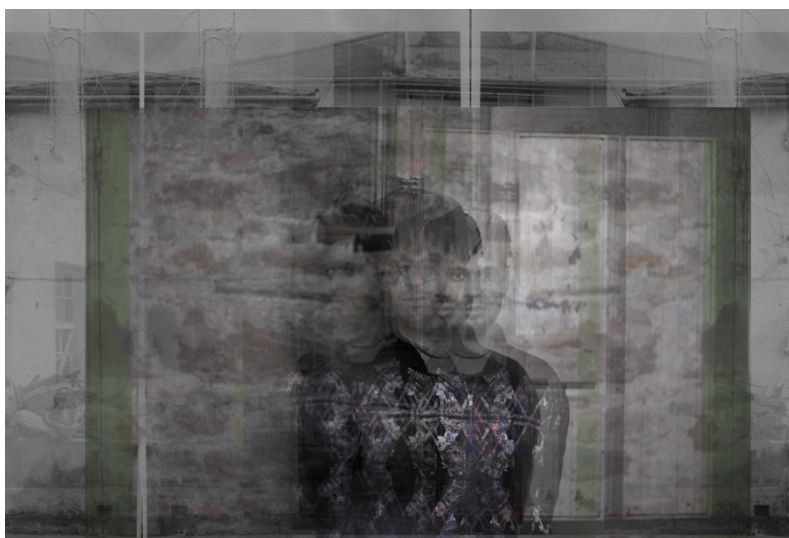
Experimentation:
Stage One:

Within stage one of development I want to experiment with layers in my outcomes, I also want to experiment with the use of colour and black and white within the same composition.

For my first composition I used images of Tom, I felt that by using this frames I would be able to experiment with the extremities of colour within the first stage of experimentation. I feel that the composition overall is strong, the use of layers allows for a frame that is visually appealing. Although the colours within the frame are strong I don't feel that it works particularly well with the background layers of the images and these are key within the conceptual story of Maker and therefore the frames.

For the second image within experimentation I decided to use the same individual, I wanted to see if removing the colour from this individuals clothing would remove an element of personality within the frames – I don't feel that this was an overwhelming change within the individual in the image. I decided to keep subtle elements of colour within the frame as I waned to continue the development of colour experimentation within this stage of the project –

I didn't want this to be something that I cut out of the images without thoroughly developing the use of this. I feel that it worked well but didn't encapsulate what I wanted from the frames.

for my third experimental image I decided to use a similar visual and colour scheme to the previous two that I have created. Rather than having the image fill the entire frame I decided to create a frame around the centre of the image. I kept the background similar to that of the previous ones as I felt that this was working well in communicating the ideas that I want throughout the project. Although I am continuing development I don't feel that I am wanting to combine the black and white along with colour in the frames, I feel that it is to much of a contrast for the visual to work collectively.

For the final development image in this stage I chose to use a different subject. I felt that by doing this I would be able to understand how the different body images or shapes impact upon the frames. I chose a subject that is of a larger build and carries different body language to the previous. Within this stage of development, I wanted to keep colour to a minimum. I decided to keep some of the subjects face in colour and part of his jumper, by doing this I feel that the attention is focused more on the face of the subject – I want the viewers eye to be drawn across the entirety of the frame, this isn't something that happens within this image.

After reflecting upon this first stage of development I have decided that I am going to continue to experiment with colour over the next stage of experimentation I want to fully decide weather this is something that is going to work for my project, this is one of the key focuses for my next stage. I also want to focus more on the individuals, this is something that is key to my project as they are the people of Maker. I want to use a portrait style frame rather than the landscape that I have been using, this may be something that changes throughout the project.

I have decided to only have one image in stage two of experimentation. I previously stated that this stage of experimentation was going to focus on colour and the individual within the frame and this is what I focused on.

When it came to developing this idea further I decided that I wasn't going to continue to develop in this direction. I liked the portrait orientation of the frame and this is something that I am going to continue to develop with, I feel it allows for the full length portrait of the subject and at this point that is something that is working well within the frames.

I have decided not to continue in this direction of experimentation as the colour aspect of the frame isn't working for me as an artist. I don't like the way that the colour and black and white within the frame looks, I don't feel that t works aesthetically. The colour within the frame looks somewhat out of place to the other layers, its almost to contrasting within the frame, it takes to much of the attention within the composition.

Although I am not taking the colour aspect further I want to continue with the portrait element of the frames, I feel that this is something that is working well visually at this point. I also want to continue with the backgrounds and experimentation with these within a frame. I feel that the further layered backgrounds are working well, it acts as a background more than more layers to the frames.

Before taking experimentation any further I want to look back at the artists that I have chosen for inspiration, I feel that by doing this I will be able to re-inform the visuals that I am trying to take forward with this project, this is something I feel that I have list slightly as I have been moving through development – for this reason I want to look back at my artists and create some links that are going to work for my ideas visually. I want to have a final piece that is informed both visually and conceptually through artists and my own ideas.
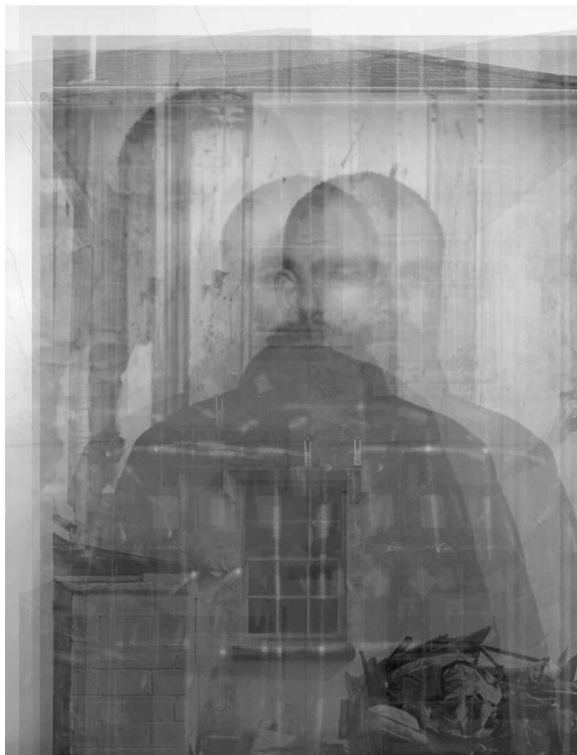
As previously stated, I wanted to look back at my artist research before I continued with my development and experimentation, I wanted to do this to allow for context within my outcomes.

For this particular set of experimentation, I have chosen to focus on Luke Gram. I feel I will be able to make a strong visual link from my work to his by the use of a low focused background, I also like the use of different angled photos from a subject o construct a profile – this is something I have chosen to experiment with within this selection of experimentation. I have previously rules out the use of colour within my outcomes so this is something that I don't feel I need to take forward from this artist.

I have chosen to use a photograph of the barrack block for my background to this set of experimentation. I wanted a background that allows for multiple layers or lack of focus within the background – an image like this has allowed for that in my opinion. The roof to the building is a focusing point of the background – I want the eye of the viewer to be drawn across the entirety of the frame and feel that having a focusing

point at the top and bottom of the frame allows for this. Although this is something that works well it is also something that I am going to continue to experiment with to allow for a conceptual visual.

The differing backgrounds within the frames is also an element that I feel needs development, I haven't yet decided weather I am going to continue. I don't yet know weather I want to have a background to the frames, I want to further experiment with this – the use of a reduced background may benefit the frames further than having a full images background with focus.

I have chosen to continue with the portrait orientation of the frame as I feel this is something that I need to explore further through development and experimentation. In this particular set of experimentation, it is something that works well as a composition – I like the way that it allows for a traditional shape of image but the content can vary widely to suit the artist. The artists that I have looked at, such as; Christoffer Relander and Luke Gram also use a portrait orientation for their final outcomes so I feel this is something that I need to experiment with fully before deciding on a final composition for my frames.

I have decided to further experiment with the whole portrait of the subject, I feel that by doing this I can somewhat give the frame structure. I also feel like it is a visual that it working in this current stage of experimentation. Within this stage of development, I feel that the double exposure is working well. The multiple angles from the subjects is also something that works compositionally within the outcomes. Although I like these elements of the frames I feel that they could be developed further and be given more context through this experimentation stage.

Although I like the frames as they are currently I feel that I need to continue with development and experimentation as this is not something that I feel fully reflects my ideas at the current stage. I want to experiment further with different backgrounds and compositions to allow for a conceptual outcome that I and the client are happy with. I also want to develop the portraits of the subjects further and have layers that work together rather than against each other, fighting for space within the images and feeling to overcrowded.

At this stage I still have the client and subjects in cooperation with the project, I am sharing my visual outcomes with them and gaining response back from them in relation to what they feel is working and not. This is something that I am going to continue with – I feel that having a strong response from the client and subjects within the frames is going to allow me to develop my work conceptually in the right direction. Knowing the subjects is something that I don't yet fully know – I want to be able to keep my emotions at a distance from the subjects to the photographs, I want to be able to represent the individuals in a way that I see them for the brief moments that I have – this is why I have decided to not reshoot the subjects. I feel that I have captured raw emotion within some of my subject's frames – this is something that I want to keep rather than have the stereotypical portraiture frames.

