

352MC Professional Photographic Practice Reflective Report:

Throughout the creation of my “Walked, Rewalked, Remembered” collection for my final major project, I have explored the process of recollection through the use of landscapes as memory triggers, resulting in the personal reconnection to an individual in the past (my Grandpa). Situating my project within contemporary photographic practices, throughout the development of my project I have gained influence from a wide range of photographic practitioners regarding the creation of a personal project that incorporates an accessible and relatable underlying context (including the work of Ann Chwatsky, Mikael Levin, Peter Watkins, Sophie Calle, and Briony Campbell). Within this particular research I was able to gain an understanding surrounding the engagement of the viewer and, by creating conceptual photographic representations of the landscapes, as well as the fact that it investigates relatable overarching themes (memory and reconnection), this has allowed me to specify a broadened target audience.

Taking this into account, throughout this project I have employed a developmental methodology and have taken on feedback, allowing me to gain wider opinions and critique, which provided me with the opportunity to alter an original idea that I had created. Throughout the evolution of my practice, I also conducted an extensive amount of research and experimentation where I gained influence and inspiration from a large number of resources which, along with the feedback I was receiving, allowed me to develop my professional independence by defining my own position. Focusing on the overarching themes and concept of my project, and adjusting it to relevant feedback and research influence, I have therefore been able to create both a self-defined and extended body of work appropriate for what I wanted to achieve in relation to it's context within my targeted audience. Although, as suggested above, this is a personal photographic piece, my intentions for this projects context was to create an immersive exhibition piece that will allow the audience to empathize with this feeling of connection, by allowing them to connect to me through the memories that my work displays. I also wanted to make this immersive and empathetic piece reflective by focusing on enhancing their understanding of the process of recollection (e.g. faded memories become clearer through the introduction to a memory trigger). This will then allow the audience to apply this newly gained knowledge to their personal remembrance by encouraging them to consider their own memories (and memory triggers) that will later allow them to reconnect to their own lost loved ones.

Bearing this in mind, when analyzing the successfulness of my final triptych collection, due to the fact that it includes a wide range of features (including an object, photo, and text), I think that this has created a balanced exhibition piece which engaged and immersed the viewer, whilst also providing them with enough information to gain a contextualized understanding behind both the projects concept and methodology, thus increasing their accessibility. I therefore feel that both it's singular aspects and collective presence highlighted the professional and aesthetic quality of the collection, whilst also

successfully encompassing the concept and narrative behind the whole of my project.

Although I feel that I have been able to create a successful final piece that encapsulates the concept of my project, whilst also making it understandable and accessible to the viewer, as with all projects, throughout the developmental stages, I experienced a number of personal strengths and weaknesses. Within the creation of this project, I have been able to incorporate and enhance a number of my strengths in order to help me to achieve my desired outcome, including my management and organization skills that allowed me to appropriately schedule developmental tasks throughout my project. The use of my research skills also allowed me to improve upon my critical analysis (in terms of feedback, research and development), which in turn provided me with the opportunity to successfully pinpoint appropriate information and inspiration relevant for project (which was done clearly and comprehensively in visual, and written forms). I also feel that my verbal and visual communication skills have improved, not only through the written research and analysis of my methodology, but also through the creative interpretation of my concept within photographic forms. With this being said, however, I feel that throughout this project I have been continuously challenged by one of my weaknesses: the personal aspect of the project. This meant that I found it relatively difficult to step away from my emotional attachment with the project, meaning that it was harder for me to accept constructive criticism and provide myself with self-critique. However, once I had identified this as a challenge, I then felt that I was able to actively tackle the situation by not only conducting relevant research that provided me with information on how to create a personal project that is accessible to the viewer, but also balancing the feedback I received with my own personal opinions to enhance my professional independence through the creation of a successful piece.

Finally, through the completion of this module, I feel like I have created a final project outcome that I can be proud of. I have been able to utilize and improve upon both my photographic and transferable skills in order to produce high quality photographic material that encompasses and contextualizes the personal concept of my project, enhancing the viewer's engagement, immersion and accessibility. I have been able to use a personal narrative to reference a relatable generalized process (recollection) and have provided my specified audience with the knowledge to contemplate their own personal memories and memory triggers.

How it relates to contemporary photographic practice

- Conceptual representation of the landscapes
- Final piece includes a wide range of aspects that contextualize the project, but also means that it can target a greater audience
- Gained influence from (Ann Chwatsky, Mikael Levin, Peter Watkins, Sophie Calle, and Briony Campbell) regarding the accessibility and contextualization of a personal project – how to make it engaging for the viewer (conceptuality of project)

Methodology and context (what you want to give the viewer)

- Developed, improving
- Created and altered an original idea through the development of my project – evidenced evolution of practice
- Research and experimentations – gained influence but allowed me to develop their professional independence by defining their own position clearly
- Took on board feedback allowing me to gain wider opinions on project before narrowing it down
- Created self-defined and extended body of work
- Allowed me to create context within my work
 - Want people to... LOOK AT PROPOSAL

Strengths and weaknesses

- Weakness - personal aspect of the project, hard to step away from it and self-critique – feel that I conducted enough research to provide me with information on how to create a personal project that is accessible to the viewer; this also meant that it was harder for me to accept criticisms but feel like I balanced feedback with my own personal opinions to create a successful piece
- Opening myself up to experimentation
- Strengths – management of work; research skills; critical analysis (of research and experimentation) and pinpointing appropriate information and inspiration relevant for project (clearly and comprehensively in visual, and written forms); verbal and visual communication skills

Final thoughts

- Broad market due to memory aspect
- Successfully created a professional pieces for a personal project that includes a variety of aspects in order to enhance the viewer contextualized understanding, engagement, immersion and accessibility
- Did what I set out to achieve as stated in proposal