

# PLASTIC TOPOGRAPHY

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*MA PHOTOGRAPHY*

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*“The fleeting hour of life of those who love the hills is quickly spent, but the hills are eternal. Always there will be the lonely ridge, the dancing beck, the silent forest; always there will be the exhilaration of the summits. These are for the seeking, and those who seek and find while there is still time will be blessed both in mind and body.”*

*~ Alfred Wainwright*

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## Project Statement

Plastic Topography takes the notion of the 'landscape photograph' and abstracts it from the familiar while remaining representational. The series documents the form of food wrap manipulations when exposed on photographic film to form a photogram. This 'greyscale' image and inversions thereof form horizons, peaks and the rises and falls in terrain.

*Topography – the relief features or surface configuration of an area*

For many their interaction with 'topography' is through maps often more specifically Ordnance Survey maps. The large scale examples which make up Plastic Topography come folded unfurling to reveal the fractures in the cling film that convene to present the land forms they represent.

## Exhibiting Edit

Over the next following pages are the selected images for exhibition.. These are formed of four negative inversions of selected images. These are to be shown in large scale A1 sized prints. The last of these pages is the extensive full wall image in positive. The mountains sit upon one wall, while a rolling hill is depicted on the perpendicular wall..

Finally, the edit is depicted in a digital mock up of what it might look like in a gallery space. The book featured after the exhibiting edit would accompany the presentation.

Page 3: Figures 1 to 4

4: Figure 1

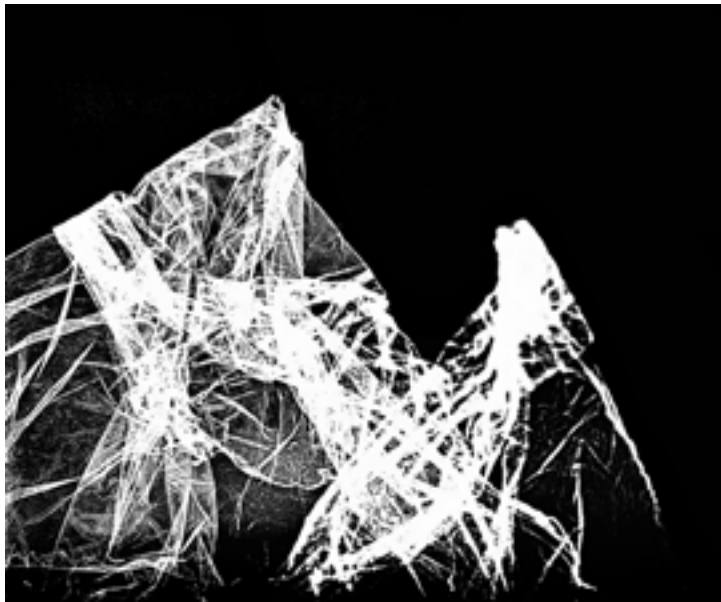
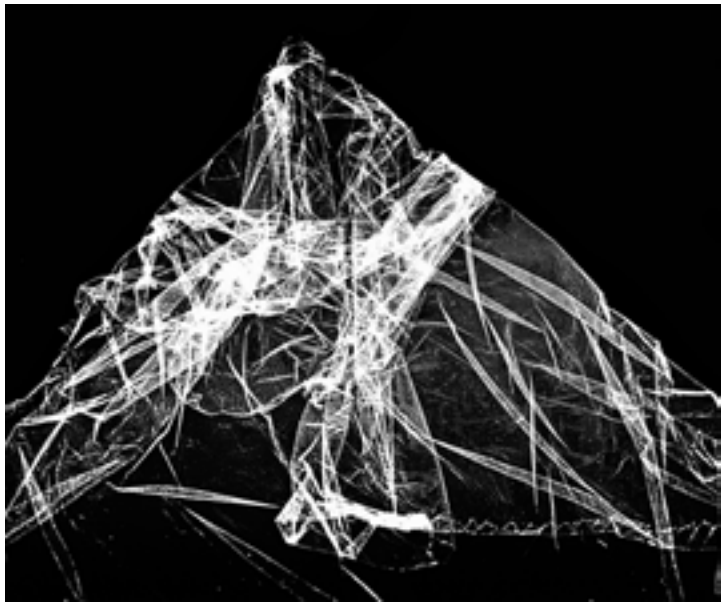
5 Figure 2

