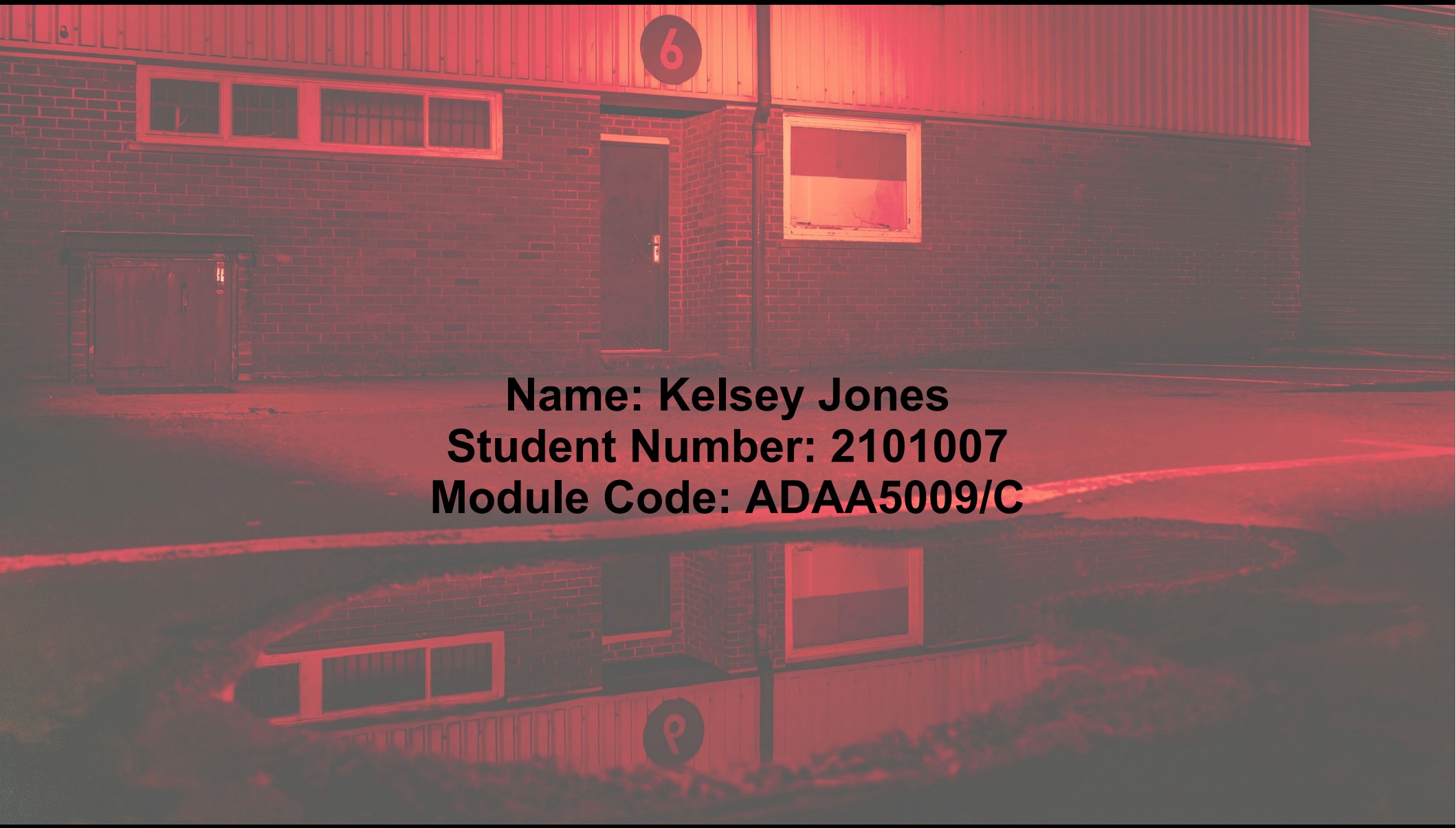


Name: Kelsey Jones
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Module Code: ADAA5009/C

The History of the Photo Book

Introduction

A photo book is a “book of photographs by a photographer that has an overarching theme of follows a storyline. The first photo books were used as a method of presentation for the work of individual photographers, or to show a new photographic process (Tate, 2022). The history of the photo book traces back to the early 20th century when photographers began to compile their work into a book, as a means of sharing their photos. At this time, photography was reserved for those who could afford to create images. It was difficult to turn these images into a book, as the production and distribution of photo books was limited due to printing technology, and the fact that publishing houses often favoured traditional literature over photo books. These constraints restricted who could publish a book. However, the development of technology has lead to the widespread accessibility of photography. Today, everyone is an amateur photographer with access to a camera phone and the ability to take photos at any time. Moreover, the development of sites such as FreePrints mean that anyone has the ability to create a photo book.

To Document, or a Form of Art?

When looking at some of the first photo books, a common debate seems to be around whether they should fall under the category of art. According to Martin Parr, “we have not drawn the distinction between art and document in the early photo books, since all photography at the medium's inception was documentary in nature” (2004, p.35). As photography was emerging as a new medium, its purpose was still being found. The lines between documentary and art are blurred, and there is much overlap. What may have been considered documentary in nature at the time it was created, may be considered art by today's standards. Consequently, there is debate around the early photo books in particular, as they may have been perceived as documentary in nature at the time, yet may also appear to be artistic to some extent.

“(The photo book) firstly should contain great work. Secondly, it should make that work function as a concise world within the book itself. Thirdly, it should have a design that complements what is being dealt with. And finally, it should deal with content that sustains an ongoing interest”

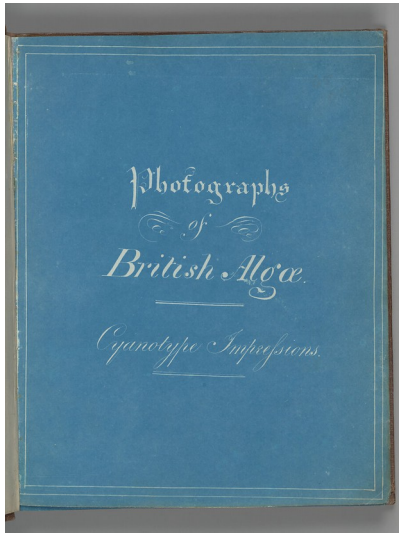
Gossage. J (2006) *The Photobook: A History Volume II.* p.8. London: Phaidon Press

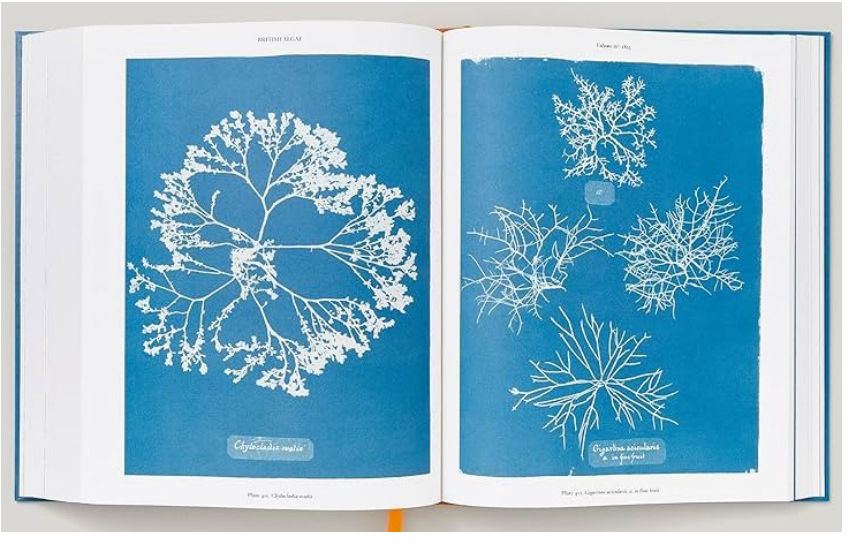
In his book, John Gossage offers a succinct framework for evaluating the effectiveness of a photo book, as he highlights what he believes to be the most important elements within a photo book. Gossage is emphasising the importance of including great photography in a photo book, suggesting that without strong photography, the other elements of the photo book may struggle to effectively engage the audience. Gossage also highlights how the work is the main and most important feature of a photo book. Moreover, Gossage suggests that a photo book should function as a cohesive world contained within itself. This highlights the importance of each image fitting the overarching theme and narrative. Careful image selection and curation is vital to creating a coherent photo book with a sense of unity. The third element of a photo book that Gossage highlights is the design. Not only must a photo book contain great work, but it must be presented in a way that compliments the work and the meaning behind it. The effective communication of the work within the vessel of the book is highly important. Considerations, such as layout, paper choice, font and inclusion of text are all highly important. Finally, Gossage explains the significance of engaging content. He places emphasis on the photography of the book having depth and substance, and such importance that it invites repeated viewing over time. A subject that resonates with people on a deeper level can leave a lasting impact, which can contribute to the overall effectiveness of a photo book.

'Photographs of British Algae: Cyanotype Impressions' by Anna Atkins (1843)



Anna Atkins' 'Photographs of British Algae: Cyanotype Impressions', published in 1843, is widely regarded to be the first photo book. Atkins created cyanotype photograms of algae, making these images both scientifically accurate representations, but also artistic compositions. This raises the question of whether Atkins' book should be considered the first photo book, bringing us back to the debate of distinction between art and document in the early photo books. Martin Parr argues that Atkins' “conception indicated as much care for the aesthetic as the purely documentary”, suggesting Atkins' work should be classed as art. Parr continues, saying that “the primary task of the nineteenth- century photo book was taxonomic, to collect and classify” (2004, p.35-40). Though these statements seemingly contradict, it seems that Parr is saying that although the purpose of the nineteenth-century photo book was to collect and classify data, it is clear that Atkins put thought into the aesthetic of her work, and therefore by modern standards her work should be classed as art, and the first photo book both by nineteenth-century standards, and by modern standards.









Taschen (no date) *Anna Atkins. Cyanotypes.*

Content

Due to the content of Atkins' book, there is much debate about where her book lies on the scale between documentation and art. Her cyanotypes are created in a way that suggests artistic thought, due to her attention to detail. However, as the book is a comprehensive document containing photograms of all types of British algae, some may argue that the book is more of a scientific documentation.

Layout

Looking at the layout of 'Photographs of British Algae: Cyanotype Impressions', alongside the content of the book this can be used to argue the book is more of a documentation rather than an artistic work. This is because the layout is systematic, with each cyanotype accompanied by it's scientific name. Atkins' attention to detail and her accuracy in correctly representing the algae further demonstrates her scientific thoroughness.

Form

Atkins' book is printed on high quality paper, which highlights each intricate detail in the cyanotypes, allowing for both close scientific examination, and a high quality representation of the art. As a whole, Atkins' book clearly takes into consideration both the artistic and scientific uses of her book. Her book is bound in a simple yet sturdy manner, allowing it to stay well preserved and maintain its structure. This is important both for study and reference.

'Photographs Taken Under the Patronage of Her Majesty the Queen in Crimea' by Roger Fenton (1856)

Roger Fenton spent about 4 months in the Crimea, and was able to produce 360 images of the war in extremely difficult conditions. His book 'Photographs Taken Under the Patronage of Her Majesty the Queen in Crimea' represents one of the earliest systematic attempts to document a war. In this way, Fenton's book may be seen as a collection, rather than art in a similar way to Anna Atkins' 'Photographs of British Algae: Cyanotype Impressions'. The book arguably serves as a vessel to hold the collection. However, Martin Parr argues that Fenton's images are a “moving and magnificent piece of work, for it defines what photography both can and cannot do” (Parr. M, 2004). Parr explains that while the photography is unable to show us the heat of the battle, or pain and desperation caused, Fenton was able to “take us there” and give at least a partial picture of the battle.

“The picture, of course, is a partial and partisan one, but Fenton also demonstrates conclusively that even documentary photography- successful documentary photography at that- can frequently be about feeling rather than actuality”.

This view suggests that even though during the 19th century when photography was still very much perceived as a tool rather than an art, this book blurred the lines between photography to document and photography as an art form.



Fenton. R (1856) *The 8th Hussars Cooking Hut.*

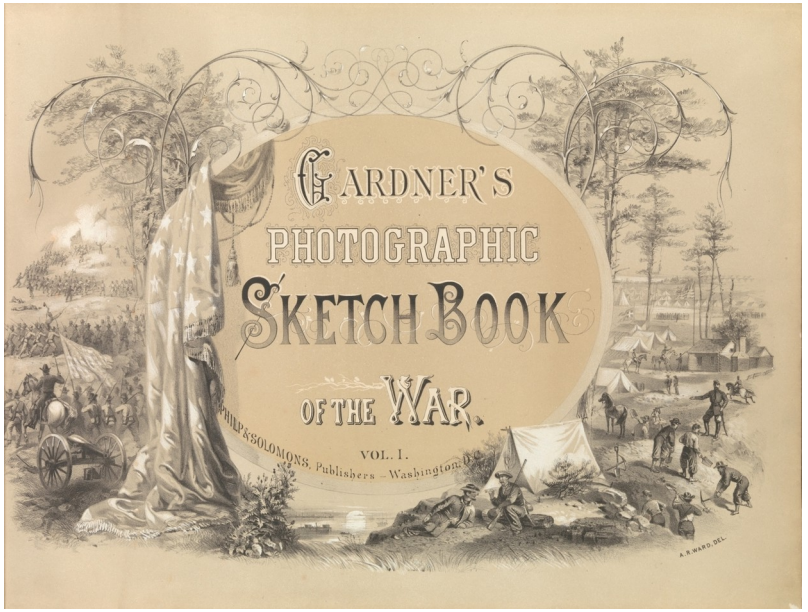


Fenton. R (1855) *Wounded Zouave and Vivandiere.*



Fenton R (1855) *Valley of the Shadow of Death.*

'Gardner's Photographic Sketchbook of the War' by Alexander Gardner (1866)



'Gardner's Photographic Sketchbook of the War' is a collection of images taken of the Civil War from Alexander Gardner, Timothy O'Sullivan and George Barnard. The book has two volumes, containing 100 prints. The images document the ear from the perspective of the Union Army, covering a range of subjects including battlefields, scenes of devastation, military installations and soldiers in camp. The purpose of this book was to collect and present photos of the Civil War, and provide context. It provided a visual record of the conflict, helping to shape understanding. Although the primary purpose was documentary, Martin Parr stated that Gardner, O'Sullivan and Barnard “new how to put an evocative picture together, and how to 'take' the viewer to the site. In short, the Sketchbook is a major work of art” (2004, p.48). Once again, Parr is explaining that although the purpose of this book seemed entirely documentary, it blurs the lines between what is considered documentary and what is art.







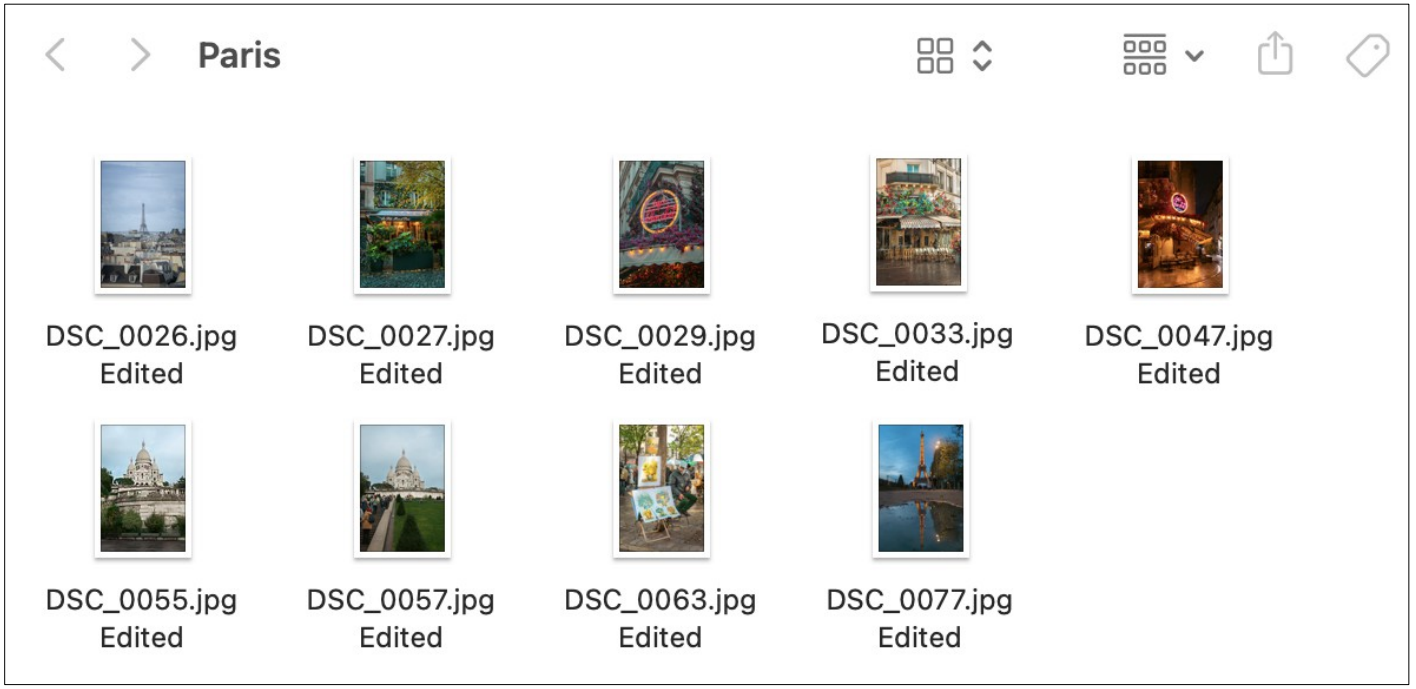
Photo Book Dummy Task

Introduction

To start this module, the class was tasked with creating a book dummy which we were going to present and discuss as a group. Our book dummy had to include 6 images from a previous body of work, as the focus of this task laid more with the process as practice and skill development, rather than the final result. An important element of the task was to consider the format of our books, and the way in which we presented work within the book, particularly considering the flow.

Image Selection

There were a few sets of photos I was considering for my book dummy. I wanted to use photos that were succinct, to make an effective book. I finally decided on using photos from the Paris trip in November.



This is because these photos have a strong and succinct aesthetic, which I thought would mean they would work well together in a book.I made a folder of my favourite photos from Paris, and ones that I felt had the most similar aesthetic.

Workshop

The class had a workshop with technician Ann to create the book dummy .In the workshop, we looked at how to use InDesign. I had attended a workshop on InDesign last year, so I was already somewhat familiar with the programme.

The first thing I thought about was my selection of images, and the order they would go in.

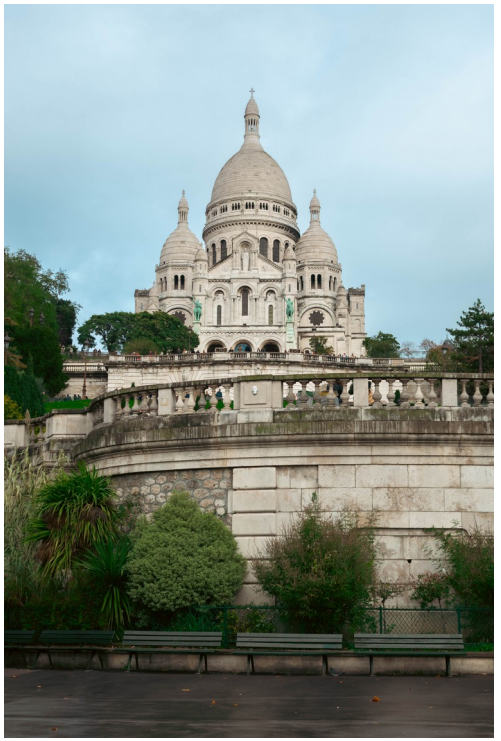


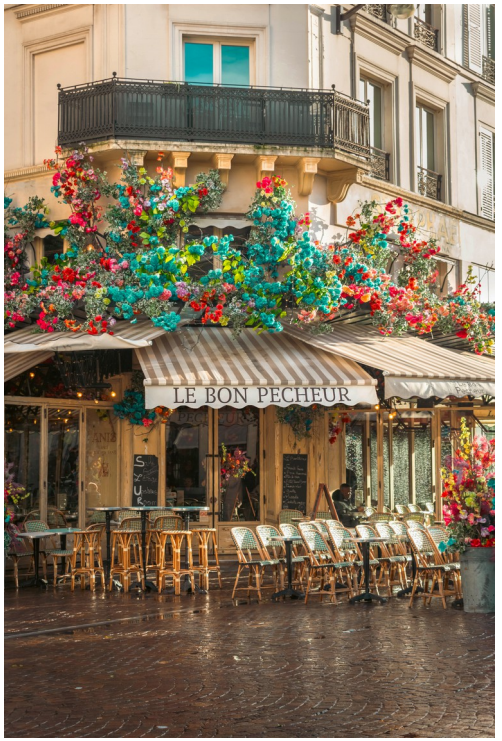
This is the image I decided on as the front page. I chose this as the Eiffel Tower is a staple of Paris. The image is also very symmetrical, with the Eiffel Tower being the focal point in the centre of the image, which I felt made it an effective cover image. In addition, the image has negative space at the top which gave me room to add a title.

Creating my cover page, I really thought about what font to use. I wanted to use something that reflected the atmosphere in Paris, so I tried to find quite an elegant font.

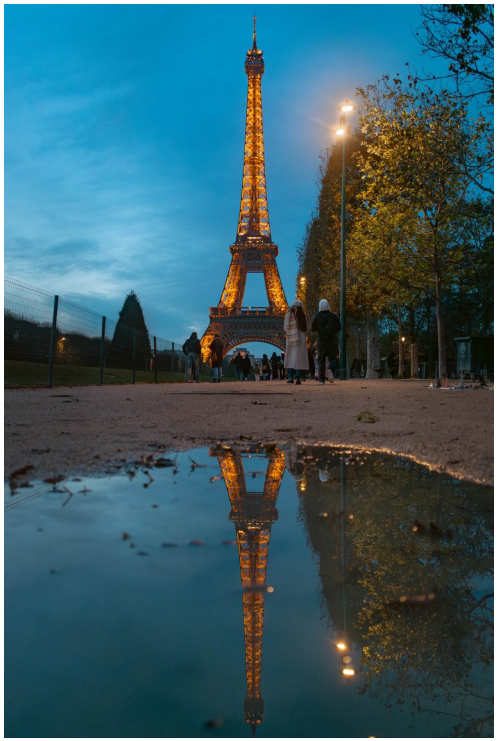
When choosing which other photos to include in my book, I decided that I wanted to reflect Paris as a whole. Looking at my selection of images, I felt that as a whole I represented a day in Paris. I decided to make this the theme of my book.













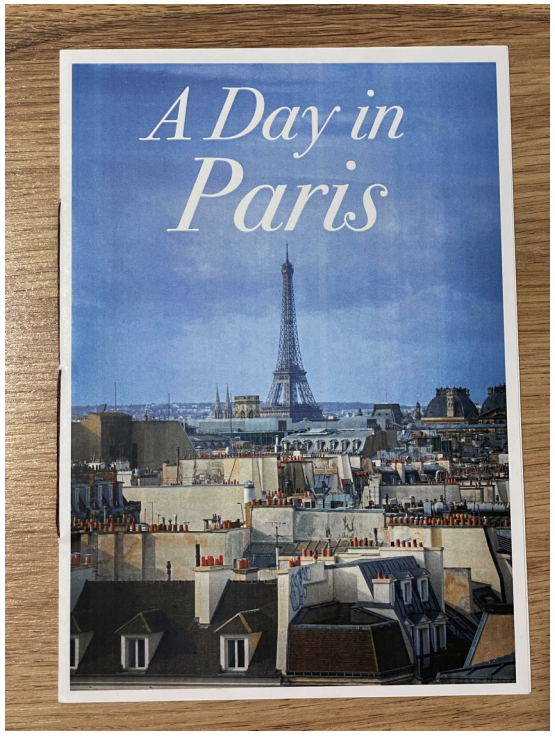
Thinking about the flow and layout of my images in my book, I decided to pair my images while considering which would look best together.

I paired the photo of the street artist with the Sacré- Coeur, because both were in Montmartre. These photos represented the morning of a day in Paris, as they are bright.

Next, I paired the two photos of the cafes next to each other. This is because I felt they had a very similar style, and they worked well next to each other aesthetically. This pair represents the afternoon/ lunch in Paris.

Finally, I paired the photo of the Eiffel Tower with this photo of a cafe. This is because both photos were taken in the evening/ night. I felt these photos were a good end to the narrative, as they bring the day to a close.

Book Dummy



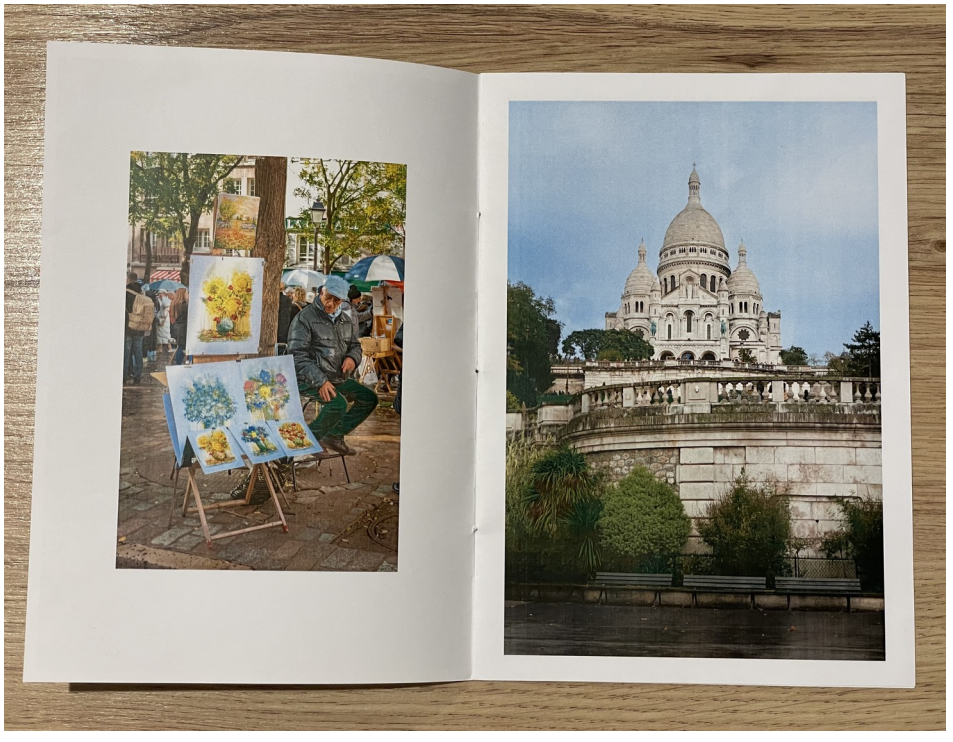
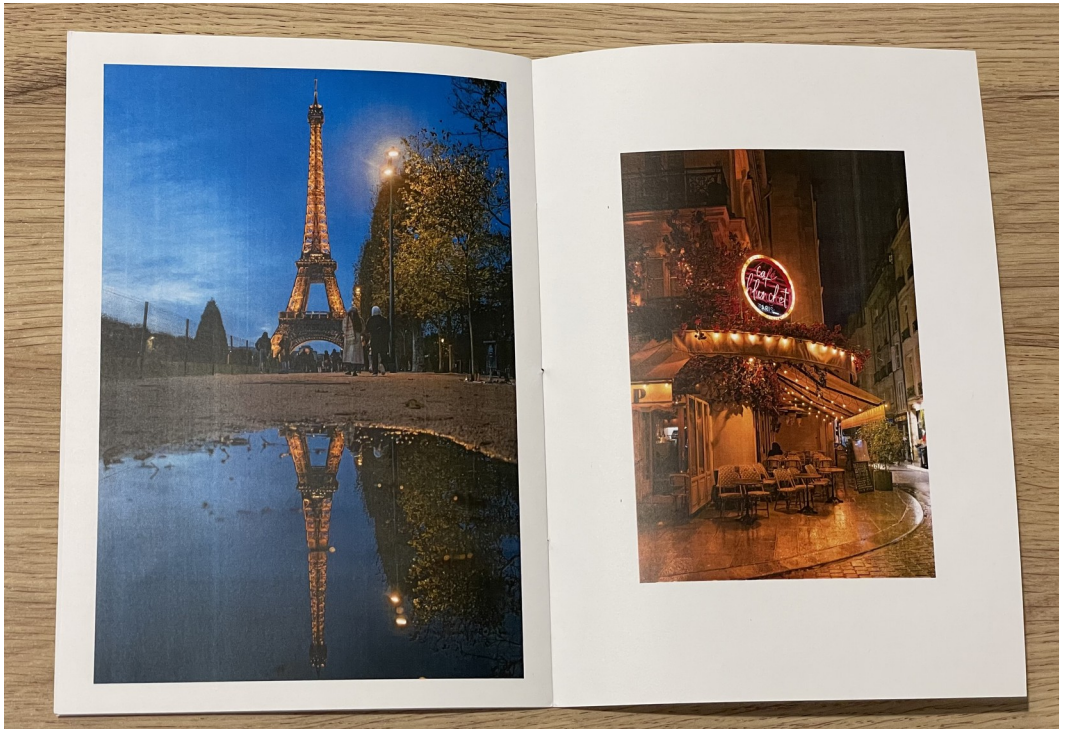


Image Sequencing

When ordering my images, I tried to order them in a way that represents a day in Paris. I started with photos taken in the morning, then moved onto photos of cafes to represent Parisian lunch. Finally, I ended with evening photos. I feel that by ordering the photos in this way, I have matched the aesthetics of each image well.





Feedback

During a lecture, everyone in the class shared their photo books. In pairs, we discussed our photo books with one another sop that we would become more comfortable discussing our work work and explaining design choices. After discussing our work and the ideas behind it to one person for 5 minutes, we moved on to another person. I found this way of getting feedback very helpful, as I was able to get small bits of feedback from multiple people.

Main points of feedback:

- Multiple people in the class said they think my image order works well, and they could instantly see it was meant to represent a day as there was the movement from day to night.

- Esme asked about whether I plan on including text in my final book, and I explained that as the subject will be different I am unsure and it is something I will have to experiment with. She suggested in the case of this book dummy, that I perhaps could have experimented with adding text underneath the images. She mentioned maybe adding the street names of where each image was taken, with a postcode. She explained that as Paris is popular with tourists, having the location of each photo may be useful to anyone visiting Paris who wants to go to these specific places. I think this is an interesting idea, and would suit this book well.

- Will also asked about the inclusion of text, but looked at it from a different angle. He explained that as I have presented a very romanticised and typical view of Paris, the inclusion of text would ruin this. He explained that each destination in the images is identifiable. He said he feels including text would take away from the book, as Paris is so popular it speaks for itself and no words are needed.

My response to feedback:

I think my peers all made some really interesting points. Ultimately, I agree with what Will said about presenting a very romanticised view of Paris. The Sacre-Coeur and Eiffel tower are both such identifiable landmarks, and the names of the cafes can be seen in the images if anyone wanted to visit there.

