Links to work : Chris(Buzz) Matthews

1. Video of final Photobook

https://cm238066.wixsite.com/mysite/copy-of-contextual-research-and-planning

2. Gallery of images in order of Photobook (these are high resolution, the PDF submitted was scaled down to fit the requirements of the submission system and should only be used as reference for the links or as a backup) PDF should be viewed on zoom to page level.

https://cm238066.wixsite.com/mysite/copy-of-coursework

3. Documentary Film

https://cm238066.wixsite.com/mysite/copy-of-wip-portfolio

4. Full PDF version of this document -Statement of Intent, Links, Ref and Images

https://cm238066.wixsite.com/mysite/copy-of-sustainable-strategies

5. Some other elements produced during the module such as a short trailer on my research and a video of the 1st dummy photobook

https://cm238066.wixsite.com/mysite/copy-of-project-development

Statement of Intent

Chris (Buzz) Matthews

Man of the World is comprised of two components. One part of it is a documentary film and the other a photobook, they complement one another. Following the death of my father from covid I planned to continue with a previous set of images where I created monuments to him. The previous monuments I produced when he was alive were really a starting point in my exploration of modern masculinity that stemmed from the work of Grayson Perry in his book The Decent of Man (2016). In the days following my father's death I gathered existing imagery as well photographing many things around his home with the intention of creating a large photomontage. The intention was to document his life in pictures with some sense of chronology reading from the top left corner to the bottom right. This image served as the cover for the Photobook that then goes on to explore his interest in foraging for wild food. This photomontage was also used to project two stills from 8mm film from my family's archive, which I have personally scanned into a digital format during this module. Excerpts from 8mm film were featured in the opening section of the documentary. The images used to project over the montage were of my father as a young man and one of me as a child. The intention here was to suggest that my father would be reliving this final forage through my eyes with much of the content shot where possible with his camera. A significant portion of the stills in the book were taken on his camera (an iPhone) with some additional work on a Nikon DSLR, 35mm film with a Leica M6, 120mm with a Hasselblad 500C/M (this seemed appropriate given his fascination with space given the usage of an adapted camera for the Moon landings) and a Digital Leica Rangefinder. The iPhone was rather useful given the risky conditions when shooting at sea or in the rain as it was waterproof. I used a rope to hang it around my neck that allowed me to film even if I couldn't hold the camera at the time.

Following the montages, the sequence of images in the photobook then follows the foraging expedition that I undertook over this summer. Alongside the book the film served as a companion piece and I drew some influence on this concept from the film/installation Manifesto (2015) which I visited in Berlin several years ago. I found the methods of multiple screens telling a story and then connecting at certain points to be interesting and a Photobook was also produced that I purchased. I wanted to produce work that retained a strong narrative in a range of forms such as moving image, still photography, photomontage and cameraless images.

From the outset of the project I had aimed to produce a documentary that was more in tune with a poetic mode of approach similar to films such as Koyaanisqatsi (1982) and Glitterbug(1994). In relation to Glitterbug the usage of existing material in the case of my work 8mm film was interesting to me in the way a film was constructed with just music and visuals following Jarman's death.

There are some more conventional elements such as the use of voiceover in the my film in the first several minutes and following this there are some participatory aspects to the film much like Morgan Spurlock's Super Size Me(2004). My focus however was always to limit spoken word with a more visual approach. In the past I have produced Oral Presentations to discuss my research, but that approach would have been detrimental to the outcome. The references to influences can be seen in the work, but they are visual references as opposed to quotations. The film is a documentary, but the aim was to produce a creative piece as well as documenting the creation of content. I wanted the film to be part of the content too. In a sense it may be difficult to separate the Documentary from the WIPP and that was my intention, albeit a risky one. During this process I have I feel challenged the limits of practice to produce content that not only am I proud of but has helped me personally to come to terms with the death of my father. In many ways the film and photobook has become a legacy, something to remember him by to replace many of the hurtful memories that arose following some personal complications in the days following his death.

