Evaluation so far ...

So far in my project I have accomplished photographs of both areas of the project I wanted to look at. Yet I think my photographs of abandoned places turned out better than abandoned objects as there was a broader range of things to photograph.

After looking back at my abandoned places shoots it became obvious that I am naturally inclined to take photographs up close in order to capture more detail. Yet next I would like to get closer and explore the texture. Also if I take my photographs up close it adds a sense of ambiguity to the images which forces the viewer to think about what the subject matter could be.

To see if this effect is successful I have found some photographs from a few of my previous shoots, displayed below, I will crop in order to see if texture is effectively captured in this way as well as to see if the effect of ambiguity is successful.
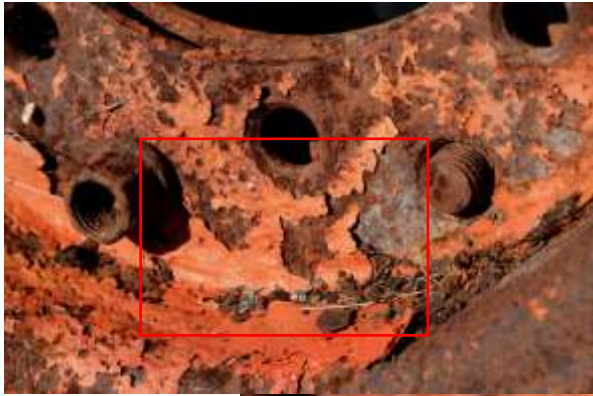
Before

By getting closer to this image you can begin to see details in which you would not be able to see before. For example the specks of green on the window latch.

After

Before

After cropping down this image the layers of decay becomes evident. There also appears to be more texture and the small details stand out more.

After

Before

This image also appears to have more detail and texture when cropped down. It also allows the colours to contrast more.

After

After cropping down these images I discovered that the photographs that were zoomed in appeared to have more detail and texture than the original photos. I also discovered that by cropping down the images it gives the photograph an ambiguous subject matter that I was aiming for. After discovering this I have decided to take even closer up photographs than I have previously, I will also look into artists who take up close photographs in order to see how they incorporate ambiguity whilst taking up close photographs.

Aaron Siskin

Aaron Siskin was a photographer from New York born in 1903. His interest in photography developed after 1929 when he received his first camera as a present. He began his career as a documentarian in the city of New York and was part of the New York Photo League in 1932. He was also involved with the abstract expressionist movement. **His photographs often focus on nature and architecture and has been described as** 'crossing the line between photography and painting He has exhibited in many institutes and travelled broadly throughout his life.

I especially like Siskins photographs which depict texture as it appeals to me how close up he takes the photographs in order to convey the different layers and textural differences of a seemingly flat surface.

This photograph particularly appeals to me because of the ambiguous subject matter as it is not entirely clear if the subject matter depicted is a wall of bricks or paving stones leaving the viewer to stop and consider this image. The angle in which this photograph is taken invites the viewer to examine the image more. This is further emphasised by the linear perspective which is accentuated by the lines of the cement leading down the image.

As Siskin has taken this photograph so close up it conveys the rough texture of both the brick and the cement, this also allows the cracks in the concrete to be seen clearer.

Overall I really like this style of photography of ambiguity and hope to use this more in my own photographs.

Lucy Shires

Lucy Shires is an abstract photographer who is particularly interested in urban places and architecture. Her inspiration stems from her love of abandoned places, particularly the layers which are formed overtime by the peeling paint and dirt which settles. In urban environments she is drawn to lines and shapes and says that this is the way she views a street while taking photographs.

Her photographs particularly appeal to me because, much like the work of Aaron Siskin, there is a sense of ambiguity where the viewer has to contemplate the image as to what it conveys. Yet unlike Siskin she uses a very shallow depth of field giving her a small area of focus. This, more so than Siskin, creates obscurity and uncertainty creating more interest in the images.

