

**7IMAG018W.Y - workbook**  
**FinalMajorProject - 2017**  
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This scrapbook or workbook contains topics and ideas that are of the authors personal and at times private, mental meanderings and as such subject to change along life journey. As such it is primarily for the author’s own reference and follows no design template, but set out in a manor best suited to the author.

It is submitted, without intended detriment to any third party, as proof of the thought, time, effort, and work completed in the production of the submission presented and displayed / exhibited in accordance with the requirements of the course MA Documentary Photography & Photojournalism under tasken at The University of Westminster 2015-2017 and in no way reflects the views, with exception to quotes, of any other person or institution.

# initial interest leading to an idea

SO MANY WORDS  
SO LITTLE MEANING  
*Ensure you’ve finished talking*  
*Before your audience stops listening*

Art Information  
OR  
The Art of Information?

The point of departure for this study was a particular moment during a lecture by Dr David Bate at the University of Westminster (Harrow campus) on 10 December 2015.

During this lecture, looking at the topic of ‘Fantasy and Phantoms’, David discusses the viewers visual narration of images, objects used within images to create a narration and the aim of photojournalists/documentary photographs ultimate aim, to convey a story in a single image. These ideas sparked something within me. I think it might have been at this very moment that I decided to switch from ‘Photographic Arts’ to Documentary Photography & Photojournalism. Although I had no conscious thought of it at the time, many of the ideas and topics discussed during this v have had a significant and lasting influence on the work contained within this study.



Helmut Newton (1920-2004) - *Self Portrait with wife June and models - Paris, 1981.*  
 (photograph first noted December 2015, downloaded June 2017 - <https://courses.washington.edu/hypertext/cgi-bin/book/viewer/shooter.html>)

*Selections from his Photographic Work* ("Participating without Consequences: Rules and Patterns of Newton's Voyeurism," pp. 19-30)  
 remarks on Newton's self-portraits at work.

Seeing this picture, of Helmut Newton photographing a model with his wife looking on and utilizing the mirror to include himself within the image, was a revelation to me. Suddenly I thought, why shouldn't the photographer be in the photograph? I've spent so much of my career doing whatever I can to exclude my image from my subject matter and here is a photographer doing the absolute opposite. Of course, I don't think many of my architectural clients would be pleased if every image produced served my narcissistic determinations. After all, whole point of my practice is to show the architecture. However, although the general public, as I have discovered from my past exhibitions on architectural photography have shown, my practice may be photographing buildings, but people are interested in people.

In studying this image there are so many different levels to it:

- we see the rear of the model as it is presented to the lens
- we see the front of the model and the photographer as reflected in the mirror
- we see the legs of a secondary model but only in the mirror
- we see Jane observing Helmut at work and her gaze is directly to the lens, only she is able to view all three participants within the photograph but yet she cannot see herself
- we see the image beyond the mirror, beyond Jane, beyond the window into a third space, which may be visible to the three models reflected within the mirror but hidden from Jane
- we the 'viewer' of the final image are presented with the photograph of all four persons within the photograph but only two of the persons can be viewed by us without the use of the mirror
- from this angle, at that moment in time, no person / viewer, voyeur or exhibitionist, can see all the people in the photograph without the use of the mirror, just as we cannot see ourselves looking at the photograph without a mirror or by taking yet another photograph, and another photograph and so on.

This apparent simple image is extremely complex, at this point I'm not sure what it all means yet!





*Helmut Newton - (photograph noted December 2015, downloaded June 2017 - <http://onassis.org/online-magazine/issue-25/article-4.php>)*

Maybe I'm disingenuous here, nevertheless, in this second image, taken some time later, we see the photographer attempting to employ the technique yet again. However, he is attempting to commercialize the technique and I'm not sure that he fully understands what it is that he created in the first instance. He, like many photographers, know that something has happened but may not have taken the time to fully comprehend how it may be reproduced. In any event, this commercialization of the technique - in my opinion - fails miserably.



*Jack Nicholson, (in reflection) Stanley Kubrick and daughter, Vivian, on set of "The Shining" (photograph noted December 2015, downloaded June 2017 - <http://www.vintag.es/2013/10/40-rare-behind-scenes-photographs-that.html>)*

I particularly like this photograph in which we are led to believe that Jack Nicholson is under the impression that he is the intended subject. However, due to the point of focus, he obviously is not. Whether Stanley Kubrick, a talented filmmaker and very adept at cinematography, is aware the autofocus on the camera is elsewhere, his daughter's pose suggests that she may. The image gives the feel of happenstance, and this may well be the fact, yet the fact that the three mirrors on the wall contain posed subjects, added to the misdirection of the focus, makes this image particularly intriguing.

It would be useful to attempt to reproduce this type of misdirection whilst including the photographer in the photograph. For example, having a photograph of the photographer at work yet through some methodology the photographer is not the center of attention, nor the real subject of the photograph. This is almost achieved in the two photographs of Helmut Newton, as in each of the photos his face is partially obscured by the camera, so that although we know it is him, we cannot see his face clearly.





*Armet Francis, self-portrait in Mirror 1964. © Armet Francis / Victoria and Albert Museum, London. (photograph first noted December 2015, downloaded June 2017 - <http://www.vam.ac.uk/content/articles/s/armet-francis/>)*

Here is yet another example of the photographer hiding in plain view. This photograph that mirror image of Armet's home gives an insight into the passion that photography invokes. As with all such representations depicted as self portraits here, the viewer is invited to be aware that this is a self-portrait, yet the other elements within the photograph provides semiotic clues to the life of the author. However, as with all the images viewed so far the only validity within the image is dependent upon the viewer accepting the veracity of the photographer. There's so much discussion at the moment regarding false news. Donald Trump is running for the US presidency and "false news" seems to be his catchword. So what other elements could be added in the documenting of a self-portrait in order to remove doubt. After all, with the use of photo shop one need only take a photograph of a mirror and then superimpose a photograph of a photographer peering through a camera in any landscape and claimed to be a self-portrait.



*Diane von Furstenberg self-portrait for Muse Magazine (photograph first noted January 2016, downloaded June 2017 - <http://www.bloginity.com/2012/07/diane-von-furstenberg-teaming-roxy-swimwear-line/>)*

This self-portrait by the fashion designer adds a new and interesting twist to the self-portrait. Not only has she photographed herself within the mirror but we can also see the non-reflective image of her hand and hair. This adds a new dimensional to the photograph and validity to the documenting of the image.

I specifically like the effect achieved by Diane von Furstenberg’s self-portrait. It feels as if it closes the circle, supports itself, and as an architectural photographer, the buildings in the background fulfil the desire of being in the landscape. The only thing is, how many photographs could you possibly produce using this technique. Furthermore, how the hell are you getting to drag a huge mirror like this around with you, even if you use a silver surface mirror it’s still going to require framing and a large vehicle to transport it, plus if using a silver surface mirror it will be highly susceptible to climatic conditions. “*Think I’ll have to think it out again*”.

# So, ITS BEEN DONE, WHERE IS THERE LEFT TO GO?

Pictured: moment fox frames photographer's shot – Telegraph

31/03/2016 14:49

Pictured: remarkable moment fox frames photographer's shot

A cub outfoxed a professional photographer to take her own picture as he was snapping away at her, producing a series of remarkable shots.




Photo: SOLENT

By Andrew Hough

6:55AM BST 23 Aug 2010

The inquisitive five month old vixen, named Jessie after the Toy Story film's cowgirl, was so intrigued by the camera equipment she clambered right on top of it.

And although she was supposed to be the subject of the shoot, she became the photographer when she stood on the shutter release button and took her own frames.

Simon Czapp, 25, visited the New Forest Wildlife Park in Ashurst, Hants, to capture images of new arrival

She has been rehomed at the animal park, which is also home to wolves, wallabies, deer and otters in 25 acres of ancient woodland, after being abandoned by her mother.

Jessie was offered a few scraps of ham to entice her into posing but she quickly became so fascinated by the cameras she put on a performance of her own making.

Mr Czapp, from Eastleigh, Hants, said: "Jessie was very playful and inquisitive and not at all camera shy. Soon after I arrived she was chewing my shoes and everything seemed to be a game to her.

<http://www.telegraph.co.uk/news/earth/wildlife/7958783/Pictured-moment-fox-frames-photographers-shot.html>

**Jeff Wall March 11, 2015 Scandinavian Journal *Objectiv***  
Wall: “I don’t have any faith in it because I don’t think it is an object of faith. People do say things like: ‘*it’s impossible to make images today because everything has been done*’, but it hasn’t been done by them. There’s always a new person will come and do it again, and therefore that thought is one that can come to you at a certain point in your life when you feel that you haven’t accomplished anything of yourself yet those who have, have sort of closed the door on you. I remember when I was beginning I felt that Robert Frank had close the door on me, because I really couldn’t imagine making a photobook like that, as I said before, but another door opened at the same time. Circumstances are always like that. Things are constantly evolving and in art there are no rules, because art can be anything. There are no rules, and not everything has been done. Every new generation will encounter the problems of the previous generations from a different place and they won’t be able to replicate what that generation has done. For a example, my view of the photo book is probably now completely obsolete; my attitude won’t take a young person anyway comparable to where it took me in the 1970s. I don’t believe there are any worn out art forms; there isn’t any art medium that isn’t available. But I do think that for individuals certain things will be blocked in your youth, and that blocked space is usually something you desperately identify with and admire, and so it becomes an obstacle and that’s the great crisis that everyone faces: that the thing they want to do has already happened. So therefore they are forced to become themselves again in another way. Many are defeated by that crisis - they can’t find their own thing. You have to face that obstacle; it’s unavoidable. It’s an illusion that all has been done - things are still happening. All you can do is find your own relation to that obstacle.”

It’s really quite amazing; ideas can come from just about anywhere. In researching and reading for the production of an essay I find myself reading ‘Cultural Diversity and Cultural Differences’ by Homi K. Bhabha and the end of the paragraph grabs me. It’s not his subject matter, which is discussing ideas of identity, no; “*It is in this space that we will find those words with which we can speak of Ourselves and Others. And by exploring this hybridity, this “Third Space,” we may elude the politics of polarity and emerge as the others of our selves.*” It’s the term “*Third Space*” and on researching it further I realised the term is not merely restricted to Art Theory - a topic for which I have much disdain - the term is also used in discourse of dissent, educational studies, preschool, sporting associations, bars and nightclubs, spaces where people show their ‘real’ selves, etc. etc. etc.. In fact the term predates Homi K. Bhabha’s terminology, although he definitely popularized it in Art Theory. Anyway, why not investigate my own definition of a ‘Third Space’ in terms of photographic imagery? One of the tutors - an Iranian - who I believe personally knows Bhabha is dead set against me using the term. It’s hard to believe she is in a position to stunt the growth of student’s idea. I’m going to have to completely ignore and sidestep her. I’ve really got to get off this course and switch to another, more compatible to my thinking to my intended prattice.

The photographic taboo of the architectural photographer has always been to incidentally have his or her image within the photograph. 'Seeing the photographer at work'. With the use of technical cameras, using shift, and other techniques during the period of analogue photography, the photographer was able to prevent this. With the advent of digital photography and Adobe PhotoShop it became easily possible to obviate (retouch) the photographer from a photograph.

Having seen the photograph of Helmut Newton who appears reflected in a mirror whilst his wife looks on, watching him photograph a nude, additionally, having explored such photographers who routinely appear as their subject (René Cox, Cindy Sherman, Janie Antoni, Fred Holland Day), I have decided to explore the placement of the photographer within the architectural photograph.

As a methodology of achieving these aims it is intended to explore the remote simultaneous triggering of additional cameras needed to create a 'triptych', the idea being, to use three cameras of differing viewpoints, when taking a photograph. Thereby the viewer may see a photograph that was intended; the photographer in situ (a documentary view of the photographer at work); and a 'Third View' (a voyeur gaze) that is normally never noticed by the photographer.

# an idea leading research

'What I call the gaze here is, the gaze of the other, is not simply another machine for the perception of images. It is another world, another source of phenomenality, another degree zero of appearing.'

*Jacques Derrida, from 'Spectrographies' in Echographies of Television, p123.*



Description of project

It is intended;

- To purposefully place the photographer within the photograph.
- To record the photographer at work including the unedited wider view.
- To explore the unseen – a third space of what may be an ‘Uninteresting Photograph’.
- To explore the ‘triptych’.

Using x3 cameras of differing viewpoints, when taking an architectural, or otherwise, photograph. Thereby the viewer may see;

- A. The photograph that was intended (primary view), (commercial)
- B. The photographer in situate (secondary view), (documentary)
- C. The Third View, (third ‘Space’ view), (art), a detail; that which is normally never noticed by the photographer which, may be a voyeur seeing the photographer seeing himself at work.

In this sense the ‘triptych’ will explore the photographer as ‘Exhibitioner’ and ‘Spectator’, and the camera as ‘Exhibitioner’, ‘Spectator’, and ‘Voyeur’.

Methodology - processes - methods - mediums - references etc.  
The intended methodology requires the use of three or more cameras that once placed, fire simultaneously to record the separate images.

The first camera will be the ‘primary’ view that is normally recorded by the photographer throughout daily practice.

The second camera will capture the photographer and camera in situate, at work.

The third camera will capture, and here in lies the experiment, an opposing view to the first camera, OR a passing voyeur/spectator, OR an ‘*uninteresting photograph*’ as explored by Joshua Shannon<sup>1</sup> (*Uninteresting Pictures - photography and the fact at the end of the 1960s*) and the works of Douglas Huebler, who by taking a series of photographs with his eyes closed would be unaware of the images he had captured until processed. Additionally, by rotating the viewing order of the primary view (the image that instigates the tripping of the shutter) investigate the actual effect this has on the resulting photographs, their interrelation and interoperation.

The presentation of these 3+ views may take on aspects are similar to Domanie Hong’s<sup>2</sup> ‘Red Series’ that uses traditional prints and prints on glass.



Douglas Huebler (Oct 1924-July 1997) from series of photographs produced with his eyes closed ‘...tripping the shutter, as he archly put it, “at the instant that the sound...”’ (photograph first noted January 2016 - Shannon, Joshua, *The reconrding Machine - Art and Fact during the Cold War* p17-18)

<sup>1</sup>Shannon,J., *Uninteresting Pictures, Photography and Fact at the End of the 1960’s* by Joshua Shannon as found in *Light Years: Conceptual Art and the Photograph 1964 – 1977*, edit. M.S. Witowsky. Yale Uni. Press, 2011. (part of course reading for *Aesthetics & Rhetoric* module 2016).

<sup>2</sup>Domanie Hong Jamaican artist and graduate of the ‘Edna Manley College of the Visual and Preforming Arts’, ‘*The Red Series*’ screen print on glass x2 panels, National Gallery of Jamaica, August – November 14, 2015. <https://nationalgalleryofjamaica.wordpress.com/tag/domanie-hong/>

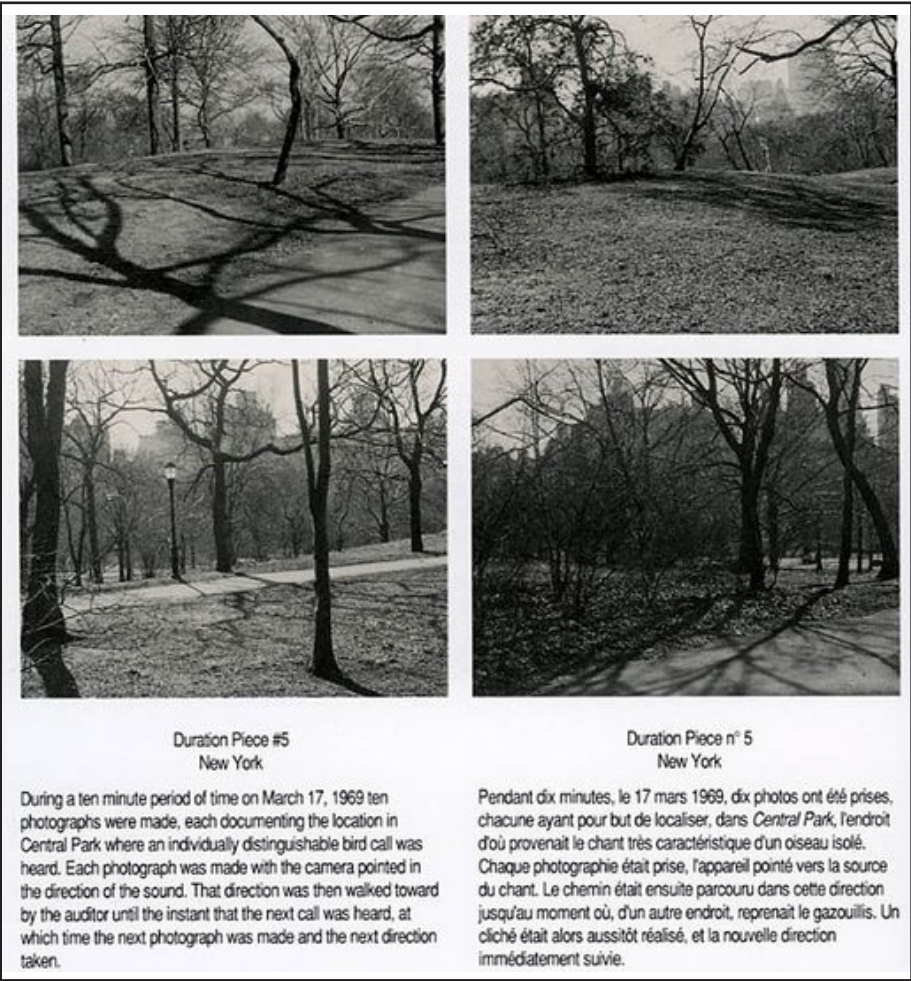
My Undiscovered Country

Could this be my interpitation of a “Third Space” be an image that I produce, but after having placed the camera a great degree of what it captures is left to chance, the unknown?

Working within the highly restrictive field of Architectural Photography the notion of giving up any control to chance is as exciting as it is disconcerting.

My Third Space

- KEYWORDS:
- conceptual
  - contextualization
  - disconnected
  - uninteresting
  - third space
  - voyeur
  - exhibitionism
  - installation
  - removed
  - anti-modernism
  - unexpected
  - document
  - commercial
  - art



Douglas Huebler (Oct 1924-July 1997) taking photographs with his eyes closed



# From whence it came and other similar works of inspiration



David Claerbout from *Sections from a Happy Moment* (photograph first noted January 2016 - <http://www.davidclaerbout.com/the-algiers-sections-of-a-happy-moment-2008>)

The work of Belgian Artist David Claerbout – ‘*Sections from a Happy Moment*’ serves as inspiration for further exploration. In this body of work he shows a moment in time from several viewpoints. His highly technical method for this involved the creation of the individual components of the final images to build each view through collage, in which ‘*the suspicious gaze*’ explores his characters focused on both a single moment and event. We – the viewer – are offered a myriad of various view points from which to experience “...*this continuous moment in time*.”,



David Corio from *Sections from Megaliths* series (photograph first noted January 2016 - <http://davidcorio.com/photos/583-svstonehenge-triptych>)

David Corio’s ‘Stonehenge triptych’ focuses on aspects of a single subject from differing viewpoints but the images are not all taken within a singular moment.

The work being attempted by me has some similarity to Claerbout’s work but the views encompass more than one event being viewed at that singular moment.



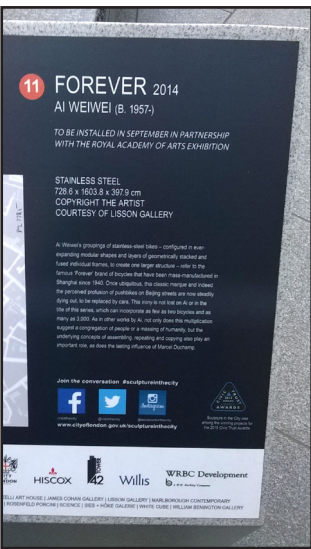
# fumbling in frame

And so it began with a huff and a puff as the little engine  
climbed the hill knowing not the downward gradient that  
awaited on the other side.



Went out to find a location for a first attempt. There's a hotel in Greenwich Peninsular which has a curved glass wall that would allow for the various camera angles to support the content of each other but it's on private land and going to take time to organize access, so I ended up in the City of London, possibly because I so familiar with it. In any event on walking past the Gurkin (30 St Mary's Axe) there was a woman standing in the open space of Al Weiwei's installation 'Forever' (2014). Now here's an interesting setting. I like the idea that the view can enter into the art they're viewing and the way the repeated patterns create a perspective that focuses the attention to whatever is within the open space. This will be the location of my first attempt.

I've been toying with the idea of using 5'x 4"film, possibly E6, this would leave no space for mistakes. I like to make it hard on myself; less chance that anyone else will care to try may by. I'm limited by the firing methods available.

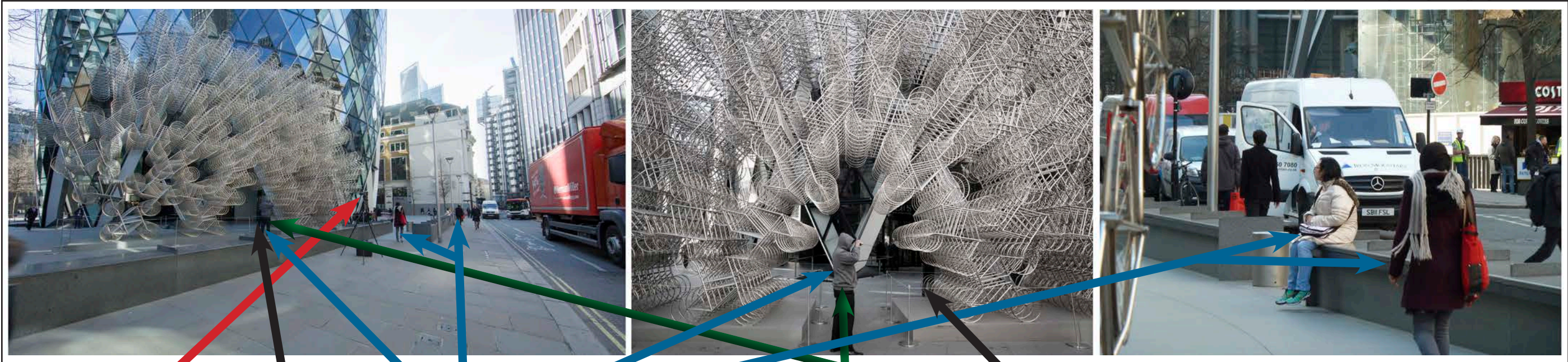


12

THIRD VIEW - voyeur pass-a-by, also acting as documentary, not Third Space

DOCUMENTARY VIEW - THE DOCUMENTARY

PRIMARY VIEW being recorded by the photographer



Camera recording the Secondary / Documentary View

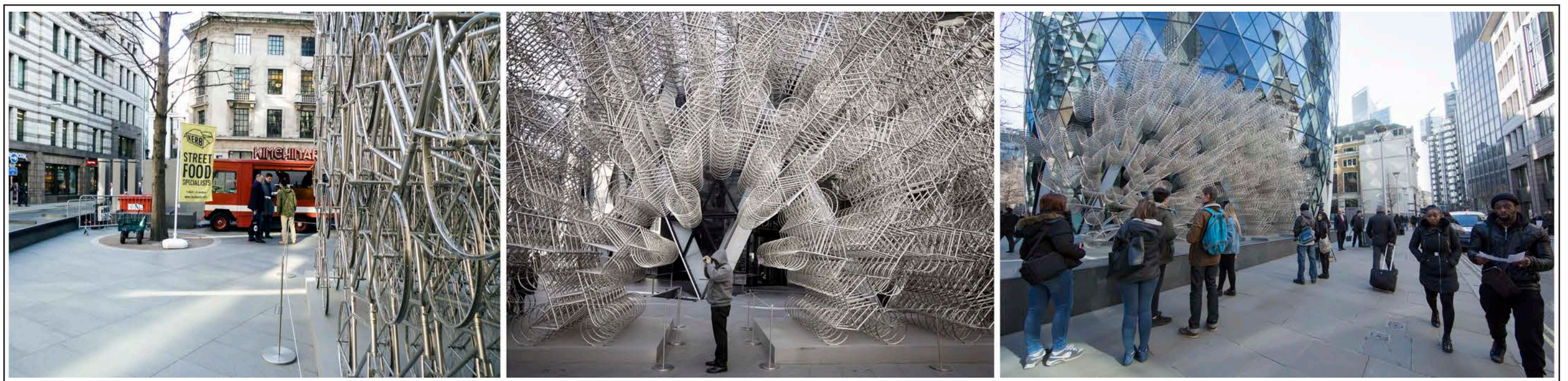
Photographer recording the Primary View. This is the commercial image which is commissioned

The content of this (Third View) image supports that of the Primary View and that of the Secondary / Documentary View

The content of this image supports that of the Third View

Somehow I can't seem to shake the feeling that the photograph being taken by the photographer could be faked if, it wasn't for the almost indefinable image of the security guard walking away, obscured by the sculpture. Without this tenuous link the triptych would have little value as a document of fact. By providing a secondary element, binding the Third View to the Documentary View the cycle is more complete





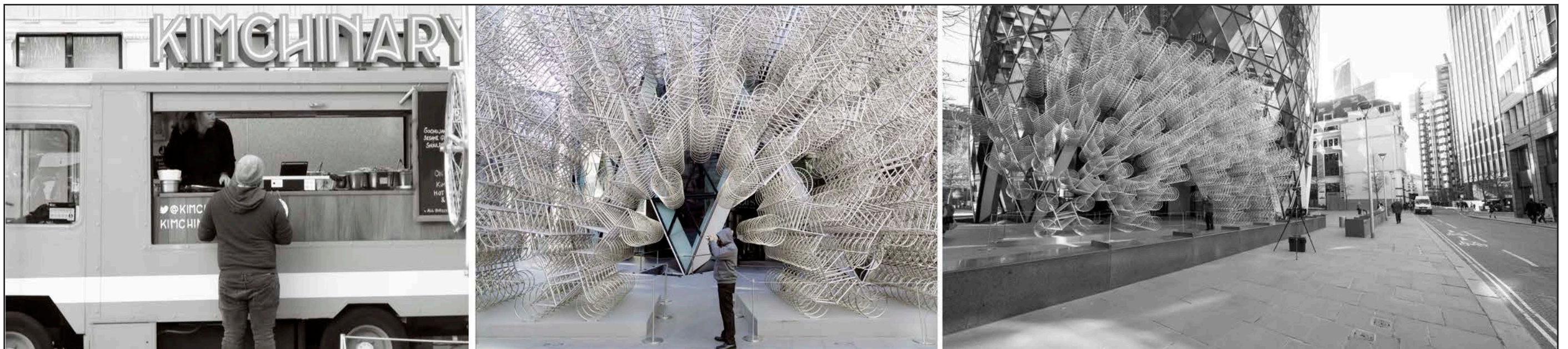
At this point I'm engaged in the module titled 'Uncommon Practices' as I am still on the Photographic Arts course. Therefore, I attended a practice lecture in order to have an individual appraisal of the project so far. Possibly due to my inability to verbally express the artistic drivers behind this technical methodology, my communication with the lecturer is difficult. The lecturer cannot seem to understand what it is I'm attempting to achieve or for that matter to see any value, technically and/or aesthetically, in my efforts. The only suggestion made is 'all the images must be of an equal size' and that 'the sculpture is too confusing and I should find a simple subject which may work better'. This is very disconcerting, all laypersons that I've shown the test images to have been able to understand what's happening within the triptych and find it intriguing and engaging. I don't really think I'm getting much from this course, the lecturers always seem to be in a hurry to go home, cutting contact time short, and I feel they have very little to offer me, or maybe it's just me. No, stop this self-doubt, even if it is the only thing this course seems to provide.

I think the best thing for me to do it this time is to continue my project independently having as little contact as possible with the lecturer conducting this module. I'm not sure if I should put this work forward for this module, given that it has had such a poor reception.

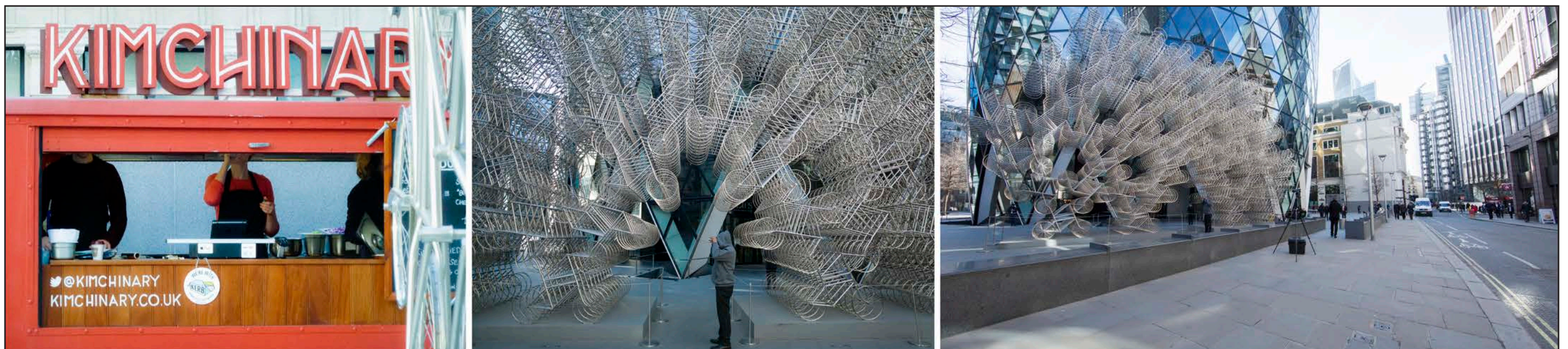




Here are other compositions from the first shoot. Although I don't agree that all the images need to be of the same size / shape, I do think I would prefer them to have the same visual treatment / colour balance.



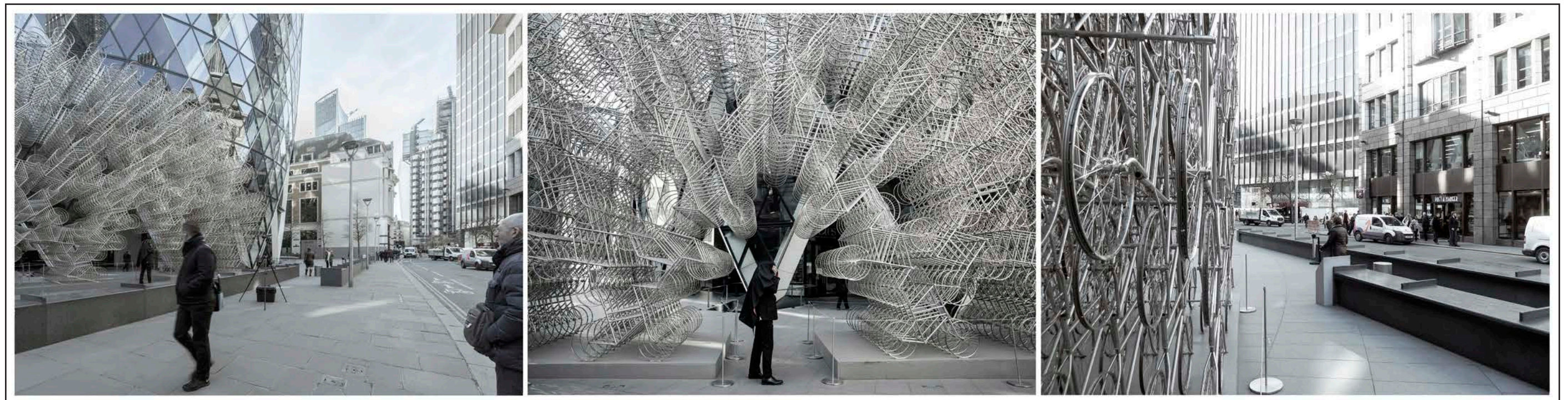
Also, I feel compelled to correct the verticals. This old dog is learning new trick, but there are some standards I'm just not ready to let go of yet.





Of all the compositions produced, this is my preferred. I think it is because of the simplicity of the scene, also the almost indistinguishable elements that demand visual engagement in order to link and confirm the actuality of content and the journey of discovery I as author am taken on during the processing and compilation of the final triptych. For example;

- in the first image on the left (the 'third' / passerby view) are elements that I was unaware of at the time of creating the shot, I had no control over the timing of the gaze of the two men observing me, remembering also that the cameras are fired by utilizing their self-timing mechanisms. To my left there is the small figure of a security guard walking back towards the main entrance - this important detail verifies the content of the secondary / documentary view. At the center of the image are two women walking in opposite directions and their presence confirms the actuality and content of the primary / photographer's view and as we can see two women in this image and only one is clearly visible in the primary / photographer's view, the viewer is forced to investigate the image to see the second woman. This leads to viewer engagement. It is this 'third' or passerby view that underpins and links all three images and in a sense becomes not only the passerby view but also the true documentary view or the 'witness'. It is this view that contains the information of all three views.
- in the secondary / documentary view, as discussed above, the small figure of a security guard walking back towards the main entrance is obscured by the sculpture but the bottom half of his body, and more importantly his legs, can be seen, which when compared to his gate (step), along with the pose of the photographer at the center of the shot - provides confirmation of content in the 'third' or passer-by gaze. Yet, as the composition is so tight all other distractions are omitted thus stressing the importance of these two elements. So this secondary / documentary view supports the 'third' or passerby view but not the primary / photographer's view.
- in the primary or photographers / commercial view (far right) we see the composition that was observed by the photographer during the creation of this piece. Now, and this is of GREAT IMPORTANCE here, as the other two cameras have been fired and I am counting down in order to fire the camera in my hand, I have no true control - if I wish to sync the imagers - with the timing of the other cameras shutter release. I must fire the shutter at the precise moment the count reaches zero. If I fail to do so the images will not sync, the content will not match that of the other views and the sequence would fail. Therefore, the final position of the women in the primary / photographer's view is preordained and beyond my influence. I have no time to make small adjustments, I must run between each camera, firing the self-timer then run to my set position in order to fire my shutter at the precise moment. It results are mere chance.



*If the visual image substrate is the real of the photograph's fantasy, and the photograph is the real of the photographer's fantasy, the spectator is reliant on the integrity of the photographer. Thus, although a photograph may communicate much; it often lacks the means to confirm physical veracity of visual content; particularly in this time of 'False News'.*

*The photographer's relationship to the visual world and the resulting photograph's claim to truth is easily distorted when viewed in isolation. Yet, it is worth remembering that the 'Camera' cannot lie, but the photograph can be made to. Thus, the methodology of this presentation is self-serving. All three images were created simultaneously through the use of three tripod mounted digital cameras.*

## the cycle of observation

*This work is an exploration into the voyeuristic gaze of the passerby, the exhibitionistic performance of the location photographer, and confirmation of content.*

*This 'Uncommon Practice' authorizes the commercial photographer to challenge the photographic taboo of being observed within the final work, by placing them at the center of interest. This triptych may be defined in terms of three views:*

1. *The 'Primary View' - depicts the photographer's direct pictorial gaze, the commissioned photograph. This view acts as the primary objective of the photographer.*
2. *The 'Documentary View' - documents the location photographer in situ, who is fully aware of being observed. The equipment, assistants and performance of the photographer during the normal course of practice add value to the overall visual effect of production. In many instances this 'production performance' is an integral part of the photo shoot, which can determine the success of the photographer's practice.*
3. *The 'Third View' - is the voyeuristic passerby. This inquisitiveness, sometimes described as 'rubbernecking', is the naturalistic interest of humans into human endeavour, and may lead to a further unintentional performance by the passerby. This view verifies the recording of the 'Documentary View' recording the performance of the 'Primary View', whilst authenticating the content of both proceeding views. It is this third view that completes 'the cycle of observation'.*



I must try to remember  
*My Undiscovered Country*

Could this be my interpretation of a “Third Space” be an image that I produce, but after having placed the camera a great degree of what it captures is left to chance, the unknown?

Working within the highly restrictive field of Architectural Photography the notion of giving up any control to chance is as exciting as it is disconcerting.

*My Third Space*

It’s as if the third view, that of the passerby has taken on it own life. It has almost become the most important of the three in this study. The original concept was to include the photographer, or at least not to exclude them, from the photograph. As a mechanism to ensure this, a second view, the document view was developed. The third view, that of the passerby, was at first an enquiry into that which is unseen by the photographer. Now it has become the dominant image within the triptych. It has taken on a life of its own. It has become an ‘Omniscient View’.

17th of March 2016

Today, and as part of the module ‘Aesthetics & Rhetoric’ I went to see a solo exhibition by the celebrated Canadian artist ‘Stan Douglas *The Secret Agent*’ at the Victoria Miro, 16 Wharf Road, London N1 7RW. I had heard tell that these large-scale images were worth viewing, yet nothing had prepared me for their impact on the visit with course supervisor Frank Watson and the rest of the class.

Yet oddly enough, it was his multiscreen/camera film that impressed me. Not only was he experimenting with synchronized multiple views, his method of presentation and the fact that it was moving film left the lasting impression.



Stan Douglas *The Secret Agent*



Stan Douglas *The Secret Agent*



Stan Douglas *The Secret Agent*





Stan Douglas *The Secret Agent*



Stan Douglas *The Secret Agent*

The overriding feeling of this presentation is that the viewer becomes of equal importance to the work. The feeling of being engrossed, of having the work wrapped around you is compelling. Viewer participation creates engagement, as if you are viewing the work from inside as you edit the film by your choice of screen to view, as opposed to that detached feeling one gets in a cinema.

## PRESS RELEASE

Victoria Miro

### Stan Douglas *The Secret Agent*

Private View 6 – 8pm, Saturday  
Exhibition runs 2 February –  
Victoria Miro, 16 Wharf Road



Stan Douglas:  
*The Secret Agent*

Victoria Miro is delighted to announce 'The Secret Agent', a solo exhibition by the celebrated Canadian artist Stan Douglas featuring the UK premiere of a new multi-screen film installation along with a series of large-scale photographs. Saturated with information, and yet rejecting easily consumable messages, these works place the viewer within the charged atmospheres and ambiguous political and social intricacies of 1970s Portugal and post-war Vancouver respectively.

Filmed on location in Lisbon with a cast of local actors, the feature-length *The Secret Agent*, 2015, restages the plot of Joseph Conrad's novella – a story of espionage, double-crossing and murky political entanglement – within the aftermath of Portugal's 'carnation revolution', which overthrew Europe's oldest dictatorship in April 1974. The period known as PREC (Revolutionary Process Underway) that followed stood in many ways outside dominant constructions of 'history' itself, which at the time ran

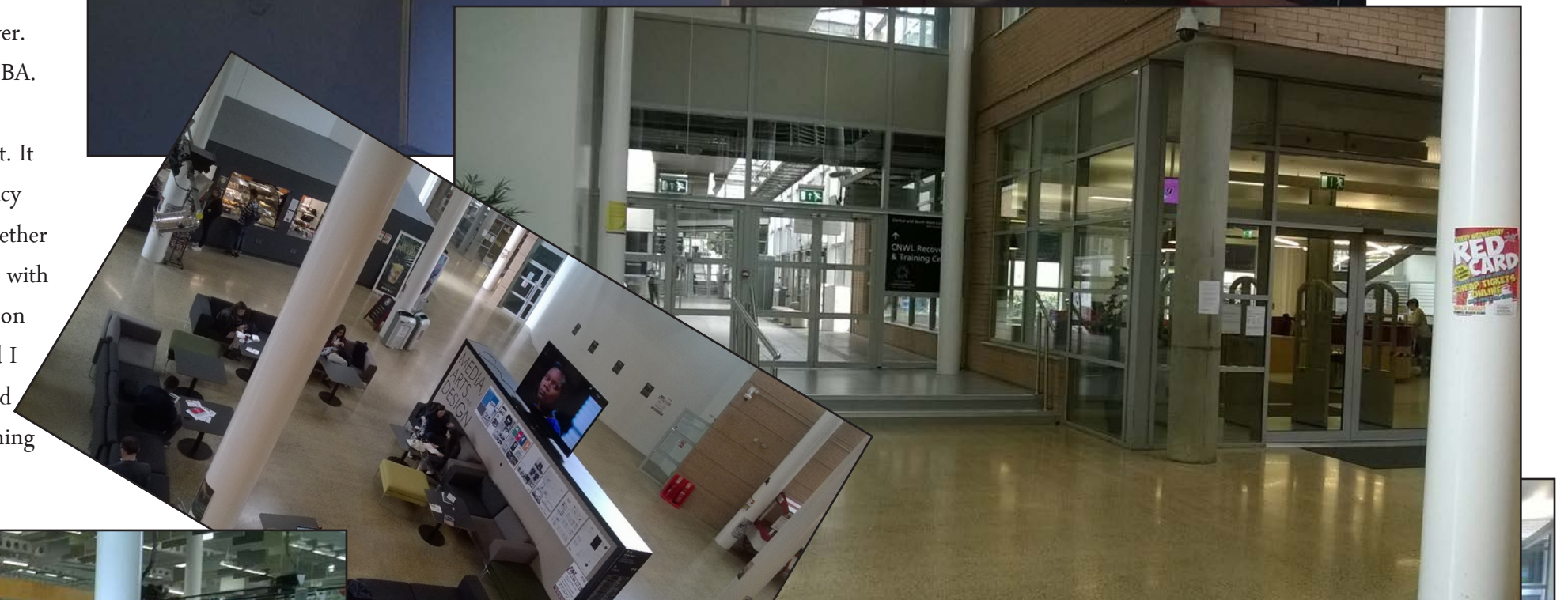


Stan Douglas *The Secret Agent*



I still find myself having thoughts, or are they desires, of being in control of what I create yet, developing the ability to let go. To leave it to chance. To leave it to an external force.

Having produced such good results from my first initial test shoot at the Gherkin, I have researched the best remote firing system available for the Canon 5D camera system and have hired it from Calumet Photographic in Drummond Street. Additionally, I have also hired from the University stores a 5D Mark II, and borrowed from a BA student their Canon 5D Mark III. Along with my own canon 5D Mark III I now have the three cameras I need and will now attempt to reproduce the technique. To this end I have been in contact with the Royal Institute of British Architects and easily obtained their permission to use their building to conduct a second test shoot. However not wanting to have to make a second visit due to be ill prepared, I have requested from the University of Westminster Harrow campus permission to do preparation or test shoot in the foyer. This has proved more difficult to obtain than the permission from RIBA. Nevertheless I comply with the red tape, even though the building is practically empty at this time of year, and complete a successful shoot. It should be noted here for all future students, the University has a policy that only one camera may be loaned to one student, regardless of whether you are on campus or not. Therefore, should one wish to experiment with a multi-camera shoot you need to buy your own. The other students on the course have urged me not to be so reckless with my finances, and I have heeded their advice although my life experiences tell me I should do that which I know I need to. The University feel as if they're running interference and limited assistance.



Scouting for test shoot location @ Uni Westminster - Harrow campus





One of the understandable things I must do is complete a risk assessment and have it approved before proceeding. Thereafter, I am obliged to post notices a few days in advance of the test shoot, of the empty building. tTo cover myself from the University I document the test shoot/set-up. All of this takes up a couple of days of my time and time is my resource. Meanwhile, the RIBA await my visit.