2001 a Space Odyssey (1968) was a major influence both in terms of concept and the foraging odyssey section featured several visual references to this. Work by Bill Viola, Susan Derges and David Lynch also had an impact in the some of themes and rhythmic aspects featured in the film.

N.B

In the montage there is one image used in a previous module. It is a pinhole camera image that was produced as a monument. It was necessary to include this in the montage as the Grandfather clock has great significance to me. My wound the clock on his way to bed when he had major stroke several years ago, the following morning he was paralysed.

A still image from 2001 a space odyssey also features in the montage. My father watched the film again in final days of his life and thus it was one of his last experiences.

Covers of Private Eye and The Spectator Magazine are also featured in the montage.

References

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Koyaanisqatsi. 1982. [film] Directed by G. Reggio. USA: American Zoetrope.

Manifesto. 2015. [film] Directed by J. Rosefeldt. Berlin: Ruhrtriennale, Schiwago Film GmbH, and the Berlin National Gallery.

Super Size Me. 2021. [DVD] Directed by M. Spurlock. USA: The Con, Kathbur Pictures, Studio on Hudson.

VI

In Reading gaol by Reading town
There is a pit of shame,
And in it lies a wretched man
Eaten by teeth of flame,
In a burning winding-sheet he lies,
And his grave has got no name.

'How shabby, indeed!' cried the town councillors who always agreed with the mayor; and they went up to look at it.

'The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer,' said the mayor; 'in fact he is little better than a beggar!'

'Little better than a beggar,' said the town councillors.

'And here is actually a dead bird at his feet!' continued the mayor. 'We really must issue a proclamation that birds are not to be allowed to die here.' And the town clerk made a note of the suggestion.

So they pulled down the statue of the Happy Prince. 'As he is no longer beautiful he is no longer useful,' said the art professor at the university.

Then they melted the statue in a furnace, and the mayor held a meeting of the corporation to decide what was to be done with the metal. 'We must have another statue, of course,' he said, 'and it shall be a statue of myself.'

'Of myself,' said each of the town councillors, and they quarrelled. When I last heard of them they were quarrelling still.

'What a strange thing!' said the overseer of the workmen at the foundry. 'This broken lead heart will not melt in the furnace. We must throw it away.' So they threw it on a dust-heap where the dead swallow was also lying.

'Bring me the two most precious things in the city,' said God to one of His angels; and the angel brought Him the leaden heart and the dead bird.

'You have rightly chosen,' said God, 'for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.'

And there, till Christ call forth the dead,
In silence let him lie:
No need to waste the foolish tear,
Or heave the windy sigh:
The man had killed the thing he loved,
And so he had to die.

And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!

'Nay!' answered the child, 'but these are the wounds of love.'

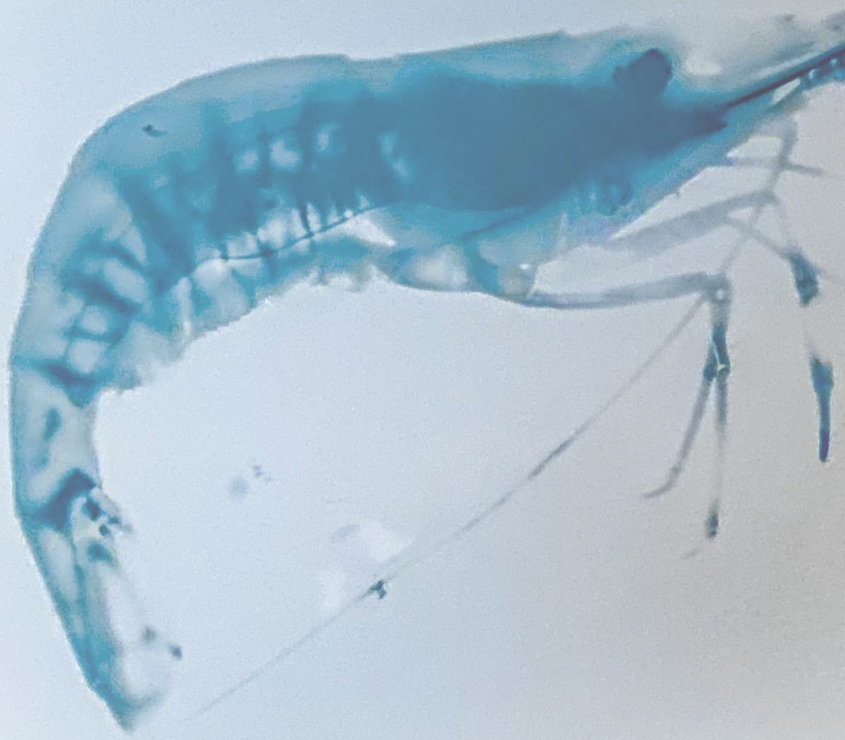
'Who art thou?' said the giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the giant, and said to him, 'You let me play once in your garden, today you shall come with me to my garden, which is Paradise.'

