

In response to the theme of week 4, Place I produced a short picture narrative embracing space, place and character. Each new snapshot of the place added a greater depth and level to a story made from simple shots of at-hand areas and objects in my kitchen.

By listening to the space and adding meaning to it with different camera angles, zoom length and other objects the meaning of the place changed frame by frame. Each additional frame enmeshed a deeper level of narrative. As a story unfolded embracing character the memory and meaning of the place changed despite the images of the place being identical when reversing the order of the images in the linear story line. The levels and layers from each photo allow for new doors to take a story teller. The place is thus a catapult and very much part of the action and experience and cannot be separated. The space determined the actions.

Similar work by Arjun Kamath can be seen below. Whilst he has taken a horrific story, place is paramount to the understanding the context and depth of his message in his images. Each image builds into the message that place drives and is integral to the story. Similar photos of lovers in different places would tell a vastly different story. Place profoundly is a protagonist and antagonist in Kamath's plot.

“Engineer by degree, photographer by talent and a dignitary by heart, **Arjun Kamath** is a creative who is markedly recognized for commencing the popularizing of the art through his photo-story series denominated as ‘Coming out’. In this series Arjun brilliantly demonstrates how LGBTs are horrendously looked down upon by the rightists of the country which constitute to around eighty percent of the country's population. He conveys a very powerful message via the means of beautiful high definition quality pictures. Through his story, Arjun expresses his opinion of discontent for the regressive criminalization of homosexuality by the Indian law. Here are a few pictures from the story.”

<https://www.theyellowsparrow.com/visual-storytelling-artists-whose-photographs-depict-stories/>



<http://theyellowsparrow.com/wp-content/uploads/2016/05/AJ4.jpg>

S3903751_Wicce-Otter,Cougar_CPSwk4_Place

This is a space, a floor space



By adding an angle and another material a space has become a place



The place has embraced an extended meaning, not separate from the space but an integral part of the new meaning.

The white box acts as a character giving definition to both

The space and the place.



The white box has transformed the place by camera manipulation of the place. A understanding of the functionality of the place has been informed by the manipulation of the place. There is now a conversation between place and character.



By adding an action to the character anticipation is aroused anticipating how the space and the narrative will develop.



This very much appears to be a new space unconnected to the former. A quandary in the plot disrupts the former held experience of the previous space.



The quandary is resolved, the spaces become enmeshed and are all one.

The story unfolds adding a secondary character and the first character, the frig, now becomes part of the first space defining the use of that initial space.

