

Photographic Research and Annotation

Introduction to Photography (ASPH 1300)

Spring 2025



Introduction 01

This project was inspired by the artist and activist Nigel Poor. Her photographic mapping instructions were initially used to facilitate workshops for a history of photography class at San Quentin state prison. I have used them over and over in the classroom to look more deeply at photographs with art students. We always marvel at the amount of secrets, mysteries, and surprises in the photographs we look at.

If you want to try this exercise yourself, Nigel Poor's instructions are at the end of the book.

Thank you to Dr. Simone Brown, who introduced me to this form of making.

-Kerry Maguire, May 2025



Water moving.



Water moving.

EDWARD RINGWOOD HEWITT. 1922. SECRET

Preface 02

I was meant for a life surrounded by art. I revel in images. I am obsessed with magazines and collaging, appreciating the art that adorns the walls of loved ones' houses and within more formal art spaces, infusing Instagram with images from my life, saturating my wardrobe with prints, and grappling with AI generated visuals. Meanings abound not just from the creator's intention, but from the viewer's own experiences and knowledge base. How does one communicate through creating and sharing an image? How does another read and understand that same image?

You can imagine my delight when Kerry came to me with the idea of tackling close looking and visual literacy concepts with her Intro to Photography students through a mapping exercise. This exercise was based off work that Nigel Poor conducted with prisoners in San Quentin State Prison. Students experienced finding photographic images through Hamon Art Library's physical collection, rather than consuming photographs through a screen. Reference resources were consulted to find out more information about the photographer who created these images. The class practiced annotating what they saw neutrally before relying on their knowledge of the photographer to infuse more thoughtfulness into what the image might communicate. Photos were swapped between classmates and descriptions relied less on the context of who created these images and more on the viewer's imagination and perspective.

Within these pages you'll find a plethora of photographs described by students viewing the image only and reckoning with what this image could be communicating. Some are lavishly described, while others more succinctly set the scene for us. Before reading the text, I encourage you to do some close looking. What is the layout of the photo? What are the objects included? What does the landscape or scene look like? Are there people in the photo? What are their facial expressions? What is their posture like? Are they gesturing? Is the photo in color or B&W? If in color, list the colors you notice. Can you get a sense of the weather? An inkling of the time period? What else about the photo stands out to you? Afterwards, look around you, show some love and attention to the everyday images that surround you.

-Kate Alleman, Fine Arts Librarian with SMU Libraries, May 2025



TS OF THE SALMON.

Photographic Research Process 03

STEP 1:

CHOOSE A PHOTOGRAPH FROM A PRINT SOURCE IN THE LIBRARY. THIS IS PHOTO #1.

STEP 2:

RESEARCH THE PHOTOGRAPH AND THE PHOTOGRAPHER.

STEP 3:

SWAP PHOTOS WITH A CLASSMATE. YOU WILL NOW HAVE A SECOND PHOTOGRAPH. THIS IS PHOTO #2.

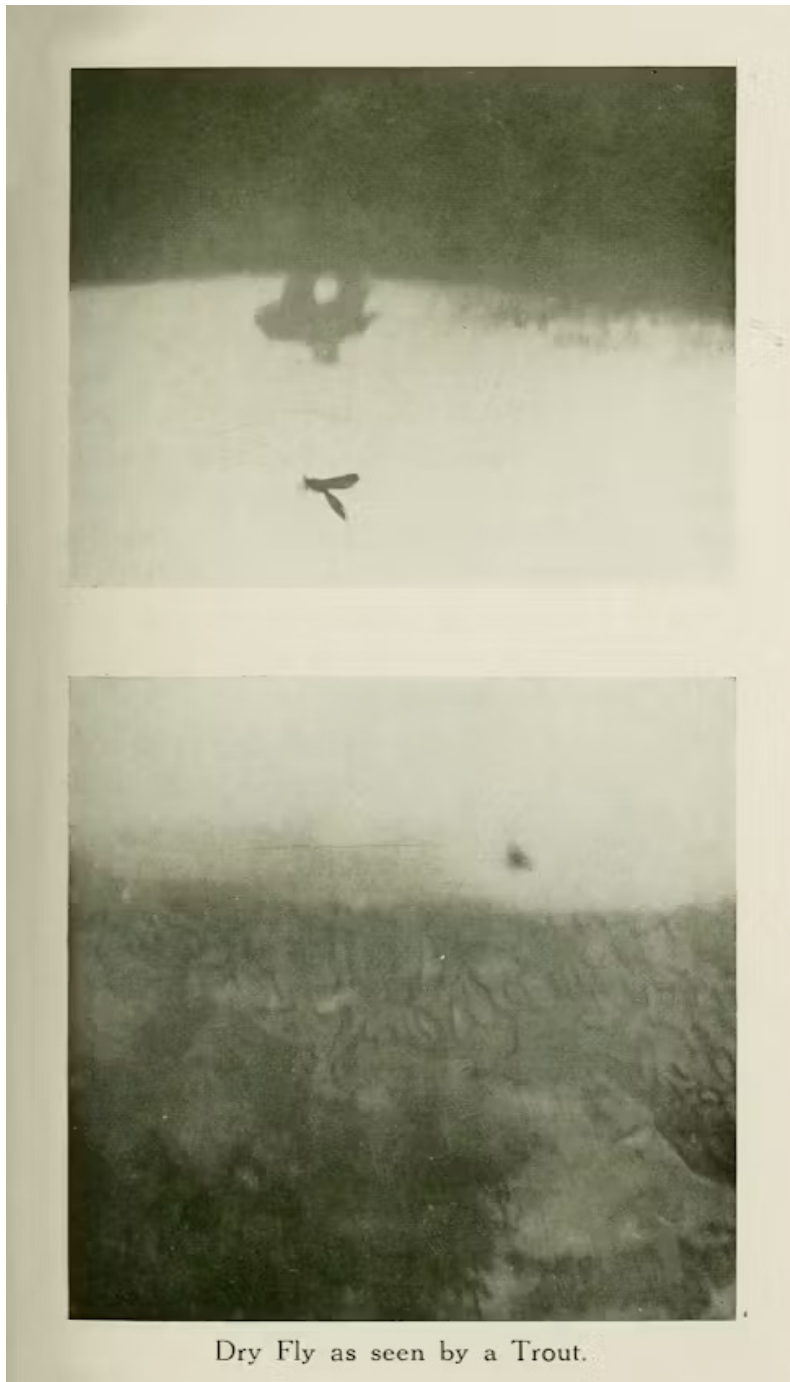
YOU WILL KNOW NOTHING ABOUT THE PHOTO, UNLESS YOU HAPPENED TO HAVE SEEN IT OR ITS SUBJECT BEFORE.