Preping and during the shoot @ Uni Westminster - Harrow campus



## GENERAL RISK

Activity:	Stills Photography	Brief description of work activity: stills photography from cameras mounted on tripods within the public area of the forum at Harrow campus.	Assessed By:	Gerald Mclean
Dept./Faculty:	Media & Arts	Photography to take place between 11 AM and 12 noon 25th of May 2016.	Date:	24 <sup>th</sup> May 2016
Location:	Forum – Harrow campus		Review Date:	

1. What are the hazards?	2. Who might be at harm (E, C, S, V, Mp, Dp) and how?	3. Current control measures	4. Initial Risk Rating: H/M/L *	5. Additional control measures (if required)	6. Action by whom?	7. Action by when? (Date)	8. Date done	9. Residual risk rating: H/M/L
Trips	Persons using the area to be photographed may accidentally trip over camera tripod	Place camera out of way of footpaths and place into corners where possible	M	Place hazard tape around the tripods to make them clearly visible to persons using the area	Gerald Mclean ID 15631680	25.05.2016		
Blockage to walkway including emergency exits	Camera equipment, including cameras mounted to tripod may cause blockage to walkways or emergency exits	Ensure camera equipment is kept away from all emergency exits and footpaths, and ensure that camera on tripods are kept out of the way of normal footpaths and placed in corners protected by where possible	L	Place hazard tape around the tripods to make them clearly visible to persons using the area. This does not apply to ensuring that emergency exits are kept clear, equipment must not be left in this area.	Gerald Mclean student ID 15631680	25.05.2016		
Damage to camera equipment	Students and staff using the area to be photographed may in tripping cause the accidental failure of the tripod causing damage to camera	Ensure camera equipment is kept away from all emergency exits and footpaths, and ensure that camera on tripods are kept out of the way of normal footpaths and placed in corners protected by where possible	M	Place hazard tape around the tripods to make them clearly visible to persons using the area	Gerald Mclean student ID 15631680	25.05.2016		
Theft of camera equipment	If camera is left on guarded it may be removed by on authorised personnel	Ensure that camera equipment is monitored at all times by photographer and enlist assistance of security personnel and CCTV	L	Enlist the help of students or a member of staff to watch the camera during photography	Gerald Mclean student ID 15631680	25.05.2016		

Doc No: RA 003  
Issue: Nov 2012

1

## GENERAL RISK

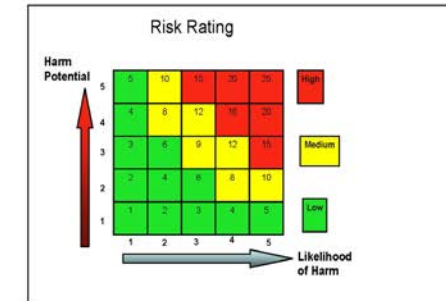
Likelihood of occurrence

1. Improbable
2. Remote
3. Possible
4. Probable
5. Certainty

Risk = Likelihood X Severity

Potential Severity of injury or financial loss

1. None
2. Negligible
3. Minor
4. Major
5. Fatal



Using the values above determine the risk classification by multiplying the likelihood and the potential severity you consider appropriate and enter the result in the matrix above to obtain the risk rating: e.g. If you consider the potential harm to be major (4) and the likelihood to be remote (2) the risk classification is 4 x 2 = 8 which is classed as a "Medium" risk using the matrix. §

Doc No: RA 003  
Issue: Nov 2012

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## NOTICE OF PHOTOGRAPHY

Wednesday 25<sup>th</sup> May 2016, 11am to 12 noon

This area is being used to produce a photograph in connection with Module 2PH07H4.2 by a MA Photographic Studies student.

Please be advised that by your presence in this area, you acknowledge that you have been informed that you may be photographed for this purpose.

If you do not wish to be photographed, recorded, or appear under these conditions, you should leave this area during the above times or inform the photographer who will be stationed within the area.

Please note that images may be blurred as a result of the photographic technique being used.

Thank you for your cooperation.

UNIVERSITY OF  
WESTMINSTER

## GENERAL RISK

Disruption to normal usage of space	Persons using the area to be photographed may feel restricted in doing so during the time of photography	Ensure that sufficient time is allotted to the task so as to make allowance for any unforeseen circumstance	L	Reschedule photographic shoot	Gerald Mclean student ID 15631680	25.05.2016		
Issues concerning data protection	Persons using the area to be photographed may not wish to appear in resulting the photograph	Place 'notice of photography' within area to being photographed in advance of, and during such activity	L	Use digital retouching to remove persons or distort them so that recognition is not possible	Gerald Mclean student ID 15631680	25.05.2016		

\* Please see overleaf for guidance on completion

Guidance on completing the risk assessment

1. **Description of the work:** A general description of the work e.g. Teaching; Travelling; Workshop activities; Grounds Maintenance; Office Activities; Waste collection;
2. **Task or Process:** A brief description of the specific work being carried out e.g. use of workshop or laboratory equipment; using ladders for maintenance purposes; manual handling of materials; bulk waste collection etc. or the process being assessed.
3. **The Hazard(s):** A brief description of the potential for causing harm or loss e.g. moving parts of machinery; entanglement; contact with electricity, lifting heavy loads etc.
4. **Persons at Risk:** E = Employees; C = Contractors; V = Visitors; Mp = Members of the public; S = Students; EM = Expectant Mothers; DP = Disabled persons. The types and numbers of person at risk may impact the degree and likelihood of the risk.
5. **Existing Controls:** Considerations could include:- guarding; training; safe systems of work; segregation; safety equipment; examination and testing; emergency arrangements.
6. **Risk Classification:** In considering the likelihood of an injury or incident occurring the following potential contributory factors should be considered:-
  - How frequent the work is carried out? A higher frequency may increase the risk.
  - Whether those carrying out the work are more at risk e.g. a disabled person, an expectant mother, or someone with little experience.
  - Are suitable tools and equipment available that are properly maintained?
  - Has a safe system of work been established and implemented?
  - Has suitable information, instruction and training been provided?
  - Is there adequate supervision?
  - Are the controls in place adequate or are additional controls required?

Doc No: RA 003  
Issue: Nov 2012

2

Re: Photographic permit

Vincent Gwiazda <V.Gwiazda@westminster.ac.uk>

Tue 24/05/2016 06:27

To: Gerald Mclean <gerald@geraldmclean.com>;

Cc: Allan Parker <A.Parker04@westminster.ac.uk>; mail@mitra.org.uk <mail@mitra.org.uk>; Prabinj Rana <P.Rana3@westminster.ac.uk>; Yokow Abadoo <K.M.Abadoo@westminster.ac.uk>; Chris Meloy <C.Meloy@westminster.ac.uk>; reception-har <reception-har@westminster.ac.uk>; List: har-security@westminster.ac.uk <har-security@westminster.ac.uk>;

Good morning Gerald,

Thank you for your response and the attachments.

All appears to be satisfactory with your revised advisory notice and the risk assessment.

Reception and security are copied in relation to tomorrow's shoot.

I wish your project a successful outcome.

Kind regards

Vince Gwiazda

On 23 May 2016, at 23:50, Gerald Mclean <gerald@geraldmclean.com> wrote:

Dear Vince Gwiazda,

Thank you for your guidance.

I have edited the 'Notice of Photography' and if it meets your approval, I would place a few in the area to be used by tomorrow afternoon and remove them once I have completed on Wednesday 25th May 2016.

I have completed the 'Risk Assessment' form and hope it has all the required detail. If not please do let me know how to proceed.

Both these documents are attached to this email.

Once again thank you for your prompt assistance and advice.

Gerald

With kind regards

Gerald McLean

MA Digital Imaging

*for and on behalf of*

[geraldmclean.com](http://geraldmclean.com)

geraldmclean  
architecturalPHOTOGRAPER

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From: V.Gwiazda@westminster.ac.uk  
To: gerald@geraldmclean.com  
CC: A.Parker04@westminster.ac.uk; mail@mitra.org.uk; P.Rana3@westminster.ac.uk; K.M.Abadoo@westminster.ac.uk; C.Meloy@westminster.ac.uk  
Subject: RE: Photographic permit  
Date: Mon, 23 May 2016 18:41:49 +0000

Good evening Gerald,

Thanks for your earlier phone call. Apologies I could not respond earlier.

You may proceed with your shoot on Wednesday, but I will require you to complete the attached risk assessment (RA) to be returned to myself. The location of the three tripods is of interest in respect of the RA.

I also attach my suggested wording for posters to be displayed to alert persons in the area that filming will be taking place.

Kind regards

Vince Gwiazda

Front of House Team Leader

Estates & Facilities – University of Westminster

Cavendish House

101 New Cavendish Street

London, W1W 6XH

Tel +44(0)20 7911 5111

Mobile: +44(0)7966 469 394 (Short Dial Code 1917)

From: Gerald Mclean [<mailto:gerald@geraldmclean.com>]

Sent: 23 May 2016 16:36

To: Vincent Gwiazda <V.Gwiazda@westminster.ac.uk>

Cc: Allan Parker <A.Parker04@westminster.ac.uk>; [mail@mitra.org.uk](mailto:mail@mitra.org.uk)

Subject: RE: Photographic permit

Dear Vince Gwiazda,

Further to our telephone conversation. I am writing to you (as advised by Security officer at Harrow campus) in order to obtain permission to photograph the open area of the Forum on Wednesday 25th May 2016 between 11 AM - 12 PM.

I am a MA Photographic Studies student (ID 15631680) and the photograph is a test shot for the 2PHO7H4.2 'Uncommon Practices' module.

I intend to use x3 cameras on tripods, which will be placed out of the way of foot traffic and fired by remote control. As such the risk of disruption to traffic, or damage to the equipment will be minimised. It is intended to use a reasonably slow shutter speed, thus persons passing through the area will be blurred. However, as there may be persons standing still in conversation I may need to have notices advising of 'Photography in Progress' given this is a private space and privacy laws may apply, as discussed. I am unsure as to how to go about this and therefore seek your advice along with permission.

Gerald

With kind regards

Gerald McLean

MA Digital Imaging

*for and on behalf of*

[geraldmclean.com](http://geraldmclean.com)



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<NOTICE OF PHOTOGRAPHY.docx>

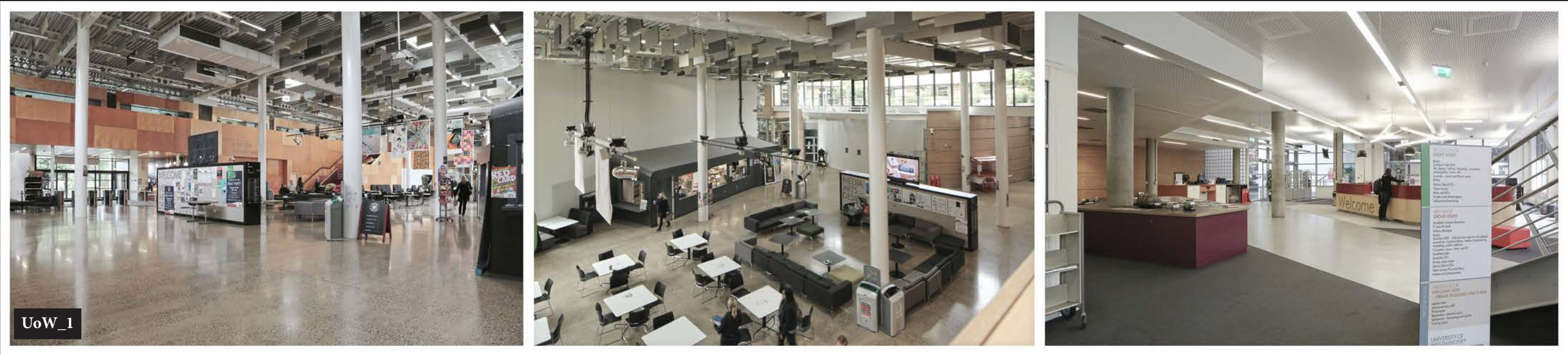
<NOTICE OF PHOTOGRAPHY.pdf>

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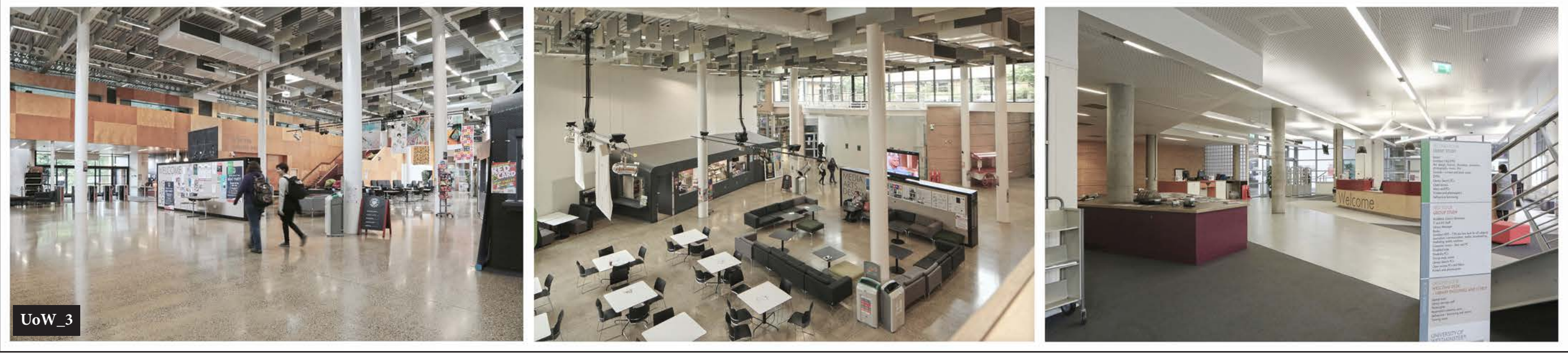
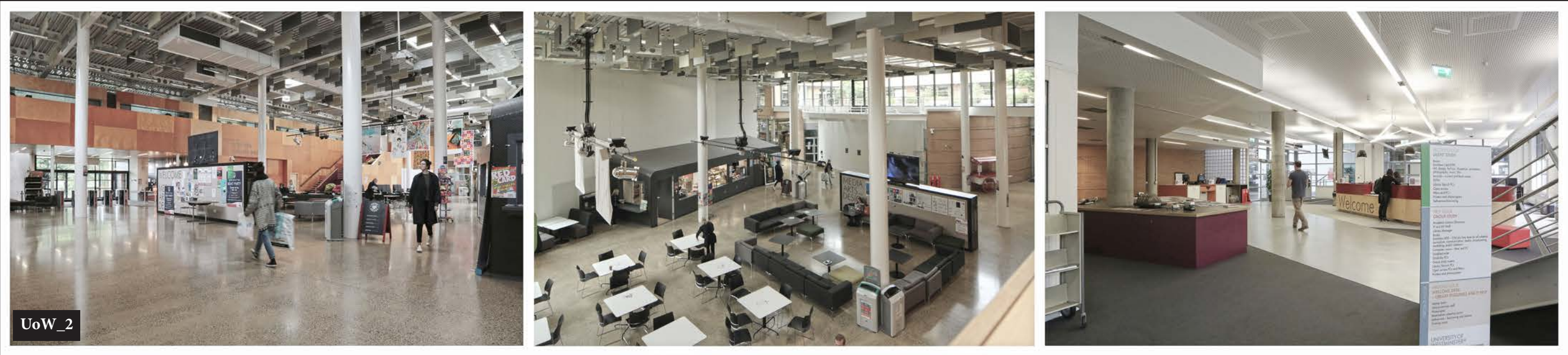
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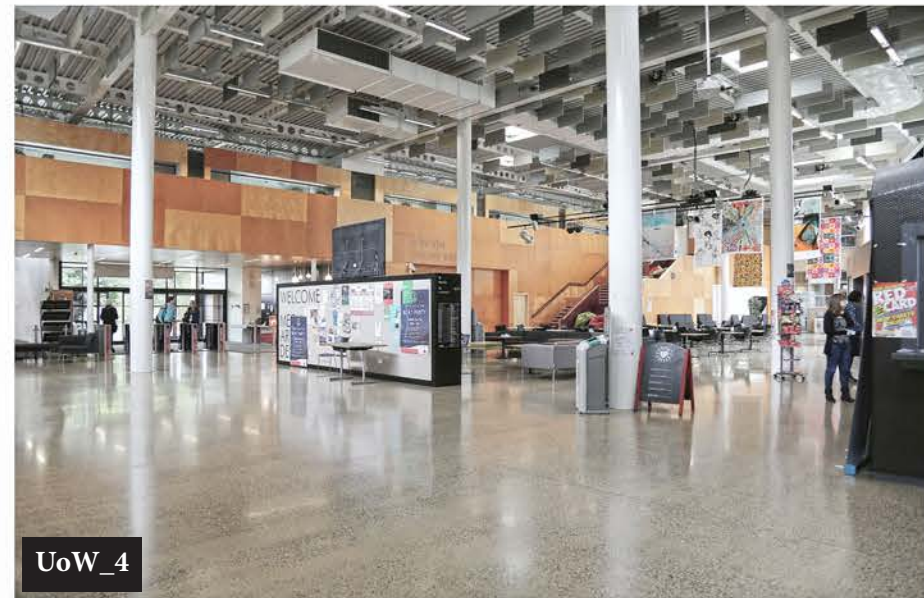
Test @ Univarsity of Westminster \_ Harrow campus



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Test shoot went according to plan without any incidents, save one. Although I met with and had been given permission by the head of the library department, in her absence one member of the library staff attempted to prevent me from conducting the test. Her reason being, someone might be in the photograph. I noted her objection.

*“What I call the gaze here is, the gaze of the other, is not simply another machine for the perception of images. It is another world, another source of phenomenality, another degree zero of appearing.”*  
Jacques Derrida, from ‘Spectographies’ in Echographies of Television, p123.

*‘Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted by the past. The tradition of all the dead generations weighs like a nightmare on the brain of the living. And just when they seem engaged in revolutionizing themselves and things, in creating something that has never yet existed, precisely in such periods of revolutionary crisis they anxiously conjure up the spirits of the past to their service and borrow from them names, battle cries and costumes in order to present the new scene of world history in this time-honoured disguise and this borrowed language.’*

Karl Marx, The Eighteenth Brumaire of Louis Bonaparte, 1885.

## Searching for terminologies

In this series images UoW\_1 and UoW\_3 may be considered as successful shots, in that the process has worked and the images may be verified - no matter how tenuously - by the persons entering the library door which may be seen to the right of the photographer in the secondary / documentary view, notwithstanding persons walking within the forum area, that are confirmed within the primary / photographer’s view.

In the triptych UoW\_2 the photographer is not present within the documentary view. Here the realization of the importance of seeing the photographer within the series of shots becomes evident. In other words the methodology, the process, is working. However, you can have too much of a good thing as demonstrated in the triptych UoW\_4 where the documentary view fails to have any means by which to verify its timing with the primary view.

In this series of triptychs the reader will note the absence of a passerby view. This third view, at times referred to as the passerby view is absent, as it has now become a view of an unseen space, a third space, which is outside of the photographer’s line of sight.

So, what has become obvious is that the placement of the third camera to produce the third view determines whether the view may be referred to as the passerby view or the unseen space. Yet, given that someone may be occupying this space, it seems pointless to name it ‘unseen’. So, here the term ‘Third Space’ is once again used to refer to the resulting image.

So, this may be a good point to attempt to define the spaces or views captured by the three cameras.

1. The ‘Primary View’ – the camera the photographer is looking through, standing by or using to trigger the firing of all others.
2. The ‘Documentary View’ – the camera that records the photographer in the process of creating the ‘Primary View’ and is used to verify the contents of the ‘Primary View’ in particular but not exclusively.
3. The ‘Third Space’ – the camera that captures the ‘Third View’ the view that the photographer cannot see if paying attention to the view they are recording, the ‘Primary View’. It may seem that the most logical term would be the ‘Third View’ but this fails to adequately describe its function in revealing to the photographer the unseen and yet to name it ‘unseen’ is inaccurate as someone may be seeing it. Furthermore, if the camera is not within line of sight of the scene being recorded by the photographer it becomes inaccurate to refer to it as the ‘Passerby View’ as it fails to show the passerby observing the photographer at work. So two clear choices remain.

- a. To change the name of this view depending of it placement, which although could become confusing may prove more accurate.
- b. To use the term ‘Third Space’.

No doubt the above will change as further thought and discourse is given to the topic.

### types of Polyptych

Specifically, a “diptych” is a two-part work of art; a “triptych” is a three-part work; a tetraptych or quadriptych has four parts; pentaptych five; hexaptych six; heptaptych (or septych in Latin) seven; and octaptych eight parts.



# Shoot @ RIBA - Great Portland Street, London

Oh what a joy it is, to work with adults.



24

really good book

These photographs and resulting Polyptychs work well to describe the space and its use, my interpretation of the space and my relationship with it, but is it ART? - eye of the beholder but words to complicate the simple.

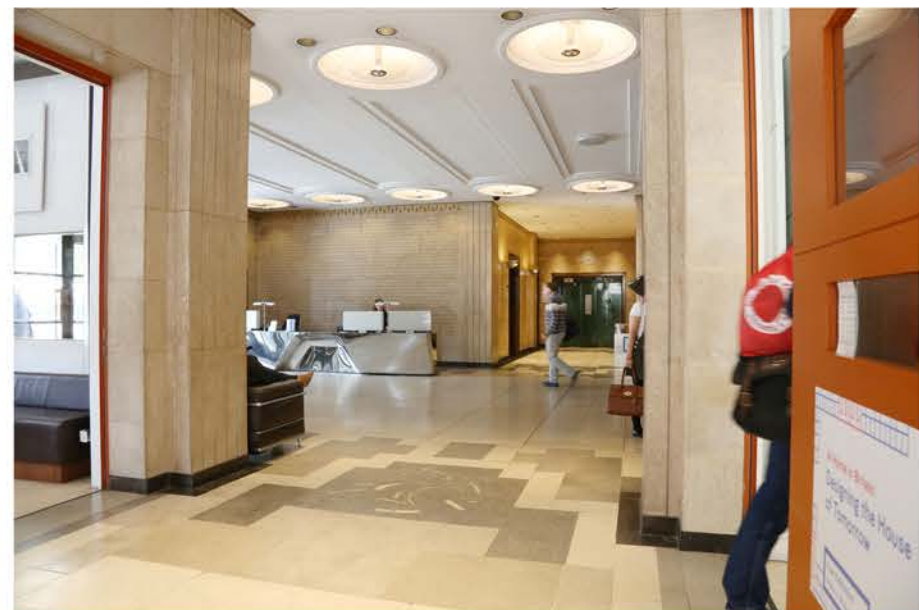
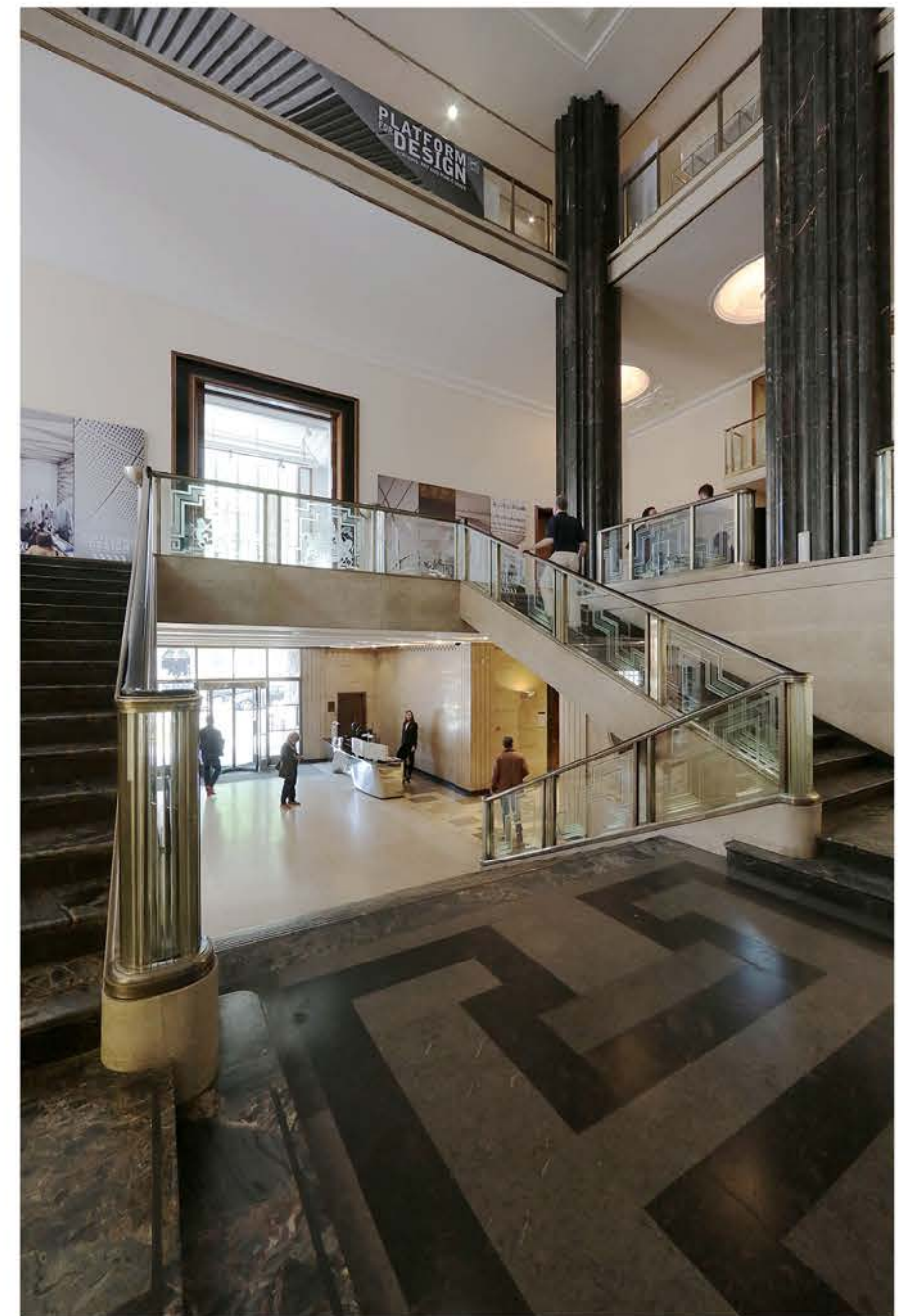
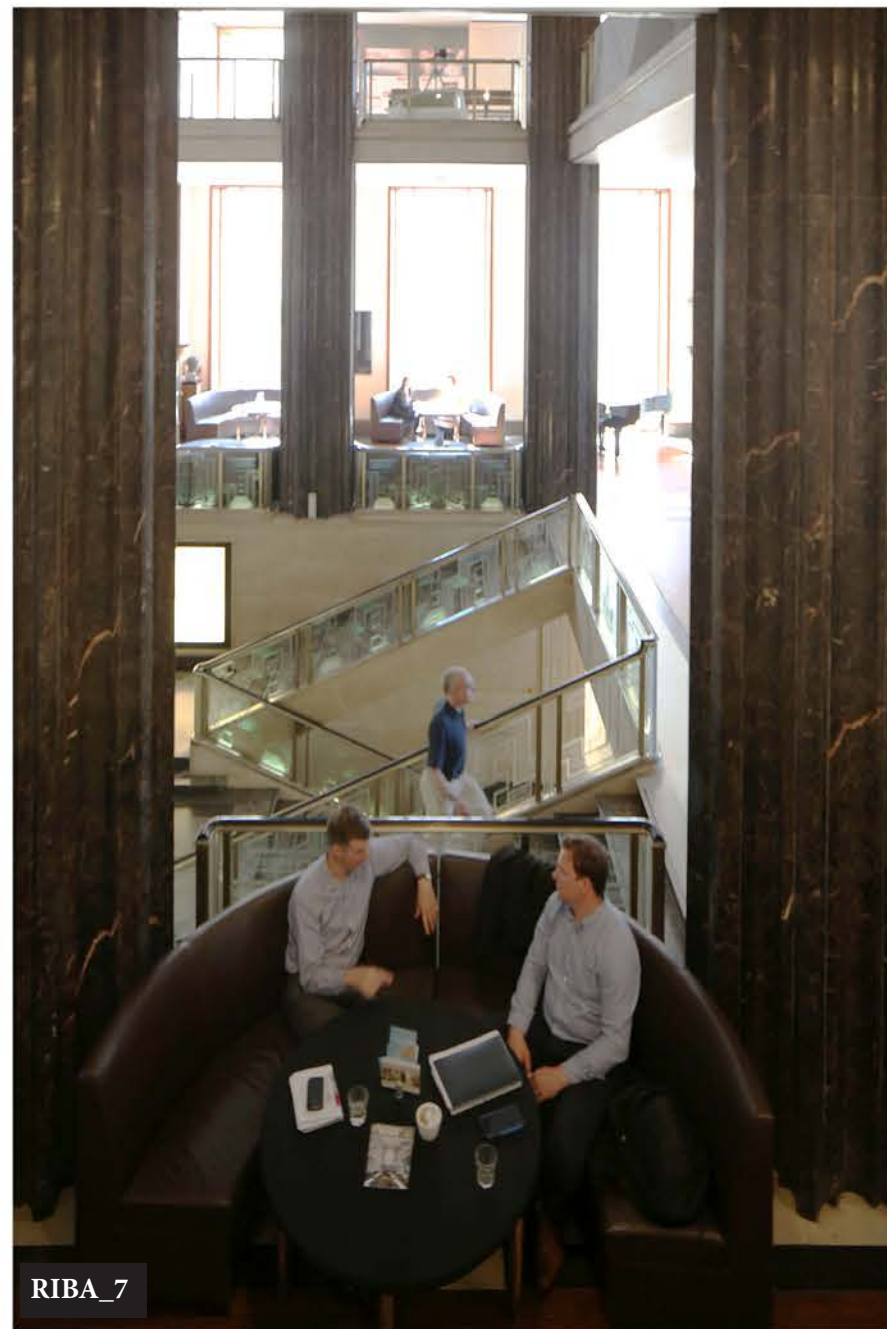




The triptych below is, I believe, to be one, if not the most, successful interpretation of my original idea. Not only is the photographer clearly present within the photograph, but unlike the first attempt at the Gherkin, the 'Third View', which is beginning to metamorphosis into a 'Third Space', is successfully achieved by the use of a wireless remote system to trigger the firing of the thrid camera. The 'Third View' camera has been placed completely out of the photographer's line of sight. As such one must trust in fate and happenstance as to the content of this image, while still retaining some measure of control over the 'Pprimary' and 'Documentary View'.

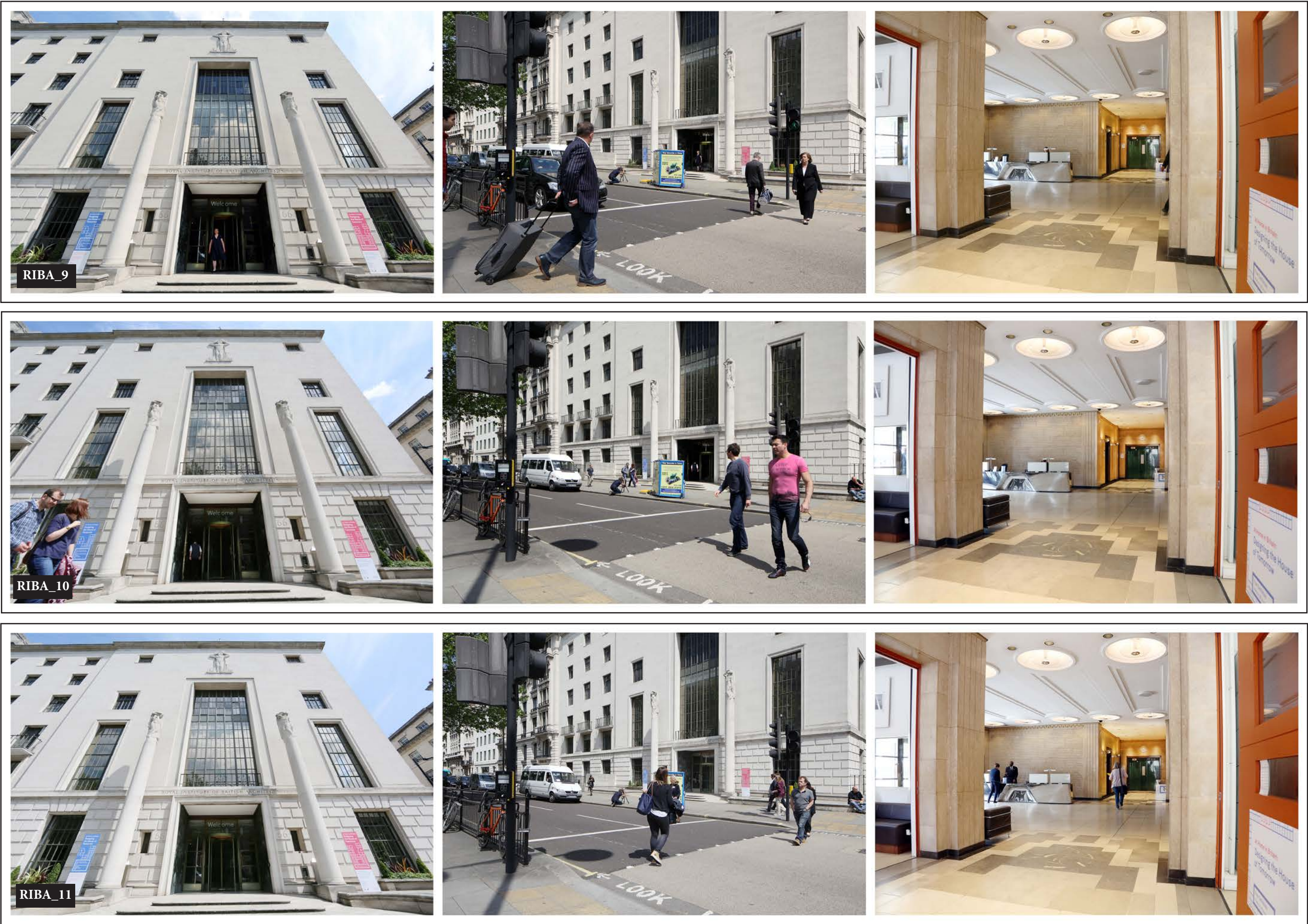








I've spent a fair amount of time formalizing and playing around, with the placement of the individual views, altering the placements of the primary, secondary, and third views, within the Polyptychs, the idea being to make it as simple as possible for the viewer to understand them, and can a more pleasing and interesting whole can be achieved. I've found that each Polyptych is judged on its own merits.







This shoot at the RIBA has again furthered, not only the methodology, but greatly improved the concept of altering ones perception of actuality versus documentary of simultaneous converging events. How location and viewpoint may deny an authoritative view of an event, the truth of actuality.

This widens the discourse into the voracity of visual information produced by the author of a narrative. Not only is the regulated by their experiences, viewpoint, and state of mind, etc. but also by what they don't know or cannot see and therefore cannot hope to interpret.

Does this notion further such ideas as 'the camera cannot lie, but don't trust the photographer'?

In critiquing the results of this shoot my personal favorites are RIBA\_2 & RIBA\_5 from the sequences shot in the library. Nevertheless, image numbers RIBA\_6 and RIBA\_7 are clear examples of relaying easy to follow points of verification.

The library sequences work well but the viewer is unable to confirm the subject matter of the primary and is therefore once again at the mercy and veracity of the photographer. The triptychs produced within the atrium lobby area particularly RIBA\_7 image contents are easily confirmed, with image number RIBA \_6 requiring further engagement by the viewer to understand the viewpoint of the 'third space'. The triptychs produced of the exterior are however simple and uncomplicated individual images and triptych. However, once again it is only upon close examination and engagement that one is able to ascertain the actuality of the individual image contents.

What has been achieved quite successfully is the necessity for the viewer to fully engage with the images in order to appreciate the message of actuality versus documentary, and how the methodology and execution attempts to provide the viewer with the means to verify the image content, whilst paying attention to and appreciation of the architectural form and the users interaction and use of space.

All of the above has convinced me that I have achieved my objectives in developing and applying an uncommon practice.

With the deadline for handing off this module looming, two days ago I presented to the supervising lecturer, she still doesn't get it. No value is seen in the work being done and even quoting such works as aforementioned provides no discourse or appreciation.

So I find myself disheartened, discouraged and disrobed in bed. Maybe I need to take this to another level. Maybe I need to emphasize salient points, driving notion behind each of the studies; the concept behind the subject matter, instead of having the methodology, my thought process, so visible.

I need to use the uniqueness what I have developed to develop the convergence all the salient points in one word or one image, in one concept.

I have an Idea, Return to research



# omnipresent

ɒmniˈprez(ə)nt/

adjective

adjective: **omnipresent**

9 (of God) present everywhere at the same time.

widely or constantly encountered; widespread. "the omnipresent threat of natural disasters"

s

present everywhere, ubiquitous, general, universal, worldwide, global, all-pervasive, all-present, infinite, boundless, Moreife, prevalent, predominant, common, extensive, wide-ranging, far-reaching "in fairy tales, evil is as omnipresent as virtue"

## Origin

MEDIEVAL LATIN

omnipraesent- → omnipresent

early 17th century

early 17th century: from medieval Latin *omnipraesent-*

## Use over time for: omnipresent



# omnipotent

ɒmˈnɪpət(ə)nt/

adjective

adjective: **omnipotent**

6 (of a deity) having unlimited power. "God is described as omnipotent and benevolent"

7 synonym 8 all-powerful, almighty, supreme, most high, pre-eminent, Moredictatorial, despotic, totalitarian, autocratic,

s: autarchic, invincible, unconquerable "an omnipotent deity"

1. having great power and influence. "an omnipotent sovereign"

## Origin

LATIN OLD FRENCH

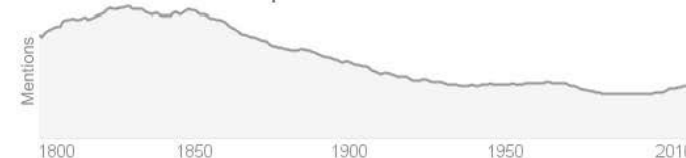
omnipotent- → omnipotent

all-powerful

Middle English

Middle English (as a divine attribute): via Old French from Latin *omnipotent-* 'all-powerful'.

## Use over time for: omnipotent



PN (personal note)

POV or 'Point of View' is a term meant to denote seeing the imaged from the point of view of the photographer or camera "operator" viewpoint. Nevertheless, is that not the point of all photographs, to see the photographic image as presented from the lens or operator's viewpoint?

Omni is a Latin prefix meaning "all" or "every".

# omniscient

ɒmˈnɪʃɪənt/

adjective

adjective: **omniscient**

1 **knowing everything**. "a third-person omniscient narrator"

2 synonym 3 **all-knowing, all-wise, all-seeing** "the story is told by an omniscient fictional narrator"

s: Origin

MEDIEVAL LATIN

MEDIEVAL LATIN

scire

omniscient-

to know

all-knowing

4 early 17th century: from medieval Latin *omniscient-* 'all-knowing', based on *scire* 'to know'.

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## Use over time for: omniscient



A Selective Omnipotent View

Subjective Omnipotent View

Subjective Omnipotent Views

Perceptions of Subjective Omnipotent Views

Selective Omnipotent Perceptions

Subjective Omnipotent Perceptions

Perceptions of Subjective Omni View

## 'Subjective Perceptions of the Omniscient View'

This is the overall title best suited to the photographic practice started and under development at the University of Westminster, where I am completing an MA in Photographic Studies – a Practice and Critical Theoretical course.

Therefore, what is the point of POV. Well what it denotes is unlike cinematic photography, which tells a story from multiple view points, 'still' photography normally only presents one POV at a time; this is what I'm attempting to alture. Thus POV is a term more offten associated with moving images.

Yet correctly put, it is not the photographer or operator's POV but the camera lens POV that the viewer and photographer see.

In any case here are a number of POV shots on the net. Some are downright manipulations but you'll get the idea of how POV and stills can work for effect etc. <http://www.instantshift.com/2010/08/24/88-brilliant-examples-of-forced-perspective-photography/>.





## *Subjective Perceptions of the Omniscient View*

Jamaican photographer Marvin Bartley, inspired by classical imagery, makes great use of blending individually produced photographs into a composite whole. Here in his photograph titled 'The Birth of Venus' we see several elements that have been combined through the use of Photoshop and painting in order to achieve a whole. This is of course not a new idea, nor has it been pioneered by this photographer, it merely demonstrates what can be achieved.



*A New Beginning  
from the end*



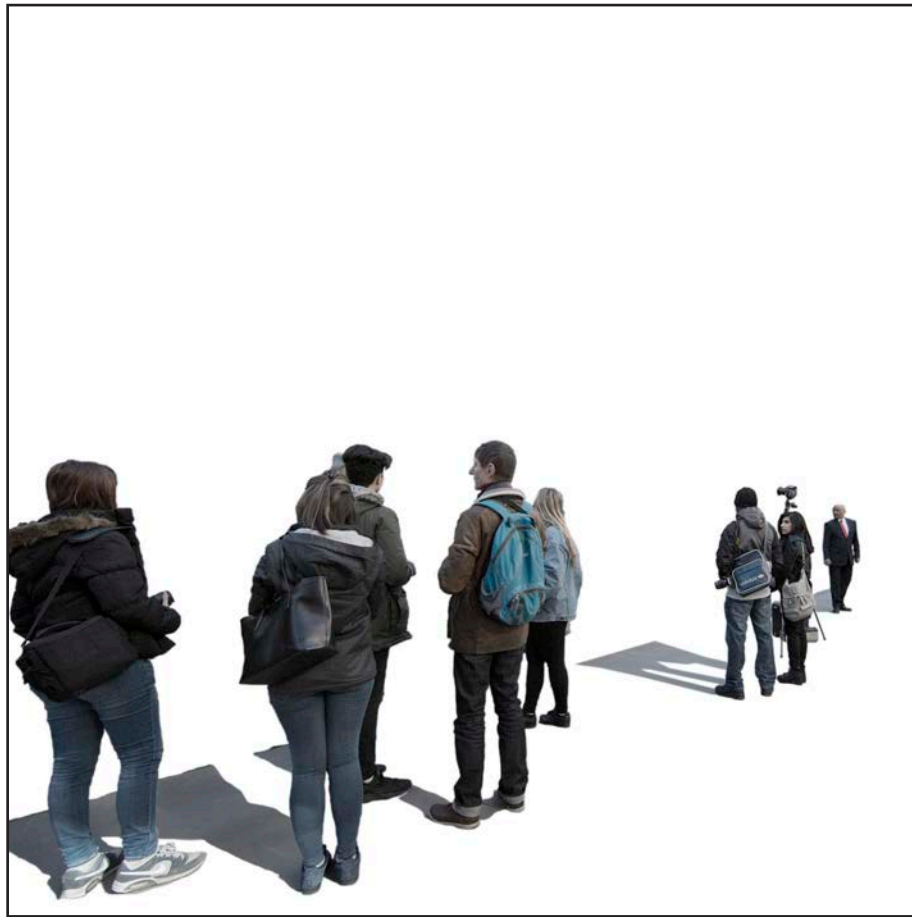
In this photograph, again by Bartley entitled 'Enthralled Madonna' (2010), the final image is a composite of many photographs, thus maximizing control over the individual parts of the image, tones and colour saturation, and attention to detail.