Photo Book Research- 5 Books ResearchTask

'End of the Night' by Polina Washington



Content

Polina Washington's book 'The End of the Night' was published in 2022 and is complied of images created between 2020 and 2021. The book delves into the essence and aesthetic qualities of night time, exploring what the night has to offer and emotions it evokes. Washington's images capture the beauty and mystery surrounding nocturnal landscapes and settings, while exploring themes of solitude in the ambiance of the night. The interplay between light and shadow, and how they work with colour, plays a significant part in Washington's work. She utilises lighting and shadows to evoke specific emotional atmospheres within her work.





A link to view a preview of the whole book:

https://www.youtube.com/watch?v=xESJCKobvZk

Layout

By looking through the images in Washington's book, it is clear that the sequencing of images is something she has put considerable thought into. Each page has one image, and the images in each double page spread compliment each other very well. For example, she has placed photos side by side according to colour and lighting. She has also followed a pattern of full page images next to an image with a white boarder. After so many pages like this, she has included a double page spread with two full page images, before returning to the same pattern with white boarders but on the opposite page. I think this way of sequencing works well, as the book has some variety whilst maintaining a pattern. Washington utilises full-bleed layouts very well, which is very striking and enhances the impact of her work.





I think the pairing of a full bleed image and an image with a boarder works well, as it doesn't make the imagery on one spread too overwhelming. Where Washington has included two full bleed images, she has been selective about which images. For example, she never places two images with bold colours as full bleed pages.







Form

In terms of form, materiality and print quality is something Washington would have had to pay close attention to. Her photos are printed in a way that works very well with her darker imagery. The paper she uses has a slight gloss, which I think suits her images very well because of the darker tones and bold colours of her work.

One thing I find particularly interesting is the choice of cover image. This image of a door handle is quite different to the images in the book in terms of subject matter, stylistically it fits with the rest of Washington's work. The difference in subject matter leads me to believe there is a meaning behind the image. Washington's work delves into the essence of the nocturnal. The door on the front of the book may symbolise an opening to the nocturnal world, contained within the book. Whether intentional or not, I think this is an interesting way to look at the cover image.

Analysis

The main reason I chose to research this book is because Polina Washington is one of my favourite photographers, and her work resonates with the style of work I would like to create going into this project.

As this book will relate to my own work in terms of content, I feel that I can possibly take inspiration from the form and layout. The layout is fairly simple, with one image per page, yet it is clear Washington has put thought into the scale of the images and negative space surrounding them. Although Washington's layout may appear to be somewhat simple, this is an element I really like, as I think it presents her work clearly, and does not take focus away from her imagery. In addition, another think I like about this book is the way the glossy paper works with Washington's work is really interesting, and enhances the impact of the images. In addition, I think the size of the book works well with the images. Without being too large so that it is difficult to handle, the book presents Washington's work at a reasonable size.

'Luminescence' by Brandon Woelfel

Content

Brandon Woelfel published 'Luminescence', his first photo book, in 2017. The book showcases the best of Woelfel's creative portrait photographs, meaning the focus lays very much in the aesthetic of the project rather than an underlying meaning. Woelfel's portraiture focuses on the use of light and colour to create surreal, almost magical atmosphere. The aesthetic of this book lays very much with this style. As Woelfel's photography has such a distinct style, his book has a very strong, uniform aesthetic quality. The book explores the night time landscape, with scenes that are often lit with artificial lighting, such as fairy lights or neon signs. Themes of nostalgia and romance are also prevalent throughout the book.



Form

Woelfel has chosen a landscape format for his book. The cover is one of Woelfel's portraits, with the title in a holographic font at the top and his name as the bottom. I think the image Woelfel has chosen for the cover gives a good impression of what is within the book, meaning the book will attract the right audience. The book has a very modern aesthetic quality, which is reflective of Woelfel's work. Woelfel has chosen a slightly glossy paper for his book, which suits his images well. I think the gloss enhances the darker elements of the images, whilst also suiting the strong colours well.

Layout

When discussing 'Luminescence', Woelfel said that when creating the book, he curated it so that “the colours play off each other”, and that “each photo kind of reflects off the other”. It is clear that Woelfel thought about consistency throughout the book, as he has said that his goal for the book was to “have every page look completely unique but so you know they're all from the same book”. (Parish. KJ, 2021). Each image is full page, meaning in terms of composition and layout the book is fairly standard. However, I think having each image full page draws attention to the detail within each image as well as the quality of images. Woelfel's use of the full-bleed layout consistently through the book creates an immersive experience for the audience, pushing them into the world of his photography.





I think Woelfel's use of a full bleed layout throughout the whole book is interesting. The book is not necessarily interesting in terms of graphic design or artistic layout, but the effect the full bleed images have is visually compelling. The book almost feels immersive, like the viewer is being invited into the scene of the imagery.

Analysis

I chose to research Brandon Woelfel's work, as portraiture is a subject I am thinking about working with throughout this module, specifically coloured light portraiture. As I would like to experiment with lighting and creating surreal portraiture, I looked to Brandon Woelfel as this is a subject he works with.

Although I love Woelfel's work, one element of his book I dislike is the fact that each page has an image. I feel that as Woelfel created this book to showcase his work from over the period of a few years, the content is quite overwhelming as there are so many images. Although he has paired his images well, I feel that leaving some negative space or blank pages between images may have made his book more impactful. Some images have a clear correlation, whereas others are not as obviously connected. I feel that these images being presented alone may have been more impactful.

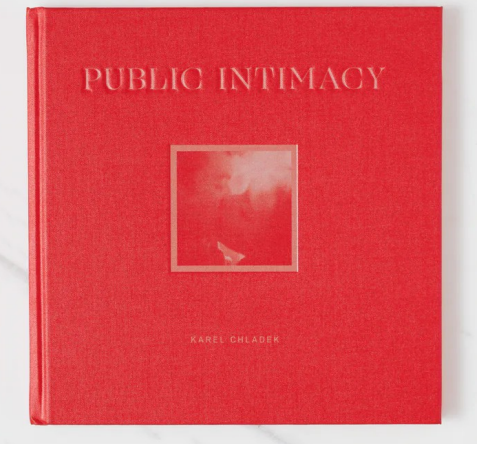
'Public Intimacy' by Karel Chladek

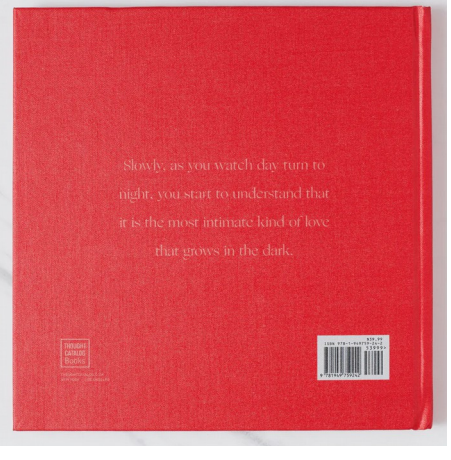
Content

Originally published in 2020, 'Public Intimacy' is a book which complies 10 years worth of Karel Chladek's images, as the book explores intimacy in the context of public settings. Chladek spent 10 years in nightclubs, photographing fleeting intimate moments between people. This book looks at momentary connections, human vulnerability and pushes the viewers to imagine the narrative surrounding each image; whether the people portrayed shared one brief intimate moment, or whether their connection was part of a larger story. What is interesting about this book is the juxtaposition between the theme of shared private, intimate moments in such a public setting being published in a book, which is such a public format that is accessible to anyone.

Form

'Public Intimacy' is a hard cover, bold red, square format book. The front of the book has a small square image of a couple kissing, printed in beige. The title sits above the image, and is capitalised and in a simple yet effective font, with Chladek's name below the image. The cover of the book is very simplistic, yet it makes a statement, largely due to it's bold colour. The back of the book has a quote which contextualises the work. It reads “Slowly, as you watch day turn to night, you start to understand that it is the most intimate kind of love that grows in the dark”. I think this quote describes and contextualises Chladek's work very well, as it references what is so unique and special about the imagery.







Layout

Similarly to Polina Washingtons 'End of the Night', the format of this book utilises a mix of images with white boarders as well as full-bleed pages. Some images are on one page, whilst others span the double page spread. I think the full-bleed pages are interesting, as they feel more intimate and more immersive for the audience. The juxtaposition between these full-bleed images and the images with the boarder is particularly interesting; I feel that adding a boarder makes the audience feel they are viewing the scene from a distance, and it gives a more objective view of the scene.





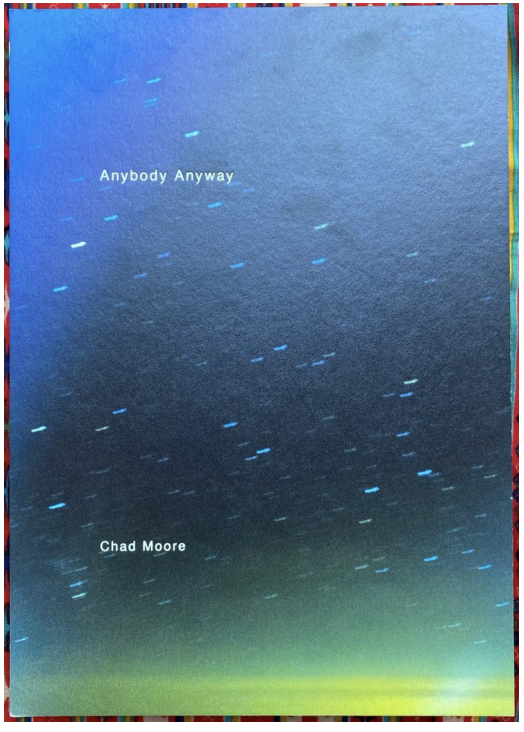


Unfortunately, finding many photos of the layout of this book is quite difficult. However, from what I can find the layout seems to be very similar to Polina Washington's in terms of simplicity. I think this works in its favour, as each image has individual focus and allows a viewer to fully pay attention and appreciate it.

Analysis

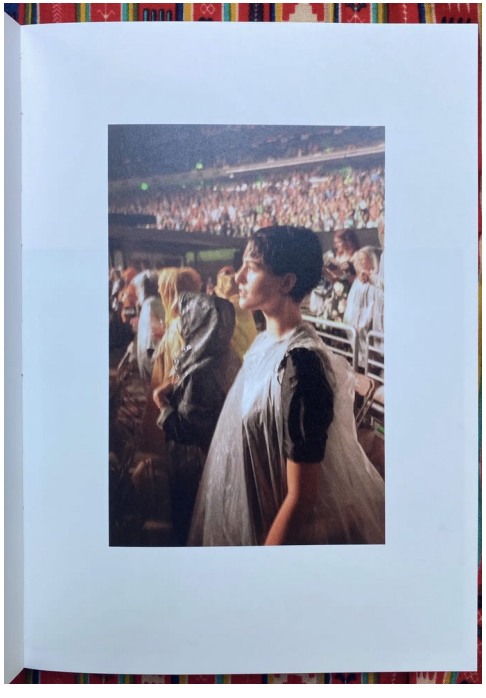
The simplistic layout is something I think works really well for this book, due to the bold colours. I feel that having more than one image per page would be overwhelming, and the images would get lost inside the book. I really like the differing negative space surrounding the pages, I think it presents the images in an interesting way, whilst also avoiding the risk of becoming too repetitive.
Another element I really like is the inclusion of text. Chladek's project has quite a simple rationale, the images themselves don't require explaining. However, to add some form of context Chladek has included some quotes which I think contextualise the work well.

'Anybody Anyway' by Chad Moore



Content

'Anybody Anyway' is a photo book by Chad Moore which explores themes of identity, intimacy and human connection prior to and post the COVID-19 pandemic. The book “serves as a reflection of the things that are often taken for granted”, such as traveling, crowds at parties and human touch. Although the book explores one set theme, life around the COVID-19 pandemic, the photography included in the book ranges from portraiture to landscape. The photography, particularly the portraits, have a real narrative feel to them, which is enhanced by the atmospheric nature of the images.





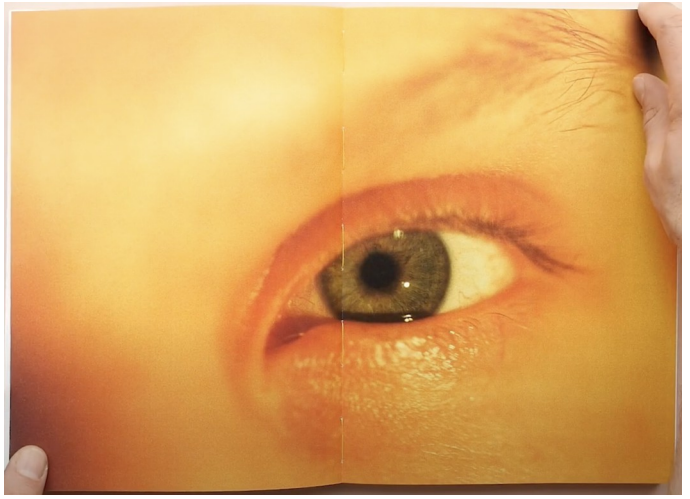
Form

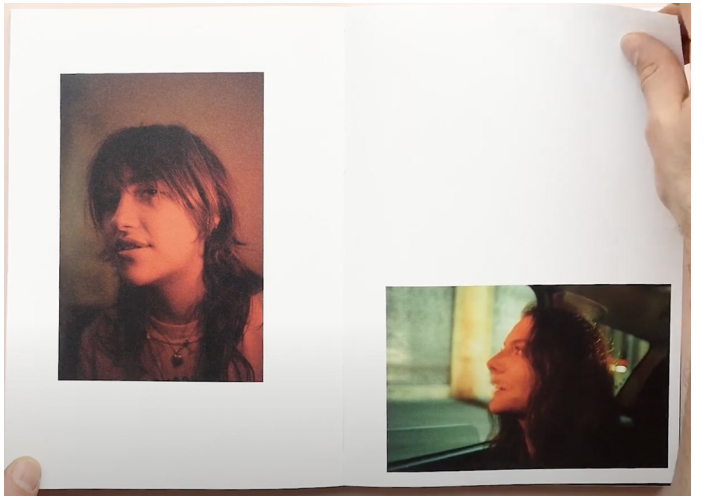
I first saw this book at the Polycopies event in Paris, and what immediately drew me to it was the cover. I personally like astrophotography, so the cover image of the night sky drew me to look at the contents of the book. Initially, I was surprised by the images in the book as they were not what I was expecting based off the cover, as I first saw portraiture. Nevertheless, I liked the photography. However, as I continued looking through the book, I saw more photos of the night sky which is what I was expecting based off the cover. The paper in the book is matte, which I think suits the images well as it gives the images a strong dimensionality due to the richer blacks and deeper shadows. In addition, matte images have a more natural aesthetic quality, which suits the realism of the topic very well.

Layout

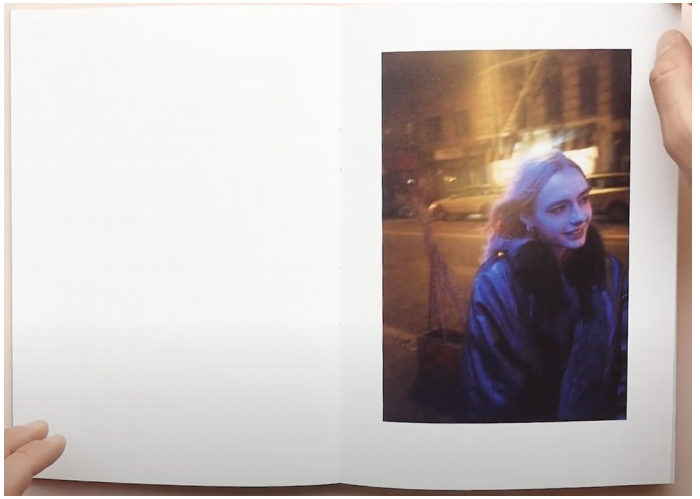
In terms of layout, the book seems to prioritise the narrative element of the work, with each page seemingly curated to convey a narrative. There is a strong sense of rhythm throughout the book. What is particularly interesting is the placement of images on double page spreads. Some of the double page spreads have multiple images, whilst others have one image across two pages, and sometimes one image on a page next to a blank page. The images are not rarely central. There is no consistency with image size.

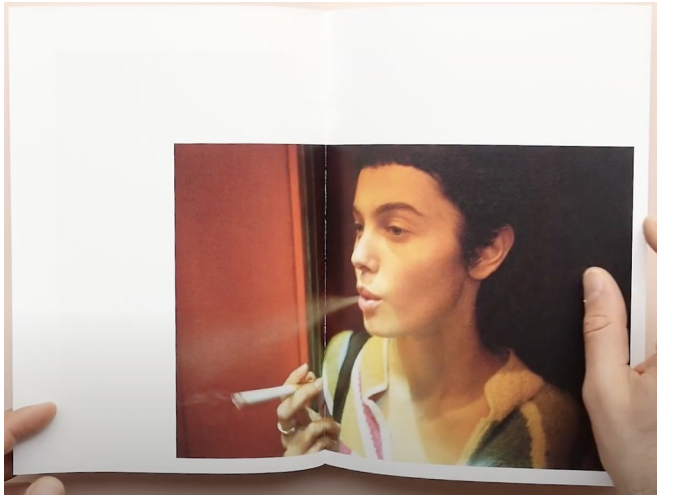






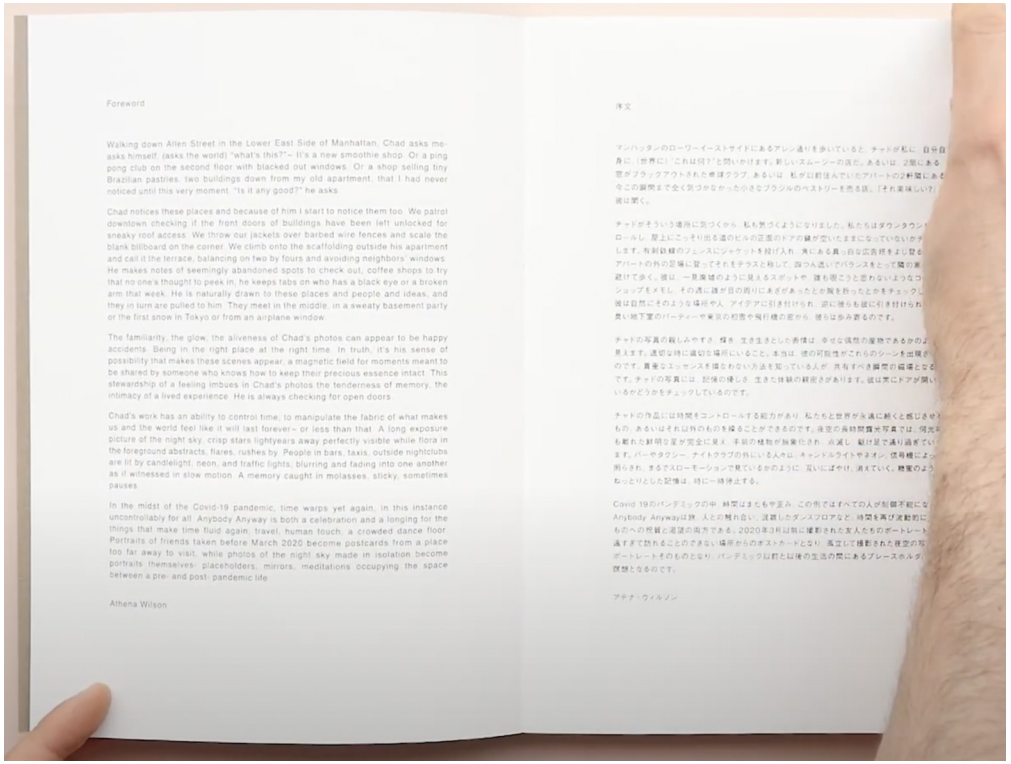






Analysis

I personally really like this book, especially the layout. The book opens with a passage of text by Athena Wilson, explaining how Moore came to create this body of work.



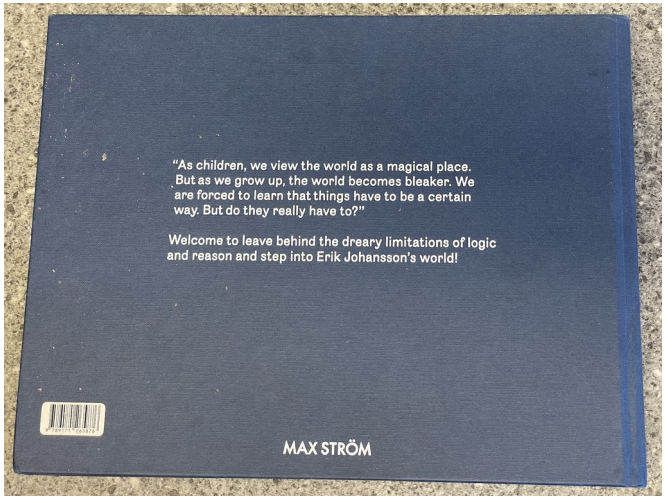
“The familiarity, the glow. the aliveness of Chad's photos can appear to be happy accidents. Being in the right place at the right time in truth, it's his sense of possibility that makes these scones appear a magnetic field for moments meant to be shared by someone who knows how to keep their precious essence intact. This stewardship of a feeling imbues in Chad's photos the tenderness of memory, the intimacy of a lived experience He is always checking for open doors.”

“In the midst of the Covid-19 pandemic, time warps yet again, in this instance uncontrollably for all Anybody Anyway is both a celebration and a longing for the things that make time fluid again, travel, human touch, a crowded dance floor Portraits of friends taken before March 2020 become postcards from a place too far away to visit while photos of the night sky made in isolation become portraits themselves- placeholders, mirrors meditations occupying the space between a pre- and post pandemic life.”

I find this description of Moore's work particularly interesting, and poetic. I think it gives a good overview of Moore's work, and contextualises his work, so that the viewer can gain a deeper understanding of the meaning behind his images.

'Make Believe' by Erik Johansson

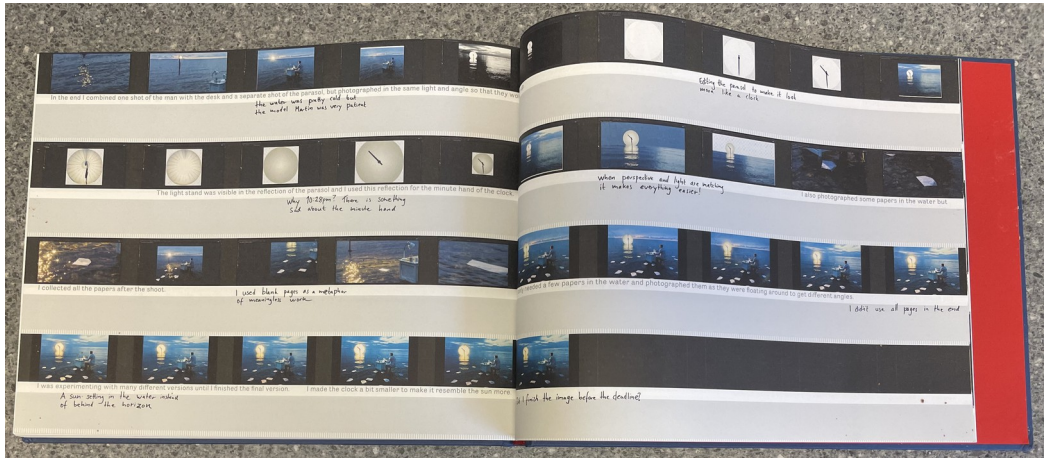




Content

Presenting almost one hundred of Johansson's best images, created over the span of a few years, 'Make Believe' is the largest collection of Johansson's work to date. His work has a surreal and dreamlike quality, with each image taking Johansson months to make. In this book, Johansson has included 90 of his works, as well as some sketches and contact sheets to show the creation of the images, highlighting the work that goes into each image.





Form

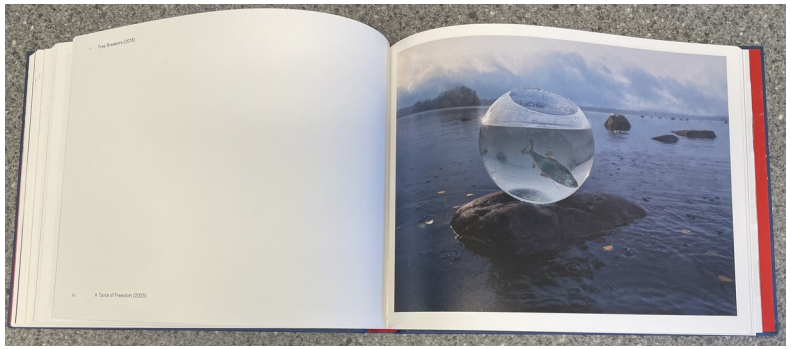
'Make Believe' is a hard cover book, with one of Johansson's images printed on the front. On the back there is a small quote which relates to his work, giving a short overview of the rationale of his practice. I think the text of the back of the book, combined with the image chosen for the cover, give a good overview and impression of Johansson's work.

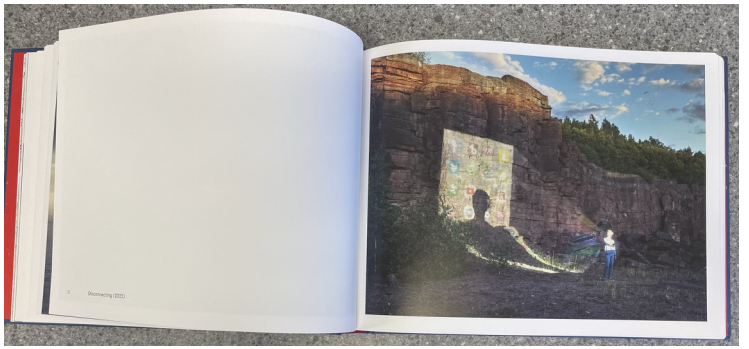












Layout

In terms of layout, 'Make Believe' is very simple. Each photo is presented on the right page, creating a book with the aim of simply showcasing the work. The layout does not distract from the work or add any meaning, simply displays the images. In this way, the book acts almost as a physical representation of a white wall gallery space.

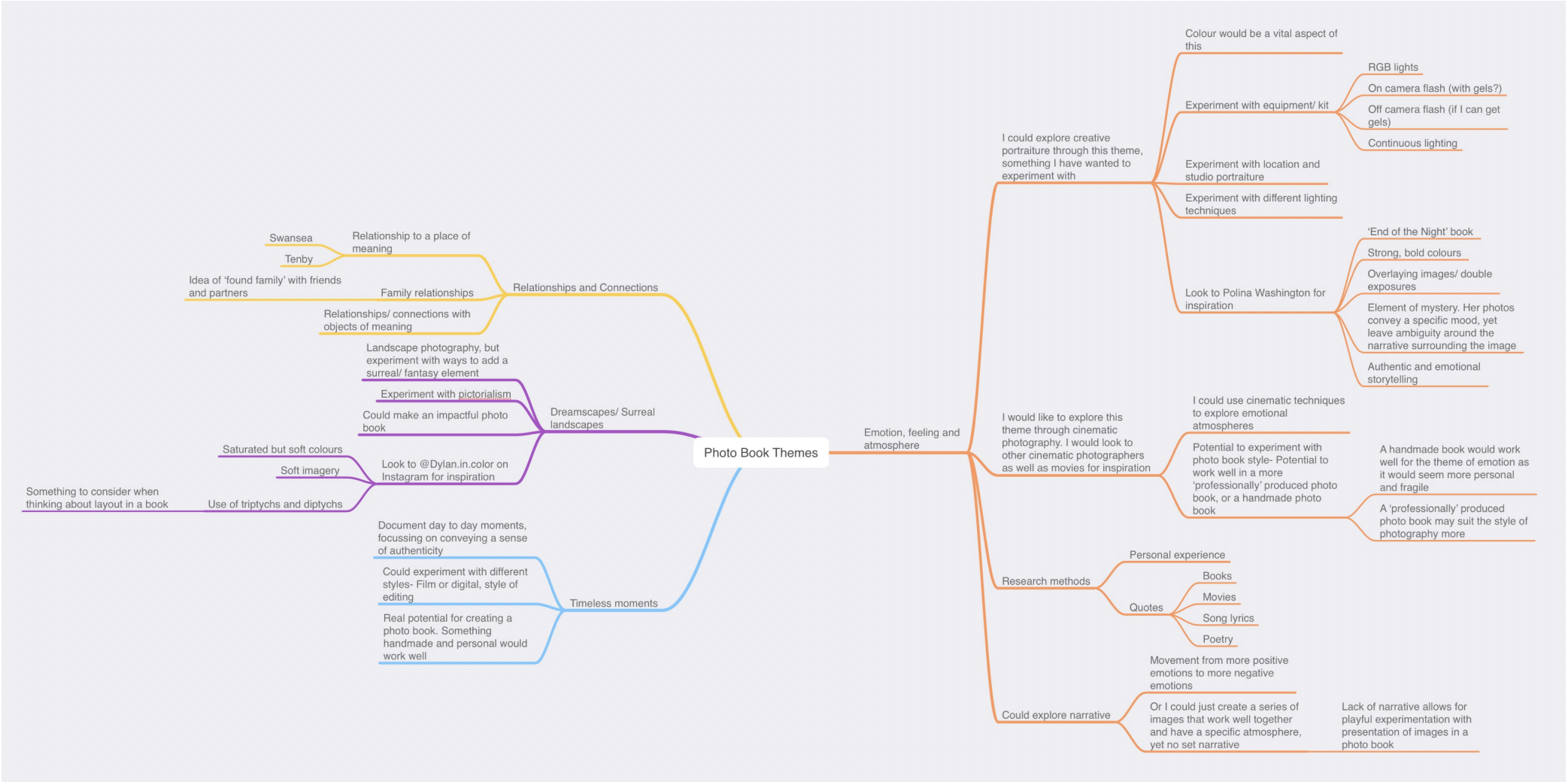
Analysis

As a whole, I really like this book. The aim is to act as a showcase for Johansson's work, which I think it does effectively. However, I think after looking at a few images, the book gets a bit repetitive This is just my opinion, but I feel that alternating the layout and perhaps placing photos on the opposite page may have added some diversity into the book. However, I can understand why Johansson may not have wanted to do this. The repetitiveness and similarity of the layout means that the book is simply acting as a vessel to display work.

Illustrated Book Proposal Task

Initial Ideas

When thinking about my photo book, my first step was to create a mind map of initial ideas. From this, I began thinking about inspiration, equipment and anything else that would be relevant to the theme, and I made a note of this.



Theme/ Context

For this project, I plan to create visually striking cinematic images, based on the theme of emotion and feeling by utilising colour and lighting techniques to effectively convey a range of emotions. My aim is to produce a collection of atmospheric images that have a cinematic narrative, whilst also maintaining an element of ambiguity. Each image will hold a narrative element, yet the true narrative will remain ambiguous, and open to the interpretation and imagination of an audience. I hope that when these images are presented in the format of a book, my work will evoke an emotional response from an audience, prompting them to reflect on their own emotions.

