



Formative feedback

Student name	Simon Chirgwin	Student number	512973
Course/Unit	PH5LPE	Assignment number	3
Type of tutorial	Written / Audio-Visual		A/V

Overall Comments

The 3 techniques highlighted below all break 'the fourth wall', by indicating to the viewer that they are seeing a construction: an interpretation communicated via photography and presentation. These all make space into place, in addition to the abstraction, or editing of what you show from 'what was there'.

Feedback on assignment

Tutor's additional notes and suggestions in **red**

DT's pre-tutorial notes are presented as indented bullets; my notes, made during the tutorial are interspersed as full width text.

-
- The way you use the references to establish context is useful, but your personal involvement – 'history' – makes place of space, even without the references.

'Landscape' as a verb - Capability Brown (Lancelot) and did he give himself the nickname?

- Several techniques convey the objectification of views into 'place', as noted in the first quotation. The postcard, gallery views and montages all detach us from seeing the images as 'views', to seeing them as images *of* views. This is summarised well when you state that you were "positioning my pictures as constructed, at one or two removes from one they portray, as something to be looked at rather than a simple slice of truth".

Interpreted view - certainly demonstrates making a place out of a space and its construction from human activity

- The temporal aspects of collage and the clear differences between views (e.g. 2 battery images) illustrate further 'construction' as being separate from a view as merely a window to a reality.

Looking at construction - postcards, views, panoramas and montages - various views - different times and different cameras - brought together; all combine to make a place from a space. The photographs are not a direct representation of 'Flotta', they are photographs, objects, constructs being looked at.

DT always interested in islands - several ways this ties in to further research (oil and Udal Law, looking at Swona* - even more 'edglandy' on Google Maps)

- The choices of subject matter cover the economic and personal aspects that define your version of 'Place', suggesting that this is a further creation. However, that also brings in the notion of what the island 'is'. Is it merely an economic vehicle for human activity? Your own shot of the bird might fly in the face of that (pun intended), but it points us towards your activity which could also be economic to somebody else (if only the ferry).
- Make sure size shown at assessment is big enough to feel like panorama of a gallery (wide-screen)

The place I have described is possibly a gallery and not the island; what I should try to do is push it to be a gallery with the viewer in it where they can look at the pictures... How to do this? How do I move it on, take the pictures to the next level?

Show that they're nice images - more widescreen - and then step back -; there are problems with having very little control over the viewing setup of a remote audience...

- Clarify last sentence: maybe 'then "there" is'

If this is the worst thing with the text, I have finally got the intro to an assignment right...

We also discussed my brief (Part 4/Exercise 1) for the Assignment 4 essay.

We talked about how the essay will need careful managing, if it is not to get too big, or too diffuse. Without this it will not do more than skim the surface of the topic (whether it is necessary to actually go somewhere anymore to make pictures), to develop some depth and to produce some meaning.

Working with Google Street View is closer to curation than photography - on GSV it's all there, unalterable. There is no analysis; no critique...

'Risk' seems to be at the heart of this - what are you putting into your relationship with somewhere, when you go there to take pictures, and what do you stand to gain?

*We discussed street view and some of the smaller islands of Orkney - GSV has a fair bit on Flotta, while Hoy - a much larger island - is only shown down its east coast, while there are only a couple of 'photo-spheres' from (uninhabited) Swona and nothing whatsoever of Stroma

Suggested reading/viewing

See Teju Cole's 'Ferweh' <https://www.nytimes.com/2015/09/27/magazine/far-away-from-here.html>

It includes the line "I was drawn to this shimmering partition between things and the images of things." This exemplifies the negotiation between window and frame, between indexical reality (I see it) and construction (I see an image of it).

Suggestions for next assignment are in feedback for assignment 2.

Tutor name	Derek Trillo
Date	06/12/2021
Next assignment due	30/01/2022 (provisional)