Experimentation:
Stage Four:

For stage four of experimentation I wanted to experiment with just the use of my subject within the frame – the background of the image would form the background of the final frame rather than having further mages imported.
I decided not to continue with this stage of experimentations as I didn't feel that it had a visual connection to any of my artists, I also didn't feel like it was going in the visual direction that I wanted for the project.
As the image does not have any images imported I don't feel that it has the connection to Maker that I am wanting for my frames – visually or conceptually.
Although this is the case for this particular frame I feel that this is something that I need to further develop with for my next stage of experimentation, I will focus more on the visual aspect for this next stage.

Experimentation:
Stage Five:

Stage five of experimentation was designed to continue development with just my portrait frames, rather than portrait alongside previous images of Maker.
The different layers are visible within this outcome and this is something that I feel is successful and an element that will be included within my final frames.
I like the different angles of the individual but still feel that it is missing that visual element of Maker – possibly this is more important that I had previously considered.
Although I feel that this development stage is successful I don't feel that it is fully representing what I want from my final outcomes, I feel that I need to develop further whilst looking back and creating a link to my artist research.

Experimentation:

<u>Stage Six:</u>

Stage six of experimentation was designed to allow me to further experiment with the layers to create my final outcomes, with strong artist influence.

Within this stage of development, I focused strongly on the composition of my layers and the visual effects these had upon the overall frame. I felt that by having a background layer that was almost misty or unfinished allowed for my further layers to have a settled background yet be able to sit within this well. I wanted the eye of the viewer to be drawn into the centre of the frame, then towards the sides so everything is taken into consideration. I felt that by adding further layers to the centre of the frame would allow for this.

I looked back at my artist research, in particular, Christina Paik – I liked the focused area of her frame among the almost confusion or lack of focus in the rest of her frames, this is something that I have decided to experiment with.

As I have done with the previous stages of development I sent an idea to the group chat, the response on this was positive. I feel that it is important to have the subjects of my frames on-board with the final outcomes.
<u>Experimentation:</u>
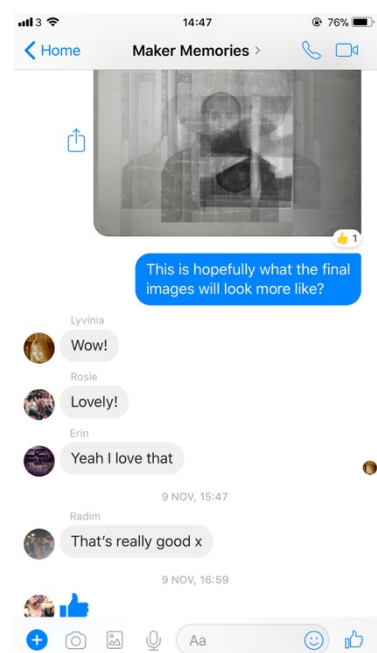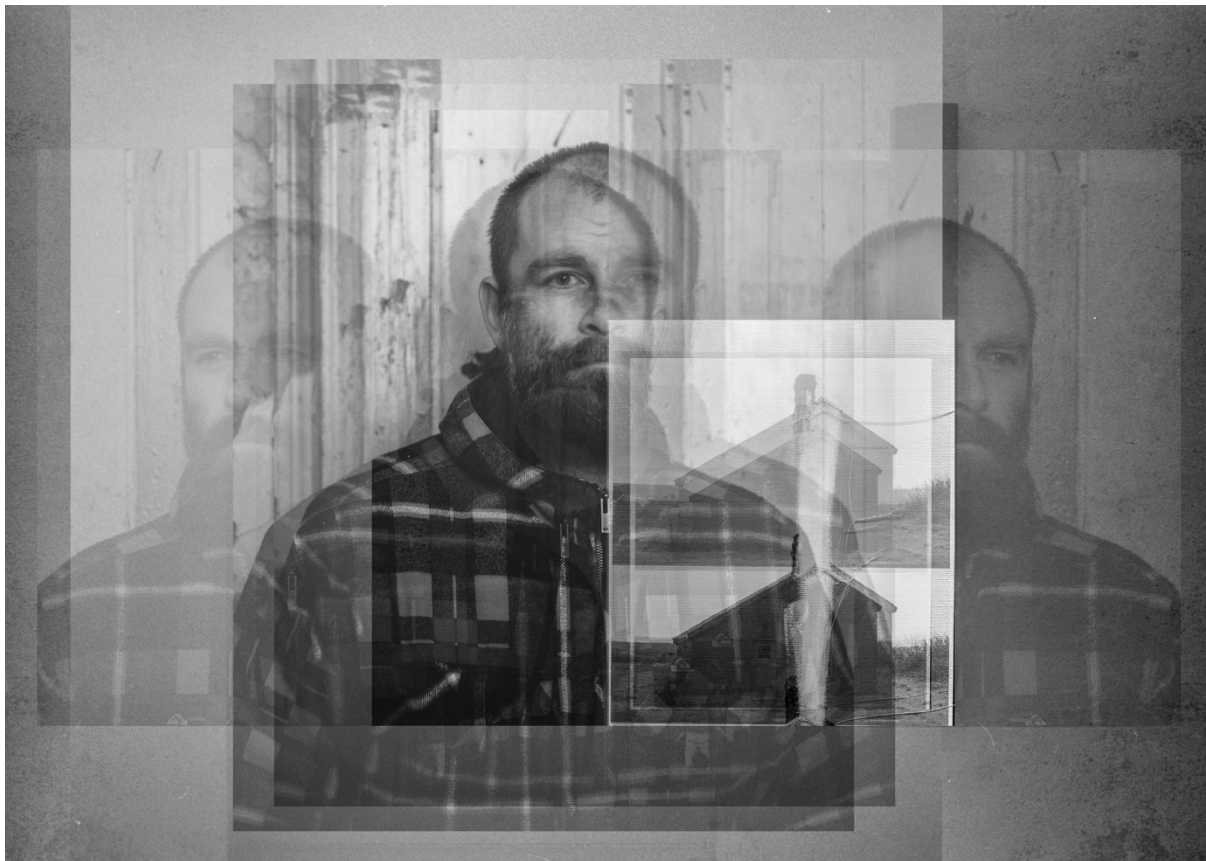
When I looked back on stage six of experimentation I decided that this was the main visual that I wanted to focus on. Although the previous stage of development was strong I felt that it needed some final touches or tweaks to allow for it to be fully developed and realised as a final piece.

I decided to take my images into

Lightroom to allow for a more contrasting black and white edit along all the images – this has allowed for a stronger contrasting image. I also decided to stretch the background images further to the sides of the frames – I feel that this has allowed for a stronger composition.

After reworking this image, I have decided that I will continue this stage of experimentation to create my final images for this module.

Experimentation:
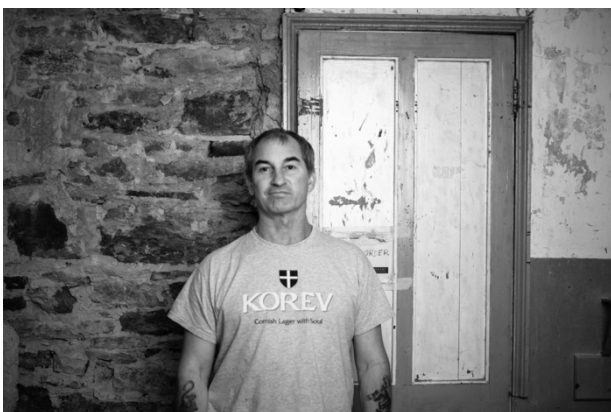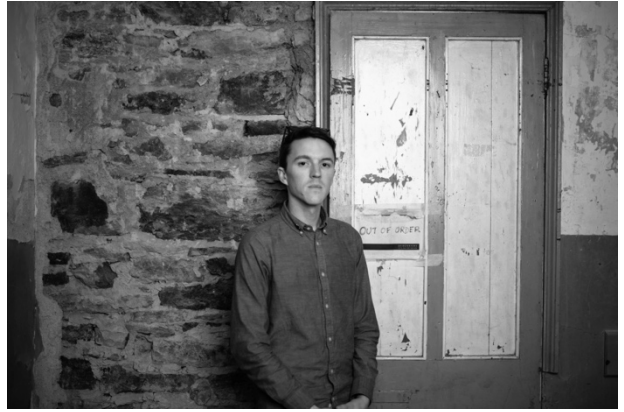
When I looked back at my images I decided that I only wanted to work with two images from each individual, by doing this I am enabling all of the final frames to share a similar visual in comparison to one frame having three different angles of image and another having five.

I used Lightroom to edit as this was a way in which I could edit all of my images at the same time and they would all share the same colour space and contrast. In Lightroom I chose a set present of 'high contrast red filter' – this allowed for high contrasting black and white images. I then edited these further by adding clarity to the frames, this allowed for further clarity within frames. I also changed the white-balance within the images, this being something that wasn't hugely prominent before editing.