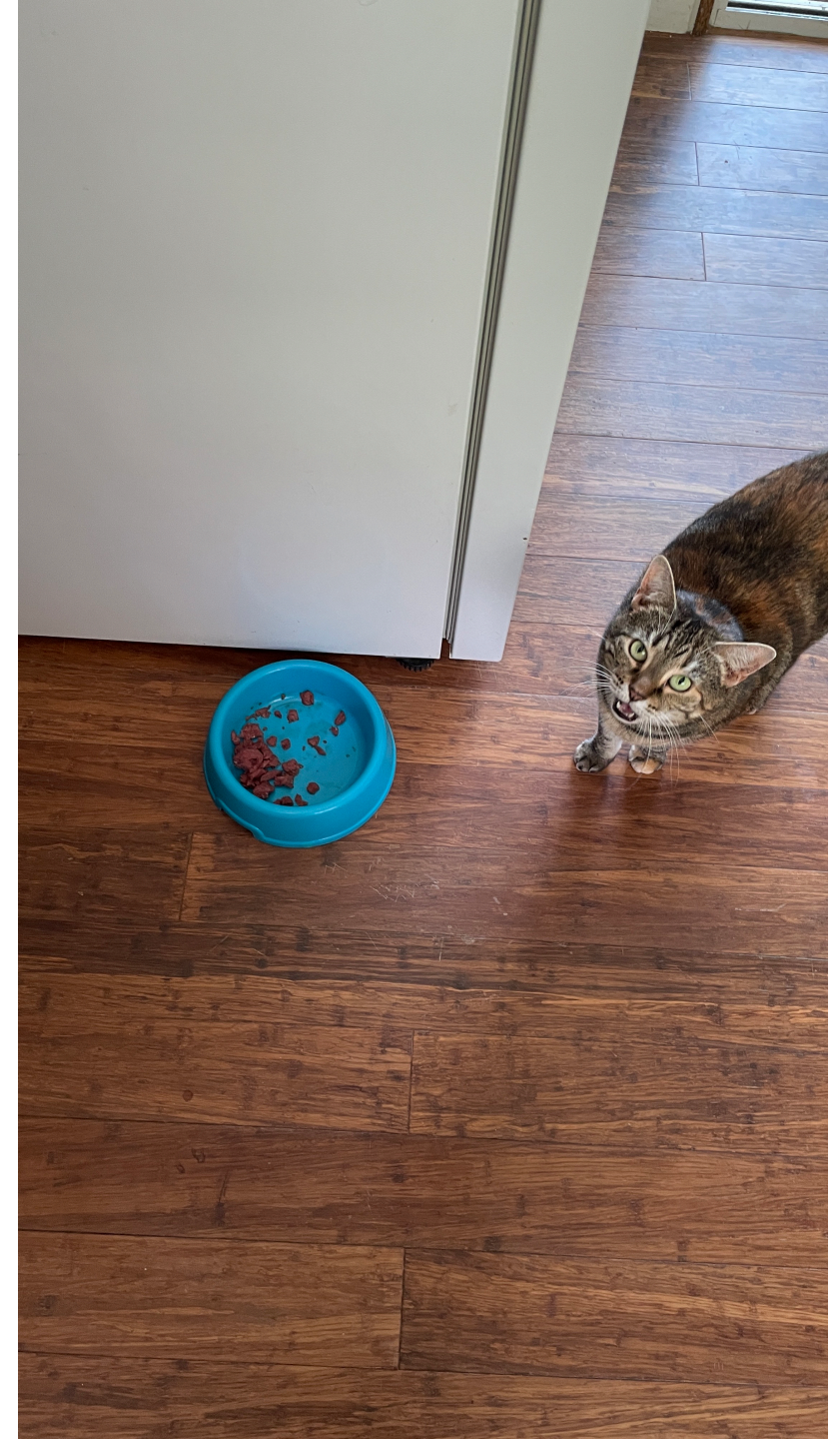
The second character, animal food bowl, explains itself and is grounded into the floor space joining the whole experience of place.