Influential Photographic Work

One photographer who really inspires me currently is Polina Washington. Washington's work has a distinctive style, as she creates images that display a striking cinematic quality, through “rich, saturated colours and expert use of light” (Dumont. R, 2023). What captivates me is the atmospheric essence captured in her images. When this is combined with the cinematic style of her work, it produces work with a compelling narrative essence. Moreover, Washington has expressed that not all of her images have a specific meaning, but rather she lets “imagination and fantasy guide her” (Dumont. R, 2023). Despite her work not always having a specific narrative, her style allows an audience to interpret the imagery in their own way, matching it to their own emotions and perception. I think there is a real poetic quality to this. In addition, I think the titles of Washington's work possess such a poetic quality, which help to contextualise the images well. For example, the image below is from a series called 'I see eternity in your eyes'.



The image shows a couple sitting on a cafe table outside in the snow. The woman looks lovingly at the man, smiling. They sit with their heads close together, holding hands with one another. There is a real intimate atmosphere within the image. The couple seem to be sitting as though they are unaware they are being photographed, which creates a strong cinematic element within the image. The couple are lit by a blue light, but rather than creating a negative atmosphere, the blue enhances the feeling of love the couple are conveying. Looking at the way the couple are sitting, combined with the title of 'I see eternity in your eyes', the image conveys a sense of serendipity. The title gives the impression that the couple feel they are soulmates, and can see their future together in the others' eyes. This image is a strong example of how Washington utilises lighting and colour to create an emotionally atmospheric image. In this case, the blue lighting creates a sense of calm and peace. In addition, it enhances the atmosphere of the snowy night. The warmer tones inside the cafe contrasted by the colder blue in the snow add to the cinematic quality within the image. When this image is viewed with the others in the project, there is a narrative of a date night out in the snow. The ambiguity of the characters allow an audience to interpret the images as they choose. Personally, when looking at the images I see a narrative of two people finally coming together, as the images convey romantic tension.

Here are some other images from the project:









Influential Book Styles

As Polina Washington has been such an important artist I look to for inspiration, I decided to look at her photo book 'End of the Night'. By looking through the images in Washington's book, it is clear that the sequencing of images is something she has put considerable thought into. Each page has one image, and the images presented side by side compliment each other very well. For example, she has paired photos according to colour and lighting. She has also followed a pattern of full page images next to an image with a white boarder. Her book will be one I will return to for inspiration throughout the duration of the project.







Current Research

My idea for this project stemmed from the fact that I often find myself imaging possible photoshoots when listening to music, mainly whilst on a walk. I find that the tone and meaning behind the lyrics of a song can inspire me to create work inspired by the emotion in the song. As this was the initial inspiration behind the project, I feel that I can continue with this and develop this way of working as a research method.

Research Methods

I feel that I will be able to apply a range of research methods for this project, given that many aspects of day to day life evoke emotion. However, I feel that literature will be my primary, and most used, research method. This may come in the form of analysing song lyrics, quotes and poetry. Music in particular possesses the ability to evoke a range of emotions. Lyrics and messages expressed in a song can resonate with listeners on such a personal level, and I think looking closely at lyrics and thinking about them in a new context, perhaps sometimes looking at lyrics individually outside the melody and tone of the song, could be a starting point for some interesting work. Moreover, I think drawing and reflecting on emotion and feeling created by hearing quotes may serve as inspiration for some interesting photoshoots.

Another research method I feel could be applicable is excursion. As my work will revolve around emotion, I think that going on a journey and utilising emotion created by the atmosphere of a place in the moment could inform my body of work in an interesting way.

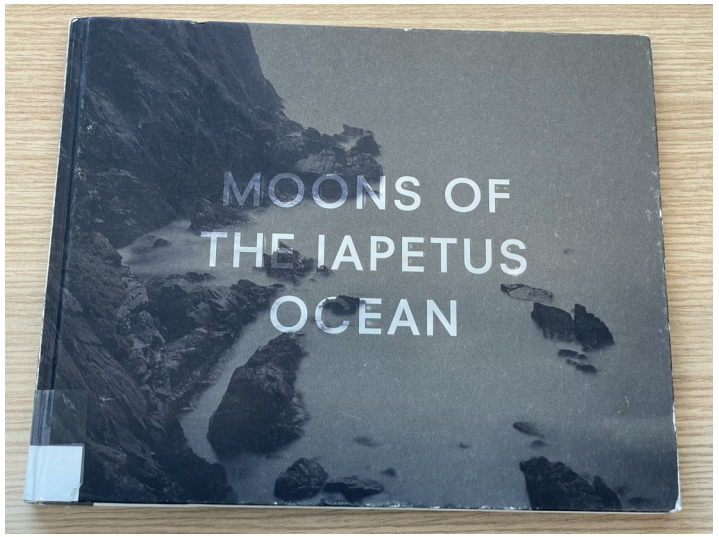
Library Visit

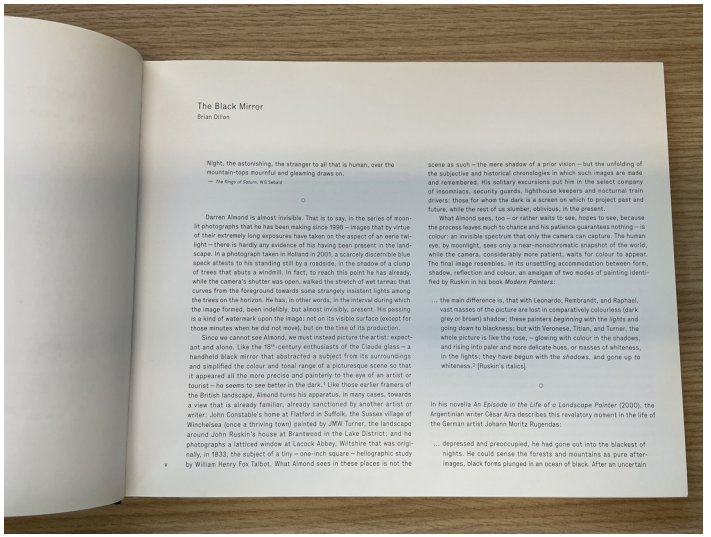
Introduction

For a lecture with Estéfani, the class went to the Y Fforwm library in SA1. The purpose of the visit was to have a look at some photo books as a form of research, making note of the theme, layout and form.

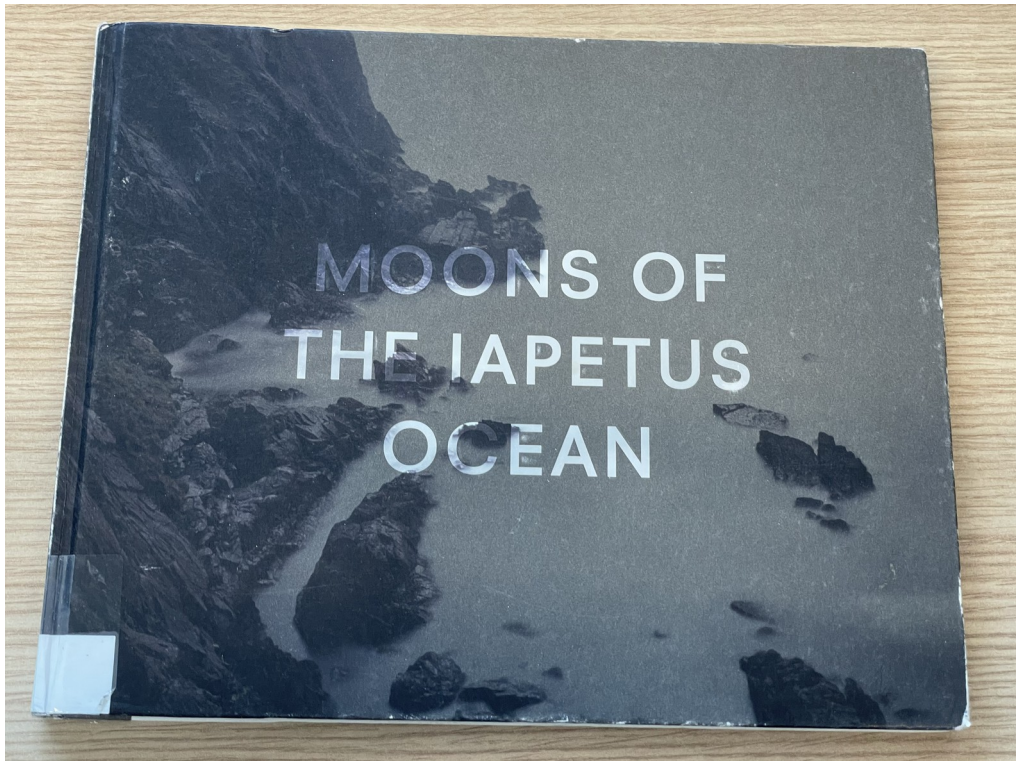
'Moons of the Iapetus Ocean' by Darren Almond

I was drawn to this book because of the title and the cover. I like a lot of landscape photography, and I thought the name sounded very intriguing.





The book opens with an essay by 'The Black Mirror' by Brian Dillon which discusses Almond's work. Dillon explains that Almond's photos "have taken on the aspect of an eerie twilight- there is hardly any evidence of this being present in the landscape" (Dillon. B, 2008). Almond has photographed the landscape in his own style, and has twisted his images to reflect the landscape how he chooses to present it, fitting his own style. This is something I found particularly interesting, as Almond is not working with the landscape, but rather making the landscape work for him in the way he wants. Dillon continues, and explains the purpose of Almond's photography to be the duration, and "the slow chemical insistence of the image out of the darkness and into the light" (Dillion. B, 2008). I really like this view of Almond's work, as Dillon is acknowledging and appreciating the time that was put into the photographs.

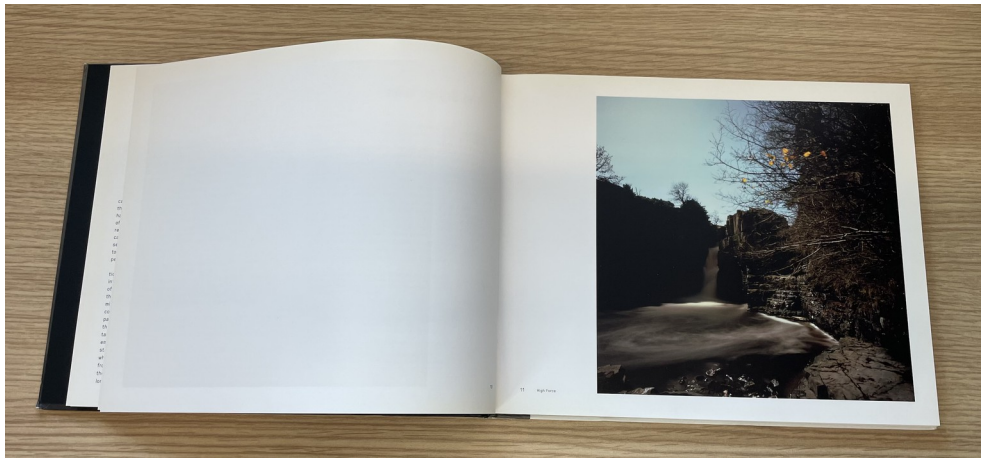


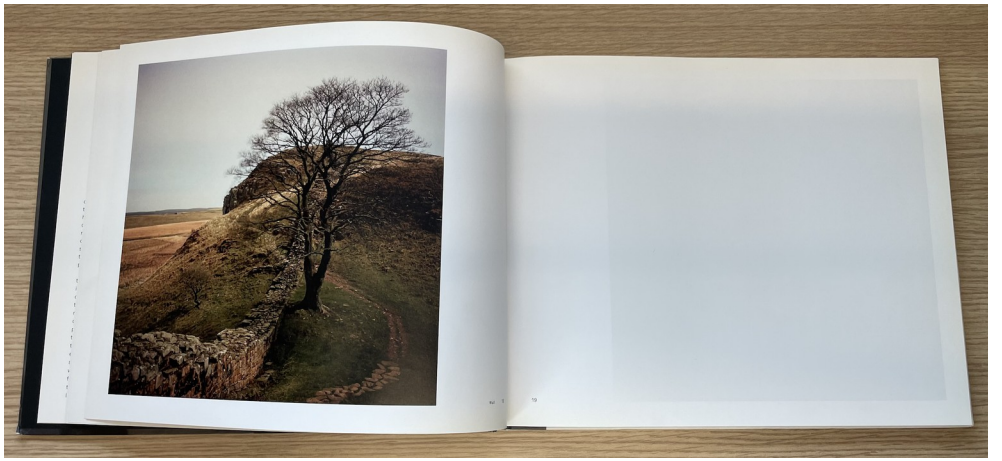
The title 'Moons of the Iapetus Ocean' is a reference to the sea between England and Scotland around 400 to 600 million years ago. In this book, Almond explores nocturnal landscapes. Included in the book is Almond's 'Fullmoons' series, a series of images taken of different landscapes at night using exposure times of between 12 and 30 minutes (O'Hagan. S, 2014). These long exposures mean that many of the images, which were taken at night, appear to be taken during the day. The water in these images flows, giving the images an ethereal and mystical quality.



In terms of form, the front cover has a black and white image with a capitalised title. The text is layered, so the original coloured photo can be seen in the shape of the text. It is a hardcover book, with a cloth covered back cover.

The paper itself isn't glossy, however the images have a slight shine. I like the quality of the paper, it feels durable and high quality.







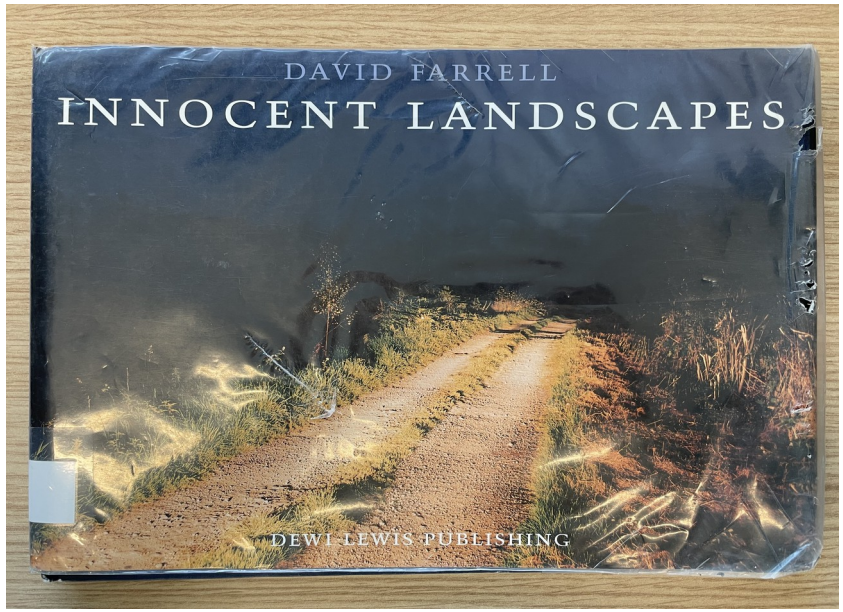
Looking at the layout of the book, it seems fairly simplistic. Each image has a title, which refers to the place it was taken, at the bottom corner of each page. Almond has used a handful of page layouts which have been repeated throughout the book. The most common layout used was a single photo on one side of a double page spread, with a blank page the opposite side. On the blank page, there is a glossy square. It is unclear whether this was a result of printing, or a specific design choice.

Almond has also utilised double page spreads, where he has presented two images taken in the same location. Almond never puts two images from different locations side by side. The majority of photos are square, with a lot of negative space. I think this gives the book a similar feel to a white wall gallery, with clear separation between images. Occasionally throughout the book, Almond has also presented a handful of photos in a circular crop. It seems as though the circular images present the full moon, as they appear occasionally throughout the book.

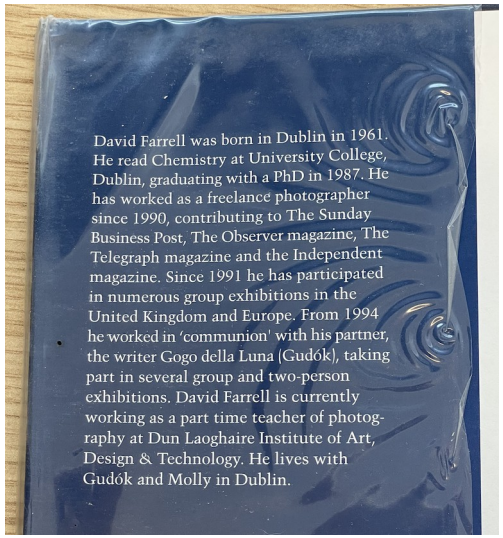




'Innocent Landscapes' by David Farrell

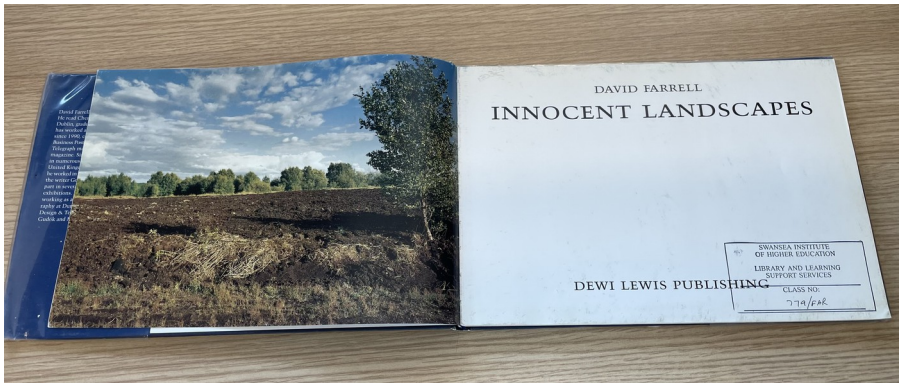




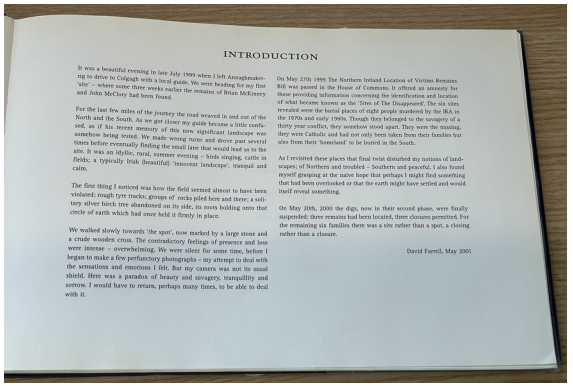


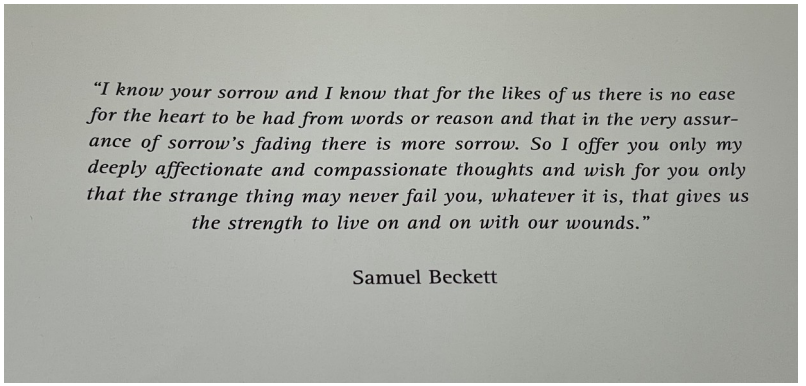
'Innocent Landscapes' by David Farrell is a book published in 2001. The book showcases Farrell's landscape photography from Ireland. The images are much more than they appear, as they have a powerful history and story behind them. Farrell has photographed six locations known as the 'Sites of The Disappeared', the burial places of eight people who had been murdered in the 1970s and early 1980s by the IRA. These eight individuals stood out among many, as they were all Catholics who had been taken from their families and their homelands so they could be buried in the south. The search for the remains of the individuals was suspended in June 2000 after the discovery of three remains. However, the remaining five families had a site rather than a spot and a 'closing rather than a closure' (Dewi Lewis Publishing, n.d). By looking at the images without context, they merely appear to be landscape photography. However, when contextualised in the form of a photo book they instantly become much more impactful. I think this book is a perfect example of the use of a photo book to present a body of work.

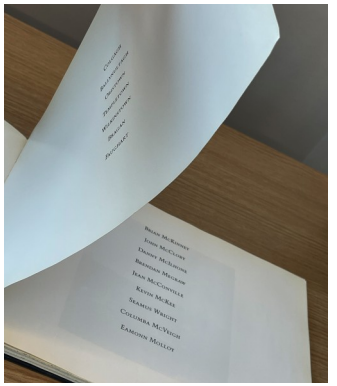
On the inside of the cover, Farrell has included a biographical statement about his career as a photographer. I think this is a useful thing to include, as if someone who picks up the book has not heard of the photographer before they are able to get a sense of their career, and what genre of photography they may work around.



The layout of this book is organised according to the narrative it displays. The book is split into 6 sections, 1 section for each of the burial sites of the individuals that were murdered. Each section begins with the name of the location, a map of the location, the name of the individual that was murdered, followed by photos of the site. The book uses a range of page layouts, from full bleed, to triptychs.

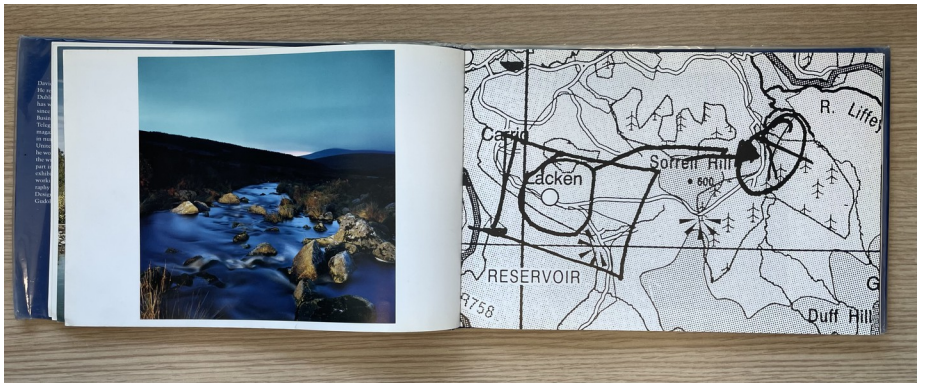




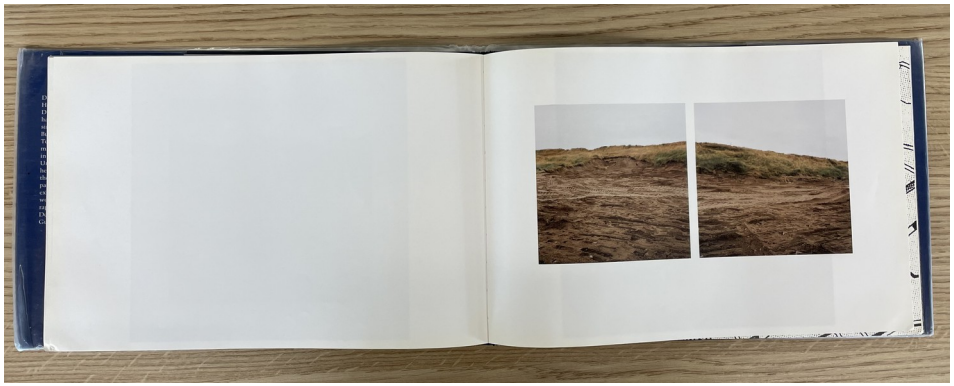


The book has a list of the victim's names in the front, with maps of the locations they went missing throughout.







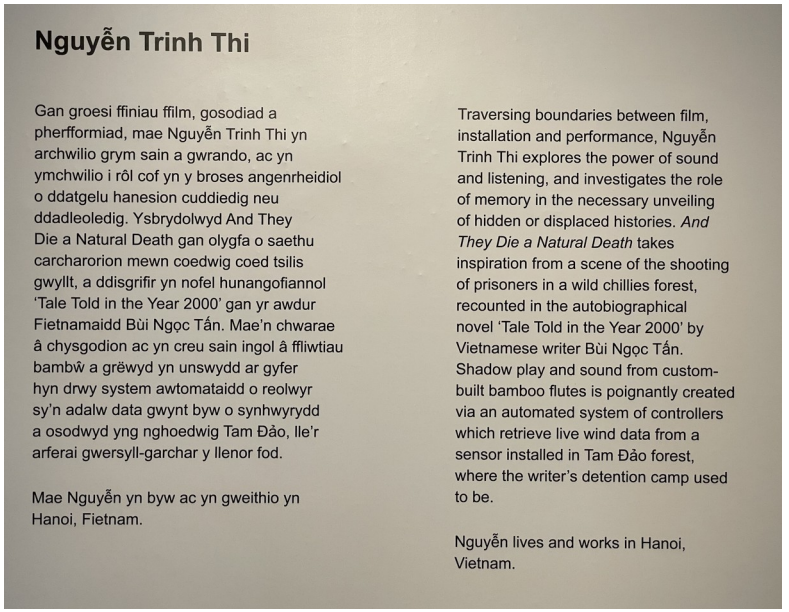


Glynn Vivian Gallery Visit

Introduction

As part of the 'Exhibition 2' module, the class visited the Glynn Vivian Gallery to have a look at some of the exhibitions there. The main exhibition at the time was the Glynn Vivian Open Exhibition, which is an annual exhibition which allows the people of Swansea to submit their work to be considered for the exhibition.

Nguyên Trinh Thi



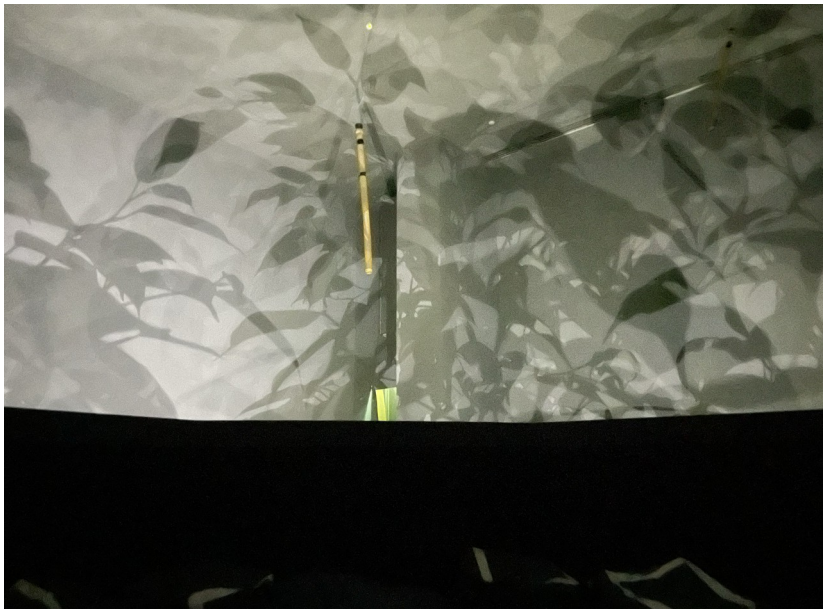
Nguyễn Trinh Thi

Gan groesi ffiniau ffilm, gosodiad a pherfformiad, mae Nguyễn Trinh Thi yn archwilio grym sain a gwrando, ac yn ymchwilio i rôl cof yn y broses angenrheidiol o ddatgelu hanesion cuddiedig neu ddadleoledig. Ysbrydolwyd And They Die a Natural Death gan olygfa o saethu carcharorion mewn coedwig coed tsilis gwyllt, a ddisgrifir yn nofel hunangofiannol 'Tale Told in the Year 2000' gan yr awdur Fietnamaidd Bùi Ngọc Tấn. Mae'n chwarae â chysgodion ac yn creu sain ingol â ffliwtiau bambŵ a grëwyd yn unswydd ar gyfer hyn drwy system awtomataidd o reolwyr sy'n adalw data gwynt byw o synhwyrydd a osodwyd yng nghoedwig Tam Đảo, lle'r arferai gwersyll-garchar y llenor fod.

Mae Nguyễn yn byw ac yn gweithio yn Hanoi, Fietnam.

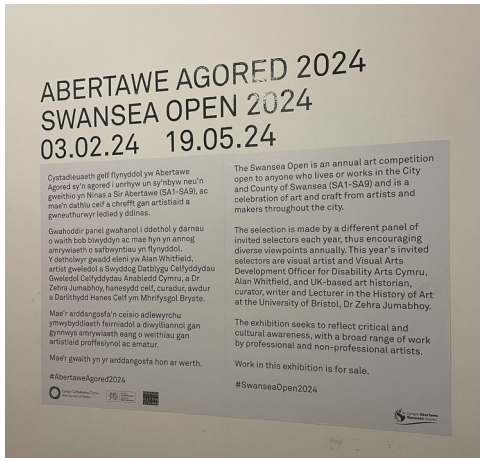
Traversing boundaries between film, installation and performance, Nguyễn Trinh Thi explores the power of sound and listening, and investigates the role of memory in the necessary unveiling of hidden or displaced histories. *And They Die a Natural Death* takes inspiration from a scene of the shooting of prisoners in a wild chillies forest, recounted in the autobiographical novel 'Tale Told in the Year 2000' by Vietnamese writer Bùi Ngọc Tấn. Shadow play and sound from custom-built bamboo flutes is poignantly created via an automated system of controllers which retrieve live wind data from a sensor installed in Tam Đảo forest, where the writer's detention camp used to be.

Nguyễn lives and works in Hanoi, Vietnam.



Nguyên Trinh Thi is an immersive exhibition experience. One room of the gallery was transformed into a dark space, with a projection on the ceiling. Bamboo was hung around the room, with bean bags on the floor. I found this space an interesting place to reflect in, and just sit and think.

Glynn Vivian Open Exhibition 2024



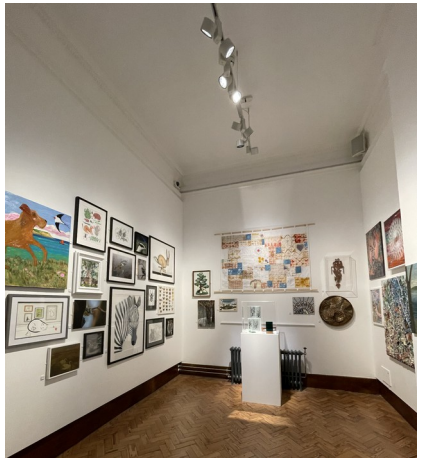
The Glynn Vivian Open Exhibition included 269 pieces, after over 2000 were submitted. Due to the nature of an open exhibition, there was a lot of different work that was being exhibited. This exhibition reflects the thought and care put into the curation, as you can clearly see a theme within each section. For example, all photographs were presented together, paintings were organised according to genre so that all of the portraits were together, the landscape paintings were together, similarly with colour. One thing I noticed while looking around the exhibition was there seemed to be a lot of paintings. This leads me to wonder whether this is down to bias, or whether it's a product of what was submitted?





This is an example of one of the thematic sections, which was based around of landscape paintings. I feel that as there is so much work, maybe work became lost within itself because of the grouping of similar work. People who like specific things (such as landscape paintings) will spend more time looking at that section. This is an advantage for an audience, but disadvantage to those showing work in the exhibition as their work may go somewhat unnoticed.







This is an overhead view of the atrium. Here you can see the thematic sections, with the sculptures along the outside of the room.



As the open exhibition was so big this year, the upstairs of the gallery was also utilised. Because of the nature of the gallery, this work did not have much space surrounding it. The work on the bottom of the wall especially had no space around it, therefore making it difficult to see. If anyone wanted to look at the pieces along the bottom of the wall up close, they would have had to crouch down as there was no room to move back to look at it. This is not too much of an issue normally, but during the opening it was very difficult to get anywhere near this wall.