Berkeley's approach, his methodology in producing such highly detailed and complex imagery is worth noting. Quite how this could be applied to architectural photography will be explored.





Given that the backdrop of any architectural photograph is going to be the architecture itself, notwithstanding that where people are included within the photograph, and given that the object here is to ensure that the photographer remains an integral and visible part of the final image, a methodology of blending these uncontrolled elements must be sought.



*Isolated elements from test shoot at the gherkin. Here the architecture has been removed from this third space in order to inspect the human element. Photo: Gerald McLean*

In exploring methods by which means the architecture; the people within the photo; and those points deemed to be salient and requiring particular attention have been emphasised; the work of photographer Lisa Holden provided inspiration. In her series of works 'Exploring Identity Through Photography' (2010), she creates a composite image through the control of opacity within the layers of Adobe PhotoShop. Like Marvin Bartley, Holden also has a strong interest in painting and was originally a painter who has found a new voice through photography and the manipulation of photographic images.

This methodology allows the background of the constituent photographs to be viewed, however vaguely, whilst emphasising various aspects within the image deemed to be significant.

By combining both aforementioned photographer's methodologies an attempt will be made to find the 'Omniscient' image or point-of-view. That is the image of a third person, narrator. Thus creating a 'Layered Polyptych'.

There is however one rule that will be adhered to and that is that no object or part of any of the photographs will be moved from the original position in order to accommodate the final image. This must be done through emphasis and opacity. Furthermore, the photographer must be seen, 'Performing'.

The following pages contain montages of unpublished works.



*Lisa Holden - 'Exploring Identity Through Photography' (2010), blending of images through montage or multiple exposures to create surreal effects; if handled with care can produce images that express drivers and pleasing shapes.*



The 'Omniscient' image or point-of-view.

This is the image of an omniscient viewer, narrator, creating a 'Layered Polyptych' a fourth all encompassing space.

There are however rules that must be adhered in combining the images and they are that; no object or any part of the photographs should be moved from the original position in order to accommodate the final image. Salient points of interest must emerge through emphasis and opacity. Furthermore, the photographer must be seen, 'Performing'.

The following are montages of unpublished works.

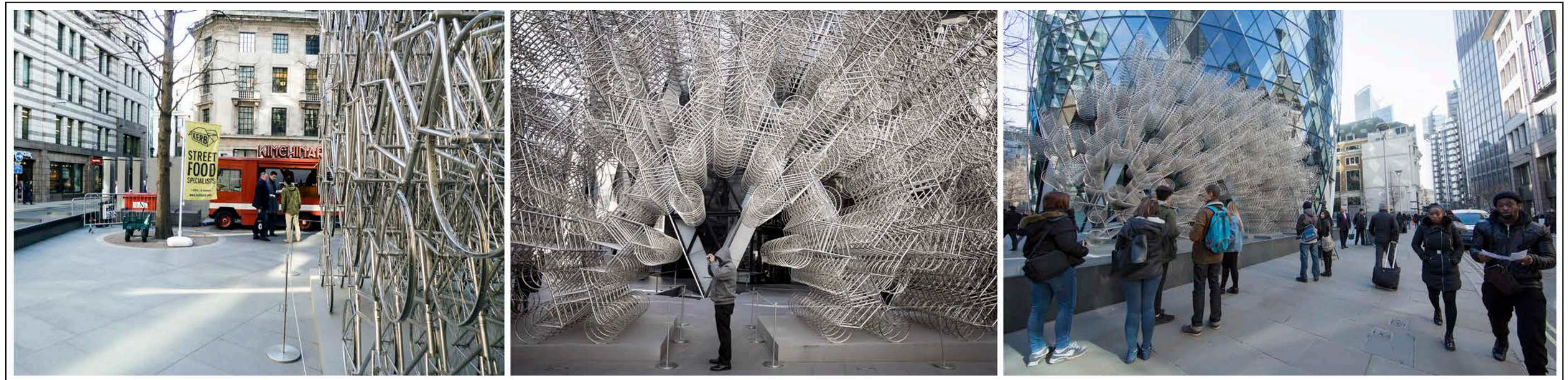


Photo: Gerald McLean - 3rdSpaceZ10







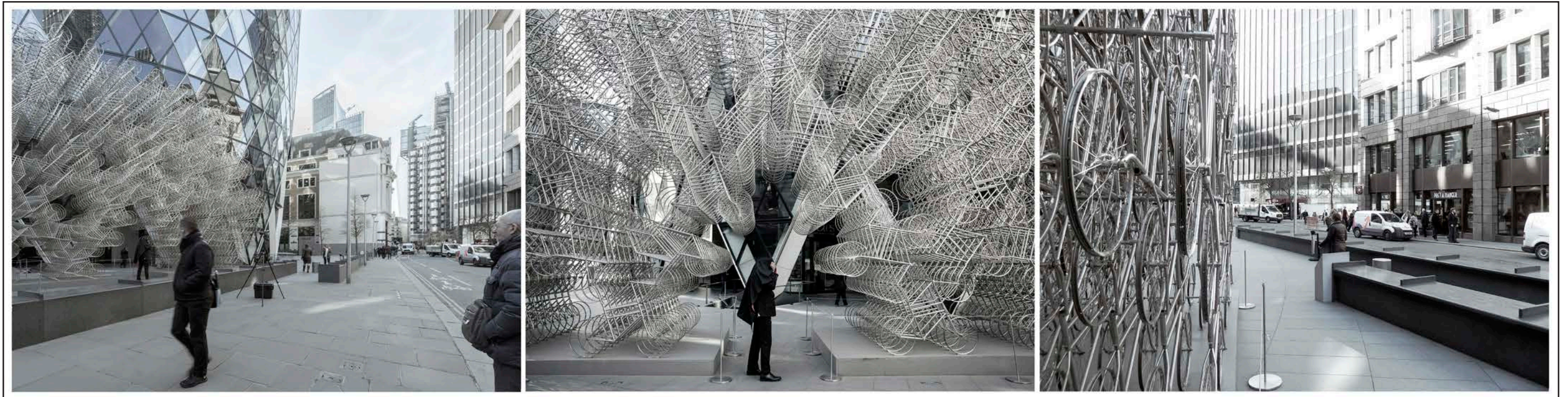
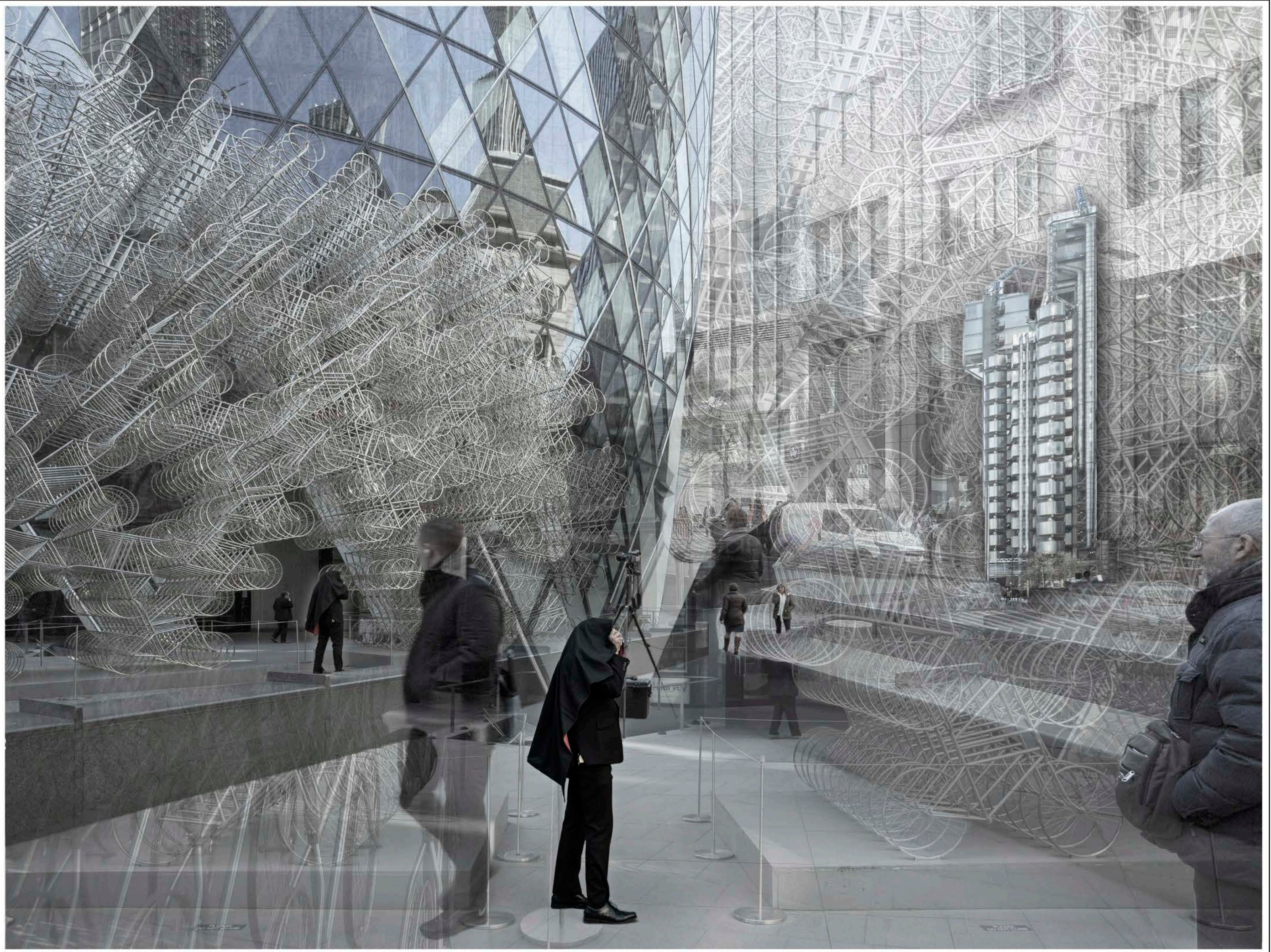


Photo: Gerald McLean - 3rdSpaceZ1

This image encapsulates the entire original brief. Everyone is involved in ‘observation’! The cycle of observation here is complete. Furthermore, the compositions offer elements to satisfy the architectural photographer, a touch of street photography for the social photographer, and art for those with too much time. Each of these compositions offer an encompassing view of the scene and engage the viewer in not only thought of the content but also of technic in mentally trying to place the origins of the individual views and their interdependence and interaction to the other.

In combining all three views into one, the author can – at will – emphasizes the content deemed important and blurs by mixing content of seemingly less significance. Both satisfy me.







This montage has failed due to its complexity. However, it should be possible to re-edit the various elements to a successful outcome, if it were not for the fact that the originating photographs cannot validate what the photographer is recording, thus the whole image lacks veracity and is unworthy of further effort. In fact, the complete set of shoots taken in the library has been a waste. Why had I failed to see this simple point at the time of shooting? Have I become so enamored by the subject within my direct gaze and obsessed with method that I have become blind to content? There are others within this series however, that would be better suited to the endeavor, such as RIBA\_6 (p.25) and RIBA\_12 (p.28). Do the latter.



Photo: Gerald McLean - Library\_3cc







This montage has worked exceptionally well. With careful examination, the 'Documentary View' and the 'Third Space' verify the 'Primary View'. Furthermore, fortune has graced this capture and the theme is 'walking'. With the exception of the protester (on the opposite side of the road is the Chinese Embassy) sat next to the photographer, who is also sat, and the man rolling a cigarette on the far right; everyone else is walking; RIBA is a center of activity. Note the crossing sign is also in agreeance. Anyone who is familiarly with this building will note the distinctive light fittings, the columns and large glass entrance. A further clue to the space is in the sign on the orange door (bottom right). The montage tells a story of RIBA being a place of youth and vitality; progress and space, with historic traditional values. Yes, this message is clear. This is what I'll enter for the Module.

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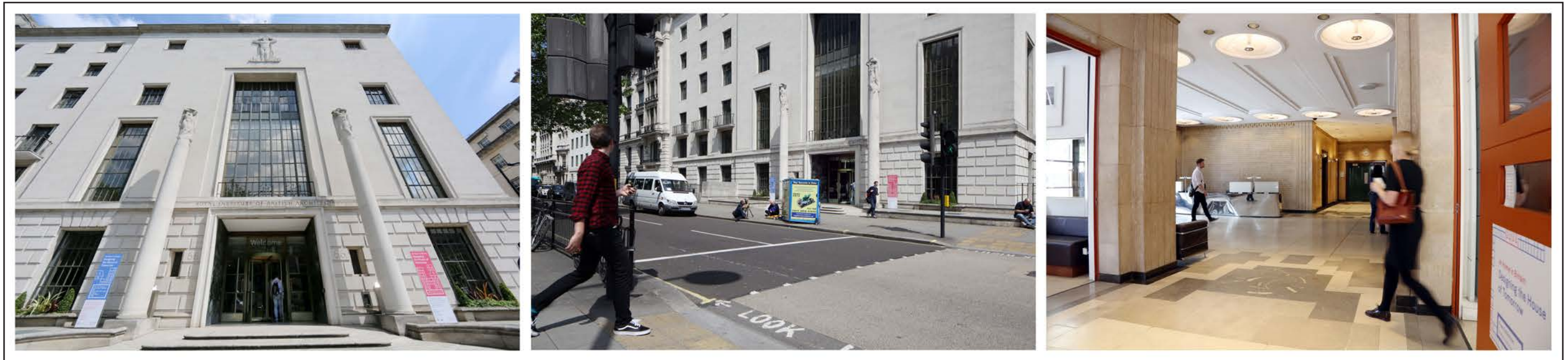


Photo: Gerald McLean - Exterior\_5

*Inspired by the works of photographers such as; Helmut Newton, Janine Antoni, Cindy Sherman, René Cox, Raymond Pepardon, the title of this module 'Uncommon Practices', and employing methodologies as used by photographers Lisa Holden and Marvin Bartley, in search of the 'Omniscient POV', this image is a layered polyptych created from a triptych, in which all three images were created simultaneously through the use of wireless remote cable releases attached to three tripod mounted digital cameras.*

*The elements within the various layers/photographs have not been moved or altered from the originating position, but reproduced on various layers within Adobe PhotoShop in order to emphasise that which is deemed to be salient to the final composition.*

*The originating desire of this project is to break the taboos of the architectural photographer, of never been seen (unless acting as model) within the resulting photograph. The intention being to embrace the act of performance that is so often experienced by architectural photographers with cumbersome equipment as viewed by spectators, particularly when working externally. Additionally, this is an exploration into those connected, yet on seen spaces, by the photographer whilst his or her attention is diverted elsewhere. Therefore, the objective is to record the 'Primary View' (the image being viewed by the photographer at the point of capture); the 'Secondary View' (a documentary of the performance of the photographer as would be seen by an onlooker); and the 'Third View' (the unseen space, that the photographer may not witness, even by glancing over his or her shoulder).*

*This work is intended as La Vanguardia of architecture and identity of this iconic building in particular.*





This single image of RIBA in Great Portland Street was successfully entered as the submission for the MAPS module 'Uncommom Practices' June 2016



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Yto Barrada	<i>Homes Fit For Heroes: Photographs by Bill Brandt 1939-1948</i> , Dewi Lewis, 2004 <i>Art &amp; Photography</i> , Phaidon, 2003 <i>Walker Evans, the magazine work</i> , Steidl 2014 <i>The Open Road: Photographic Road Trips in America</i> , Aperture, 2014 Gasoline, Mack,	Victor Burgin Victor burgin	<i>Shadowed</i> , Architectural Association, 2000 <i>Five Pieces for Projection</i> ,Museum für Gegenwartskunst Siegen, 2014 'Riffs, Hatje Cantz, 2011
Bill Brandt		Yto Barrada Richard Billingham Philip-Lorca diCorcia Willie Doherty Walker Evans Robert Frank Lee Friedlander Andreas Gursky Edward Hopper Barbara Kruger, Mark Lewis Laura Mulvey & Peter Wollen (ed) Boris Mikhailov Walid Raad Aviv Naveh Hiroshi Sugimoto Wang Qingsong Thomas Ruff Cindy Sherrman: Mitra Tabrizian Guy Tilman Gillian Wearing Jeff Wall Andy Warhol Garry Winogrand Wang Qingsong Donovan Wylie	<i>Ray's a laugh</i> , The Museum of Modern Art, New York,1995 <i>Unknown Depth</i> , Ffotogallery, 1990 The Metropolitan Museum of Art, New York, 2001 <i>Story Lines</i> , Tate Modern, 2004 <i>Self – Portrait</i> , the Museum of Modern Art, N.Y. 2005 <i>Images</i> , Tate Gallery, Liverpool, 1995 Tate Publishing, 2004 ICA Doc Liverpool University Press, 2006 <i>Frieda Kahlo and Tina Modotti</i> , Whitechapel Gallery,1982 The Saatchi, 2001 'Miraculous Beginnings', Whitechapel Gallery, 2011 'Signs of Identity', Hezi Cohen Gallery, 2010 <i>Sugimoto portraits</i> Albion, Gallery <i>1979 to the present</i> , Rizzoli International Publications, N.Y. 1993 <i>This is that Place</i> , Tate Britain 2008 <i>Avenue Patrice Lumumba</i> , Prestel, Lakewood, 2008 Interim Art, London The Museum of Contemporary Art, Los Angeles 1997 Tate Publishing, 2001 <i>Public Relations</i> , The Museum of Modern art, New York, 1977 Albion Gallery, 2008 <i>The Maze</i> , Steidl, 2009
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Omar D			
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Karen Knorr			
Yayoi Kusama			
Edgar Martins			
Joel Meyerowitz			
Enrique Metinides			
John Mac Adams			
Zadoc Nava,			
Martin Parr			
Martin Parr (ed)			
Tony Ray- Jones			
Helena Reckitt & Peggy Phelan (ed)			
Olivier Richon			
Joel Sternfeld			
Stephen Shore			
Allan Sekula,			
Marjane Satrapi,			
Shirana Shahbazi			



From the first lecture in the MA Photographic Studies course I have felt uneasy with negative visual referencing to my skin colour and associated races but stuck with it, not wanting to ‘rock the boat’. Even though my study is completely self-funded, which I can little afford at this time and interferes with my work responsibilities I persevered, and when the reference got me down too much I found myself sipping a couple of lectures. This situation is intolerably and my objections... Therefore, with the first year over, I have enquired as to the possibility of changing to the MA Documentary Photography & Photojournalism course and I feel a change coming on! It was either this or I would have had to walk away before something went terribly wrong. Nevertheless, I feel sure that there are elements form my self-imposed study, which I felt forced to conduct in order to retain my interest and as a balanced worldview to counteract, the Eurocentric and at times incredibly misguided views offered.

# Documentary Photography & Photojournalism

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Although my submission, having served its purpose, is complete, the whole point in traveling this road was to create an ‘uncommon practice’ that could be utilize within my normal photographic practice. I see little point in exerting my funds, time and effort in producing results that fail to further my health, wealth, or knowledge. Therefore, I will continue to apply this methodology to other subjects, all be it architectural, portrait, street, documentary, or landscape photography throughout the coming academic year as a continuing study and in an attempt to master and further the technic.







# walking in light

With the future firmly behind great strides are made  
walking back to the beginning .to start anew  
MADPP September 2016



*when going Back to the Beginning constitutes a leap Forward*



aware that summer is coming to an end and study is about to start I put away paid work to begin again



If the visual image substrate is the real of the photograph’s fantasy, and the photograph is the real of the photographer’s fantasy, the spectator is reliant on the integrity of the photographer. Thus, although a photograph may communicate much; it often lacks the means to confirm physical veracity of visual content; particularly in this time of ‘False News’. The photographer’s relationship to the visual world and the resulting photograph’s claim to truth is easily distorted when viewed in isolation. Yet, it is worth remembering that the ‘Camera’ cannot lie, but the photograph can be made to. Thus, the methodology of this presentation is self-serving. All three images were created simultaneously through the use of three tripod mounted digital cameras.

# the cycle of observation

This work is an exploration into the voyeuristic gaze of the passerby, the exhibitionistic performance of the location photographer, and confirmation of content. This ‘Uncommon Practice’ authorizes the commercial photographer to challenge the photographic taboo of being observed within the final work, by placing them at the center of interest. This triptych may be defined in terms of three views:

1. The ‘Primary View’ - depicts the photographer’s direct pictorial gaze, the commissioned photograph. This view acts as the primary objective of the photographer.
2. The ‘Documentary View’ - documents the location photographer in situ, who is fully aware of being observed. The equipment, assistants and performance of the photographer during the normal course of practice add value to the overall visual effect of production. In many instances this ‘production performance’ is an integral part of the photo shoot, which can determine the success of the photographer’s practice.
3. The ‘Third View’ - is the ‘Omniscient Gaze’ of the voyeuristic passerby. This inquisitiveness, sometimes described as ‘rubbernecking’, is the naturalistic interest of humans into human endeavour, and may lead to a further unintentional performance by the passerby. This view verifies the recording of the ‘Documentary View’ recording the performance of the ‘Primary View’, whilst authenticating the content of both proceeding views.

It is this third view that completes ‘the cycle of observation’.



Greenwich Peninsular

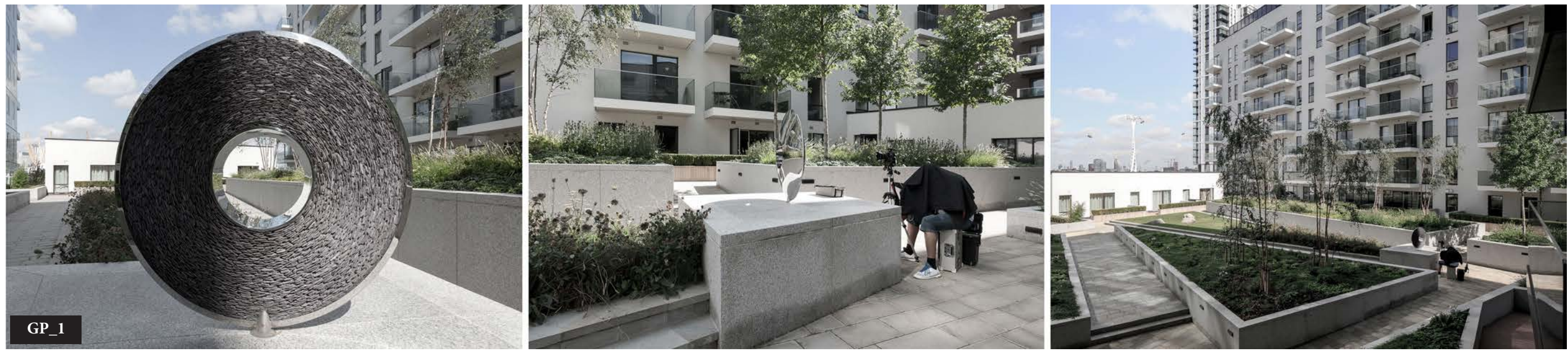
trying to sort out and pair the shots, ensuring that the sets match is becoming a real challenge as it is proving impossible for me to sync the camera's internal clocks; so there's only one thing to do; resort to a spreadsheet.

For details on this process, see p.50.

Greenwich (stills + video)								
Canon 5DMk3			Panasonic Lumix			Canon 5DMk2		
Image No.	Time:	Rating:	Image No.	Time:	Rating:	Image No.	Time:	Rating:
GMM_6816	12:39	3	P1010069	10:39	3	_MG_5394	12:39	3
GMM_6819	12:41	4	P1010073	10:41	4	_MG_5398	12:41	4
GMM_6834	13:54	4	P1010091	11:54	3	_MG_5422	13:54	3
GMM_6842	13:58	2	P1010099	11:59	3	_MG_5434	13:59	2
GMM_6848	14:00	3	P1010105	12:01	3	_MG_5445	14:01	2
GMM_6851	14:04	2	P1010107	12:05	3	_MG_5448	14:05	4
GMM_6856	14:14	4	P1010113	12:14	5	_MG_5457	14:13	5
P1010074.MP4	10:42							
P1010075.MP4	10:48							

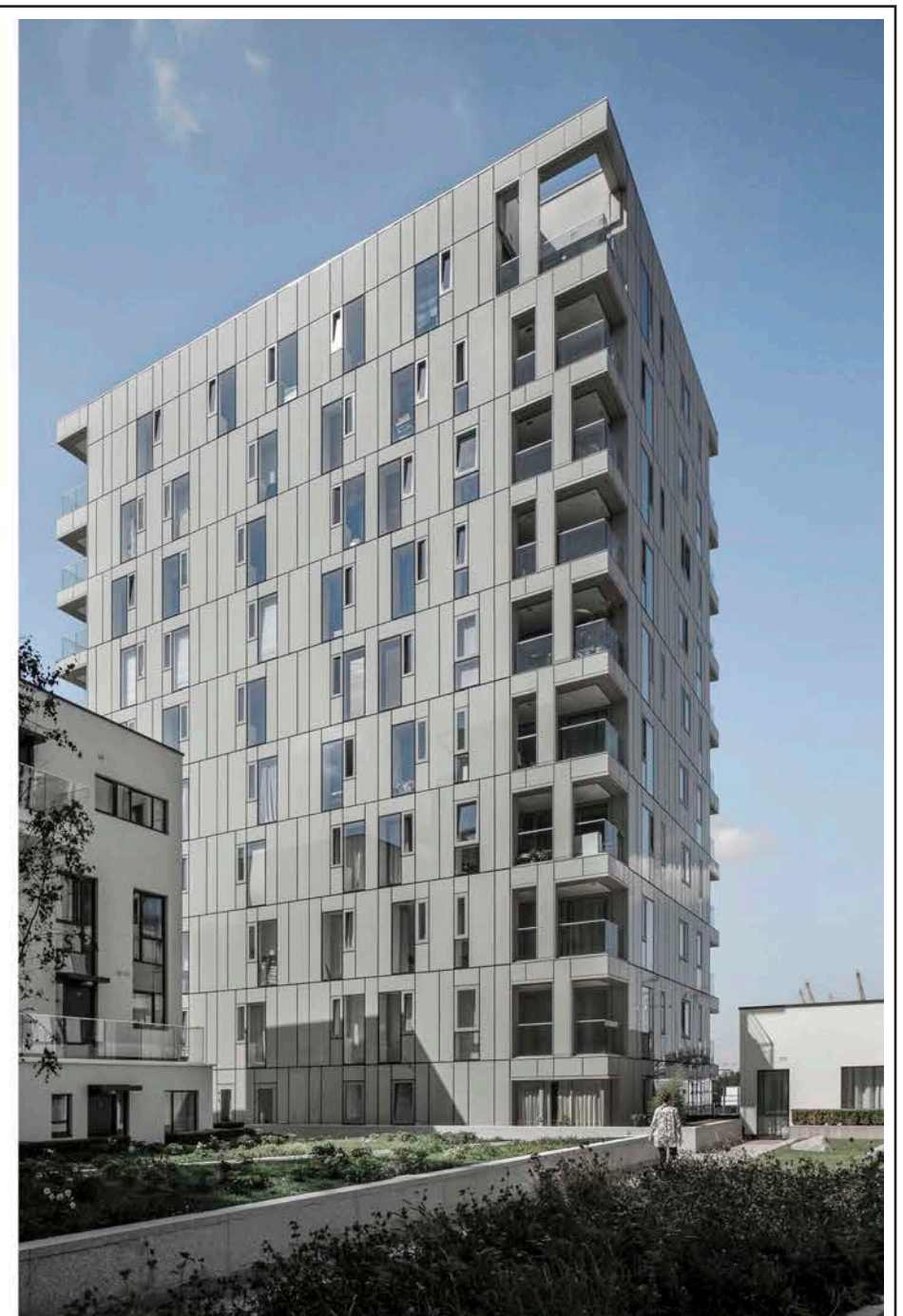
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26 August 2017 - Image processed June 2017  
At Greenwich Peninsular as this courtyard is a safe environment for me to shoot. As I've been here several times before on assignment I know the views are simple and I've wanted to record this doughnut for some time. With my only obstacle being the short window I have due to the enclosed nature of this courtyard the sun doesn't hang around here too long. This made me think to record a short film of the camera, the speed the sun moves over the courtyard, and the photographer of course.



passage\_of\_Light: view the video @ <https://vimeo.com/226234737>



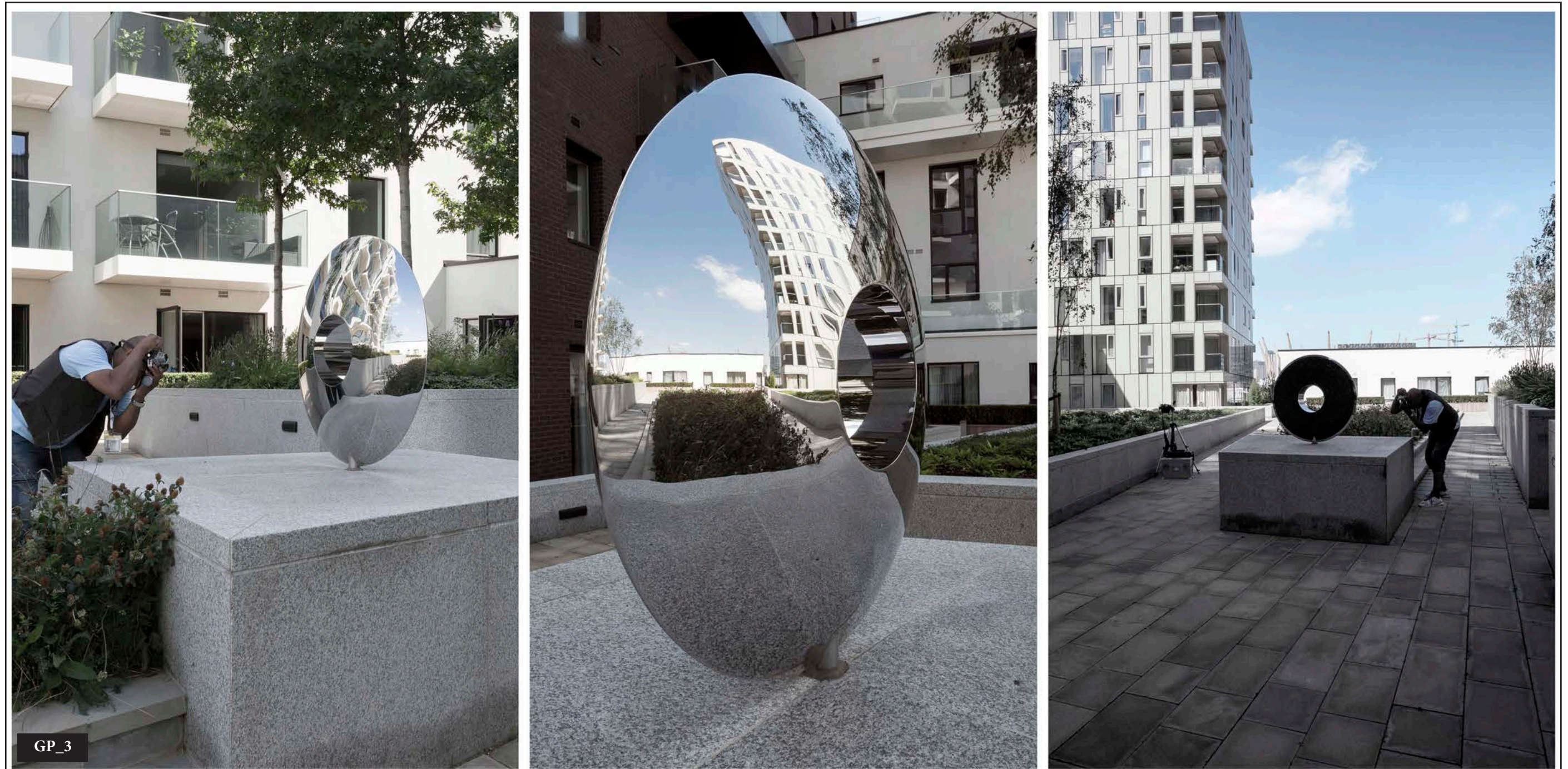


These shoots work well, possibly because I had time and felt secure. Time to think about what I was trying to accomplish. Each of the triptychs contain verification of content and in image GP\_2 (p.47) this is further achieved by the image of a woman walking through the courtyard beyond me, but her image is slight and you have to look for it. I love injecting minute details such as this in my practice. It's all about the detail with me.



I particularly like these shoots because I feel I just might have made a breakthrough. This 'uncommon practice', this journey, was started in order to find an expression that could be incorporated into my normal practice as an architectural photographer and these series of shoots has given me hope of success. The subject of the primary view here is the doughnut sculpture and although the photographer is present in the images the subject appears in all views, thus it remains dominant. Furthermore, by placing the primary view at the center of the triptych emphasizes this point. Yes, I know image GP\_1 (p.46) has the sculpture is in frame 1, but even there it remains dominant. Hmm. Okay, maybe it's not about the placement, maybe it's due to scale.

48



GP\_3





27 August 2016 - Image processed May 2017  
Early morning, I'm driving around Marston trying to find a scene as bland as possible but with some point of interest to produce another triptych. There's a thick mist in the morning air and I just love the mysterious atmosphere it creates. Having found the costs and inconvenience of hiring wireless remote triggers for the cameras I bought my own, this is the first chance (by design) that I have to test them in the field, so to speak.  
Okay I know I have done it again.  
I came across 'South View Farm' where I spot a horsebox with wrapped bails of hay next to it. The initial shot I take on the mobile phone looks great but by the time I get the equipment set up most of the mist as dissipated. As with sunsets and sunrises, to get the optimum shots you need to be setup and awaiting the optimum moment to shot, if you're using tripods and the like. Of course year of practice have proven this to me but one can never resist the urge to try.  
In any event, and in my haste, I gone and done it again but I won't realize this for months later when I finally get around to processing the images and compile the triptych. The views fail to corroborate each other.  
If nothing else, I'm becoming familiar and quicker at deploying the equipment but to no end in this instance. Yet when all is said and done, and even though the triptych fails to meet the brief, I still like it.  
For some reason I have started to get in the habit of recording myself at work using the video functions on the DSLRs.



South_View_Farm (stills)								
Canon 5DMk3			Panasonic Lumix			Canon 5DMk2		
Image No.	Time:	Rating:	Image No.	Time:	Rating:	Image No.	Time:	Rating:
GMM_6860	09:23	5						
GMM_6861	09:23	4						
GMM_6862	09:24	3						
GMM_6863	09:41	4	P1010119_a	08:41	4	_MG_5465	09:41	4
GMM_6864	09:42	3	P1010119_b	08:42	3	_MG_5466	09:42	3
GMM_6865	09:45	3	P1010120	08:46	2	_MG_5467	09:45	3
GMM_6866	09:47	2	P1010121	08:48	5	_MG_5468	09:47	4
GMM_6867	09:47	4	P1010122	08:48	4	_MG_5469	09:47	5
GMM_6868	09:47	3	P1010123	08:49	3	_MG_5470	09:47	4
GMM_6869	09:48	4	P1010124	08:49	0	_MG_5471	09:48	3
GMM_6870	09:49	4	P1010125	08:49	0	_MG_5472	09:49	2

the Visitor: view the video @ <https://vimeo.com/227337380>

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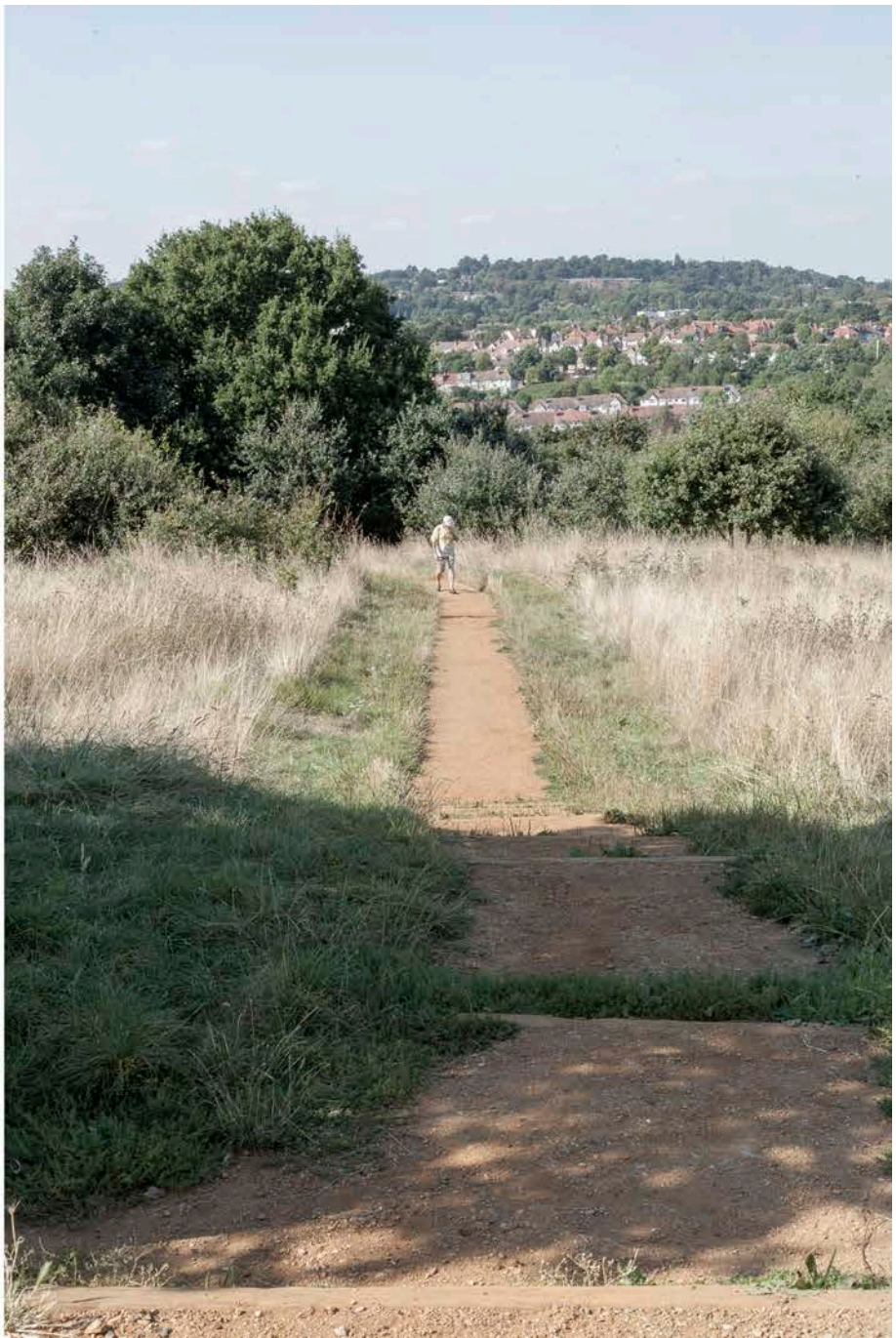


Horsenden Hill

30 August 2016 - Image processed July 2017  
Visited a local set-aside today, the intention being to create a ‘how-to’ video and get that mundane shot I’ve been looking for. I went earlier in the day to reconnoiter the area and parking, as it turned out I had the long walk through wooded, rough paths to get to the spot in question. What drew me to this location were the various paths that lead to the plateau on which great views can be had of the surrounding land, plus it offers an area to set all cameras in plan sight.

Horsenden_Hill (stills)								
Panasonic Lumix			Canon 5DMk2			Canon 5DMk3		
Image No.	Time:	Rating:	Image No.	Time:	Rating:	Image No.	Time:	Rating:
P1020023	15:46	4	_MG_5479	16:45	4	GMM_6872	16:45	4
P1020024	15:47	3	_MG_5480	16:46	2	GMM_6873	15:46	3
P1020029	16:00	4	_MG_5485	17:00	2	GMM_6878	17:00	2
P1020034	16:03	2	_MG_5490	17:02	5	GMM_6883	17:02	5
P1020035	16:03	4	_MG_5491	17:03	2	GMM_6884	17:03	2
P1020037	16:04	5	_MG_5493	17:04	2	GMM_6886	17:04	2
P1020038	16:05	5	_MG_5494	17:04	2	GMM_6887	17:04	5
P1020039	16:05	2	_MG_5495	17:04	2	GMM_6888	17:04	3

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How are the images selected and Polyptychs composed?

Firstly, as low resolution JPEGs are produced in camera at the time of recording, these are used to quickly go through everything that is / was recorded. During this time, those images that are deemed to be of interest are earmarked, regardless of images from any other camera.

Secondly, based on the primary view, photographs from the other camera views are matched / paired with the primary view based on the camera clock / time. Although the individual camera internal clocks may fluctuate, the variance remains constant, so it's as good as have sync. When shots are taken within the same minute they can still be synchronized by content and or shutter count. For example, if there are four shots taken at 10:01 on all cameras and the third of that series is selected then the third image from all cameras will be the match.

Thirdly, each image in the series is given a score based on its content. Here I am looking for content that can be verified by other views, composition (of movable objects / people), lighting, and so on.