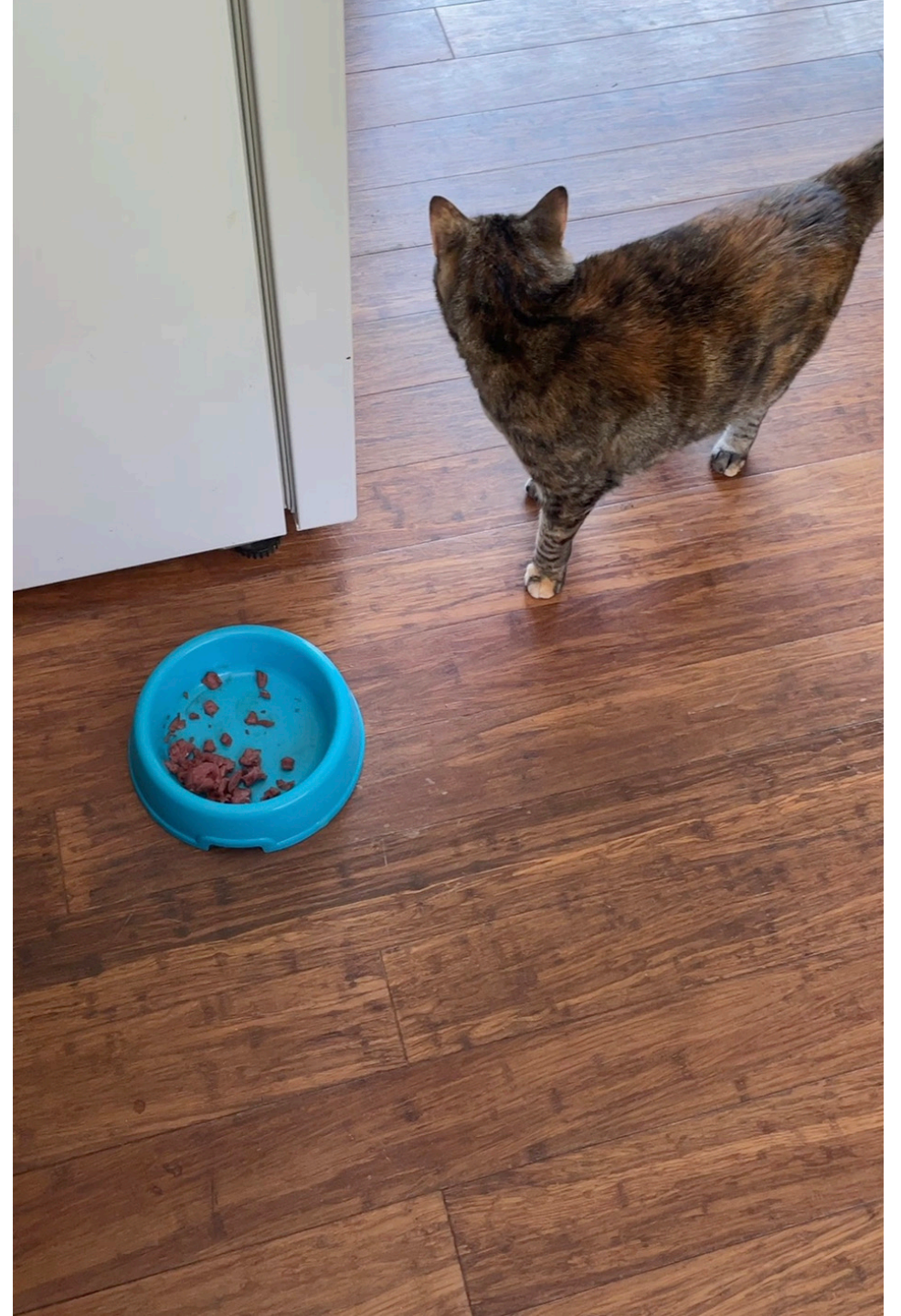
A third character joins the fray. The initial space is immediately identified and this character informs the viewer that the food bowl is for this character in her dining place.



The second character, the food bowl, now merges with the first character and the place to create a broader dimension of place. The first two characters are now part of the place as the story unfolds. Herself, Helen the cat, has something to say and by looking into the camera infers there is more to this space than meets the eye.



Helen diverts her gaze, yet even though no more is added visually to this place, the viewer is aware there is another place beyond that which we see.



Character 3, Helen the cat, has left the scene and the viewer is left to wonder if she has ventured to the out of sight place, whilst the viewer now reflects on this first place that now has added meaning. Why didn't Helen eat the food? What did she have to say? Where did she go? This space is now pregnant with enquiries that did not exist before. The unseen place has disrupted the narrative of 'feed the cat'.
Yet this image is exactly the same image before characters came and went.



Character two, the feed bowl, has now vanished but the door ajar suggest some activity has gone down in this place. Though not seen, the viewer can make an educated guess as to where character two has gone.

Character one, the frig has stepped out of the place to become a character but has not left the place. The bowl has been absorbed into the place.

A new depth to the narrative has been told, yet this image is exactly the same image before characters came and went.



This place now makes more sense and is not a separate space at all but part of the original place. Yet this image is exactly the same image before camera, action and characters came and went.



Because the viewer now knows what is inside the frig, we have created yet another space within a space and the slight hint of a doorway intimates the whereabouts of Helen.

By adding the smallest of details to the space, the door frame on the floor, we have three places, one seen, two unseen all melding together adding to the understanding of place, yet this image is exactly the same image before characters came and went.



Finally we return to the original place that is now enriched with inner places, stories and characters, yet this image is exactly the same image before characters came and went.



