

## Peer Feedback



[Annie](#) I am not in this course yet so could you quickly tell me what you were going for? I did see that you chose the 'mirror' option (right?) so I wonder what you were trying to capture. Just from a quick glance, 5056, 5102, and 5276 stood out to me as being visually interesting.



[Lynda Kuit](#) If you click on the link in the first paragraph you will get to my initial rationale/planning post.



[Annie](#) OK, so it seems 'office politics' is the focus. Initially what I get from these images is more a sense of community, and a diverse community (at least in comparison to my work environment). It also looks like a community of people who are doing a lot of different things from office work to working with students. That is what I get looking at it overall. If you want to show the office politics angle, maybe think of taking some images that juxtapose what you already have. For example, the person eating alone could be highlighted by a lively group lunch, or pair 5312 (working alone) with a group of people actively working together. I would also maybe try to get some different angles into the sequence for variety as these are all from eye level as far as I can tell. Hope that helps and good luck!



[Holly](#) Hi, Lynda. I've had a look at the contact sheets, and TBH, I'm not entirely clear about what exactly it is about office politics you are trying to show. There were a couple of exhibits at the Taylor Wessing exhibition that you might want to have a look at to specify exactly how to set the groups up to give the message you want. One is Hania Farrell's portrait "Helix", shown below, which look at the power aspect in the office environment, and the other is a series by Sian Davey, called Martha. Davies builds up an understanding of her daughter's place in her peer group through several different posed images. Each on its own doesn't give a lot away, but together they "form a composite portrait of Martha and her lifestyle". <http://www.haniafarrell.com/helix>



[Hania Farrell :: Helix](#)

is part of an ongoing research project focussing on iconic workplaces within British heavy industries,...  
haniafarrell.com



[Lynda Kuit](#) Thanks for that Holly. I'm trying to be very subtle with the office politics, but maybe its not working as I'd like it to.



[Morris Gallagher](#) Hi. The images are interesting. I really like the ambiguous quality of the 'absent' of people images of the doors and bags. The more informal observed images work well but I don't like most of the staged ones looking to camera. There needs to be a coherent story here but I am not sure what that is from the contacts.

Maybe cropping severely in some images to be more selective about focus point e.g the lovely girl with the flask beside her, in the image would also add variability to the content of the story.



[Lynda Kuit](#) Thanks guys - back to the drawing board. Maybe I'll dump the office politics idea and concentrate on the community instead.



[Kate](#) On my phone so limited with viewing. Magnum Open for Business is worth a look for all sorts of work related work.



[Lynda](#) Hi Lynda, I too struggled with the coherence of the set. I do like the idea of office politics and particularly like the ones where the subject is looking exasperated or stressed. I also like the late night working and the corridor conversations/gossip. I'm not sure the group ones work so well. Good luck 😊

[Alan](#) I read both this blogpost and the previous one on planning, which helped me to understand what you are aiming at: "mirror" vs. "window" and the notion of the "gaze." I also thought the questions on office dynamics were interesting and relevant (I'll follow the link and read the full article later).

My response has to do with how staged an image or images can be and still be a mirror. Although the Rembrandt painting, for example, is staged it is meant to look to the viewer as though the painter has "caught" these men unstaged. They are not presented as though their attention is on the artist; they are absorbed by an activity.

I suppose it is possible to stage a mirror shot or series, but the interactions and relationships between the participants might say more about \*your\* views than theirs. It's a stage that has been designed by you, not them. For that reason, I wonder if you might get a different set of postures and relationships if you brought groups together and let them organize themselves. In one approach, you give us your view of the office; in the other approach, we might see more of your coworkers' view of their relationships and hierarchies (whether they are "accurate" or not).

So I guess my question to you is, what do you want to portray?

[Connie](#) I find DSC 4828 interesting, yet difficult to describe. The people in the picture are not posing in the traditional sense, yet they appear to be acting deliberately. In particular, the text on the glass behind them seems to be pertinent to the setting "no culture"....Is there any way to capture more images with the background acting a part as well? Either as a contrast (your casual colleagues in a very formal setting...) or as a reflective statement on the poses?

[Lynda Kuit](#) That's a good idea - we have these sayings etched all over the glass doors/windows on campus - that might be one way of working this through - thanks!!