STEP 4:

ANNOTATE THE PHOTO FOLLOWING NIGEL POOR'S PHOTOGRAPHIC MAPPING INSTRUCTIONS.

STEP 5:

WRITE A NARRATIVE ABOUT PHOTO 2. IT CAN BE AS LIKELY OR UNLIKELY AS YOU WISH.



Dry Fly as seen by a Trout.

FRANCIS WARD. 1920. DRY FLY AS SEEN BY A TROUT.

Photographic Research Outcomes 04



RESEARCH CONTRIBUTIONS BY:

ALEXA AGAMALIAN

PIERCE BROCK

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AVIANA CHURCHILL



THOMAS DIFFLEY

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SANTIAGO FONT CASTELLI

LOGAN GREENE

JOURNEY HARRIS

KAYLA JOHNSON

KAMILA MALIK

SACHIT MUDULI

LOURDES RANDLE



SYDNEY SMITH

BOBBY WALKER





PAUL STRAND, *BLIND WOMAN*, NEW YORK, 1916, GELATIN SILVER PRINT, 12 7/8 X 9 13/16 IN.
MUSEUM OF FINE ARTS, HOUSTON.

ALONGSIDE THE BRICK WALL

of a building amid the bustling streets of New York City stands an elderly woman, with pursed lips, and a strained forehead, her body tilting towards the right of the frame. A huge sign hung around her neck, flashing the word "BLIND," in all capital letters. The subject is in focus within the frame, completely isolated from anything else, yet her stoic expression gives off the feeling that she may be upset or unaware of something that has come. The grey hair sticking out from the inside of her head covering, all wrapped up in a black cloth. Though she seems posed, her inability to face the camera could hold two different meanings, whether that be intentional to describe her as blind or rather visually impaired. Perhaps even meant as a social commentary on the state of the city at the time, individuals are blind, or the people of authority are blind to the cultural context at the time. A badge sits higher around her neck, stating New York City to be the location of her position, perhaps the image is a depiction of the portrayal of the disabled individuals in the city and the mistreatment of the larger community. The label indicates that there is some inspiration from street-style photography, basing the narrative of the individual with simply one word.

Narrative by: Kamila Malik

The photographer is Paul Strand. This photo was taken in 1916 during World War I. Strand was born in New York on October 16, 1890 and died in March 31, 1976. He was a photographer and filmmaker that focused on American Modernism.

Photograph research by: Mariana Elizondo-Ortega

THE BLACK AND WHITE

captured a fleeting moment in a world crumbling beneath its own weight. The couple clung to each other, their faces etched with weariness, their arms wrapped tight as if they could somehow keep the world from slipping further into chaos. The landfill loomed beneath them, an endless sea of forgotten things, the detritus of a society that had long lost its way. Her expression was one of quiet desperation, his a mix of determination and fear. They both looked out as though searching for something in the ruins. Maybe hope. Maybe a way out. The photo, stark in its simplicity, seemed to tell a story of love and survival, as if they had found solace in each other despite the world falling apart around them. The photograph was more than just an image. It was a statement, a cry for help, a symbol of the fragile human connection that somehow endures even when the world itself seems to be unraveling. The couple's embrace, though born of stress, was also a testament to resilience. They held on, not just to each other, but to the hope that somehow, against all odds, there was still something worth saving.

Narrative by: Sydney Smith



RALPH STEINER, ONE TALKING PICTURE, 1
FOR CREATIVE PHOTOGRAPHY, UNIVERSI

PHOTO



Ralph Steiner was born in Cleveland, Ohio and studied chemistry at Dartmouth, but then in 1921 went to the Clarence H. White School of Modern Photography.

Photograph research by: Alexa Agamalian

1922, GELATIN SILVER PRINT, 8 1/16 X 6 1/8 IN, CENTER
CITY OF ARIZONA

THIS PHOTO IS AN EXAM

of balancing between light and dark tones, soft and coarse texture, while helping guide the eye from the base of the waterfall up into the clouds. The path falls onto the bottom third line and leads the eyes up into the waterfall and up into the clouds. The sun seems to be at a high noon angle as the lack of harsh dramatic shadows anywhere in the photo. I appreciate the time and thought and energy that went into this photo as there are details that note the amount of effort the photographer took to capture this intentionally. The focus is clear and sharp from the foreground to the background hinting at a bracketed photo or a high f stop number (f22).

Annotation by: Thomas Diffley

Ansel Adams was an American environmentalist and landscape photographer who was born on February 20th, 1902, in San Francisco, California. He passed away on April 22nd, 1984. He took the photo *Winter Storm* in Yosemite National Park. He also started the f/64 group which was a way for him and other photographers to advocate for “pure” photography.