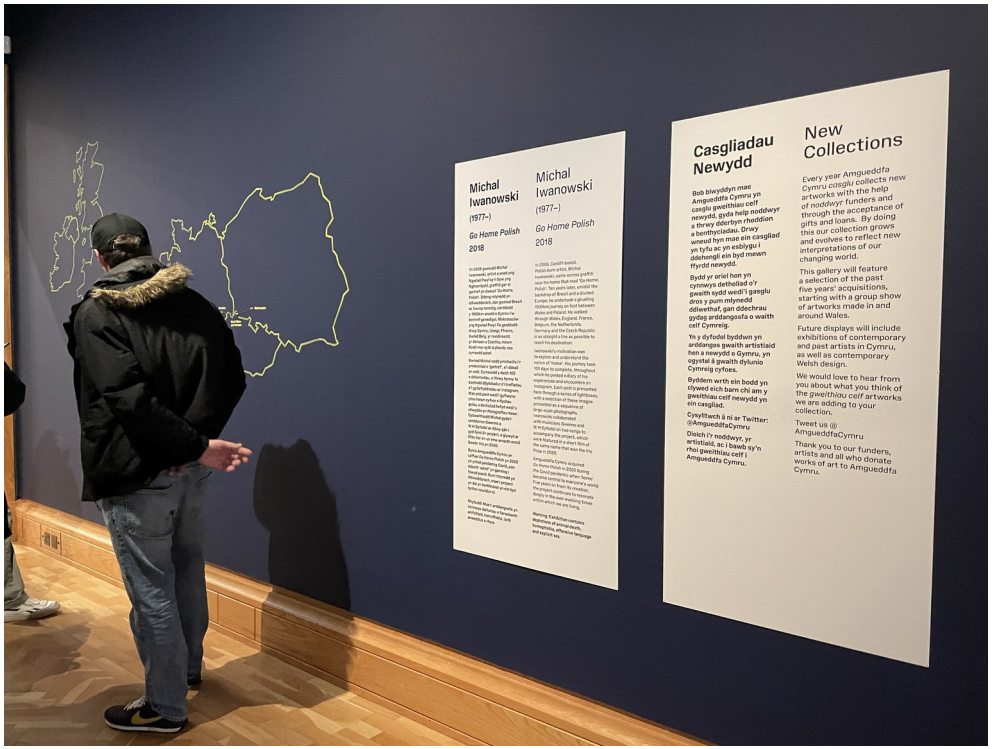
This is the back room of the exhibition. On the left, we can see all of the portrait paintings. On the right, there is the photography section. In my opinion, the photography section is very small compared to the painting sections. In addition, it isn't very visible as it is in the back room of the gallery. This pushes me to



wonder again, whether this is a bias from the curators, or whether it is a product of submission. I felt that the placement of the photography was not well thought out. Most of the work in the exhibition was on canvas, very few pieces were in frames. However, the curators had put the photographs, all of which were framed, in the back room opposite a large window. As a result, there were reflections over the pieces which made them difficult to see. If alternative placement was not an option, then I feel that some form of diffusion should have been put on the windows.

National Museum Cardiff Visit

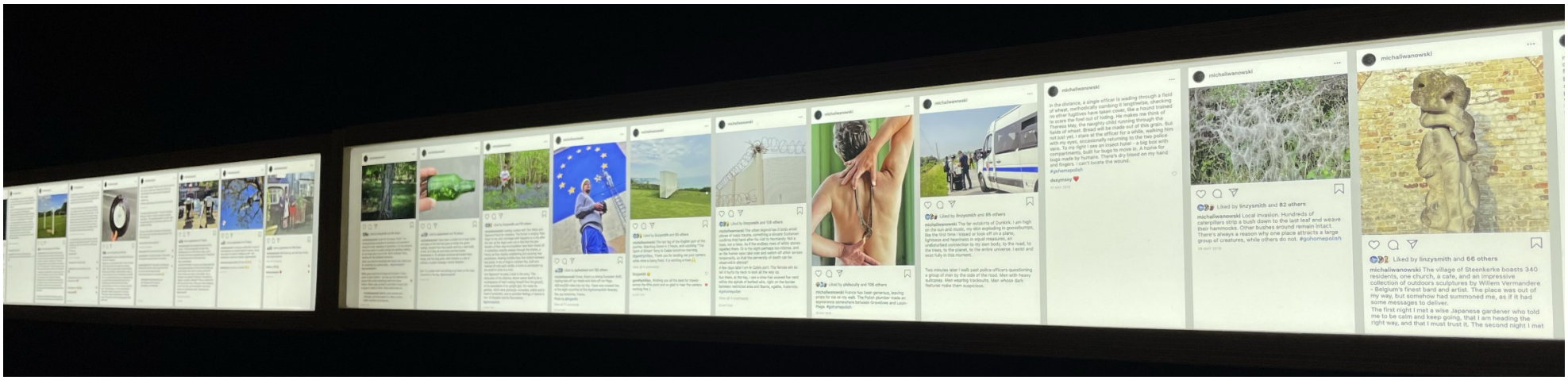
'Go Home Poland' Exhibition



I went to the National Museum in Cardiff with the university to see Michal Iwanowksi's 'Go Home Poland' project. Iwanowski walked from his home in London to Poland, as part of a project to understand his own emotions about immigrating to the UK, and understanding the racism and populism surrounding this topic.

Going into the exhibition, there was a large panel of text explaining the rationale and history behind Michal's work. There was also a map, which highlighted his walk from London to Poland.

'Go Home Poland' is an exhibition which has many aspects to it. It was not simply a wall of images, but Michal Iwanowksi had presented his work in many different forms.



Perhaps most notably, Iwanowski had created a light box to present every Instagram post and caption he made to document his journey. Iwanowski had documented almost every day of his journey, so this piece stretched along two walls.





Iwanowski had also framed 15 images in a grid style on the wall. Listening to Michael's talk, he explained he chose a selection of 15 images that he felt both visually and contextually explained his journey. He wanted these images to act almost as a summary of his walk. The other element within this exhibition was a slide project, which projected images onto the wall. I think the combination of these three techniques to display the work is really interesting. Although Michal is displaying the same images in different ways, as the work is so vast I feel that displaying the same images multiple ways is a good way of ensuring that a variety of images are presented. For some, the Instagram posts may be overwhelming and they may prefer to see images printed on the wall, or single images each shown individually projected onto the wall. Another interesting aspect about this exhibition was the wall colour choice. Most exhibitions follow the white wall gallery format, but Michal explained he felt blue was representative of his journey. It symbolises both calm, yet the sadness of leaving one's home, while also being an isolating colour.

Artist Research

Introduction

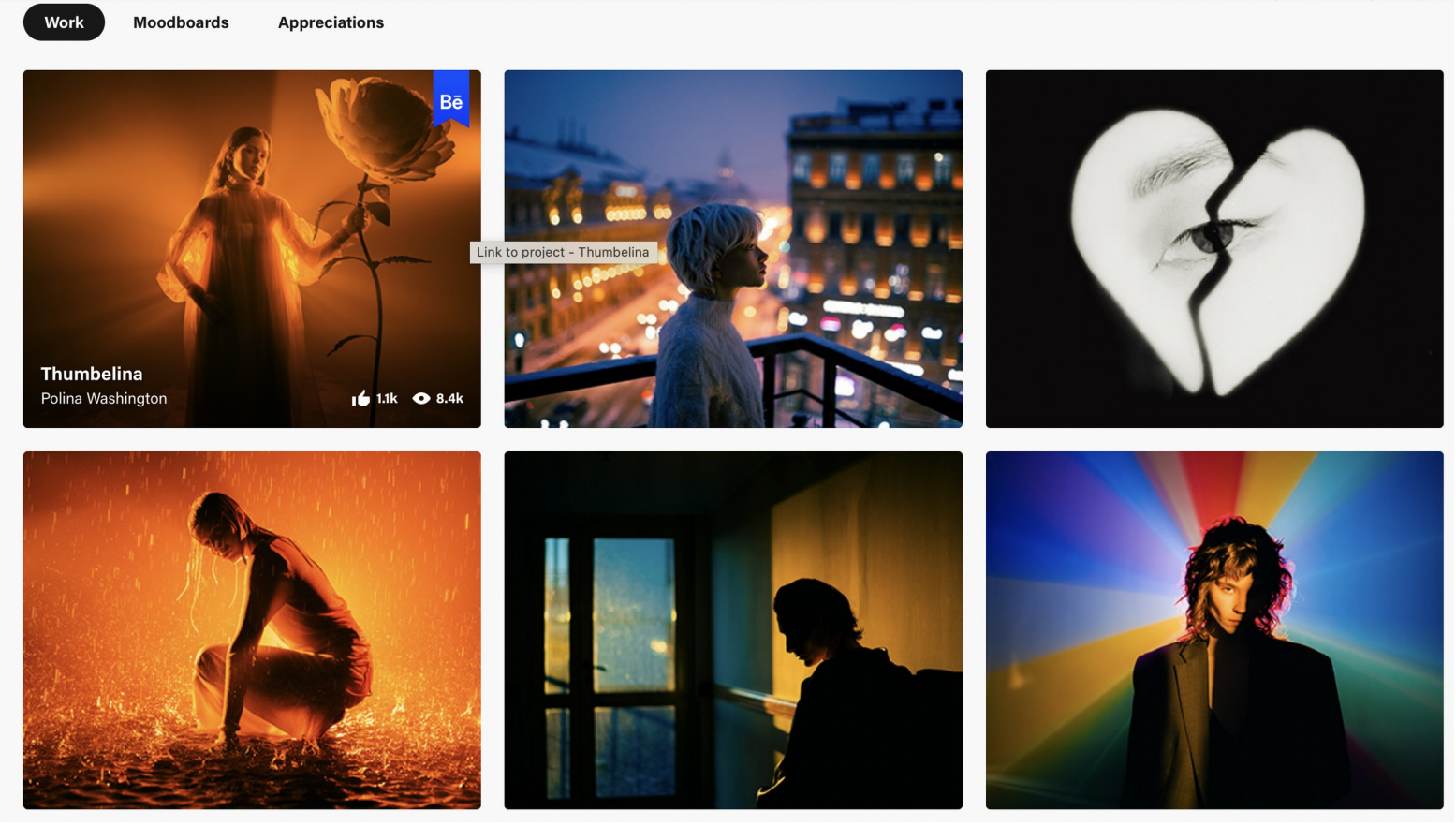
Before beginning my photoshoots, I feel that it is important to look at some photographers that I like, who fall into the genre of cinematic photography. Since I very first thought about this project, I have been looking for inspiration from other photographers, who could perhaps inform my work throughout this module.

This year, particularly while writing an artist statement for my website last semester, I have noticed that I seem to lack a particular focus in my practice. I enjoy all aspects of photography, and have experimented with many genres. However, while researching I found that I became really invested in the work of some photographers who define themselves as 'cinematic photographers'. I feel that this module will really help to inform my practice, and hopefully provide me with some direction within my work.

Polina Washington

Polina Washington is a photographer I have mentioned numerous times throughout this module, and someone I find myself continuously going back to. I have looked at her work in depth, both in terms of photographically and within her book 'End of the Night'. I find the dark yet almost dreamlike aesthetic quality of her images incredibly captivating. Her images, whilst only showing one still moment, seem to hold an entire story. Washington does not hand the story to the viewer, instead she creates a scene which conveys her narrative in a way that leaves room for an audience to interpret it in their own way, perhaps projecting their own experiences and thoughts onto her work.

Both conceptually and technically I admire Washington's work. She seems to have well thought out shoots, with poetic titles which I believe further enhance the impact of her storytelling. Technically, Washington's images are very well composed, and her use of colour paired with deep shadows is striking.



Washington's portfolio is vast. Her style ranges from location portrait shoots to studio portraiture; despite the range in her work, her images have a very distinctive style. Her images are always striking, often utilising bold colour schemes contrasted with dark shadows to create scenes that are moody and atmospheric.

'There's a scar on the soul of the world'



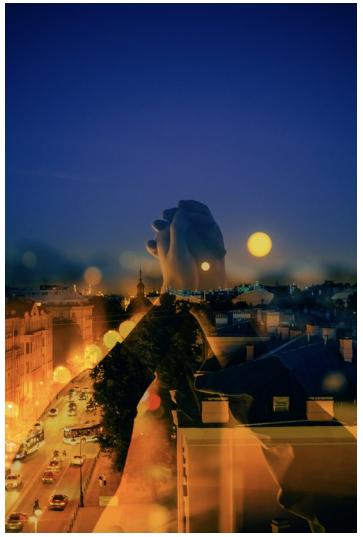
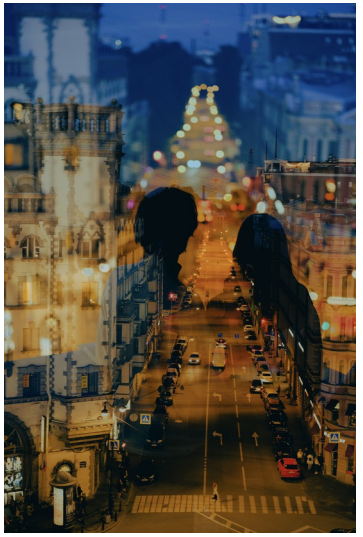
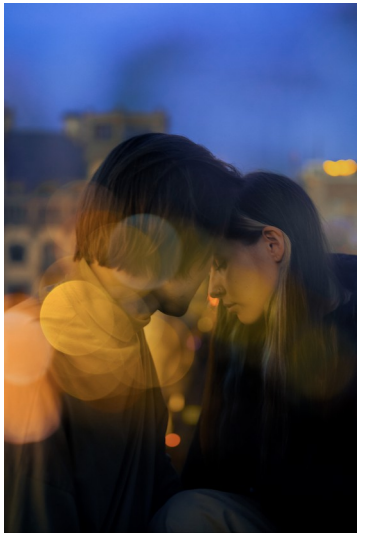


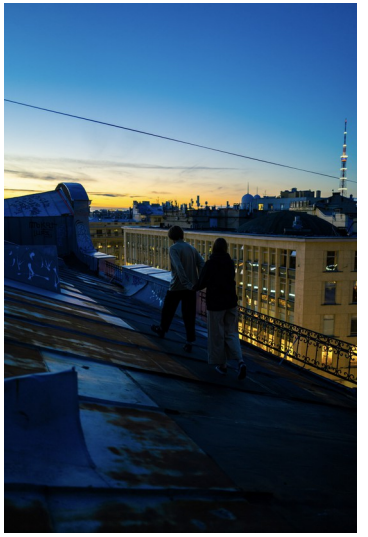


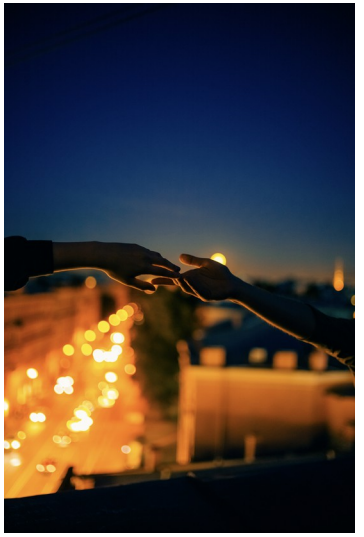

These images, from Washington's project 'There's a scar on the soul of the world' I find particularly interesting. The images from this project seem to be divided: there are the images that have an orange/ green colour palette, and those with a blue/ pink colour palette. The sequence of these on Washington's website is what I find interesting. The images are not separated, rather integrated, which prompts me as a viewer to wonder about the meaning of the blue/ pink images within this series.

I love the cinematic quality conveyed in these images, I really feel like they are part of a larger story which Washington is showing us glimpses of through this work.

'Last Night'






This project is one of my favourite pieces of Washington's work. I think the contrast of the warm city colours against the cold night sky works really well in creating a set of images which feel really nostalgic. The use of overlayed images combined with the title 'Last Night' provides the viewer with a strong sense of narrative, despite the ambiguous nature of the images. The overlayed images connote a memory, or something from the past. From looking at the images as a whole, I imagine the story to be about two people who met in the city at night and shared a romantic evening together, leaving each other by the end of the night. This is one of the reasons I love Washington's work, her work is polysemic yet full of narrative.



Image Analysis

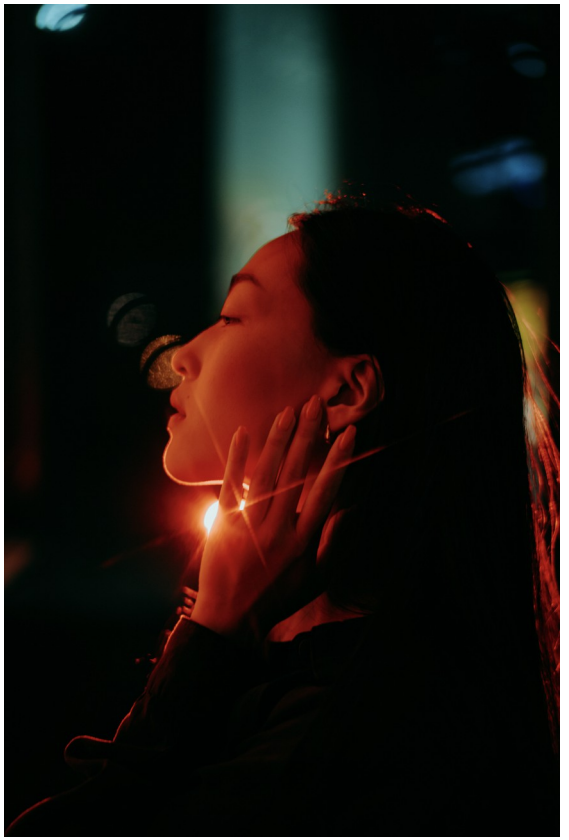
This image from Polina Washington's 'Last Night' series shows a cityscape at night, with an image of two people holding hands overlaid on it. The sky is a deep blue, contrasted by the warm yellow of the cityscape below. The couple holding hands are a faint outline above the city scape, their hands lit by a warm yellow light. The image was taken with a portrait format, with the couple's hands in the centre of the frame, the cityscape below and negative space in the sky along the top of the image. The tones and subject of the image suggest nostalgia, and fond memories.

The ghostly outline of the couple's hands, contextualised by the title 'Last Night' suggests a memory. The image seems to speak to the impermanence and transience of the couple, as if they shared a fleeting moment. The decision to overlay a couple holding hands suggests that they are still holding onto the fleeting memory of each other, from the night before. It speaks to the fleeting nature of human existence, and the enduring power of connection.

'The past is something you could see, but not touch'







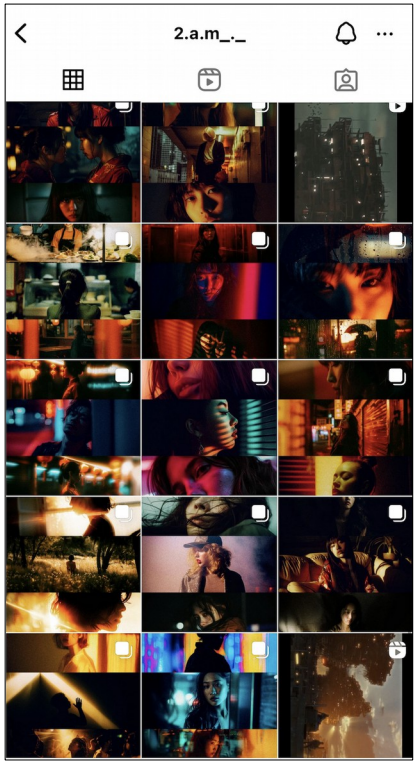






This series follows this particular model around the city at night, as Washington photographs her under different coloured lights. These images have a real mysterious quality, although it is unclear what the narrative is, the title suggests some sort of narrative.

@2.a.m._._



@2.a.m._._ on Instagram is an anonymous photographer, whose work seems to focus on cinematic portraiture. I love this individual's work, and have tried to research further into their work. However, they do not appear to use other social media platforms, aside from Instagram.

Their work focusses on portraiture, which has a strong cinematic quality to it. Main characteristics of their work include bold, saturated colours, high contrast, deep blacks, and grain. Their portraits have an element of mystery and ambiguity, pushing viewers to wonder what the story within the frame is. I particularly like their attention to detail, and images which are taken very close to the subjects.

Their Instagram account looks quite overwhelming when it first opens, as more recently, from November 2023, each post is a triptych followed by each individual image. Prior to this, each image was posted in full. I personally like the triptych layout, I feel it creates a strong sense of narrative. Below is an example of the way their work is posted on Instagram. First a triptych, followed by three images.







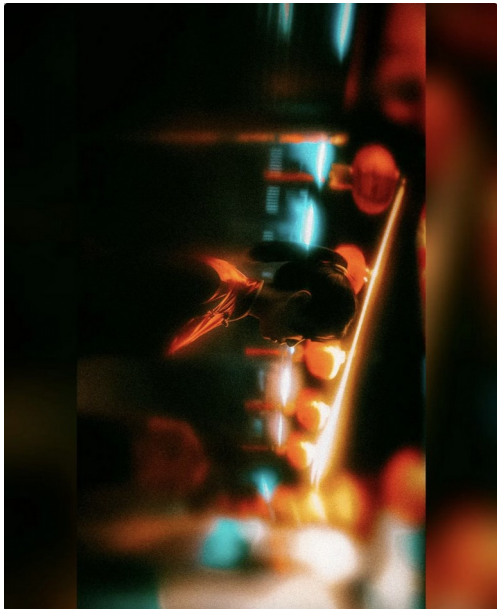
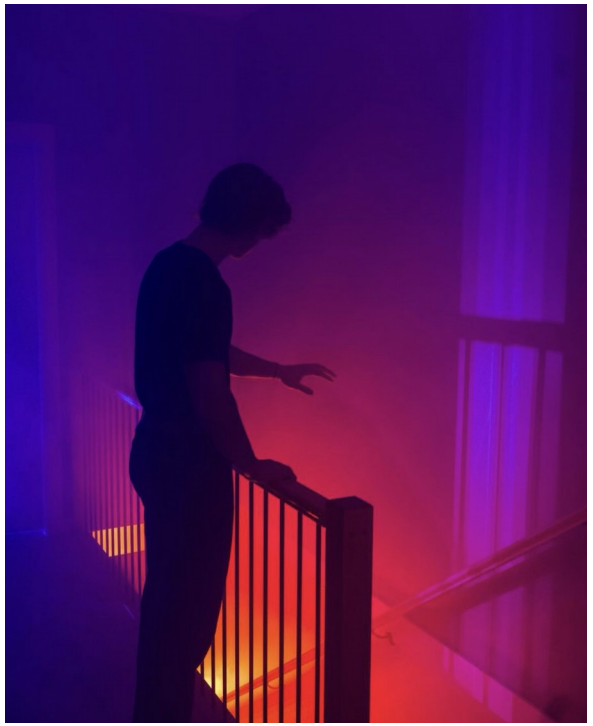




Image Analysis

This triptych shows a shadowy figure holding an umbrella, getting out of the car. The image below shows a woman, looking over her shoulder. The final image shows a shadowy figure with an umbrella walking down the street in the rain. This triptych has a real cinematic and mysterious quality, with each image working together to create an ambiguous narrative.
At first glance, it seems that the woman is watching the figure with the umbrella get out of the car and walk away. However, upon further inspection it can be seen that the umbrella of the first and third figures are different, meaning they are different people. This gives the triptych a whole new meaning. By showing an image of an identified figure with an umbrella, followed by an image of a woman looking over her shoulder and ending with another unidentified figure with an umbrella, the artist is suggesting a narrative where this woman is looking for someone in particular. Her expression seems uncertain, with the way she looks over her shoulder it seems as though she is quickly scanning her surroundings trying to find a particular individual. This is further suggested by the figures being shadowy, as they are unidentified.

Carter Baran





Carter Baran is a Canadian based photographer, who identifies himself as a 'surreal nighttime photographer'. Baran's work has a strong cinematic quality to it, with ambiguous narratives. The cinematic feel of his images is enhanced by his creative use of lighting, as well as his use of props. Baran often uses himself as a model, making many of his images self portraits.

I admire the dreamlike, yet slightly eerie, atmosphere his photos have. I feel that it's quite difficult to curate an image that has that dreamlike quality, yet is equally suspenseful and eerie while still being beautiful.

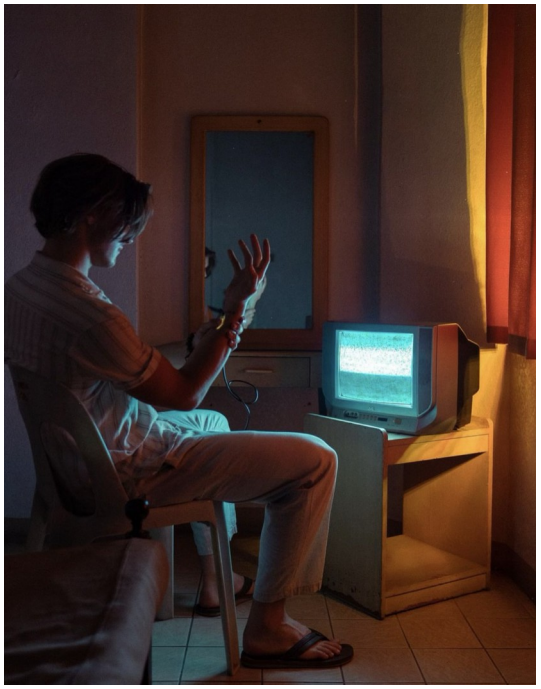








Image Analysis

This image, 'Prophecy Fulfilled' by Carter Baran is a self portrait. It shows Baran standing behind a door, with a Magic 8 ball in his hand. The caption reads 'Am I in danger?'. The man holding the magic 8 ball suggests he is in search of answers, or guidance. By standing in front of the door, this symbolises a transition point. The act of opening the door implies a willingness to move forward into a new stage, and confront the unknown. As red is often associated with danger, the use of a red light creates a negative atmosphere. Combined with the blue, which often symbolises safety, there is the symbolism of duality which creates a contrast of emotion, and subsequently creates an atmosphere of mystery and suspense. This caption 'Am I in danger?' seems to be a play on the concept of the magic 8 ball, as if the figure is asking both himself and the magic 8 ball whether he is in danger. Coupled with the title 'Prophecy Fulfilled', this adds a layer of complexity to the image. It suggests that the events unfolding may have been anticipated, therefore suggesting a predetermined narrative, hinting at themes of fate.

Photoshoot 1

Introduction

I decided to start this project with a simple photoshoot of my sister on the beach. I did not plan this shoot extensively, I simply walked to the beach with my sister. I took my Boling RGB light with me to light the portrait. The purpose of this shoot was to open the project, and to see if I could execute my ideas well. My aim was to create cinematic images with an ambiguous narrative.

Photoshoot Inspiration



Photography by Marat Safin



Photography by Christian Zajicek

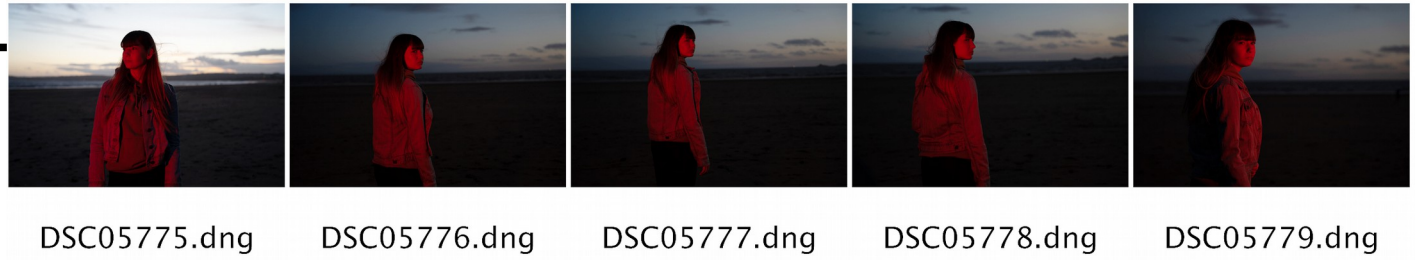
In terms of shoot planning, I only had a vague idea of what I wanted to achieve. I did not plan poses or composition, I simply went to the beach with my RGB light and my sister and decided to see what photos I could take. The only outline I had for this shoot was that I wanted to use a red light in the portraits.

I had seen many photos of beach photoshoots in the dark, using a red light. I really like the contrast of the red light and blue background, and I felt this created a mysterious atmosphere.

Contact Sheet

Editing Note:
When editing my images, I will crop them to a 169 crop, as this is the crop that is used in movies.

Uneven exposure- Highlights in the sky are overexposed

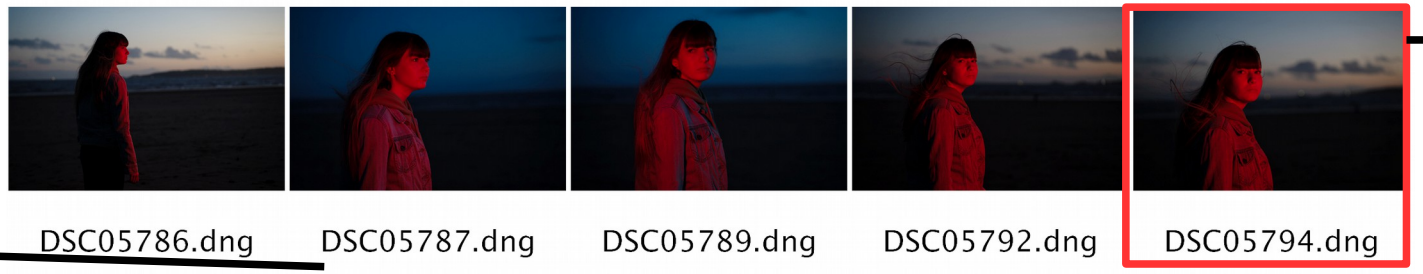


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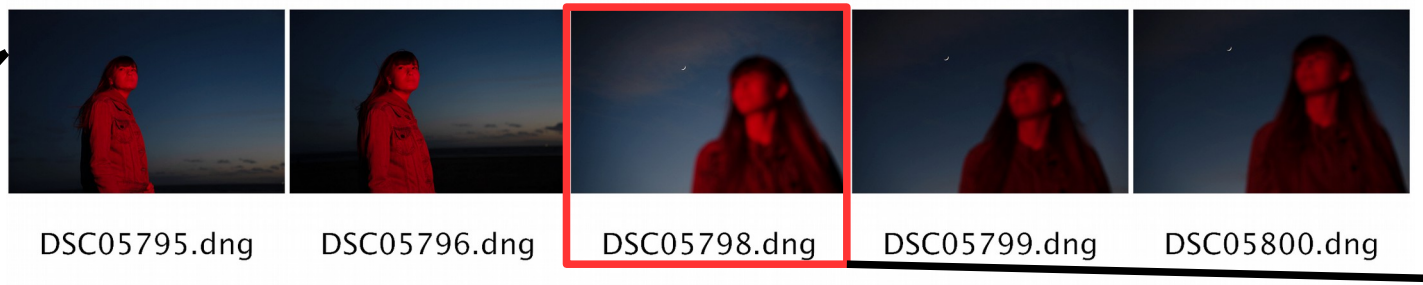
Best expression



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Best close up portrait

I like the contrast between the red light and the blue sky

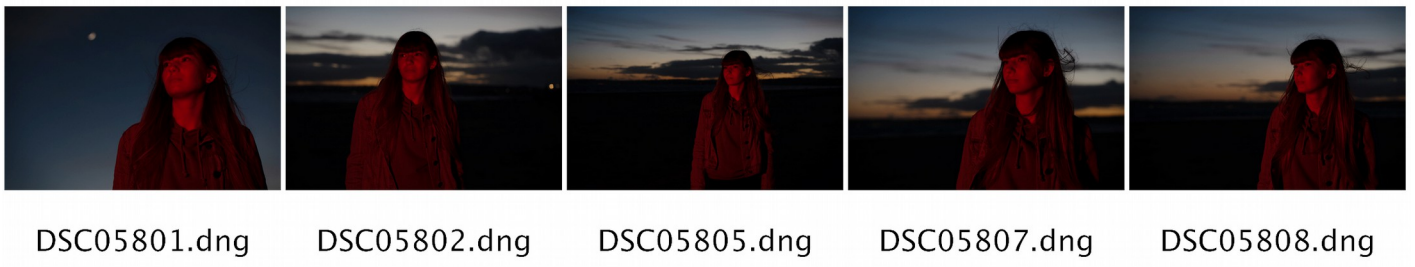


DSC05795.dng DSC05796.dng DSC05798.dng DSC05799.dng DSC05800.dng

Highlights are too bright

I don't like the framing

My goal was to focus on the moon. This shot has the best framing of the four with this composition.