Overall I really like Lucy Shires style of photography and I would like to incorporate her use of shallow depth of field into my own work.
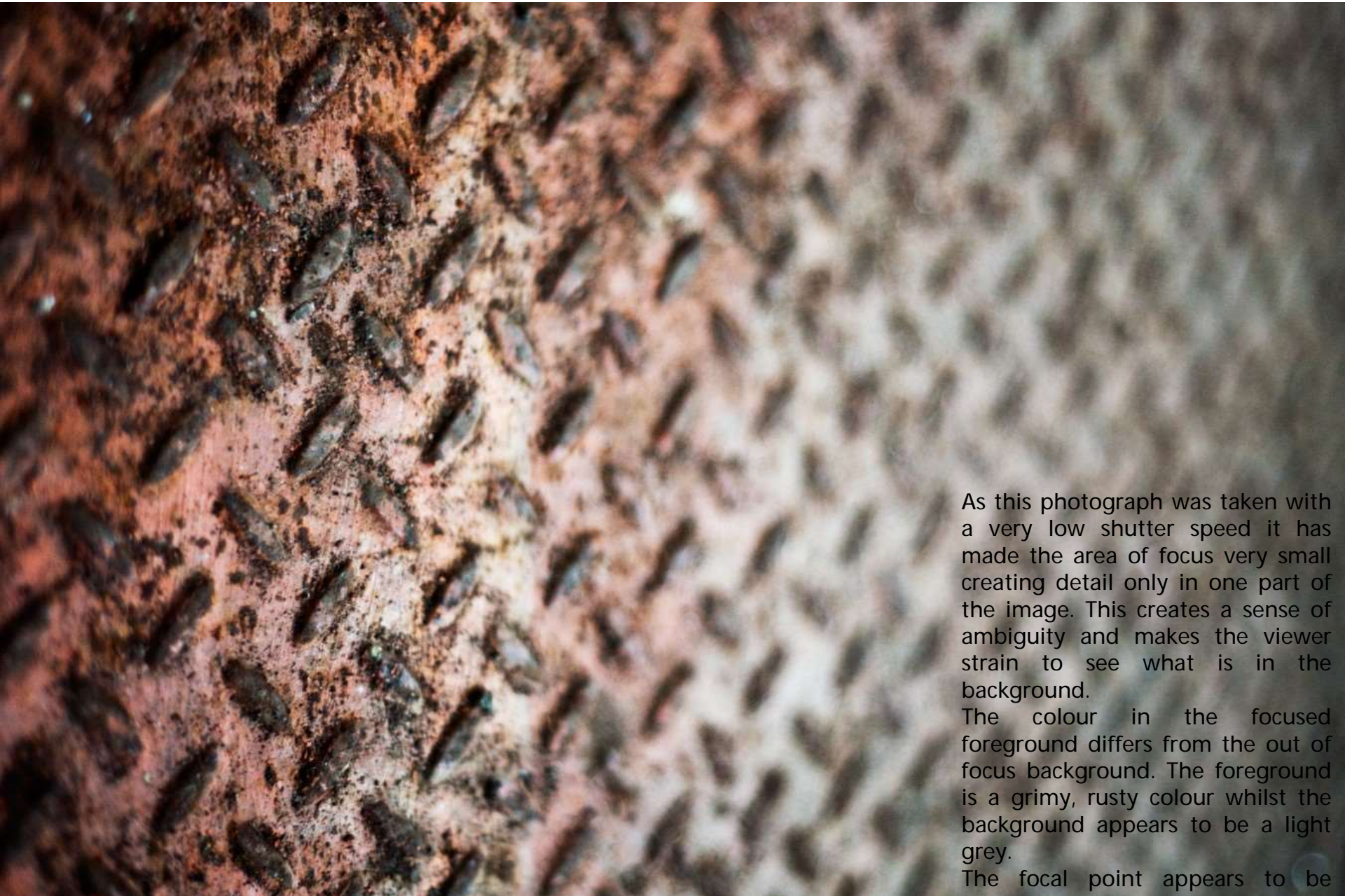
As this photograph was taken with a very low shutter speed it has made the area of focus very small creating detail only in one part of the image. This creates a sense of ambiguity and makes the viewer strain to see what is in the background.

The colour in the focused foreground differs from the out of focus background. The foreground is a grimy, rusty colour whilst the background appears to be a light grey.

The focal point appears to be grubby and dirty which adds a derelict feel to the image.

Shoot Plan ...

For this shoot I took inspiration from Lucy Shires and her style of using a very shallow depth of field in order to create a definite focal point in the images. In order to create this I will use a macro lens as well as a very low aperture to capture my images.

I will capture these images of peeling paint, yet in this shoot I will capture them inside of oil paints. By taking these photographs up close I hope to create the ambiguous image I have been aiming to produce in my images.
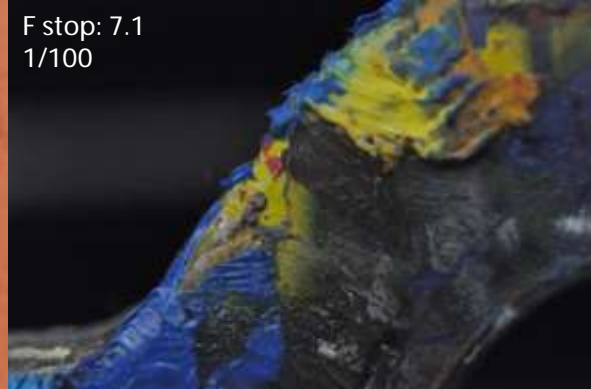
F stop: 7.1
1/100

F stop: 7.1
1/100

F stop: 7.1
1/125

F stop: 7.1
1/100

F stop: 7.1
1/100

F stop: 7.1
1/160

Editing Process …

Whilst editing these images I took into consideration the need to enhance the colours and to create contrast between them. I also want to emphasise the difference between foreground, midground and background which will also help to focus more on the point of interest.