Photograph research by: Bobby Walker

MPLE

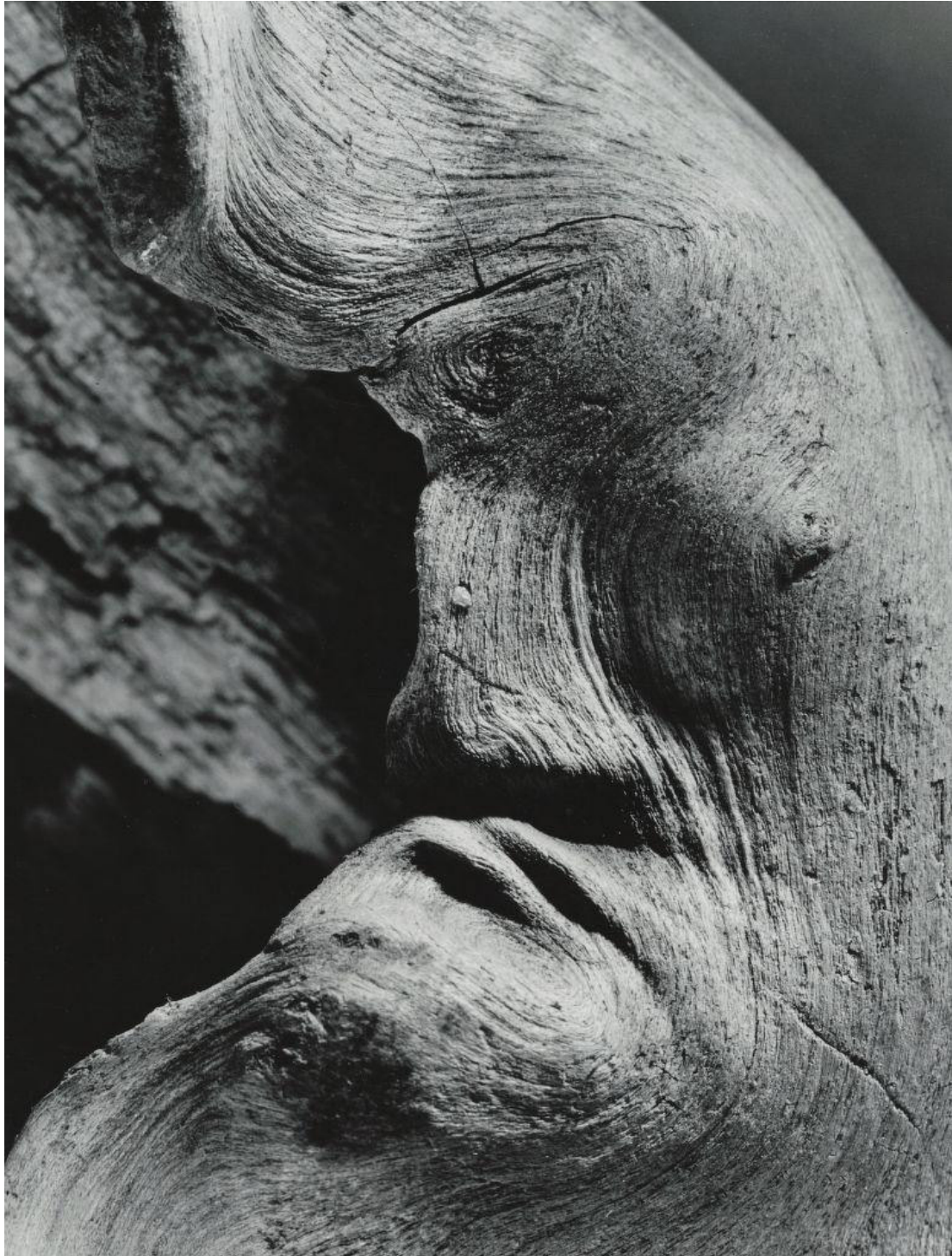


ANSEL ADAMS, *WINTER STORM*, 1937, BLACK-AND-WHITE PHOTOGRAPH, 15 1/2 X 19 1/8 IN

IT SEEMS AS THOUGH

the photographer tried to capture a very old and dry tree, or a tree that is dead. To emphasize the age or dryness of the tree, they made it mysterious by capturing the tree limb at night, choosing to take the photo in black and white, and by capturing the tree with a low f-stop to give an ominous background.

Annotation by: Bobby Walker



ANDREAS FEININGER, *UNTITLED*, 1950, GELATIN SILVER PRINT, 13 9/16 X 10 3/8 IN,
CENTER FOR CREATIVE PHOTOGRAPHY, UNIVERSITY OF ARIZONA

Andreas Feininger, born in 1906, was an American photographer and writer on photographic technique. He left school at 16, and after dropping architecture he became a photographer. He is famous for his black and white prints and subject matter of science and nature, as well as his scenes of Manhattan.

Photograph research by: Lourdes Randle



THE WOMAN IN THE

*is named Mary. Mary sees the blue pick up truck that Jim drives, as he
the farms in the valleys of the mountains. Despite the truck being put to
and long travels, Mary waves Jim down, just as she always does, and she
carelessly presses her pink skirt, against the door of the drunk. Her left
Mary rests her arms inside the truck just wanting to get as close to Jim
says she looks pretty today, she knew to wear her hair down despite the
tells Jim to drive safely as despite his eagerness to pull away and get ba
to stay put.*



The photographer is William Henry Jackson, a prominent American photographer known for his work documenting the American West during the late 19th and early 20th centuries. While Jackson is known for his photographs from the 19th century, an image of a Blue old truck with a lady in pink getting into it in an old town — is noted to have been taken in 1970. This would have been during a later stage in his career, well after his earlier works in the 1800s. William Henry Jackson was born in 1843 in Keeseville, New York. He is best known for his extensive photographic documentation of the American West, especially during the late 1800s. Jackson's photographs played a crucial role in influencing public perceptions of the western United States, particularly through his work with the U.S. Geological Survey and the Union Pacific Railroad. His stunning landscapes and depictions of Native American life were instrumental in the development of the National Park system. Though Jackson's most famous works were taken in the 19th century, his contributions to photography continued into the 20th century, and his legacy remains significant in both historical and photographic contexts.