DSC05801.dng DSC05802.dng DSC05805.dng DSC05807.dng DSC05808.dng

Edited Images





Different edits:

This is my favourite image from this photoshoot. I edited the version on the left first, and overall was happy with the edit. However, when I came back to it a few days later I decided I was unhappy with the editing. I opened Lightroom again and made some changes. For example, I used the mask tool to select the model and raise the shadows. I used the colour wheel panel to add a blue tint to the shadows and the highlights as well. I also used the mask tool to select the background, and move the temperature scale to a more blue colour. I think enhancing the blue of the background really brought out the red light on the model and contrasted it well. I definitely think the re-edit (on the right) is an improvement, and I think it enhances the cinematic atmosphere, creating more of a sense of mystery.

This photo is my favourite from the shoot. I think the crop on the model works well. I think the model being to the left of the frame with a lot of negative space works well as it establishes the setting of the image. I really like the model's expression in this photo, I think the way she looks over her shoulder adds an element of uncertainty and suspense within the image.



This photo is similar to the first, except with a wider crop. I think in terms of a cinematic image, the closer crop works better. It feels more personal to the character. Not only this, but the model's hair is not as dynamic in this image. I also feel that the model looking away does not achieve much in terms of an atmosphere, whereas the model looking over her shoulder and just past the camera creates suspense and tension within the image.



With the other photos in this photoshoot, I have cropped them to a 16:9 crop, as this is a crop used in cinema. However, I felt this crop did not suit this photo. This photo is my least favourite of my edited images. Although I like the photo, I think it lacks the cinematic element I was hoping to achieve in my work.

Photoshoot Reflection

In terms of a practice shoot, I feel these images are successful, in terms of an initial shoot. I feel that I was able to create atmospheric images, that convey a mysterious narrative. I think this shoot has helped me in terms of having a clearer idea going forward of what I need to do. For example, I know that going forward the light worked very well with lighting the portraits.

What was successful:

- I was able to take a few photos, with a level of an ambiguous narrative
- The red colour contrasted the blue background well
- I feel that there is a certain cinematic element to some photos

Things to improve:

- I feel like I could have taken some wider-angle shots, which incorporate the landscape, to contextualise the shoot and location more. I was planning on doing this, however unfortunately I had to cut the shoot shorter than planned
- Perhaps experiment with different colour lights. However, I planned the shoot so that I would be taking photos during blue hour, as I wanted to use a red light to contrast the blue
- I feel that the cinematic atmosphere could have been a little stronger, perhaps incorporating more movement or a different crop in some photos

Photoshoot 2

Introduction

This shoot was taken in my bathroom, using my boyfriend Ben as a model. I chose the bathroom as the setting of this shoot, as a bathroom seems to be a common setting within movies, often serving as a symbolic space. The bathroom can be used to symbolise intimacy and vulnerability, as it is a private space where individuals are vulnerable. The space can also symbolise reflection and self-discovery, as mirrors are often used in cinema as a symbol of self reflection By confronting their own image in the mirror, characters are confronting their own truth and inner demons.

My aim

My aim for this shoot is to take photos of Ben standing in the bathroom mirror, hopefully symbolising self-reflection, and vulnerability. I want Ben to look slightly insecure, unsure of himself and like he is pondering and thinking about something in depth.

Lighting

For this shoot, I used my Boling RGB light. My original idea was to use different colour settings and decide what works best. I started by using a red light, then attempted to use a green light. However, I felt this really did not create the same atmosphere as the red, so I decided to continue using the red lighting. I felt this created such a strong atmosphere, which suggested intensity, heightened emotion. I felt that the red suggested the character was grappling with intense feelings, which is what I aimed for with this shoot.

Inspiration



This image is a shot from the movie 'Joker' (2019). In this scene, the main character Arthur has just killed three men, after they attacked him, in the Subway. This scene marks the beginning of his transformation and descent further into his psychopathic tendencies. In this scene, he begins dancing in the bathroom, as a way of coping with the oncoming panic attack. This is a turning point in the movie, and marks the beginning of his downward spiral. Focussing on the subject in the mirror highlights Arthur's moment of self-reflection, self-discovery and transformation.



This shot is from the movie 'Climax' (2018). This is a movie I have never seen, but I found this image online and found it very inspirational. The character in frame looks very scared, as if something is about to happen. This shot is very different to the one from Joker, as the angle is much wider, with focus on the subject herself and not just her reflection.

Both of these shots use the colour green, which can symbolise mystery or uncertainty, as well as psychological tension. It suggests something is not quite right, and creates an eerie and unsettling atmosphere.

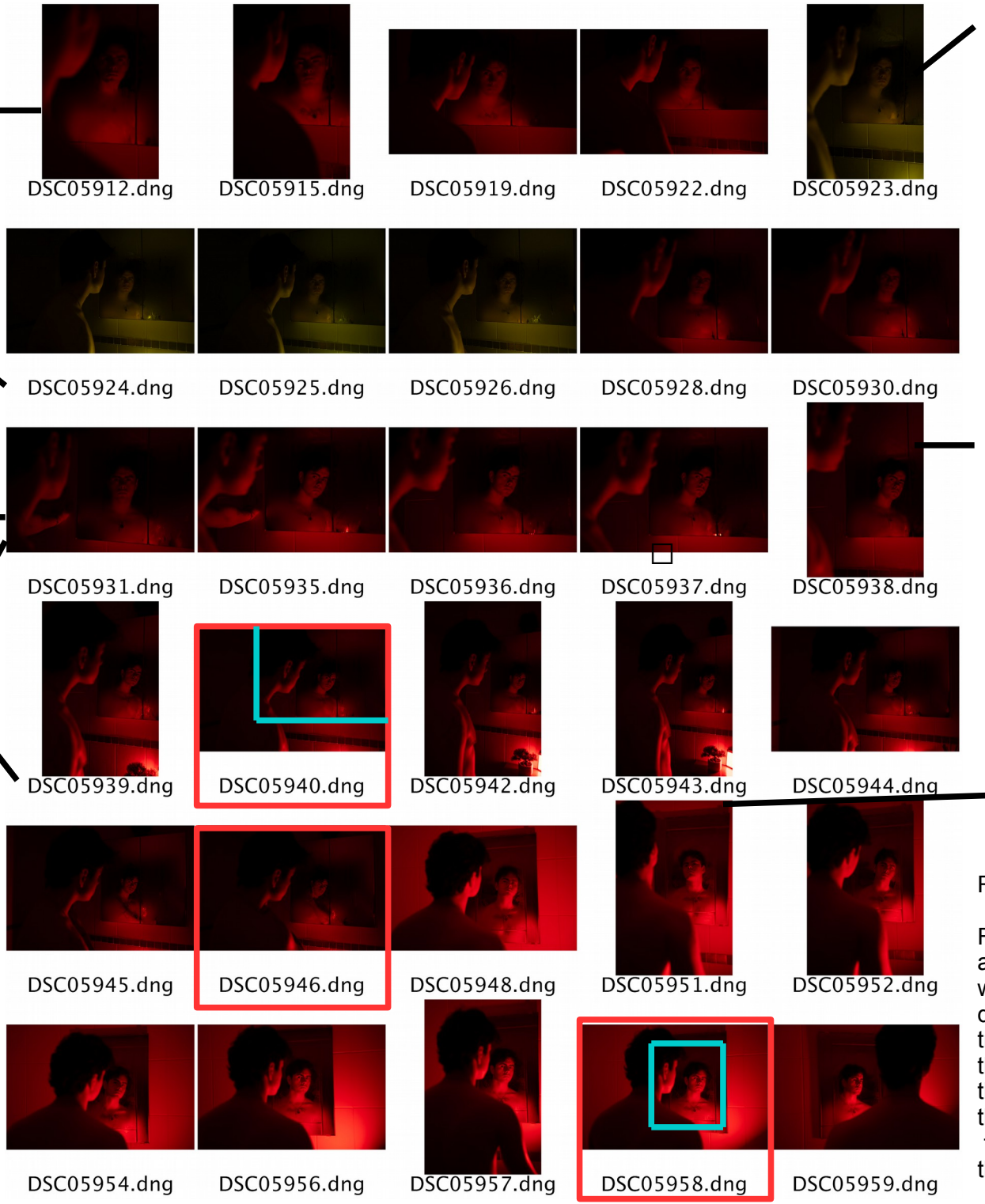
Contact Sheet

Portrait format- I feel this is less effective as the model is less visible in the foreground.

In a lot of these first photos, the model's face in the mirror is blurred as he is standing where the mirror is still wet from condensation.

I prefer the photos where the model's hand is not on the wall. I think he looks too relaxed posed like this.

Settings:
A lot of these photos are underexposed. However, I was shooting at ISO800, F3.2 and 1/125". I was unable to adjust the aperture anymore, my shutter speed was already lower than I wanted and I did not want to increase the ISO anymore. I knew I'd be able to use Lightroom to edit the images and fix the exposure, especially as these are RAW images.



Inspired by the shots from 'Joker' and 'Climax', I swapped the red light for a green light to see what atmosphere this would convey. However, I decided I did not like the images with this coloured lighting. I felt they were less impactful as the colour was less striking.

I don't like the model's position in the foreground.

Too much shadow on the model's face.

Red Lighting:

For this shoot, I decided to use a red light to begin with. My aim was initially to experiment with different colours, however after trying the green light I decided that nothing would compare to the red. I felt the atmosphere this could create was so intense that no other colour could beat this.

Edited Images



This photo is, in my opinion, my best from this photoshoot. To edit this image, I used Lightroom. I started by thinking about the crop, which I chose a 16x9 ratio as this is the crop used in movies, and since I'm working on cinematic portraiture it felt fitting. I chose to crop into my focus, the reflection in the mirror, much more as I wanted this to emphasised. I felt like cropping in closer drew more attention to the focal point, and enhanced the atmosphere in the image. I also feel that it gives the image more of a message, making a point about self-reflection. After cropping my image, I adjusted the settings to correct the exposure, and experimented with the curves and colour grading of the image. I felt the original red light I had used looked somewhat too dark, so I changed it to a lighter red/ crimson colour to maintain the mood and atmosphere, but fixing the image aesthetically. My final step was to apply the Lightroom AI Denoise software, which polished the image well.



Although similar to the previous photo, I also edited this. The model has his hand on the side of his face, and although I applied a 16x9 crop I kept the original wider framing. I prefer the previous photo, as I think the crop makes the image more effective and personal, adding to that cinematic element I hoped to achieve.





Just for the purpose of experimentation, I decided to edit this photo. I took this in a different mirror to the other photos I have edited. What I dislike is that the condensation on the mirror is not as clear as the other photos. I think this loss of detail really lessens the impact of the image as a whole. In terms of editing, I took a different approach by leaving the light colour red and not altering the hue. I think it's interesting to see how this somewhat minor difference impacts the image. I decided to crop this image as 16x9, but also as a portrait image, so that I have options when thinking about the layout of my book. I do actually prefer this photo with a portrait crop, I think cutting out the negative space makes it more impactful. I don't particularly like the lighting in this photo, as the light was too low. This combined with the way the model is facing is creating a harsh shadow across half of his face which I think looks distracting.

Photoshoot Reflection

This shoot has been different from my other photoshoots, as usually I take photos of different subject, ask the model to post in different ways or try different compositions. However, with this shoot I focussed on taking one photo in the bathroom mirror that I was fully happy with. Therefore, I believe this shoot was a success. I was able to edit my images and have a final few images to choose from, with one outcome I am completely happy with.

Although my initial idea for this project was to take photos inspired by photographers I have researched, I feel that I have taken some key elements of the genre of cinematic photography and added my own twist onto this. I definitely feel there is a difference between my work and that of, for example Polina Washington's. Although I would like a more objective opinion, I feel my work lacks a certain dreamlike quality, however this is not necessarily in a negative way. I think this is just my own personal photographic style developing.

What is particularly interesting about these images is that although I aimed to create a scene where Ben looks unsure of himself, I have been told that there is something sinister and possibly horror- like about these images. I think this is due to the red lighting I used, as red has connotations of power and anger. However, I have also been told that the images have this affect, somewhat because of the way Ben looks.

What was successful:

- I completed the shoot with a strong outcome that I am happy with
- I think I was able to achieve the cinematic atmosphere I was hoping to create
- I am really happy with this image, and I feel the atmosphere of this has given me some direction within my project, and an atmosphere to aim to create in further photo shoots

Things to improve:

- I potentially could have tried some different compositions
- Perhaps I could have tried adding a light from behind- However I am still debating this, as when I tried backlighting the model I felt this distracted from the image and removed the dark feel of the image. But also, I feel the model's hair gets somewhat lost in the background.

Critique Feedback

Introduction

In the week, our class had two critiques. We had a critique with Estéfani's on Wednesday February 21st, and a critique with Ryan and Joe the following day. During both critiques, these were the images I presented:











I chose to present a mix of my best photos from my first and second shoots at these critiques. Although the final images from my second shoot are fairly similar, I decided to present them anyway as the crops are different and I was hoping to get feedback on which crop is best.

Critique Feedback

Wednesday February 21st

Unfortunately, during the critique in Estéfani's lecture I did not get much feedback on my work. I had one person ask me some questions about my work, such as whether I'm going to use more models or just the two people who I have already taken photos of. I explained that I'm hoping to be able to find more people to take photos of, but it is likely that the same person will appear a handful of times.

After the lecture, one of my peers said that it's interesting how I was able to create two completely different atmospheres, both using a red light. The red light in the beach photos creates more of a mysterious atmosphere, whereas the red light in the bathroom photos creates an atmosphere with more of a negative atmosphere, connoting a sense of anger.

Thursday February 22nd

During Thursday's lecture, we ran out of time meaning some of us did not get the chance to present our work to the class. As I was one of these individuals, Ryan and Joe offered to speak to us after the lecture to give feedback.

I spoke to Ryan, who gave me some valuable feedback and some points to consider:

- Ryan said in terms of technical ability, my work is very strong. We spoke about lighting, and he suggested borrowing some lighting kits from the store and experimenting with those
- Consider writing poetry or a script (or asking someone else to) as a starting point to inspire work, and a narrative. Work from this material and take images inspired by the narrative or themes from the writing
- Ryan said there is something very sinister about the images of Ben in the bathroom, and there's a real weird quality to them

My Response to Feedback

After receiving some initial feedback, I feel that my thoughts about my work have been confirmed. When reflecting on my last shoot, I explained that I feel my work lacks a certain dreamlike quality seen in the work of photographers I had researched, such as Polina Washington. When speaking to Ryan, he mentioned there is a certain strange and weird quality to my work, which has led me to reconsider the style of my work in this project.

I feel that although I may have originally aimed to create a more dreamlike cinematic project, my own photographic style has led me to something different. I don't necessarily view this as a bad thing; I believe that if I wanted, I could rework my images and add lights and edit my images in a different way that adds more of a dreamlike quality. However, I do feel that the overall effect of my images is partly due to the models and the way they are posed. However, this would be an easy fix if I wanted to go down the route of more dreamlike cinematic imagery.

However, going forward I intend to continue looking to other photographers for inspiration, but to let my own idea inform the overall aesthetic of my project. Rather that aiming to achieve a specific look, I think I will continue taking photos, then reviewing common themes and styles, and referring back to this to inform future work. I will look to other photographers as well as movies for inspiration, taking inspiration in terms of settings, but adding my own aesthetic twist and style to these images.

Book Layout Research

Introduction

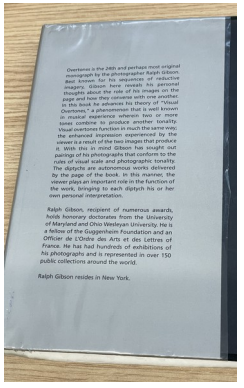
At this stage in the semester, I have had a look through a lot of photo books, paying attention to the theme, layout, quality and materials. The focus of my research this week was on layout.

Currently, I am thinking of making my photo book in a landscape format, because I have been using a 16:9 crop as this is the standard aspect ratio for TV and movies. One concern I had about this was page layout and design.

I went to the library, and looked at landscape format books. Rather than paying attention to the content of the book, I focussed more on the layout and how it worked with the images.

'Overtones' by Ralph Gibson

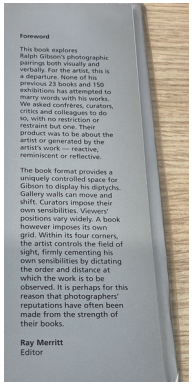




Overtones is the 24th and perhaps most original monograph by the photographer Ralph Gibson. Best known for his sequences of industrial imagery, Gibson has also published personal thoughts about the role of his images on the page and how they converse with one another. In this book he advances his theory of "Visual Overtones," a phenomenon that is well known in musical experience wherein two or more tones combine to produce another tonality. Visual overtones function in much the same way; the enhanced impression experienced by the viewer is a result of the two images "tuned" to each other. With this in mind Gibson has brought out the correspondences of shape and form to the rules of visual scale and photographic tonality. The diptychs are autonomous works delivered by the page of the book. In this manner, the viewer plays an important role in the function of the work, bringing to each diptych his or her own personal interpretation.

Ralph Gibson, recipient of numerous awards, holds honorary doctorates from the University of Maryland and Ohio Wesleyan University. He is a fellow of the Guggenheim Foundation and an Officier de L'Ordre des Arts et des Lettres of France. He has had hundreds of exhibitions of his photographs and is represented in over 150 public collections around the world.

Ralph Gibson resides in New York.



Foreword

This book explores Ralph Gibson's photographic pairings both visually and verbally. For the artist, this is a departure. None of his previous 23 books and 150 exhibitions has attempted to marry words with his works. We asked confreres, curators, critics and colleagues to do so, with no restriction or restraint but one. Their product was to be about the artist or generated by the artist's work — reactive, reminiscent or reflective.

The book format provides a uniquely controlled space for Gibson to display his diptychs. Gallery walls can move and shift. Curators impose their own sensibilities. Viewers' positions vary widely. A book however imposes its own grid. Within its four corners, the artist controls the field of sight, firmly cementing his own sensibilities by dictating the order and distance at which the work is to be observed. It is perhaps for this reason that photographers' reputations have often been made from the strength of their books.

Ray Merritt
Editor

'Overtones' by Ralph Gibson opens with an autobiographical statement about Gibson's career. On the first inside page, there is a foreword which explains the work in the book. Through this book, Gibson explores his concept of 'visual overtones', which refers to images arranged as diptychs being experienced autonomously. Alongside the diptychs in this book Gibson, for the first time, has “attempted to marry words with his works” (Gibson, 1998). This is something I find relevant to my own work, as Ryan has suggested I use poetry or a script to inspire work. If I was to include this in my book, I see this format used by Gibson as an effective way of incorporating longer text, without it being too much.

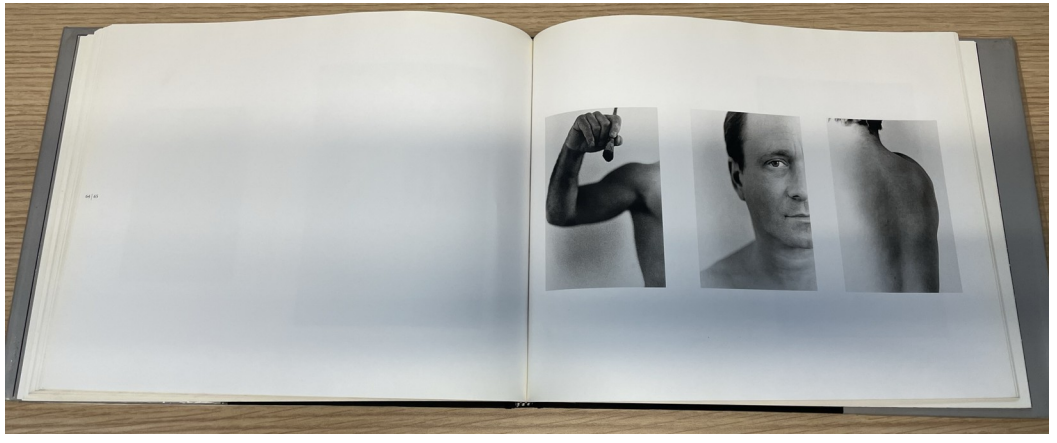


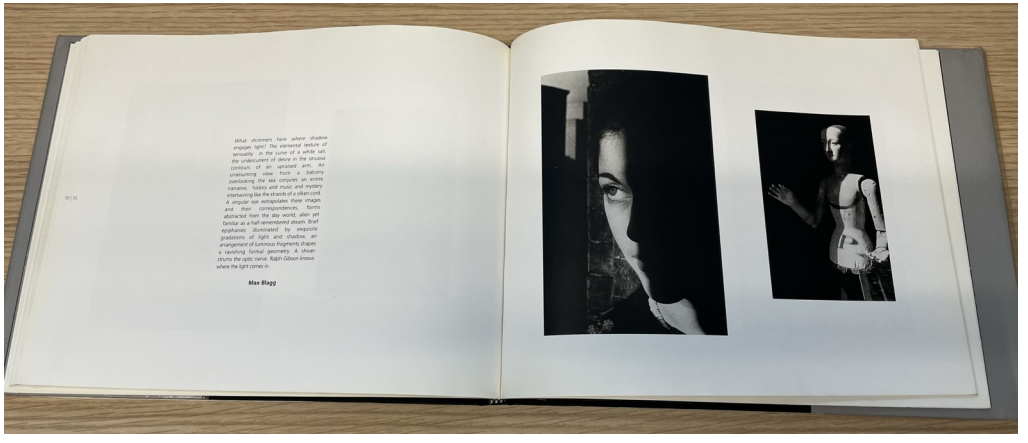
Moderato Cantabile

As there exists an art of chamber music, Ralph Gibson creates a kind of chamber photography: duets for table and chair, or trios for breast, shoulder and thigh. They harmonize with an almost conversational nonchalance that is also studied. Frequently he depicts an awning under which the viewer seems to be protected from the glare of the light, one of several devices he employs to increase the attraction of nearby surfaces. Half-open doors and windows play a role in his imagery as well. They act as internal frames inviting curiosity about an adjacent space that is in the end forcibly excluded by the frame of the image itself. As if to compensate for this programmatic tease, he insists on the touchability of his subjects, brought close by his newly-mistreater lens. Gibson could perhaps be taken as a still-life artist, except that he often treats his subjects as the decor or the motifs in an erotic tale, whose sensuality they reflect. The fact that even the most banal objects are fixed with a luminous immobility or escape into an unnatural dark endows them with a vaguely obsessional interest. Who would deny that it is also a social interest, restricted to a few viewers at a time?

Max Kozloff

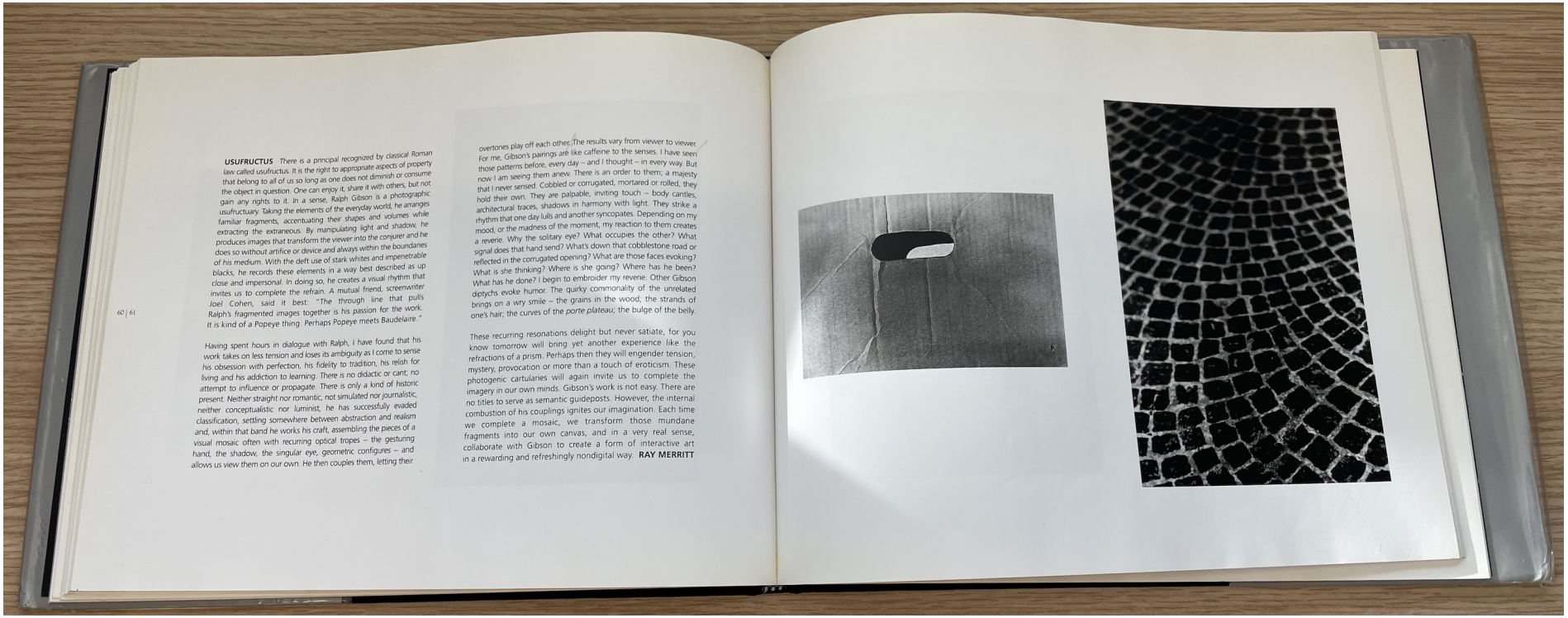






What shimmers here where shadow employs light? The elemental texture of sensuality in the curve of a white sail, the undercurrent of desire in the sinuous contours of an upraised arm. An unassuming view from a balcony overlooking the sea conjures an entire narrative, history and music and mystery intertwining like the strands of a silken cord. A singular eye extrapolates those images and their correspondences, forms abstracted from the day world, alien yet familiar as a half-remembered dream. Brief epiphanies illuminated by exquisite gradations of light and shadow, an arrangement of luminous fragments shapes a ravishing formal geometry. A shiver returns the optic nerve. Ralph Gibson knows where the light comes in.

Max Blagg



When looking through this book, one thing I particularly paid attention to was the diptychs. The pairing of images, the scale of each image presented side by side, and the text that was alongside each pair of images. I think having one image larger than the other in a diptych created an interesting dynamic, almost placing emphasis on the larger one.

The passage outlined above is one that I found to be really interesting. The way that Merritt discusses Ralph Gibson's work has a real poetic quality to it, I particularly like the way he described Gibson's work: “Taking the elements of the everyday world, he arranges familiar fragments, accentuating their shapes and volumes wile extracting the extraneous” (Merritt. R in Gibson. R 1998). Merritt's descriptions of Gibson's work and way of working in this passage give a real insight to his work, which in my experience led me to appreciate Gibson's work more. Merritt, discussing Gibson's images says that:

“He then couples them, letting their overtones play off each other. The results vary from viewer to viewer. For me, Gibson’s pairings are like caffeine to the senses. I have seen those patterns before, every day- and I thought- in every way. But now I am seeing them anew. There is an order to them; a majesty that I never sensed”.

I think this is such a beautiful description, which describes the way I want my images to work together; I aspire for my images to play off each other, leaving a different impact on each individual.

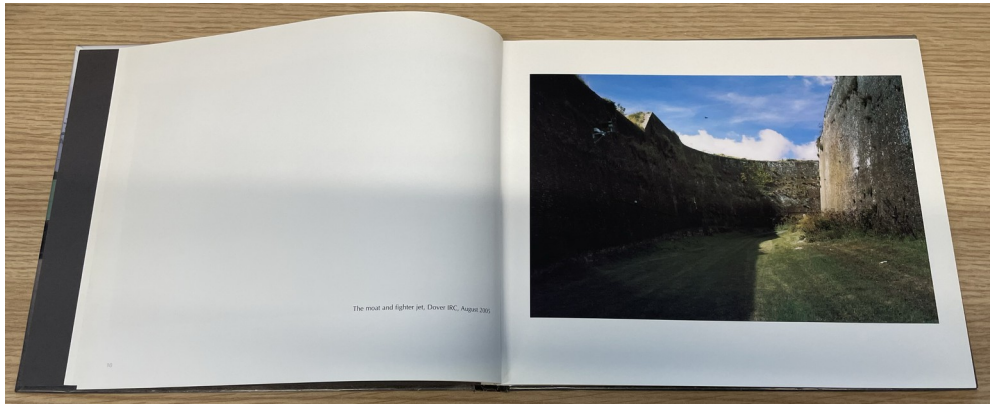
'Border Country' by Melanie Friend





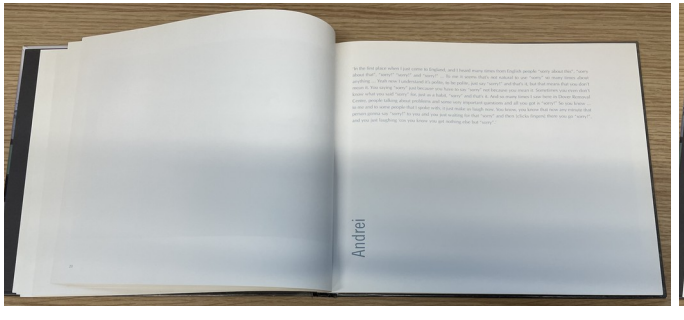
'Border Country' is a book which looks at the experiences of immigration detainees, through depicting the landscapes and interiors of the UK's Immigration Removal Centres.
One notable feature about this book is the cover's wrap around image. The image wraps around the front of the cover, and only slightly onto the back.