I then took these edited images into Photoshop individually, this allowed me to enhance certain parts of the frames on set individuals – this differed from person to person due to their own tones and details.
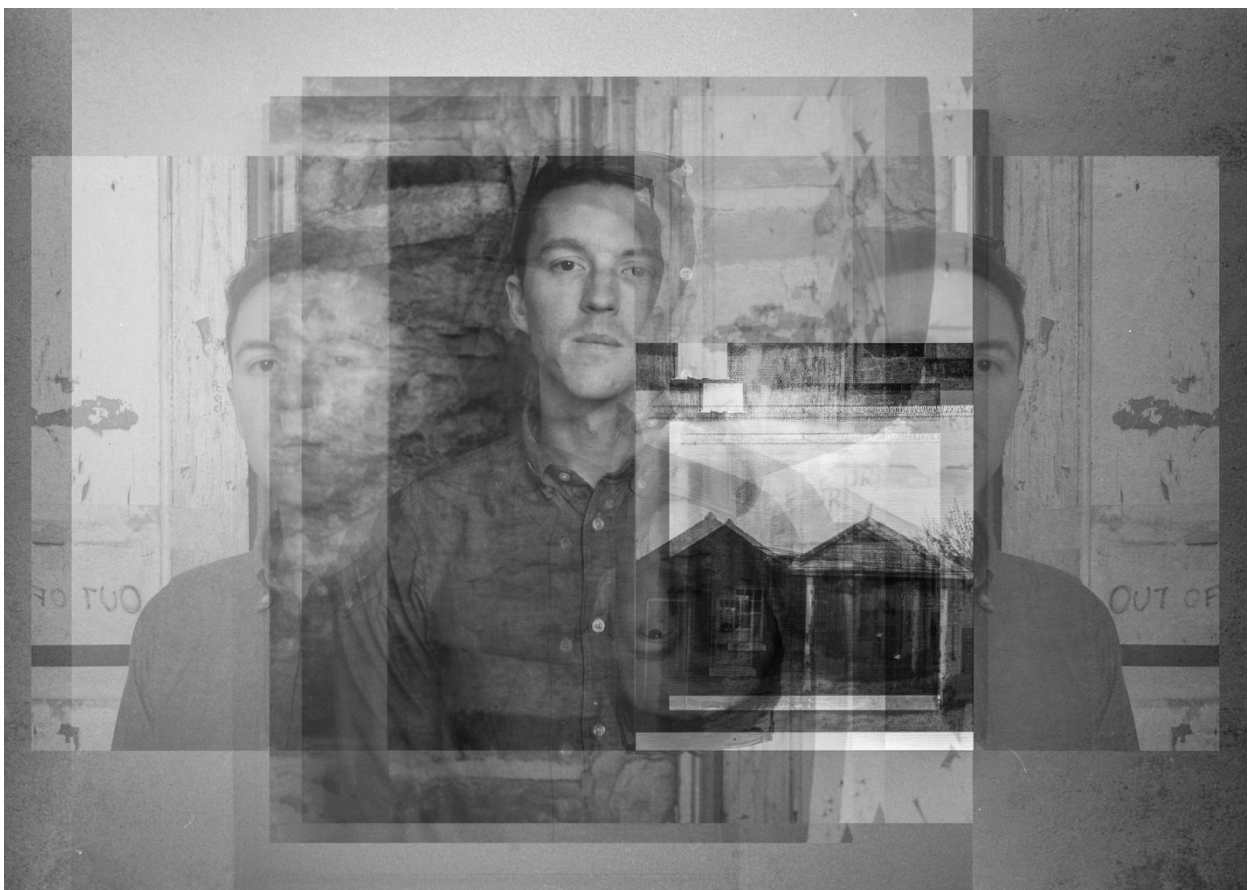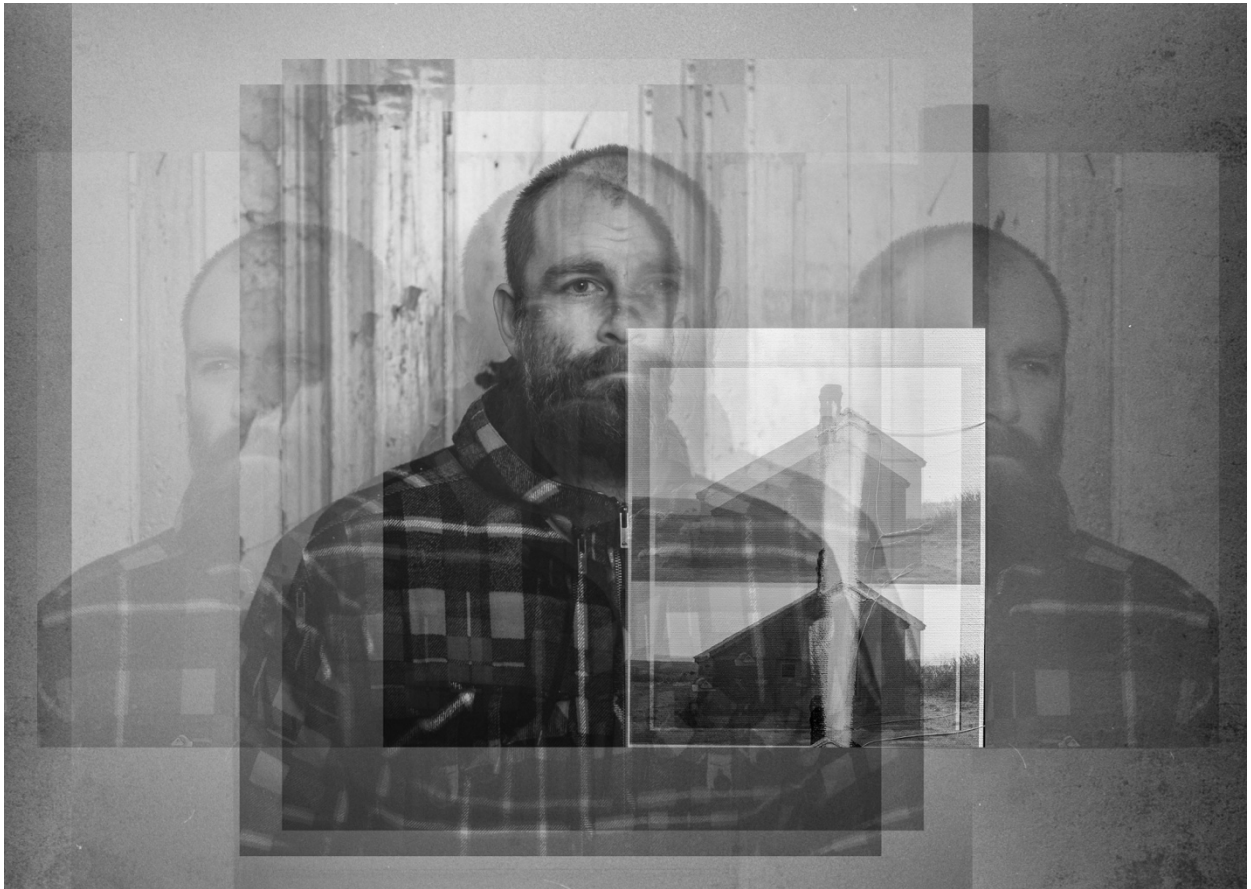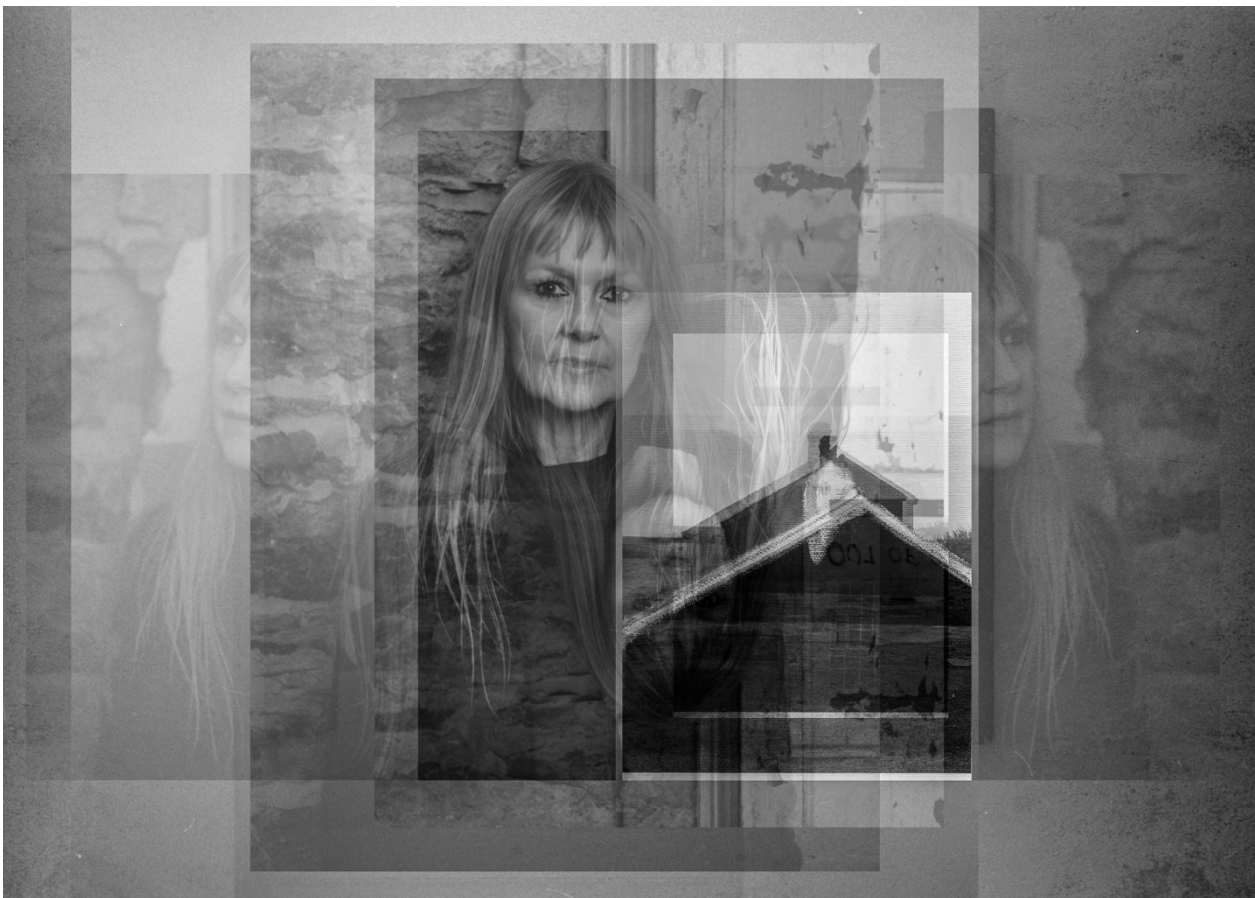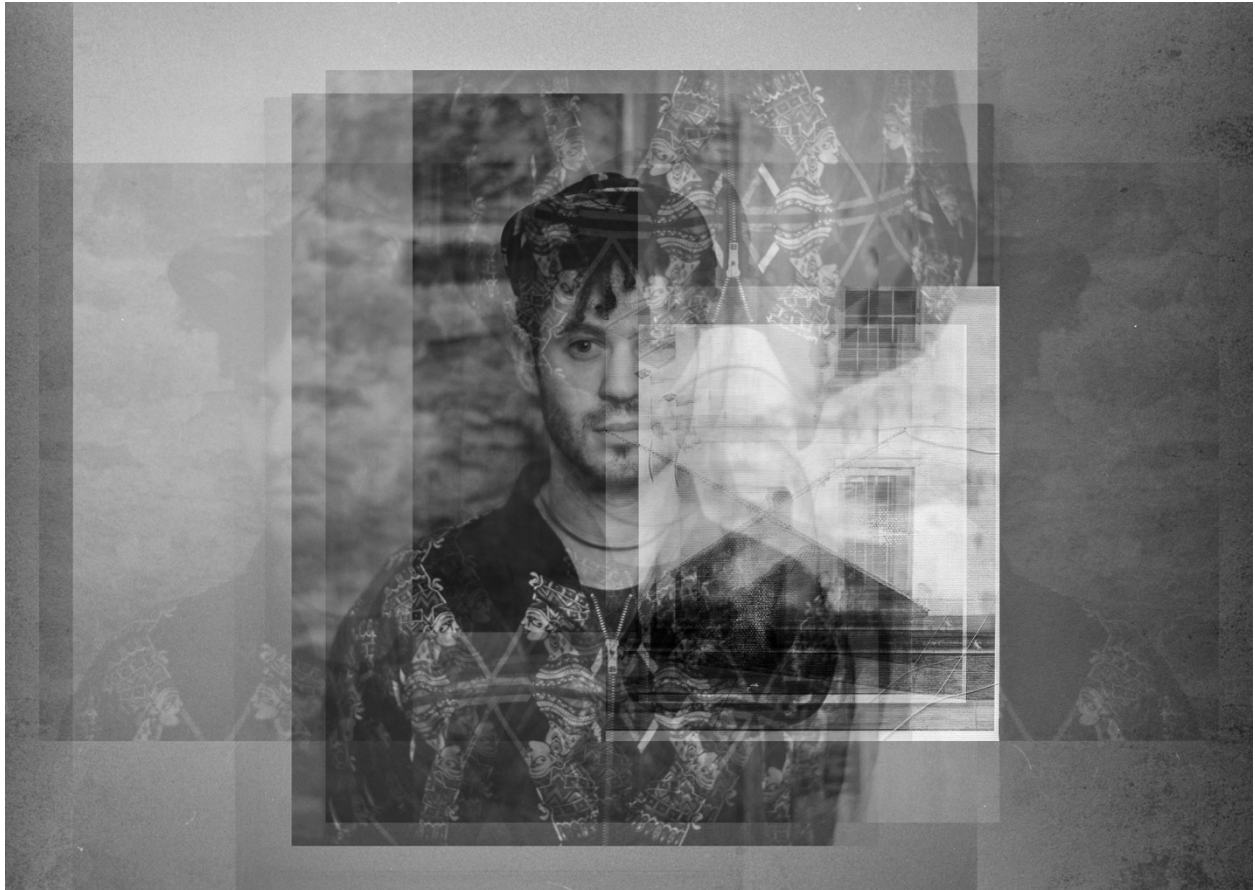
In my final stage of experimentation, I wanted to focus on the small details within the frames that I felt needed development.