Photograph research by: Sydney Smith

THE IMAGE

does his routine route transporting hay to
to work, full of dirt and dust from his various
runs up to his passenger side window, and
foot propped against the base of the truck,
as she can. They talk about the weather, he
the summer heat. She comfortably sighs, and
back to work, wants the burning love for Mary

Narrative by: Kayla Johnson

I IMAGINE THAT THE BOY

is a highschooler or middle schooler during the 1960s ,who is very intelligent and mature for his age. Because he is very intelligent and mature this has caused him to be cocky and not get along with other students his age. He feels he is too smart for grade school and decided to apply to universities and is now at a university for a in person interview. Although he is highly confident in his intellect , charm and personality he is quite the loner and choses to sit away from the other college students in the waiting room. While every other interviewee is nervously preparing, he is relaxed and even wearing shades before right before he is called in for his interview.

Narrative by: lyanna Christie

BOY IN THE PHOTO



CINDY SHERMAN,
UNTITLED 1976/2000, 1976,
BLACK-AND-WHITE FILM,
10 X 8 IN

Cindy Sherman is a famous photographer from new Glen Ridge, New Jersey. She is most know for her ability to take self-portraiture, feminist art work and is able to change them into different characters. Her most notable work is *Untitled Film Stills*.

SHE WEARS A C



GRACIELA ITURBIDE, *NUESTRA SEÑORA DE LAS IGUANAS* (OUR LADY OF THE IGUANAS), 1979, GELATIN SILVER PRINT, 15 1/8 X 12 7/8 IN, SAN FRANCISCO MUSEUM OF MODERN ART.

The influential Latin American photographer Graciela Iturbide took the image I chose.

Her most well-known collection was notable for its documentary-style imagery, capturing the experiences of the indigenous Zapotec people in the town of Juchitán, located in Southeastern Mexico. She grew up in Mexico City, and the majority of her pieces focused on documenting the lives of the Indigenous population there. This focus on the marginalized community was important as they were known to be descendants of a matriarchal society that had been passed down throughout history. Growing up, she studied both filmmaking and photography, with an intent to capture the human element of the cultural background of the community which surrounded her. The Zapotec women represented in the majority of her images dominated aspects of their social hierarchy. As an ode to such, she chose to depict the Lady of the Iguanas as part of her series.

Photograph research by: Kamila Malik

CROWN ON HER HEAD.

Proudly, she walks through town. No one stares at her. Not because she's intimidating but because this is normal. Brown, blue, red, and green, the colors of her being. An extension of herself, she parades peacefully and unbothered. Today she's shopping for fruits in the market. Little shops are set up in an open field. All the colors of the rainbow are displayed proudly on tables and carts. The woman, with a woven basket in her hand, goes around gracefully picking and choosing the best of the best. Every shopkeeper greets her, they acknowledge her crown. "It's beautiful," they say while smiling gently. She quietly thanks them and exchanges coins for produce. Until midday, she continues buying and interacting with the community. Everyone's joyful, exchanging conversation. Laughter, little kids running, elders observing. The day is one of happiness.

In the midst of all this a traveling foreigner, a photographer, walks through town. She's excited to see the daily life of the indigenous people. She carefully walks, being certain not to disrupt the children's play or adults' conversation. She's a fly on the wall, but one that the natives welcome quietly. Among her stroll she sees the lady with the woven basket and crown on her head. In one smooth move she takes out her camera and takes a picture. Candid. It's like nothing she's ever seen before. Walking closer, but not so much to disturb the lady with the crown, she notices that her crown is alive-- iguanas. Nature is with her and the respect she has for the land overflows. The foreign photographer continues walking, excited to see the other wonders of this natural land.

THIS PHOTO

was taken at a college football game in the late 1990s. It was sunny and hot but they were all excited about watching the game. The photo was a surprise to the friend group. One of the girls noticed it and pointed at the camera so the others would look and they immediately posed and smiled for the camera except for one of the girls (also a man came in and joined the photo because he was near). This girl was really interested in the football game so she comes out looking away instead of at the camera. The photograph was taken in black and white because the photographer wanted to give it an older vibe than it was.

Narrative by: Mariana Elizondo-Ortega



JOAN FONTCUBERTA, PANDORA'S CAMERA: PHOTOGRAPHY AFTER PHOTOGRAPHY, *I ONCE KNEW THE SPICE GIRLS*, 1997, PHOTOBOOTH, 7 X 5 IN

Joan Fontcuberta is a Spanish conceptual artist and photographer whose best-known works, such as *Fauna* and *Sputnik*, examine the truthfulness of photography. He is also a writer, editor, teacher, and curator.

Photograph research by: Logan Greene

ONE DAY, THERE WAS A



GREGORY CREWDSON, *UNTITLED*, 1998-2002, DIGITAL CHROMOGENIC PRINT, 48 X 60 IN

PERSON WORKING ON



construction. He decided that he wanted to work on renovating his bathroom for the sake of his parents coming over the next weekend. During this, he realized that he left his tools at the bottom of the house, and and therefore was reaching inside of the hole in the ground to get his tools otherwise his parents would be mad that his bathroom was not renovated. Because of this, the person was super stressed, and wanted to get the bathroom done before his parents got there otherwise he would've felt like he let them down.