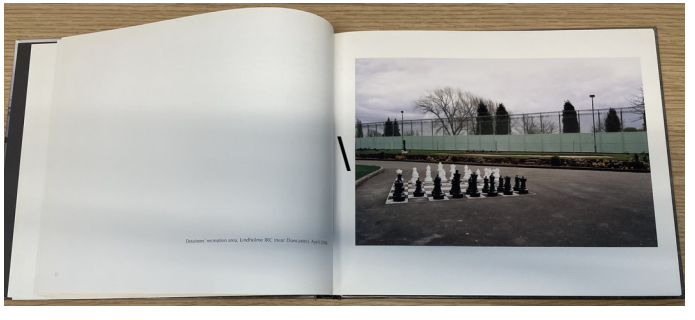
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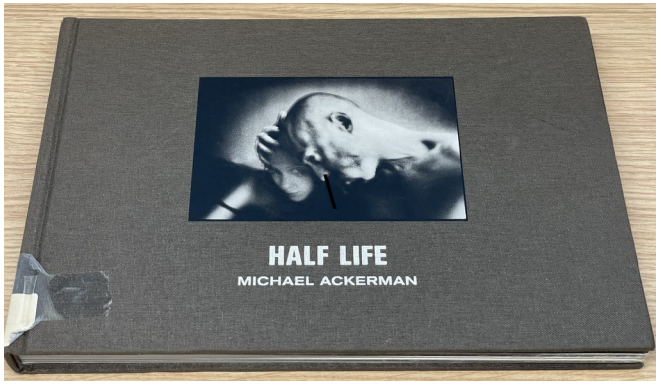






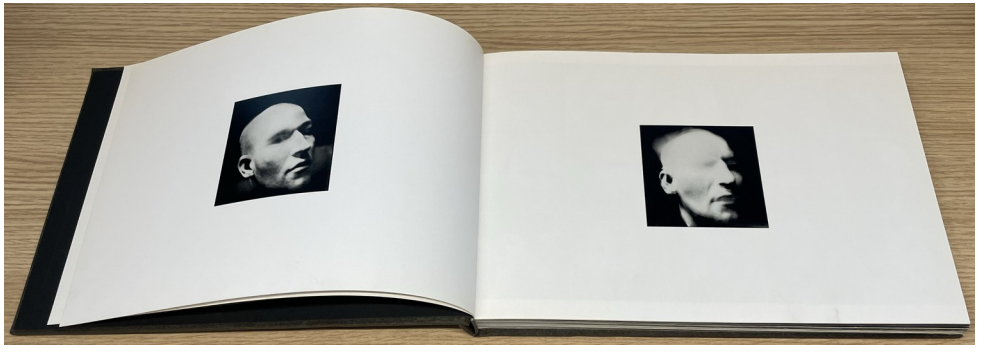


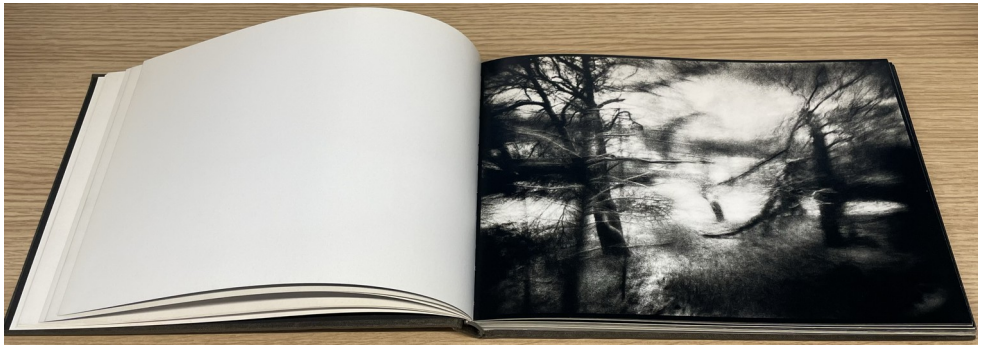
'Half Life' by Michael Ackerman

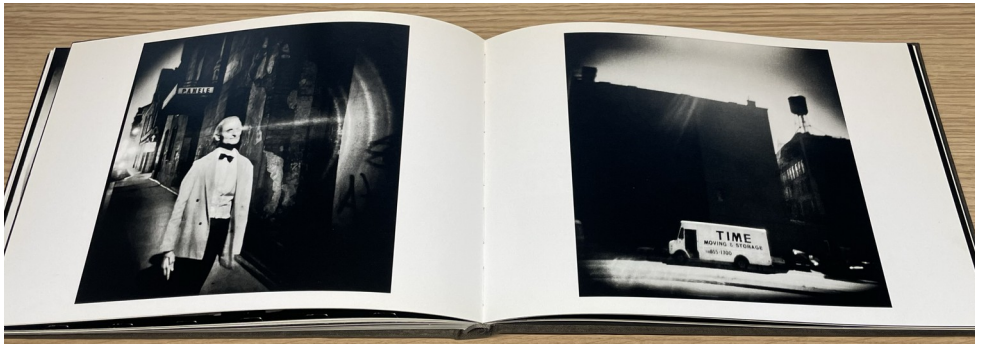




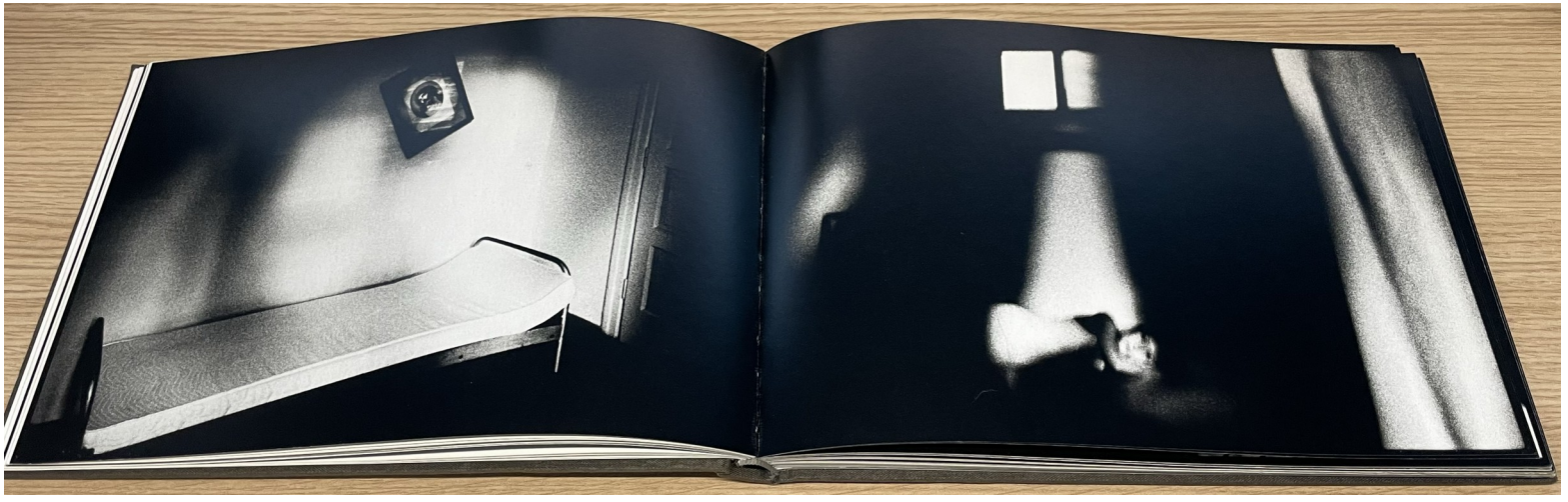
'Half Life' by Michael Ackerman has a hauntological atmosphere; as the title suggests, the book deals with the theme of disintegration. According to Denis Kambouchner, “Ackerman carefully constructs a whole system of recalls and echoes, reinforcing a primordial desolation” (2011). When looking at this book, I paid particular attention to the page layout. As I am currently thinking about making my book in a landscape format, I looked at the scale, positioning and pairing of the images on the page. I like the full bleed pages next to the images with a white boarder, I think the negative space separates the images well, whilst still showing them side by side.

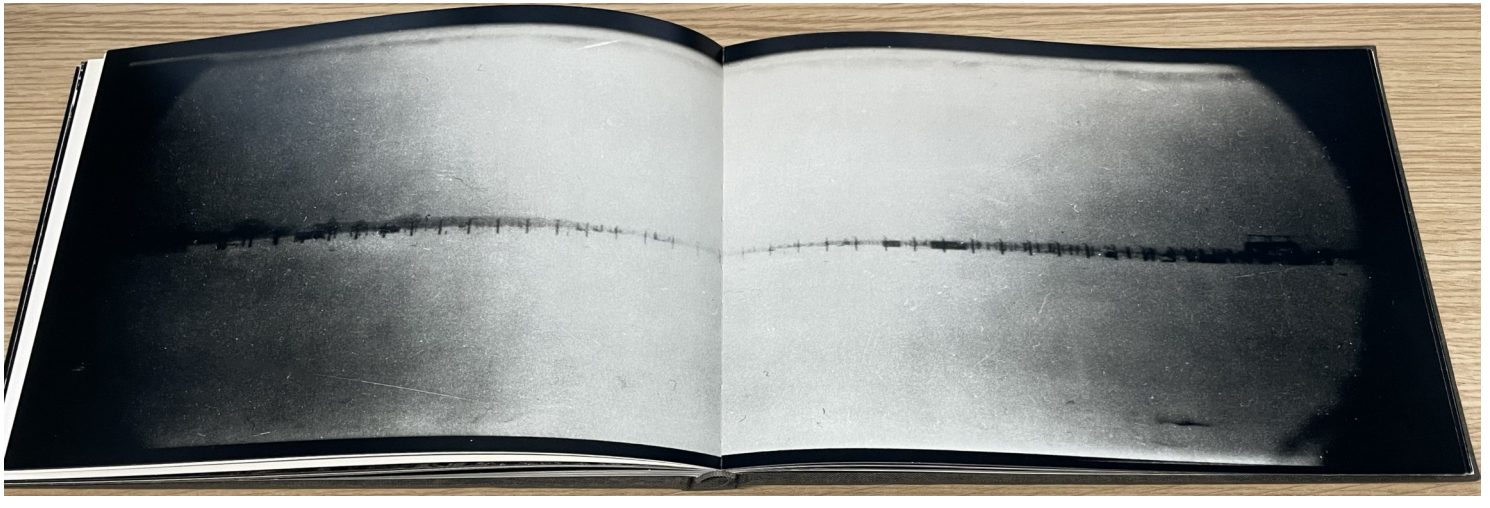




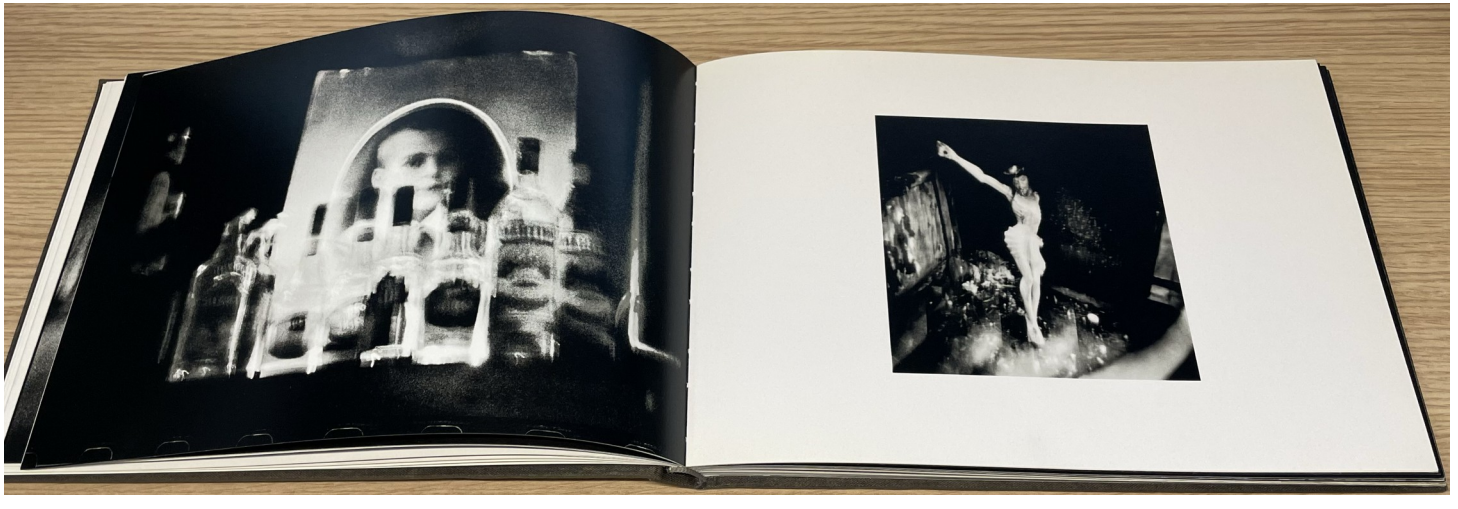




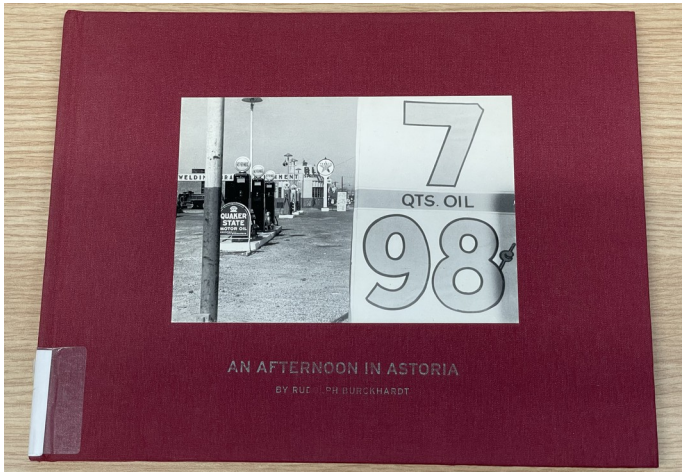




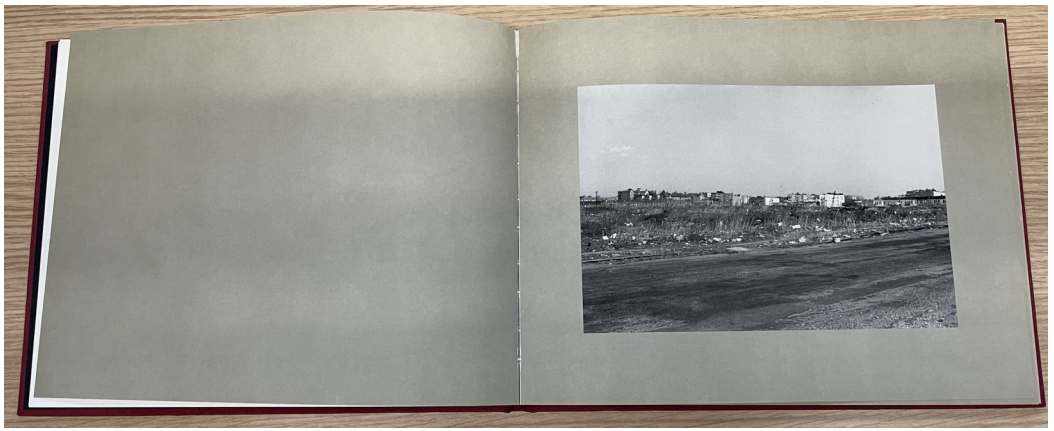
One thing I noticed about Ackerman's work that I particularly liked was the way the symmetry within the layout. Ackerman's images have been arranged in such a way that he has used a variety of page layouts and image sizes, yet each double page spread looks neatly presented.

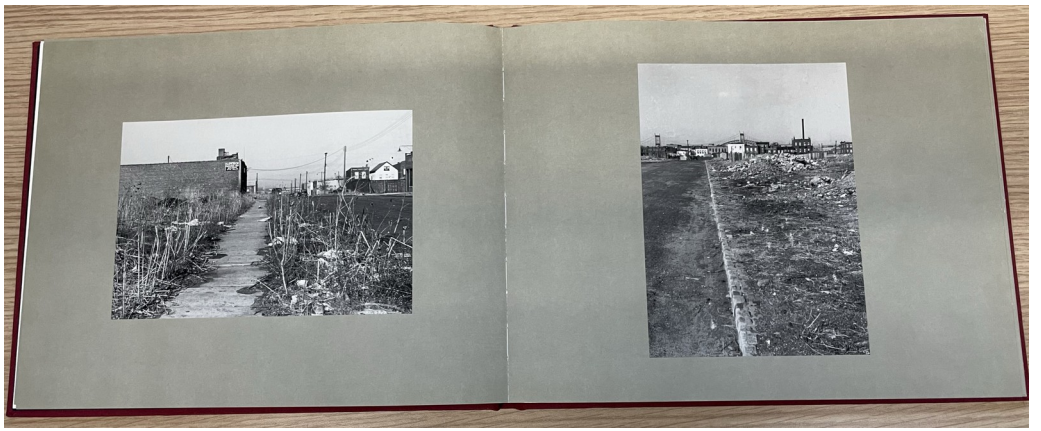


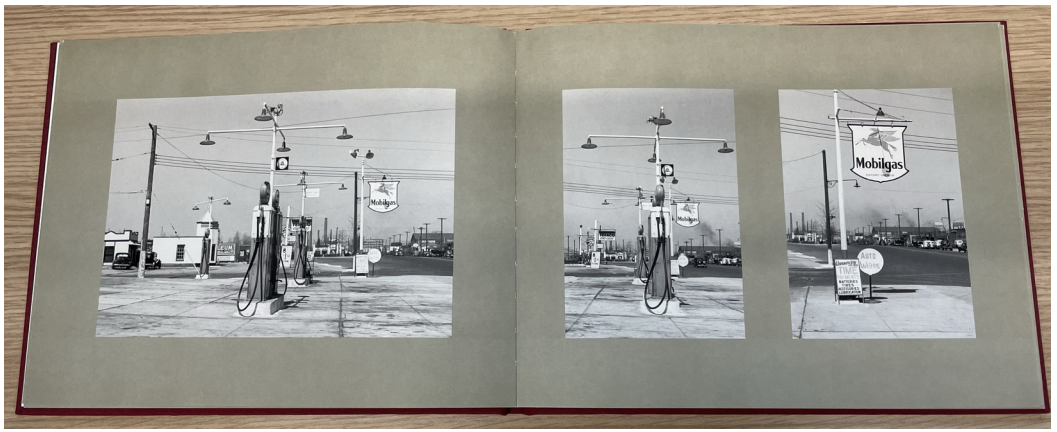
'An Afternoon in Astoria' by Rudolph Burckhardt

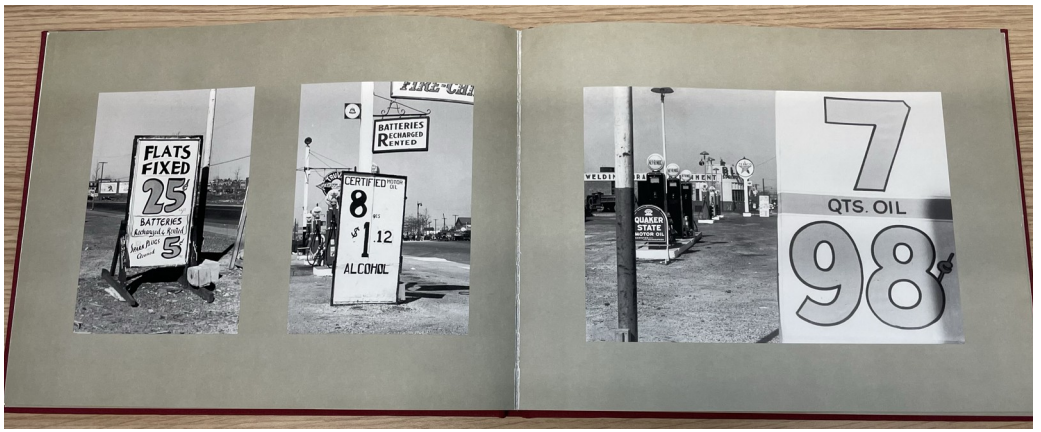


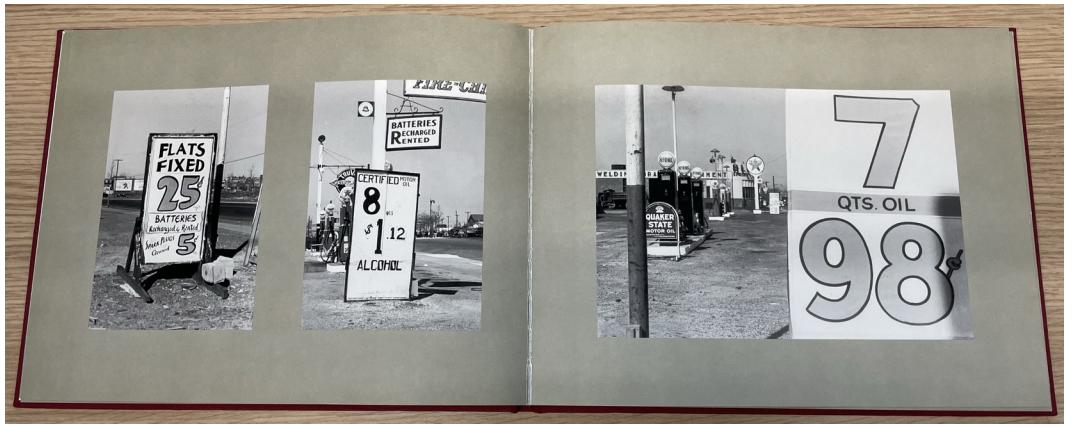
'An Afternoon in Astoria' by Rudolph Burckhardt documents an afternoon in Astoria, Queens, New York in 1940. What I found particularly interesting about this book was the grey pages, with the black and white images. I found this especially interesting because the photos themselves don't have a strong contrast, so I thought putting the images on grey pages was an interesting choice.
This is something I must think about when creating my book, page colour. Until now, I feel like I assumed I would have white pages to mimic a white wall gallery and keep focus on the images. However, maybe black pages could be an interesting choice.



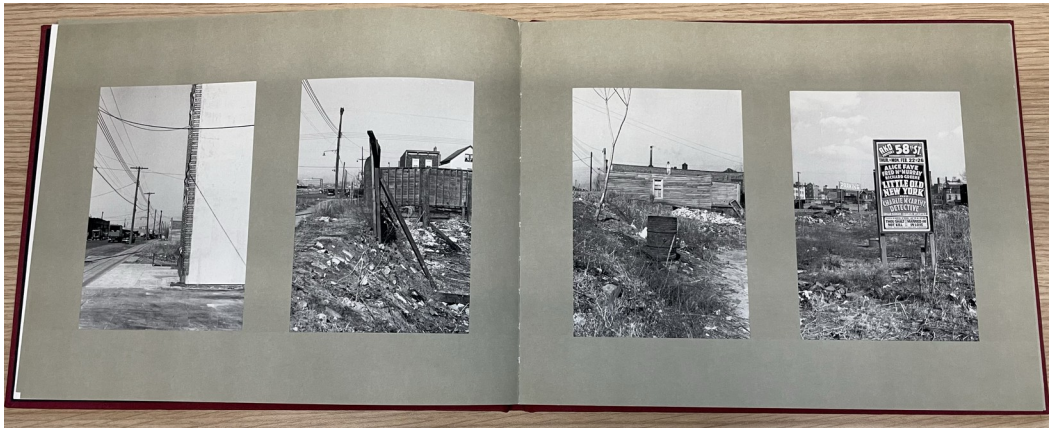


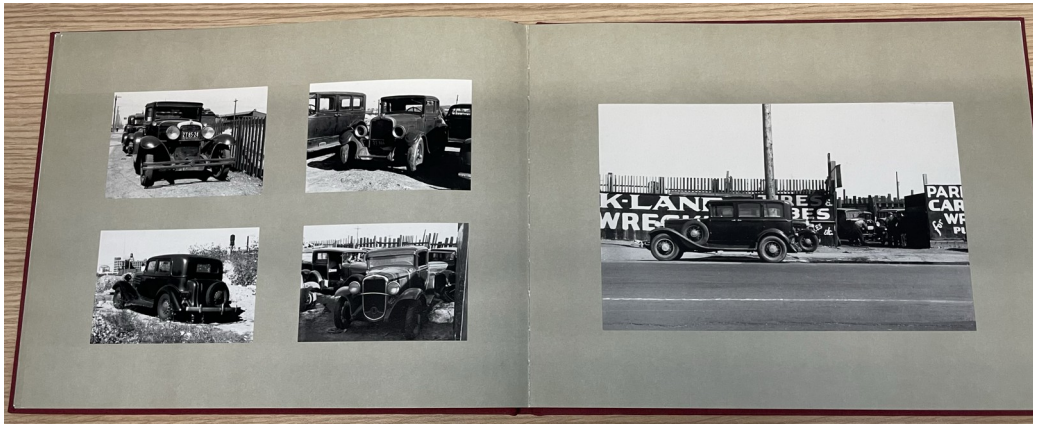


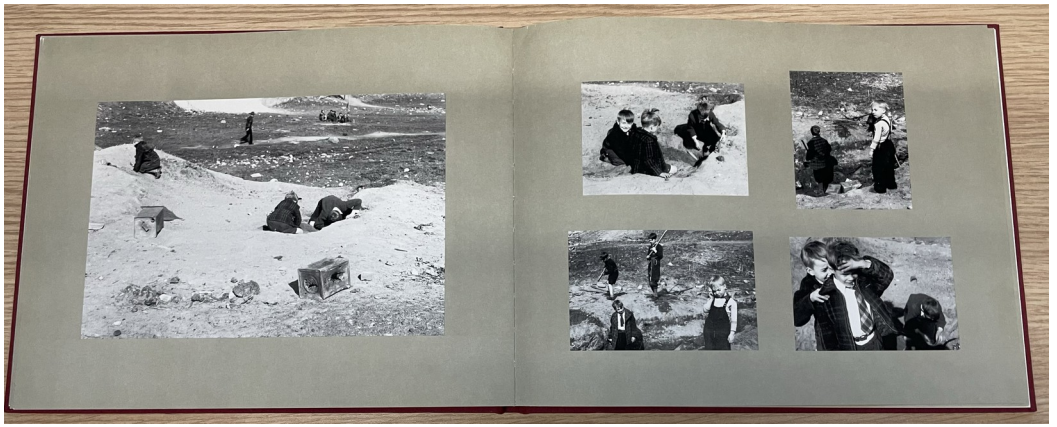


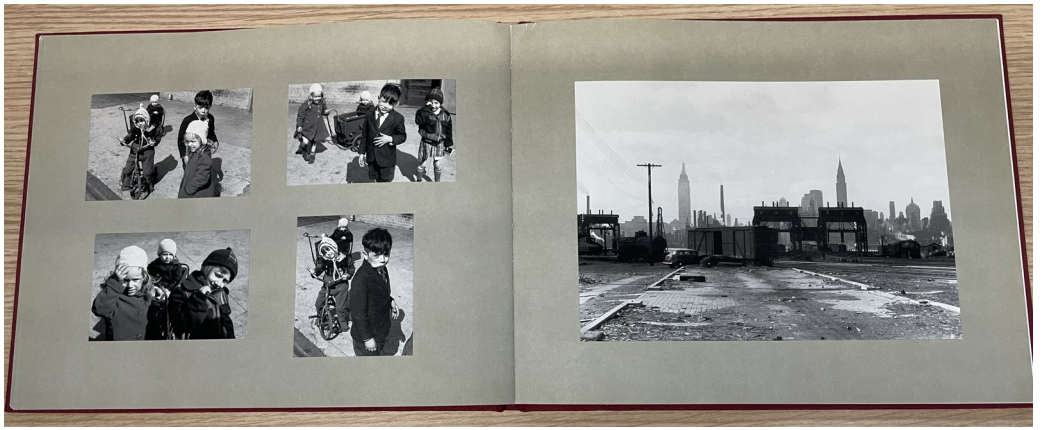


In terms of layout, this book is very interesting as it does not follow a clear layout. It seems as though Burckhardt has organised the images into groups of what fits together, then organised the pages according to these groups. There is a mix of single image pages, diptychs, two diptychs over a double page spread and four images arranged in a grid on the page. This is quite a thick book, containing a lot of content. I think one image per page would have become quite tedious to look through. In addition, it would limit the impact of the images as Burckhardt would not have been able to experiment with pairing images and how they play off one another. As the book paints a picture of the place Astoria, having a lot of content is important, but also the way images work together helps to create a stronger narrative and sense of place.

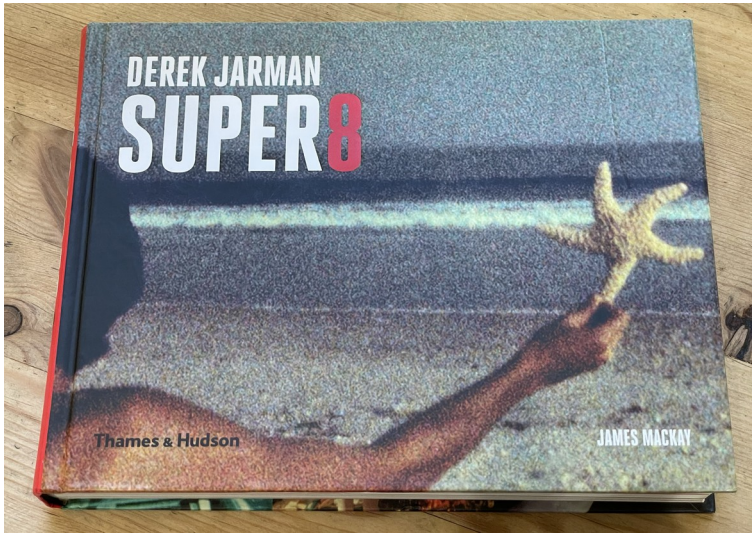








'Derek Jarman Super 8' by James Mackay

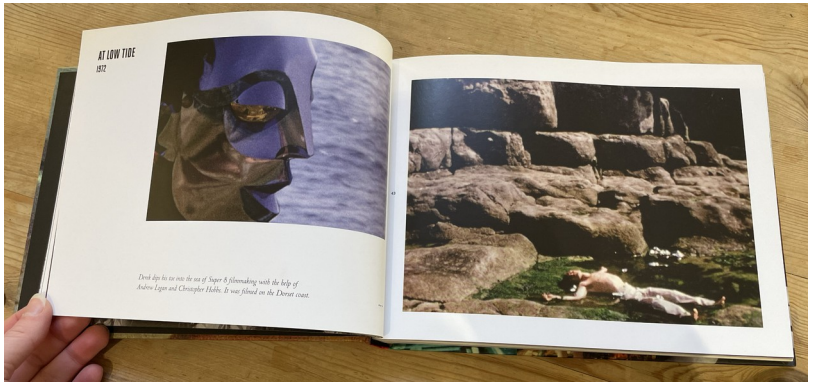




This book looks at the work of Derek Jarman, who was arguably one of the most influential filmmakers of the late twentieth century, known for his movies including 'Jubilee' (1978), and 'Caravaggio' (1986).

This book, curated by James Mackay who inherited 92 of Jarman's Super 8s after his death, shows some of Jarman's most visually interesting and creative scenes (Underground, n.d). The layout of this book is interesting. I particularly like the way that many of the frames are arranged in a grid format.