And when the children ran in that afternoon, they found the giant lying dead under the tree, all covered with white blossoms.

For Michael,

A final foraging odyssey







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"Of myself," said each of the town councillors, and they quarrelled. When I last heard of them they were quarrelling still.

"What a strange thing!" said the overseer of the workmen at the foundry. "This broken lead heart will not melt in the furnace. We must throw it away." So they threw it on a dust-heap where the dead swallow was also lying.

"Bring me the two most precious things in the city," said God to one of His angels; and the angel brought Him the leaden heart and the dead bird.

"You have rightly chosen," said God, "for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me."

And there's still Christ all forth the dead,
In silence let him lie:
No need to waste the foolish tear,
Or heave the windy sigh:
The man had killed the thing he loved,
And so he had to die.

And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!

"Nay!" answered the child, "but those are the words of God."

"Who art thou?" said the giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the giant, and said to him, "You let me play once in your garden, today you shall come with me to my garden, which is Paradise."

And when the children ran in that afternoon, they found the giant lying dead beneath the tree, all covered with white blossoms.



The Mail GUIDE TO GARDEN BIRDS
THE SPECTATOR
Roadmap to nowhere
VI
In Reading gaol by Reading town
There is a pit of shame,
And in it lies a wretched man
Eaten by teeth of flame,
In a burning winding-sheet he lies,
And his grave has got no name.
AUSTRALIA
RESIDENT VISA
LONDON
THE HAPPY PRINCE
123
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VISITOR'S
22 DEC 2004
VISIT PASS
05 NOV 2004
PRIVATE EYE
EASTER PARADE
VENUSIAN MAP
JOHN SYKES
DIED 11 MAY
1808 AGED 57
THE POETICAL WORKS
765
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No need to waste the foolish tear,
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The coward does it with a kiss,
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338
COLLECTED WORKS OF OSCAR WILDE
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JACOBS CREEK
SHIRAZ






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SAGAR. SKIPTON


Acp
Anthony Cowen photography




GVI RI


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COLOURS
Dulux
SPECIAL VALUE PAINT