Narrative by: Sachit Muduli

007

I chose the photo of a man reaching down a shower drain that shows the scene of the bathroom and under neath in the draining system. I thought this photo was interesting because of the color and detail shown in the bathroom with the pink and blue, then the divide of all blue underwater. I find the lighting interesting in the top of the photo from the electrical lights and the natural light from the window. This photo really captured my attention because of the use of lots of photoshop. I wonder what elements were captured separately and how it all is so cohesive together in theme and color palette.

The photographer is Gregory Crewdson, the photo was taken between 1998-2002, it is not said where the photograph is taken. The photographer is an American, large scale, cinematic, and psychology focused artist.

Photograph research by: Aviana Churchill

“I CAN’T BELIEVE WHA

this will change my life. They don’t know who I am or the real story.”

“I told you the truth. This is unfair, you don’t know the story from my perspective.”

“That’s too bad. I could have done a better job arguing the case. At least it doesn’t affect me.”

“God, I hate listening to people yell all day.”

“I want to go home. These people are so dramatic.”

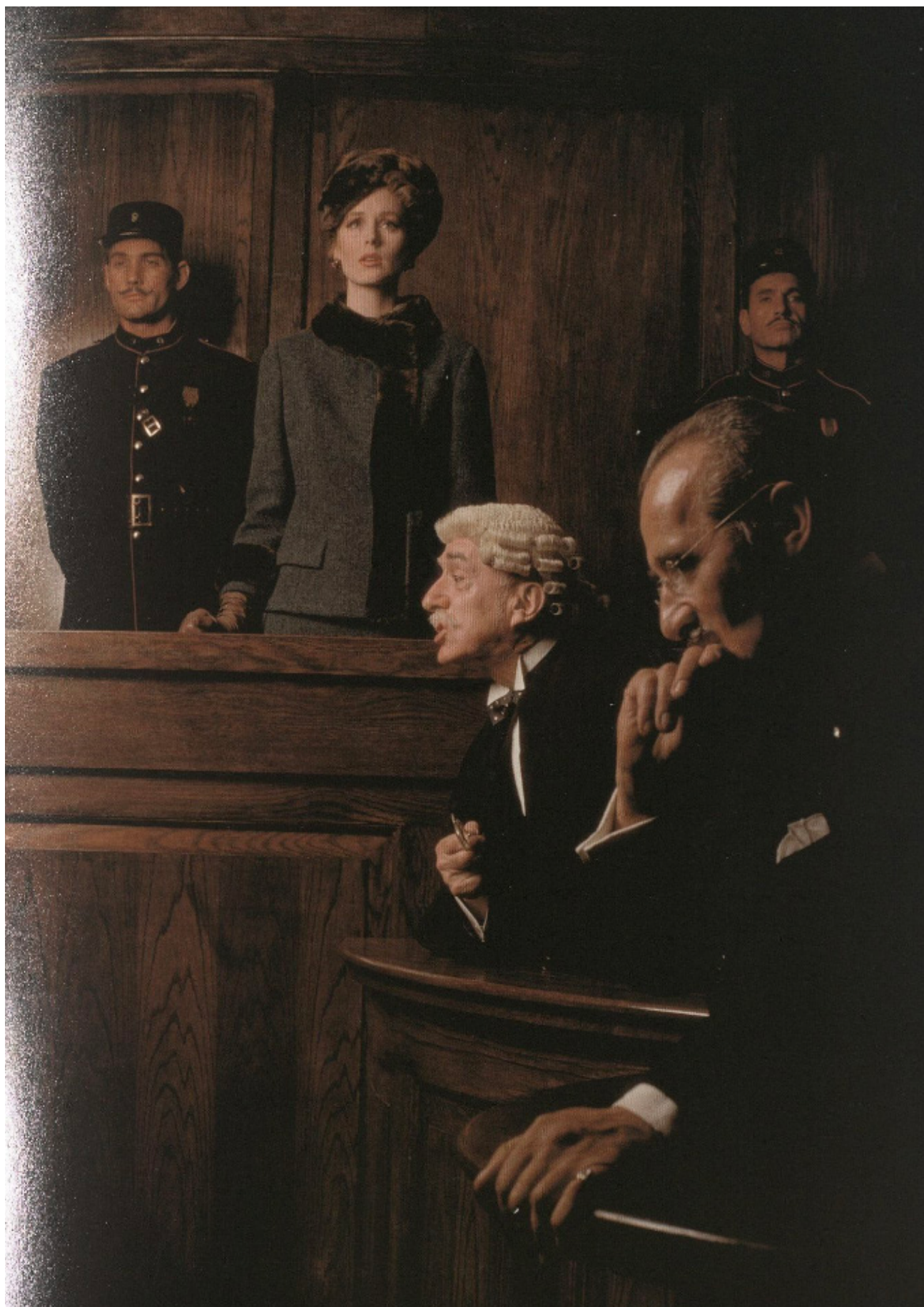
Narrative by: Aviana Churchill

The photo I chose is called *Parker Trial* it was taken 1962 by a photographer named Melvin Sokolsky. Sokolsky was born October 9, 1933 in New York and died August 22, 2022 at the age of 88. He was raised in New York, and at the age of 21 he joined a major company Harper Bazaar. Over the next years he collaborated with prestigious magazine companies. He has been honored with 25 Clio Awards, and received every major television commercial award including the *Directors Guild* nomination. The Victoria and Albert Museum included Sokolsky’s photographs in the exhibit, and placed many of them in their permanent collection.

