Ceci n'est pas une Orange

Statement of intent- Evaluation

For my evaluation of this project, I am going to submit an orange.

This project has been about the language of images, and the best way to evaluate that is through comparison to the actual object. This statement is written for the purposes of explanation.

Through producing this work, I have found that the way in which we perceive images is heavily influenced by what is missing, or not quite right. One of the major influences on making the selection for my final body of work has been minimalism.

My colour print heavily references Rothko, and questions when a photograph stops being a photograph. A single pixel has been selected from the image, and repeated infinitely across the page. How much of the image from the camera needs to survive, so that the image retains its nature as a photograph?

As a contrast, my black and white print explores the removal of colour from an image, as a critique of black and white photographs, and the importance colour may have on the viewing of an image (especially when the colour is the namesake).

I feel another strong image in my work is the printer error message, which questions whether a photograph needs to be a physical object. Does a photograph need to exist, in the physical form, in order to exist, as a photograph? This further relates to the concepts of minimalism, but I think it is a more subtle way of doing this.

My blur image is experimentation into physically minimalising the image of the orange. It was produced by using spot heal on the entire image. The logic to this is that it removes any

imperfections in the image. What you are confronted with is a perfect orange; an orange without blemish. The 'form' of orange, if you will (Plato's theory of forms).

My liquefy image contrasts with the nature of the other images, as it challenges all photographs as being minimalistic. A photograph cannot serve to portray the full idea that is 'orange'. It will always be lacking the way it oozes. How it tastes. How it feels. Its history. Its future. A photograph documents a single moment in vision, from one perspective. It is minimalistic in itself. This idea references Magritte's "The Treachery of Images" - "Ceci n'est pas une pipe".

All of my images come from the same initial contact. The requirement for this SDA is to hand in 5 images. I wish to question the marking scheme with this work. Have I submitted 5 photographs and an evaluation? My work leaves this decision to the viewer.

 My evaluation extends the concept of minimalism, so that it in itself is a minimalist evaluation. This abstraction has been based on John Cage's 4 minutes 33; and questions the structure of self evaluation. I have removed the words from my evaluation, whilst submitting a more thorough evaluation than words could ever express.

The intended audience for this body of work is 'the Ivory tower'. The success or failure of it will not be known until I receive my feedback, after assessments. My interest in challenging the education system follows from my initial research into education, and the physicality of learning, as well as lectures on creativity in education.