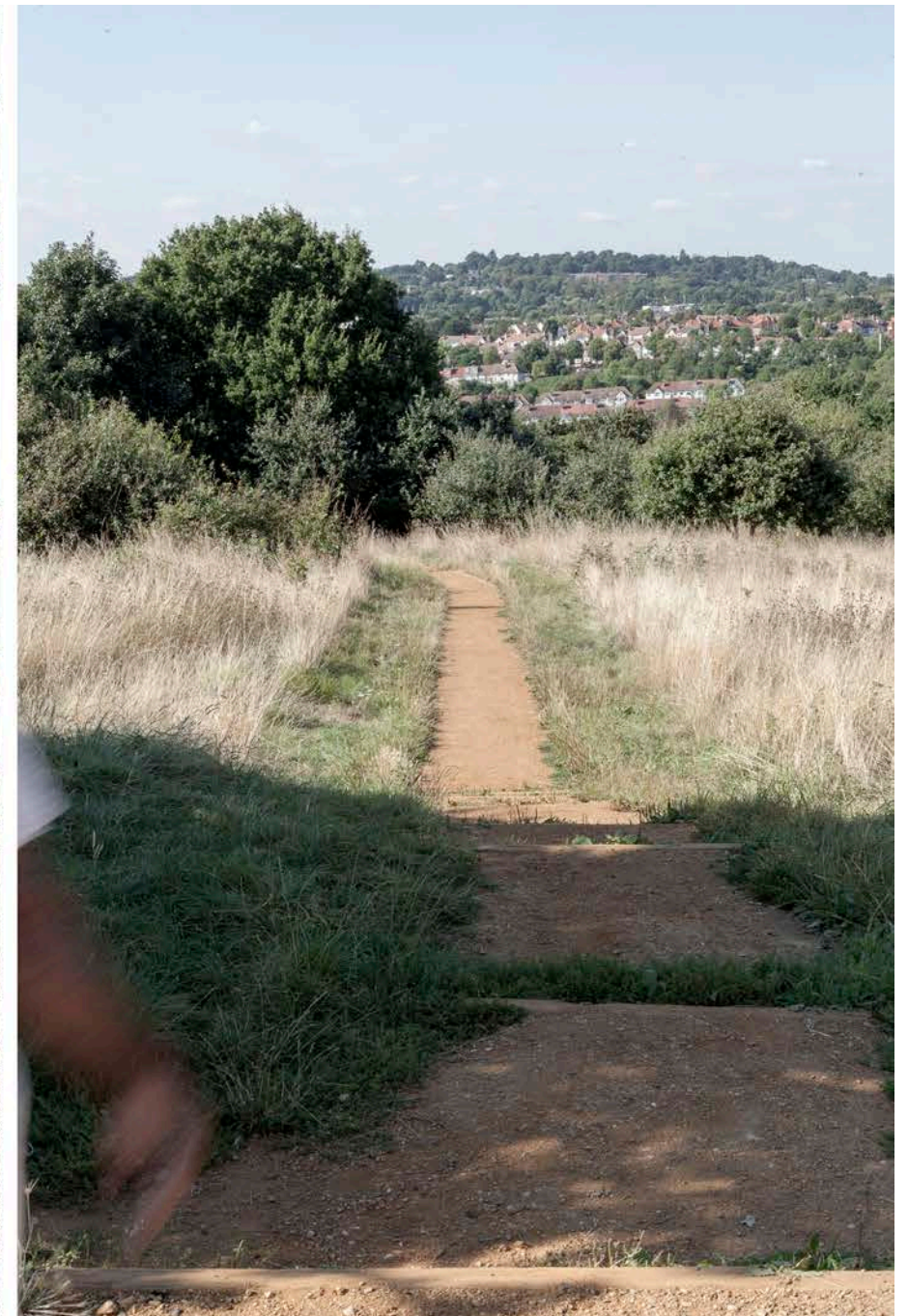
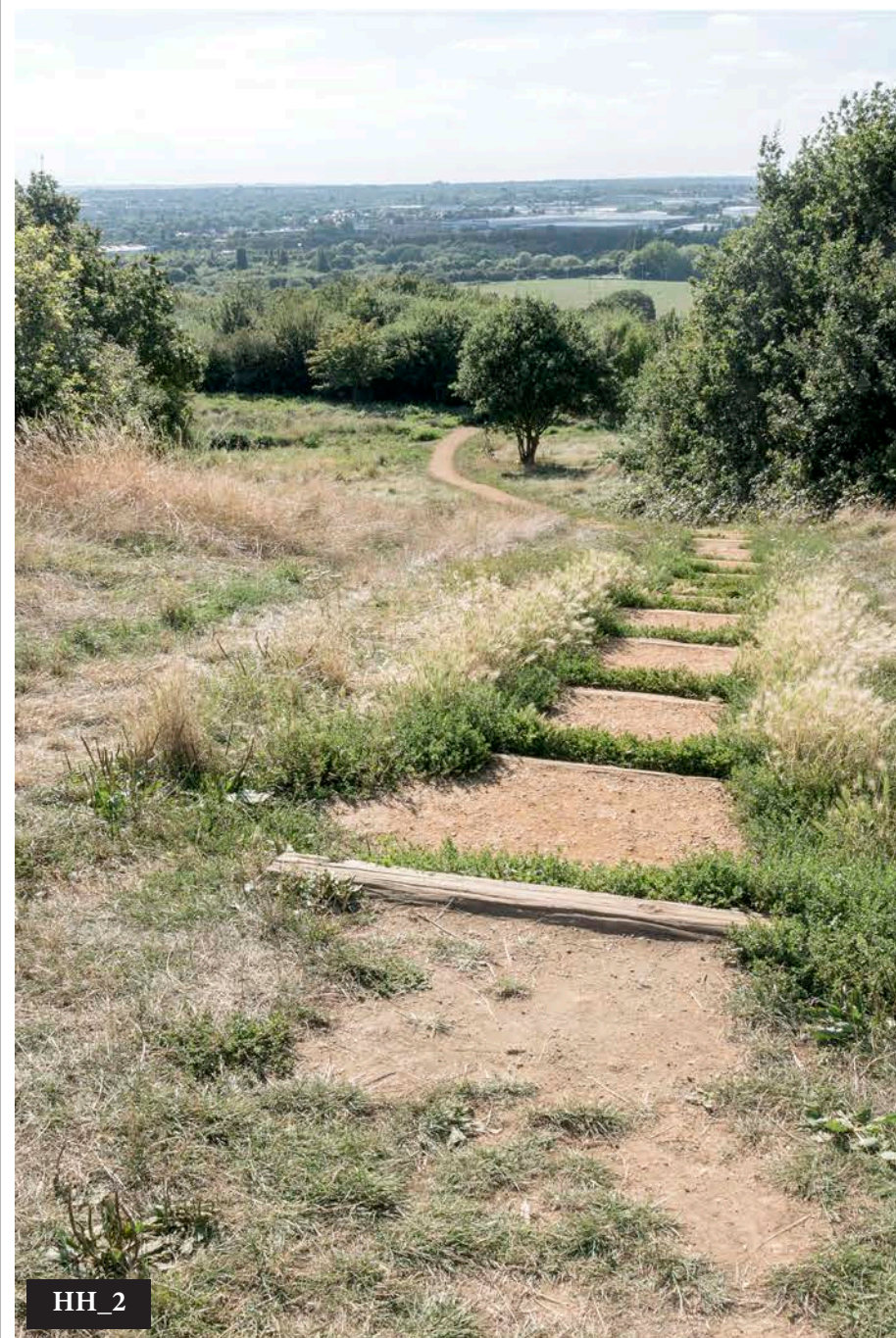
Finally, based on the total score for the series the Polyptychs are selected and composed using the RAW files. This means that in a triptych set, two images may score 5 and one only a 2, yet the total is 12. This

would therefore supersede a set where the individual images score 3 points / marks each. Through trial and error this has proven the most efficient method of grading the sets to be developed at the risk of a few singular shoot of interest being selected, but then it's about the group not the singular shot.

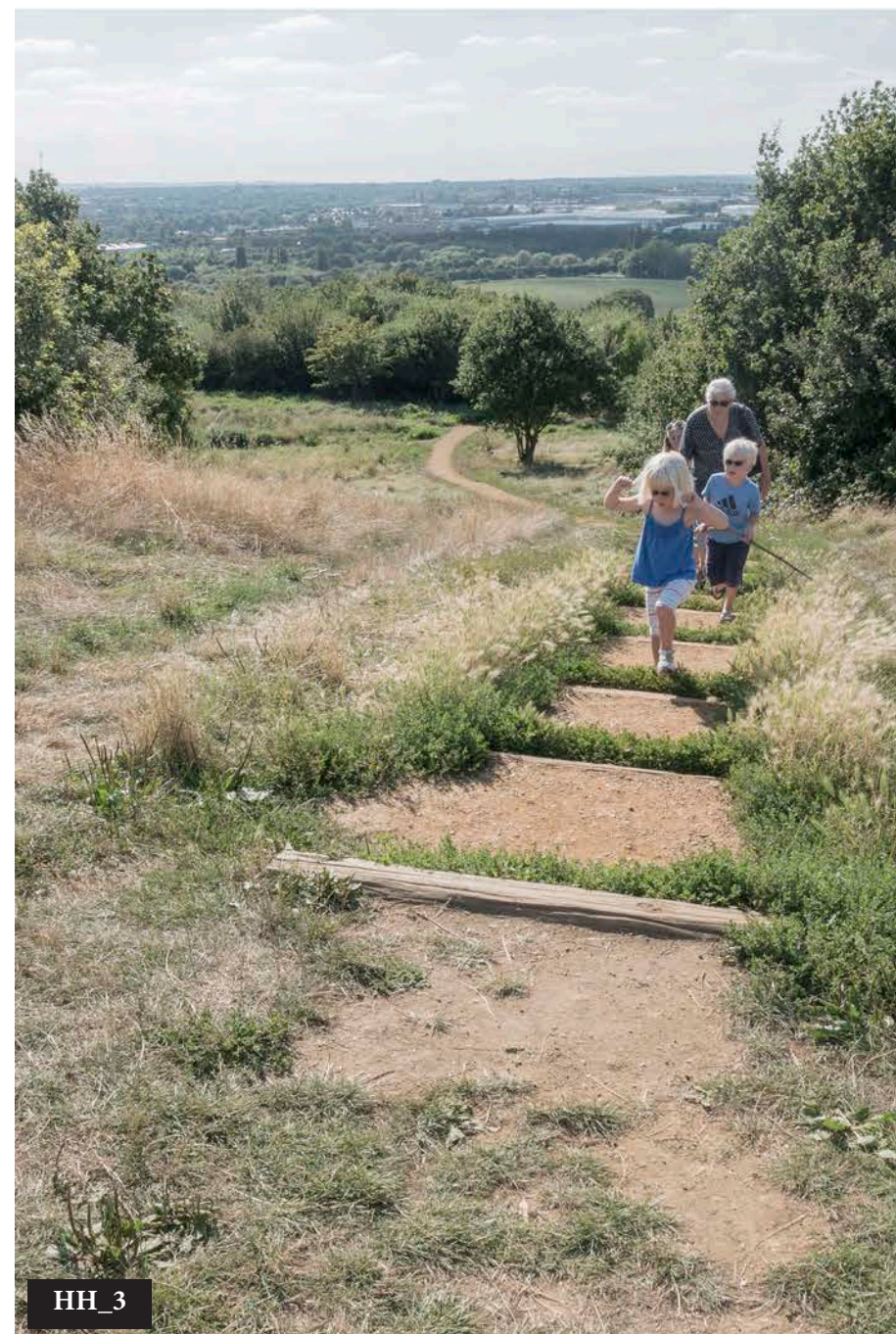
As a back up, because all the shots were viewed and noted in the first instance a quick check is done to see if any of great importance from any of the other cameras, that is any but the primary view, have been overlooked. At which point that view would be matched with its primary and other counterparts that it may also be graded.

This is a time intensive process, which has been made systematic by the use of spreadsheets (excel) and although it may appear mechanical, it works and greatly reduces the time, doubt and chance of producing substandard Polyptychs. In any case, it's how my mind works.

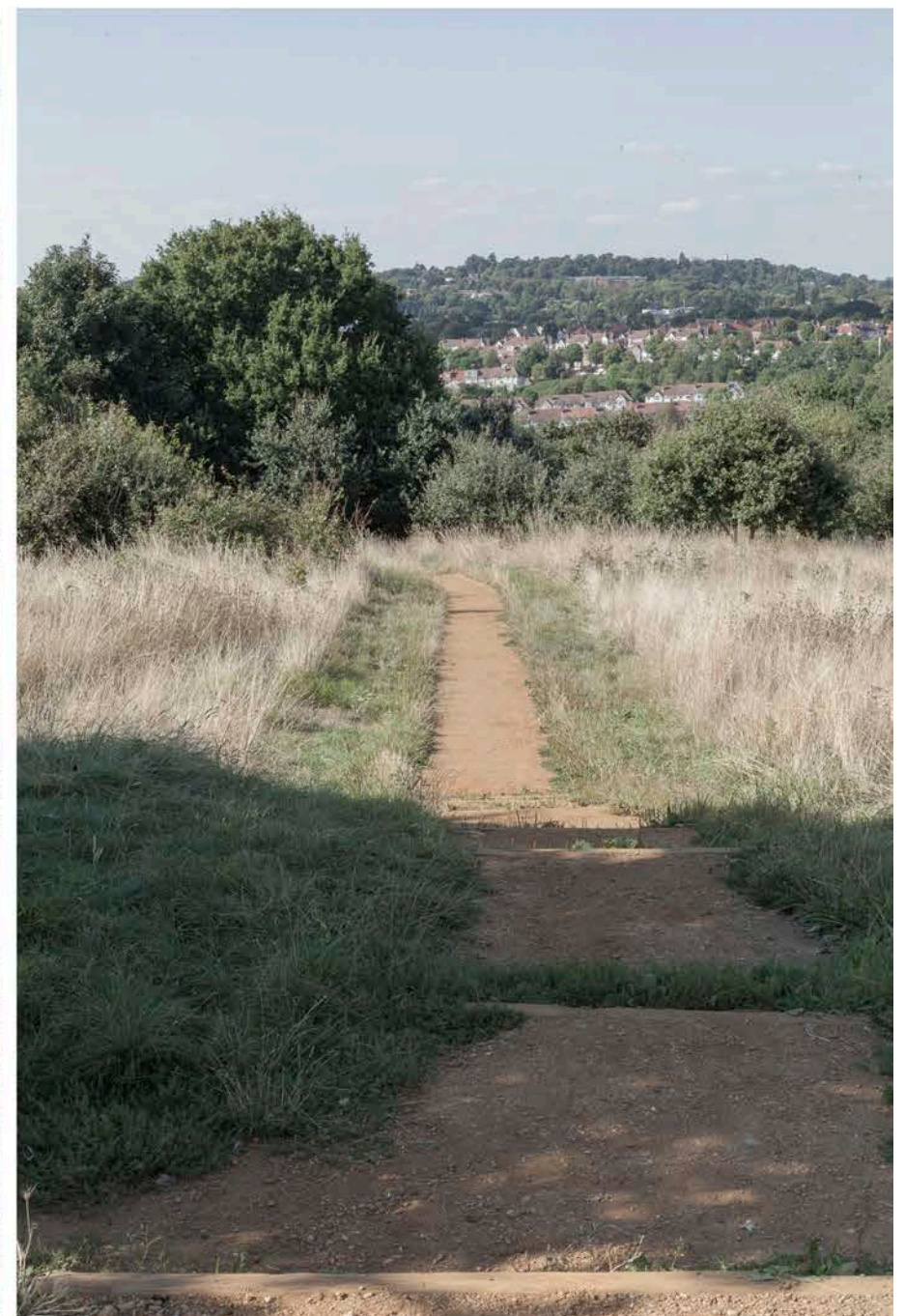
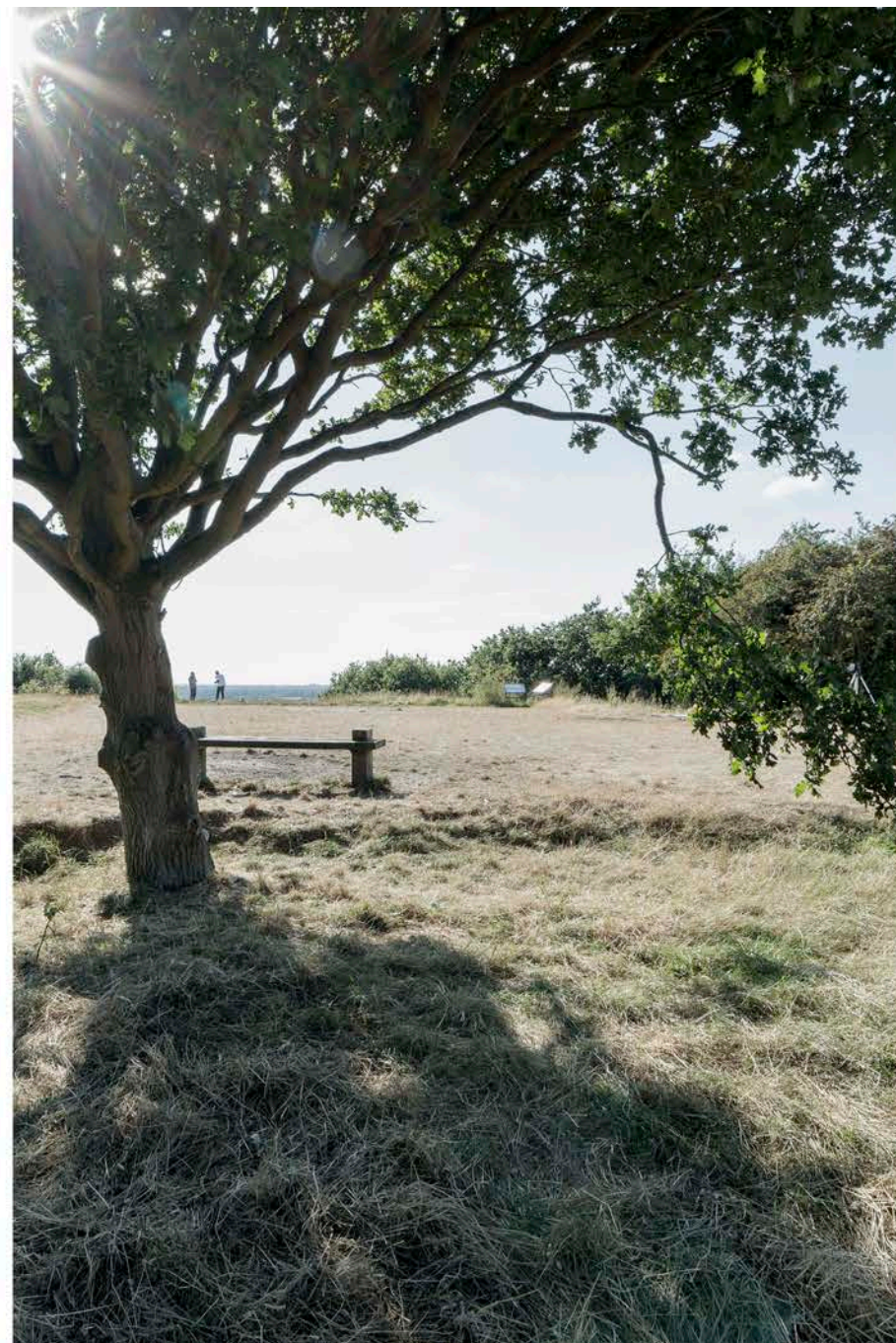
As for the placement / running order of the individual images, this is purely down to Aesthetics & Rhetoric and subjective choice; that's the human bit.







HH\_3



Well, as a first attempt the 'how-to' video (<https://youtu.be/P8B693mBO-o>) was produced with a modicum of success but I found it difficult without a wireless microphone. The DJI Osmo: oh, I've bought yet another camera, this time a mini 4K steady-cam and invested in a Z-axis stabilizer and dedicated tripod by the same company. The add-ons were 50% of the total camera cost, no surprise there; anyway, the camera will shoot 4K, 1080p, 1080i, 50fps, 720, and so on but as with so many digital cameras it suffers with feedback noise in quite situations.

At 10:15 into the 13:26 video I meet David and become distracted, as I do.

The Plateau was less busy than when I viewed it earlier in the day and thus it became much harder to attain movement of people as content that could be validated by the various camera views. In fact none of the shoots taken produced a useable triptych that complied with the prerequisites' of the project. Image HH\_1 (p.50) contains no content that can be validated; image HH\_2 (p.51) tenuously has only the obscured image of a man at the far right of the 'documentary view' (center photo), with his blurred hand partly seen in the 'third view' (photo on right); and as for image HH\_3 the link is even weaker, only through close examination might the white hair of the family ascending the hill, seen in the 'primary view', can be seen in the 'documentary view' to the right of the photographer's feet. None of the triptychs from this shoot have three views with content that can complete the cycle of observation.

However, in producing the extremely rough edit of the video footage it was noted that when David ascended the hill he was being filmed by two of the cameras being used and there came a moment, even though none of the cameras could see the content of the 'primary view', when the video footage from the two cameras validated itself.



31 August 2016

Out looking for a suitable present and came across this view.

It vaguely reminds me of something important, some from my past or future. Just can't figure it out, just can't shake it.

Something has compelled me to take this photo that has no value to me yet is so important.

Important for the past or important to the future?





1 September 2016 - Image processed May 2017

I almost shouldn't be here as a photographer I'm recording all that I share and intruding on those I share with. The management of the cemetery has approached me to let me know photography is not allowed. The world is becoming a hostile place for photographers. Go back forty years and there where literally no restrictions on where or when I could set up a tripod. It's the tripods they first notice then the multiple cameras.

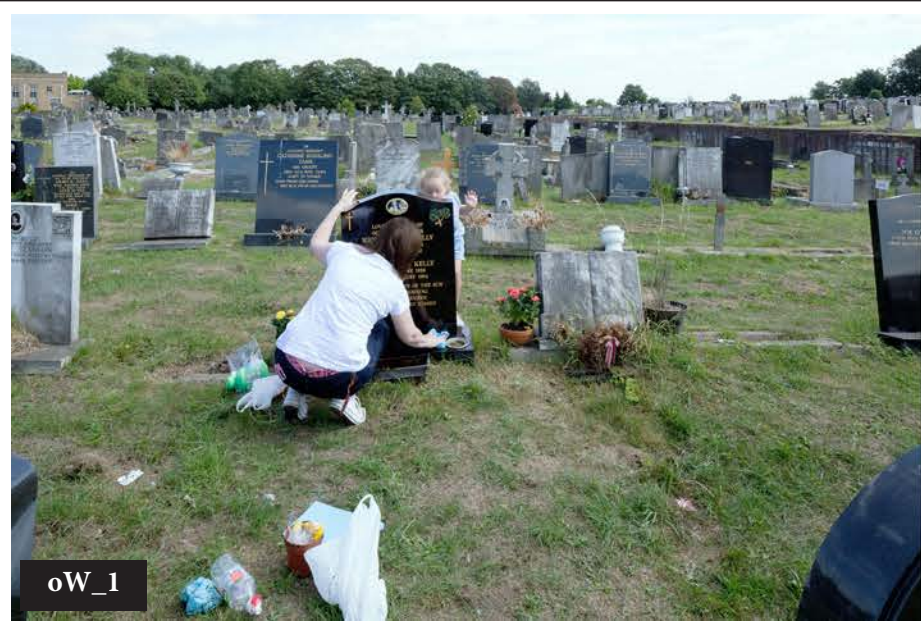
I explain this is not a Commercial shoot but the documenting of a privet moment with consent and respect. They succumb and ask me to be mindful should others come to tend the graves of their loved ones.

Cameras are becoming smaller and their capabilities larger. Documentary photographers are now able to report covertly in UHD (Ultra High Definition).

I don't do covert; I want you to know I'm here, then ignore me, or embrace our shared journey.

I am Granddad and I am using different cameras to take pictures...

54



Primary View



Third Space



Documentary View



Third Space

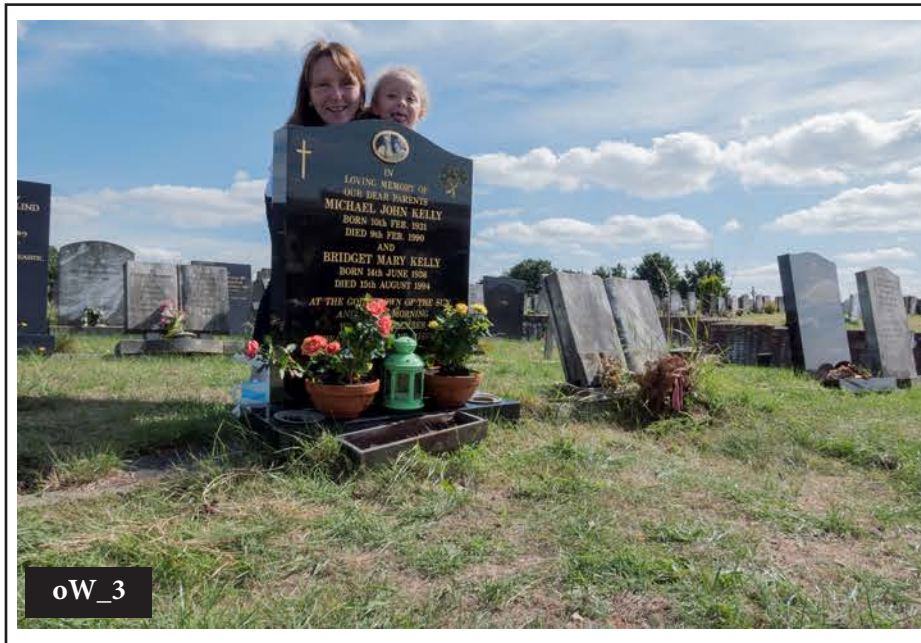


Documentary View



Primary View

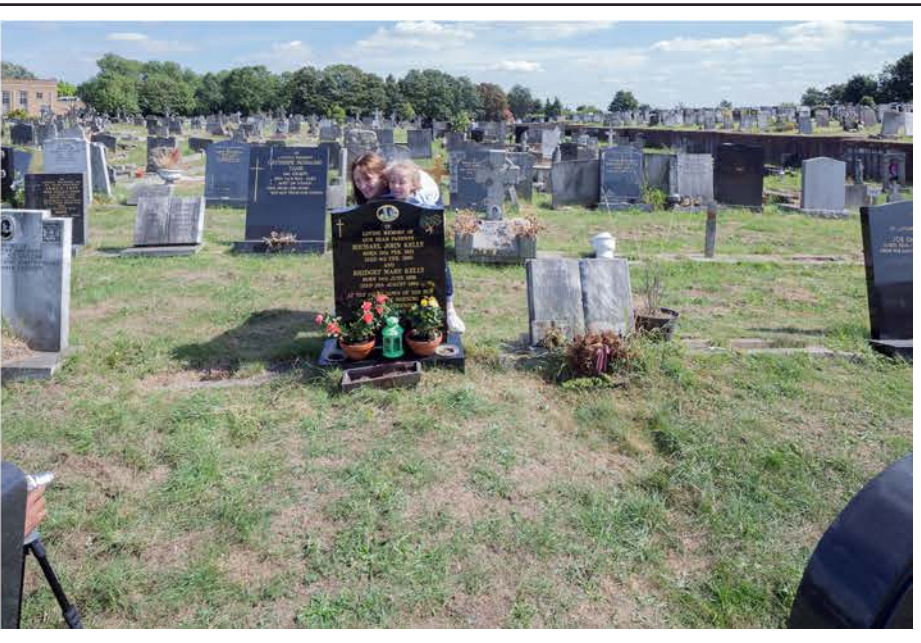




Primary View



Third Space



Documentary View

This seems a good opportunity to get a mundane topic loaded with relevance to anyone that has lost someone. An easy target but something we all share. I am familiar with this cemetery; I always seem to be here and even came here on school trips. It's a sad thing when an inner-city school can't afford to take the students to the countryside to experience wildlife, when a cemetery must do. Thank heavens I had the experience of growing up for a time on a farm in the West Indies to give balance. I digress. It is the junction at this spot that makes it of added interest to me, allowing the furtherance of the theme 'pathWays'.

The initial shots work well. The third space is suitably obscure looking at a 'one way' sign, which I thereafter utilize, altering it to be the 'Primary View'. I like the playfulness this affords. The fact that although the camera can be seen in the gap between the two bins it is not obvious. As I've said before, it's all about the small details with me. If the viewer wishes to understand the message they need to engage, look beyond the surface, use semiotics then psychology to find their meaning. That's my message.

Having set up the triptych and recorded the initial shots, whilst waiting for the scene to progress, I thought it might be a good idea to leave the cameras rolling in video mode, thus freeing me to record the behind-the-scenes, the documentary of the shoot using video, a process I had been increasingly playing with. This is how it all began.

It was never planned, it was never meant to be. It was all an accident of necessity in which due to the expansive nature of the shot, and the fact that the synchronization of the resulting images continued to cause issues, I decided to set the three cameras on video mode, thinking I could use the low-resolution 8MP images from the footage. The logic being that by watching them all at once, I would be able to choose the definitive shot. The fact that I was also using the steady-cam to record what I was doing created a fourth view, an interloper, a narrator of the three fixed views. This is how the motion quadriptych was born.

But when the images were assembled for selection and the film rolled, and the scene unfolded it happened; there was not one moment, no one definitive moment, but a continuous stream of wanting to know, 'what happened next' and when future memory of what had passed failed to unfold as expected; the process, the methodology and lack of control became enticing, enthralling and addictive. The project had found yet another form of expression. Like an early Tarkovsky film the moments when seemingly nothing was happening within a particular view the anticipation of a future memory kept me absorbed, anticipating how the interrelated scene would play out and would an uninvolved viewer be able to follow the narrative as the narrator moved through the fixed views.

This method also took care of the issue of the three views needing to verify each other. This moving, wondering view allowed for the verification of all views, with the fixed views recording the narrator as they moved through the scene.

Here is a new expression, which did not devalue the Polyptych, nor the artistic creativity of the Polyptych-montage, but added a third language in which to present and play with the idea of elasticity and interpolation of view points; plus the interpretation of actuality.

OneWay Shoot (stills)								
Canon 5DMk3			Panasonic Lumix			Canon 5DMk2		
Image No.	Time:	Rating:	Image No.	Time:	Rating:	Image No.	Time:	Rating:
GMM_6898	14:13	4	P1020051	13:13	4	_MG_5509	14:13	3
GMM_6899	14:25	2	P1020056	13:24	4	_MG_5511_A	14:25	2
GMM_6900	Dropped							
GMM_6901	Dropped							
GMM_6902	Dropped							
GMM_6903	14:29	4	P1020061	13:30	4	_MG_5513	14:29	5
GMM_6904	14:31	4	P1020066	13:32	4	_MG_5514	14:31	3
GMM_6905	Dropped							
GMM_6906	14:31	2	P1020067	13:32	2			
GMM_6907	Dropped							
GMM_6908	Dropped							
GMM_6909	14:32	4	P1020070	13:33	4			
GMM_6910	Dropped							

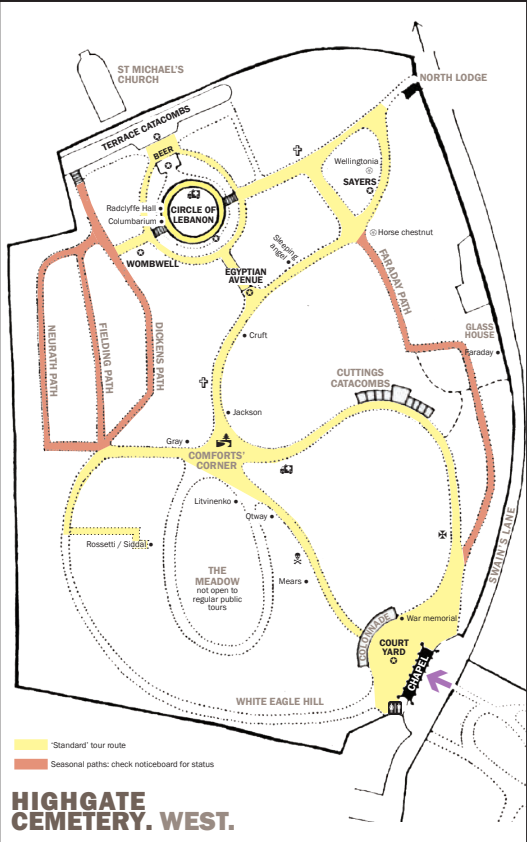
11  
8  
  
  
13  
11  
  
4  
  
  
8



9 September 2016 - Image processed May 2017  
Quadtych in the series 'The Cycle of Observation' taken at Highgate West Cemetery 9 September 2016. All photographs are taken at once using wireless trigger, with exception of the first image, which is a video grap from video footage shot on a DJI Osmo (8MP) fraame. This is a study interpeting how our lives interact for the most part. We all arrive at points in our lives and interact woth each pther in a myriad of ways then go our own way save the few that we return to.



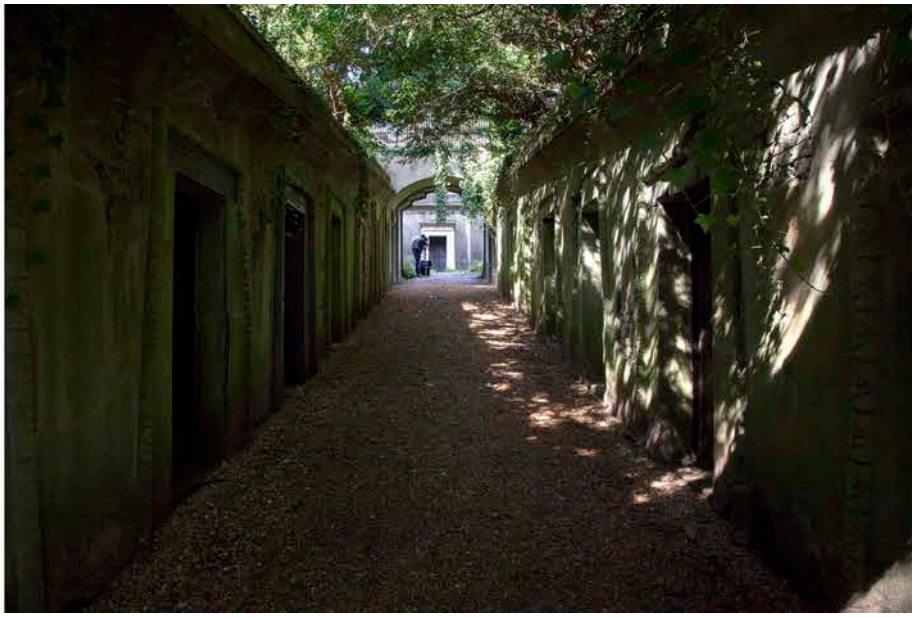
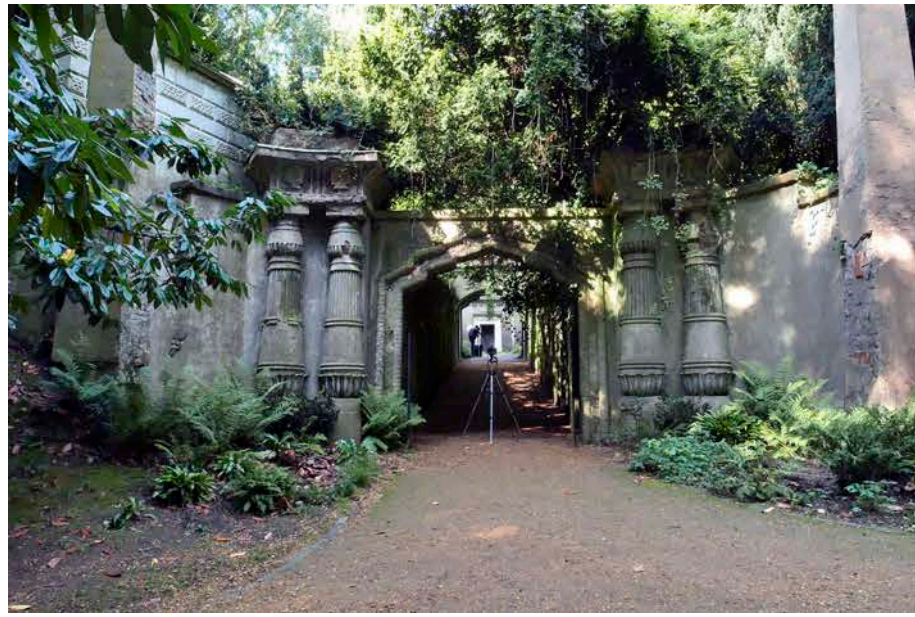
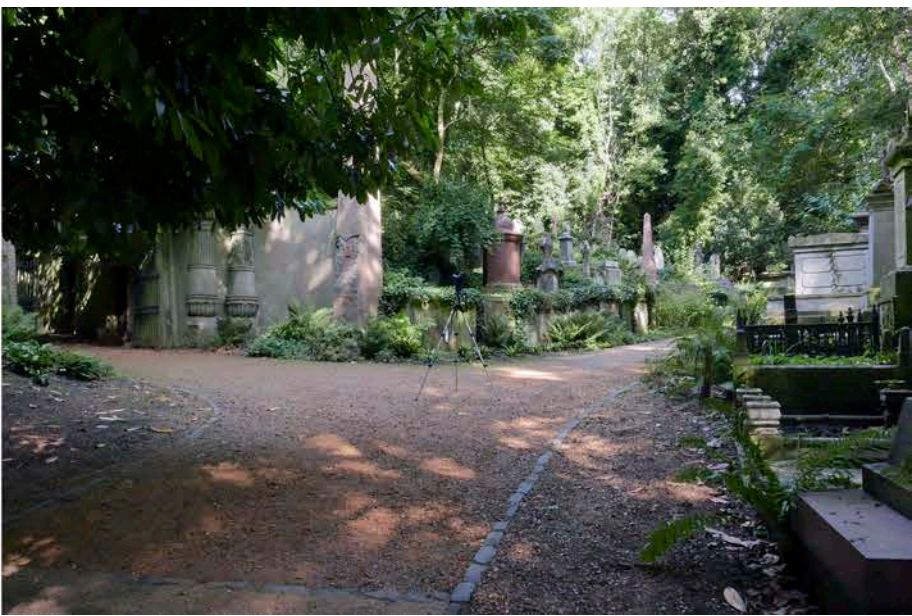
56



I'm at Highgate cemetery on a reconnoiter for an assignment and as the day is overcast I can't do the shots; so take the opportunity to further my study and would you believe it; here are four clear paths leading to a central area. If I had tried to find this place it would have taken; well who knows. Yet now presented with what I had believed I was looking for, I'm not too sure it's what I need. Although I have the paths, if I utilize them the resulting trip or quadriptych becomes almost pointless. So, at first I find myself taking a three-sixty view, which has no relevance to the project. Then placing the cameras to photograph down each path seeing its counterpart; likewise this isn't what I want. Finally, on each of the paths I place one of the four cameras I have with me, twenty paces – I measure this to be the optimum distance - from the center and compose the view towards the center. Given that what ever occurs in the center of the shot will instantly verify all views; the idea is to start the action away from the center, down the path, and progress it towards the center, using video of course.

Highgate (stills + video)											
Canon 5DMk2			DJI Osmo			Canon 5DMk3			Panasonic Lumix		
Image No.	Time:	Rating:	Image No.	Time:	Rating:	Image No.	Time:	Rating:	Image No.	Time:	Rating:
IMG_5519	14:45	3	DJI_0164_b		3	GMM_7051	14:45	3	P1020112	13:46	3
Video Footage											
MVI_5524	14:49		DJI_0167	14:52		GMM_7054	14:57		P1020118	13:53	
MVI_5525	15:03		DJI_0168	15:02		GMM_7055	15:04		P1020119	13:59	
MVI_5526	15:10		DJI_0169	15:09		GMM_7056	15:06		P1020120	14:05	
			DJI_0170	15:10		GMM_7057	15:16		P1020121	14:11	
			DJI_0171	15:22		GMM_7058	15:21		P1020122	14:17	

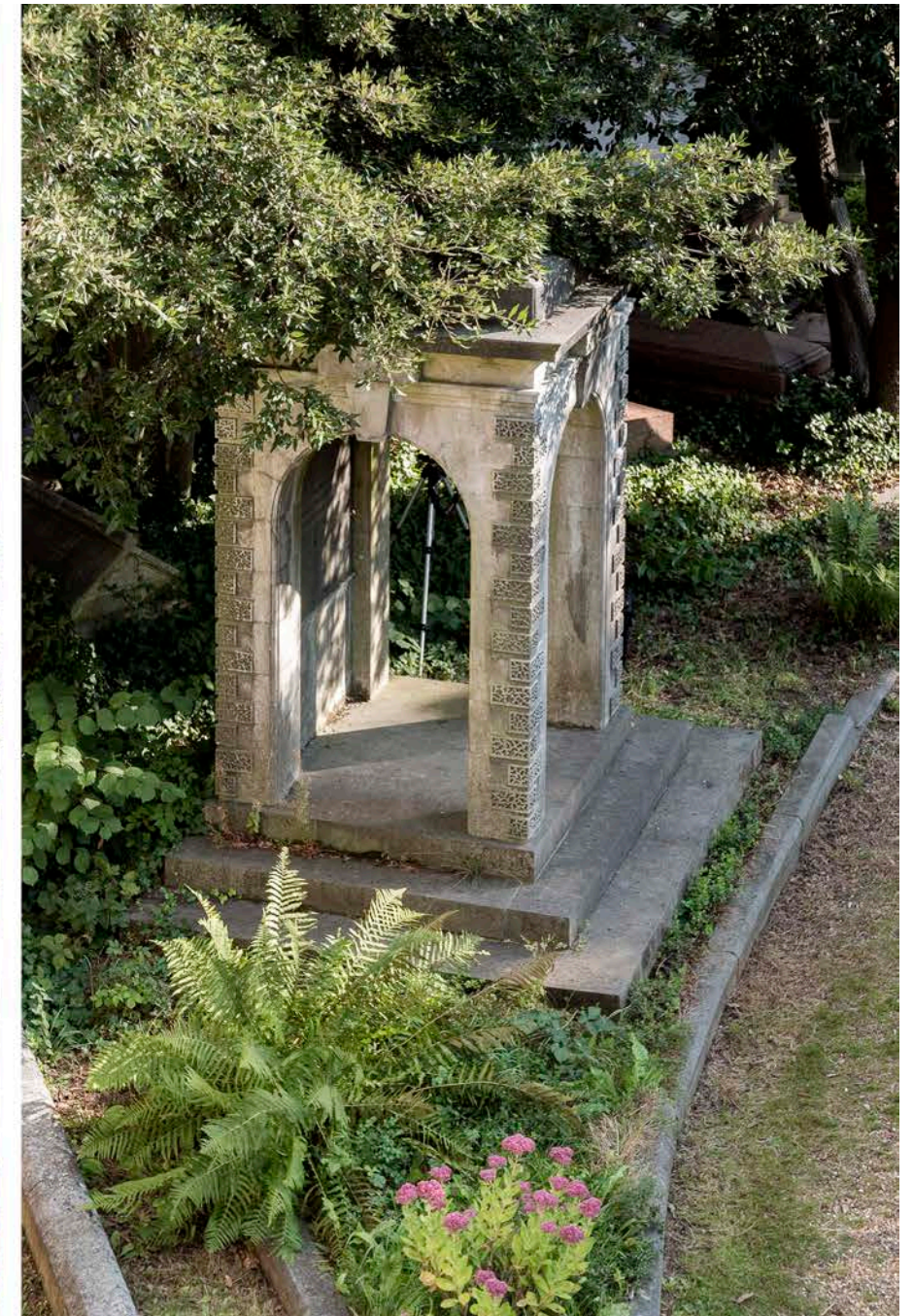
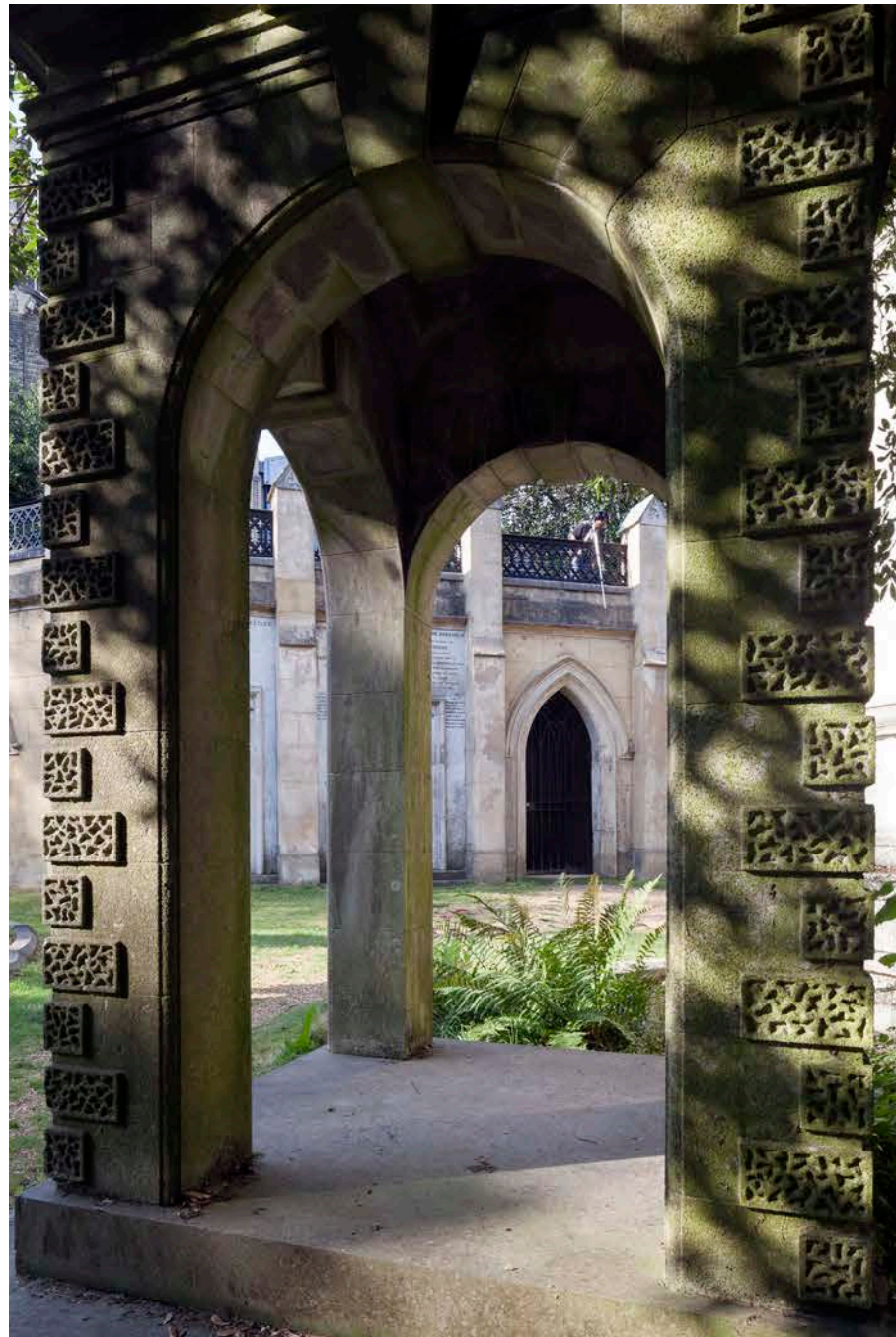






The pace of work has provided a second chance to produce a triptych here at Highgate cemetery although trying to select the correct placement of the views proves more difficult than expected. None of the shots produced work and it's clear that careful planning and thought is required, as afforded my earlier attempts. Just forcing the issue when on assignment with differing objective will not do. this is not a disappointment to me however, as it demonstrates that the process as commercial value, in that it is not achievable without thought and planning which brings a level of professionalism to the table, which in turn adds value to the process. What is also demonstrated is that this process is far simpler with people in the shots as a means to verify the views. This fact, of course, presents a new challenge to me, one that I will continue to pursue by going once again back to the beginning of this journey utilizing reflection as a means in the absence of others.