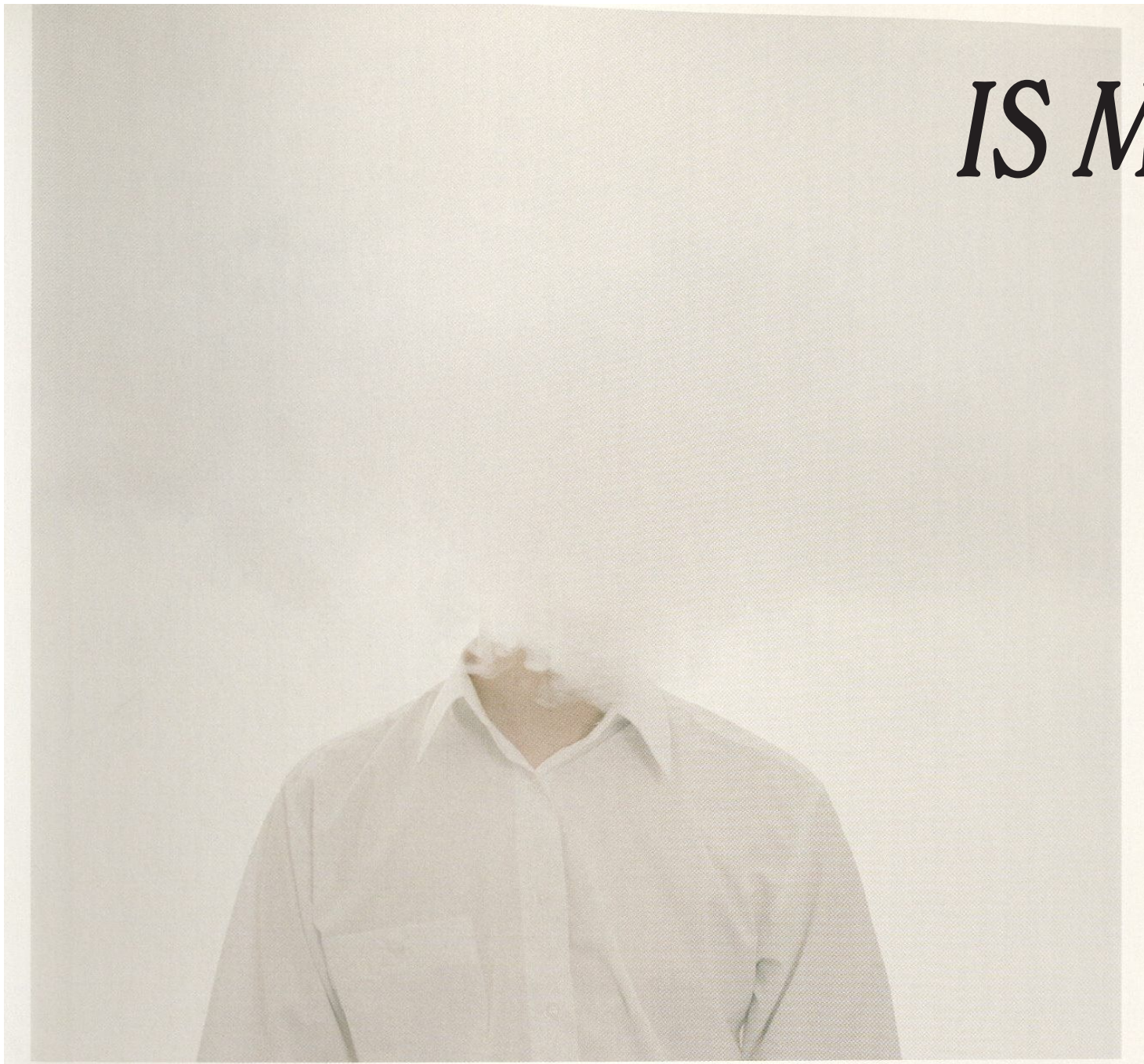
Photograph research by: Iyanna Christie

SOKOLSKY, MELVIN, AND MARTIN HARRISON. *SEEING FASHION*. 1ST ED., ARENA EDITIONS, 2000.

WHAT WILL HAPPEN;



IS MY



EWING, WILLIAM A. "AXEL ANTAS WHITE PORTRAIT." ESSAY. IN *LOSING FACE*, 137-137.

The name of the photo is a 2001 titled *Losing Face* in a collection of low lying cloud formations. White portrait, C-Type, 100x100cm, Edition of 5. Google and the photographer make it hard to find out when and where the photograph was captured. Axel Antas began his education and residencies in 1995 at the Nordic School of Art, Kokkola, Finland. He has decades of recorded solo shows all across the world but primarily in Europe.

Photograph research by: Thomas Diffley

HEAD IN THE CLOUDS?

I'm not sure, but I'd imagine it's as much in the clouds as anyone else's. Maybe it's a little more. Maybe I'm not too sure anymore. Lost between where my thoughts dance and linger in escaping bliss, struck against fuzzy attempts to ground my sense of self in reality.

My presence often feels half there, and half not. When others look at me it often feels they're left staring straight through me, elsewhere. My person lacks the vivid colors that draw people in, in lacks interest others seek. I'm plainly bleak.

A blank canvas left with rotting ideas of what could be, lacking the paints to do so. Wistful and longing, but too timid and exhausted to establish such bold strokes.

Such a loud demeanor could do more harm than good. For it may drive others away, rather than bring them in. My colors may be too noisy and disconnected, messy and unpalatable.