SOUTH DEVON DARTMOUTH

JULY 2021

DATE	DAY		HIGH WATER Morning Time	Morning Ht/m	HIGH WATER Afternoon Time	Afternoon Ht/m	LOW WATER Morning Time	Morning Ht/m	LOW WATER Afternoon Time	Afternoon Ht/m
1	Th	☾	11.56	4.0	23.58	4.1	5.17	1.3	17.33	1.6
2	F		** **	***	12.43	3.8	6.03	1.5	18.21	1.8
3	Sa		00.49	3.9	13.36	3.7	6.55	1.7	19.18	1.9
4	Su		1.50	3.8	14.35	3.8	7.54	1.8	20.23	1.9
5	M		2.57	3.8	15.35	3.9	8.57	1.8	21.27	1.8
6	Tu		4.00	3.9	16.30	4.0	9.57	1.6	22.25	1.6
7	W		4.56	4.0	17.19	4.2	10.48	1.5	23.16	1.5
8	Th		5.45	4.2	18.06	4.4	11.35	1.3	** **	***
9	F		6.33	4.3	18.49	4.5	00.00	1.3	12.17	1.2
10	Sa	●	7.16	4.3	19.30	4.6	00.42	1.1	12.58	1.1
11	Su		7.58	4.4	20.08	4.6	1.21	1.0	13.36	1.1
12	M		8.36	4.4	20.45	4.6	2.00	1.0	14.14	1.0
13	Tu		9.13	4.4	21.20	4.6	2.36	1.0	14.51	1.1
14	W		9.50	4.3	21.57	4.6	3.13	1.0	15.28	1.1
15	Th		10.29	4.2	22.37	4.5	3.51	1.0	16.06	1.2
16	F		11.11	4.2	23.22	4.4	4.32	1.1	16.50	1.3
17	Sa	☽	11.59	4.1	** **	***	5.18	1.3	17.41	1.5
18	Su		00.13	4.3	12.56	4.0	6.14	1.4	18.44	1.6
19	M		1.16	4.1	14.04	4.0	7.25	1.5	20.02	1.7
20	Tu		2.32	4.1	15.21	4.1	8.46	1.5	21.23	1.5
21	W		3.54	4.1	16.32	4.3	10.02	1.4	22.35	1.3
22	Th		5.06	4.3	17.35	4.5	11.08	1.2	23.39	1.0
23	F		6.09	4.5	18.32	4.7	** **	***	12.07	0.9
24	Sa	○	7.06	4.6	19.25	4.9	00.36	0.7	13.00	0.7
25	Su		7.58	4.6	20.11	4.9	1.26	0.5	13.48	0.6
26	M		8.45	4.6	20.55	4.9	2.13	0.4	14.32	0.6
27	Tu		9.27	4.6	21.34	4.8	2.55	0.5	15.11	0.7
28	W		10.05	4.5	22.09	4.7	3.34	0.6	15.48	0.8
29	Th		10.37	4.3	22.40	4.5	4.09	0.8	16.22	1.1
30	F		11.07	4.1	23.11	4.2	4.43	1.1	16.55	1.4
31	Sa	☾	11.41	4.0	23.47	4.0	5.17	1.4	17.31	1.7

Times adjusted for British Summer Time

SPRINGS

Preston Pots

PAIGNTON HARBOUR

Net Harbour

SOUTH DEVON DARTMOUTH

AUGUST 2021

DATE	DAY		HIGH WATER Morning Time	Morning Ht/m	HIGH WATER Afternoon Time	Afternoon Ht/m	LOW WATER Morning Time	Morning Ht/m	LOW WATER Afternoon Time	Afternoon Ht/m
1	Su		** **	***	12.23	3.8	5.56	1.7	18.16	1.9
2	M		00.34	3.8	13.19	3.7	6.48	2.0	19.19	2.1
3	Tu		1.37	3.6	14.31	3.7	7.54	2.1	20.32	2.1
4	W		3.06	3.6	15.48	3.8	9.04	2.0	21.40	1.9
5	Th		4.24	3.8	16.51	4.1	10.08	1.8	22.42	1.7
6	F		5.22	4.0	17.42	4.3	11.04	1.5	23.35	1.4
7	Sa		6.12	4.2	18.29	4.5	11.55	1.3	** **	***
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9	M		7.43	4.5	19.53	4.8	1.05	0.9	13.22	0.9
10	Tu		8.22	4.5	20.31	4.8	1.46	0.8	14.02	0.8
11	W		9.00	4.6	21.08	4.8	2.25	0.7	14.40	0.8
12	Th		9.37	4.5	21.45	4.8	3.01	0.7	15.15	0.8
13	F		10.13	4.5	22.22	4.7	3.37	0.7	15.52	0.9
14	Sa		10.50	4.4	23.02	4.5	4.13	0.9	16.29	1.1
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28	Sa		10.23	4.3	22.31	4.3	4.02	1.1	16.11	1.3
29	Su		10.53	4.1	23.02	4.1	4.26	1.4	16.36	1.6
30	M	☾	11.30	3.9	23.42	3.8	4.51	1.8	17.05	2.0
31	Tu		** **	***	12.18	3.7	5.28	2.1	18.07	2.3

Times adjusted for British Summer Time

HARBOUR GOOD AGAIN

SPRINGS




adidas
adidas














STARBOARD
































6650-270






G.W.R.
G.W.R.
G.W.R.
G.W.R.