Group Tutorial Feedback

My Feedback

Ryan and Joe split the class into smaller groups, and discussed the progression of our projects so far. I had sent the same 5 images in as last week, and brought two books to discuss. I brought 'Moons of the Iapetus Ocean' by Darren Almond, and 'Innocent Landscapes' by David Farrell. As a group, we discussed the layout. I explained that I was planning to make a landscape format book, as I plan to continue cropping my images to a 16x9 frame. As I have been planning on making a landscape format book, I chose to research landscape format books, of varying themes, just to get an idea of page layout. This is something I plan to continue doing, as I feel that this will inspire the layout and graphic design element of my book.

Feedback from Ryan and Joe:

- Ryan said that there is a real strange quality to my images
- Both Ryan and Joe said that creating suspense in an image is very difficult, as unlike in a movie there are not a variety of elements (such as audio and camera movement) to work with. Joe said that although it is difficult, I have managed to capture this very effectively. He said to continue working with the same methods, try employing some new techniques, and to continue shooting
- Ryan suggested experimenting with lighting kits from the photography store

My response to feedback:

I am glad to know that I was successfully able to create a suspenseful atmosphere within my images, and that my images do have a cinematic quality. I definitely plan to use some of the lighting kits from the photography store, likely the Godox continuous lighting kit as I feel that flash may be too powerful for my images, as I want them to have deep shadows. I feel that too much lighting will reduce the cinematic and mysterious impact.

Photoshoot 3

Introduction

A friend of a friend agreed to model for a photo shoot for me one evening, which I was grateful for to get some variety in my models. As this person was unable to travel very far, I asked if we could do the photoshoot around the city centre. I felt this would give me the opportunity to take photos against a variety of backgrounds. I thought about the small side streets coming off Wind street, as well as the Strand multi-storey car park which is walking distance from town.

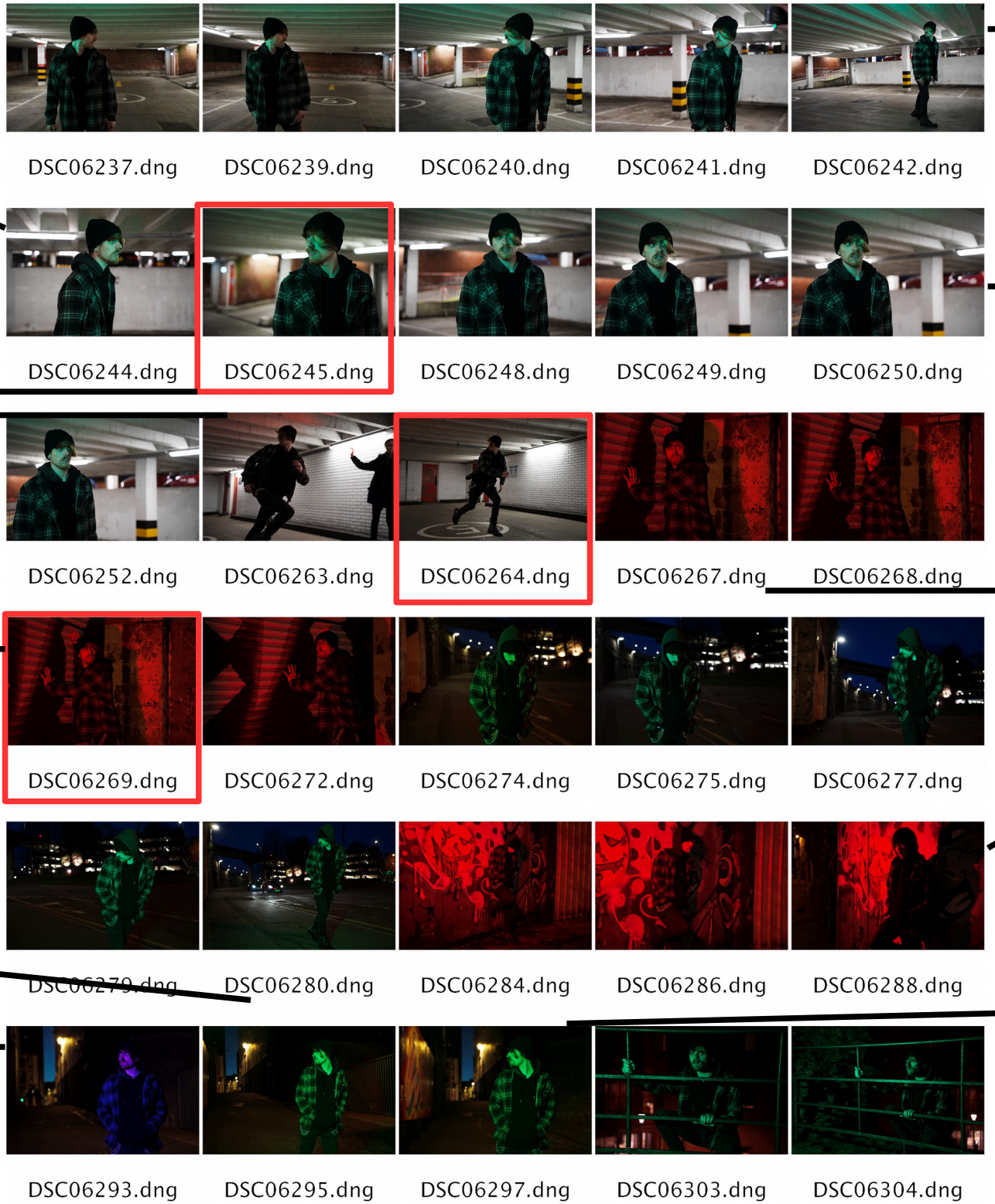
Artist Inspiration: Ian Howorth





After deciding to do the photo shoot in the city centre, I decided to look at some coloured light portraiture in a city setting. Howorth is a Brighton based photographer, who works with documentary photography. I found these two images particularly interesting, as I felt they conveyed an eerie atmosphere. I particularly think the red light in the image on the left adds an interesting dynamic to the image, in the same way the shadows create an eerie dynamic in the right image.

Contact Sheet



I don't like the angle of the camera and the model in this photo, I think the composition is a bit odd

I think this photo has the best composition. I think the close frame really captures the fearful atmosphere I hoped to achieve. I think the close frame draws attention to the model's fearful expression

This is the version of this photo that the model has the best expression in

I think the wider frame looks better than the closer frame, however as the subject is so close to the edges of the frame I cannot crop this to a 16x9 crop, as I have done with my other images

I don't like the purple lighting in this photo, I feel that it looks odd compared to the background which is dimly lit and has natural coloured lighting

I think the wide angle version of this image could have potential, however unfortunately I have not left enough space above the subject's head to crop the image to a 16x9 frame

I did like this photo, however I chose DSC06245.dng (the one I have edited) over this, as I prefer the model's facial expression. I also think the background with the door/ road more visible

I think the model is positioned too straight on

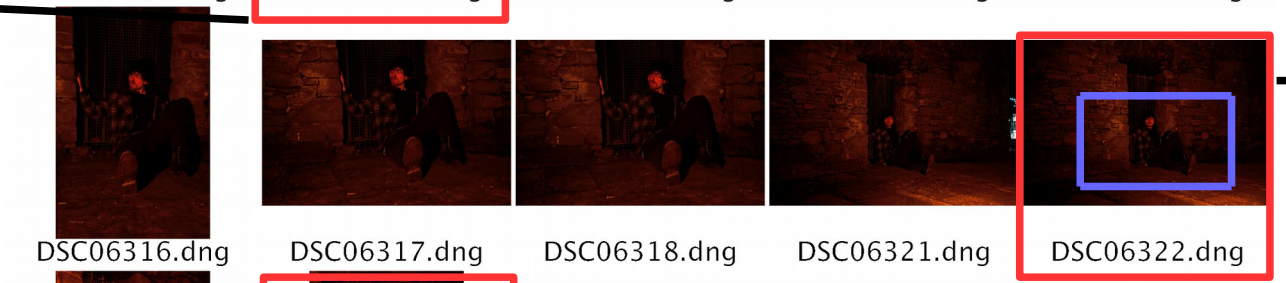
I don't like the direction of the lighting in this photo, I think the shadow across the model's face is much too harsh

I think the green lighting in this photo looks odd, and makes it look like the model has been cut and pasted into the image as the background lacks green lighting



Although I think the portrait format works well as an image, I will not be able to use it in my book as I have decided each image will have a 16x9 crop

Best expression
I also think the green works much better than the red, it adds more of a fearful atmosphere rather than scary

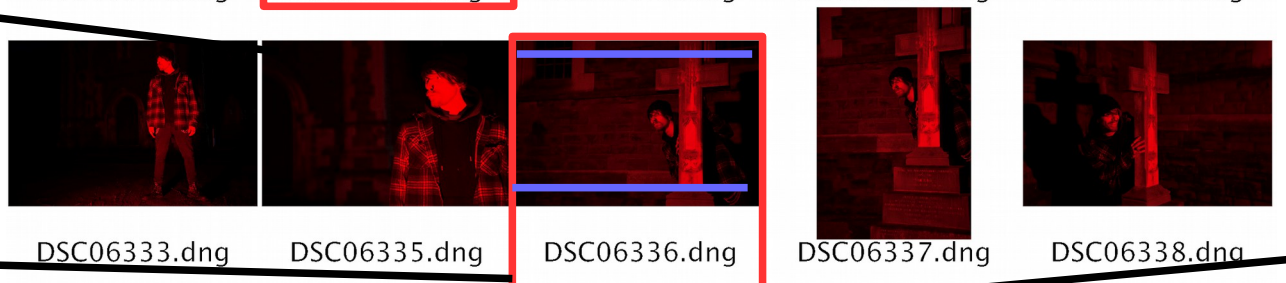


Crop this image closer, I feel that the subject gets a bit lost within the frame here

I think the upward angle this photo was taken means that the subject gets lost within the frame. The subject is lit, whereas the background is very underexposed.

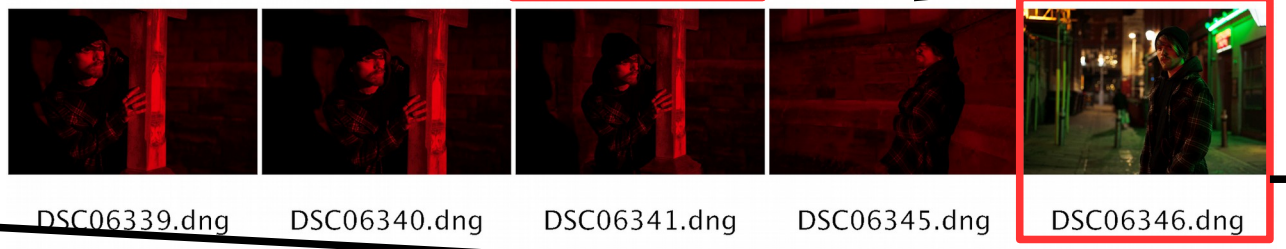


Highlights are blown out, as I adjusted the settings to try and compensate for the background being so dark



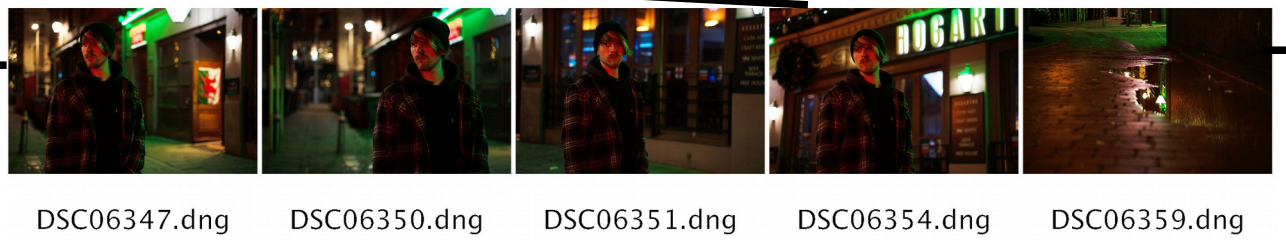
I don't like the composition of this photo, I think it looks unbalanced

I think this is the most effective version of this photo. I think the model's expression is best in this photo, and I think the visibility of the cross enhances the photo



I think the model has the best expression in this version of the photo

I don't like this version of the photo where the subject is on the left, as it feels unbalanced since he looks to the left, out of the frame



In line with Ryan's feedback, I took this photo in an attempt to take some photos which set the scene as well as portraits



I think the close crop of this photo works well, as it emphasises focus on the model's facial expression, which sets the tone for the image. I decided to use a green light to light the model, as green is often used in movies to symbolise vulnerability and danger. Green creates an uneasy atmosphere, which is what I hoped to achieve in this image. When editing, I used the paint brush in Lightroom to select the background and adjust the temperature to a blue tone. I felt this would compliment the green, and enhance the eerie atmosphere I wanted to create.

This photo shows my model, Ryan, running through a multi-storey car park. As I plan to use only a handful of the images, I felt that consistency within editing was not important at this stage. In this photo, I looked to more of a yellow tone for the overall image rather than blue, as in the image above. Although I used a high shutter speed when taking this photo, there is still slight motion blur. However, I think this works well as I feel it captures the essence of the scene more effectively, and visually represents the adrenaline of running.





This photo shows Ryan standing against a garage style door, knocking on the door in fear. I hoped this photo would convey a tense atmosphere, which I feel that I was able to achieve. By having Ryan pose in this way, I was successfully able to convey the sense of urgency and vulnerability that I aimed for within my project. I felt that by suggesting that he is in need of assistance, I was able to add the narrative dimension to the image, while maintaining ambiguity as a single image. In Lightroom, I edited the image to enhance the overall orange hue while adding a green tint to the shadows, to add depth and complexity to the scene.

This photo shows the model, Ryan, standing behind a cross gravestone, almost hiding. He looks suspicious, almost scared which I feel is important, as I feel it is his expression which really contributes to the overall atmosphere of the image. I lit the scene with a red light, which suggests danger. I felt red was fitting as it matches Ryan's scared expression, and enhances the atmosphere of the image.







Selecting this image came with a difficult choice, as personally I feel the portrait format works best. However, I have planned to use a 16x9 crop on all images to enhance the cinematic feel of my images. I feel that the negative space above the model in the portrait image enhances the eerie atmosphere I hoped to achieve.

This photo shows the model, Ryan, sitting against the wall of Swansea castle. I think the gate in the archway adds an interesting element to the photo, as without knowing where the photo was taken the image has an interesting setting. Ryan sat slumped against the wall, with his hands together, as if he was praying. I felt this pose worked well, as it conveys a sense of vulnerability, and perhaps desperation. It could also represent the hope for redemption. I set my Boling light to an orange tone, which I felt added a sense of mystery and intensity to the scheme. When editing, I enhanced the contrast and adjusted the shadows to emphasise the textures of the background.



Using the bars of Swansea castle in town as a frame, this photo shows Ryan standing behind the bars, grabbing them with a fearful look on his face. I chose to use a green light for this photo as it contrasts the surrounding darkness well, creating a striking composition. I think the green light adds some variety to the images I have edited from this shoot already, and provides a different atmosphere. It suggests unease and suspense, and can be interpreted in terms of psychology, in terms of being symbolic of emotional or mental states.

Although I really like the background of this photo, I feel that the model's expression is not quite as dynamic or effective as in the other photos. I like the dual lighting I was able to create, by positioning the model in front of a bar's neon sign, and using my Boling light set to red. I chose red, as this is the contrasting colour to green, and I hoped it would create a somewhat jarring effect, which would help to create the eerie atmosphere I want to achieve in all of my images.



Photoshoot Reflection

I very much enjoyed this shoot, and I feel that these images fit my theme very well. I was able to take a lot of photos, which hopefully will give me a lot of choice as to what goes into my book.

What was successful:

- I feel I have taken a selection of images that convey a sense of uncertainty and fear
- I think I was able to create some sense of a narrative
- As I took so many photos, I will be able to experiment with pairing these images to create a more advanced narrative
- The images in this shoot are very diverse, and will give me a range of choices of final images
- The images from this shoot have narrative potential, and invite viewers to speculate the story behind the scene

Things to improve:

- Experiment with image layout, such as with triptychs or diptychs, to make the narrative more clear
- Ideally, I would have liked to have used the Godox lighting kit to add an extra light. However, as I took these photos all around town, I feel that carrying the lighting kit in such a busy area would have been impractical, especially since I had limited time with the model, Ryan

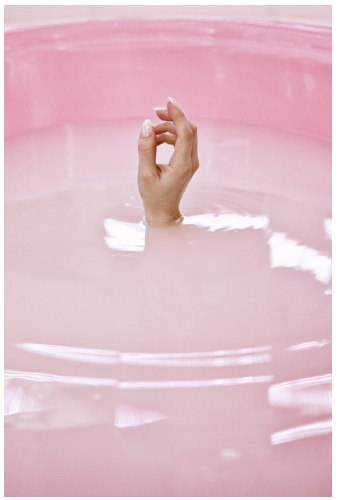
Individual Tutorial Feedback

My Feedback

During this tutorial, I presented a selection of images from my most recent shoot, around town and in the multi-storey car park, to Ryan. He said that my technical skills are very strong, which I was happy to hear. Rather than discussing my images, Ryan spoke mostly about the meaning behind my work. He suggested really digging to find a meaning for my work, to find what I'm really trying to say through my photography. To inspire this, Ryan suggested reading Mark Fisher's 'The Weird and the Eerie'. In addition, Ryan also mentioned Juno Calypso's work, and how her work has a real strange quality to it, but it is clear there is some meaning, no matter how ambiguous this is.

Artist Research: Juno Calypso





Ryan suggested I research into the work of photographer Juno Calypso, as her work has a strange, yet commercial aesthetic which he believes my work also has. Calypso's work seems to be lit well with the colour pink being a main characteristic throughout all of her work. This seems to give her work a very surreal and cinematic style.

Calpyso uses herself as a subject in her work, which explores themes of femininity, identity and the constructed nature of beauty. Although her work has a specific style, she explores a specific theme and has a meaning which inspires her work. Calypso's work blurs the lines between reality and fantasy, which reinforce the meaning behind her work being the constructed nature of beauty, as both the style and meaning of her work revolve around the idea of construction and what's true.

Mark Fisher's 'The Weird and the Eerie'



In 'The Weird and the Eerie', Mark Fisher discusses the concepts of 'weird' and 'eerie', and how most haunting fiction of the 20th century belongs to these two related yet distinct modes. Fisher explains how both terms are used to discuss content in the horror genre. Fisher explained that the weird “involves a sensation of wrongness”, and that when a “weird entity or object is so strange it makes us feel that it should not exist, or at least it should not exist here” (Fisher, 2017, p.15). Fisher characterises the weird by a sense of the uncanny, where the familiar is made strange and reality is destabilised. Fisher uses examples of popular horror media to enforce his argument, drawing on authors such as H.P Lovecraft, as Fisher believes that “any discussion of weird fiction must begin with Lovecraft”, who Fisher believes has “developed a formula” for writing weird horror fiction. Fisher explains that Lovecraft described his work as “vague, elusive, fragmentary impressions of wonder, beauty, and adventurous expectancy” (Fisher, 2017, p.16). I found this quote particularly interesting, and it made me think about this is similar to what I have been doing so far in my work. I have decided to make this my goal, something to aim for in my imagery.

Project Rationale: Rethinking the Meaning of my Work

During my one to one tutorial, Ryan really pushed the idea of finding out exactly what it is I want to say through my work. This is something he had mentioned previously, and I felt that I had reflected on the meaning behind my work, but more in the sense of what I want my work to mean/ look like and not what it does currently mean.

However, after reading 'The Weird and the Eerie' by Mark Fisher and considering Ryan's feedback, I have settled on a final project rationale.

This project delves into the human psyche, highlighting the vulnerability and fear inherent in everyday life and experiences. My imagery reflects on the idea of the unknown, and the thin line between normalcy and chaos. My photos encourage viewers to confront their own fears and anxieties, while contemplating the unsettling beauty found in the moments just before something sinister unfolds

Photoshoot 4

Introduction

I decided to do a photoshoot of my sister in my car, as I had seen many images both from movies as well as cinematic portraits of characters in cars. I drove to Morfa shopping park late one evening, after the shops had closed. I hoped that by going late, the car park would be empty. I though that the shoot would fit the theme I was going for more if the car park was empty, and desolate looking.

Photoshoot Inspiration

My method for this project so far has been thinking about common scenes in horror and thriller movies. I thought about the car scene, which is often used to show transition to a new scene or setting. The car scene can often also represent thought and reflection.



Photography by Petra Collins



Photography by Conan Thai



Image Analysis

This image is a scene from the movie 'Suspiria' (1977), showing Jessica Harper's character, Suzy Bannion. This particular shot is from the opening scene of the movie, where Suzy calls a taxi. The opening sequence aims to make an audience feel uneasy immediately. This shot is a good example of the feeling the opening sequence aims to convey, shown in one frame.

The image shows Suzy, sitting in the back seat of the taxi. She is wide eyed, appearing to be startled, nervous and on edge, as if she is hyper alert and anxious. This is reinforced by her hand positioning, she is clutching something just under her chin and holding it tight. This shot is a medium close up of the character, which when combined with her expression, makes the audience feel tense and trapped with her in the back of the taxi. Her emotion and body language suggest something bad is happening, and the medium close up shot immerses the audience in the scene with the character.

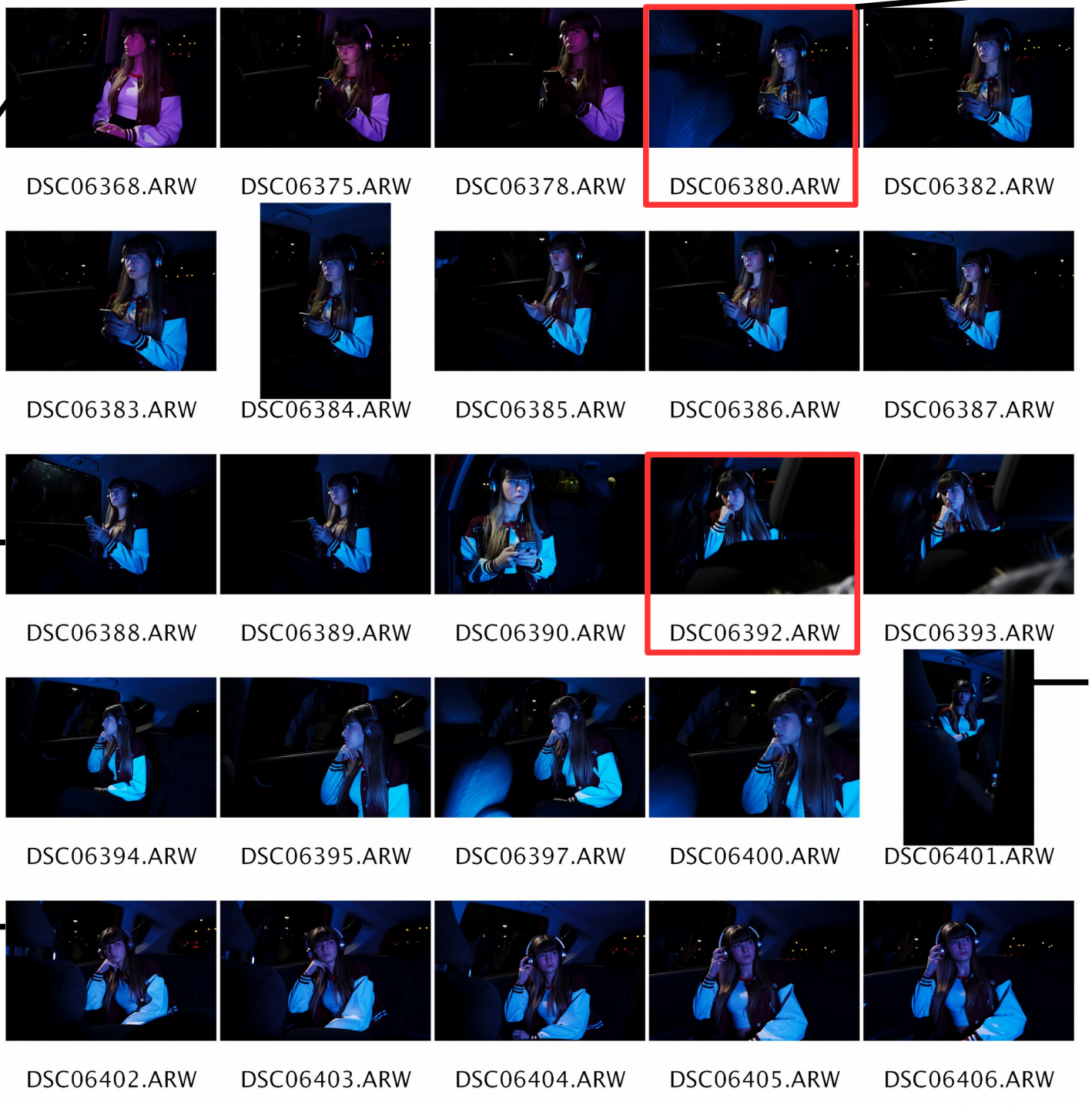
Contact Sheet

This is the first half of the shoot, which I had planned.

The first coloured light I tried was purple, however I felt this was not achieving the suspenseful atmosphere I was aiming for. I felt that it instead conveyed a sense of calmness and relaxation

Although I like the composition and framing of many photos in this shoot, I feel that the model's face does not convey the atmosphere I hoped to achieve

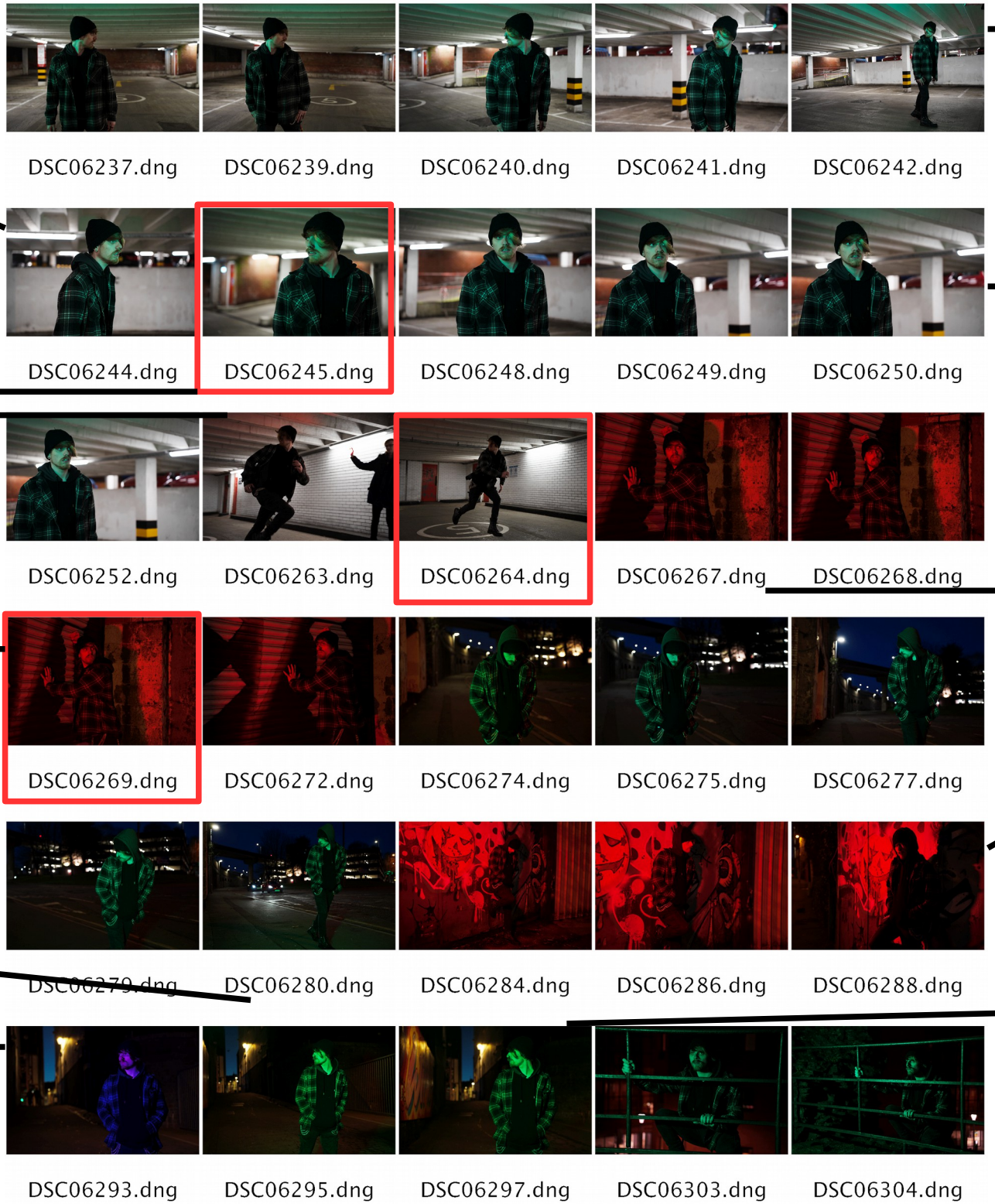
I don't think these images capture the suspenseful atmosphere I hoped to create, as I feel the model looks more bored rather than fearful



I chose this image above the others in this contact sheet, because I like the placement of the car seat in the foreground. I think it adds an extra dimension to the image, making it look more like the model is being watched

When taking this photo, I struggled to find a way to frame the scene in a landscape format. I decided to take this photo in a portrait format just to experiment with what it would look like, although I knew I would not be using it as a final outcome

Contact Sheet



I don't like the angle of the camera and the model in this photo, I think the composition is a bit odd

I think this photo has the best composition. I think the close frame really captures the fearful atmosphere I hoped to achieve. I think the close frame draws attention to the model's fearful expression

This is the version of this photo that the model has the best expression in

I think the wider frame looks better than the closer frame, however as the subject is so close to the edges of the frame I cannot crop this to a 16x9 crop, as I have done with my other images

I don't like the purple lighting in this photo, I feel that it looks odd compared to the background which is dimly lit and has natural coloured lighting

I think the wide angle version of this image could have potential, however unfortunately I have not left enough space above the subject's head to crop the image to a 16x9 frame

I did like this photo, however I chose DSC06245.dng (the one I have edited) over this, as I prefer the model's facial expression. I also think the background with the door/ road more visible

I think the model is positioned too straight on

I don't like the direction of the lighting in this photo, I think the shadow across the model's face is much too harsh

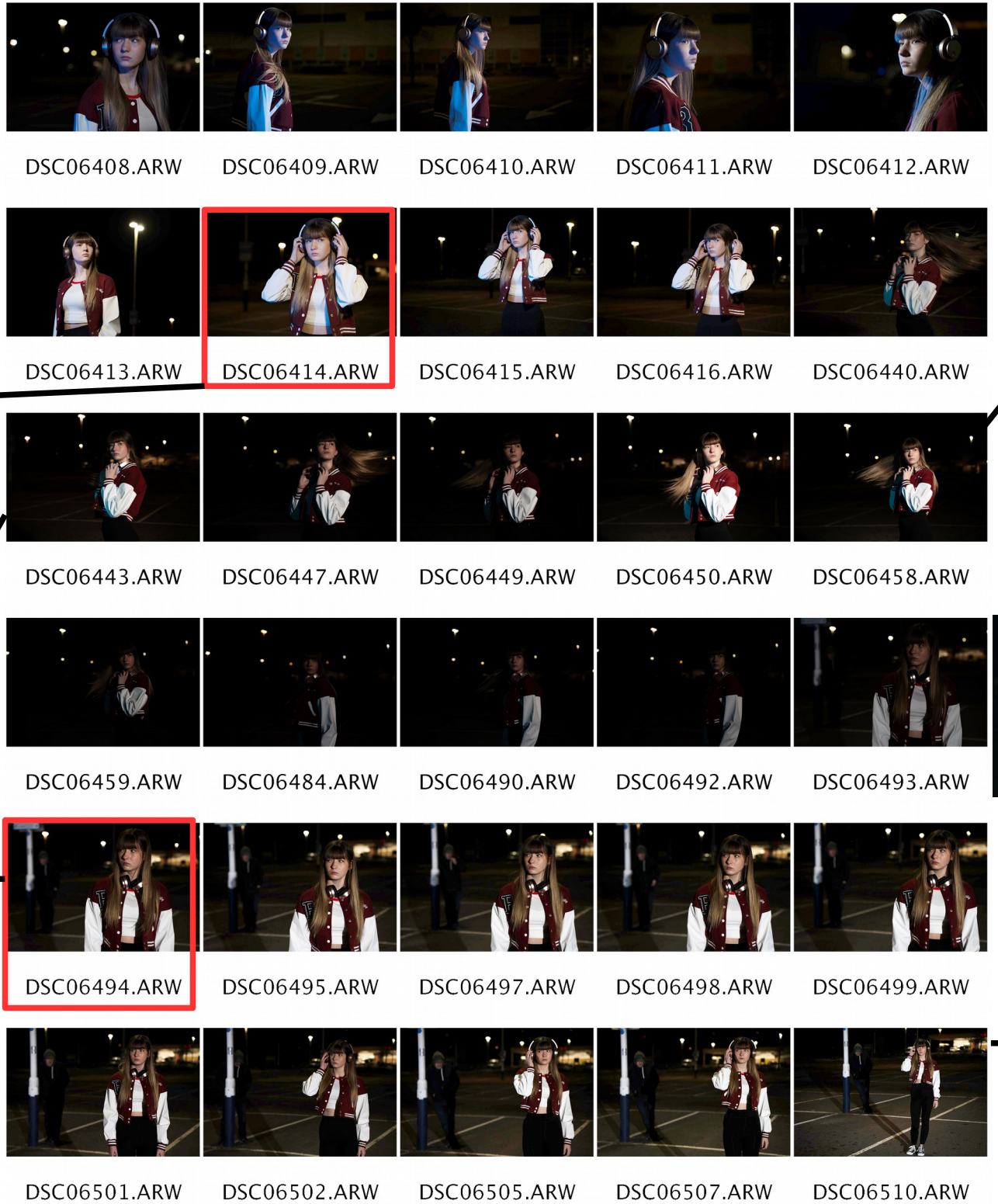
I think the green lighting in this photo looks odd, and makes it look like the model has been cut and pasted into the image as the background lacks green lighting

This is the second half of the shoot, which I decided to do while I was at the location. This was unplanned, I was simply thinking of scenarios which could fit my theme.