My first step in which I took to create this was to adjust the levels in order to boost the intensity of the colours, this also made background darker creating a juxtaposition between the background and foreground. I then edited the levels in order to enhance the colours further as well as fix any issues with the exposure.
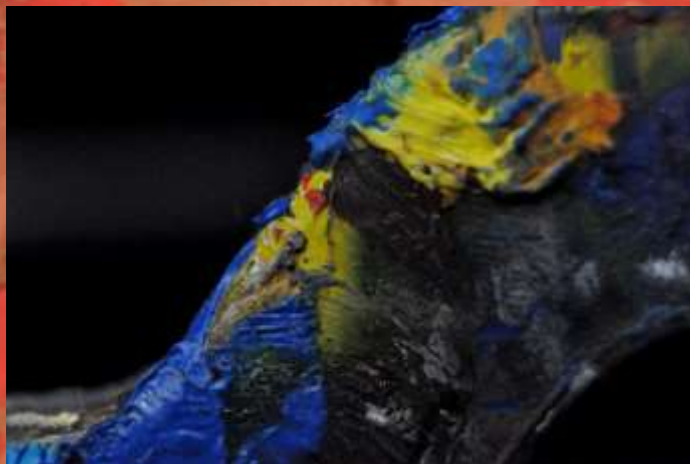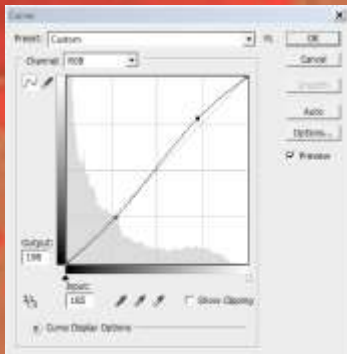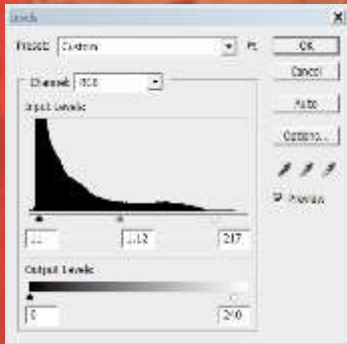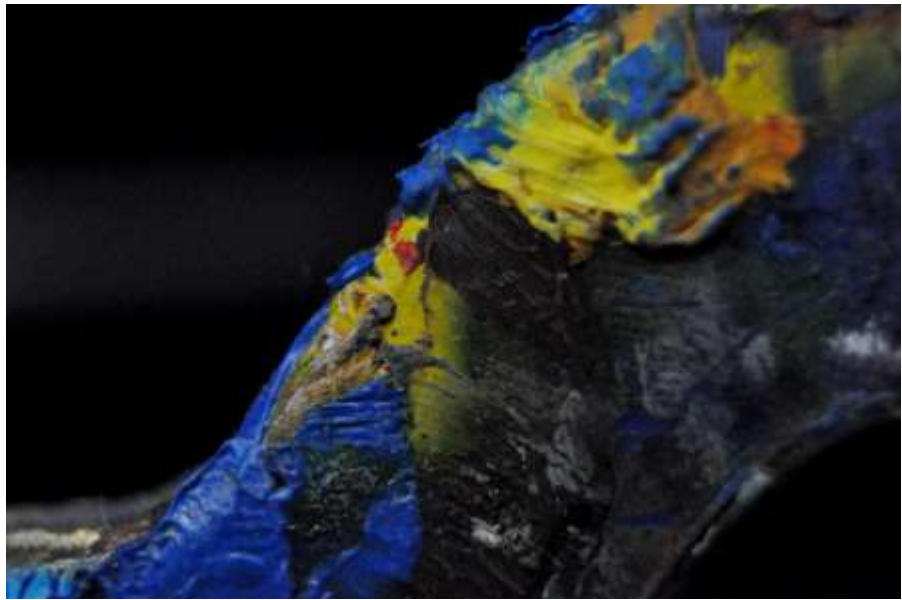
Due to the shallow depth of field in this image it creates not much depth in the image, there is a foreground and a black background which adds a sense of ambiguity.

The bright colours in this image distract the viewer form what the photograph truly depicts as the vibrancy is distracting. The dominant colour in this image is the red as it takes up most of the foreground, it is also emphasised by the blue and yellow tones scattered across the

Shoot Plan:

After my last shoot I felt that it was necessary to capture more photographs in the style of Lucy Shires, yet this time I wanted to take these photos in an abandoned environment in order to capture the sense of decay, specifically of rust or paint peeling. Lucy Shires uses a low aperture in order to capture the focal point of the decay which creates a different area of interest for the eye from any unnecessary distractions. In order to get this effect I will also have to use a macro lens in order to capture these photos extremely close up. As I will be using a very low aperture I will be required to use a higher shutter speed.

By taking these photographs I hope to discover if texture can be captured in this way as that is my main aim in these shoots.

F stop: 6.3
1/640

F stop: 10
1/400

F stop: 7.1
1/320

F stop: 6.3
1/320

F stop: 10
1/400

F stop: 10
1/500

Editing Process …

Whilst taking these photographs I tried to incorporate the sense of decay through the textural difference in these images. In order to emphasise this I chose to edit my photographs quite thoroughly, by firstly adjusting the levels and then editing the curves. By taking these steps it also made the photographs more colourful which was an original aim of mine whilst takin these photographs as I am naturally inclined to take photographs with colour present .
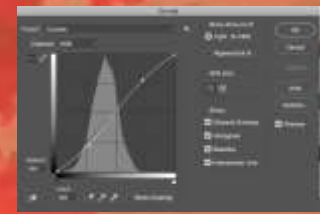
Out of all my images I found this one to be the most appealing. This is due to the fact that only a small bit of detail is captured in the mid ground whilst both the foreground and background are out of focus due the low aperture. I also feel that the area captured is the area with the most amount of detail.

The colours present in the image is also fairly appealing as the majority of the image is taken up by a pale grey yet in the focal point there is mostly a reddish copper colour which appears the most dominant. This copper colour is contrasted by the specks of blue and green throughout the image, thus,

Shoot Plan …

For this shoot I will take photographs in both the style of Siskin and Shires in order to see which looks better. In order to take photographs in the style of Lucy Shires I must use a very low aperture and also use a macro lens in order to create a miniscule focal point. I was also take these photographs from an angle in order to create this effect more. For my photographs in the style of Siskin I aim o capture these straight on.

I will take these photographs of natural decay such as lichen and moss. I aim to capture the colour of both the lichen and the moss as well taking the photographs in a bright light in order to create a strong juxtaposition between the light and the shadow.

F stop: 10
1/640

F stop: 8
1/3200

F stop: 10
1/500

F stop: 10
1/500

F stop: 8
1/4000

F stop: 8
1/3200
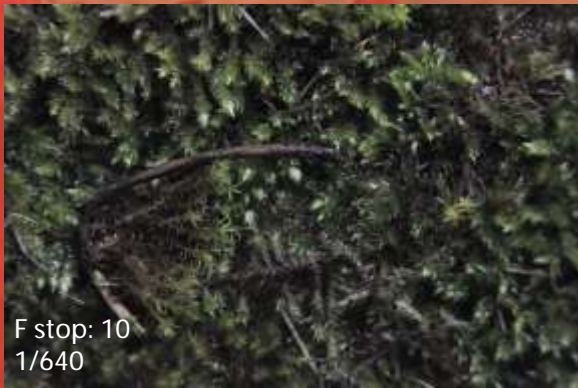
Editing Process …

For these images I edited in a fairly similar way to my last shoot yet I wanted to enhance the intensity of both the colours and to create a juxtaposition between the light and the shadow.
I followed the same steps to create this as in my previous shoot, first adjusting the levels and then the curves yet this time I edited them so the colours were more vivid by using harsher editing techniques. This also created contrast between the highlights and lowlights.