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## Abundance

The triptych title, is an allusion to a line in the song 'Rat Race', written by Rita Marley and sung by Bob Marley, released on the album 'Rastaman Vibration' (30 April 1976), as the sentiment of the line and the current and continuing situation remains.

This triptych was conceived and crafted during a gallery visit organized as part of the MA Documentary Photography and Photojournalism course at the University of Westminster, 20th September 2016.

As part of the trip, MA student group viewed an outdoor photographic exhibition with photographs by Abbie Trayler-Smith and organized by 'panos pictures' on behalf of the NGO (Non-Governmental Organization) charity 'Concern Worldwide'.

The exhibition highlights social urban issues such as poverty, effects of exploitation, and unequal distribution. Since my first photography study course in the late 1970's, not much has changed. Don't you just get sick of it?

The relevance of this piece is of importance for this is how I have normally come across the use of a triptych. Singular images that have been taken individually, with the photographer actively choosing the moment the scene is recorded based on the actuality of the content / scene presented to them, not as my study is conducted where only one camera's view is viewable either through its lens or within 15cm of the lens. Here is demonstrated an alternative approach than that being implemented within the 'cycle of observation'.



Image 1. Remnants of Empire

The first image is intended to initiate discourse of 3 notable points:

- Is water free? The decommissioned concrete water dispenser, whence water would flow from the mouth of the lion, emblematic of Empire and exploitation of African resources; is a remnant of a time when citizen basic needs took priority over commerce, when water and clean air were considered basic services. It could be argued that in buying a bottle of water the water is free and the cost is in the delivery system.
- Are we desensitized and self-engrossed? The woman in the center of this first image sits with her back to the exhibition and plight of those depicted and with so many these days; she is isolated in an open space and engrossed in her personal electronic virtual space, a space that she may feel she has control and can make a difference.
- Is there Equality of urban disenfranchisement? Trayler-Smith's sitter, Parvin Akhtar, a street dweller of Dhaka, Bangladesh, stares out to the non-functional water dispenser, her plight is equal to that of a street dweller of London, England, in need of water and without resource's, combined with further social and personal issues. "Water's not free anywhere" points out an American woman street dweller who didn't want to appear in any of the above photographs, ashamed of her predicament.

Image 2. Charitable Exploitation

The second image is intended to initiate discourse of 3 notable points:

- Where's the money? Organizations collect increasing amounts of money for their 'worthy causes'. Yet there remains uncertainty as to questions regarding the operational costs of these 'charities'. In order to highlight the causes charities wish to support, they need to spend. In some cases the charitable organization costs more to operate than is actually or directly spent on the cause. This leads to the question of who is supporting whom. Who is it truly meant to benefit. As with 'water', the delivery system may be too costly.
- What is the true cost of Charity? Although the good intentions of charitable organization is to help; the need to justify their operation and benefit from their activities in order to promote the next cause, often leads to management control that disenfranchises the very people they are meant to be helping, leading to undesirable effects such as dependency. Furthermore, given that many of the countries in which overseas organizations operate have more resources than England, Britain, and in some cases Europe, questions remain as whether NGOs unintentionally act as cover for multi-nationals and foreign government exploitation of third-world countries. It is arguable; the best way to help would be to leave them alone.
- Does charity produce exploiters? The photographer, and charity alike need images, to further the photographer's career and false sense of being of help, and the charitable organization's desire for operational costs. The exploited rarely receive commercial compensation for their degradation that acts as catalyst to their exploitation.

Image 3. Plain Sight

The third image is intended to initiate discourse of 1 notable point:

- Can we help them, if not ourselves? Less than 25 yards (22.86 meters) from the concrete water dispenser and exhibition, a group of urban street dwellers, although highly boisterous, remain ignored and socially invisible to the sensibility of the exhibition viewers. So it is worth examining the spurious nature of the exhibition. Is it to serve those portrayed, or those involved in the process of representation. After all "charity begins at home". Do such exhibitions revealing degradation of people with less, meant to produce maximum fiscal guilt response and publicity for all involved save the exploited, whilst serving to further notions of dominance.

*"...in the Abundance of water the fool is thirsty". If we feel the need to help someone or feel secure in our superiority, or exploit those less fortunate, there's no need to leave the country, city, or town, just look around.*





Where I seem to spend too much time completing the module  
Portrait in Documentary photography Sep - Jan 2017.

*Produced excellent work during this module and must remember to  
get around to publishing a book of them. Never thought I engage in  
photographing people. Hat of to Harry Hardie.*



Commitment to the other modules demand my complete attention and all work on this project will now have to stop.  
<https://www.vam.ac.uk/articles/how-does-social-change-happen>  
Over the next few months I seem to find myself being drawn into a world of social issue and topics I have spent a lifetime avoiding as they serve no purposed to my view of the world and only serve to depress me with confirmation how totally f--ked up people truly are. Yet these are the sorts of issues the lecturers get excited about, issues that they and all the pictures they may care to take will have little effect on. It never ceases to interest me how some people in the 'Arts' believe their work on its own can change the world. I don't say it doesn't help to add a social barrage to policy makers, but it really, singularly doesn't effect lasting change, at least that is my honest opinion given that injustices, wars, invasions and displacement, inequality, etc. continue at an increasing pace. Take the unrest in North Africa (Syria), or Palestine, so many have filled their stomach from images and stories regarding the conflicts, as it had any

lasting change or is it running its course? Or is change only effected for a few select groups? Nilufer Demir's, 2015 photograph of Aylan Kurdi, the child laying dead in the surf, washed up on a Turkish beach has change nothing more than serve as entertainment for some and mark a point in time for others, for it was only twenty two years before Kevin Carter won a Nobel Prize for his photograph of a little starving NAMELESS Sudanese girl. As this now meant that the world has effected change in Sudan? Even after Carter committed suicide possibly due to depression but no one truly knows. Are there still famines'? Could we as a race prevent it? Is it in our immediate interest in the interest of policy makers to effect such change?  
We are nothing more than commodities for one another and create our own hell. As a race have not significantly changed, or at least I have no true proof of such. Substituting the word 'racism' for 'bias' doesn't change anything, the result remains the same. Only time and death may effect change.

Is there any truth in my opinion? And that's the whole point of it, 'truth' that illusive unobtainable idea. No. Image makers, writers, artists and the like are only creating that which fulfill something within us, marking a moment in time, and social issues for which are no true lasting will to change, continue to depress me and may be the reason I prefer to focus on the process than the content. Exploring how to present information, actuality that may effect change than believing I do.  
Things tend to run their course and then change. All the photographs and writings in the world has never truly caused change, regardless of the rhetoric, and as the world continues to become separatist, so it becomes easier for policy makers to ignore the hoi polloi – and I use the term in it original meaning, to mean the many.  
Yet, let us not give up all hope for “Nemo vir est qui mundum non reddat meliorem” or “No man is a man who does not make the world a better”, so I suppose we should at least try. enough.



Front and back cover to  
Grace in This Place - book produced september - May 2017



Case in point; having become increasingly aware of the plight of rough-sleepers and through the recent projects above, I have come up with a service rough-sleepers say they need. ‘Drop-in locations’, where they may safely leave their belongings during the day allowing them to move freely unencumbered by their sleeping bags and clothes, which they must hide in bushes and such, only to find them gone on their return. This would provide numerous associated benefits, too much to list here. I have researched it and they don’t exist and would not take a policy change to achieve. I believe I have even come up with a way to raise the funds to realize it. This was to be my ‘Final Major Project’ for the course. I have a plan of action but am being advised otherwise. Having spent a large amount of funds trying to go down the suggested road, I find the charities involved have their own moneymaking plans afoot, and this involves only getting involved with projects that provide them with longevity. They have no true interest in ending or honestly alleviating the situation. I’ve worked for charities before and things haven’t changed. The project ‘Someone to Watch Over Me’, would require a level of commitment over a number of years that I just don’t have to give. If only I was left to create the introduction, or hadn’t asked the question...







A rough-sleeper outside York Cathedral (27 April 2017) braves the cold of the snow. A few miss-guided people pass and offer him the change from their pockets and you can see the look disdain on his face. He's homeless, not a beggar, and a couple of quid won't change his situation. He needs a home or at least somewhere to leave his stuff for the day.  
Photo: Gerald McLean

2 May 2017  
I've now spent four months developing the Idea for the FMP 'someone to watch over me' written several emails to charities with unclear responses, spent hundreds on going to seminars and buy equipment / props for the several test shoots completed (enough to complete the FMP) and due to the charities slow response I ask of the question below of the course leader and his second and await a clear response:

Concerning FMP, I require clear advice as to my intended project. The final outcome of the project entails approximately 18 months of photography, research and production time, a major financial backer and the guidance of a charity dealing with 'Rough-sleepers'. Therefore, I enquired if the research photography and literature produced could be submitted as my major project. David Moore advised I approach the charities now at this stage, even though I am advised by a charity worker that it was too soon to do so without further research and that once I had done so I should be prepared for delay due to the working practice of such charities and the sensitivity of the subject and planning required. This was confirmed at a conference I attended on the 20th of April. Now it is suggested by David that I consider the original plan, but I still have no definitive answer as to the original question. Time is being lost my decisions and direct question need to be addressed.

9 May 2017  
Having been unable to get a clear response from my tutors I set up an external meeting with my peers for their take on the situation:

Today I visited a group of my peers in order to ascertain which of the three projects I was currently working on was of most interest, doable, most cost-effective, and suited the representation required for a university project. Unanimously they selected 'The Cycle of Observation'. And I found myself thanking them for understanding the work and appreciating it. Then it struck me; I have just thanked them for appreciating what had been done. Just as a band member, having completed a song, appreciates the fact that the audience has enjoyed and understood their offering, so to was I appreciated by my audience. It's all performance.

Location photographers, in particular, are doing nothing more than performing during the execution of their practice. This performance is not merely for the purpose of producing the photograph, but also for the passerby, the Voyeur. Remove the Viewer and the Voyeur and the photographer's performance lacks purpose. This is precisely what I have discovered in producing this series of studies. Although the placing of each camera can be made to complete the cycle of observation, without a second transient figure within, and to tie, the resulting photographs together; one ends up with an uninteresting whole. It is found that although each section of the triptych may be of interest, without two transient objects or figures to verify the photographs, one ends up with three photographs that do not seem to fit, and at best reinforce a dull story that could be told within one photograph.

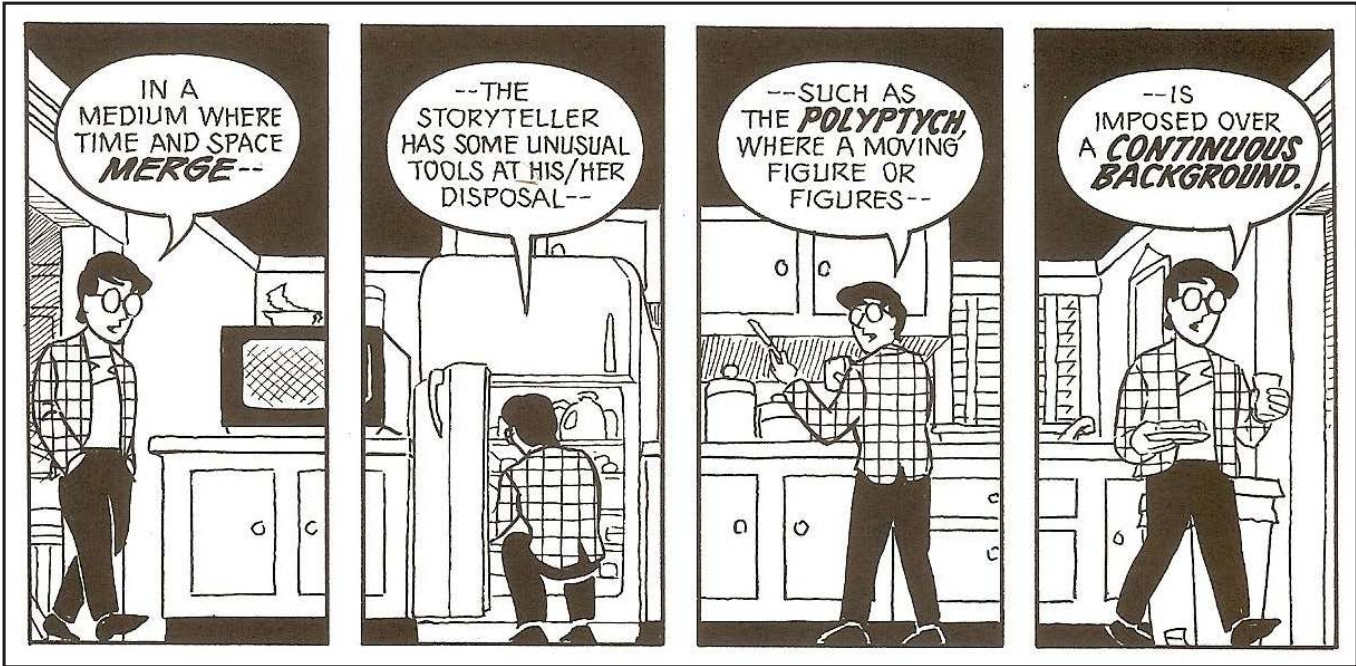
I now return to the beginging again.



With the decision to pursue ‘the cycle of observation’ for submission of the ‘Final Major Project (FMP)’ all images recorded last year summer, many of which have not been looked at or processed, are now revisited as listed below:

South View Farm - 27 August 2016 - Image processed May 2017  
oneWay - 1 September 2016 - Image processed May 2017  
fourPaths - 9 September 2016 - Image processed May 2017

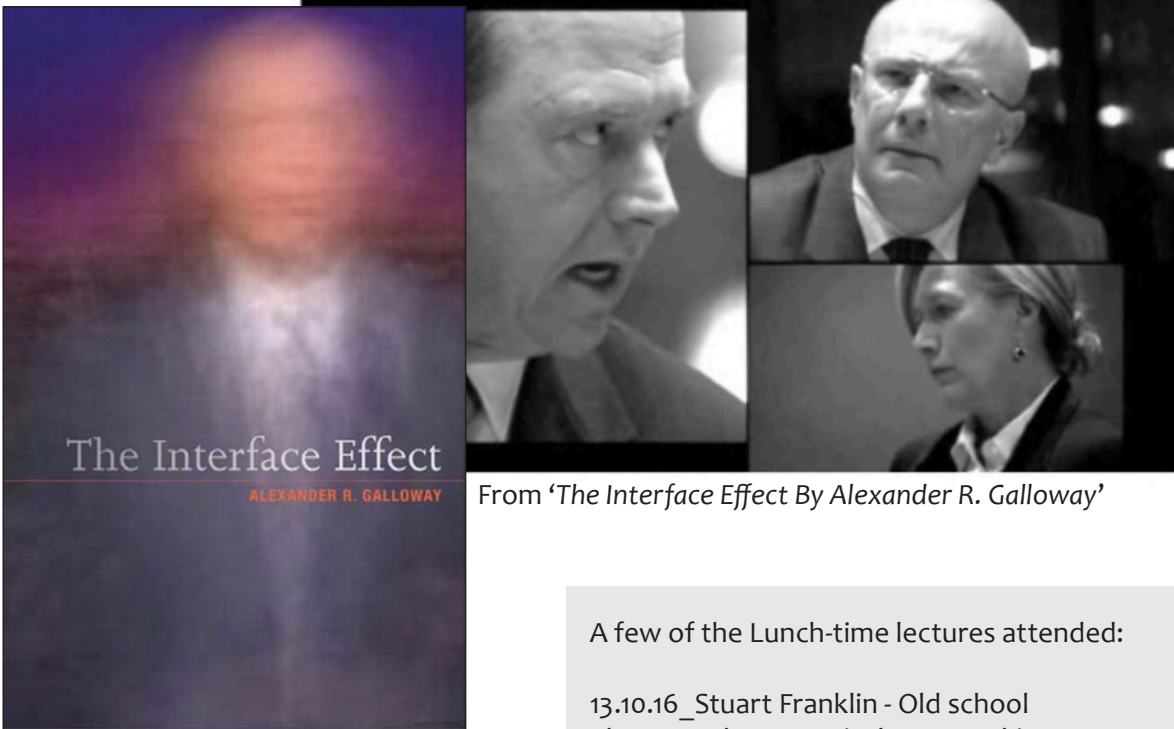
The above works along with an first draft of the workbook - in which the presentation is one of cutouts glued in an A3 scrapbook and the decision is made to remake it using Indesign - is presented to the group during a session in which all three methods of representation are displayed.



This oddly enough describes what I mean by ‘Motion-Polyptych’.  
Source: <https://theperiodicfable.wordpress.com/2011/11/22/comics-vocabulary-polyptych/>

(Fig. 4.1). Since it represents difference through time, traditional montage is less effective at displaying networked relationality. The notion of difference in space is better suited to a single plane which is then bisected one or more times. Hence the polyptych supersedes montage because it is a better representation of informatic networks, perceived as they are as surfaced, flat, horizontal, topological, and synchronic. The “poly-ptych” is, to stress an etymology that Deleuze would have liked, a “multi-fold.” It is a single plane that, through its own internal folding, allows multiple significant subsystems to express themselves simultaneously.

Figure 4.1. Fox. 24 (Season 5, Episode 21), 2006. Video still.



From ‘The Interface Effect By Alexander R. Galloway’

A few of the Lunch-time lectures attended:

- 13.10.16\_ Stuart Franklin - Old school photographer, practical man working photographer.
- 19.10.16\_ Lunchtime Ledcture.
- 26.10.16\_ Leonie Hampton - Used family, mainly mother, to make her study regardless of personal cost to relationship. She’ll do what evry it takes to get to where she thinks she wants to be.
- 09.11.16\_ Stu Smith - photobook workshop - interesting. What it did do was confirm that I have been doing it right all along. Good to know. Vanity publishing.
- 23.11.16\_ Melanie Friend - One of the more interesting persons to lecture this year. Started with B&W wide-angle close-up documentary portraits. Bought her book from her and got it signed.
- 09.05.17 - symposium David Moore, with other speakers - see lecture notes p.243.
- Also a lecture by Ben Edwards, watch a documentary film he made about bluegrass music in the USA.

Thereafter these:  
Greenwich Peninsular / the passage of light- 26 August 2016 - Image processed June 2017  
Horsenden Hill - 30 August 2016 - Image processed July 2017

UNIVERSITY OF WESTMINSTER

Westminster School of Media Arts and Design  
Department of Creative Technologies

Certificate of Attendance

This certificate is confirmation that  
**Gerald McLean**  
Attended the following Technical Workshops

Introduction to Final Cut Pro on Tuesday 23rd May 2017  
Further Final Cut Pro Day 1 on Wednesday 24th May 2017  
Further Final Cut Pro Day 2 on Tuesday 6th June 2017  
Intro to Animated TV Graphics in Motion on Tuesday 13th June 2017

I confirm that the above named attended the workshops listed.  
**Aaron Kay, Digital Technologies Technician 13th June 2017**



I spend the next couple of weeks looking closely again at the work and how best to present it. The paperwork of the exhibition proposal concentrates my efforts and I have designed and priced a freestanding display that is achievable with the equipment I have and will allow me to show all three methods of dissemination. The idea here being a exploration into how the same information will be understood by the viewer and which is best suited to the viewer plus how their perceptions of the information change given the delivery method.

Suggestions to look at the work of Mike Figgis and Barbara Probst and I will in due time just not yet. I need to stay focused. In any event I see from my note that I already have reviewed Barbara’s work and any subconscious impression it has already made is enough for now. In the meanwhile I’ll order Time Code for later review.

MODULE: (2016) 7IMAG018W.Y Final Major Project (Documentary Photography and Photojournalism): Further feedback to today's install's

David MOORE - D.Moore1@westminster.ac.uk <do-not-reply@blackboard.com>

Wed 31/05/2017 14:17

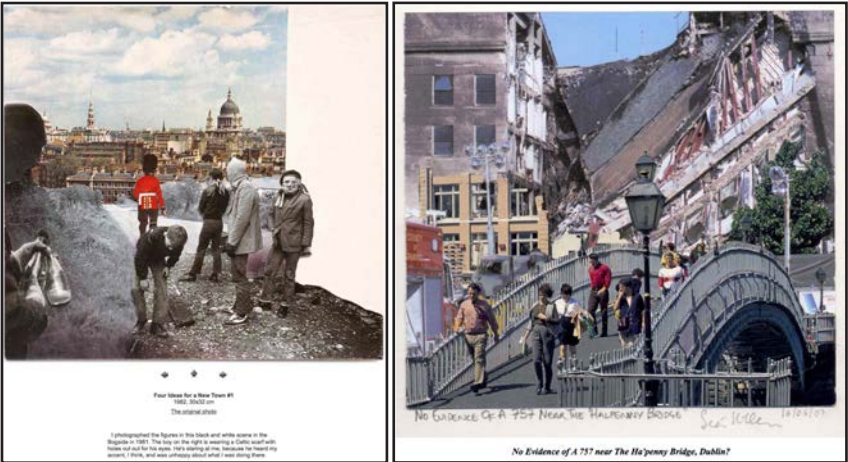
Inbox

Dear all

sorry I had to jump out of the session, I hope all was useful... these are few additional thoughts from earlier..

Gerald, the imagery you have made in your notebooks is really interesting within the possibilities of montage being the vehicle for you to explore the representation of simultaneity and / or around the trace of a place. You might wish to look at David Weightman's montage around a forced conflation of time and space, Sean Hillen's political works 'London/Derry' and John Goto's quite consciously naive dystopian projections. but make some montage around the same idea, see what happens

The simultaneousness David refers to here is being used in my work to depict ‘Proof of Actuality’ or the ‘Documentation of Actuality’, and when using the method of ‘Motion-Polyptych’ the context attains a convergence (as David has pointed out – thank you). But when using the method of ‘montage-Polyptych’ I imagine a convergence of all the above, whilst the process allows for a final and definitive subjective narration by the author. Spent a few hours looking at the works of the three photographic artist mentioned. No, No, No, have I mentioned my distaste for such things? I am not fumbling in the f--king dark! I left the Art course behind; let’s keep it real folks. Of course I’d love to have the time to explore further but now need to process the work already created and focus on what will be shown / exhibited for the FMP. No more dead ends or distractions.

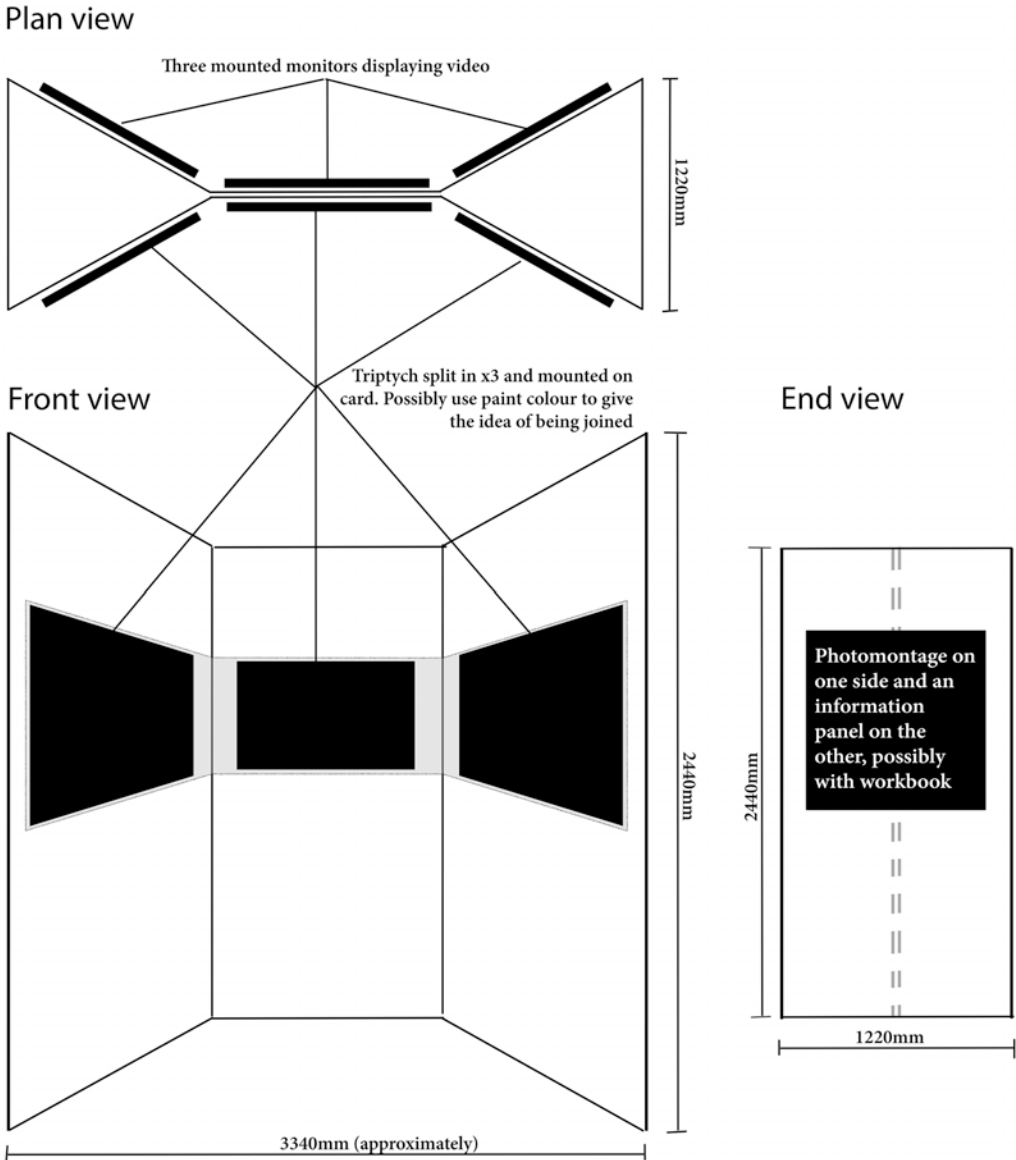


The work of Sean Hillen is far removed from what I’m doing

# MADPJ FMP EXHIBITION 2017

Exhibition Proposal  
**Name:** Gerald McLean (w1563168)  
**Course:** MADPJ

Sketch of work in situ' with dimensions



PROPOSED REQUIREMENTS (tick boxes below as appropriate)

Light ☒ Dark ☐ Wall ☐ Corner ☐ Floor ☒ Sound ☒ Single Screen Projection ☐

Other information; including dimensions, if the work includes specific lighting, electronic equipment, audio (state how you will deal with sound spillage. **Keep sound very low**  
*Will need power for monitors and playback device (still working on this with IT).*

*It is intend to create a freestanding installation requiring approximately 122cm x 334cm floor/footprint space (rounded up = 1.3mtr x 3.4mtr) to display x2 triptychs (x1 (x3 prints) print, x1 (x3 screens) LEDs) and x2 end panels to display x1 photomontage and x1 information panel.  
Using x8 sheets of MDF board (25mm x 1220mm x 2440mm), the panels will be held together by screwing them to adjoining sawn timber 25mm x 38mm x 2400mm and painted (colour?) with Matt Vinyl. If needed, each panel will be illuminated by x1 LED picture light.*

Alternatively, I could stick an A1 print on the wall somewhere if there’s no place in the Inn.

On showing this to the module leader it is suggested that I scale back my idea – disregarding my objectives – in favour of installing the video presentation only. Although this is not what I had originally wished to do I suppose I can alter the objective of the exhibition to a singular line of enquiry and leave the rest for a future comprehensive exhibition and discourse in a professional gallery space. So for now it is back to the drawing board.

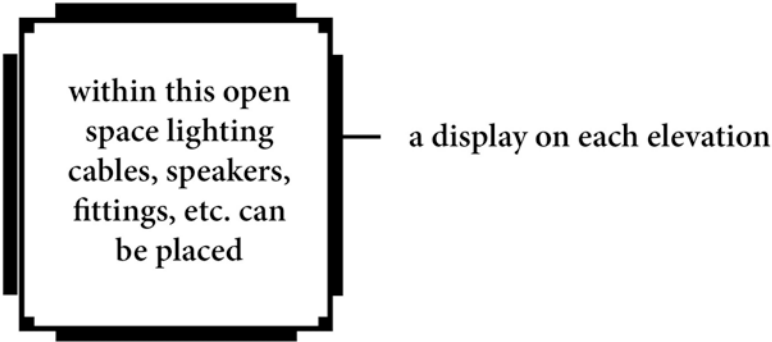


# MADPJ FMP EXHIBITION 2017

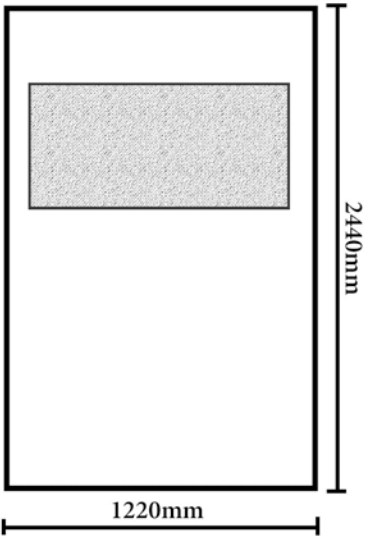
Exhibition Proposal  
**Name:** Gerald McLean (w1563168)  
**Course:** MADPJ

*Sketch of work in situ' with dimensions*

### Plan view



### Side view



Freestanding display stand  
with a footprint of  
1220mm x 1220mm  
Painted MDF

### PROPOSED REQUIREMENTS (tick boxes below as appropriate)

Light ☒ Dark ☐ Wall ☐ Corner ☐ Floor ☒ Sound ☒ Single Screen Projection ☐

**Other information;** including dimensions, if the work includes specific lighting, electronic equipment, audio (state how you will deal with sound spillage. **Keep sound very low**

*Will need power for monitors and playback device (still working on this with IT)  
It is intend to create a freestanding installation requiring approximately 122cm x 122cm floor/footprint space to display monitor/s and prints,.*

*Using x4 sheets of MDF board (25mm x 1220mm x 2440mm), the panels will be held together by screwing them to adjoining sawn timber and painted (colour?) with Matt Vinyl. If needed, each panel will be illuminated by x1 LED picture light.*

Alternatively, I could stick an A1 print on the wall somewhere if there's no place in the Inn.

Feel a little harassed for a second proposal for the exhibition and as I am still waiting for advise from the IT department, I come up with something I have no intention of using for this exhibition.  
Finally I get word back from the Teo (IT department). He is no longer the IT department. Unbelievably in the middle of trying to organize assistance from the university they have changed everything around.  
Waited nearly two weeks then been advised by the Teo in the old IT department that I need a matrix but the University does not have one. I am directed to Radu Costandache who is jovial but has nothing I need to assist, he can however lend me a projector if I need one but no mounting bracket. There are two in his room but I need to email a third party to use one. I do so as a back-up plan should I fail to learn how to create the display I have in mind, which is a 2x2 video wall on which to show the four separate views. I wish to have each view on a separate monitor that they may be kept separate and distinct as individual fragments of information. Then as I wish to unbalance the viewer and emphasize the fragmentation of the information, I intend to explode the matrix creating a unconventional shape. I will however have to stick to displaying all the monitors on one wall due to space restrictions and logistics of this being a joint exhibition and I must take the other exhibitors into consideration.

UNIVERSITY OF  
WESTMINSTER

Gerald McLean <w1563168@my.westminster.ac.uk>

### Projector Mount Bracket

2 messages

**Gerald McLean** <w1563168@my.westminster.ac.uk> 8 July 2017 at 00:44  
To: Pete Owen <owenp@my.westminster.ac.uk>, Radu Costandache <costanra@my.westminster.ac.uk>

Hi Pete,  
Haven spoken with Radu, I am writing to request the use of one of the two projector mounting brackets you have stored in the new/temp. AV Store Room managed by Radu Costandache. This is for use to install my FMP show at P3 exhibition space. I would require it from the afternoon of 10th August 2017 until the afternoon of 6th September 2017.  
I hope you are able to assist me or suggest an alternative if not.  
My details are as listed:  
Name - Gerald Mclean  
Student No. - [REDACTED]  
Campus - Harrow  
Course - MA Documentary Photography / Photojournalism  
Course Leader - David Moore  
Loan period - 10/08/2017 - 6/09/2017  
Use in - P3 Exhibition Space, London  
m. 07 [REDACTED]

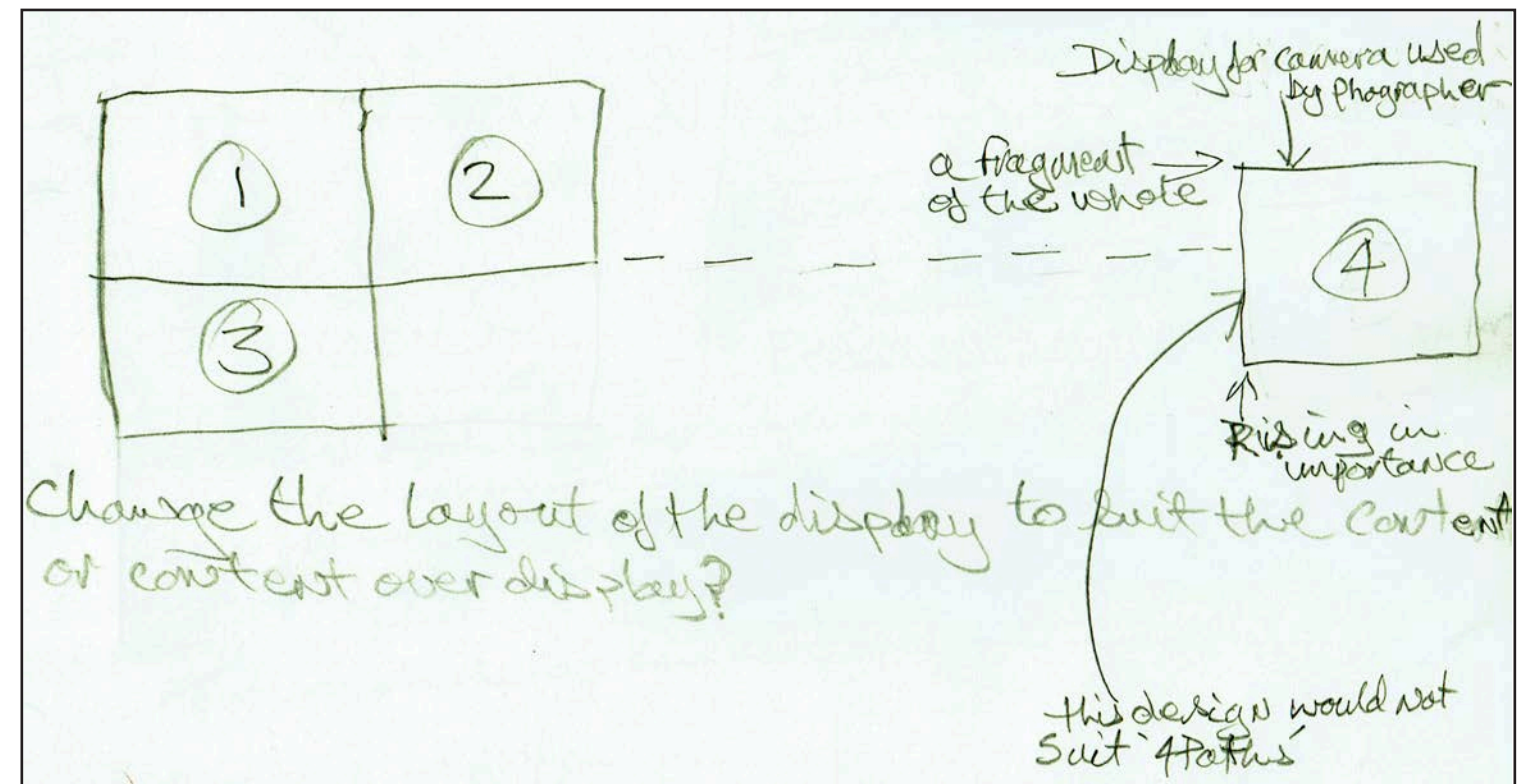
—  
**Gerald Mclean**  
University of Westminster  
MA Photography Studies

**Gerald McLean** <w1563168@my.westminster.ac.uk> 8 July 2017 at 00:45  
To: gerald@geraldmclean.com

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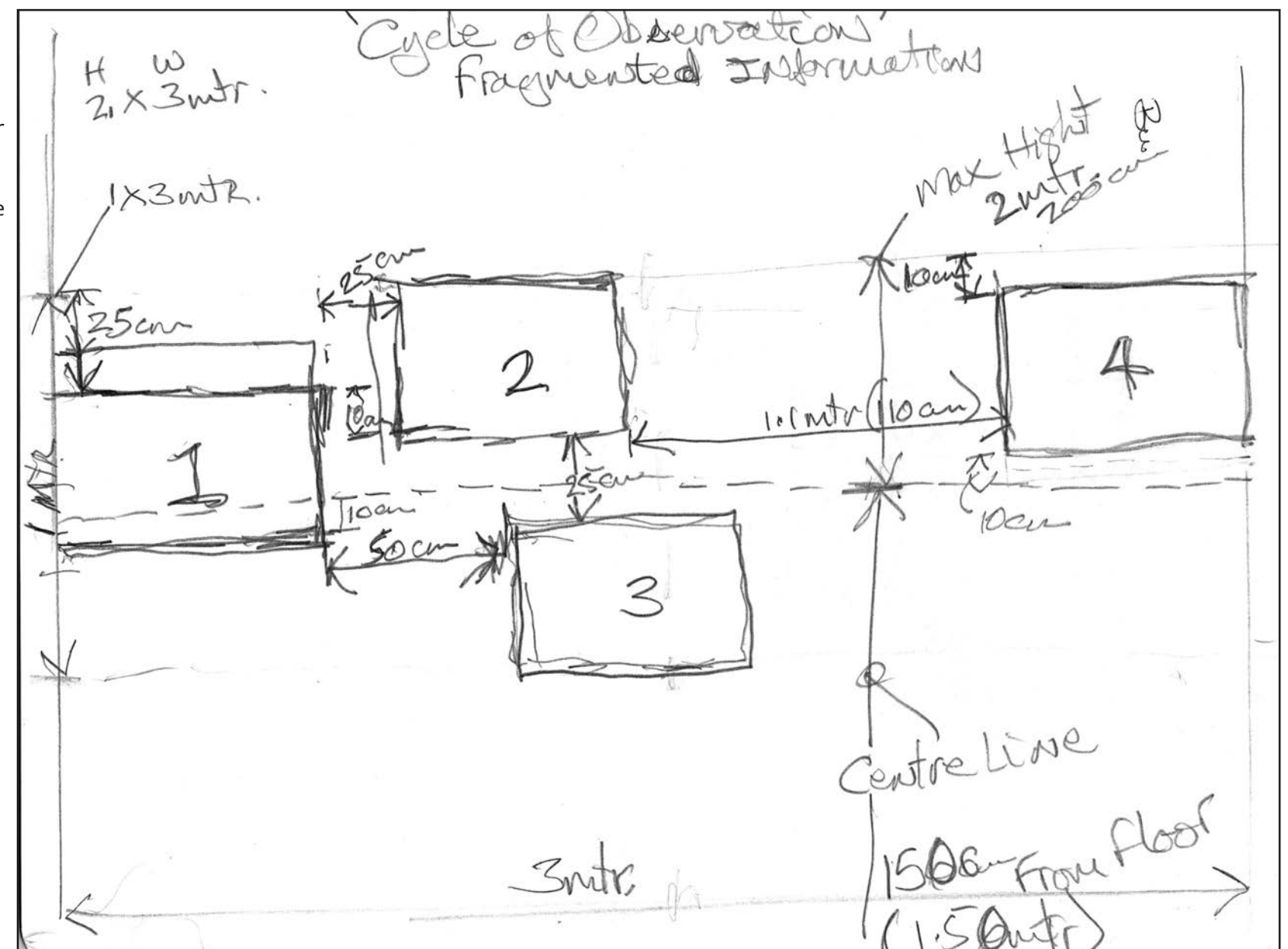
Here are my two ideas of reducing the fragmented video wall display. The first is a 2x2 matrix with screen for fragmented from the cluster. This is to give the impression of a piece of the information removed from the whole, fragmented.



