



Formative feedback

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| Student name | Johnathan Hall | Student number | 504903 |
| Course/Unit | Documentary | Assignment number | 5 |
| Type of tutorial | Video | | |

After the Video Tutorial Report with Robert about Assignment 5:

- I had a very productive conversation with my tutor about Assignment 5, particularly the presentation of my project and looking at ways to make the centrepieces - the main pictures for Assignment 5 - stand out.
- My tutor suggested some of the first halves to the diptych were very strong in their own right. I agreed with him and after some discussion about printing them by themselves (larger) and presenting them differently, I came up with an idea for presentation myself. This consisted of me printing the main picture (the first half of each diptych) big. Then follow this up with suitably smaller prints of myself imitating the tourists and finally juxtapose these smaller prints with the selfies/pictures I'd taken at each location.

Yes, it's a good starting point, now play around with it and see how it works.

- In terms of presentation of the book my tutor found the pictures to be cramped into the book so bigger borders would be preferable which I definitely agreed with.
- I was pleased my tutor liked the front cover on the whole. Two points he brought up were the 'by' in front of my name wasn't necessary which of course it wasn't. Also the book title and name was slightly off centre which I noticed only after I'd sent it to be made! The effect of the book cover being bold and strong for my tutor was good though.
- My tutor liked the people I had been influenced by, particularly the Guy Debord and Susan Sontag quotes which I too felt tied in well with my project. He also picked up on the hyperreality of some of the main photos for the assignment (the first parts of the diptychs) which was influenced by Jean Baudrillard's Simulacra and Simulation (1981).

- Looking back at the project retrospectively, I was adamant at the time that a book was the way to go as I felt it was possible to compare the diptychs better in this manner. Now it is possible for me to see that printing the main pictures big and having the supporting pictures back them up might well be preferable. This doesn't mean it has to be in a book format either. An exhibition would be an obvious choice where lots more opportunities for presentation would arise. Or the main pictures with the supporting images juxtaposed on a single piece of paper might work too. As discussed experimentation was key to making things work.
- Looking forwards, my tutor said looking at things in detail that are already there is the way to go. My understanding of this was instead of looking around for alternative locations to shoot it is better to look for the extraordinary in the ordinary. Also he mentioned that post-conceptualisation is a good idea, something I had come to learn on my journey through documentary anyway! For me experimentation is something I can combine with post-conceptualisation in order to further develop.

The left hand side of the pairing works for me, but it becomes more complex with the second shot. You may need more development in these staged shots, perhaps exploring the performative aspect further, or contrasting the tourist gaze with the photographer's gaze or the hyperreal with the everyday etc.

John Berger's 'Ways of Seeing' might complement Sontag and Debord quite well for this assignment. I've attached Danto's 'The Transfiguration of the Commonplace' for mimesis and you might also like to check out Michael Fried's 'Why Photography Matters as Art as never Before', although you'd probably need to find a library copy as it's rather expensive.

It's progressing well Johnathan.

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| Tutor name | Robert Bloomfield |
| Date | 1 st June 2018 |
| Next assignment due | 1 st July 2018 |