This photograph appeals to me because of the way in which there is textural difference between the surfaces, particularly where there are different colours, for example the blue paint differs from the yellow lichen to create a textural juxtaposition. This contrast enhances the the colours further making them compliment each other and make them appear more vibrant.

Shoot Plan ⋯

After my previous shoot I feel as if I should explore more into the style of Aaron Siskin to see how well it can capture decay. Although unlike Siskin I will present my images in colour as I feel this way it allows more contrast in the images through the complimentary colours.

Therefore for this shoot, in order to incorporate colour, I will photograph the contrast between paint and rust as well as the the decay in which rust brings on to the colours in paint, similar to the photographer Rosy Maguire. By capturing these images in the style of Siskin it will focus on the overall contrast of the photograph because, unlike Lucy Shires, Siskin does not use a low aperture which creates a small focal point.

F stop: 10
1/500

F stop: 10
1/500

F stop: 10
1/400

F stop: 10
1/400

F stop: 10
1/400

F stop: 10
1/400

Editing Process ...

In my shoot plan I spoke about the importance of incorporating colour into my photographs, therefore whilst editing I tried to enhance the colours and to make them appear more vibrant. An effective way of achieving this is to increases the contrast therefore creating a contrast between the colours.

The first step I took in order to achieve this was to adjust the levels, which I did quite thoroughly, in order to achieve deeper tones which created more contrast between the shades making them compliment each other. I then carried on this effect further by then editing the curves which also gave deeper tones.
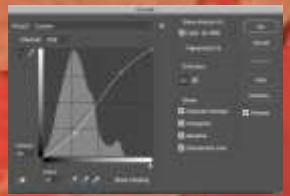
For me, this photograph perfectly depicts the difference between the colours of the rust and the paint. This image also shows the process in an almost ombre effect.

The shade of blue is complimented by the dash's or orange spotted throughout the rust which creates contrast making the shades appear deeper.

Another aspect which is particularly fascinating is the texture of the rust and how it appears to almost bubble like a liquid.

Shoot Plan ···

For this shoot I would like to capture images like my previous shoot yet after reviewing the photographs I realised that because of the extension tube, in which I have been using for my previous few shoots, the outside of the image were out of focus and there was only focus in the centre of the image. Although using a macro lens worked well for my Lucy Shires inspired shoots it did not work as well for my Siskin shoot due to the fact that Aaron Siskin uses a long depth of field which is not possible with a macro lens.

Therefore for my next shoot I will not be using an extension tube and I will be using a high aperture. I will capture images of surfaces in order to see if I can effectively capture texture in this style of shooting.


F stop: 13
1/200

F stop: 13
1/125

F stop: 13
1/200

F stop: 13
1/100

F stop: 13
1/400

F stop: 13
1/125

Editing Process ···

Much like my last shoot I will be editing my images in a similar way in order to create both texture as well as a contrast between the light and dark shades.

The first step I took in order to achieve this was to adjust the levels which made the darker tones appear deeper as well as brightening the lighter tones.

I then went on to edit the curves, which I did so more than normal. This added to the juxtaposition of the light and dark shades creating texture though the shadows created.
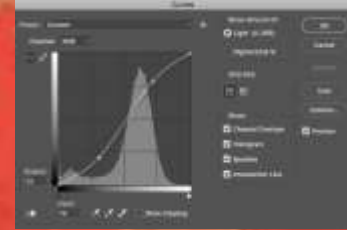
This photograph is my personal favourite from the shoot as it depicts the sense of ambiguity due to the close up angle in which the image was captured much like in Siskins photography.
Another interesting aspect of this photograph is the speckles of yellow throughout the image. This creates contrast against

Shoot Plan ···

After the success of my last shoot I have decided to reshoot the images of rust and paint but without a macro lens in order for all of the image to be in focus. In order to achieve this I will also use a high aperture in order to have a long depth of field.

In order to shoot these images I will go to the same location as I did the previous shoot in order to create similar images and to see how they vary when taken with a different lens.

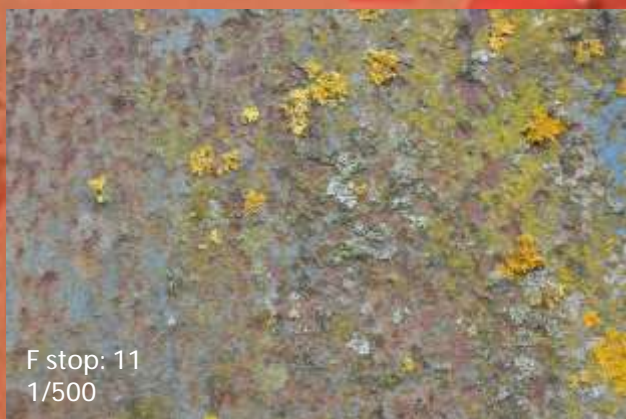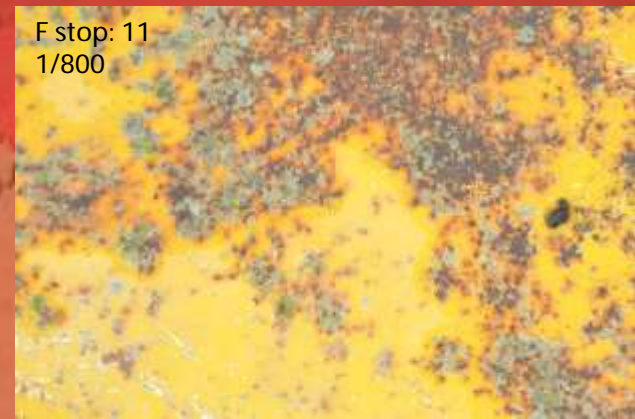Photograph out of focus on sides.