This is the second idea I had in which the screens are arranged without the order that one may come to expect with a video wall display given that the film being shown is a singular unit with four quadrants. However, the viewer may well imagine these to be four separate and distinct sequences. This layout may well extend the time it takes for the viewer to achieve the realization that the information is linked. This would be the preferred outcome.

The point in separating/ fragmenting the 2x2 matrix is that if presented together it becomes difficult for the viewer to focus on the individual fragments as the eye is naturally drawn back to the dominate scene. This is due to a shape, sound, colour, etc. therefore, successive viewings of the film tends to reproduce the act of which screen the viewer focuses on at each time. This was personally confirmed on the second viewing of Mike Figgis's 'Timecode'. When watching the film ones attention was drawn to the scene that is dominate to the individual and further viewing did little to alter this phenomenon, like a 'flashback', in which past memories are relived.

By exploding and fragmenting the film onto separate screens and then placing them at different heights and distance from each other, the viewer is able to focus on on-screen during a first screening, another the second time around and so on. This has the effect of evoking the viewer's future and past memories. Their past memories in that they will have to remember what happening on the first screen in order to piece the fragments of information, and their future memories by the expectations of the third and fourth screens based on the events shown on the 1st and 2nd screens. It is hoped that having then watch at least the viewer may then chose to step back in order to view all screens at once. A successful outcome would result in the viewer watching the presentation five times in order to have witnessed the whole piece, leading to viewer understanding, engagement and discourse. This is after all the point.





Thinking of what the issue may be with David Moore's suggestions is that in his hurry, the speed at which he looks at the information due to the fact that he has so many students to deal with, may mean that he has to take the work at face value and not dig deeper, plus the term 'montage' has stuck with him.

This is probably my fault, I've been thinking about it and what's wrong here is the terminology. If the term 'montage' is used, then one's perception and expectation of the work is set to a particular aspect, type of image, and methodology. Therefore, I need to look again at the terminologies I am using to describe my work.

Having had time to think about it and calmed down from my initial indignation, I think I may have the answer.

Firstly, the Polyptychs should be classified as '**Synchronized Polyptychs**'.

Secondly, that which I refer to as montages should be reclassified as '**Layered Synchronized Polyptychs**'.

Lastly, it follows that the motion film should be reclassified as '**Synchronized Motion Polyptychs**'.

It is hoped that by including the word 'synchronized' the viewer who comes to the work in a hurry will understand that all the cameras have been fired at the same time. Next, by changing the word 'montage' to 'layered' it is hoped to separate the work that I'm doing from straightforward montages and closer to the work of blending, but to blend sounds too much like a food mixer so I'll stick with 'Synchronized Layered Polyptych'. 'Synchronized Motion Polyptych' then should be the term for the last method. These are the three new terminologies I will use henceforth.

Thanks David.

*'What I call the gaze here is, the gaze of the other, is not simply another machine for the perception of images. It is another world, another source of phenomenality, another degree zero of appearing.'*

Jacques Derrida, - 'Spectographies' in *Echographies of Television*, p.123.

It is obvious that I'm not clearly expressing the core driver in the '**Cycle of Observation**', which is: confirmation of actuality through content. This content is presented in differing views as a polyptych.

The complexity of the practice and its overriding aim to develop methodologies of communicating 'actuality' perplexes many, as 'time', 'methodology', and 'execution', supersedes the importance of the subject matter.

Thus to assist understanding of just one aspect of the overall practice, three examples are presented from the '**Synchronized Motion Polyptych**' methodology for installation / exhibition.

To assist comprehension of the overall practice and what is being attempted the reader should refer to the list below:

*Topics being covered are:*

The **Synchronized Polyptych** -

Performance of the photographer's influence on the narrative (*produces the primary view*)

Proof of actuality through confirmation of content (*produces the documentary view*)

Gaze of the passer-by, who themselves form part of the narrative (*produces the third view*)

**The point:** the *interpretation of a time in space*.

The **Layered Synchronized Polyptych** -

The convergence of the polyptych; to produce an '**Omniscient Gaze**'.

**The point:** the author, through *emphasizing salient points*, creates a narrative.

The **Synchronized Motion Polyptych** -

The dialectical discourse of converging views concerning a singular narrative of a moment in space and time.

The presentation of the 'Synchronized Motion Polyptych' is in the form of an exploded 2x2 matrix whereby the placement of the various viewpoints are disassembled to create a fragmented whole to subvert future memory (expectation).

**The point:** to encourage viewer *engagement with the individual viewpoints*, stimulating memory to combine the information in *deciphering the narrative*.



focused on a singular outcome



It is decided and all that now remains is to execute the plan. I intend to re-shoot the scene in Highgate Cemetery West and I have been asked to shoot background / behind the scenes shots of a project taking place at the University of Westminster (Harrow campus) in studios 1, 2, and 3 from the 10th July to the 13th, save that on the 13th the shoot will be on location at the offices of Sir Lenny Henry. I have agreed providing I can continue to shoot for my FMP.

# Final Major Project

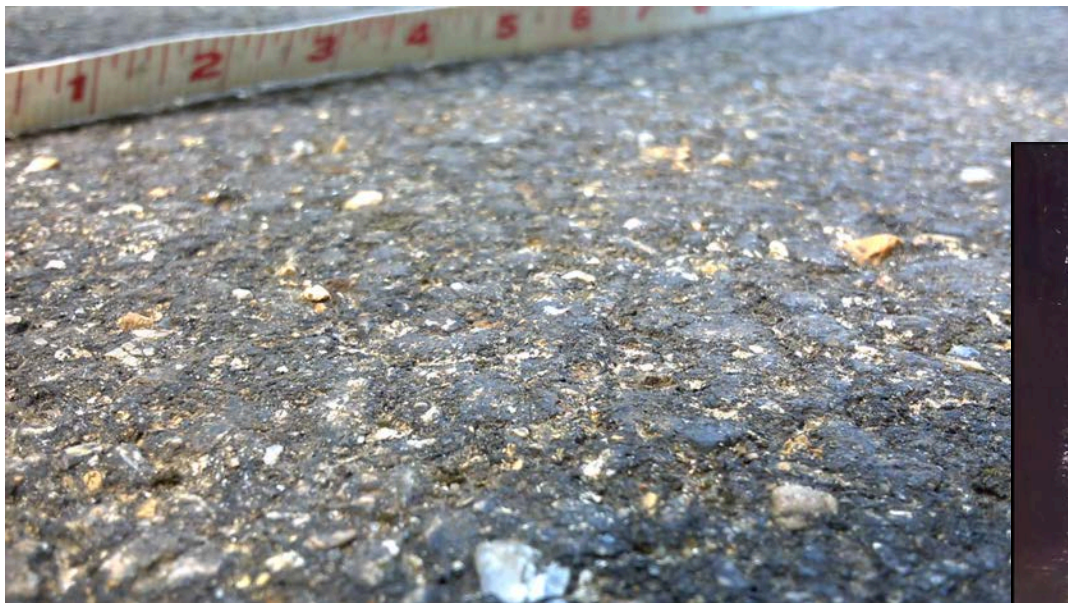
This study is an exploration into the confirmation of content, the convergence of actuality, and the dissemination of visual information when employing past and future memory.

This cycle of observation is intended to engage the viewer in observing the narrative and determine their path to the center of interest. The polyptychs may be defined in terms of four views:

1. The ‘Primary View’ - depicts the photographer’s narrative, this camera is under the photographer’s constant control recording his view of time. However it should be noted that in the sequence / film ‘fourPaths all cameras are tripod mounted and as such all four cameras alternate the role of ‘primary view’ dependent on the attention / gaze of the viewer.
2. All other cameras act as the ‘Documentary View’ - documenting the photographer at work. These three cameras are all tripod mounted and their view / compositions preset by the photographer, and in this sense could also be described as primary views, save that the photographer, having set the view and started the recording, has no control over transient elements that pass in front of the lens, thus these views serve to document. All participants are aware they are being filmed, having been informed, and are aware of the situations of the cameras, but as they are unmanned, the camera’s presence is soon ignored.

The performance of the equipment and photographer during the course of production; this ‘production performance’, is an integral part of the shoot. In this method of recording the ‘cycle of observation’ there exists no ‘Third View’ no ‘Omniscient Gaze’ and all tripod-mounted camera act as the voyeuristic passerby in addition to documenting the scene.







Having processed the video and made a rough edit of the footage '4Paths' I decide to repeat the process and get permission to do so. The location is in the West Cemetery of Highgate and is off limits to the general public unless you're booked on a scheduled guided tour. Yet here I am due to contacts. The first shoot video I have is more than adequate for my purposes and I know I won't be able to reproduce some of the aspects of it that I particularly like, but I just feel I should have a second go at it.

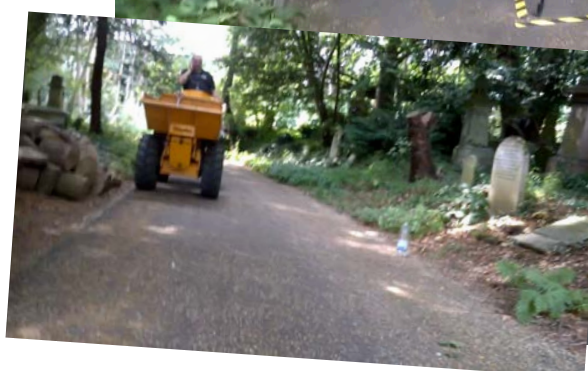
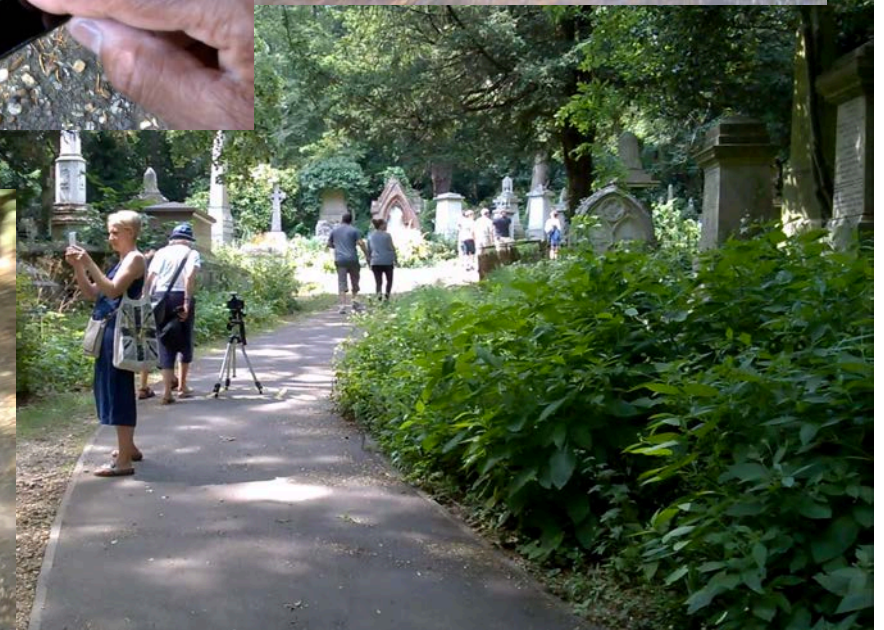
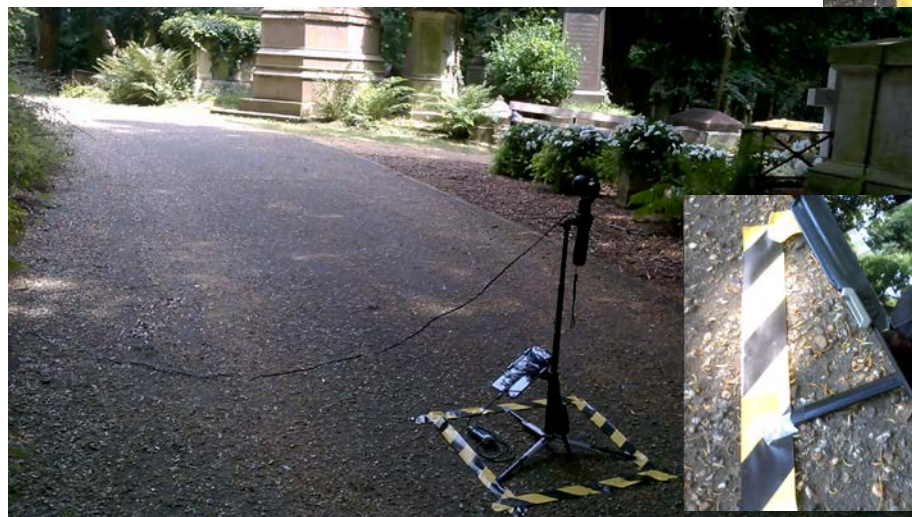
This time I intend to be more precise with the measurements and come prepared. Each of the four cameras is 20mtrs from the center down each of the four paths and 83cm from the center of the lens to the ground. I have also hire from the TV stores x2 radio microphones and placed them, hidden, near the center in the bushes. I thought it might be nice to hear what is being said when the tour group stops there as they do. This information was gathered from my first visit. Additionally, the sun has got its hat on, and I hope the contrast of the shadows will add something to the proceedings.

The TV hire stores seem to be more cooperative than the photographic stores, they have a greater flexibility and willingness to help. Go figure.

The staff and gardeners at the cemetery are as usual very helpful but I still have to move a couple of the cameras at first as they didn't know I was coming and had works planned. Now they know they have altered their plans. Thanks people!

It would be nice if I could remotely start all the cameras recording at the same time having set them? The DJI Osmo and Panasonic can if I use apple or Android OS pads but the canon cameras can't, the wireless remotes will only fire the stills shutter. I've tried. I must invest in more equipment yet again if I want this function.

The shoot works and now I have to wait until the footage is edited to see how I've done. This is reminiscent of waiting for the film to be processed, knowing I've got something but nothings guaranteed until its through the wash.





Screen grab from the video created as a short explanation of the concept behind the subject matter of the video '4Paths'.

<https://youtu.be/CRXnNoolTNo>



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This is the first of three display videos that will be edited. New footage will be used with the exception of the film 'oneWay', as it will be impossible to recreate the content, which I find of exceptional and wish to preserve for use. However, the aforementioned video will require re-editing in order to avoid the aforementioned (p. 73 – “Otherwise, a single image would be split over multiple screens, which for the intended purposes has proven undesirable.”).

It is also advised that all videos are at first individually edited as completed works without titles or additional onscreen textural

information. Thereafter, the completed videos should then be integrated into a continuous presentation with titles and textual information added in the intervals between each movie. This will allow for re-sequencing the order in which the videos will appear after testing.

Additionally, attention will need to be paid to the quadrants in which information and titles appear in order to prepare the viewer for the content that will follow. It is intended to fragment the information presented in a manner that the title and introduction information regarding the film to follow might encourage the viewer's attention to meander.

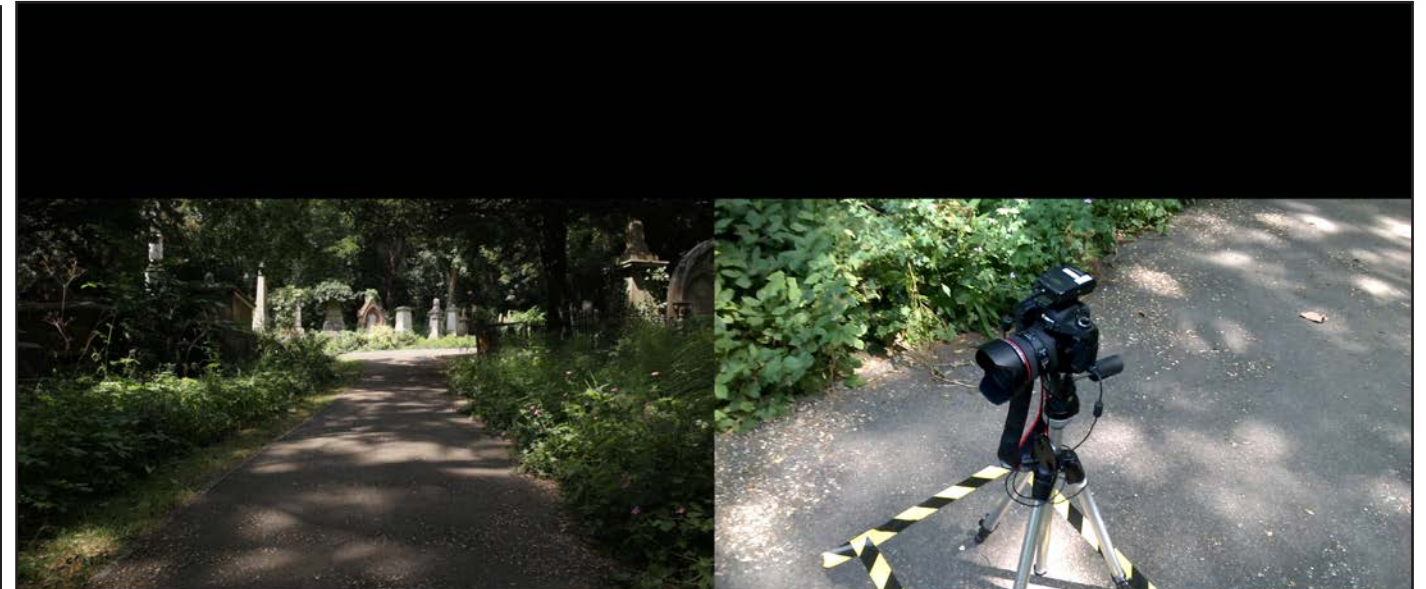


The four screen grabs (below) from the video created as a short explanation of the concept behind the subject matter of the video '4Paths', shows the sequence of the individual cameras as they are turned on. In total five cameras were used, the fifth being a mobile phone, which was used to record the audio and an encompassing view of all four cameras set on the paths.

This video has been edited with the intention of showing it as a 2x2 matrix and not an exploded matrix as the finished film will be. If it were to be edited for use on the exploded matrix video wall, no image

would be allowed to occupy any other position than the four quadrants of the 2x2 matrix. Otherwise, a single image would be split over multiple screens, which for the intended purposes has proven undesirable. This method has been tried during initial testing, whereby the 2 x 2 matrix was presented on a single screen and masking tape used to separate the four quadrants. This gave the impression of what an overall image slip over an exploded matrix might look like. What this test also highlighted is that all video editing so far done will have to be repeated to ensure that this does not occur.

# Cycle of Observation 4Paths an explanation of the concept







Exhibited in the group interim exhibition in the street gallery, against the desire of others it may seem. The whole experience is enough to put one off wanting to exhibit at all within this institution. How pitiful.

Truth, Honor, Justice; are ideals that are in short supply these days. Media spin, lies of omission, and downright Lies are so interwoven with reality that for a generation who had once a modicum of trust in published information now face the realization that that even once trusted sources of information must now be confirmed by additional sources. Yet in this brave new world the share number of ubiquitous information recording mechanisms and publishing methodologies, serves the purpose of one source confirming another.

During the recent spat of attacks and disasters that have plagued England, the share number of independent recording devices has proven invaluable in decoding some semblance of the truth. That is, truth as presented to the camera. So this may lead to a future whereby the viewer, even given familiarity with the subject, may require several independent view of a moment in order to entertain the notion that actuality lay in the image presented to them.

It is not being suggested that a mistake has been made; only the willingness to make one.  
Free of Fear .

#### THE INITIATIVE

Applied to visit Perpignan. My application was unsuccessful. I must never put myself in such an embarrassing situation again; no beggie beggie, I'm giving too much too this institution and receiving too little for that sh...

#### Rashomon Effect

*From Wikipedia, the free encyclopedia (July 2017)*

The Rashomon effect is where the same event is given contradictory interpretations by different individuals involved. The effect is named after Akira Kurosawa's 1950 film *Rashomon*, in which a murder is described in four mutually contradictory ways by its four witnesses. More broadly, the term addresses the motivations, mechanism, and occurrences of the reporting on the circumstance, and so addresses contested interpretations of events, the existence of disagreements regarding the evidence of events, and the subjects of subjectivity versus objectivity in human perception, memory, and reporting.

The Rashomon effect has been defined in a modern academic context (from Robert Anderson, in 2016), as "the naming of an epistemological framework—or ways of thinking, knowing, and remembering—required for understanding complex and ambiguous situations." The term for the effect is derived from the eponymous film, Kurosawa's *Rashomon*, in which a number of factors are at play, simultaneously, leading the same academic to comment:

The Rashomon effect is not only about differences in perspective. It occurs particularly where such differences arise in combination with the absence of evidence to elevate or disqualify any version of the truth, plus the social pressure for closure on the question.

This project began with an enquiry and search for a methodology in which the location photographer would be clearly identified as the exhibitionist, and the spectator as the voyeur.

It then morphed into being about the 'Cycle of Observation'.

Now it is set to take on a new form, one of enquiring what it takes to convey a story of actuality to the viewer. How many viewpoints and what are the elements that are needed. Of course, it is accepted that although the scene being photographed may / will be real, but it can still be staged.

Leaning towards the words 'representation of a scene at given time'.

She was about 4 months old and laying with her grandfather as he read some mundane pice of literature, possibly a training manual or such; she, laying on her back raised her right arm and rotated her hand, studying it intently, as if she had a moment of realization; the arm and hand was a part of her and she was able to make it move. That's when it hit me; we all come from somewhere else, and thus heading elsewhere.

This entire body of work can be summarized as 'Fragments'.

#### *Fragments of Information within a Cycle of Observation*

From birth fragments of information, which we assemble into sometimes-coherent larger fragments, bombard us. It could be said that until death our entire life is nothing more than fragmented, sometimes random events and information that is only compiled at death. For it is only when the last piece of information is recorded that the book is complete for the individual. We are on a meandering straight pathway to the next place.

What is being attempted here is nothing more than the human pastime of trying to make sense of, if not it all, then enough of it to get us through the day.

Each day we assimilate fragments of data either as we go about duties, work and daily life. It is within the comatose state of sleep and dreaming that the fragments are muddled together to produce some sagacity, or not as the case may be. Of course revelations are not the preserve of dreams and a door slamming can evoke a thought leading to a conclusion. In fact it can be any such stimuli. But how do we make sense of it all. It is intriguing how we can assemble and combine fragments of information that are presented to us at different times and sometimes in different places, yet somehow we are able to conjoin the stored knowledge and make sense of it.





Although it is possible to reshoot this content improving on technical aspects such as sound, the happenstance of the sequence of actuality could not. As with all works presented, nothing is completely staged. Once the cameras have been placed they too become a part of the performance and as such ignored by the subjects within minutes. This sequence is particularly touching due to its personal nature. Thus no attempt will be made to re-shoot this film and it will be re-edited to better suit the 2x2-exploded matrix.



# Fragmentation of memory

From Wikipedia, the free encyclopedia

Fragmentation of memory is a memory disorder in when an individual is unable to associate the context of the memories to their autobiographical (episodic) memory. The explicit facts and details of the events may be known to the person (semantic memory). However, the facts of the events retrieve none of the affective and somatic elements of the experience. Therefore, not allowing the emotional and personal content of the memories to become associated with the person's self. Fragmentation of memory can occur for relatively recent events as well.

The impaired person usually suffers from physical damage to or underdevelopment of the hippocampus. This may be due to a genetic disorder or be the result of trauma, such as post-traumatic stress disorder. Brain dysfunction often has other related consequences, such as oversensitivity to some stimuli, impulsiveness, lack of direction in life, occasional aggressiveness, a distorted perception of oneself, and impaired ability to empathize with others, which is usually masked.

There is frequently a link between dissociative disorders and memory fragmentation. Fragmentation of memory is common in two dissociative disorders.

Dissociative or Psychogenic Amnesia is not to be confused with general amnesia, in which the sufferer is unable to recall whole periods of time, perhaps of several years' duration. In the dissociative version, there a disruption in recalling specific events, usually involving memories pertaining to the trauma itself. The disorder also relates to the person's emotional state while experiencing the trauma. While the person may be able to remember the verbal details of the events, the emotional and somatosensory sensations tied to the experience break down during the processing of the memory.

Dissociative Fugue normally revolves around a specific journey taken by the person suffering from the disorder. They can travel great distances and have no recollection of having done so. These unremembered trips are usually the result of the individual trying to escape an unbearable situation, and many times while traveling, the person unknowingly suffers some degree of identity distortion or even assumes a completely new identity. One of the unique characteristics of this disorder is that upon completing the trip, the sufferer normally remembers it and all the details associated with it, but while the events are happening, s/he has no recollection of time passing or where s/he physically is.

## Bill Viola

The artist whose work I feel I most affirm my practice of 'Synchronized Motion Polyptych' is that of the Artist Bill Viola. Many of the themes and presentation methods he uses are of interest to me and it is intended to further research this Artist for future inspiration and pursuit of finding a divergent form of expression whilst maintaining the core principal requirements set out by the 'Cycle of Observation'.

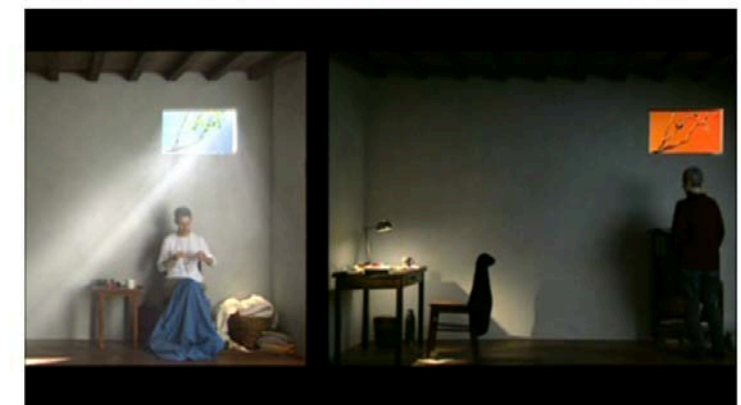
Bill Viola's work is of a processional standard – both in content and treatment - that I personally find worthy of emulation; unlike others suggested. His subject matter is, to me, non-offensive and suitable for a wide audience that includes the general public and younger viewers.



Color High-Definition video on plasma display mounted on wall  
Three ghostly female figures of various ages approach the camera in slow motion passing through a wall of water that transforms their appearance from evanescent corporeality.



CATHERINE'S ROOM, 2001



Color video polyptych on five LCD flat panels mounted on wall  
A solitary woman repeats a series of rituals throughout a single day, as depicted across five flat panel screens arranged in a horizontal row.



# Art in America

## Transcendence and Transformation: Q+A with Bill Viola

by Camille Hong Xin (/Search/Camille+Hong+Xin/)



Bill Viola

*Catherine's Room*, 2001 (detail)

Color video polyptych on five LCD flat panels mounted on wall  
38.1 x 246.4 x 5.7 cm

Performer: Webi Garretson

Photo: Kira Perov



Bill Viola is the leading artist for enacting transcendent spiritual experience through his video images that break the borderline of still photos and moving pictures. For over 40 years, Viola has been vital in establishing video as a crucial contemporary art form while expanding its scope in terms of content, style, technology and historical reference. With his interests in Eastern and Western art and spiritual traditions—Zen Buddhism, Islamic Sufism and Christian mysticism—Viola's work focuses on the life cycle and sensory perception.

Currently on view at the Museum of Contemporary Art North Miami, "Bill Viola: Liber Insularum" is a major exhibition that includes 15 installations. *The Reflecting Pool* (1977–79) is the only early work, but its technique and theme are as current as the rest of the pieces. While reflection, time and human connection continue to be the themes in the show, other selected pieces from the "Passions" series (2000–2002) focus on the in-depth study of various extreme expressions and their detailed emotional transformation, as in *The Quintet of the Astonished* (2000) and *Observance* (2002). There are also five pieces from Viola's "Transfigurations" series (2007–2008) depicting people at the threshold between life and death.

**CAMILLE XIN** I'd like to begin by discussing your influential "Transfigurations" series, of which *Ocean Without a Shore* was created for the Venice Biennale in 2007.

**BILL VIOLA** I was invited to make an on-site video installation in a small 15th-century deconsecrated chapel, San Gallo, just off the Piazza San Marco. I didn't have any preconceived ideas until I saw

the place. There were three large altars, which, according to the Christian tradition, were places for the dead to connect with the living. I was inspired by a text of the Andalusian Sufi master Ibn Arabi (1165–1240): "The self is an ocean without a shore. Gazing upon it has no beginning or no end, in this world and the next." On each altar I mounted a vertical plasma screen that showed a series of individuals walking toward us from a dark, obscure black and white world. They pass through an invisible threshold in the form of a wall of water that is so transparent and clear that we cannot see it until the flow is disturbed. When a person is passing through the water, a transformation to full color begins.

**XIN** In this series, the grainy black-and-white image in the background co-exists with the high-definition color image of the foreground in the same frame. I'm curious how you achieved that effect.

**VIOLA** I worked with two innovative technologies. We created a wall of water that was 10 feet wide and 8 feet high. Water was pouring over a specially designed laser-cut razor edge. It took us three days to make it completely level and precisely aligned, so the water was like a sheet of glass. The other was an optical device specially designed for this project by a group called Pace. They created a mirror/prism system to align the latest high-definition video camera with my 25-year-old black-and-white surveillance camera. Through this optical system, the two images were superimposed in the editing room.

**XIN** The effect is mesmerizing. I think art and technology work more closely now than in any other time in history.

**VIOLA** Yes, this connection is going to be monumental in the coming century. But it is also the marriage of technology and biology. All technology is based on the exchange of energy. Since the human brain runs on about 4 watts of electricity, we are connected in a fundamental way to the same energy.

**XIN** We tend to think of video technology as being machines and digital codes, but you have realized many spiritual images with this medium.

**VIOLA** The camera is the embodiment of an always-open eye. It can teach us how to see deeply, which is the essence of all spiritual practices. To my mind, technology is ultimately a spiritual force and a part of our inner beings.

**XIN** The loss of your parents had a profound effect on you, and each time, your work experienced an incredible transformation. Your mother passed away in 1991, the same year that your second son was born. Since then your work has addressed cycles of birth, death and rebirth. The best examples are *The Passing* (1991), *Heaven and*

*Earth* (1992) and *Nantes Triptych* (1992).

**VIOLA** I have been interested in both Eastern and Western spiritual traditions since I was in college. But after losing my mother, it really hit me hard that we are here on this earth for a very short period of time and that we must make the most of it. This is when I really began to make a deeper connection to the spiritual dimension.

**XIN** Your early video works would often record simple actions that reflected your inner life in an abstract way. But since *The Greeting* (1995), you've used actors and staged the scenes.

**VIOLA** Up until then, I was never interested in narratives and the classic way of making movies. Most of the time, I operated the camera and did everything with the help of my partner, Kira Perov, who has worked on all the pieces with me since 1979. Although in college I wasn't interested in "classical" works of art, gradually I developed an appreciation for traditional art and began looking at Renaissance and Mannerist painting. I became fascinated by Pontormo's altarpiece *Visitation* (1528) and wanted to make a work dealing with the essence of a social situation with interrupting and shifting relations. I envisioned it in extreme slow motion, resembling a painting with three women clothed in the beautiful colors of Pontormo. For the effect I wanted to achieve, I needed the control that actors could provide.

**XIN** It opened up a brand-new expressive territory and changed the nature of your work. In 1998, you were a guest scholar at the Getty Research Institute [Los Angeles], where you took part in a yearlong study devoted to The Representation of the Passions.

**VIOLA** One of the central questions was how the extremes of emotion can be represented. I studied paintings and books on devotional art and mystical art, and made notes about facial expressions in art history. Around this period, in early 1999, my father fell sick and passed away.

**XIN** The loss of your father led you to another transformational change in which your work began to focus on the emotions and spirituality in an unprecedented way. Your narration became simpler and more direct. From 2000–2002 you created the "Passions" series with portraits of people in various stages of personal expression, exclusively exploring the power of the emotions in slow motion.

**VIOLA** In my art training in the early 1970s emotion was a forbidden zone. It took a painful loss in my personal life for my work to get to the root source of my emotions and the nature of emotional expression itself. I wanted to stretch out the emotions of joy, sorrow, anger and fear, to see how far I could take them. In order to go deeper with actors, I learned to direct from a friend, Webi Garretson, who appears in many of the "Passions" videos.

**XIN** In *The Quintet of the Astonished*, we see five people in heightened emotional states in extreme slow motion. Is it influenced by your study of Renaissance paintings?

**VIOLA** Yes. Mainly by Mantegna's *Adoration of the Magi* (1462) for the composition, lighting and the non-interactive relationship between the five people, as well as Bosch's *Christ Mocked* (1490–1500) for the shifting surface of emotion and the subtle relationships between the mockers and Christ. However, I did not intend to restage historical paintings, but attempted to express what the old master couldn't paint—movement. I recorded *The Quintet of the Astonished* at 300 frames per second, so it would play back at 24 fps in order to create seamless and steady extreme slow motion on the screen. A 45-second take of a range of emotions becomes 10 minutes of extreme slow motion.

**XIN** Upon first glance, the video looks like a still photograph. Like the paintings that inspired them, it is vivid, lifelike and silent.

**VIOLA** Still image can't embody or create time like motion does. Video realized what classic painters have always tried to achieve.

**XIN** In *The Quintet of the Astonished*, the five people onscreen seem to be absorbed in separate emotional worlds.

**VIOLA** I was very taken by Mantegna's *Adoration of the Magi*, in which the five people are not looking at each other, nor at the Christ child. On the set, I assigned a different emotion to each actor separately, so they didn't know what the other actors' emotions would be.

**XIN** In other pieces you asked your performer to express three or four emotions in sequence. What did you discover when you slowed down the speed?

**VIOLA** I realized that even the smallest fragment of human emotion has infinite resolution—the more you magnify it, the more it keeps unfolding. Emotion is the very element that binds us together in a very strong way. In many esoteric practices, the gradual slowing of breathing produces mindfulness.

**XIN** For most of the "Passions" series, including *The Quintet of the Astonished* and *Observance*, your camera focuses on the emotional responses by the performers to an event not visible to the viewer. And we are viewing them being witnesses to this event.

**VIOLA** Mirror images have always fascinated human beings, and the most evocative mirror image is the reflection of our self in another's eye. This is the essence of art—the reflection of a reflection.

**XIN** Since people typically suppress their emotions in public, I feel like I'm not looking at their physical images—I'm looking at their inner life.

**VIOLA** My training in art school was all about responding to artworks in an intellectual or cultural way—in other words, as an outside viewer. But I have learned that it is not our job to simply look, but to participate in the image. During the time I was at the Getty, my father was dying slowly, inexorably. When I visited the Art Institute of Chicago I walked into the gallery of 15th-century paintings. There was Dieric Bouts's *Weeping Madonna* (1480–1500) with tears streaming down her face, eyes swollen and red in excruciating detail. I began sobbing uncontrollably. Later I realized what had happened. Like a mirror, we were both crying—the painting and me. I had fully realized the picture in a way I never thought about before. The function of an artwork changed dramatically for me at that moment—it moved from an object of art to an inner, private, emotional experience.

**XIN** *Catherine's Room* (2001) is a very different work from the rest of the "Passions" series. Calm, protected and peaceful, as if you've found a habitation of your interior life after exploration of extreme emotions. It tells a story of a woman's daily rituals in different time space on five separate small LCD panels. It's full of mindful feminine spirituality and inner strength.

**VIOLA** The form resembles 15th-century Italian Renaissance predella panels, sequences of small narrative paintings in Christian art that were used to depict the life of the saints. The title of the piece is taken from Catherine of Siena, the 14th-century saint and mystic. The simple settings and activities represent the passage of time, the key element in this piece. In each panel, a woman performs an action from a scene of her daily routine in real time without a cut. We see her life unfolding before us.

**XIN** I noticed the change of the time of day through the little windows, as well as the change of seasons via the tree branches outside of the windows.

**VIOLA** Since the five panels play simultaneously we see all these actions in parallel time. In Renaissance art, the saint is often depicted multiple times in the same painting.

**XIN** I wish you would disclose the source of your inspiration in a wall text or catalogue, so we could see more clearly the relationship between contemporary scenes and traditional art and spirituality. Your other main themes in this exhibition are reflection and identity. *The Reflecting Pool* is the best example from your early works. *Surrender* (2001) is also a unique and intricate piece.

**VIOLA** *Surrender* shows an emotional trajectory between a couple in a diptych. The plasma monitors are mounted vertically, end to end, so that one of them is upside down. They seem to reflect each other, as in a mirror. They even mirror themselves with symmetrical movements, bending toward each other as if they might actually merge or kiss. It is only at that moment that the viewers realize there is a water surface beyond the frames between the two video panels. However, once their bodies straighten up to their original positions, the water ripples suddenly appear and distort their images.

**XIN** It was a surprise to realize that the images I had been watching were actually their reflections on water. But water isn't just a formal device, but also their emotional source. It seems to me that once the emotional couple realizes they are looking at each other's reflections, they seem even more anguished. Their images become more distorted and eventually disappear. There are many layers on top of the story of Narcissus.

**VIOLA** Everything is a reflection of everything else. A reflection reveals to us who we are. When we interact with people, there is constant energy going back and forth. There is always the desire to reach each other, not just physically but emotionally. However, we might realize that humans are ultimately separate, and can never be one. This is why the two people are in separate screens.

**XIN** The first time I encountered your works was when I saw *The Raft* (2004). Its concept and visual impact started to change my mind about video art.

**VIOLA** Thank you. *The Raft* came from an idea that a group of innocent people face and fight off an enormous power that tries to destroy them. I chose water because it embodies the power and movement of the universe. It is both comforting and terrifying with its endless cycle of creation and destruction.

**XIN** I know you had a near-drowning experience at the age of 6, and you had included water in many of your early works. But after both of your parents passed away, you connected water with death and rebirth in a more profound and powerful way. Since then, water never appears in your work as pure landscape. It sometimes acts as a character, sometimes as a mirror to reflect or distort images, sometimes as the natural or spiritual force, sometimes as a barrier or divider of two worlds.

**VIOLA** Yes, and sometimes as a site of birth and rebirth as in *Five Angels for the Millennium* (2001) and *Lover's Path* (2006) as well as other images I did for Peter Sellars's vision of Wagner's opera *Tristan und Isolde*.

**XIN** The Canadian Opera Company is staging this version now in Toronto [through Feb. 23]. Your sweeping slow-motion videos of

water, fire and people are as integral to the action as the singers and music.

**VIOLA** It is played in real time, in sync with Wagner's score and projected on a wide screen that is suspended above and behind the singers on a minimal stage. There is some archival footage but it's mostly new works specifically shot for this opera.

**XIN** In Peter Sellars's words, what we see in *Tristan und Isolde* is a true retrospective of your oeuvre. In the end I have to say that even though there is death and mourning in your works, there is always the feeling of hope, the hope of connection. That's how I felt walking out of your exhibition.

**VIOLA** In general I am a positive person. I believe in the power of connectivity, whether it is between two individuals or millions. We are here to touch as many people as we can in this world.



*behind the scenes on set of the Powerful List shoots.*  
<https://youtu.be/tCSTpQnBCG8>

So, for seventeen moths I resisted the need to spend the amount that was needed and although two new cameras were purchased eleven months ago two more had to be added to the stock in order to complete the assignment. Even though the assignment is less than fifteen yards from the stores and in the same building the draconian jobs worth rule of only one camera precedent per student remains in effect. But then I have never been the type to let such as these deter my course. In any event, now all the cameras that are used for filming are 4K. So now I am 'All Geared Up'.





This four-day shoot of over 50 people took its toll on us all. Between the video shoot for the FMP and stills, over 688Gb+ of data has been recorded and now has to be gone through, but not for now. One sequence identified, as a possible for a 'Synchronized Motion Polyptych', has had a rough edit and it works. At the risk of missing a golden nugget elsewhere, owing to the extreme lack of time, given that the film 'oneWay' and the footage from the second shoot at Highgate West Cemetery still awaits attention; it will be re-edited and presented with at least two others. I really feel as if I letting myself down here by rushing to complete this semester. Between the need to complete paid assignments, personal and family commitments the strain is beginning to show.

***Until the end, never give up, never stop. That was the***

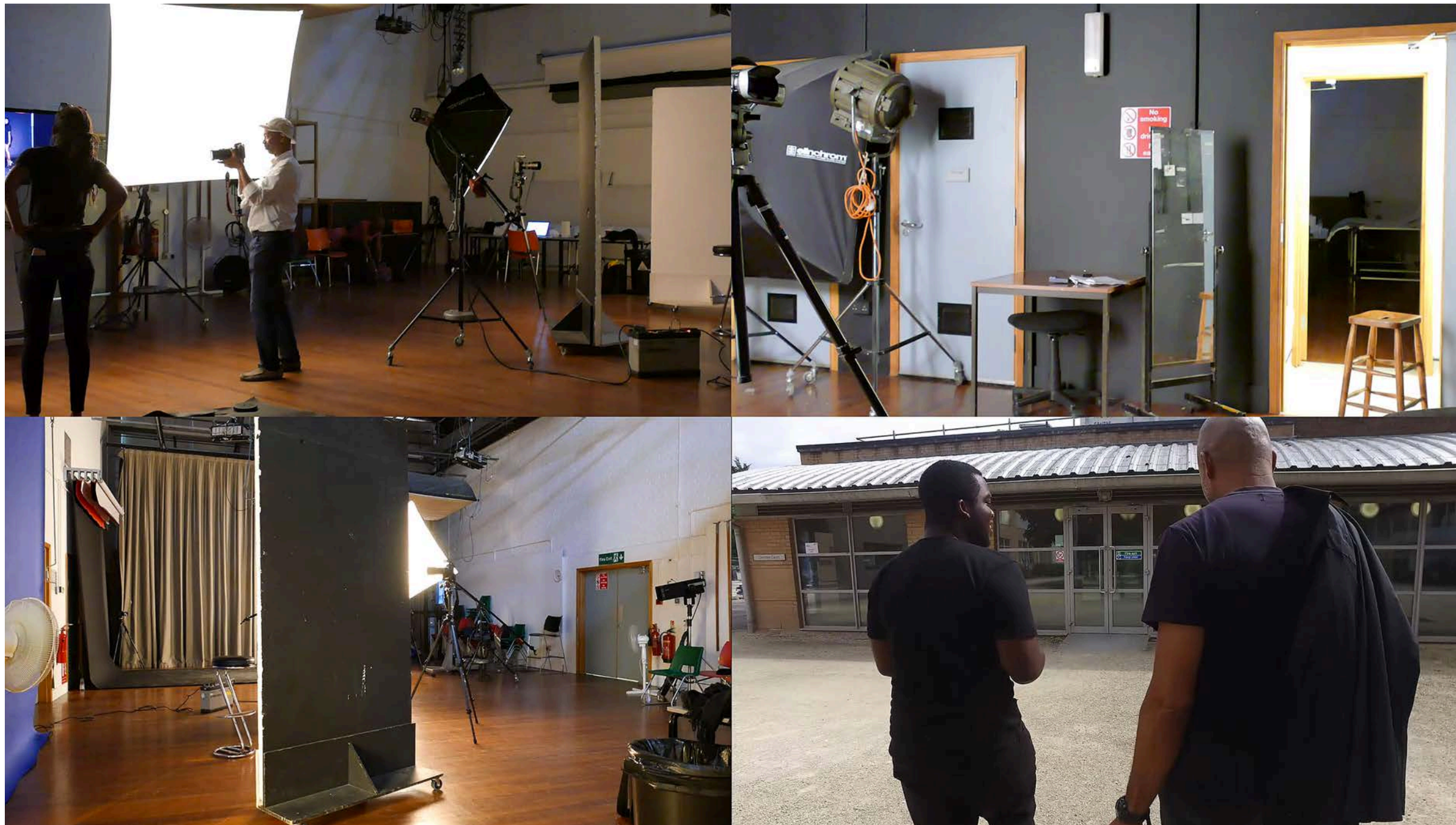
***general sentiment of all those interviewed during the shoot.***

What has been achieved is quite remarkable. The whole thing was arranged after a meeting between Dr. David Dunkley-Gyimah – a lecture at the University and Simone of the TV Collective. The idea is to highlight the immense wealth of black and ethnic minority media talent in light of the BBC's recent charter to increase BMEs within the industry to reflect society. The intention was to shoot portraits and produce a book of some sorts. At an initial meeting with Dr Dunkley I suggested it might be a good idea to have the sitters take their own picture using a remote wireless control, exactly like I have been doing on the 'cycle of observation' over the past fourteen months. We both agree it would give the project a USP. The idea of self-portraits came up as a technician; 'Chris' had done this with a group Dr. Dunkley had been working with, by tethering the camera to a large monitor the sitters were able to instantly see the results. In our first meeting as a group David Freeman; also a technician at the University who has been asked to act as primary portrait photographer, instantly dislikes the idea believing

it unworkable. We finally agree to have him shoot the head & shoulders portrait but to try the idea of self-portraiture for the full-length shoots, which will be cut out and montaged into a large group portrait. It may be the largest self-portrait of self-representation done, at least at the University. David Freeman agrees but...

