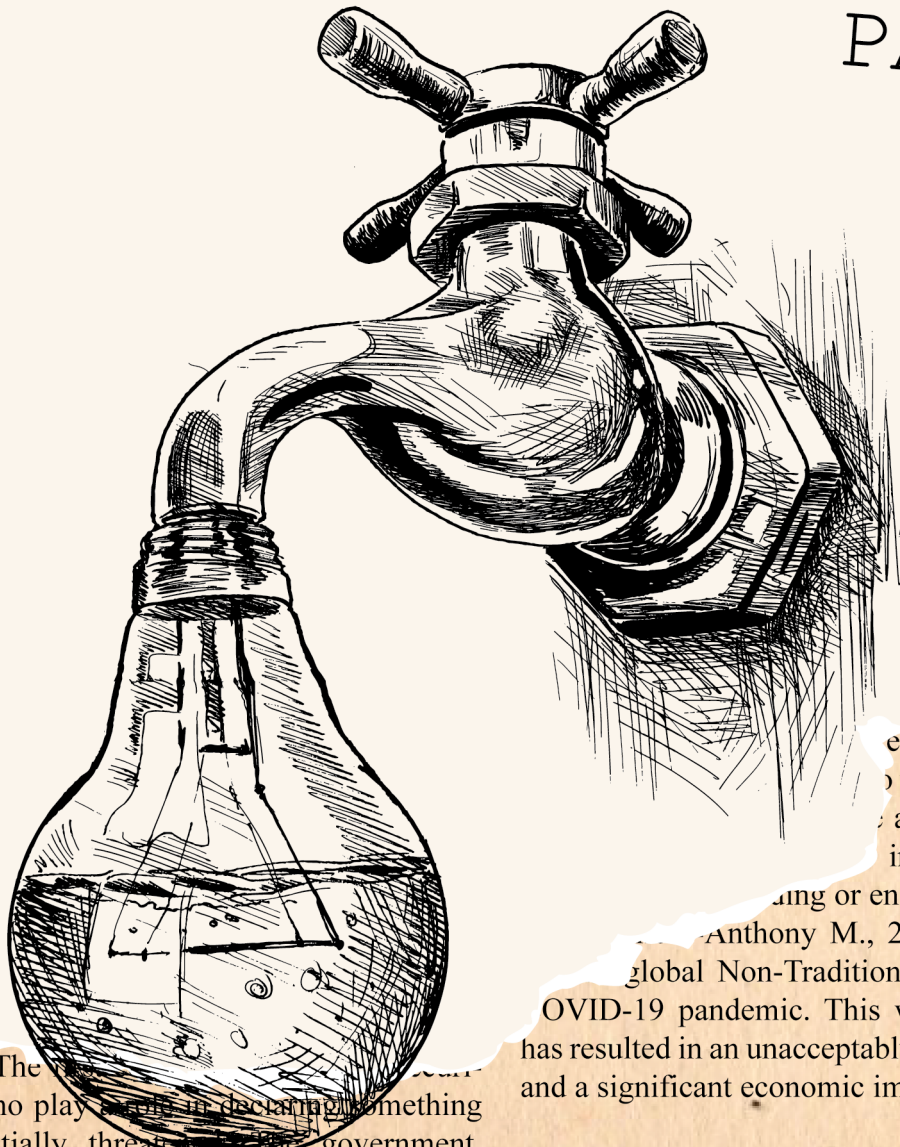


A R T /

I N N O V A T I O N

PART I



... issue. The
... actors who play
... that is existentially threatened
... government,
... represented by high-ranking officials, lobbyists, and
... even pressure from a group are all examples of securitizing
... tizing actors. Next is the issue or threat that potentially
... brings harmful effects towards peace and stability of
... of the country and lastly is the reference object or who
... needs the security. This is how actors secure the

... eg
... that those mo
... actors, political
... individuals can h
... ing or ensuring their own se
... Anthony M., 2018). One of the m
... global Non-Traditional Security risks is the
... COVID-19 pandemic. This worldwide health crisis
... has resulted in an unacceptably high number of deaths
... and a significant economic impact.