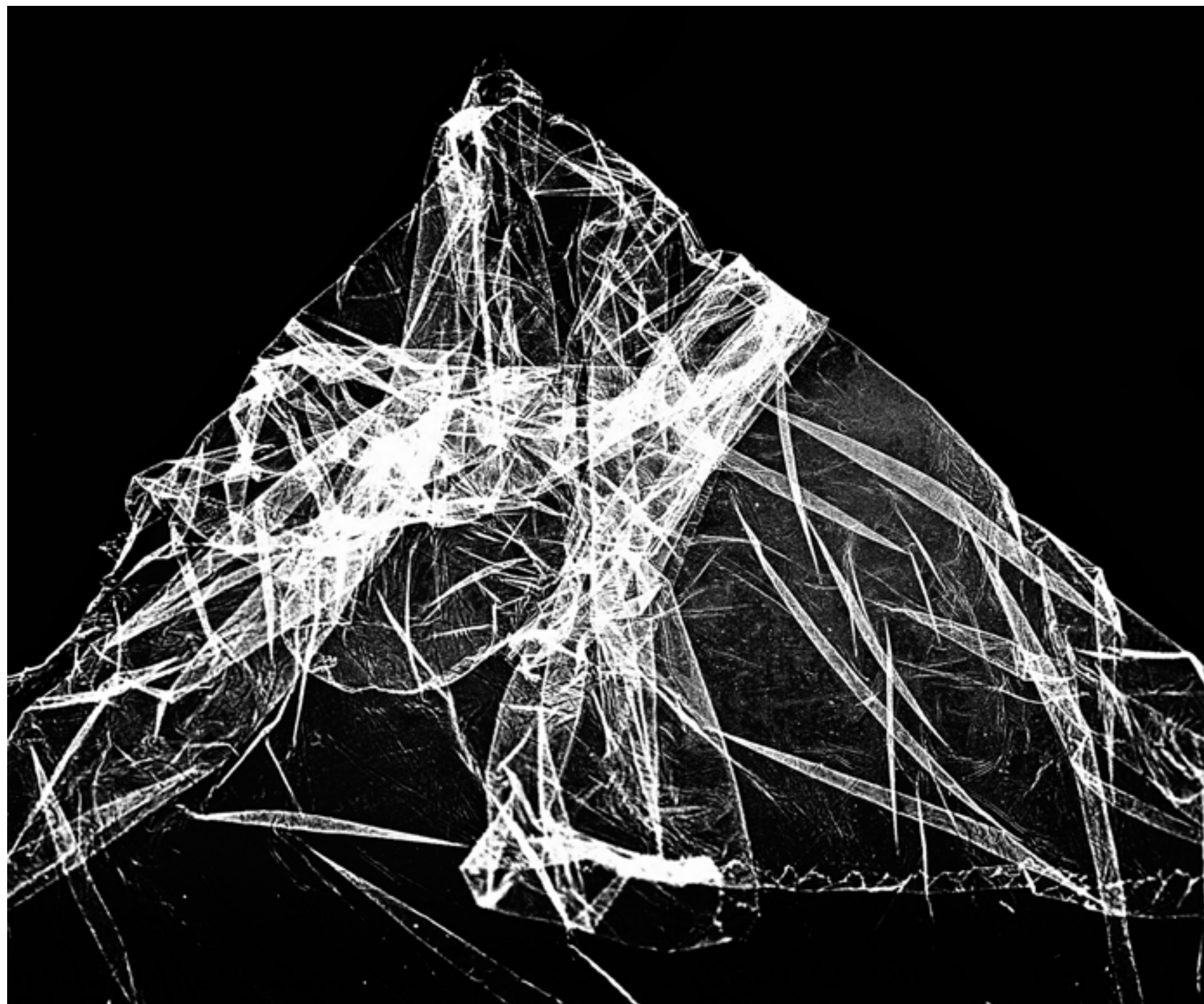
6 Figure 3

7 Figure 4

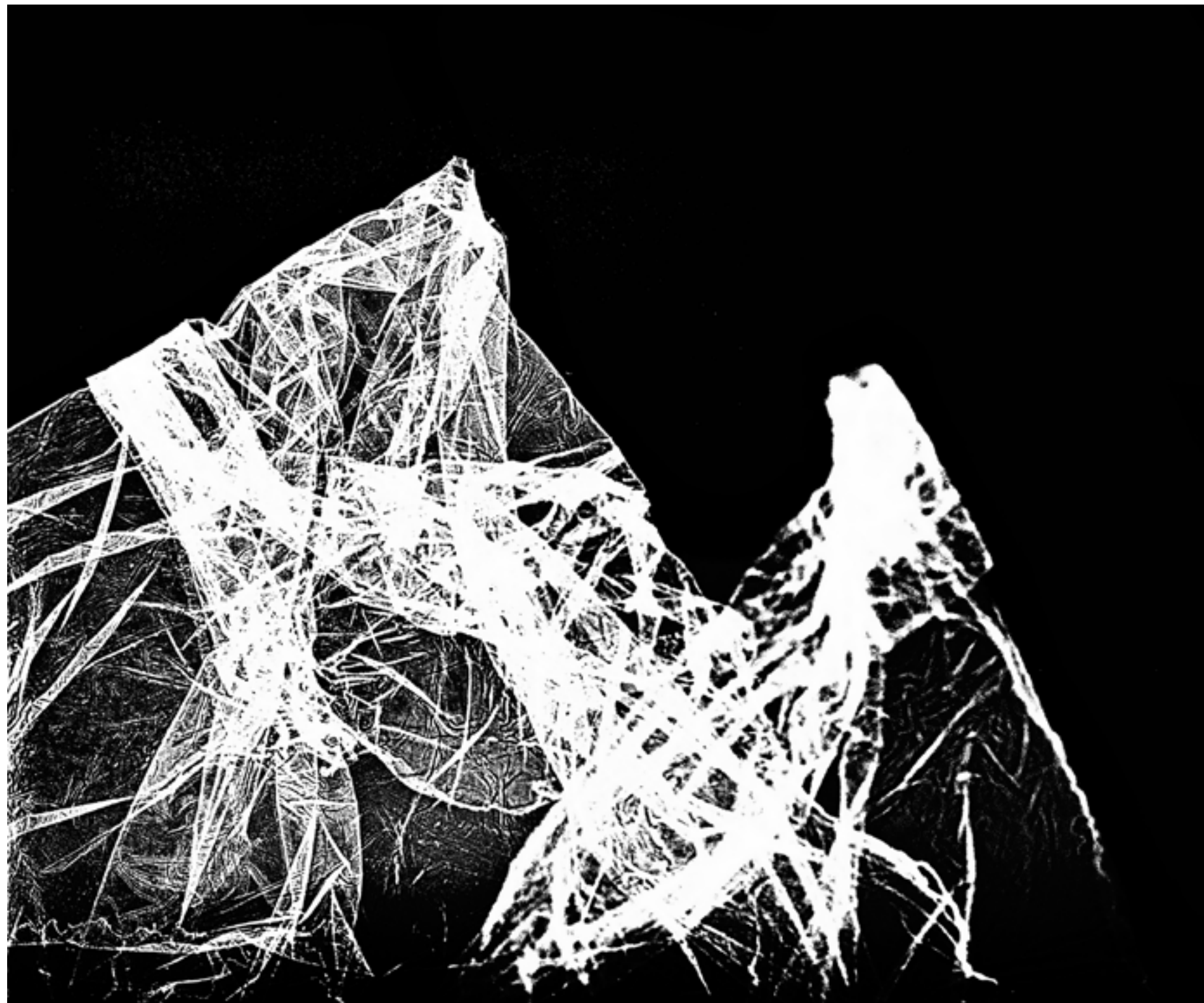
8 Figure 5

9 Figure 6





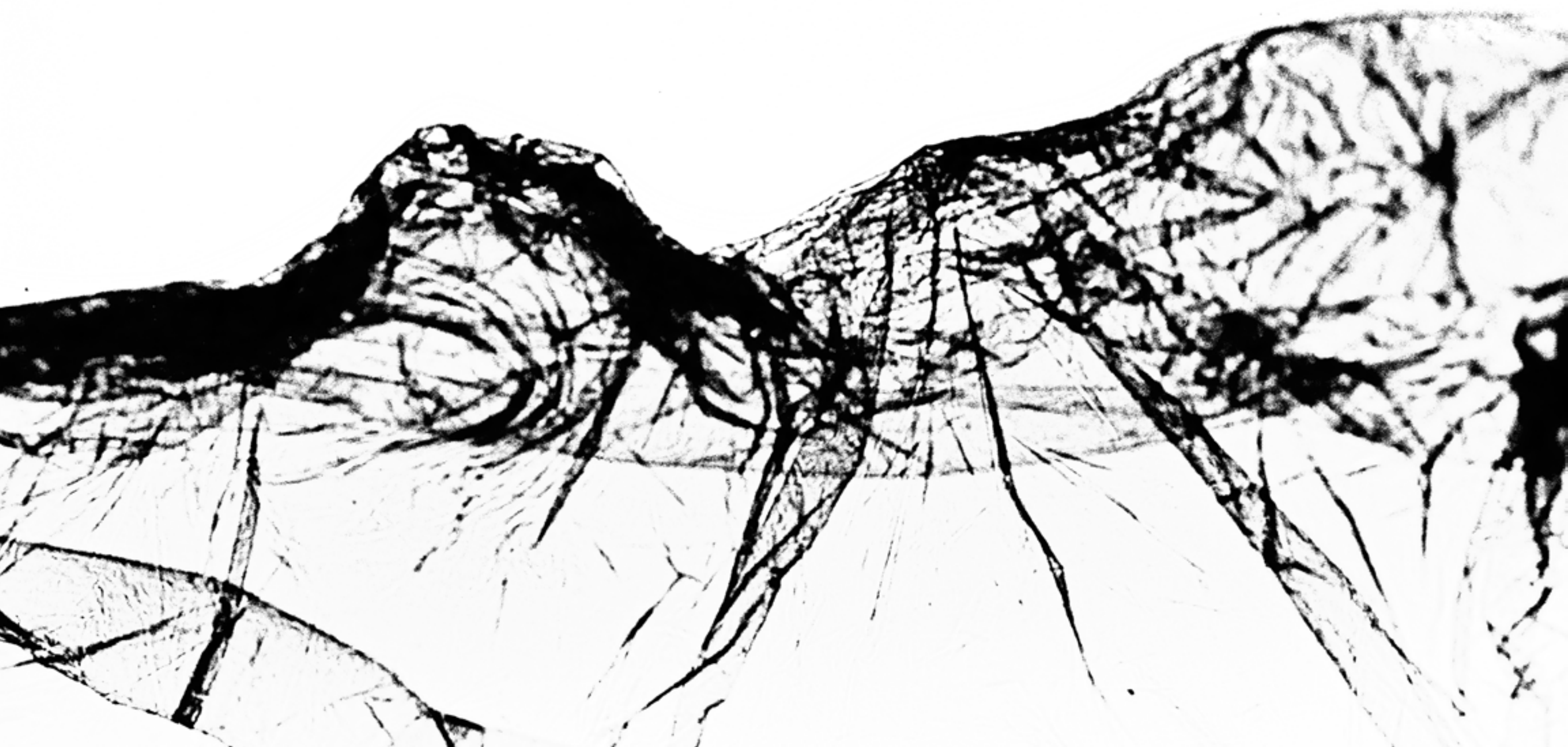


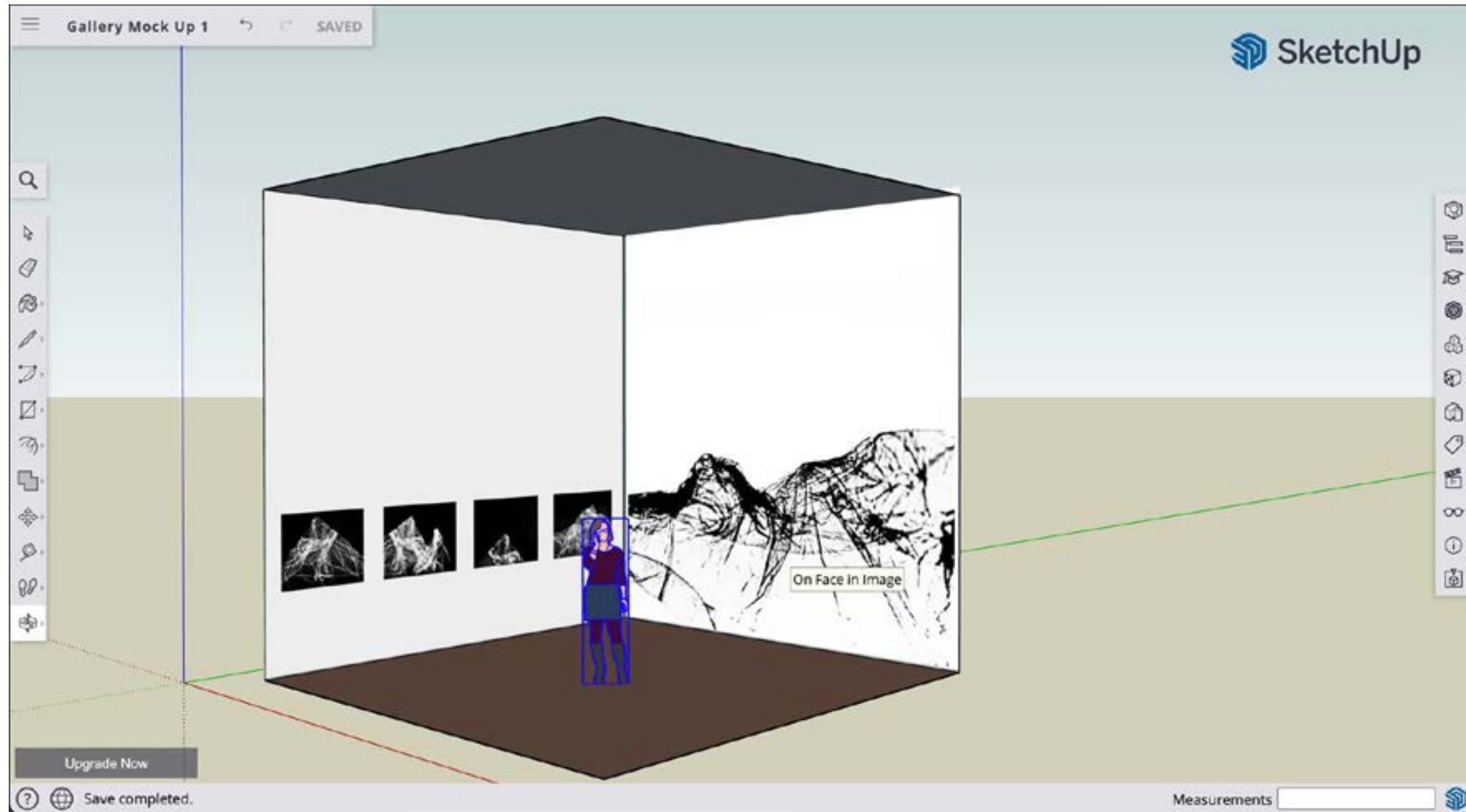












9. Fig. 6.

## Book Edit

On the following pages are the spreads showing a digital representation of the book showing 'Plastic Topography'. The finished book has a laser cut cover backed with a blank page bearing the title. The works are presented on 240gsm double sided paper with a Japanese bind. The final page of the book folds out like a map presenting a large scale example of frame 021.