The first step I made within this final stage of experimentation was to edit my chosen frames in the same way. Easier on in the experimentation process I decided that my frames would be black and white – this was due to the high amount of colour in some of the frames and lack of in others. I feel that I had fully experimented with the use of colour before deciding to remove this from my images. I decided to use Lightroom to allow for a strong contrasting black and white frames with a shared tone and depth. I used a pre-set filter to begin with, I then added clarity and a small amount of exposure to the frames as I felt that they didn't have a strong enough white point. The use of black and white within my frames relates to one of my artists, Christina Paik I feel that visually the tones and contrast is different. I decided to make this change to my work as I felt that high contrast frames would work better within the compositions that I wanted for my outcome. I feel that it is important to be able to develop my work in my own individual way without strong influence through each element of development.

I wanted all of my frames to share the same composition, for this I decided to make a background image that I would use throughout my final images. I decided to continue the use of a plainer background as this is something that I felt worked well in my previous stage of experimentation. I used the end of a negative strip from my previous project at Maker that had already been exposed to the light before

developed so was slightly light damaged at the end, I wanted to allow for the conceptual connection to the past throughout the frames. I feel that this has worked well within the images and allows for a strong background both visually and conceptually. I used the same image and rotated this to create the background for my pieces, the opacity of these layers was set at 50% on a white background layer to allow for a lighter background to the frames.
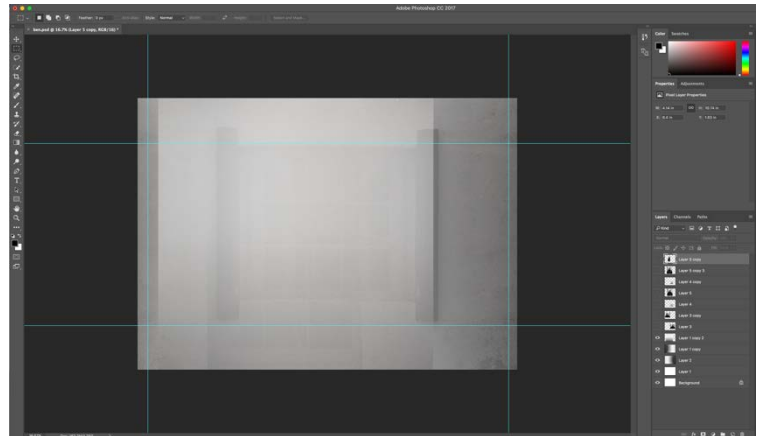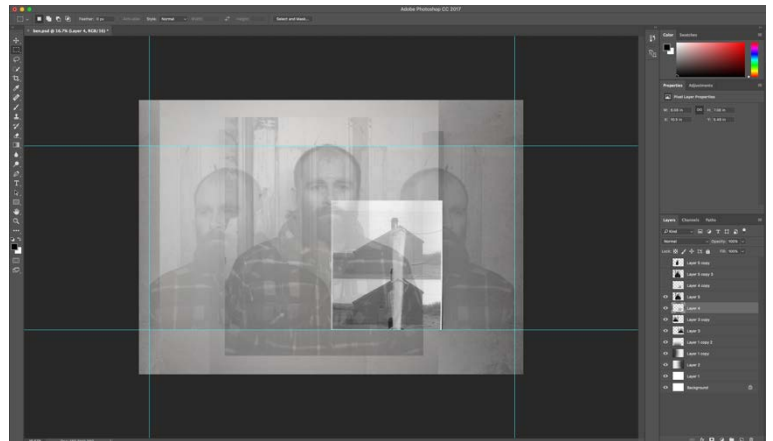