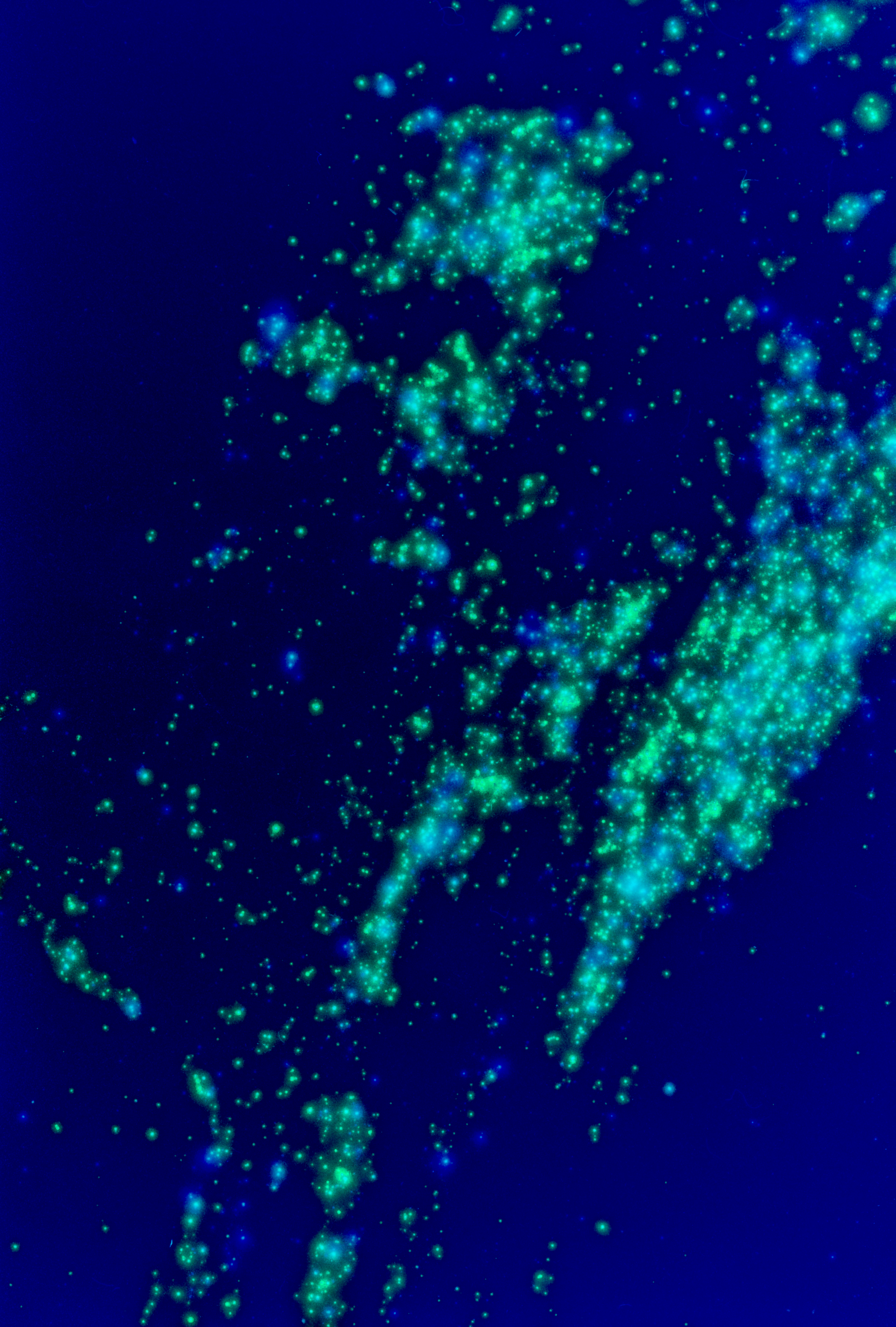



Rapha.
TOMMY HILF
EST. 1985


DEAD SLOW
















Michael Matthews