Fig. 7.



Fig. 8.

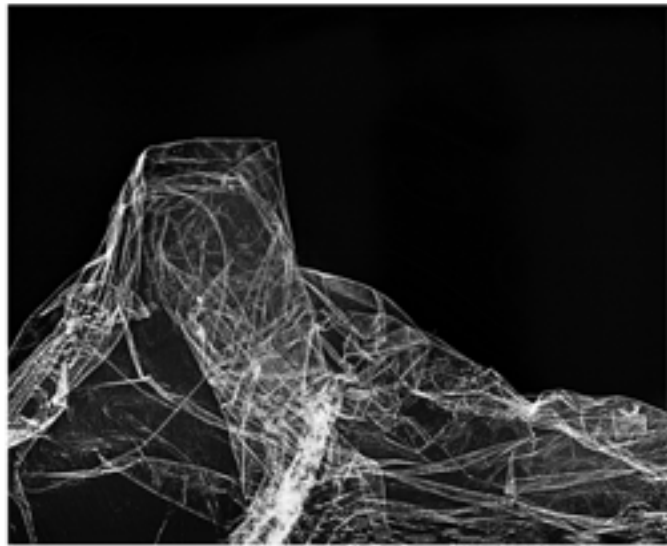


Fig. 9.

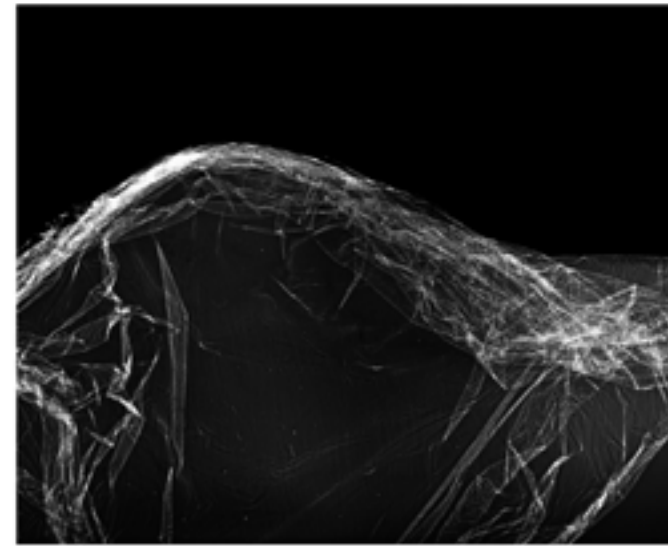


Fig. 10.

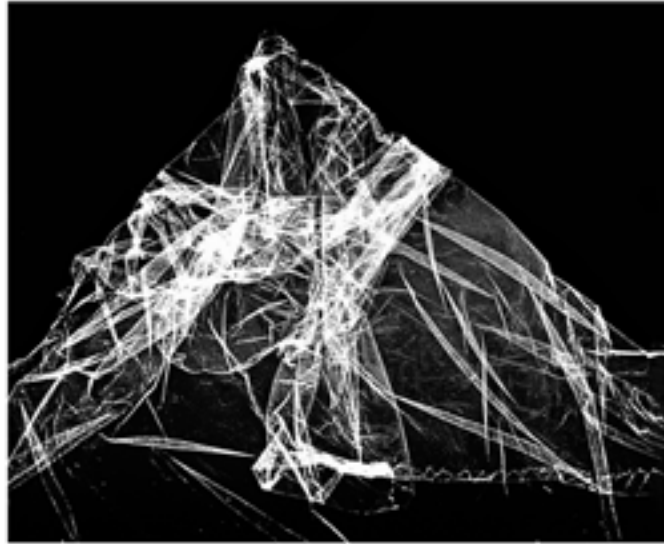


Fig. 11.

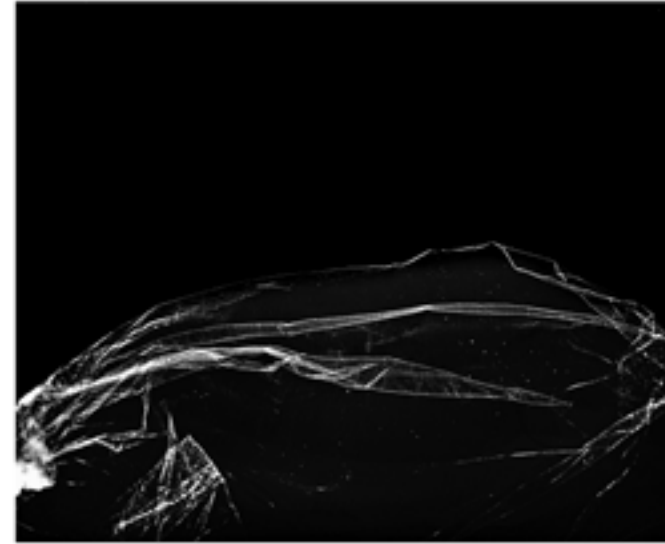


Fig. 12.



Fig. 13.

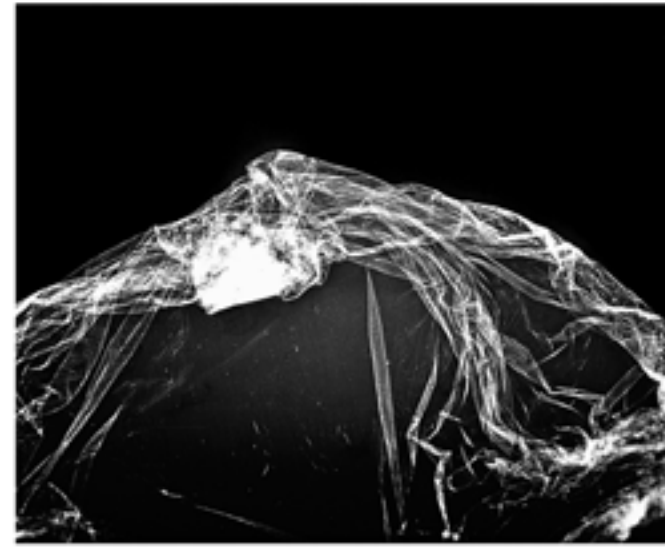


Fig. 14.