The layers that I have put onto of my background layer are also of the same composition throughout the final images. I began by selecting a side profile of the subject, I then selected a section around their face and placed this onto the premade background. This was then placed up to the ruler on one side of the frame and opacity reduced to 12%. I then duplicated this layer and flipped it horizontally to allow for a mirrored effect. If the two images were to larger for the selected space they were cropped appropriately.
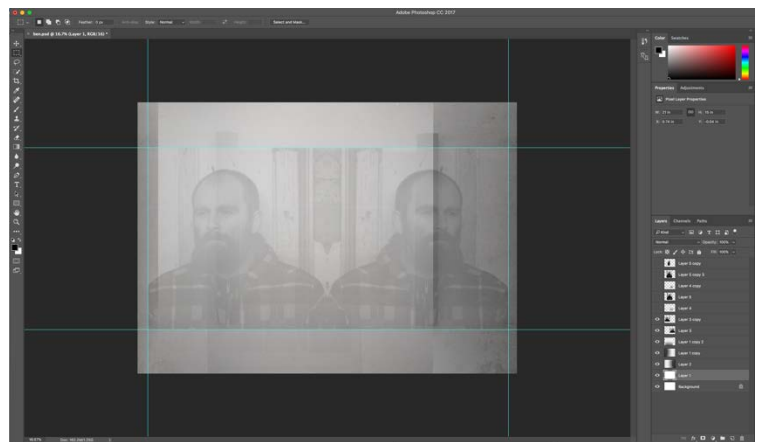
I then selected a image from my previous project at Maker, I decided to do this randomly as I didn't feel that all of the frames needed to share the same image. This I then made a selection out of this frame and placed it onto the previous layers that I had created. The opacity for this layer was left at 100% as I wanted it to show through the layers that were going to be placed on-top. I wanted to add this layer to both reflect the visual of my chosen artist, Christina Paik but at the same time allow for both a visual and conceptual connection to the past. I felt that this was an important element to bring to the frames given Makers current situation with development. I wanted to do this in a subtle way as I didn't want this to take away from the frame as a whole.
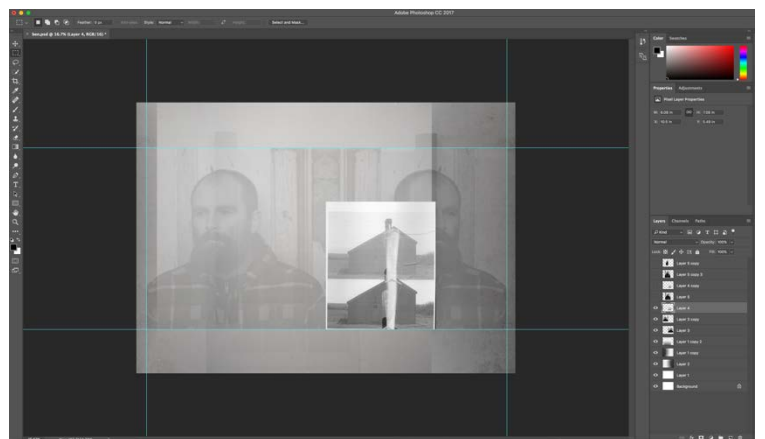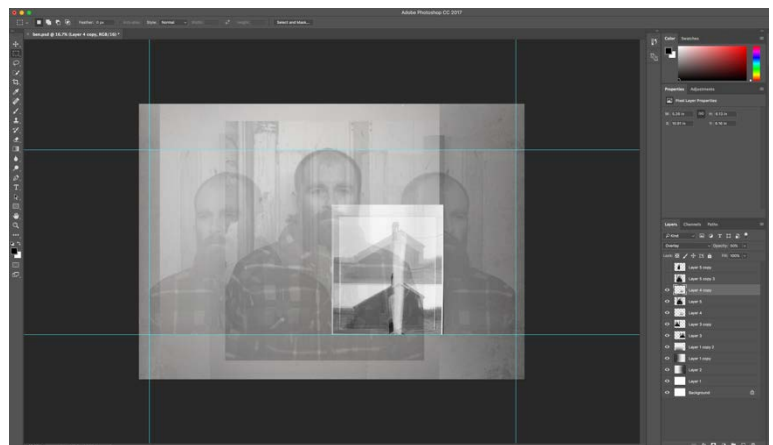
I wanted the subject to be the main visual within the frames so I then placed another layer into the composition. I decided that I wanted to have the subjects straight on for this layer of the frame, I wanted them to be visually connected with the audience or viewer of the frame. I selected a section of the edited image and placed this into the composition that I was working with. I placed this in the center of the composition as I felt that this should be the main focusing point of the frame, I also felt that it would add to the composition as a whole. I then reduced the opacity of this to 20% as I still wanted small sections of the background to be visible through this allowing for a visual connection to the layers.

To continue on from this I duplicated the image from Maker that I had shot in a previous project, I then reduced the size of this and the opacity to 50%. For this layer, I also added an overlay filter to the image – I wanted to somewhat distort the layer but at the same point and time have it as a main focusing point within the frame. I felt that by reducing the size of the same image and placing this in the center of the duplicated layer with a filter would allow for some elements of the frame to be picked up and others distorted. Looking back at the frames I feel this has worked well in reflecting both my ideas and artist influence.

I wanted to continue the visual links with the layers so I decided to further duplicate the center portrait of the image, I wanted to have this section in focus yet be visually layered or complex. This layer has a reduced opacity of 22% and no overlay filter. I wanted both of the layers to sit within each other and all of the elements of this to be present offset this slightly to the image behind to allow for this.
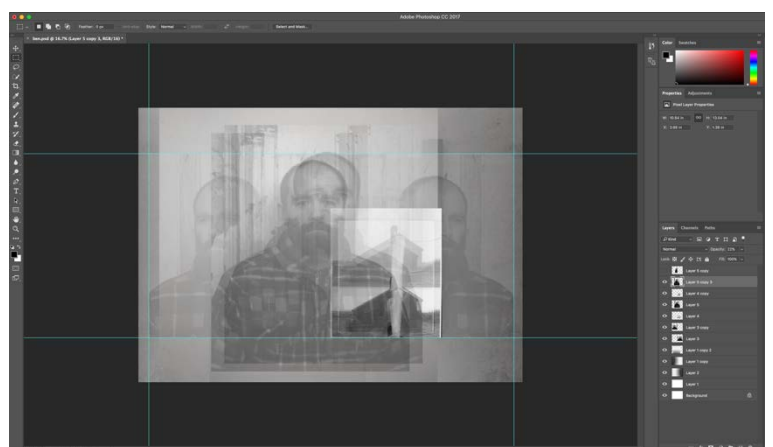
For the final step, I reduplicated this layer again, I decided that I wanted to have a main focusing point for the portraiture that sat well with the previous images of Maker. I then selected an area of this reduplicated layer and deleted the inverse of this. I felt that it was important to have the viewer to have a connection with the subject within the frames and felt that by having this section of the frame at a higher opacity than the other layers would allow for this – it would also allow for the connection between the subject in the frame and the layers of the frame which include the previous images of Maker. I then increased the opacity of this layer to 38% to pick up on elements of the background layers.
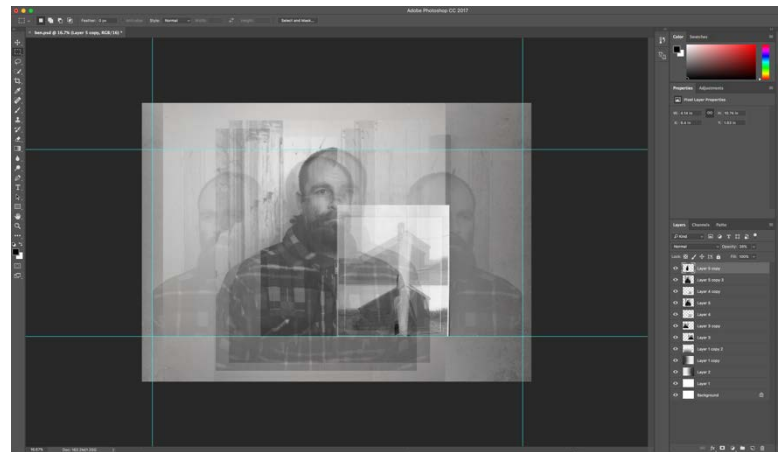
Although these are the main steps that I have followed to create my final outcomes each individual frame has an element that is slightly different to one and other. I felt that it was important to have a set of frames which are visually the same at first look but when further looked into there is a small element of each frame that makes them unique from the others.

Some of the decisions that I have made throughout the project have been reflected within some of my final outcomes. Early on in the project I decided that I wasn't going to reshoot my photographs, I didn't want to lose the emotion and uncertainty that I felt I had captured within these frames – this was important for the conceptual side of the project. looking back at this, it isn't something that I regret, although I feel that some of my final images have 'suffered' because of this. The images that I have created for both Pete and Rosie are not up to the standard that I would be happy to submit these as final pieces. I have further decided that I will not reshoot because of this – I still feel that by reshooting this would alter the outcomes as a set.
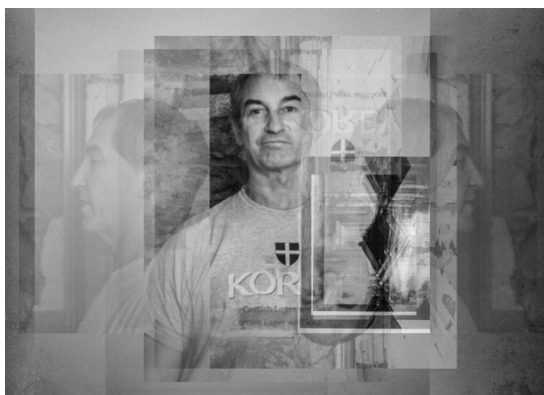
Overall, I am happy with the way that my experimentation and development has gone, I feel that I have fully explored the elements of the frame that I have needed to, in my opinion, this has allowed for a concise and contextual outcome.

Further Development:

After looking back at my final images, I have decided that I want to continue the development of these. I want to add embroidery over the top of my images to create a visual connection between the individual within the frames and the image of Maker within the frame. I feel that y doing this it will allow me to create another conceptual layer to my frames and allow for a further development of the visual within my frames.

As I have previously done this in other projects I have decided that I am not going to research artists to influence me with this, I feel that it is important to have my own artistic print within my work rather than being influenced at every stage of development.

When it comes to the embroidery I feel that I will experiment until I find something that I feel adds to the frame rather than taking away or distracting from the main concept behind the frames. I am going to continue with the monochromatic colour scheme as I want the stitching to be subtle and sit within the frame rather than against it – if I were to use colour I feel it would distract form the frame and stand out in a way that didn't work with the overall concept of the project.