F stop: 13
1/200

F stop: 11
1/500

F stop: 11
1/800

F stop: 11
1/1000

F stop: 11
1/500

F stop: 11
1/800

Editing Process ...

The editing process for this shoot will be similar to when I last shot this subject yet I still want to further contrast the colours and deepen the tones. I will do this by firstly adjusting the levels and then editing the curves.
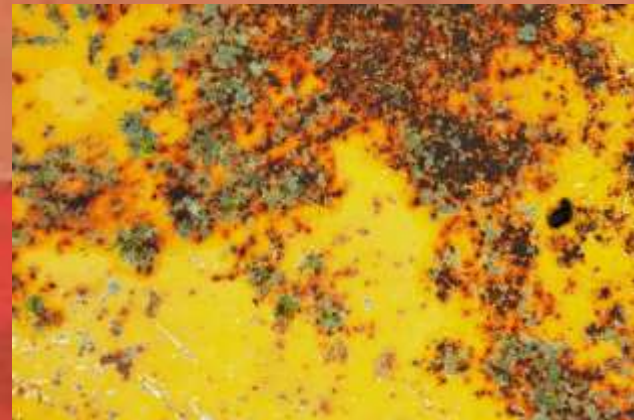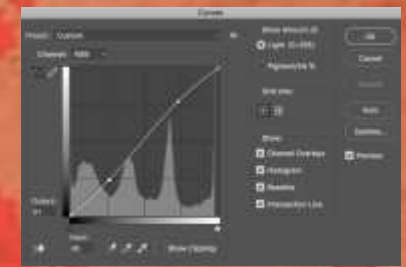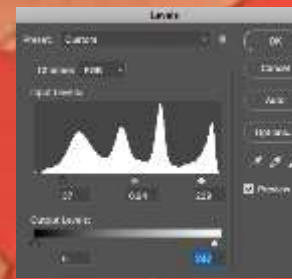
Although I feel as if the photographs look better shot through a normal lens as opposed to an extension tube the one thing in which these images lack is texture as the different surfaces cannot be captured as successfully from a further distance. I will therefore look into techniques of incorporating texture into my images, digitally or manually.

Further Editing ...

In order to create more texture in these images I took to Photoshop to edit my images digitally. In order to do this I will apply filters from the 'filter gallery'. the first filter which I used is 'texturizer' and I used the brick effect.

although this filter does create a texture it does not add texture to the image as it only just layers it on top. The filter also does not relate to the derelict mood of the image.

Further Editing …

For the next filter I tried 'plastic wrap' in order to see if with this effect texture would be applied to the image.

This filter created a three dimensional effect around the texture already in the image, meaning that my aim of incorporating texture into my image has been achieved. However the plastic wrapping effect took away small details which gave the image a decaying effect, as well as the shiny finish taking away from the image underneath.

Further Editing …

The final filter in which I applied was 'Poster Edges'. In my opinion this filter worked best as it outlined the texture already in the image in order to accentuate it more without hiding any of the details.

Evaluation …
Although by editing my photographs manually texture and detail were both added the overall look appears to be too finished and precise which does not relate to the derelict and decaying theme of the photographs. Therefore I felt the next step was to edit the photographs manually to add the weathered effect into these images.

Pete Ashton

Pete Ashton is a photographer based in Birmingham, he captures his images, like the one below, by using a homemade camera which projects the image onto a piece of scratched plastic and then photographs it digitally.

This technique really interests me due to the fact that the artist has perfectly incorporated texture into his image after the photographic process. The naturalistic, grungy colours also appeal to me as I feel that they add to the distressed mood of this photograph.

Lucas Simoes

Lucas Simoes is a Brazilian artist who burns over the top of photographic portraits, particularly the figures face. After the burning process a vibrant orange mark is left and even sometimes the paper is burnt away completely, concealing the figures face and emotion. The overall effect created with this process is a disfigured image of a person. The fact that it is the face which   e.

Michael Macku

Michel Macku created this image above using his own technique 'Gellage'. This technique consists of removing the photographic emulsion from its paper backing. The result of this process is a transparent flexible image which can be manipulated when stretched and reformed.

The effect of this technique is a distorted manipulation of a normal image. Texture is also added due to the fact that the image is fragile and very thin once removed from the paper backing, once transferred and reformed small folds in the image are formed which appear to look almost like

Robert Rauschenberg

Robert Rauschenberg was an American artist acclaimed for the way in which he blended materials and methods and he was a crucial figure in the movement from Abstract Expressionism to later modern movements, such as the, Neo-Dada movement. He experimented with his art and explored many different techniques. Rauschenberg merges Kitsch with Fine Art, he combines both traditional media images with his own photographs of urban detritus.

In his art Rauschenberg tends to use contrasting colours with an almost vintage tinge to them. This adds to the distressed look of the art which is created by the random placing of objects and untidy brushstrokes.