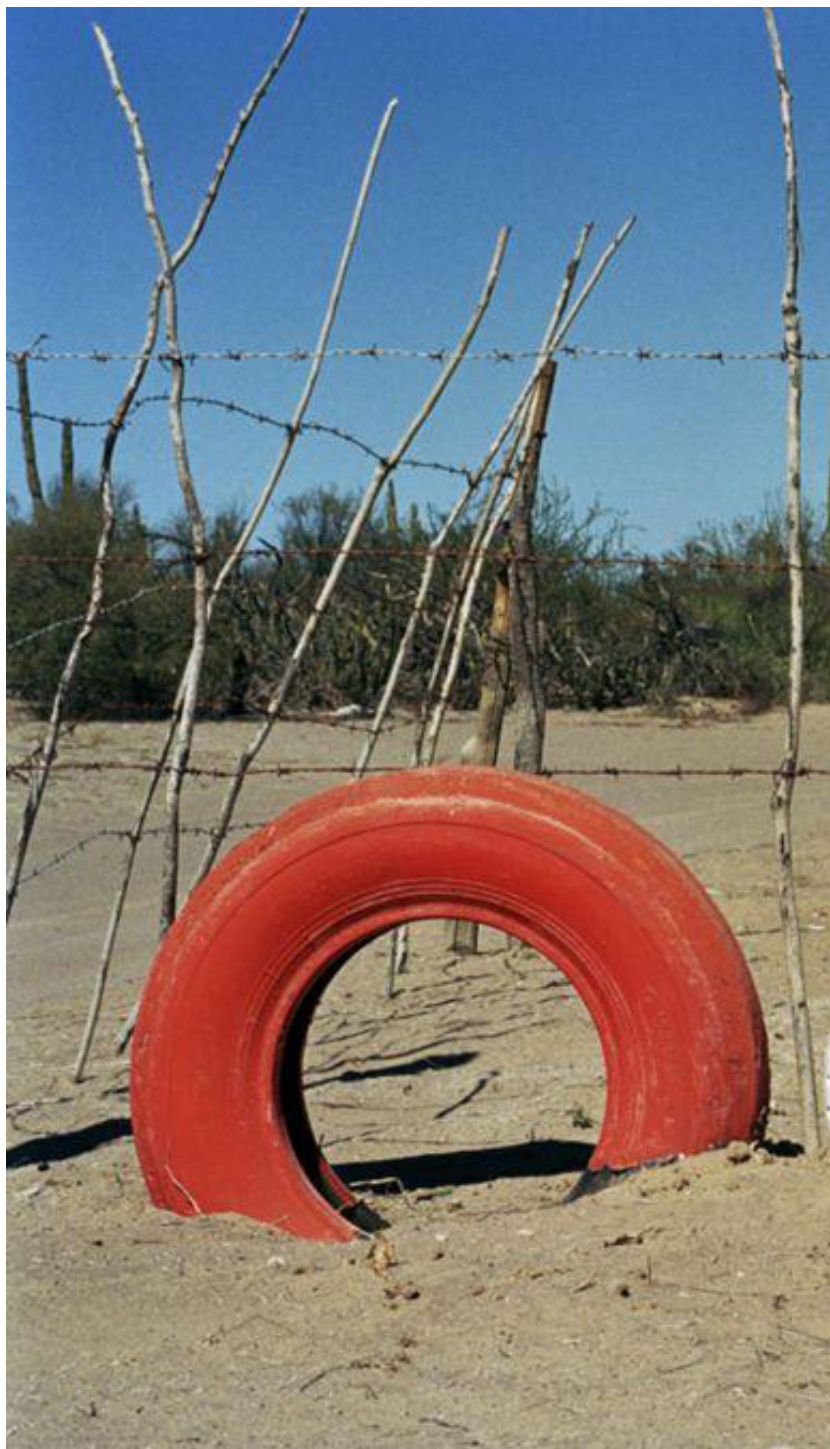
Perhaps it's best to stay blank then. Being unseen hurts less than being unwanted.

Narrative by: Journey Harris

THIS PHOTO

seems to be taken in the middle of the desert in a village in a poor country. The fence is eye-catching as it is made of sticks and metal and seems to be meant to keep dangerous creatures out. But, ironically, one strong wind could take the whole thing out. The tires add a sense of curiosity as there are questions about how they got there and what their purpose is. The colors of the fencing also add mystery to the photo, as the bottom two rows are rusted while most of the top row still has a new look.

Annotation by: Pierce Brock





MARTIN PARR, MEXICO, 2003, PHOTOGRAPH. MAGNUM PHOTOS. 19 15/16 X 16 IN

The photographer for my image was Martin Parr, a Mexican photographer. I got this image from his book called *Mexico* which is a book that represents the Mexican culture. This picture was taken at a northern Mexican desert. The photo was taken in 2003 and the 3 wheels represent the main colors of the Mexican flag which are white, red, and green.

Photograph research by: Santiago Font Castelli

AS AN ABANDONED AD



ALEXANDER GRONSKY, *MOUNTAINS & WATER*, 2011, HAHNEMÜHLE EDITION OF 5 + 2 E.A. 80 X 100 CM

Alexander Gronsky is from Estonia and focuses on how geography influences the emotions and behavior of its inhabitants, particularly those residing in the Russian landscape. The photograph was taken in a place that has a very nice landscape, and includes a moving element with the railway system. The photo was taken during the day, and in a most likely atmospherically dirty area with lots of pollution given the dust particles being visible in the air.

Photograph research by: Sachit Muduli

ADVENTURER IN TOKYO

it can be hard to find uninhabited sites to explore. Bustling with people, businesses, and growth, my city is the complete opposite of abandoned, it is lived. It was evident I had to venture outside of the city to find such a secluded place.