Experimentation:
Textile – Stage One:
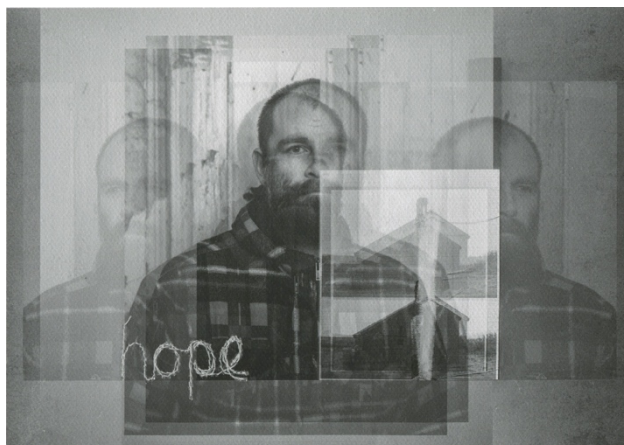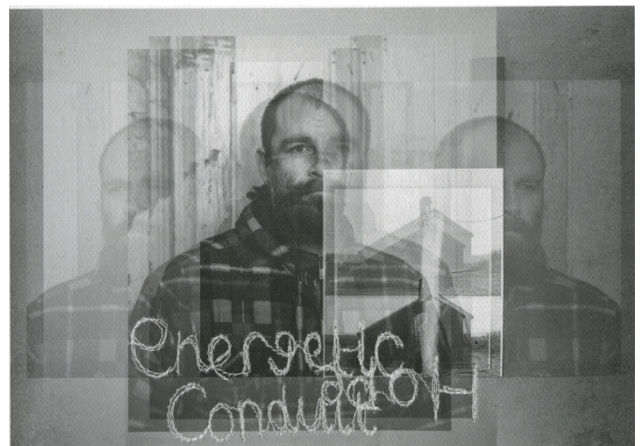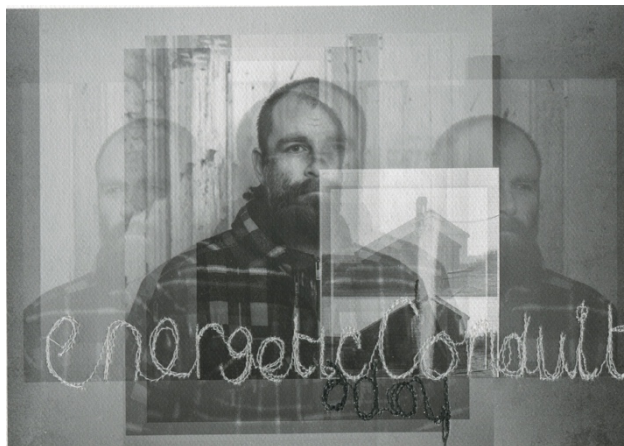
In this first stage of textile experimentation I decided to experiment with the use of words within my images, for this I used the answers from the questions asked on the day of the shoot – these being; Maker in one word and Maker in one emotion. I felt that by adding the images to the frames the emotions would become more prominent. I chose to use both black and white threads within this stage as I wanted to be able to have a contrast between the words used.

Although I like the use of both black and white thread I feel that the words somewhat take away from the main focus of the frames – I feel that it dulls down the issues that the works are trying to represent.

I have further decided that I will not continue with the use of the words on the frames – I may use the words from the individuals to title the frames rather than have them visually on-top of the images.
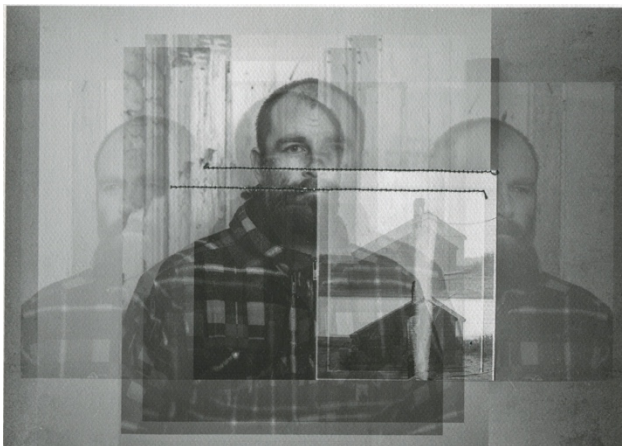
Experimentation:
Textile – Stage Two:

For this second stage of experimentation I wanted to focus more on visually joining the subject and image of Maker, to do stitched around both the subject and image of Maker to allow for this visual connection. I experimented with black and white thread again but feel that the white is working more subtlety at this point and this is something that I am wanting from this further development.

Although I feel these are successful I think they could be captured more subtly rather than encapsulating most of the image and somewhat overriding the meaning behind the frame. I want something that appears subtle but conceptually is strong enough to sit within the frame without removing the meaning.

Experimentation:
Textile – Stage Three:
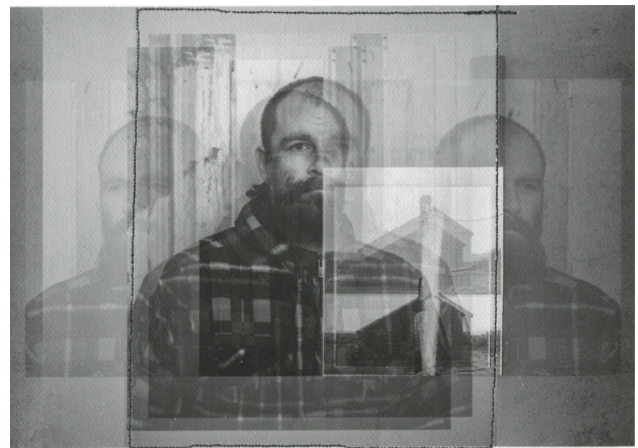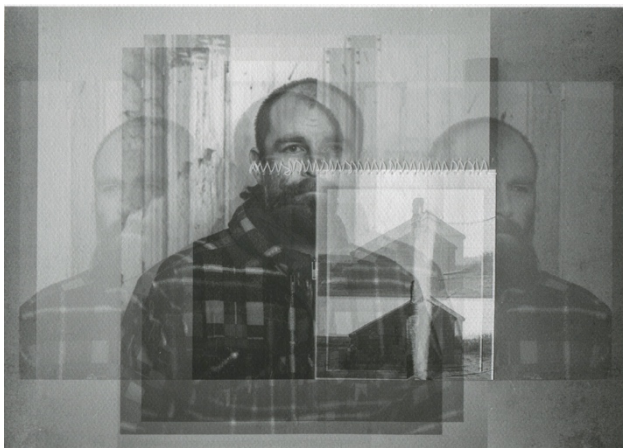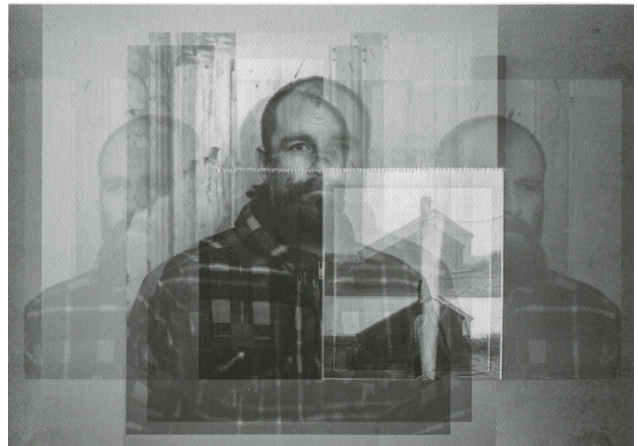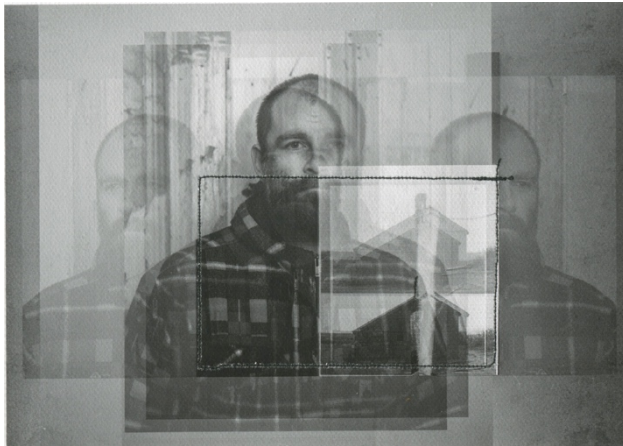
In my third section of experimentation I decided to focus on more simple designs. I used more lines and basic shapes such as squares to allow for the simplicity that I wanted within my outcomes. i feel that this is the most successful that my experimentation has been at this point, I like the way that the simple shapes achieve their goal yet don't intrude upon the photographs, they sit well within it as another layer.

I have also decided that I am not going to continue with the black thread, I feel that it is too harsh for the frames and doesn't sit within them as well as the white does.

To continue my experimentation, I am going to print all of my subjects and use these to experiment with as I feel that the different body shapes and compositions may not sit well with some of the designs – this will allow me to have a clear idea before creating my final outcomes.