Robert Rauschenberg (1925 – 2008) *Monogram, 1955-9*

Gerhard Richter…

Gerhard Richter is a German painter from Dresden. He was trained in a realistic style but quickly adopted a more western style. A common theme is his art is the mixture between realism and abstraction. Richter says to have a fascination in the uneasy relationship between painting and photography. These photographs are taken from Richter's series 'Overpainted Photographs'. This series is a compilation of left over oil paint, mixed together with a palette knife, and photograph rejects. He smears the photograph through the paint and allows it to drip randomly in order to create a more casual and natural outcome. The overall image created has bright colours creating contrast as well as causing a sense of abstraction as the viewer struggles to put together the image hidden behind the vibrant paint.

I find this particular image of Gerhard Richter's appealing to my eye due to the vibrancy of the colour of the paint, the colour is extremely vibrant as red is the most dominant colour, this is because it is the first colour to hit the retina. The way in which the paint all goes in the same direction is also interesting as it creates order in chaos. I hope to incorporate this effect into my own work as a form of distressing my images.

Manual Editing ⋯

After reflecting over the images the common factor in which they all have is weathered paint. From this similarity I decided to create a peeling paint technique which was inspired by the style of Gerhard Richter. I felt in order to create this effect and for the background image to not be distracted by the bright colours I would use contrasting colours.

The first step I took in order to achieve this technique was to paint a thin layer of masking fluid all across the picture which I printed off onto glossy paper. Once that was dry I found the dominant colour in each image and then painted over the masking fluid in the complimentary colour in order to create contrast. I painted using thick acrylic paint with a stiff paint brush in order to create a rough look. Once the paint was dry I peeled off areas of the paint and rubbed off pant in other areas. Due to the thin layer of masking fluid in which I used the paint was easier to remove in some placed and harder in other leaving the weathered effect in which I was going for.

Overall I feel as if creating more detail in my images worked better manually than it did digitally as it created a more naturally weathered look. Thus I will look into more ways in order to distress my photographs by researching artists who do so.

Overall I think that these images turned out well with this effect as it does create more texture in the image and relates to the abandoned theme, yet the actual photograph is too hidden behind the paint. Therefore I will explore other techniques of adding texture to my photographs without masking the original image.

Shoot Plan …

For this shoot I will carry on photographing in the style of Aaron Siskin. Therefore I will be using a high aperture and capturing my images straight on. I am aiming to develop my theme of texture, thus I will be photographing old walls with different version on decay on them. I will try and include both flint and brick walls in order to create contrast. I am hoping that there will be textural difference between the concreate and brick or flint. As these photographs will be captured outside I will need a high shutter speed as well as a high aperture.

F stop: 11
1/500

F stop: 11
1/400

F stop: 11
1/500

F stop: 11
1/400

F stop: 11
1/640

F stop: 11
1/400

Editing Process ···

While editing these photographs I tried using similar techniques to my two previous Siskin shoots in order to create as much texture as possible in the images. The first step I took in order to achieve this was to dramatically alter the levels specifically to create more contrast which creates more shadows adding depth to the images. I next adjusted the curves in order to fix any problems with the exposure as well as furthering the effect of textural difference in the images.

Overall I feel that I should further emphasise the sense of dereliction and decay in the photographs, therefore I will look into ways of adding this effect to the images.

Peter Hoffman

Peter Hoffman is a photographer from Illinois who describes himself as an 'image maker'. These photographs are taken from his series 'Fox River Derivatives'. This photographs is an abstract series about the relationship between natural resources and man kind. This idea came about after the oil spill in the Gulf of Mexico in 2010. He created the effect of purple bubbles on his images which was created by spraying his images with a thin layer of gasoline, letting them burn for a bit then throwing water over them.

I find the effect that this technique creates extremely fascinating, yet due to the fact that I am not using film I will look into other ways of creating a similar effect yet using different techniques.
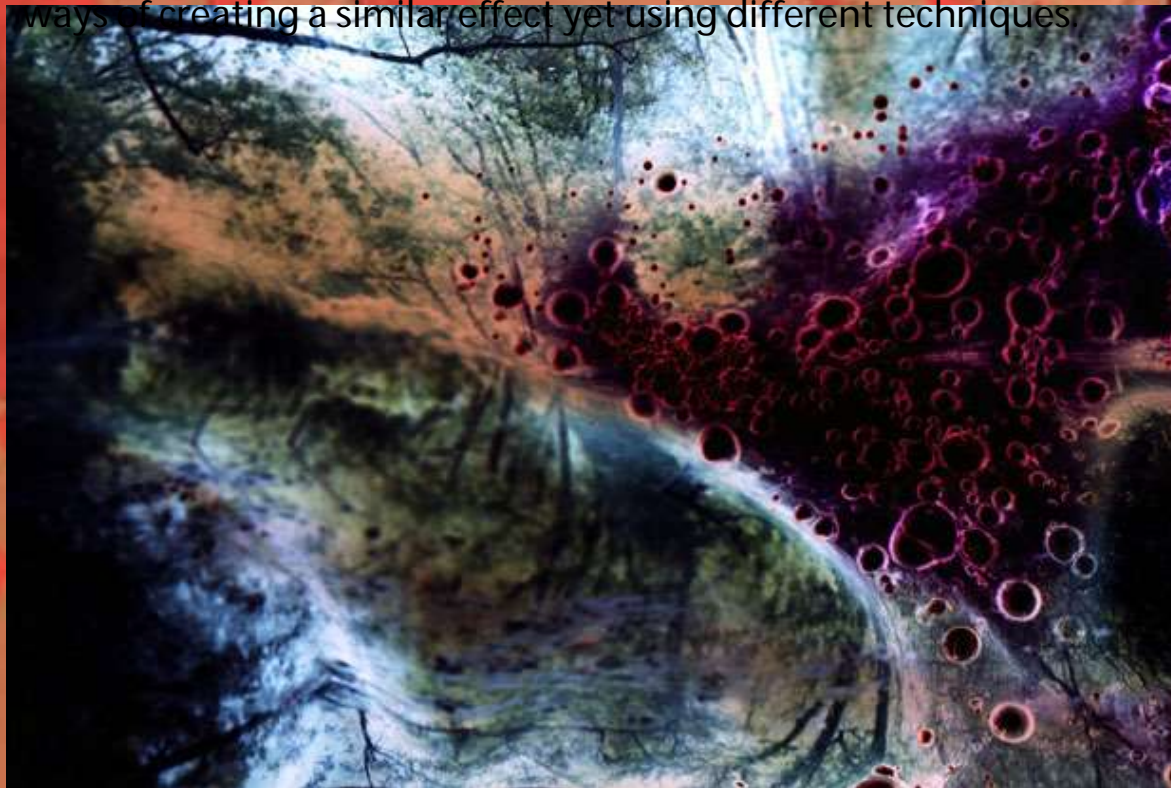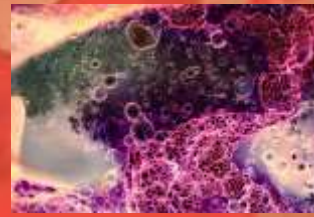
This photograph particularly appeals to me because of the way the naturalistic greens in the original photograph contrast against the artificial purple. The effect created is almost psychedelic because of the swirls which manipulate the background as well as bubbling purple splattered across the image.