Securitization theory, which is employed as a frame-
work analysis, is the basic theory that underpins the
analysis in this study. Securitization developed from
Copenhagen School (COPRI – Copenhagen Peace
Research Institute) of security studies pioneered by
Barry Buzan, Ole Weaver and Jaap De Wilde (1998),

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BETWEEN TWO PHOTOGRAPHS

1844's *The Haystack* and 2017's *The Charcoal Kiln*

a chapter by

MOHAMMAD FIRDAUS AZMAN, MD NAGIB PADIL, KHAIRUL ANUAR IBRAHIM & MOHD RADZUAN MOHD RAFEE
College of Creative Arts, Universiti Teknologi MARA, (UiTM) Seri Iskandar, Perak



How Talbot Create His Masterpiece

On his country estate at Lacock Abbey in Wiltshire in April 1844, William Henry Fox Talbot (Fig.1) set up a camera filled with light sensitive paper and photographed a haystack. A hay knife can be seen high in the stack to the left of the leaning ladder, and the blocks are being chopped from the top down in this photograph. Careful thatching and an undercut design shield the precious crop from precipitation. You can make out what seems like a barn with a thatched roof behind the stack.

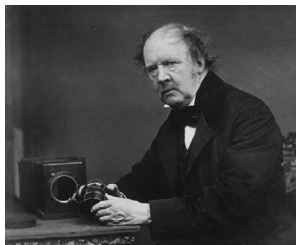


Figure 1: William Henry Fox Talbot.



Figure 2: *The Haystack* by William Henry Fox Talbot. c.1844

The brilliant ladder and its black shadow provide contrast to the midtones of the hay, contributing to the composition's overall strong geometry. In Fig. 2's *The Haystack*, the shadows cast by the ladder, the thatch eaves, and the undercut all play crucial roles in creating the scene's substantial and complex features. The contrast between the stack and the dark leaves overhead is dramatic. It appears that Fox Talbot's goal in photographing *The Haystack* was to show that his new process could capture endless detail in a massive and recognisable item. He arranged the objects in an attractive fashion and may or may not have had a farmhand bring in a ladder and hay knife

to give the tableau a sense of size and depth. The usefulness of his infamous Calotype Method was at the heart of his message.

Recreate the Image

Considering the work of Fox Talbot, the artist endeavours to gain an understanding of the transmission of the message through the process of creating the piece titled "*The Charcoal Kiln*" (Fig. 3). The image gives the impression of having the same notion; nevertheless, the artist is more concerned with enjoying local life by revealing the socioeconomic background that is taking place with the creating of the image in this country.

Choosing Location and Subject Matter

This charcoal plant is found in Kuala Sepetang, Perak, Malaysia, and it has been run for a significant number of years by many generations. In addition to serving as a destination for tourists, this factory continues to make use of human labour and other forms of renewable energy in the production of charcoal. The actual charcoal kiln is one of the interesting topics that will be discussed. The premise behind *The Charcoal Kiln* was the same as *The Haystack*; however, instead of the subject being the photographer, the focus was on the photographer's attempt to relate his photography experience while visiting a charcoal kiln. Kilns are arranged in a large shed in the form of an igloo, and there were six of them. The bricks that are utilised are identical to those in the construction industry. A combination of extraordinarily fine clay and sand is used to coat the building, which is then used to completely seal the kiln. A professional is required in order to

carry out this task faultlessly. Kilns are 7 metres tall and 6.7 metres wide on average.

Image Description

A genuine tour of the factory owned by the Chuah family, which has been run by them continuously since the late 1930s, is included in this experience. It is customary for the skill of creating charcoal to be passed down from father to son, and the kiln itself serves as a representation and symbol of the generations before. The photographer also shared his ideas regarding the process of manufacturing charcoal, which involves more than just heating up wood till it burns. It is not as simple as that; the need to use the right kind of wood and follow the right technique. Yet, this is a straightforward method that does not require any sophisticated blast furnaces or other equipment.



Figure 3: The Charcoal Kiln by Mohammad Firdaus Azman. c.2017

How Photograph Deliver Message to Audiences

It is possible to describe both 1844's "The Haystack" and 2017's "The Charcoal Kiln" as aesthetically pleasing image that were created by the photographer that let the viewer to escape, dream, imagine, and delve introspectively within the photographer's realm. Both pictures were taken in England and Malaysia, which provided insight into the respective cultures of the two countries. Sometimes, we can learn about the photographer's motivation, state of mind while taking the photograph, intended meanings, methods of working, sources of inspiration, beliefs regarding photography and the world, attitudes towards other photographers and movements, as well as the artist's personality and how he or she interacts with viewers of the artwork.

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Tarikh : 20 Januari 2023

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Timbalan Ketua Pustakawan

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