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*What if we, as humans, embraced the inevitable and made beauty of it rather than allow it to consume ourselves?*

When I began shooting photographs on 35mm film, I often times felt myself staring at the negatives of photos covered in light leaks, shutter misfires, burns, and accidental exposures. Sometimes, my film would come out of the developing with no images whatsoever, as the film did not advance in my 1954 Canon FX camera. Other times, the film would come back with misfired shots or compositionally incorrect photographs. As an individual who prides herself on the skill of her photographic talent, and as someone who wants to turn this passion into a career, I have struggled with the unpredictability and fragility of film photography. While it is the most rewarding photographic medium, unlike digital, you cannot look back on the images that you take and reshoot—it is expensive, time consuming, and impractical. However, one day I was looking at all of the mistakes that have come out of the rolls that I have developed, and it prompted me to begin thinking about how *human* they are, and how these images serve an entirely new purpose—the demonstration of the beauty of mistakes.

My growing series *Film, As Art* consists of all of the little mistakes that most photographers fear. Through it, I have embraced the shots that would have originally been discarded, ignored, or fussed over. This is what makes this concept so significant in the field of photography—while we, as photographers, are encouraged to produce images that make us emotive through our own sort of techniques and styles, the appreciation for the delicateness of film most often goes unnoticed, feared, or even hated. My body of work embraces the mortality of film and how it parallels the human condition, all while opening viewers' eyes to the hidden beauty of artistic mistakes.

The presentation of my project will be fairly simple. The main body of work featured will be several printed shots from my series with descriptions of what they are, what film they were shot on, and with what camera. It will take the form of a collage. I will also showcase every film negative included in the series, and put them on a sort of mobile for people to see and embrace (this will require a strong light, preferably natural). I would also like to incorporate work with a camera, be it those viewing have the opportunity to shoot or me shooting them, as a sort of tactile aspect of the project that may lend people the ability to understand film on a more expansive basis. I will also discuss other famous photographers that have done work embracing mistakes in film photography, and will ideally have a photobook put together of their shots and then shots that of mine that provide a parallel (unfortunately, because of the unpredictability of what my film will do between now and the symposium, I am unable to cite exactly who these photographers are, which images I will choose, and where they come from. Correct citations will be presented with the photobook in a bibliography).

The theme that my piece is would not follow under any of the specified categories; however, I intend on utilizing the Mind, Body, Spirit theme to embrace the parallels between humanity and the mistakes found in film photography. I am hoping that this piece not only inspires artists to view the inevitable mistakes in their work as positives, but also, provides people with an

emotional and spiritual comparison when considering their own faults while observing this piece of work.