Experimentation:

Textile – Stage Four:
In stage four of experimentation I stated that I wanted to use multiple subjects to
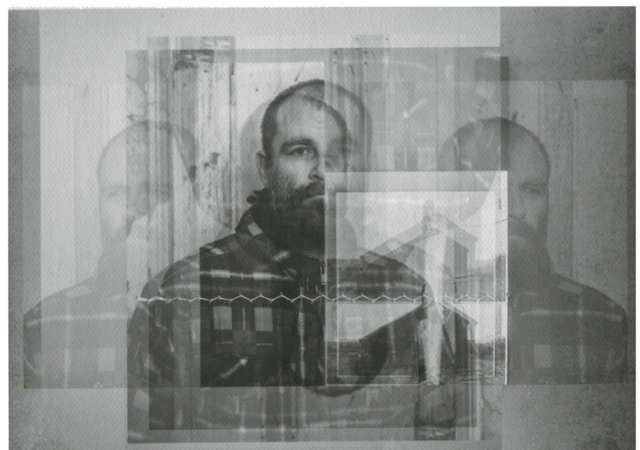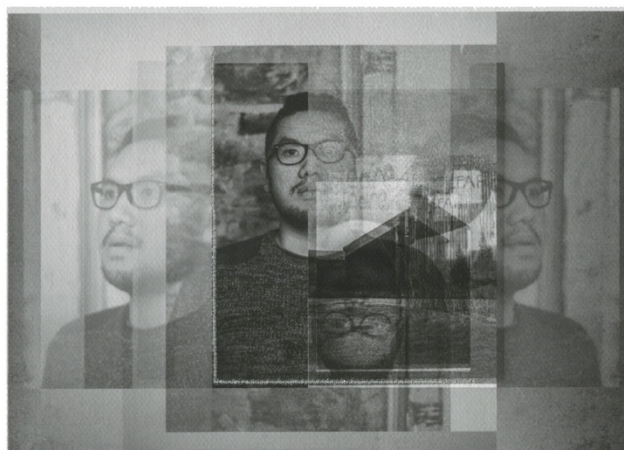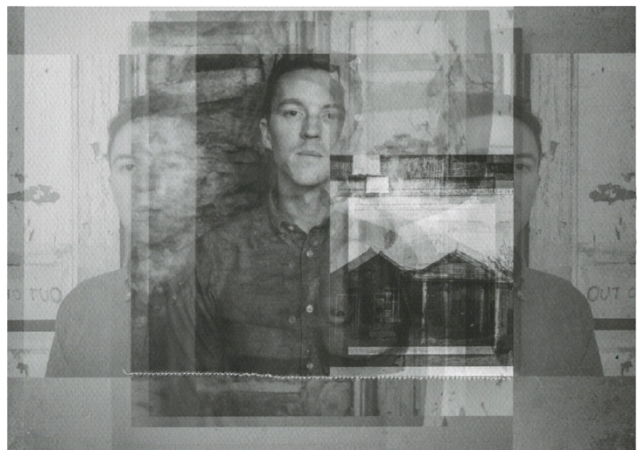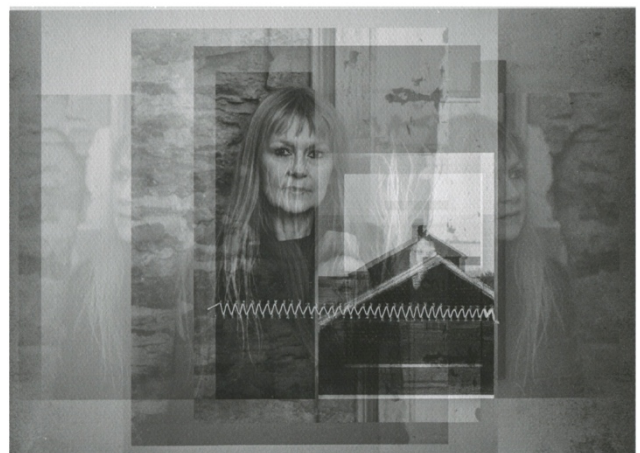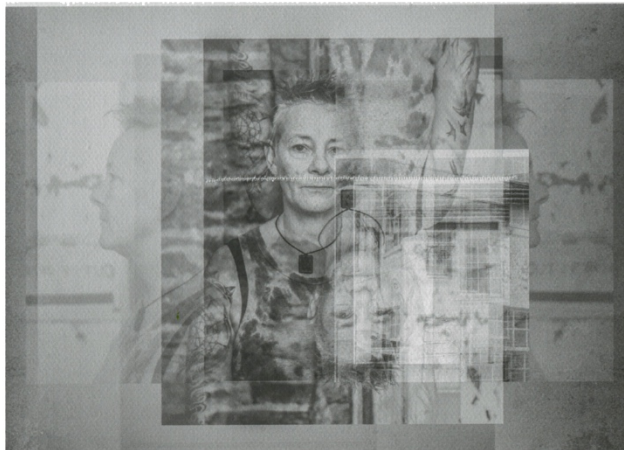
experiment with, I wanted to know if the stitching would impact upon the different subjects within the frames. I didn't want the stitching to overpower the final frames when these were printed.

i used white thread for this stage of experimentation as I had previously said that the black thread was too overwhelming for the frames and didn't sit well within them in the way that I would have wanted. I felt that the white thread sat better within the frames and allowed for the subtlety that I wanted for my outcomes.

Within this stage I decided to continue to use both running and zigzag stitches as I didn't yet know what sort of stitch that I wanted to have for my final outcomes – from this stage pf experimentation I can conclude that I am going to continue with just running stitch. I feel that this sits better within the frames and allows for the subtlety that I want. The zigzag stitch is to overpowering for the frames, it's almost like it adds another visual layer rather than conceptual.

I have further decided that this will be my last stage of experimentation. I feel that I have sully experimented with the different types of stitching that I wanted for this project, I also feel that I have allowed for informed outcomes by going through these stages.

I am going to use white stitching on my final outcomes, I am also going to use straight lines within these as I feel that this is what sits best within the outcomes, it sits well with the compositions of the frames and doesn't go against the stricter that they already have. I will also use different designs on each of the frames. I feel that this will allow for individuality within the outcomes and give the viewer something to look for or create a connection with in my final pieces.

Furthermore, I have decided that I am going to label the prints using lines, I am going to do this to allow for some form of individuality – I am going to only do this for the first five or six of the frames. I have decided to do this in black thread as I want it to somewhat stand out once the viewer has noticed this. I feel that by doing this it will allow me to represent the sense of inanimate around the people of Maker from the developer's point of view. I will stop labeling the frames to represent the lack of appreciation by the developers for the individuals here.

I have decided not to discuss this with my collaborators as I don't feel this is something they would approve of, this is something that will only be included within my submission to allow for further context and conceptual links within my outcomes.

From this stage of experimentation, I am going to develop into printing my final images and making my outcomes.

Final pieces:
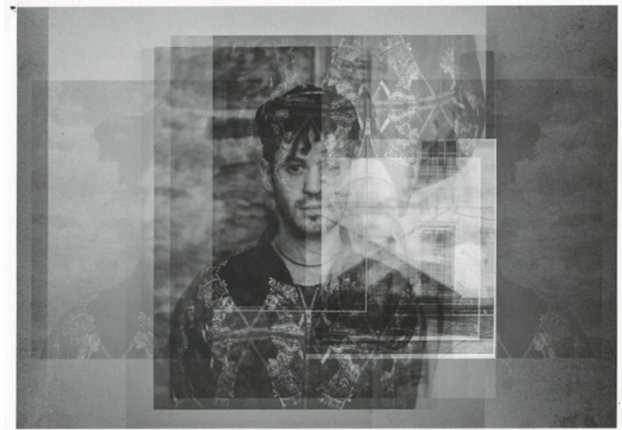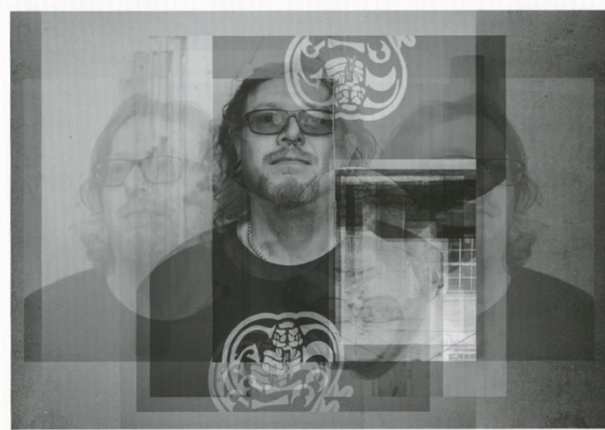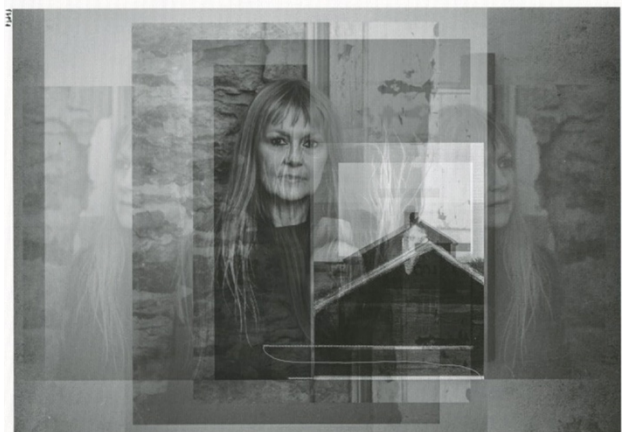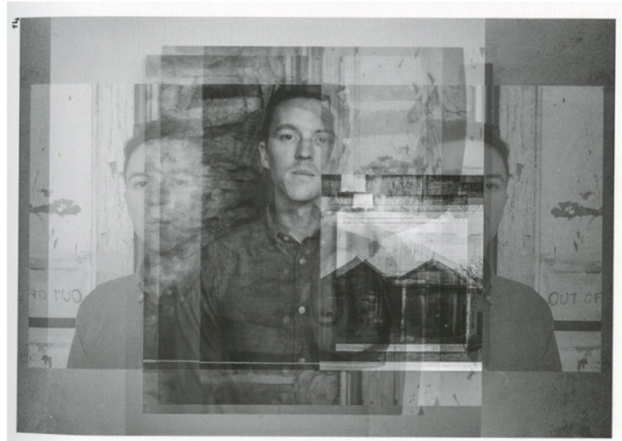
For my final outcomes, as I have previously stated I chose to use a different stitching design on each of them – I felt that this was important in creating individual outcomes work as a set rather than having a set of the same outcomes. I feel that this has worked well, I like the way that this gives the frames a hint of individuality and doesn't interfere with the depth of context within them – it doesn't remove from the overall meaning of the frames it adds to them contextually, creating a visual and conceptual link from the individual within the frame and the image of Maker from a previous project that I completed here. I had also said how I would begin to number the frames with small lines at the side of the print, this is something that I feel works well, it is almost confusing to begin with as to what it is – by removing it at the end I think I have enabled myself to confront the lack of stability within Maker in a way that is both subtle and conceptual.