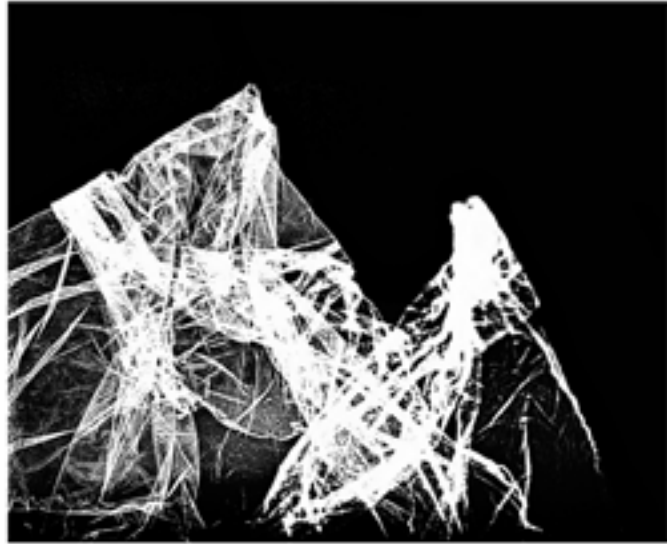


Fig. 15.

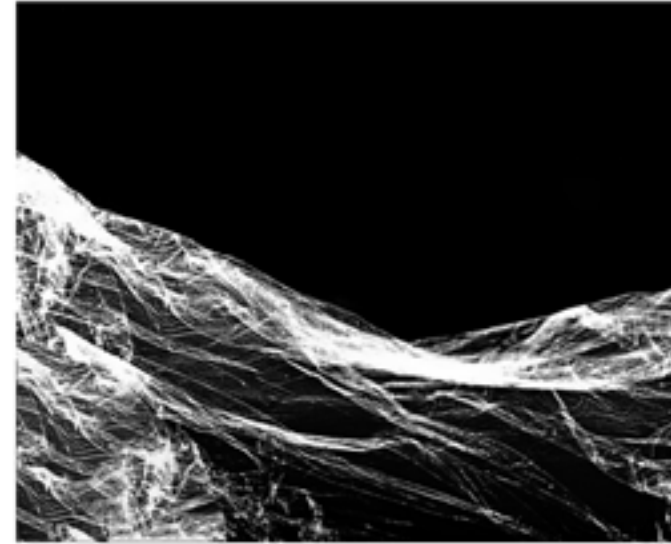


Fig. 16.

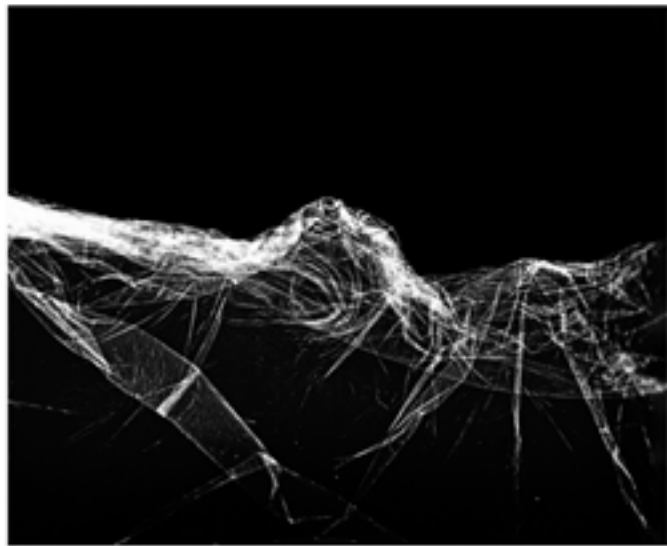


Fig. 17.

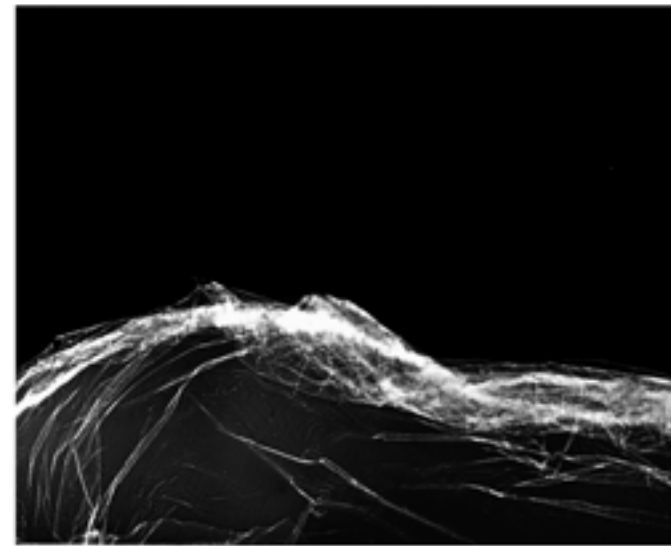


Fig. 18.



Fig. 19.

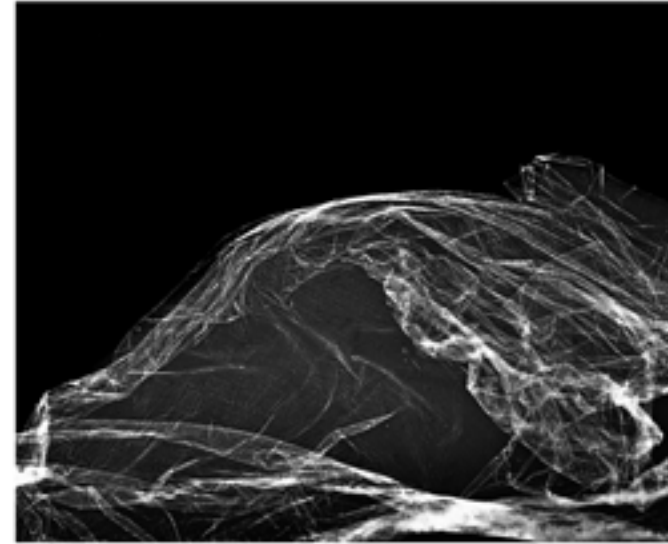


Fig. 20.

