

## UC Tuggers [Dis]Respect Supporting Document

In Tuggers [Dis]Respect, I sought to highlight the beauty of Tuggeranong's features such as Pine Island, Lake Tuggeranong and the Gilmore Horse Paddocks. However, I opted to show these landmarks as desolate, to illustrate how Tuggeranong is disregarded and abandoned by others. The quotes accompanying the images emphasise these negative stereotypes. I was driven to challenge these perceptions in my series, and change the way others see Tuggeranong.

My documentary series of Tuggeranong mirrors the irony and contradictions depicted in Hilary Wardhaugh's #welcomenotwelcome series, in that the beauty of the natural and built environment are in stark contrast to the ugliness of the quotes. These images document a Tuggeranong that others too often fail to see, and encapsulate my own pride in my hometown, much like the way Lee Grant's images of Belconnen convey a strong connection to hometown in her Belco Pride series.

I used a range of techniques to emphasise aspects of each image. I considered how to use natural light to best effect, by taking the shots at different times and in different weather conditions. For the images depicting Lake Tuggeranong and Pine Island, I used bright sunshine and blue skies to ensure strong and vibrant colours and beautiful reflections in the water. However, I also wanted to show the lake at night, when it is still and peaceful and dark, and the presence of a full moon reflected in the water allowed me to take an effective shot. Reflections also feature in my shot of Tuggeranong suburbs, in which the beauty of the streetscape is reflected in the side mirror of the car.

Depth of field, perspective and angle vary across the shots, reflecting the different features being emphasised. In two of the photos, trees have been used to connect to their accompanying quotes; one where the tree splits the image in two, mirroring the quote about splitting Tuggeranong from the rest of the ACT, and the other where the shallow depth of field shows the detail on the tree bark, and the limbs suggest the fingers being mentioned.

It was important to the narrative of my series that people were not in the photos, so I framed my composition to achieve this effect of Tuggeranong as unappreciated and empty. There are multiple references in the quotes to the children of Tuggeranong abandoning it in adulthood, and the images of the empty playground and the empty swing serve the narrative of an undervalued place that offers a lot to families, should they choose to see it.

I undertook minimal digital editing of the images. This was limited to cropping to centre some of the subjects, and intensifying the colours of some images to enhance the beauty on display.

I presented the final series in an A3 mosaic, as this approach allows the viewer to see the series in its totality, with the 12 images combining to make a strong statement about the merits of Tuggeranong. The quotes under each image are undermined by the beauty on display. The mass presentation of the hateful comments on the one page is evocative for

the viewer, who is seeing Tuggeranong at face value in the images, and then reading about the discrimination it faces. My images provide evidence to the contrary.