The composition of the frames is strong, I feel that it strongly represents my artists that I have taken inspiration from throughout this project. I like the way that there is an obvious portrait element to the frames in the center, this is then changed with the overall orientation of the frames, the images to the side of the center add to the composition visually. The background of the frames is also strong, I like the way that it adds a conceptual link to the history of Maker along with giving a strong background to the frame overall. Finally, I like the way that the previous images of Maker incorporated within the compositions allowed for depth to the frame – this is something that I have wanted throughout the project. I feel that the stitching scanned in with these allows for a visual link to both the stitching elements of the overall composition.

The tones within the frames appear to be better within the actual prints to what has been presented when scanned back into digital files. The tones within all of the images are shared and I feel this is an element that allows them to be successful as a series of images. I am happy with how the black and white within the frames allows me to present the images alongside each other. I think that this was the right decision to make early on in the development and experimentation process. Once the images were printed I realised that there was a small mark on each of the frames, I have decided not to remove this as I feel it represents the process to creating my outcomes.

When it came to printing these outcomes, I decided to print considerably larger than I usually would. I felt that by having larger prints the textile would sit better within them, I also wanted the frames to have an impact upon the viewer and I feel that size has a part to play within this. I chose to include a border for my frames, I felt that a 3cm border would allow for my outcomes to have a space before they were connected with the 'outside world'.i felt that it needed a space to be able to stand on its own as a piece of work and not be interfered with the surrounding environment.

Overall, I am happy with the way that my outcomes have developed into a piece of successful work that encapsulated everything that I wanted from this project. I feel that the overall outcomes have been developed in a way that is successful, both in reflecting my artists of choice and my ideas as a whole.

My Book:

After my frames were printed I decided that I wanted to put them into a book, I wanted something that would be inclusive of all of my images. I feel that by creating a book I would enable myself to create a space for my work – I didn't want my outcomes to be influenced in any way by anything outside of the book. If they were placed upon a wall they may have the impact that I am wanting from the project but each individual frame wouldn't be given its own space as a piece of work it would appear as part of a collection visually.

I chose to keep the cover of the book plain, I wanted it to be clean and simple to contrast the complexity and context of the frames within it. I decided to use the same material for the cover of the book as the images were printed onto, I felt that this would allow for a visual connection throughout the book, cover to cover. On the outer of the book. I chose to simply have the title of the project on the front cover and my name as the curator of the project on the back.

I chose to name the project Pending. Pending defines as "Awaiting decision or settlement." (Oxford English Dictionaries, 2017) I felt that this encapsulated the whole situation that Maker is in at the moment, I also feel that it represents the project as a whole. I chose to stitch in black thread as I feel that it is an important element of the project as a whole so I don't want it to be overlooked. Although this is on the front of the book as a title, in the black thread, I don't think it takes away from the project, if anything I think it askes further questions of it.

Overall, I am happy with the final presentation of my work, I feel that it allows me to encapsulate my project within a small space in the world. I have enabled myself to develop my outcomes in a way that allows them to be both successful and individual.

<u>Five minutes making of:</u>
<u>Brief:</u>

Documentation of project; 5 minute 'making of' Presentation
this should include:

* Final work(s)/documentation of/clips or samples of.
* Interview with you discussing the most important elements of the project as a whole
* Selected documentation of process
* Comments/interview with collaborators * Documentation of context/research

The **5 Minute Presentation** will form an important part of what is marked, this is about how you present your work and ideas, context and critical thinking. It is also intended to form a strong representation of your practice in the wider context of collaboration. You should develop the **5 Minute Presentation** both for assessment and also as a piece of promotional documentation that you can use after graduation for employment/post-graduate/exhibition purposes.

<u>Script:</u>

'So for this project I decided to work wit Lyvinia Elleschild and Dom Moore on the Maker Memories project.

I had previously worked with Maker; within this time, I had created a series of images on the buildings at Maker Camp.

My idea for this current project was to work with the people of Maker. I wanted to focus on Maker as a home, in the broader sense of the word. I wanted to capture residents and artists among others at the site. This was my main idea as I didn't feel that they were documented enough within the Maker Memories archive.

I started by looking at some artists for inspiration. The main artist I chose to look at was Christina Paik. The use of tones and negative space within her frames are strong and it is something that I wanted to portray within my own work.

After I had sat down with Lyv and decided on who to photograph I started a group chat to arrange the photo-shoot. I set two days aside to photograph everyone as flexibility within the group was minimal.

I shot using a Nikon D100 and Nikon film camera with 35mm lenses. For my lighting I used one studio light with a soft box. As I was shooting the images appeared to come out well. It wasn't until I got back that I realised my film wasn't exposed and some of my images were not to the quality that I would have wanted. This was one of the main issues within my project.

I decided to use the images regardless as I didn't want to loose the emotion that I felt I had captured within them. If I was to go and reshoot the subjects would know what to expect and what questions I would ask them.

I began to experiment with my images, trailing different compositions and experimenting with the use of colour and composition until I found a composition that both encapsulated my ideas and one that the group were happy with.

I then continued development by stitching into my final outcomes, I wanted both a visual and conceptual link to Maker and the individuals within the work.

I have had strong communication with my collaborators throughout my project through facebook and meeting face to face.

I have decided to further develop my outcomes by creating a book – I felt that this would enable me to give my piece a space, as well as a definitive start and end, something that Maker does not have.

Overall I am happy with my project, I felt that I have captured the identity of Maker and the impact people have had on it as both a place and a home.'

Collaboration:

I feel that my collaboration within this project has been successful but some elements of this could have been improved.

At the beginning of the project it was said they I would be collaboration with Dom Moore on this project, I don't feel, personally, that this is something that has happened in a way that I would have hoped. I don't feel that there was a lot of communication between me and Dom as I didn't feel that he was as invested in the project as other individuals that I considered myself to be collaborating with, trying to work with him proved more difficult than it should have been, communication was minimal and prolonged throughout the project, I felt that it was more of an inconvenience to him than anything else. It is for this reason that I haven't mentioned Dom throughout this project.

I considered myself to be collaborating with everyone that I had taken photographs of, I felt that it was important to keep them invested and updated with the project as their help and direction has proved valuable throughout this project. I have worked especially closely with John Chan – as a fellow artist I felt that he would be helpful in giving me direction throughout the project. Although I felt that on a few occasions he was slightly more overbearing when I came to the project than helpful – even though this was the case I am very grateful for his feedback and direction within this process, he enabled me to have a connection to Maker as a place for artists and individuals. He was able to give me a lot of focus and context throughout the project.

My final collaborator was Lyvinia, my collaboration with her has been strong and ongoing throughout the project. I have had regular meetings with her and communications over both email and Facebook. N the beginning of the project I don't feel that Lyv trusted me to create work that she felt encapsulate the ideas behind

Maker, I would suggest topics for me to work with and she would seem hesitant towards them. It was for this reason that I developed my project to a space in which I was happy with, including artist research and contextual research before presenting this to her as my project. I felt that by having something visual to show her it would allow for her to understand a little better what I was that I wanted to create. When it came to photographing, Lyv wanted the best side of Maker to be presented – se didn't want any of the older or distressed areas of Maker within the images. I didn't feel that this was the right way to about the project and the connection of Maker would not be captured in its true form so his is something that I decided to go against. I decided to not tell Lyv where I was taking the pictures as I didn't want her hesitancy to be projected onto my subjects – when it came to showing her the raw images I feel that she saw what I was trying to capture and that it wasn't done in a malicious way. Overall my relationship with Lyv throughout this project has been strong, I have been able to discuss my ideas with her, I feel that this has allowed for a final outcome that is both informed contextually and visually – as well as representing Maker as it is and the individuals in their truest forms.

Authorship:

Throughout this project I don't feel like the question of authorship has been approached by either side of the collaboration, I don't feel like this is something that needed to be discussed.

At the beginning of the project I felt that there may be shared authorship of the outcomes, this was because the brief stated that I would be working alongside Dom Moore. I personally don't feel that this has been as prominent throughout the project as I thought it may be, for this reason I don't feel like Dom has had a huge part to play within the curation of this project – therefore authorship on his part isn't questionable?

I have also worked alongside Lyvinia with this project, I have been working from her brief so I feel that this has some form of authorship of the overall project for this reason? If the brief wasn't set the work wouldn't have been created. Although the brief is a part of the project I don't feel that it has overwhelming authorship over the final pieces.

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