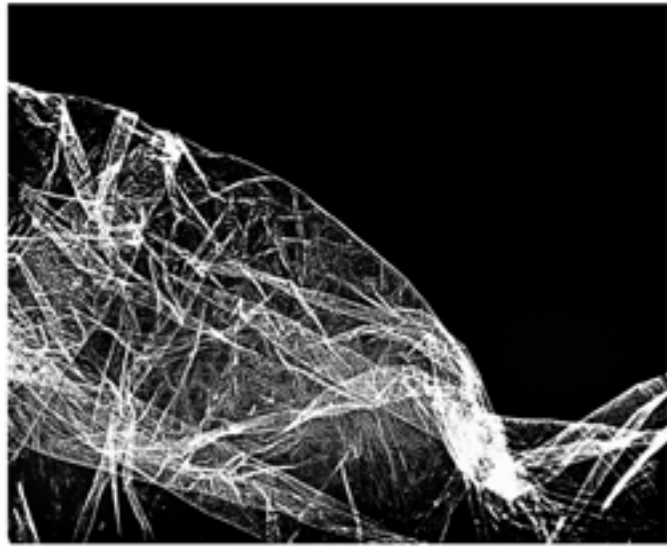


Fig. 21.

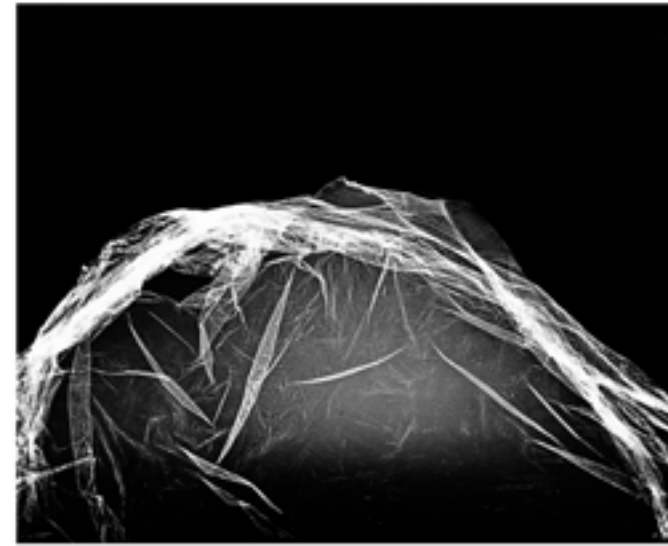


Fig. 22.

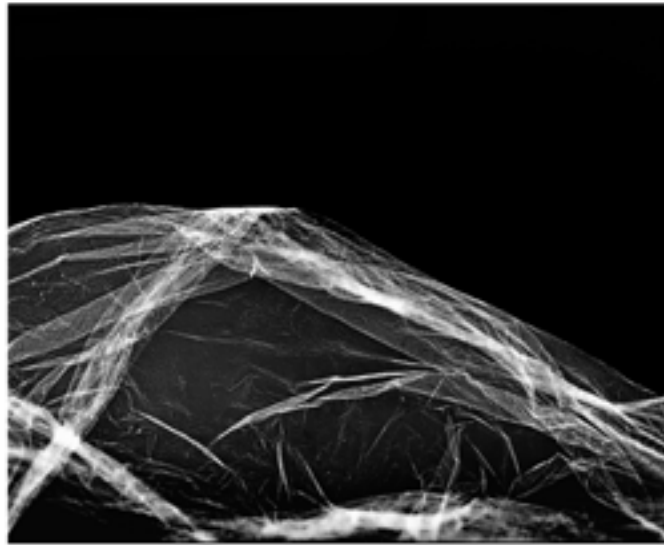


Fig. 23.

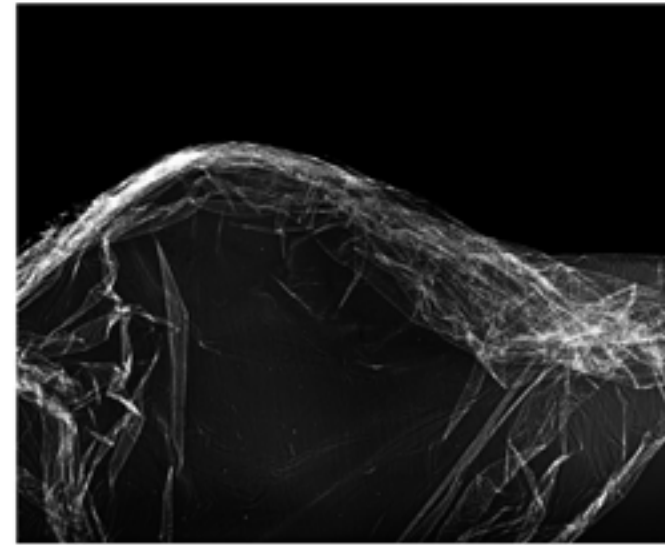
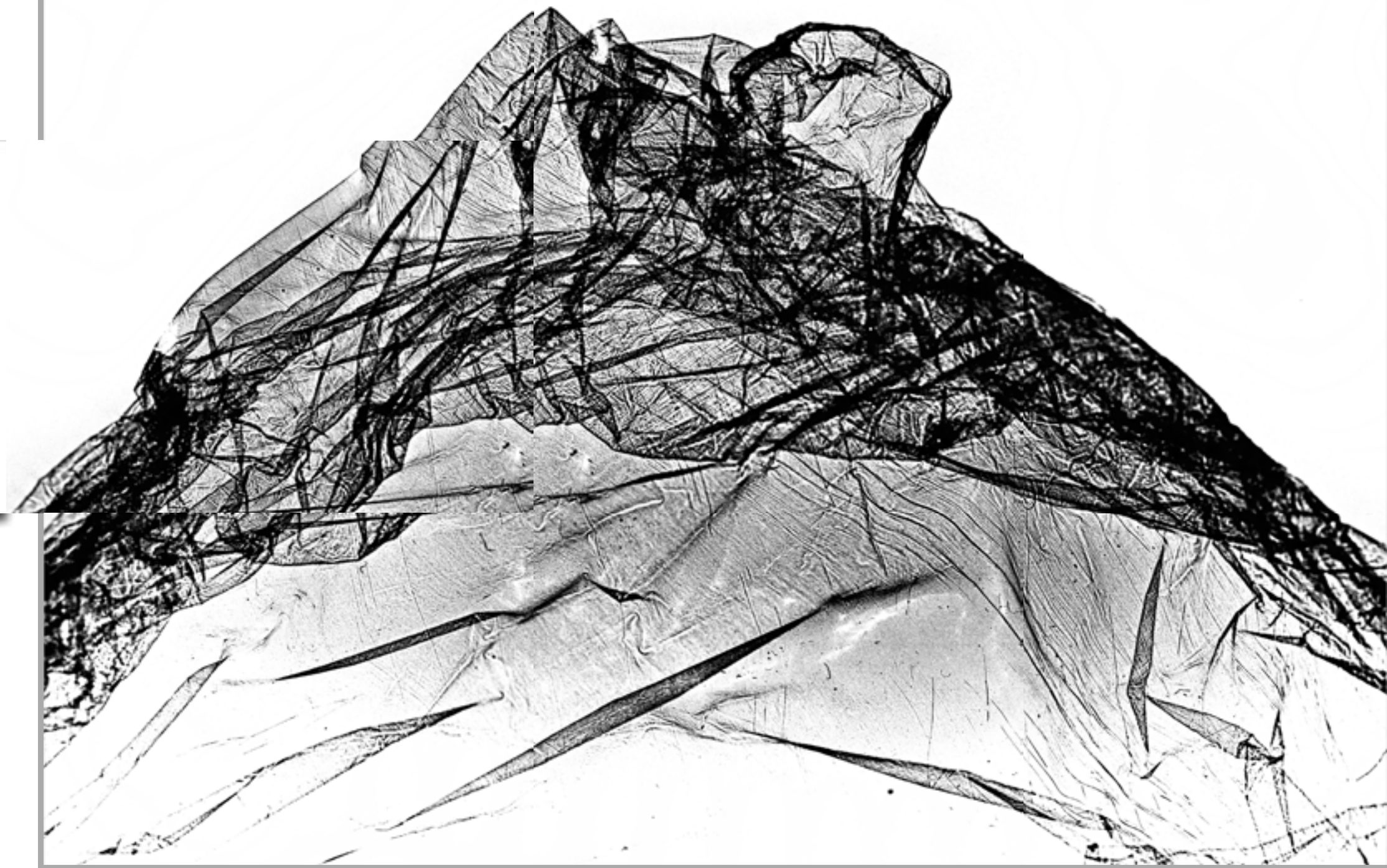