After research, my friend and I traveled by metro to the city of Nara to find something to explore. When we entered the city all signs pointed to the structure, almost a mini village, an amusement park. No longer bringing joy to the people riding the attractions, but to the photographers like us uncovering its deserted past. A weird sense of ambiguity filled the air as the rocks and structures, so detailed sit alone, unable to be appreciated by visitors. That's when I had the idea to jump up on the rock and take a photo from above the coaster while my friend stood below shooting up at me. I wanted to evoke a sense of wonder through the different perspectives of the park, its beauty and the realms to be discovered, signaled by my friend, ready to shoot with his camera. The coaster rolls off the edge of the photo, an abrupt stop to a continuous path, enticing the viewer to imagine more possibilities within the park.

To take a snapshot in time, evokes the continuum of past and present that can exist within a singular place. I hope to share my lens of the ability to imagine a vibrant past while appreciating the present beauty in a deserted location and how that place can form a new identity and understanding in the world.

Narrative by: Alexa Agamalian



ABELARDO MORELL, *FLOWERS FOR LISA #6*, 2016.

A PHOTO, AND AN INTERESTING ONE

at that. Whom created this masterpiece on a canvas? I ponder what the artist was attempting by allowing the depiction the flowers to decay. Im also a little confused on the types of flowers used. I don't think I've ever seen a flower like any on these. My mind ponders and I want to almost hold the flowers in my hands to protect them from the decay of the earth and the elements. But I can't...

Narrative by: Logan Greene

The photograph was taken by photographer Abelardo Morell in 2016, apart of a larger series of photographs revolving around flowers in discussion with the love has for his life. Morell is a contemporary artist who fled from Cuba to America and is known more so for turning rooms into camera obscuras. In his book *Flowers for Lisa*, Morell plays with variations of bouquets and how he can represent the idea of flowers while capturing individual feelings within each photograph. While he does not mention where the photograph was directly taken, he elaborates on his thought process behind it instead, informing the reader that he was attempting to capture a visual awkwardness, highlighting a battle between the lense of a camera and what the eye tells the hand to draw. This photograph was a still life he intended to be seen as crafted by a child while limiting perspective and giving it a painterly quality.

Photograph research by: Journey Harris

THIS PICTURE WAS A PRE-PLANNED PICTURE

as the person holding the sign will clearly draw all of the attention from the viewers. He is off centered and is converting himself up with a big sign. This is a great example of a creative add campaign as this person draws the attention of the viewers, which also draws all of the attention to what he is holding. This is a great way to use psychology and unintentionally gather many eyes into whatever you want to promote.

Annotation by:

Santiago Font Castelli



VIVIAN MAIER, *THE COLOR WORK*, NEW YORK, N.Y., 2018, CHROMAGRAPHIC PRINT

The photo I chose is *Untitled*, from the book *The Color Work*, photographed by Vivian Maier. The book was from 2018, but the actual time period of when the picture was captured was not stated. The photo I chose is of what appears to be a small child, based on the length of the legs, and size of the body in comparison to the box they are holding, is in motion, walking, which you can tell by the front foot lifted as if they are taking a step. This child is walking in front of a very nice house, which looks like it is from a high socioeconomic area. Not only is the house appearance highly well maintained and grand in size, but the smaller details such as the beautiful landscaping, the color combinations of the paneling, and the front door on the house are all very high end and is likely to cost a good deal of money. This image appears to be taken either early in the morning, or in the evening as the front house lights are on, and usually in most cases people turn their front lights off during the day when it is light out. The child is wearing long pants, and a long shirt, it may be a jacket, so with those details, and the fact that the trees and bushes do not have leaves yet, it could be fall, winter, or the beginning of spring. If I were to choose one, I'd assume the beginning of spring, as the grass is green, and the white flowers look newly planted. To the eye, it is also appealing that the whites, and the light blues of the house, along with the whites and the blues of the white box, the young child is wearing orange pants which stick out and draws attention to them at first glance. Nothing appears blurry in this image, besides slightly the child, as they are stepping but for the most part is captured in clarity.

Photograph research by: Kayla Johnson

Mapping Instructions

These are the instructions Nigel Poor provided to the men in her classes at San Quentin State Prison. We invite you to participate in her mapping project using the worksheets and pencils provided here.

Before you begin, take a few minutes to simply look at the photograph: imagine you are a visual explorer looking into the image to see how its deeper meaning is revealed to you specifically. No two people will see an image in the same way, so allow your imagination and personal experience to guide you in this interaction.

Next take a pen or pencil (or anything else that will make a mark) and begin to analyze the photograph by circling or marking aspects of the image, and by writing short descriptions of why these aspects are

significant to you. Look carefully at the image to identify photographic choices that create meaning for you in the image, such as the examples listed on the far right.

You are reading the image for clues; note your findings and analysis in the margins or on the image itself. Don't be afraid to get in there and really mark things up. There is no proper way to do this, just think about filling up the photograph with words and gestures. You may mark or write on the image and paper in any way you like.

Please note that this paper does not need to be kept pristine. Don't worry if you have to cross things out or if you change your mind about something you initially wrote. Think of this paper as your canvas; you are, in a way, collaborating with the photographer and creating

a new work
and your

Part II

If you choose
that you
and discover
about the
like, and
such as a
or a first-
If there is
making the
otherwise

Nigel Poor's Mapping Instructions 05

work that makes use of the image, your text, and your mark making.

Choose, you can take this one step further. Now that you have analyzed the photograph, use your notes and observations to write a narrative, completely imaginary, about the photograph. You can be as creative as you like. You may take any voice you like in the writing, such as an objective third person describing the image, a first person account by one of the subjects pictured, or a story. In the room, write the story on the front of the image, and the story and the image one visual entity; if not, simply use the back of the paper.

Photographic Choices

- Framing
- Point of view
- Vantage point
- Focus
- Depth of field
- Scale of the objects
- Use of light and shadow
- Body language (if applicable)
- Facial expression (if applicable)



01



05



09