Further editing ⋯

In order to edit my images further I took inspiration from Peter Hoffman, yet instead of soaking my photographs in bleach to create a bright effect across the image I decided to soak the images in coffee to hopefully create a more decaying, grungy mood. Firstly I printed my photographs onto thick card as it absorbs liquids better than photo paper and would not decompose like printing paper. Next placed my photographs in a tray, sprinkled coffee granules on top and then poured boiling water on top of the image just covering the face of the image. I then left the photographs to soak overnight in order to absorb as much coffee as possible. The next day I poured out the liquid to reveal my browned images but left them in the tray for a further day to dry.

The overall effect of these images gives off the decaying atmosphere I was aiming for. The brown mask on top of the images creates a filthy, murky essence to the images which perfectly relates to the abandoned theme of my project. As I left the card to soak for so long parts of the image have merged making the image appear more muddy and begrimed.

On the other hand I feel that although these images do convey the theme of abandonment they do not create the texture in which I was aiming for. Therefore I will be experimenting with more techniques in order to see

Nigel Tomm

Nigel Tomm crumples and screws up photographs in order to create a distorted and disembodied image. In his art he does this in order to portray the usual sexual depiction of women which is often used by marketers to sell products. In these images he abolishes the beautiful 'picture perfect' look which models are seen as in magazines, these images take away these perfections and destroying them.

I hope to use this technique of 'crumpletography' in my own work.

This image is interesting to me through the way in which only parts of the paper have been screwed up and other bits have been flattened out. I also like the way in which the image appears three dimensional through the shadows of the folded over paper and the way in which the glossy magazine paper creates highlights which adds contrast to the image and creates texture.

Further Editing …

After my last editing process I decided to look into more ways of distressing my images and. After reviewing my last images I realised that although the effect created appeared grimy and abandoned they do not have the added texture which I have been trying to achieve.

Therefore I have taken inspiration form the artist Nigel Tomm and in 'crumpletography', the art of screwing up a photograph then flattening it out again in order to distort the image.

In order to achieve this effect in my own images I will be thoroughly crumpling up my own images in order to create as many folds as possible which will hopefully involve texture into my photographs which was not previously there before.

In evaluation I feel that this technique was a perfect way in which to incorporate texture and detail into my images. By using this technique I also managed to create contrast in my images between the shadows created by folds and the highlights which were created when scanning the image onto the computer. This juxtaposition is similar into that created by the artist Nigel Tomm who was the inspiration of this method of distressing my photographs.

Dryden Goodwin

Dryden Goodwin is a London based artist known for his intricate drawings which are often in combination with photography. He has had many of exhibitions around the world including The National Portrait Gallery, London and The Museum of Modern Art in New York. A common factor in his artwork is scratching over black and white photograph to add detail.

This photograph particularly interests me as the network of scratches creates an almost three dimensional effect. The scratches also add texture to the image through the grooves of the glossy paper. This effct of creating detail into an image has inspired me and I hope to do this in my own work in order to create texture.
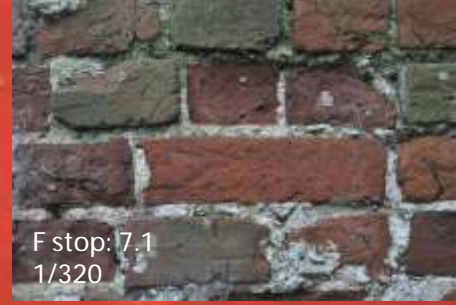
Further Editing …

After feeling as if my last editing attempt did not create texture to my images I looked into ways of creating more detail into my images. One way I found to do this was to scratch and engrave the images, much like the style of Dryden Goodwin. I will scratch around the brick and flint in the images by scraping multiple rough strokes using a Stanley knife. I hope by doing this I will create grooves in my photographs similar to the g

In evaluation I feel that this technique is effective in creating more texture in my images as the effect of the rough scratches creates the sense of disrepair I was aiming for. By outlining the brick and flint it creates a difference between the cement and the stone, although I like the effect that this creates I feel that it does not relate as much to dereliction I would like to convey, even when using rough lines.