Fig. 24.



Fig. 25.





# Plastic Topography - A read through



17.

Fig. 26. - 29

View the video [here](#)

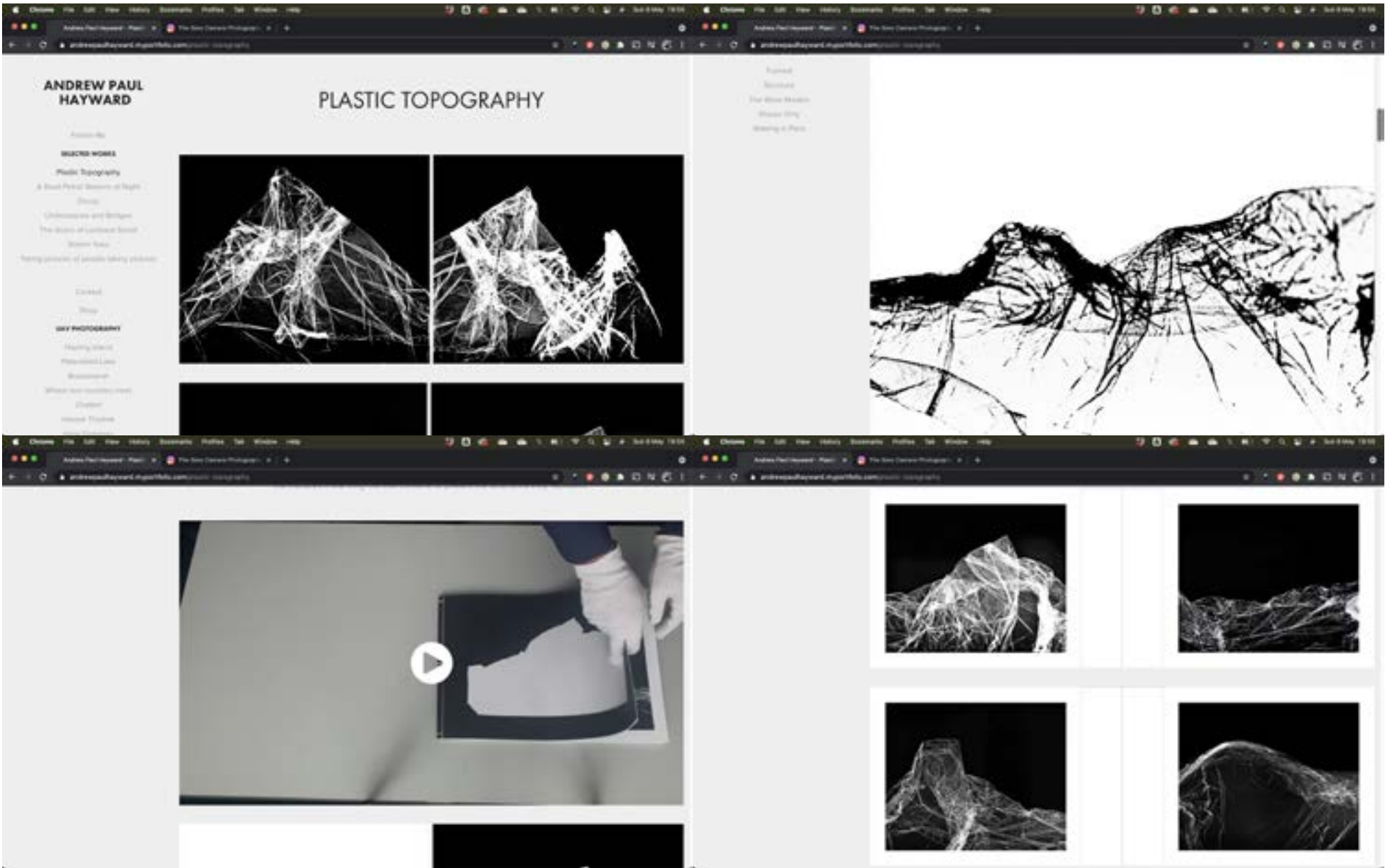
# Website and Online Presence

Plastic Topography occupies a dedicated page within my pre-existing website.

The page begins by documenting the exhibiting series of five images as previously set out in this document.

This is followed by the read through video displaying the book cover to cover. After this comes the spreads of the book presented as images in the order in which they appear in the bind.