It turns out the highlight of the stills shoot and the sitters; after their initial apprehension, buy into the whole experience. Furthermore, short interviews have been conducted as a means of amassing data on the sitters and this again has proved highly successful; in fact, possibly the main, saleable outcome, given that we are dealing with TV producers, directors, actors, etc.

The shoot at Sir Lenny Henry's offices although interesting failed to produce the level of work due to a confined environment, but meeting the great man himself was worth the trip.







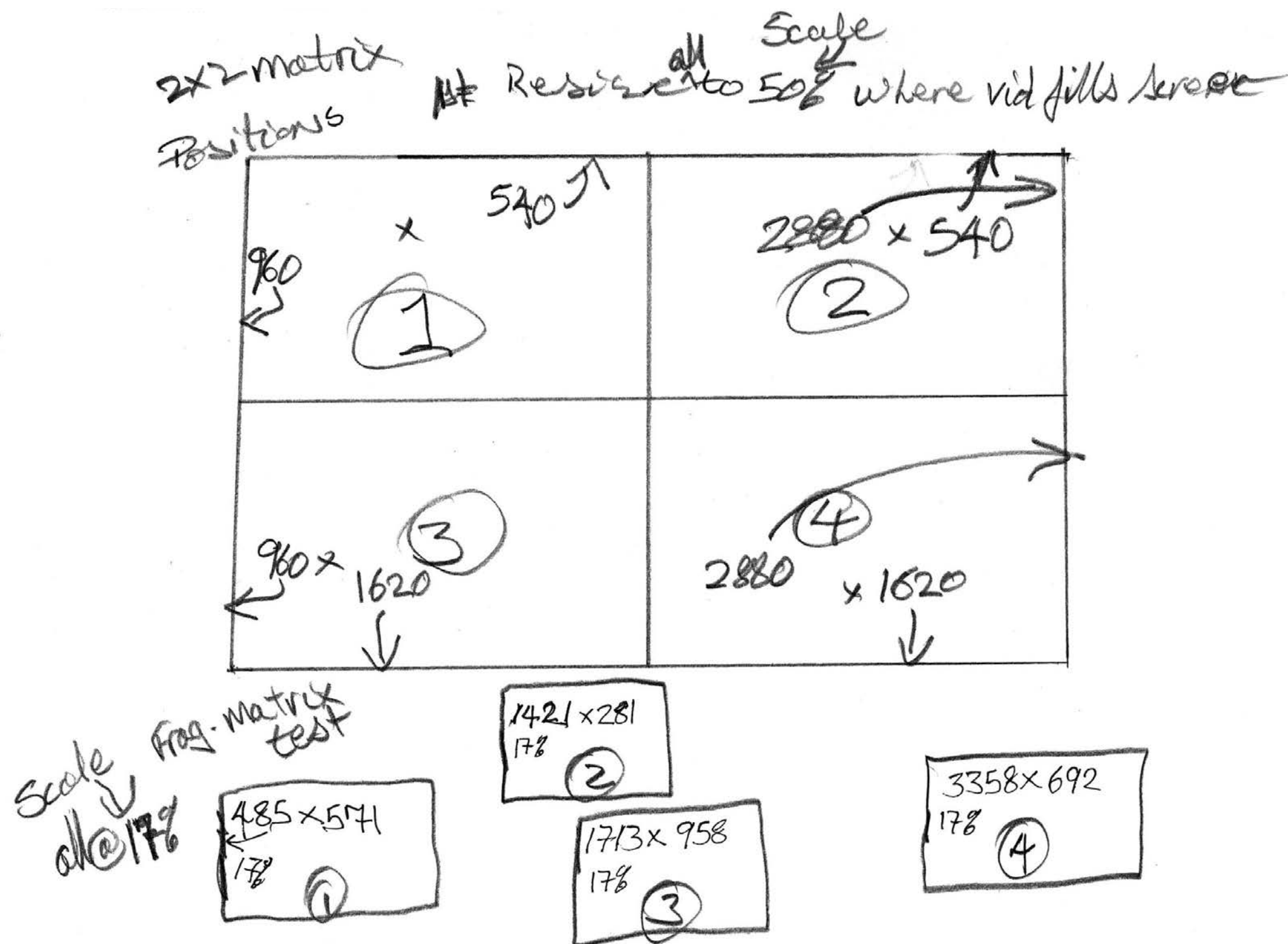


The idea in designing the 'fragmented matrix' is to emphasize the information as distinct, yet through engagement the fact that they are differing views of the same actuality. Additionally, it is hoped to unsettle the viewer, to add another obstacle in deciphering the information; to exaggerate the engagement needed to view the information. The expectation is that a sense of achievement will follow.

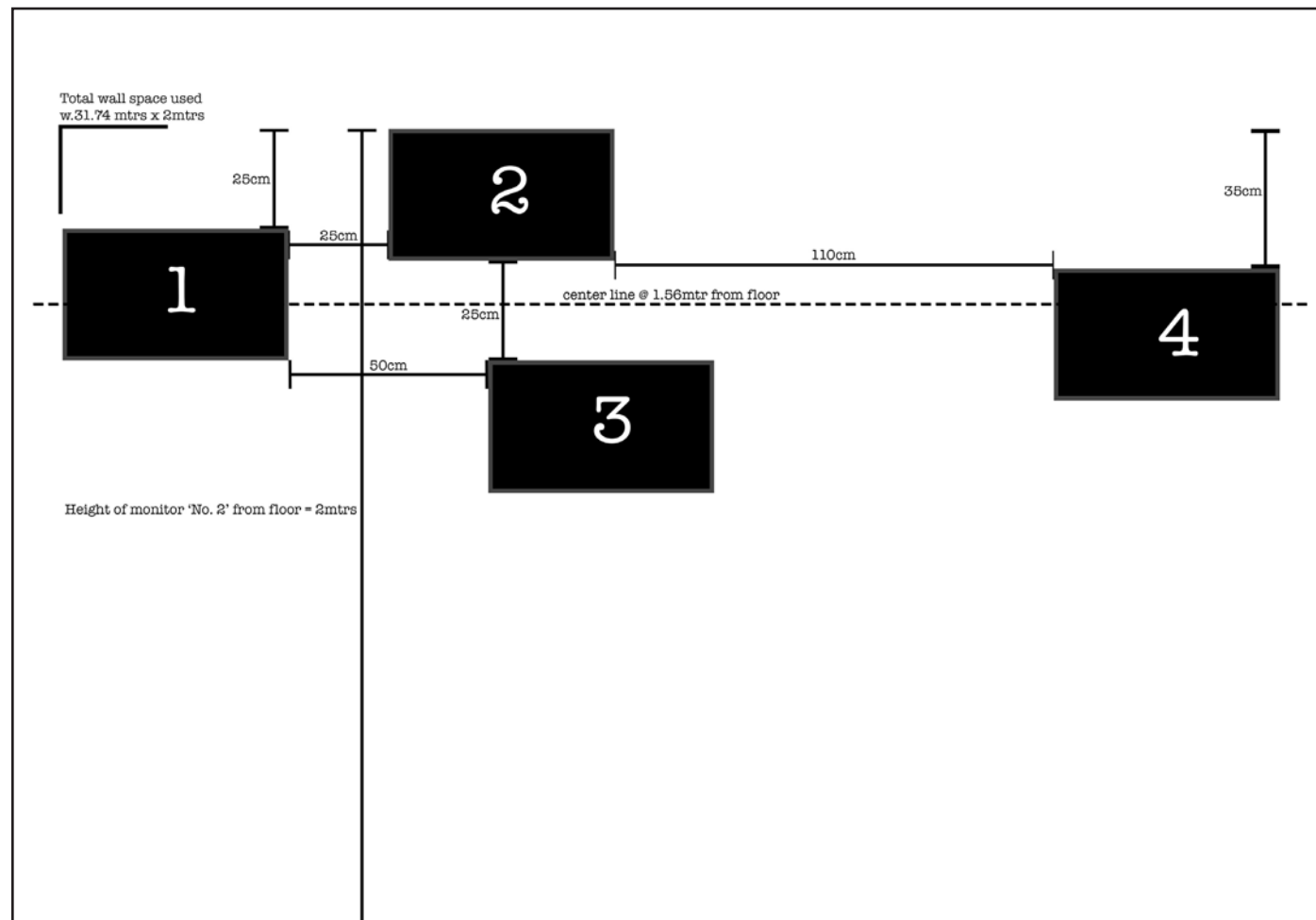
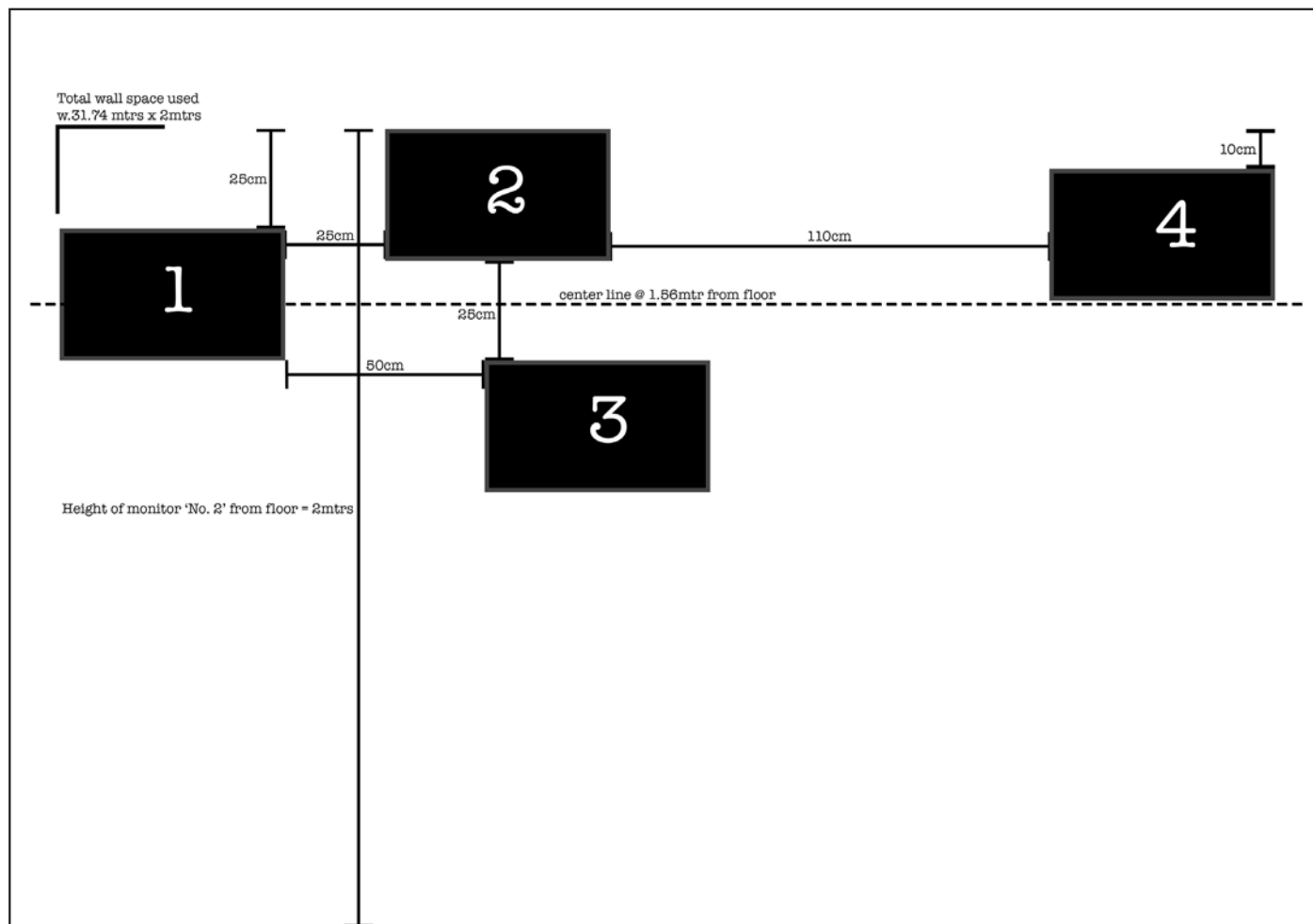
Although a 2x2 matrix would adequately display the work, this is an opportunity to experiment. The initial idea is believed to have come from a suggestion by David Moore during a 1-1 tuition in which he suggested the video could be split onto different monitors, disassembling it as an installation over a wide space. His vision was to use old square type CRTs on freestanding white pedestals.

After discussing the idea with IT, who quickly point out why it can not be done, at least on a University budget, then further discussions with my peers, who believe that in a group exhibition viewers would quickly become distracted by other exhibits and fail to maintain interest, especially with a glass of wine in hand and chatter all around, not to mention issues with sound, I relent, even though I loved the idea. Hence, a fragmented video matrix was the next practical and logical step. This it was later found, is not dissimilar to a number of installations by Bill Viola (see p.76) and directly relates to the work of Stan Douglas (see p.17), and also the first MADPJ FMP EXHIBITION 2017 proposal (p.65), which was presented to David Moore during the same aforementioned 1-1 tuition. However that installation was for a three-panel display and the second MADPJ FMP EXHIBITION 2017 proposal (p.66), would not have allowed for simultaneous viewing of more than one display at a time. The main issue now remains the design and equipment to create it. Or in short the money to do it.

So as to the design based on the preliminary sketches (p.67)...

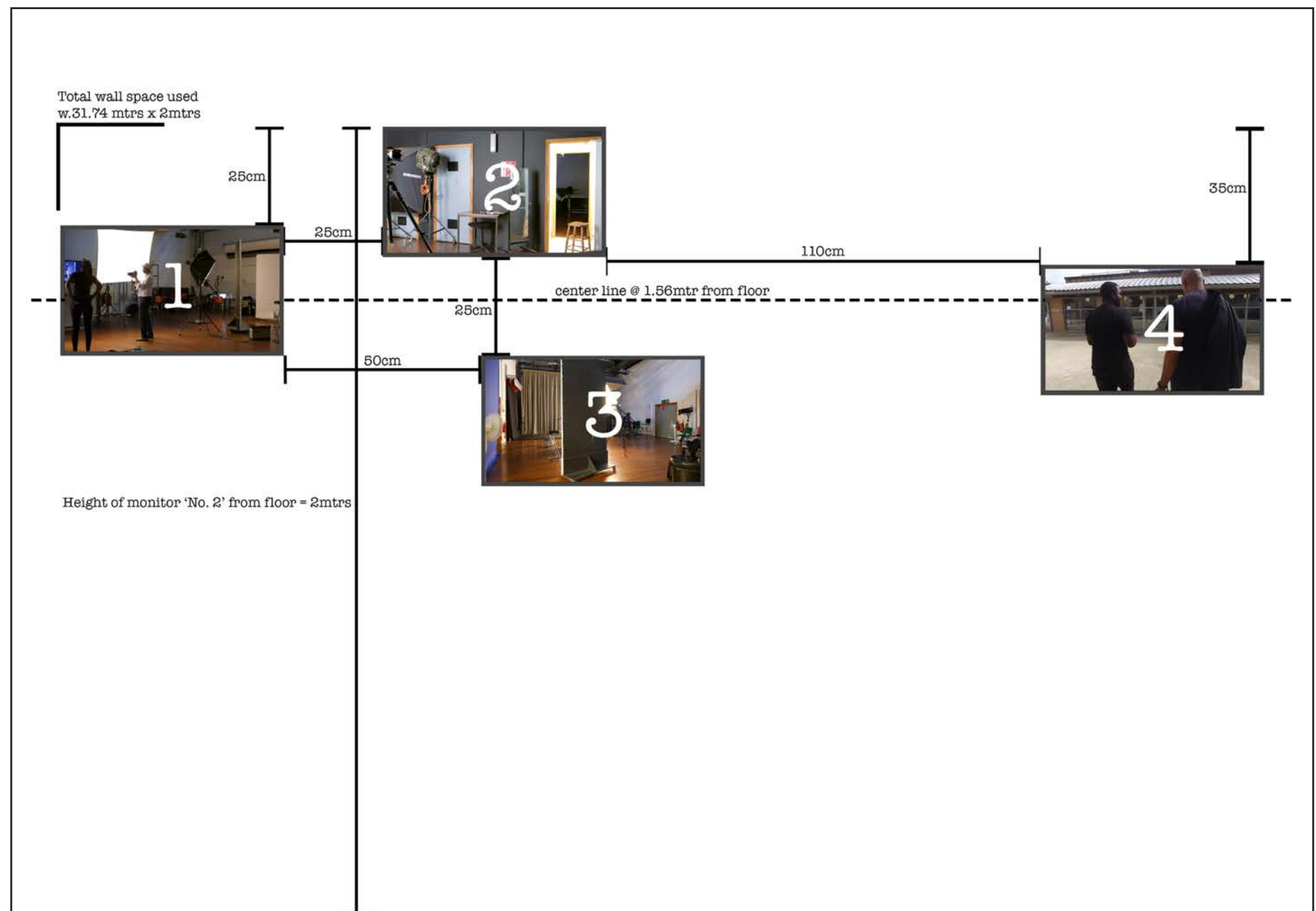






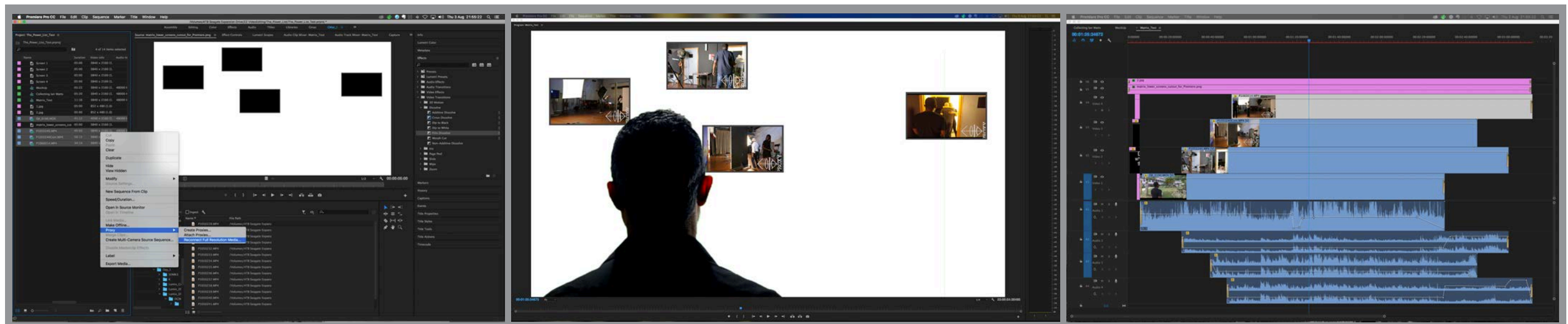
Of these two designs this one is found to be slightly disturbing due to the awkward ness of the height of screen 4. Therefore it is the design that will be used, as I wish to through the view off balance as earlier stated (p.81).





In trying to create proxy files to work with in Adobe Premiere, my preferred video editing software – even though I’ve just completed a four day course in using FinalCut Pro X and Motion, I have self-taught Premiere and find it more intuitive – I was having trouble as there was no preset ‘Ingest’ file to keep the correct aspect ratio. Found a video on YouTube (<https://www.youtube.com/watch?v=AM7rScjAyFQ>) and create a 960x540 encode and ingest files by following the instructions but using my own pixel count plus created a .PNG ‘Image Overlay’ that will be applied to the proxy files as a visual warning when Proxy file are being used.

To make this work the monitors will have to be wall hung and some method of wiring them together and connecting to the matrix or a computer will also need to be worked out.  
<https://youtu.be/zDrQeC2qxvs>





Had a bit of a rough time trying to get information on the production of a 2x2 matrix video wall and could have easily ended up spending thousands. Thankfully this technology, like every other, is in flux and new devices are coming on to the market. The main drivers are:

The traditional costs were too high and that invited new tech savvy firms to develop new cheaper equipment and methods.

Video monitors are falling in price, thus video gamers are creating video walls to play their preferred game.

Galleries, companies and artists are increasing their use of display installations.

The market demand is rising and unlike property prices, when demand increases in the tech-market prices fall mainly thanks the Asia.

One thing that does not change however, all the little add-on bits and pieces you need soon add up to more than the product you thought you needed.

In the end, and although a number of issues experienced, mainly to do with lack of knowledge of this technology, a successful test was achieved.

Info worth keeping at least for the next eighteen months (August 2017).

pages to revisit for HDMI cables

[https://www.amazon.co.uk/s/ref=nb\\_sb\\_noss?url=search-alias%3Daps&field-keywords=4K+UHD+1x4+Port+HDMI+Splitter++1+HDMI+Input+to+4+HDMI+Output+%7C+Supports+Resolutions+up+to+2160p](https://www.amazon.co.uk/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=4K+UHD+1x4+Port+HDMI+Splitter++1+HDMI+Input+to+4+HDMI+Output+%7C+Supports+Resolutions+up+to+2160p)

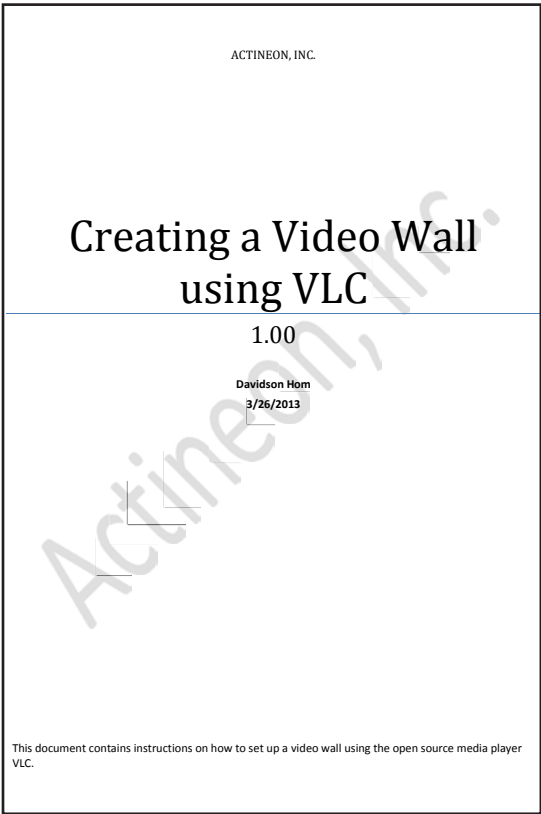
<http://www.amd.com/en-us/solutions/professional/display-walls>

this is what I rely want


<https://itm-components.co.uk/products/ezw2x2-s-2x2-multi-format-video-wall-processor>

I may need this cable

<https://www.lindy.co.uk/audio-video-c2/converters-scalers-c105/hdmi-to-displayport-4k-converter-with-usb-power-p9899>




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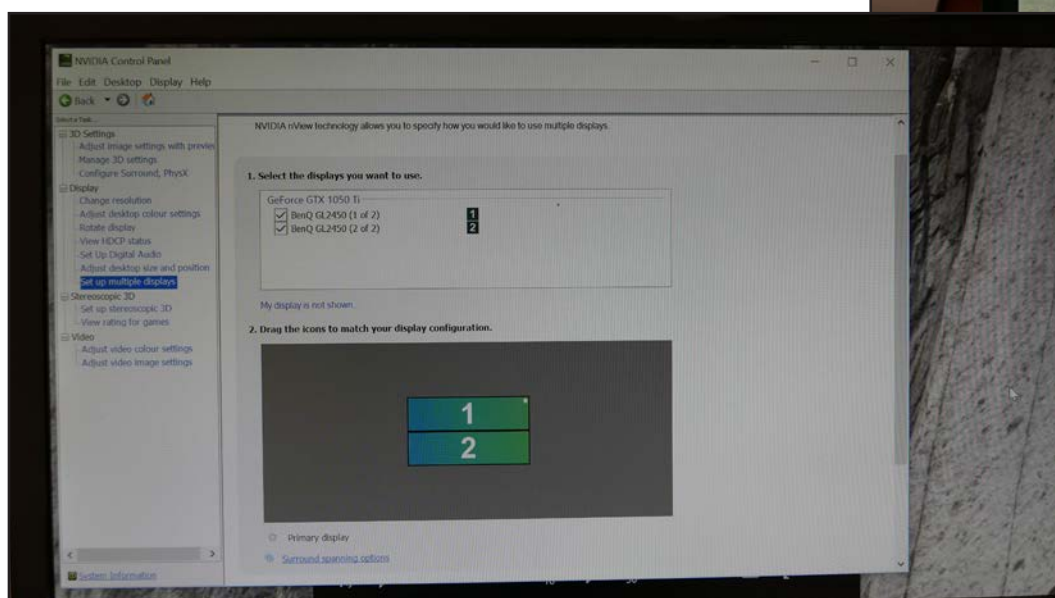
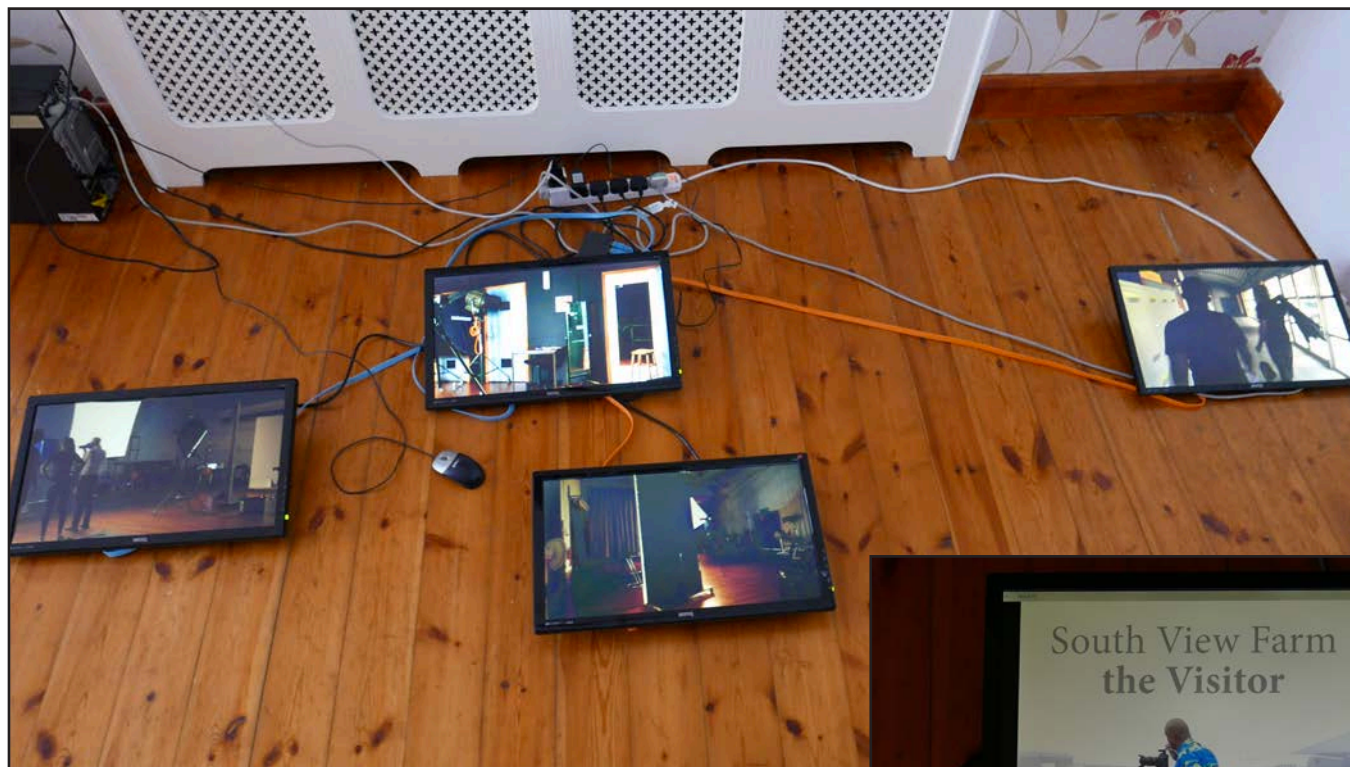
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now this little nugget is worth keeping, just in case...

## Re: 4K Displayport to 4 x HDMI Video Wall Processor

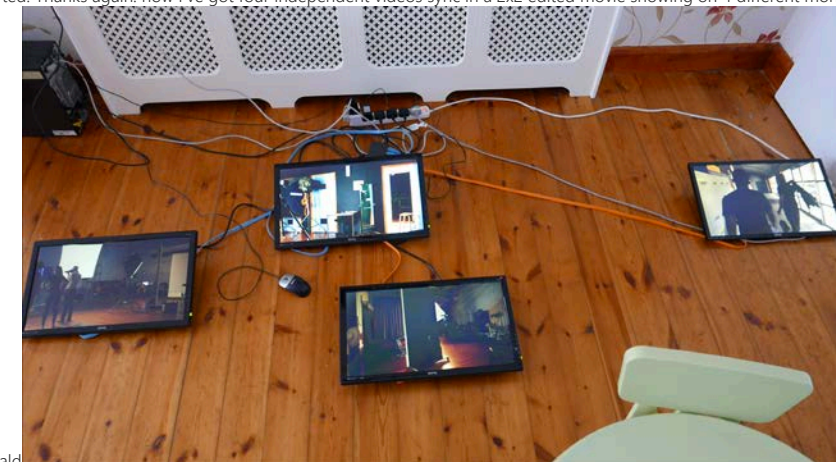
Gerald McLean <[w1563168@my.westminster.ac.uk](mailto:w1563168@my.westminster.ac.uk)>

Tue 01/08/2017 00:01

Inbox

To: technical@lindy.co.uk <technical@lindy.co.uk>; gerald@geraldmclean.com <gerald@geraldmclean.com>;

Hi, Thanks for the information. I did as you suggested, and with a bit of poking around managed it. The biggest issue was that the 2x2 matrix, when I finally got it working, would not resize and showed 3840 x 4320 which of course caused distortion. after about three hours of trying every single puratation to try and get it to show correctly (3840x2160), it finally occurred to me to try and make the adjustment using the window display pane, not the nVidia. It worked. Well I'm no expert on this but I know a lot more than when I started. Thanks again, now I've got four independent videos sync in a 2x2 edited movie showing on 4 different monitors.



gerald

On 25 July 2017 at 09:41, <[technical@lindy.co.uk](mailto:technical@lindy.co.uk)> wrote:

Dear Gerald,

Thank you for your email

To display a full screen video over 2x2 you would need Nvidia to display three independent screens which allows the option for Nvidia surround, however our unit is only seen as two independent displays.

Unfortunately the only solution we could offer would be to connect an additional monitor.

I'm afraid this is a limitation of the Nvidia software as far as i am aware AMD's is a bit for flexible.

Best Regards  
Adam Hinchley  
Technical Support

LINDY Technical Department Tel: 01642 754040

Dear Tech-Team,

Further to our telephone conversation 20 minutes ago, I have a 4K Displayport to 4 x HDMI Video Wall Processor, and a Gigabyte GTX1050Ti graphics card (4GB) in a PC (with 5GB RAM).

I'm trying to create a 2x2 video wall but the system can only see a 1x2 video wall in which the top screen is extended to the bottom one. This means that the desktop may appear as one screen but if I play a video in full screen mode it only stretches in the top screen. In order to see the video correctly on all four screens I have to play it in minimised mode then stretch it out over all four screens, which creates it own problems.

What am I doing wrong?

Please find attached photos of the screens.

**Gerald Mclean**  
University of Westminster  
MA Photography Studies

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## Info of Importance Re: FMP

- Fragmentation
- Convergence
- READ/Research
  - Abel Gance
  - Andrei TARKOVSKY
  - Chris Marker

P.T.O.

384.80941 WAD  
Film, Video and televisions;  
market forces, Fragmentation and  
technological advance.

TARKOVSKY  
79.430233092. TAR  
End of Summer Vacations  
2017

79.430233  
Cinema as poetry

Chris Marker  
79.092 MAR Starting Back  
2237 DVD The Andrei Tarkovsky  
Companions

Abel Gance  
79.4372 NAP  
Napoleon

86

image size w h  
MK2 1920x1080 x2= 3840 x 2160  
MK3 1280x720 2560 x 1540  
\* Panasonic 3840x2160 7680 x 4320  
DJI 4096x240 x 8192 x 4360

\* Sound

## Video properties Re Highgate

compressed -  
crop sound - mono 8bit  
DJI MPEG 4096x2160 25FP 1:0 Mono  
SD MK3 MPEG 1280x720 50FP 1:0 Stereo  
SD MK2 MPEG 1920x1080 23.976 1:0 Stereo  
Lumix MPEG 3840x2160 25FP 1:0 Stereo  
Poor Sound - compressed stereo

Best sound 16bit Stereo.

Note must check and set  
camera to similar

- : Frame rate
- : ISO
- : Manual focus
- : Colour space (scean) / (white balance)
- : Aspect Ratio
- : Date and time
- : Clean lens.



# Initial Review

The photograph may tell a story, not the whole story. (PN)

The ‘cycle of observation’ may be likened to an epistemological method of attaining validity within the elasticity of space and time, to separate vindicated belief and subjective opinions, for memory is non-linear and fragmented.

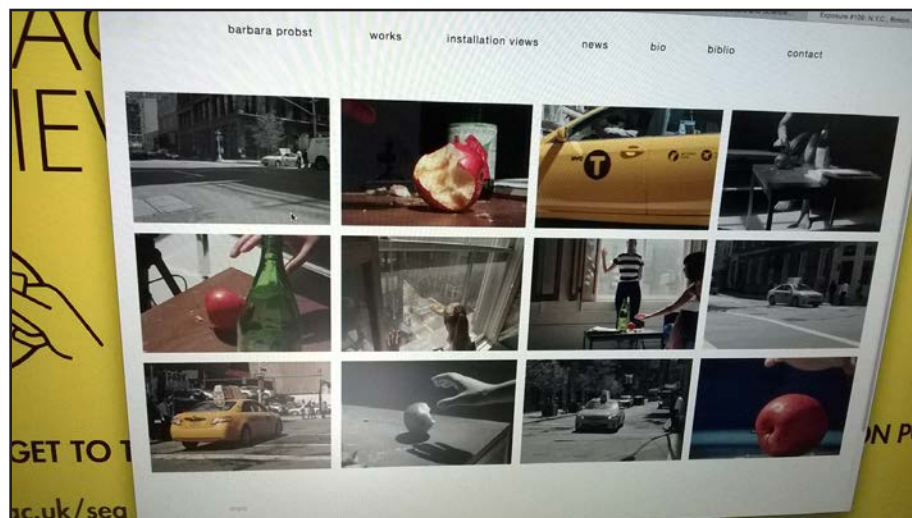
In this time of ineffectual information, how many cameras does it take to convey a comprehensive view of actuality?

In producing this work multiple synchronized cameras have been used and triggered remotely to capture images with interlinked content.

- Three methods have been developed to achieve this;
- synchronized Polyptych
- layered synchronized Polyptych
- synchronized motion Polyptych

The cycle of observation;  
capturing time -a photographic document of an actual moment in time.





Barbara Probst (born 1964 in Munich) is a contemporary photographer who lives and works in New York and Munich.

Barbara Probst in her interview regarding a 12 part piece in, which she uses 12 cameras that fire simultaneously capturing images that are displayed in individual frames (not a single print polyptych); she explains her interest in the photographers personal revelation through composition, to the extent that the view of a scene becomes of greater importance than the scene itself.

This mindset, although insightful, invites further study when the photographer sets the limits of the cameras view and by leaving it in a position from which it, or its view cannot be observed by the photographer. Thus, at the time of triggering the shutter ultimately as no true idea of what has been recorded until processing the images; when the unseen view is revealed for the first time.

These scenes, and thus to some extent, compositions may then tell us very little as to the photographers thoughts as the contents of the image are of happenstance rather than by controlled design. It is these images, of the unseen and outside of the photographer's range of control and how they impact and change the dynamic of the polyptych that I find fascinating and continues to drive me forward. In each study conducted the excitement of reviewing all the images and seeing them displayed together; their interaction, often leading to verification of content of other viewpoints/cameras, sometimes days or weeks later, when a tiny fragment on information is noted for the first time; unfolds a joy of discovery, encouraging close examination of the images and thus engagement with the process and content.

It should be noted that the images produced in my practice are never manipulated or their content retouched or treated to gain effect. What ever is done in processing, is done to the whole image, and then repeated to all the images in that polyptych. However my polyptych practice dose echo Probst's work is in the approach that, it is not so much what is photographed, but how it is photographed, and the perception of the viewer.



## Barbara Probst

Barbara Probst, January 16 - February 14.

Lars Bohman Gallery is pleased to present its first exhibition with German artist Barbara Probst. The exhibition consists of a series of Probst's enigmatic photographs Exposures.

Every work is made up of several images, showing the same event at the same time, but from different angles. Several cameras have been used from different directions and distances to capture a movement, an event or a scene, at the very same second. Like pieces of a jigsaw puzzle, the viewer inevitable seeks to get the images into place by finding the relation in between them. Some works run over several walls, thus encompassing the viewer who consequently becomes a part of the scene.

Photography has long been entrusted with attributes of realism and truth. Cartier-Bresson spoke about the decisive moment and photojournalism functions on the idea of the photographic image as a carrier of an objective truth. Probst turns this notion upside down. She uses models to act, she meticulously stages the sets and every camera angle has been carefully determined before the camera shutters are closed. By breaking down the moment into several images, Probst points with a genius mode to questions regarding photographic conventions and their interpretations. Can one image expose the reality? If so, how can reality look so different by just shifting the perspective of the camera ever so little? In a wider perspective Probst's photographs call on the viewer to enact critical thinking and viewing, and they do so with a finely tuned mix of seriousness and humour. Her images question the role of the viewer and the influence of the different interpretations that arise in confronting photographic images. The artist invites us to an enigmatic journey with several entries and just as many exists.

In the series Exposures, Probst also conveys how realistic photography can touch on the border of abstraction. Her often large-scale formats turns into poetic and dream-like images where the narrative element is eliminated and where the sensation of the scene becomes the imprint the works exude.

Barbara Probst was born in 1964 in Munich, Germany. She lives and works in New York and Munich. She has had numerous solo shows around the world, the more recent include Kunstverein Oldenburg, Oldenburg, Germany; Museum of Contemporary Photography, Chicago, USA; FRAC Brittany, Domaine de Kerguehennec, Bignan, France; Madison Museum of Contemporary Art, Madison, WI, USA. During the summer of 2010 Probst will participate in the exhibition Exposed: Voyeurism, Surveillance and the Camera, at the Tate Modern in London, UK. In 2007 Steidl produced an extensive monograph of her work, Barbara Probst: Exposures. The book is available at the gallery.

<https://vimeo.com/8967695?ref=tw-share>





20.07.17

I first saw the film 'Timecode' by Mike Figgis on the morning of 20th July 2017, which can be best described as a play, is shot in one continuous stream using four cameras, edited and presented in a 2x2 matrix; and the similarity of constructs to the work that has been produced in my own practice prior to this screening were incredibly striking. Yet on a reflection, this is not surprising, which is discussed here.

Firstly, Timecode is described as a play here due to the storyline unfolding in the same manor as a stage play, or events that cannot be fully controlled. The scenes appear to be acted out with a degree improvisation as would be expected on the stage, when minor mistakes or changes must be incorporated into the story, 'The show must go on'.

Secondly; the number of cameras and the use of a 2x2 matrix to present the work. This is the most natural outcome due the viewing screen horizontal rectangular aspect ratio. This follows through into the segmented presentation of the various camera views.

Finally, and although there are others but not wanting to produce a film review; the convergence of narrative and the re-enforcement of the time code by use of sound and vision. Using hand held cameras that follow the actors and storyline, which at times switch their point of interest aided by the interchange of audible sound feeds, this 'filmed' play has several points at which the story converges. The use of an external event to link all four cameras, in this case camera shake to signify earthquake tremors, at three points during the film is an inspired re-enforcement of the timeline.

How Mike Figgis's film 'Timecode' differs from my practice is in the execution and use of cameras, as discussed here.

The visual presentation of my practice expands the methodology by testing the elasticity of the narrative by exploding the 2x2 matrix further fragmenting the information. This has a two-fold effect. It allows the viewer to view each in isolation – to some degree – if they so desire, the various compositions. This would then require a greater depth of viewer engagement as the work would require four viewings. With possibly a fifth and final viewing from a greater distance at a point were all four screens may be viewed at once. This of course will not be possible in future intended incarnations where the screens will be placed much further apart and at angles that will inhibit simultaneous viewing – without the use on mirrors.

The introduction of the various cameras are fixed in the film 'Timecode' yet within the short films presented in my practice the use of a 2x2 matrix video wall allows greater experimentation and comprehension of the concept to the audience. Displaying a single image across all screens before segmenting the various cameras to their respective quadrant enforces the introduction and fragmentized nature of the work. This is, it is hoped, to assist and prepare the view of how to view the work. Finally, and an important difference is the intended setting of viewing space. Mike Figgis's film is produced for cinema display. My practice is produced for exhibition installation. As such the perception and expectation of the audience is predefined by the space.



Michael "Mike" Figgis (born 28 February 1948) is an English film director, screenwriter, and composer.