Shoot Plan ···

For my final piece I will be required to reshoot in order to have more photographs to work with. Therefore I will be taking similar photographs of both bricks and flint as in my last shoot in order. I hope to incorporate the same amount of texture and contrast in these photographs as I did in last shoot. I will edit these images in the same technique I edited the others of this kind in order to create similar photographs.

F stop: 7.1
1/320

F stop: 7.1
1/320

F stop: 7.1
1/320

F stop: 8
1/500

F stop: 7.1
1/320

F stop: 8
1/500

F stop: 8
1/500

F stop: 7.1
1/320

F stop: 8
1/400

F stop: 8
1/500

F stop: 7.1
1/320

F stop: 8
1/500

F stop: 8
1/400

F stop: 8
1/400

F stop: 8
1/500

Final piece …

For my final piece I will be combining my different methods of distressing images in which I have previously used yet I will change them in order to fit in more with the theme of abandonment. For example I will be rubbing my photographs in mud rather than soaking in coffee or painting over them in order to expose more of the image. Then instead of scratching around the stones I will be scratching the image against either stone of bricks which will create a less organised and systematic effect. Finally I will then crumple up the photograph in order to make the image seem three dimensional. Overall these three effects will hopefully add the textural difference I was originally hoping for.

I would then like to mount my images vertically so that they resemble a real wall. In order to do this I will mount my images against a wooden plank which I will paint black so that the images will stand out against a dark background whilst being sturdily supported by a strong piece of wood. When mounting my images I do not want to lose the scrunched and crumpled effect in which I created by distressing my images, therefore I will hold the pieces up by using Perspex rods. I will cut down these Perspex rods to different sizes and place them in alternate corners of each image depending on how crumpled each corner is and how much I would like each corner to stand up against the backdrop.

Overall, I really like the way in which my final piece turned out as I feel as if the piece on a whole really demonstrated the theme of abandonment. This theme is conveys through the colours which are conveyed in the images and the added colour of the mud which was included during the distressing process. The colour of the black backboard also helps to really show off these colours as the black colour also helped to pick up the grungy dark tones which were hidden before the black back board was added. Another aspect I really like about my final piece is the three dimensionality of it. The fact that it is three dimensional means that the texture of the construction will resemble a real wall, especially due to the fact that it will be hung against a wall.

Project Evaluation …

I began my project by looking at abandoned places where objects would have been left behind, such as a skip or a junk yard. After looking at the artists Rosy Maguire and Gilbert Lennox I chose to photograph these my images up close in order to really emphasise the decay and dereliction which has occurred to these images, especially the rust and peeling paint on metal objects such as machinery.

After these shoots I progressed onto capturing images at more abandoned places such as churches and factories, as I was inspired by David Lynch and the book Beauty in Decay which both looked a abandoned buildings. With both of these shoots I photographed the buildings interior and exterior in order to see the differentiation between how buildings can decay on the outside and inside. After these four shoots I decided that I should keep on capturing images of abandoned places but this time on a greater scale. After looking at the work of the sisters Jane and Louise Wilson who capture images of abandoned buildings. From this point I then moved on to look at more urban cases of abandonment such as evidence of abandonment and decay in towns as, unlike abandonment in the countryside, these places are more likely to be seen. I was inspired by the photographer Jonothon Miller from his book 'Nowhere in Particular' to take photographs of layers of paint and graffiti in an urban environment.

From this point I decided that it was time to progress on from abandoned places and onto the abandoned objects. This movement was inspired by the photographer William Eggleston who takes straight on, simple photographs of objects in the position in which they were previously left. for my first shoot for abandoned objects I decided to photograph objects which had recently been abandoned. I captured this subject matter form the viewpoint someone would see the objects if looking at them in real time, like in the images by Eggleston. After this shoot I thought of other ways in which objects could be abandoned when it occurred to me that people give their unwanted objects to charity shops and therefore essentially abandoning them. I photographed abandoned objects in charity shops in four different types of second hand shops, ranging from furniture shops to book shops. I did this in order to demonstrate the different types of abandoned objects which get given up.

After photographing both abandoned places and objects I realised that a common theme in my images is that I am inclined to capture the subject matter close up in order to depict the detail which is created through decay and dereliction. Therefore, I decided in order to develop my project I would have to get even closer to the decay to the point of abstraction due to the ambiguity of the subject matter. By using a macro lens From this point of realisation I then looked at two artists who capture their images up close but in different ways. I firstly looked at the technique of Lucy Shires where she captured her images with a very low aperture in order a have a show depth of field. She then photographs her images from an angle with only a small part of the photograph in focus. The other technique in which I looked at was the style of Aaron Siskin who, unlike Lucy Shires, uses a high aperture and takes his images from a straight on angle. After testing out both of these techniques I discovered that the technique of Siskin worked better as it allowed more detail. I then discovered that although the macro lens also allowed more detail in the images around the edges or the photographs were blurred so from there I made the decision that the images would look more defined whilst using a regular lens and shooting in the style of Aaron Siskin.

Once I and looked at the different styles of up close photography I felt as if more detail should be added. The first way in which I attempted this was through Photoshop and although detail was added the outcome was to defined and neat It contrasted the theme of the project. After this I looked into more ways in which to edit my photographs but this time manually through distressing my images. I looked into multiple different types of distressing my images by investigating different artists who manually edit their photos. Eventually I found three different techniques which worked well and fit ted with the subject matter. These techniques were inspired by Peter Hoffman, Nigel Tomm and Dryden Goodwin. I then combined these techniques together in order to create my final piece. For my final piece I used fairly simple images taken in the style of Aaron Siskin of different walls all with a common theme of dereliction. I then printed off these images and distressed them by using the techniques of these artist. Once I had finished distressing these images I mounted them on a black back board and hung it against a wall which will make it resemble a real wall, especially due to the crumpltography which makes it appear three dimensional.

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