The web page can be accessed [here](#).



# Website and Online Presence

As part of onward intentions the Instagram account established during module 1 of the MA programme has been rebranded. The goal is to develop as an artist specialising in cameraless methods as have been demonstrated in Plastic Topography.

To the right can be seen a display of the Instagram account shown in both mobile and desktop form.

The profile can be accessed [here](#).

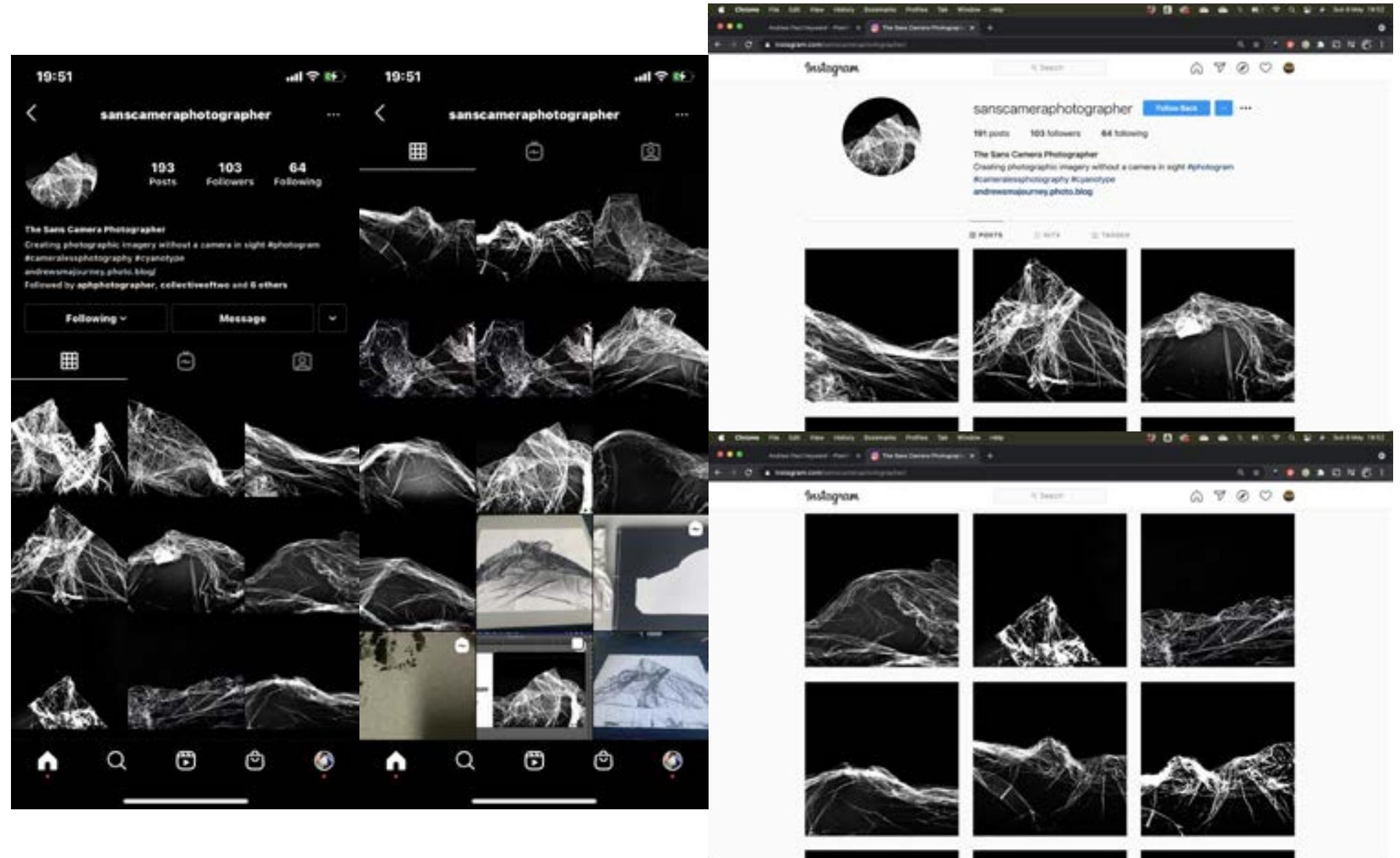


Fig. 34 - 37



# The future for Plastic Topography

Being a work created in a 'Covid world' Plastic Topography requires a more public and befitting opportunity. It is my intention that Plastic Topography be given a public exhibition preferably in a prominent gallery space within my home city of Portsmouth.

The book is presently that of an artist object and, in its current form is not commercially viable for large scale production. This would not withhold me from looking to create and sell the artist version of the bind. A larger scale production of the book would also be of great interest to me.

Transmission of the work through press and critical outlets could help draw attention to the works allowing them to be seen by more viewers.

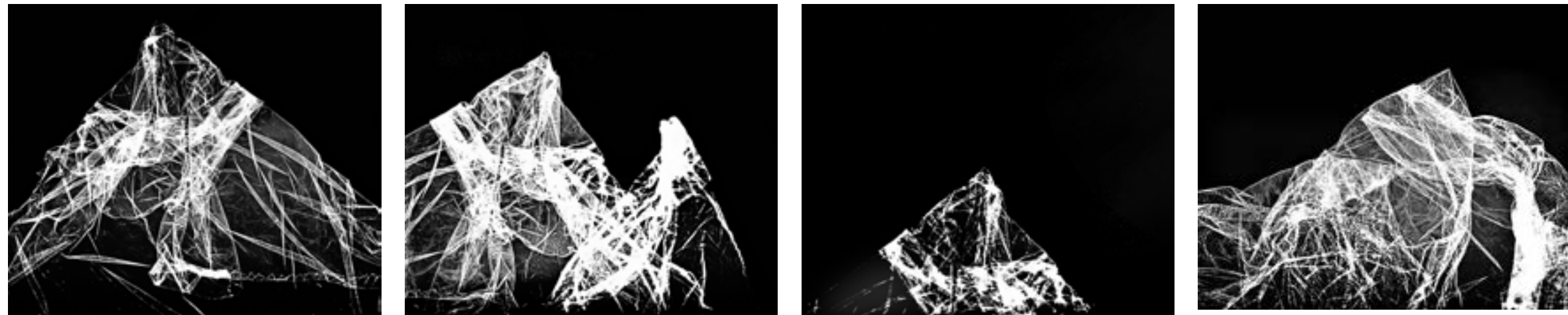


Fig. 1 - 4

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