# Bill Viola

Bill Viola (b.1951) is internationally recognized as one of today's leading artists. He has been instrumental in the establishment of video as a vital form of contemporary art, and in so doing has helped to greatly expand its scope in terms of technology, content, and historical reach. For 40 years he has created videotapes, architectural video installations, sound environments, electronic music performances, flat panel video pieces, and works for television broadcast. Viola's video installations—



total environments that envelop the viewer in image and sound—employ state-of-the-art technologies and are distinguished by their precision and direct simplicity. They are shown in museums and galleries worldwide and are found in many distinguished collections. His single channel videotapes have been widely broadcast and presented cinematically, while his writings have been extensively published, and translated for international readers. Viola uses video to explore the phenomena of sense perception as an avenue to self-knowledge. His works focus on universal human experiences—birth,

death, the unfolding of consciousness—and have roots in both Eastern and Western art as well as spiritual traditions, including Zen Buddhism, Islamic Sufism, and Christian mysticism. Using the inner language of subjective thoughts and collective memories, his videos communicate to a wide audience, allowing viewers to experience the work directly, and in their own personal way.

[v http://www.billviola.com/Perov,%20bv,%209-7-08\\_2221.jpg](http://www.billviola.com/Perov,%20bv,%209-7-08_2221.jpg)

Bill Viola received his BFA in Experimental Studios from Syracuse University in 1973 where he studied visual art with Jack Nelson and electronic music with Franklin Morris. During the 1970s he lived for 18 months in Florence, Italy, as technical director of production for Art/Tapes/22, one of the first video art studios in Europe, and then traveled widely to study and record traditional performing arts in the Solomon Islands, Java, Bali, and Japan. Viola was invited to be artist-in-residence at the WNET Channel 13 Television Laboratory in New York from 1976-1980 where he created a series of works, many of which were premiered on television. In 1977 Viola was invited to show his videotapes at La Trobe University (Melbourne, Australia) by cultural arts director Kira Perov who, a year later, joined him in New York where they married and began a lifelong collaboration working and traveling together.

In 1979 Viola and Perov traveled to the Sahara desert, Tunisia to record mirages. The following year Viola was awarded a U.S./Japan Creative Artist Fellowship and they lived in Japan for a year and a half where they studied Zen Buddhism with Master Daien Tanaka, and Viola became the first artist-in-residence at Sony Corporation's Atsugi research laboratories. Viola and Perov returned to the U. S. at the end of 1981 and

settled in Long Beach, California, initiating projects to create art works based on medical imaging technologies of the human body at a local hospital, animal consciousness at the San Diego Zoo, and fire walking rituals among the Hindu communities in Fiji. In 1987 they traveled for five months throughout the American Southwest photographing Native American rock art sites, and recording nocturnal desert landscapes with a series of specialized video cameras. More recently, at the end of 2005, they journeyed with their two sons to Dharamsala, India to record a prayer blessing with the Dalai Lama.

Viola has received numerous awards for his achievements, including the MacArthur Foundation Fellowship (1989), XXI Catalonia International Prize (2009), and the Praemium Imperiale from the Japan Art Association (2011).

## KIRA PEROV

Kira Perov is executive director of Bill Viola Studio. She has worked closely with Bill Viola, her husband and partner since 1979, managing, creatively guiding and assisting with the production of all of his videotapes and installations, and photographing the process. She edits all Bill Viola publications, selecting materials from her extensive archive and collaborating with museum professionals and designers. Perov also curates, organizes and coordinates exhibitions of the work worldwide.

Kira Perov earned her Bachelor of Arts (Honors) in languages and literature from Melbourne University, Australia in 1973, and traveled extensively throughout Europe and the South Pacific, including Papua/New Guinea. In 1974 she was awarded a fellowship by the Bulgarian/Australian Friendship Commission to study the language and culture of Bulgaria, where she lived for six months before returning to Australia. When she invited Viola to Melbourne in 1977, Perov was director of cultural activities at La Trobe University, curating exhibitions and producing concerts. Recent publications include Bill Viola: Visioni interiori, Palazzo delle Esposizioni, Rome (2008); Bill Viola (co-edited with Jérôme Neutres), Musée National, Grand Palais (2014). Her photographs, including those documenting Viola's work, have been widely published. <http://www.billviola.com/biograph.htm>



*Really like the scale of Bill's installations and quality of images further research required.*



Really did try hard to appreciate the works of Chris Marker today by watching a few of his shorts but couldn't keep my eyes open or any lasting interest in this work. I'll try again when not so busy.





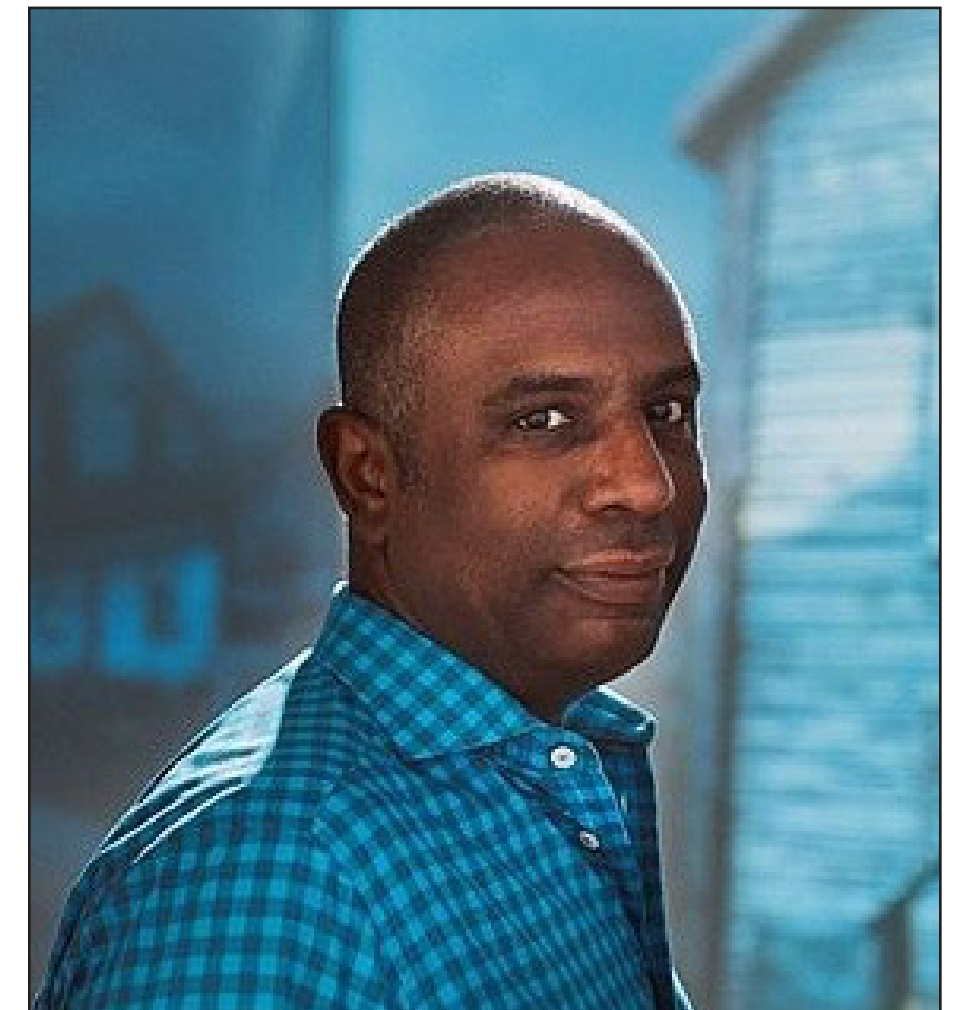
## Stan Douglas: The Secret Agent

Foreword by Dirk Snauwaert. Text by Eric C. H. De Bruyn, Jason E. Smith. Afterword by Séamus Kealy.

Stan Douglas: The Secret Agent surveys three recent works by Stan Douglas (born 1960), all dealing with the politics and culture of the turbulent 1970s. The video installation *The Secret Agent*, which lends this monograph its title, transposes Joseph Conrad's 1907 novel to Lisbon during the upheaval following the Carnation Revolution of 1974. *Disco Angola* compares two roughly simultaneous moments—the hedonistic glamour of New York nightlife in the '70s and the Angolan Civil War—in a series of eight staged historical photographs set in New York and Angola. The third work, *Luanda-Kinshasa*, is a six-hour jazz film set in 1974, constructed around 11 songs recorded at the legendary 30th Street Studio where the likes of Miles Davis and Glenn Gould worked. Stan Douglas: The Secret Agent includes original scripts, film stills, production shots and extensive archival material to illustrate these crucial works from Douglas' oeuvre. This film still from Stan Douglas' new six-channel film "The Secret Agent"—on view through April 30 at David Zwirner gallery—is reproduced from Ludion's gorgeous new book of the same name. Reviewed by Randy Kennedy in this week's New York Times, the film is an adaptation of a 1907 Joseph Conrad novel about a terrorist plot to blow up an English observatory, reimagined for Portugal during the post-revolutionary summer of 1975. "Douglas' *The Secret Agent* is above all a film about modernity," Jason E. Smith writes. "It is 'about' modernity, though, in a very special way: in the story, modernity is not merely evoked, it is targeted for attack... From the perspective of our present, to watch *The Secret Agent* is to measure the distance between the volatility of the time depicted—its modernizing dynamism, its opening onto an indeterminate future—and the present of the crisis, our crisis."



After much consideration the work of Stan Douglas: The Secret Agent, in particular his method of display is something that is worthy of testing and possibly expanding on in terms all three methodologies, allowing for enlargement whereby the viewer may be aware of the small intricacies and clues I tend place in my work that are not visible at smaller sizes



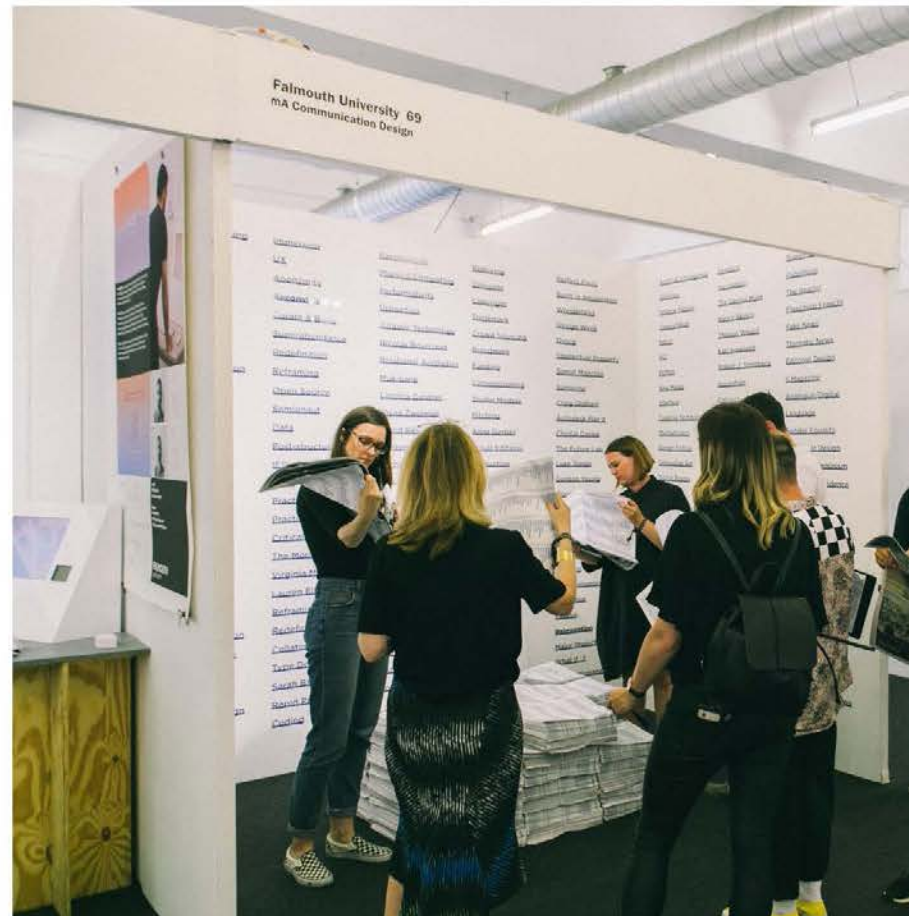
Stan Douglas: The Secret Agent (born October 11, 1960) is an artist based in Vancouver, British Columbia. installation artist, photographer.

<https://www.victoria-miro.com/artists/39-stan-douglas/>

<https://alchetron.com/Stan-Douglas-509780-W#->







# Too much 'show' at the degree shows?

As degree show season comes to an end for another year, Hannah Ellis asks whether it's time to rethink a concept that favours the spectacular over the thoughtful and fails to accommodate many aspects of design practice

By [Hannah Ellis](#) 19/07/2017 9:22 am

There is some annual meteorological quirk in Britain that means that from the beginning of June until mid-to-late July the weather becomes some kind of loose binary. Some days are oppressively hot, humid, airless; on others, the weather breaks and dissolves into (usually torrential) rain. There isn't really an in-between.

It's the same every year, and the reason I know it's the same every year is because this weather system matches up perfectly with degree show season. It's a great leveller, because even the most well marketed shows are at the mercy of the elements. Rain can be deflating, especially on a private view night; only the most committed visitors attend but they stay, spending longer with the work until they can psyche themselves up enough to brave the outside again. Hot days bring the crowds, and spaces can literally be swarming with visitors trying to dodge and jostle past each other, all the while fanning themselves with pieces of print and warm air – more intent on avoiding severe dehydration than seeing the work necessarily.

In the case of Central Saint Martin's show this year, private view night drew such massive numbers that queues of waiting visitors filled and spilled out of Granary Square. Just as many people saw the lines and, exhausted just by the thought of waiting in relentless sunshine, turned back to King's Cross, promising themselves they would (probably) come back another evening.

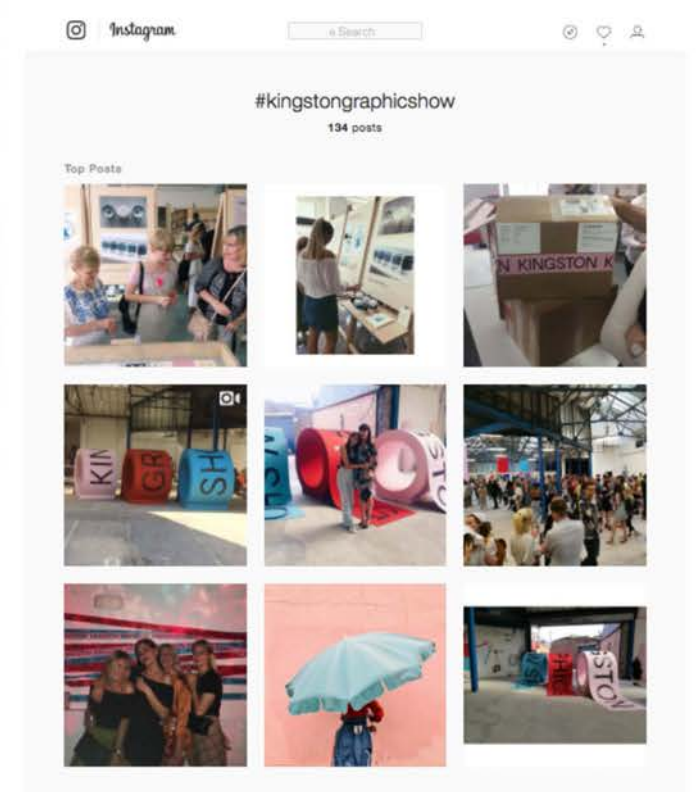
**Show (noun):** A spectacle or display, typically an impressive one

Anyway, my point in all this is that, as a visitor, the whole thing can sometimes feel a bit like an ordeal and especially so if you have no direct connection to the graduates. Graduate shows are becoming more visually demanding too, and maybe a bigger challenge to visitors than the environmental conditions is the increasingly overwhelming volume of work. Every year, the amount of things to see goes up; every year, the proportion of work that is good or even great goes up, too. Year group numbers regularly surpass 100, even 150 students, so that now it's increasingly impossible just to see all the work on display, let alone appreciate the thought processes, digest and understand it and achieve all this in a two hours gap after work or carved from a weekend.



Kingston University Graphics show

You can, of course, bypass the visiting all together and just experience the shows, condensed and pre-curated for you by other visitors, on social media instead. Kingston's Graphics show (which I was out of the country for) looked particularly well on Instagram. Peckham's Bussey Building kitted out with multi-coloured tape signage and giant tape-roll sculptures (see above), the space curated and open instead of democratically divided up and cramped. Through the window of my phone's screen, everything looked considered and thoughtful and it was the one I was sorry to have missed.



Ah, Debord! 'All that was once directly lived has become mere representation', how brilliant and terrifying that an entire show, a display of 100 individuals and their endeavours over the last three years – 300 combined years of experience – can be reduced down to a series of images posted online and hashtagged. That it could even be a more enjoyable viewing experience! Every year, the importance of spectacle creeps further to the forefront and, arguably, 'being seen' is now more important than communicating with an audience. Shows that were originally an annual tradition of inviting people *in* to the art school, removing the mystique of the studio and the practices that happened within that, have become – as universities themselves put it – 'showcases', both of the work and the students themselves.

And showcasing is exactly what it is: the projects that students have poured so much time and energy into are put on pedestals and plinths, pinned up on walls, or turned into a showreel to be screened. There they sit, passively waiting to be observed, one hundred finished pieces. They are present, inasmuch as each project marks a student's public debut into "proper" design society, a hybrid networking-event-meets-coming-of-age-ceremony before they fledge into the world of work.

**Show (verb):** Be, allow, or cause to be visible

All of this is fine until we start to question what work graphic design or illustration or advertising students actually *do* on these courses, and what the shape of these creative industries are and might be. Is it as simple as the course titles suggest, or are our expectations as visitors trained towards the immediacy of the spectacle? Where do slower practices that require time to be fully understood – fit into this?

'Showcasing' as an idea carries with it a problematic suggestion that anything can be put into a white-painted room and it becomes interesting just by being there when, actually, an exhibition is a medium in its own right. It requires an understanding of space, of time, and – most importantly – of how these two things affect the people within; all elements that are malleable and design-able. Making the most of this as a publishing platform means that the majority of projects, especially those commercial ones with entirely different briefs, audiences and contexts, will need a bit of re-presenting and jiggling with.

Final year hand-in comes about four weeks before the show, two for students with extensions. It's a recovery period for exhaustion and burn out. Except it's also the time to curate and edit projects down, to gain some mental distance from just-submitted work so that it can be reconsidered for a format most students have never designed for.

(What you've to understand about students is that this hand-in is a major mental milestone for many of them, to bring up shows any earlier can be panic-attack inducing rather than constructive.) It's an enormous ask, and understandable that some, if not all, of the work on show is essentially the same as their submission. What does well against marking criteria doesn't axiomatically make an interesting exhibition piece, unfortunately.





University of Huddersfield, BA Graphic Design, won Best Stand at D&AD New Blood this year

Print, overwhelmingly popular in most shows, is pretty forgiving in that sense and adapts to different timescales to tell layers of information. Posters can convey a lot, quickly. Books can engage both immediately and longer-term, multiple copies can be looked at simultaneously or sold or taken away, and for those less able to self-edit they can be almost endlessly long. There's a point, though, where even printed matter becomes inaccessible. This year's D&AD New Blood meta-showcase brought together 73 disparate creative courses from around the UK at London's Old Truman Brewery. Dominated by print and impossible to curate, books – so many beautiful books – were piled and stacked and laid out everywhere, melting together to become a indistinct mass of visual noise.

Reading is such an intimate act that it loses something when put into a show context. People tend to skim and get the gist of things in exhibitions, making the content difficult to recall, and it's especially true if the book is a single edition fixed to one place. To get around this, the RCA's School of Communication show featured a dedicated reading room (complete with that total novelty – seating!) that acknowledged this issue and gave visitors a chance to interact with the printed page in their own time and relative calm.

Judges, including CR's Rachael Steven, get to grips with the Falmouth MA Communication Design stand at New Blood

Books can easily carry research, too, which is often integral to students' practice. There's something to be said, though, for a beautifully crafted object that evidences research-through-making, not as a gimmicky 'hook', but as a way to tell a complete story more quickly. [At LCC's show, Peter Roden's Cooking with Wabi project](#) caught the attention of many people for exactly this reason. The well-crafted but beautifully wonky dinnerware set said enough about the research process and captured the spirit and acceptance of *wabi-sabi* without tipping over into naivety, whilst a nearby publication documented it in use. It's a bold move to show imperfect ceramics as part of your final major project. It might be, though, that LCC's slightly ambiguous sounding course title, Graphics and Media Design, goes part of the way to help broaden students' concept of "graphic design" and challenges the audience as to what exactly they might expect to see.



Peter Roden, Cooking with Wabi

Making it as easy as possible for visitors to be, and stay, engaged with the work is just as important with time-based digital pieces. Universally challenging, they're often given screenings given se s set apart in galleries, but in university shows they are largely defined by the equipment on offer in the AV loan store. Done well, lengthy pieces can be compelling in ways that print can only dream of; inspiration, though, might not come solely from 'motion graphics' or 'animation'. Andres Jaque's *Intimate Strangers* springs to mind. Shown at the Design Museum as part of the Fear and Love exhibition, the piece of performance architecture offered a fantastic and incredibly in depth critique of the social, political and even geographic effect of relationships formed through social networks. Layers of images and video on iPads and larger screens illustrated the commentary in different ways, seating and walls offered places to sit or slouch through the four looping episodes. Everything, even the language, was accessible; as a viewer, you got the impression that Jaque genuinely wanted you to be interested, engaged and – ultimately – active because of his work.



Promotional image for Andres Jaque's *Intimate Strangers*

And perhaps this is the key to turning a graduate 'showcase' into something more: lowering barriers to entry and making it as easy as possible for a prospective audience to engage. It might mean thinking beyond the iterative shows of previous years – maybe even beyond the discipline – to reimagine how these events visually communicate. To do something radically different, though, relies in part on the expectations of the audience, too.

One thing that the 'showcase' doesn't currently acknowledge is that *not all graphic design students will become graphic designers*. That's not to say that they haven't got the necessary talent or have somehow been failed by lecturers, it's just a symptom of the political and societal churn of young people through education towards university (a separate issue in itself). Often three years of studying has taught them that they want to be teachers or service designers or project managers, or any number of careers that don't currently shoe-horn nicely into a graduate show. Geared towards beautifully finished final pieces instead of learning, the idea of 'showcase' casually dismisses them on their way out, their projects deemed unimportant despite being as well thought out, timely and relevant as any 'designed' equivalent.

If the platform needs reimagining entirely to accommodate these graduates as well, it also requires visitors to acknowledge and refuse the seductive creep of the spectacle, the smoke and mirrors protection that aesthetics can offer. A sort of empathy is needed, a willingness to have their own understanding of the boundaries of both the discipline and design education challenged. A great piece of work is no longer just something that photographs well; maybe if a range of thinking and processes can come to the forefront, then these students can make their debut, too.

*Hannah Ellis is a designer and university lecturer*

Creative Insight



Interviews watched:

Artist	Exhibition	Gallery – Date	Rough outline
<a href="#">Brett Rogers</a> – Director of The Photographers’ Gallery, and others talk about the prize, including a short history			Deutsche Börse Photography Prize
<a href="#">Charlotte Dumas</a>	Anima & The Widest Prairies	The Photographers' Gallery - 6 Feb - 15 Apr 2015	Her photos of sniffer dogs + horses - 9/11
<a href="#">Mark Sealy</a>	Human Rights Human Wrongs	The Photographers' Gallery - 6 Feb - 15 Apr 2015	Political path of Human Rights (1945-1994)
<a href="#">Penelope Umbrico</a>	Sun/Screen	The Photographers' Gallery - 4 Dec 2014 - 28 Jan 2015	Stills from flicker combined into motion
<a href="#">James Bridle</a>	Seamless Transitions	The Photographers' Gallery - 6 Feb - 15 Apr 2015	RGI arch walk-through directed by James Bridle, artist; work was produced by Jörg Majer of Picture Plane
<a href="#">Erica Scourti</a>	So Like You	The Photographers' Gallery - 6 Feb - 15 Apr 2015	Display of photos with their meta-data taken from online sources that were tagged similar to her own photo album. Commissioned by Photoworks, #temporarycustodians and The Photographers' Gallery for the Brighton Photo Biennial 2014.
<a href="#">Brian Duffy</a>	Documentary	YouTube	DUFFY- The Man Who Shot the Sixties (Full length film)

Periodicals & Journals- print

- Ag Magazine
- Aesthetica
- Aperture
- British Journal of Photography [www.bjphoto.co.uk](http://www.bjphoto.co.uk)
- Critical Photography Intellect Series: <http://www.intellectbooks.co.uk>
- European Photography [www.european-photography.com](http://www.european-photography.com)
- Foam
- Image [www.aop.org](http://www.aop.org)
- Next Level [www.nextleveluk.com](http://www.nextleveluk.com)
- Photoworks

Web

- [www.a-n.co.uk](http://www.a-n.co.uk)
- <http://www.bjp-online.com/>
- [www.e-flux.com](http://www.e-flux.com)
- <http://www.foam.org/magazine/about-foam-magazine>
- [www.fire-cracker.org/](http://www.fire-cracker.org/) Supporting European Women Photographers
- [www.foto8.com](http://www.foto8.com)
- <http://www.fotofest.org/>
- [www.lensculture.com/](http://www.lensculture.com/) Contemporary Photography Magazine
- [www.luminouslandscape.com](http://www.luminouslandscape.com) Digital technical information
- [www.own-it.org](http://www.own-it.org)
- <http://www.photomonitor.co.uk>
- [www.photonet.org](http://www.photonet.org)
- [www.seesawmagazine.com](http://www.seesawmagazine.com)
- <http://www.source.ie/index.php>
- <http://www.1000wordsmag.com>
- [www.the-aop.org](http://www.the-aop.org)

Essential reading list

- Anderson, Joel; Theatre and Photography;[2014]
- Barthes, Roland; Mythologies [1977]
- Bhabha, Homi. the Location of Culture [1994]
- Bishop, Claire; Artificial Hells
- Collins, Phil. The Making of a Refugee, [1999] [video, Tate Collection]
- Ranciere,Jacques; The-Emancipated-Spectator
- Rosler, Martha. 1981 In, Around and afterthoughts [on documentary photography] in ‘Decoys and Disruptions 1975-2001. The MIT Press, 2004
- Ruscha, Ed; 26 Different Gasoline Stations [ bookwork]
- Solomon-Godeau, Abigail; Photography at the Dock, Essays on Photographic History, Institutions, and Practices
- Stallabrass, Julian; Documentary [ 2013]. MIT Press
- Steyerl, Hito; ‘ The Wretched Screen’, 2012, free pdf download
- Wall, J. ‘Marks of Indifference’[Download, <http://www.art.ucla.edu/photography/downloads/Wall001.pdf>]

The desire to share our every moment through apps such as Instagram, Snapchat, WhatsApp, Twitter, and so on may suggest we have a desire to occupy more than on space in time. Have you ever gone to a function, or attended a meeting to ensure you are not the topic of the discussion?



# Review

95

The future progression of this ‘cycle of observation’ would entail working in collaboration with others. One photographer/director would direct the location, with the other photographers/cameras, occupying positions to record the documentary and their views, under the direction of the principal photographer producing the primary view who triggers all camera shutters. But the other two, or three photographers would hold and compose/frame the views of the other cameras thus the resulting polyptych would show not merely differing viewpoints/positions and compositions of the cameras but the input of others in creating those images. This would remove the need for tri-pods and reveal something of the individual. But by using the wireless system the principle photographer would still synchronize the firing of the shutter.

A shoot lots more film...



Gerald McLean

## cycle of observation

an epistemological study through dialectic methodologies relating to veracity of visual information in producing proof of actuality through validation of content.

Gerald McLean

## cycle of observation

Truth, Honor, Justice; are ideals that are in short supply these days. Media spin, Lies of Omission, and downright Lies are so interwoven with reality that for a generation who once had a modicum of trust in publications, now face the realization that even reliable and long-established sources require additional validation. However in this brave new world the share number of ubiquitous information recording mechanisms and publishing methodologies, serves the purpose of one source confirming another.

During the recent spat of attacks and disasters that have plagued England, the sheer number of independent recording devices has proven invaluable in decoding some semblance of the truth. That is, truth as presented to the camera. Will this lead to a future whereby the viewer, even given familiarity with the subject, require several independent views of a moment in order to entertain the notion of truth in the image presented to them.

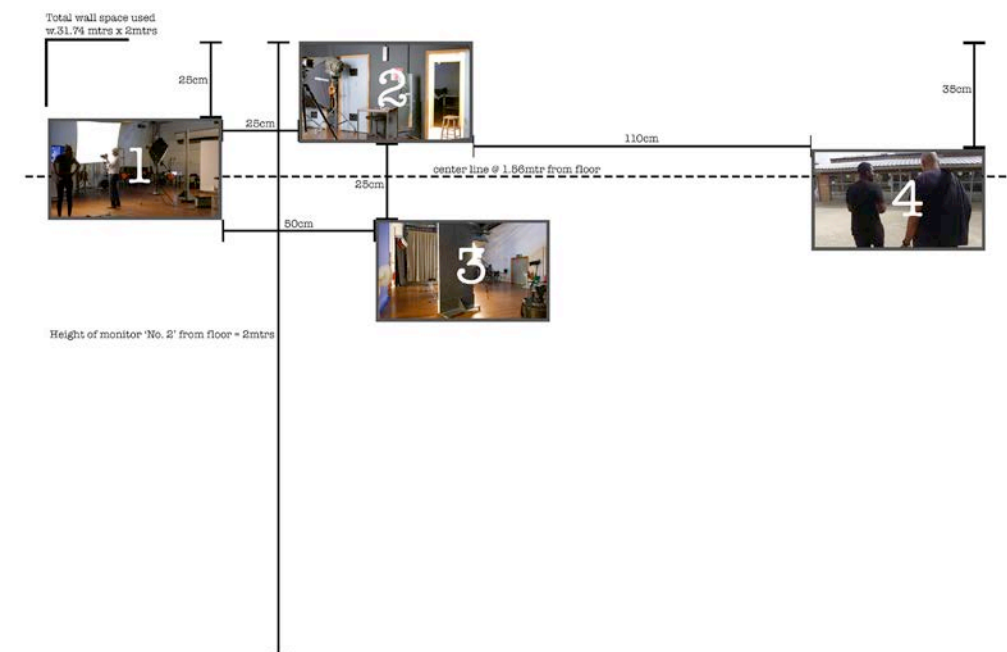
# MADPP Independent Practice Show 2017

# Exhibition Proposal

**Name:** Gerald McLean (w1563168)

**Course: MADPP**

***Sketch of work in situ' with dimensions***



**PROPOSED REQUIREMENTS** (tick boxes below as appropriate)

Light ☐ Dark ☒ Wall ☒ Corner ☐ Floor ☐ Sound ☒ Single Screen Projection ☐

**Other information;** including dimensions, if the work includes specific lighting, electronic equipment, audio (state how you will deal with sound spillage). **Keep sound very low**

*Will need power for monitors and playback device to be hidden behind wall*

*Approximately 3 x 2mtrs of wall space to display x4 monitor/s.*

*Using x4 24inch monitors that will be attached to wall using brackets attached by screwing*

TECHNICAL EQUIPMENT REQUIRED FOR EXHIBITION (how will you provide this? RENT ☐ OWN ☒  
NONE

*If there is an issue with PAC testing for electrical items I'll try the Uni. Stores, etc. in the first instance.*

*Screws I'll supply, construction I can do and I have tools and paint (being careful to protect the floor during painting)*

*I will remove after exhibition.*

*What I will need is access for the delivery car to drop off and pick up exhibition without fare of getting a ticket or being clamped, with easy access to hall.*



## Content Validation of Actuality

*cycle of observation*

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*The reader should have some familiarity with photography and its terminologies*

Documentary photography has been prey to subjective interpretation and manipulation particularly for propaganda since its inception. With photographers being encouraged to interpret, instead of record actuality, even before the advent of Photoshop, all is but lost.

In an age of manipulated content, what prerequisites should be applied to evidential imagery that the viewer may define the veracity of actuality? If there is mistrust of visual information due to an increased practice of manipulation, seemingly without any regard of its effects concerning public trust in the authority of the photograph; has it now become necessary to place further importance on the integrity of the author or should methodology be employed?

This is an epistemological study through dialectic methodologies for exploring veracity of visual information.

7IMAG018W.Y Final Major Project

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The initial method developed to address this topic has twice undergone a metamorphosis leading to a total of three distinct methods with which to achieve the above. These may be best described as:

1. **Synchronized Polyptych**
2. **Layered Synchronized Polyptych**
3. **Synchronized Motion Polyptych**

The **aim** is to develop and employed these methods in achieving the objective of this study.

Although it was hoped this document would primarily discuss the latter, the Synchronized<sup>1</sup> Polyptych and the Layered Synchronized Polyptych will be outlined as they form the author's progression to the '**Synchronized Motion Polyptych**' and are integral for comprehension of decisions made in order to adhere to those immovable prerequisites as set out below.

The **objective** here is to attain methodologies that may be incorporated within the normal commercial practice of the author, whilst achieving the **aims** of the study. As architectural photography is the authors main area of practice, the subject matter and working procedures used incorporates aspects such as the city/landscapes and repeated use of tripods. These topics will be addressed in summing up.

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<sup>1</sup> The use of the term 'Synchronized' as used throughout this document refers to synchronized video footage and or synchronized image capture via wireless shutter releases.

Though the aim and objective at first appeared at odds with the ethos of the course, inspiration was found in the work of Barbara Phobst, in particular an interview<sup>2</sup> in which she expresses an interest in the question of how ones view of a scene may override the scene itself. This of course is not the objective here but it demonstrates how juxtaposing ideologies can override content in production. Of course great care should be exercised to ensure that methodology should not diminish content. *It was not so much the content of her work that was important, but the way in which she approached it.*

The **rationale** behind a multi-camera method stems from the fact that; though one photograph may convey a story, it's never the whole story. So how many cameras or related photographs does it take to convey truth, or more precisely, 'Actuality'? In producing this study multiple synchronized cameras, are fired<sup>3</sup> remotely, to capture photographs at a given moment with interlinked content to create a '**Cycle of Observation**', which is: confirmation of actuality through content. This content is then presented as a polyptych.

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<sup>2</sup> January 16 - February 14 2010, Lars Bohman Gallery, <https://vimeo.com/8967695>

<sup>3</sup> whereby video footage must be triggered manually and is synchronized by clapperboard method in producing the Synchronized Motion Polyptych.



### The **Synchronized Polyptych** -

This may be defined in terms of three views:

The '**Primary View**' - the photographer's direct pictorial gaze, the commissioned photograph, the primary objective of the photographer. The '**Documentary View**' - documents the location photographer in situ, who is fully aware of being observed.

The '**Third View**' - the voyeuristic passerby. This inquisitiveness, sometimes described as 'rubbernecking', is the naturalistic interest of humans into human endeavour, and may lead to a further unintentional performance of the passerby.

This view verifies the recording of the 'Documentary View' recording the performance of the 'Primary View', whilst authenticating the content of both proceeding views. It is this third view that completes 'the cycle of observation'. Or an alternative explanation: *an exploration into the voyeuristic gaze of the passerby, the exhibitionistic performance of the location photographer, and confirmation of content.*

**The point:** proof of actuality through validation of content.



**Figure 1 cycle of observation.** Triptych of all views. Photo: Gerald McLean

### The **Layered Synchronized Polyptych** -

The second methodology employed is the convergence of the 'Synchronized Polyptych'; to produce an '**Omniscient View**', a fourth all encompassing space. Here the author, having produced a 'synchronized polyptych', then deconstructs and reconstructs all views into a singular layered presentation in which the author derives a narrative from the content of the 'Synchronized Polyptych' using methods, primarily of density and opacity to emphasize those points deemed to be salient and blurs - by mixing - content of seemingly less significance in order to create that narrative.

There are however rules that must be adhered in combining the images; no object or any part of the photographs should be moved from the original position in order to accommodate the final image. Salient points of interest must emerge through emphasis and opacity. Furthermore, the photographer must be seen, 'Performing'.

**The point:** the author, derives a narrative that may have gone unnoticed within the 'Synchronized Polyptych'.





**Figure 2 cycle of observation - the Omniscient view.** This image encapsulates the entire original brief. Everyone is involved in 'observation' the cycle of observation here is complete. Furthermore, the compositions offer elements to satisfy the architectural photographer, a touch of street photography for the social photographer, and art for those with too much time. Each of these compositions offer an encompassing view of the scene and engage the viewer not only in thought of the content, but also in mentally trying to place the origins of the individual layers, their interdependence and interaction to the other.

The **methodologies** used in creating this body of work, the complexity of the practice and its overriding aim to develop methodologies of communicating 'actuality', perplexes many, as 'time', 'methodology', and 'execution', at times supersedes the importance of the subject matter. Thus to assist understanding of just one aspect of the overall practice, three examples are presented from the '**Synchronized Motion Polyptych**' methodology for installation/exhibition.

### The **Synchronized Motion Polyptych** –

The final methodology, and is presented/exhibited in accordance with the module, is the '**Synchronized Motion Polyptych**', the dialectical discourse of converging views concerning a singular narrative of a moment in space and time.

The '**Synchronized Motion Polyptych**' explores not only the original concept of the '**Synchronized Polyptych**' but also the idea of fragmentation and convergence. Two clear approaches have been used in achieving this with varying success. The first involves the use of three fixed tripod mounted cameras with a fourth under the direct control of the author, which interweaves and transcends the views of the other fixed cameras. Thereby, this fourth mobile camera under the author's direct control transfers freely within the frame of the other tripod mounted cameras as exhibitioner to their voyeuristic gaze. This approach successfully achieved the initial study intent.

The second is that of fixing the position of all four cameras thus removing any finite control over content. In this instance, all four cameras act as immovable voyeurs or sentinels and the photographer is reduced to a spectator. Although it is accepted that modifications should be expected in study and discovery, this method is considered less successful as it fails to adhere to the originating principal and aim of the study that dictates, the photographer must be seen executing the creation of the primary image, thus by taking ownership and responsibility of and for the information.



The presentation of the 'Synchronized Motion Polyptych' is in the form of an exploded 2x2 matrix, whereby the placement of the various viewpoints are disassembled to create a fragmented whole that subverts future memory<sup>4</sup> (expectation).

**The point:** to encourage viewer *engagement with the individual viewpoints*, and challenge expectations; stimulate memory in combining the information and *deciphering the narrative*.

In **evaluating**/comparing the work of Mike Figgis, to this study, simulacrum was found, yet these are not surprising.



Figure 3 Mike Figgis 2000 Timecode displayed as a 2x2 matrix

a 2x2 matrix; this being the most logical expression due viewing screens horizontal/rectangular aspect ratio. Here the work Stan Douglas<sup>7</sup> goes beyond that of Figgis, and had Timecode been shot with six cameras and displayed as a vertical 2x3 matrix it could be considered seminal.

<sup>4</sup> Not to be confused with Future Memory as discussed by P. M. H. Atwater, L.H.D., Ph.D. (Hon.), in his paper 'The Future Memory Phenomenon' 1996.

<sup>5</sup> Mike Figgis – Timecode, 2000, <https://youtu.be/309WP-AqeMo>

<sup>6</sup> Juanjo Gimenez – Timecode, 2016, <https://youtu.be/Etf181Edspo>

<sup>7</sup> Stan Douglas - The Secret Agent, 2016, <https://youtu.be/1qHtltBj1SA>  
<https://youtu.be/gxdkYTny7Oo>

Although there are other similarities, but not wanting to produce a film review; in using hand-held cameras that follow the actors and occasionally switch between them, the viewer's point of interest is primarily directed through the use of sound/dialogue. However in a 2x2 matrix this is a disadvantage as it is found that in directing the audience through sound to observe a particular screen, repeated viewing produced the same path through the narrative; so one may ask, why not just edit the film conventionally? The film has several points at which the narrative converges to corroborate the time-code, yet, most notable is the use of an external event to link all four cameras; in this case 'camera-shake' to signify earthquake tremors, at three points during the film, is an inspired reinforcement of the timeline.

However, 'Timecode' differs from the 'Synchronized Motion Polyptych' in execution and use of cameras, whereby all cameras in 'Timecode' are transient and we do not see the photographers. This is of course a prerequisite of the author's study, additionally only one camera is mobile, with the others acting as witnesses.

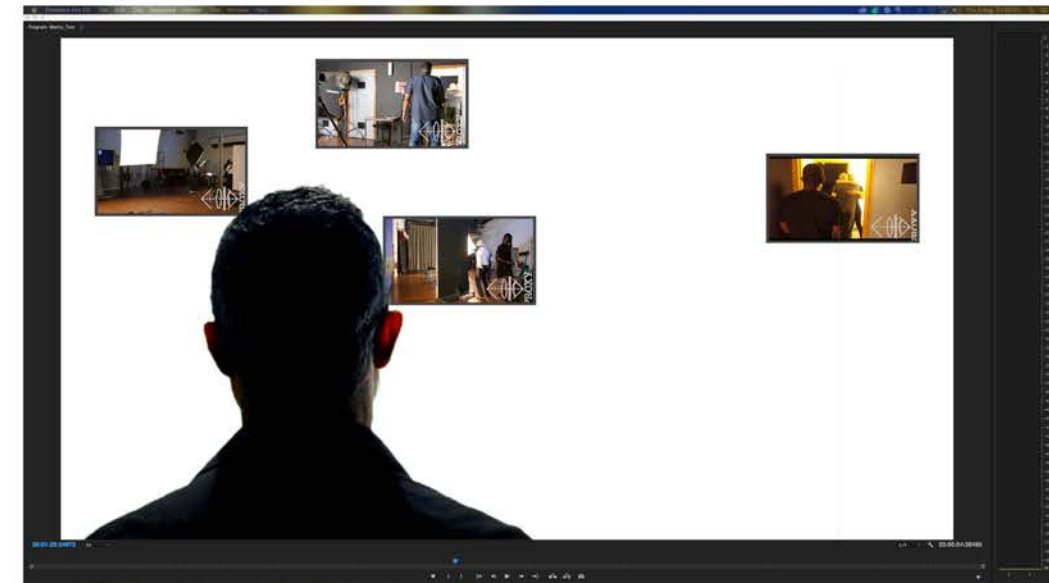


Figure 4 the author's expanded fragmented video matrix allows the viewer to isolate their attention thus they more likely to follow a narrative of their choosing.



The visual presentation of the author’s practice expands the methodology by testing the elasticity of the narrative through exploding the 2x2 matrix further fragmenting the information. This it is hoped will have a two-fold effect, provided the screens can be placed sufficiently apart. It allows the spectator to view each screen in isolation – to some degree similar to Stan Douglas’s The Secret Agent – thus reducing forced repetition of focus on the same event during subsequent viewings, and thus greater engagement. Finally, it is noted that Mike Figgis’s film ‘Timecode’ was produced for cinematic display. The author’s practice – like Stan Douglas’s The Secret Agent - is for exhibition installation. Thus perceptions and expectations are predefined.

Summation

The **outcome** of this study has achieved and surpassed the aims and objective and may now be incorporated into the author’s working practice, which of course was the whole point. Future progression of this practice would entail working in collaboration with other photographers, removing the need for tri-pods and reveal something of those individuals through their subjective framing, whilst all cameras continue to be triggered by the ‘Primary View’.

*Greater discourse within accompanying workbook.*

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