I chose to edit this photo, as I think there is something about the model's face that really conveys the suspenseful/ cautious atmosphere I wanted to create

To take these photos, a high shutter speed was necessary. I also used a continuous shutter, which adjusted the exposure by 0.5 stops with each shot

This photo shows my sister looking over her shoulder to a mysterious figure standing behind, watching her. This photo was accidental, as my father was just leaning against a lamppost and happened to walk into my frame



My aim for this photo was to capture my sister mid hair flip, as if she had just turned around suddenly because she noticed something behind her. The photo below is one that I took in the first year of university, as part of the cinematic photography task. I really liked this photo, and wanted to recreate this. Unfortunately, I feel that I did not capture the essence of the original photo, as the lighting was much different



I don't think the wider frame works with this image, as I think it lacks the same feeling the closer framing has. I think the closer frame looks more personal, you can see the fearful expression the model has, whereas the wider frame version of the image looks very amateur and lacks the same emotion

Edited Images



Upon first editing the images from this shoot, this is my favourite. I think the way the scene is framed, with the car seat being blurred in the foreground, works well in establishing the scene. The model, my sister, has a look of urgency and alarm on her face, as if she has just noticed something in the distance. She does not appear to be in immediate danger, yet she seems alert, on edge, and aware of her surroundings. This is suggested by the way she holds her phone in her hands, yet looks out to the side, as if she has been distracted by something.

I really like the framing of this photo, I think using the car seat and the side of the car in the foreground to create a frame within a frame was an interesting composition technique. However, after editing this photo and looking at it next to the photo above, I do not think I will end up using this photo in my final project. Although I like the composition, I think my sister's expression is not as effective as the photo above. I feel that she looks bored rather than on edge. In addition, I think the shadow around her eye is slightly distracting.





My aim for this photo was to create a similar feeling to some of the car images from earlier in this shoot. To suggest a feeling of danger, I asked my sister to slowly remove her headphones while looking to the side. I felt this would suggest that she had been distracted by something in the distance, and has become aware and wary of her surroundings. However, upon reflection I feel that this photo does not fit in with the others from this project, and am unlikely to use this photo. Although, I really like the composition, and feel that the model's pose works well in creating a suspenseful atmosphere that connotes danger.

This photo was actually unplanned. I was trying to take a photo of my sister wearing her headphones, when I caught my head in the back of the frame. I thought this looked quite eerie, so I decided to take a photo like this. I asked my sister to look over her shoulder skeptically, as if she suspected she was being followed. I chose this version of the photo, because I think my sister's expression was the best.



Photoshoot Reflection

This shoot was an interesting one, as the first half of the shoot was planned and I improvised the second half of the photo shoot. I'm unsure how I feel about some photos from the second half of the shoot, I don't know if the photos with my father standing behind my sister are almost 'too on the nose' and too obvious.

What was successful:

- I was able to achieve the mysterious car photo that I hoped to get from this shoot
- I took some successful photos, one of which I definitely plan on using in my final book
-

Things to improve:

- After editing my images, I feel that the second half of this shoot in particular has moved away from coloured portraiture, and has focussed more on creating photos inspired by horror/ thriller movies, looking at the idea of an image taken moments before something bad happens
- Possibly reshoot the second half of the shoot, but adding a gel to the Godox light
-

Photoshoot 5

Introduction

Continuing with my photoshoots inspired by common horror/ thriller movie scenes, I decided to do a photoshoot on Kilvey Hill. For this shoot, I asked my sister and her friend Ryan to model for me. This is because I felt they would be the most fitting individuals to model, as they are teenagers and teenagers in a forest is a common horror movie trope.

Photoshoot Inspiration

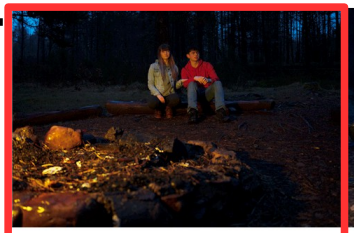


This image is from *The Burning* (1981), just before a jump scare scene. The image shows a group of teenagers, sitting around a fire.

The trope of teenagers in the forest is used to evoke feelings of suspense, danger and vulnerability, as often there are a group of young people, perceived to be vulnerable, in an inherently isolating setting like the forest. When teenagers are in the forest, they are removed from civilisation and therefore cut off from the safety of their usual surroundings. They are surrounded by potential threats, in an unknown setting from which they are unable to escape easily.

Contact Sheet

My aim for this photo was to replicate the opening scene of a horror movie, with the trope of teenagers in the forest


DSC06511.ARW


DSC06518.ARW


DSC06523.ARW


DSC06524.ARW


DSC06530.ARW

I feel that the models look slightly uncomfortable in these photos, as they took a while to get into the photoshoot and feel confident posing for the photos


DSC06531.ARW


DSC06535.ARW


DSC06536.ARW


DSC06539.ARW


DSC06546.ARW

The lighting in these photos is too plain, and is not a strong enough colour, meaning the photos do not fit with my coloured light portraiture very well

I chose this photo out of this shoot because I feel it conveys the most emotion. I think their pose works well at conveying the fearful atmosphere. In addition, I think the lens flare of the torch adds an interesting element


DSC06549.ARW


DSC06551.ARW


DSC06558.ARW


DSC06560.ARW


DSC06562.ARW


DSC06566.ARW


DSC06567.ARW


DSC06571.ARW


DSC06575.ARW


DSC06580.ARW

Although the rain ruined my plan for this shoot, I feel that some of the images I took were still interesting. However, after looking at this contact sheet I feel that this shoot moved away from the portraiture side and moved more into the cinematic side, while missing the element of coloured lighting

Edited Images



This is one of the photos that was unsuccessful, as it was too dark to do the photoshoot and I only had my one light with me. However, I decided to play into this underexposure as I really liked the way the two were posed. I asked Paige to go close to Ryan, clutching his arm in a fearful/ suspenseful way. I reduced the shadows slightly further, just to feather it around their heads. My favourite aspect of this photo is the flare around the torch light, as I think this makes the photo look quite eerie.

I edited the fire into this photo, aware that it does not look very realistic. I used a PNG image of fire as a placeholder for a real fire. I hoped to make a real campfire to take this photo, however unfortunately the rain prevented this.
I like the concept of the image, however I'm really unsure about the execution. I feel that Ryan and Paige's expressions do not match the atmosphere I was aiming to achieve. However, I really like the composition. I feel that reshooting on a dry day so I can make a fire would work well.



Photoshoot Reflection

This shoot did not exactly go to plan due to the circumstances. I ended up doing the shoot a lot later than planned, and by the time I was able to it had started raining quite heavily. Ideally, I would have needed the Godox light, however I decided not to take the light out to do the shoot, as I thought setting the light up in the rain was a bad idea, let alone on a muddy hill side.

What was successful:

- I took photos with some interesting compositions/ poses
- I really like the opening images
- This shoot has given me a good idea of what kind of images I would take from this shoot. I did this photoshoot, aware that the weather conditions limited what I wanted to do originally. However, I did the shoot anyway, to give myself an idea of what kind of images I could take

Things to improve:

- Lighting- Unfortunately, by the time I was able to do the photoshoot it was much later than planned. Consequently, I lost the lighting meaning that the photos were very underexposed. As they were so dark, many of the photos were unable to be corrected in Lightroom
- Emotion- One element I struggled with during this shoot was capturing emotion, as Paige and Ryan kept making each other laugh. Additionally, I think Ryan felt unsure about how to stand or look
- Reshoot- I feel the only way this shoot could be usable is with a reshoot, on a dry day. I really like the concept of my photo with the fire, however the execution is not a result I am happy with. I simply edited the fire in, as a placeholder so I would have an idea of what a final result could look like, if I made a fire. I feel that making a small campfire could be the best option. However, due to the rain this was not an option at the time of the shoot
- Thematically, these photos work with the other shoots I have done. However, I feel that aesthetically this shoot moved away from the coloured light portraiture, and lacks that element of interesting lighting

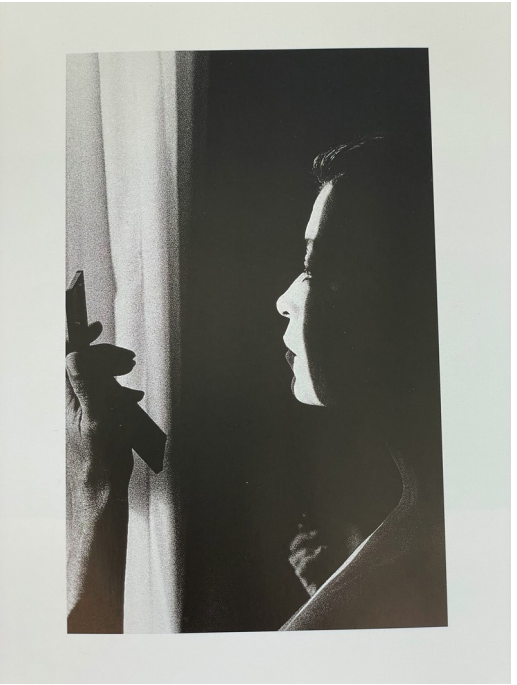
Photoshoot 6

Introduction



Photoshoot Inspiration

This photo, shown to the right, from Ralph Gibson's book 'Overtones' is what inspired me to do this shoot. I love the lighting on half of the model's face, with the rest of the image being in shadows. I think the lighting technique in this image adds an element of suspense and mystery.



I asked a friend, Carys, to model for me during this shoot. The location is my living room, where I set the lighting kit up outside my front window, as I asked Carys to look out the front window. I then placed the Boling light inside the house, illuminating the model's back. In this photo, the model is holding an old flip phone. I actually have an old flip phone, so I gave this to Carys and asked her to pose in a similar way to the model in this image.



In terms of equipment, I used the Godox V150 continuous lighting kit as a key light, combined with a Boling RGB light as a fill light. The photo to the left shows the lighting set up for the second set of images in this shoot. I set the lighting kit up in my garden, pointing at the kitchen window and asked the model to sit on the kitchen counter and lean over to the window, peering through the blinds. I set the Boling light up inside, to the model's right, lighting that side of her face.

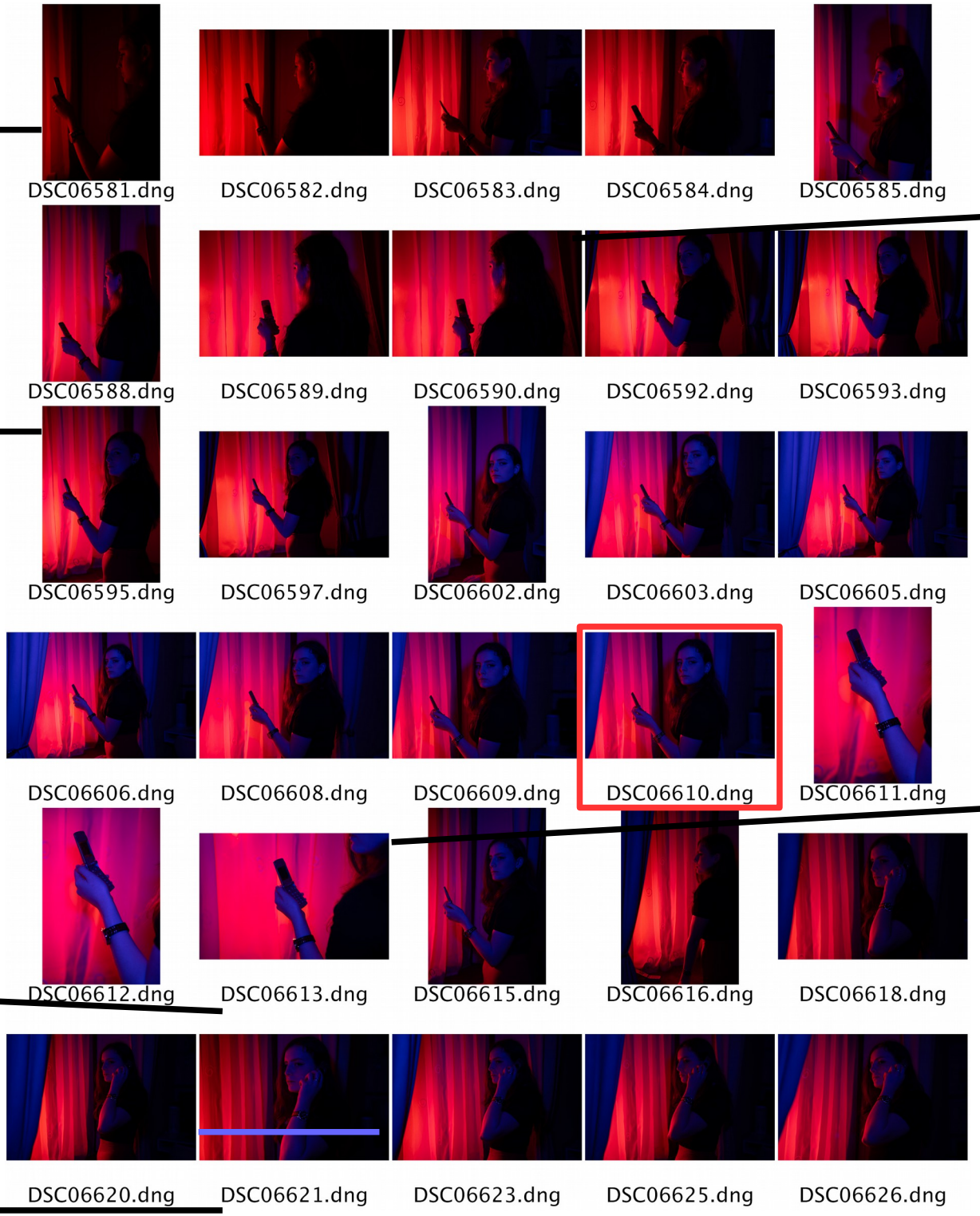
Contact Sheet

When taking the first few photos, I only used the Godox lighting kit. However, I soon realised they were much too dark, which is when I decided to introduce the Boling light as a fill light.

Although I plan to use landscape format images, I took a few portrait format images to see how it would look different. I think the landscape format definitely works best, as the subject is too close to the edge of the frame and I feel that there is not enough negative space around the model

I like the composition of this photo, however I feel that the red window light contrasts with the blue light on the model and creates quite a jarring effect which I don't think works well

I really like the framing of this photo as it is, however if I were to crop it to a 16x9 crop I do not think it would work as well, and the model's arm may look slightly odd

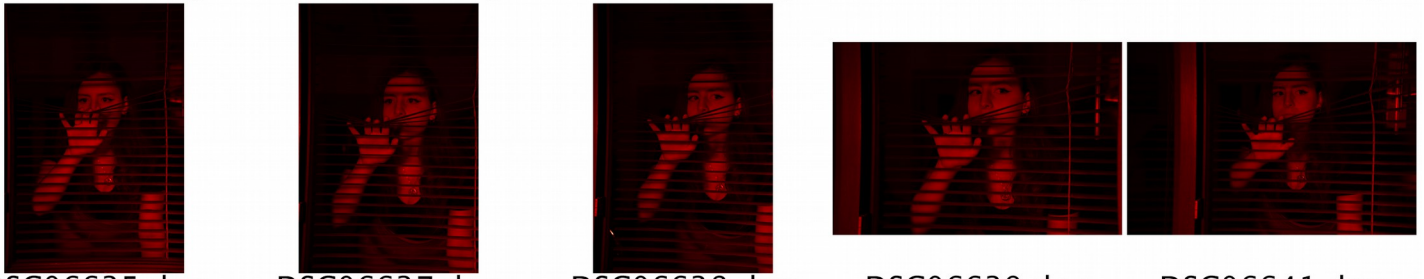


I feel the position of the blue light in this photo is too subtle, and the shadows are too strong. I also feel that the model facing away removes a significant element from the image, as we are unable to see the model's expression which would have a significant impact on the atmosphere of the image as a whole

I was hoping this image would work well, as I had hoped to include it in my final image selection, to add some variety and some close up images as well as the standard portraits. However, I feel the contrast between the subject's blue arm and the red window is too strong, and makes the subject's arm look out of place

I think this image is missing something, specifically in terms of lighting. I think the one tone red lighting makes the image look very flat, and lacks that mysterious atmosphere. The lack of a second light, and also the lack of shadows in the image mean the image seems very basic

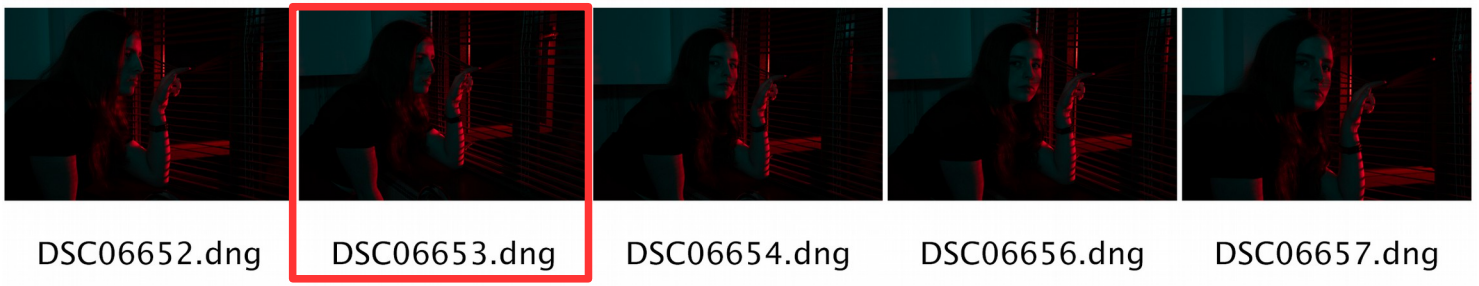

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DSC06635.dng DSC06637.dng DSC06638.dng DSC06639.dng DSC06641.dng


DSC06642.dng DSC06644.dng DSC06646.dng DSC06648.dng DSC06651.dng

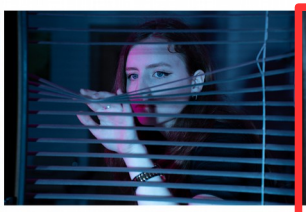
I added a green light to light the subject from behind in this image, as red and green are contrasting colours, both of which are often used in horror movies.

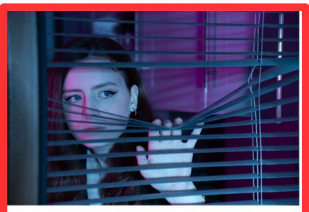
I swapped the green light for a slightly less intense green tone, with a more blue tone to it in the background, as I did not like the way the green and red worked together.


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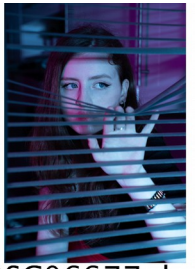

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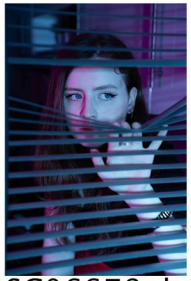

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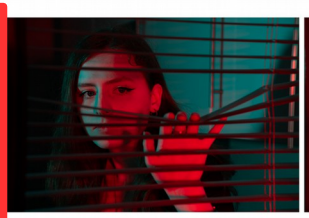

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DSC06676.dng

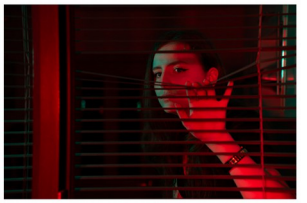

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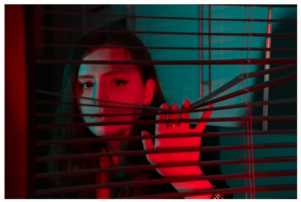

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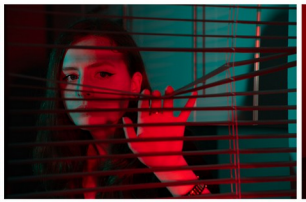

DSC06679.dng


DSC06680.dng


DSC06681.dng


DSC06683.dng

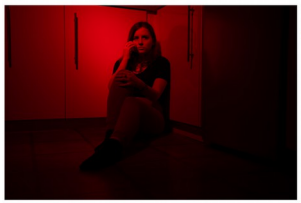

DSC06684.dng


DSC06685.dng


DSC06687.dng


DSC06688.dng

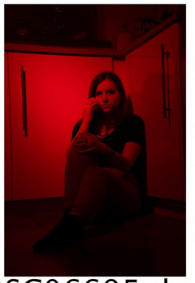

DSC06689.dng


DSC06690.dng


DSC06691.dng


DSC06692.dng


DSC06693.dng

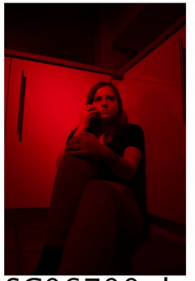

DSC06695.dng


DSC06696.dng


DSC06697.dng


DSC06698.dng


DSC06699.dng


DSC06700.dng

Edited Images



This is my favourite photo from the photoshoot. I feel that the dual lighting works well in creating a mysterious atmosphere. Inspired by Carter Baran's 'Prophecy Fulfilled', I chose to use a combination of red and blue lighting to create a suspenseful and cinematic atmosphere. I also wanted the colours to be bold, inspired by Polina Washington's photographic style. In addition, I think the model's expression works really well in creating the atmosphere. The way she looks over her shoulder adds a real sense of emotion to the image.

In terms of composition, I really like this image. I think the way the model, Carys, is looking out of the window is very striking. I this the focus on her eyes creates a really interesting atmosphere. In terms of editing, I used the mask tool in Lightroom to select Carys' eyes and brighten them to enhance the impact of the image.
However, although I love the composition of the image, I feel that the colour scheme of the lighting ruins the image. I feel that as a stand alone image, I really like it. In the context of this project, I feel the red and green colour scheme would have better conveyed the mysterious atmosphere.





After editing this photo and viewing it alongside other images from this shoot, I have decided I feel this is not my strongest image from the shoot. I think the composition is fairly basic, and as the camera is viewing the model from side on I feel I am missing out on the model's facial expression to create emotion. I also feel that the frame shows too much of the scene, which distracts from the ambiguous nature of the images I hoped to achieve.

Similarly to the image on the previous slide, this photo shows Carys pulling the blind down and peering through it. I switched out the colour scheme from pink and blue to red and turquoise, as I feel these colours connote danger and a sense of threat best. I used the blind to frame the model's eyes, as I feel her look alone evokes a strong emotional atmosphere. Additionally, I used a wide aperture to further draw attention to her eyes.



Photoshoot Reflection

I feel that this shoot is by far one of my strongest. I feel that the dual lighting I used for this shoot made my images very dynamic. These images are what I was hoping to create when I first started this project.

What was successful:

- I was able to create a variety of images which I believe are very successful
- I think that some images from this shoot are some of my best from the project, and I will definitely use one or two in my final book
- I feel this shoot has really highlighted how useful a continuous lighting kit can be. Adding the lighting kit allowed me to create dual lighting set ups, which I feel have really enhanced the images in this project
- This shoot has been a chance for me to experiment further with composition techniques

Things to improve:

- I am not fully happy with the photos of the phone in Carys' hand. I think the dual lighting was actually distracting in this case, as the phone along with the background was red, whilst Carys' arm was blue

Book Dummy

The Process

Image Selection

Now that I have a few different shoots, and a lot of images, I felt that I should make a book dummy, so that I can see my images printed and how they may fit together. The first step to creating my book dummy was image selection. Within this project, I have aimed to tell a story within a frame. Therefore, having either an individual image or a very small selection of images from each shoot was the key. I looked back through my final edited images, and selected my favourites.

Book Form and Layout

Thinking about the format, I knew I wanted to make a landscape book, as all of my images are landscape. I felt making a portrait book would mean the images were very small in the centre, with too much negative space. As I am working with cinematic photography, I felt the scale on the page was key. I wanted my images to be large and almost immersive, reminiscent of a cinema screen. Ideally I would have liked to experiment with full bleed layouts, but unfortunately because I have cropped my images with a 16:9 format, as this is the format used in cinema, having full bleed images would mean cropping my images to fit the page. I decided not to go ahead with this, as I felt it ruined the composition. I decided to make my images as large as I could, whilst still maintaining a boarder.
In terms of binding, I simply used two staples down the side of the pages. This is because I know I want to order my book from a self printing service, such as Blurb, so I felt the staples would best represent how my pages would be bound into the cover, if I were to order it, which I plan to.

Image Sequencing

When thinking about the order of images in my book, I decided to think about which images paired well together. To me, it made sense to pair images from the same shoot if I had used a few, to create a stronger narrative. I thought about which images followed which ones best in terms of colour.

The Book Dummy

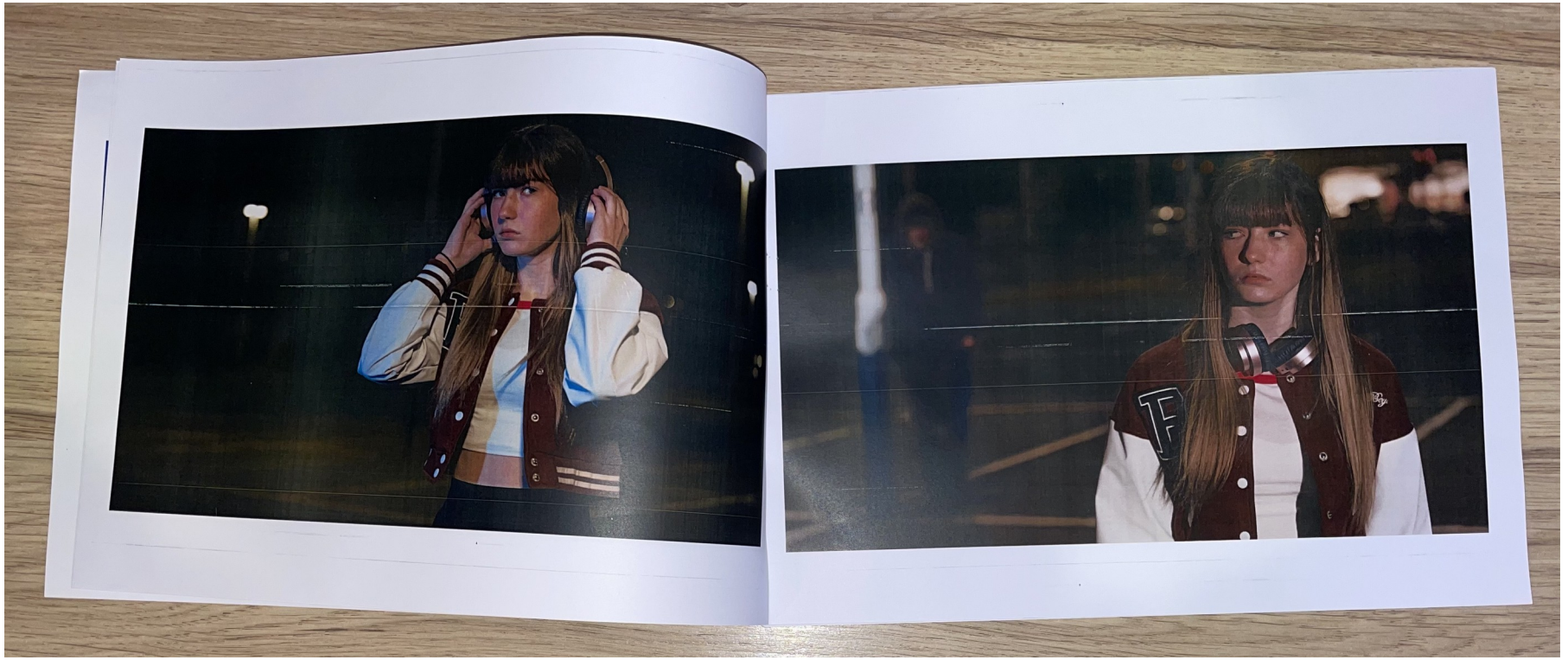


Layout

When thinking about the layout of my book dummy, I decided to arrange photos of the same shoot together almost in chapters. I felt aesthetically this looked best, as each image would have one that matches it placed beside in. Where there were not two similar photos, I simply placed the image by itself on a double page spread. I think this will provide a nice break in the book, so it is not overwhelming with imagery.

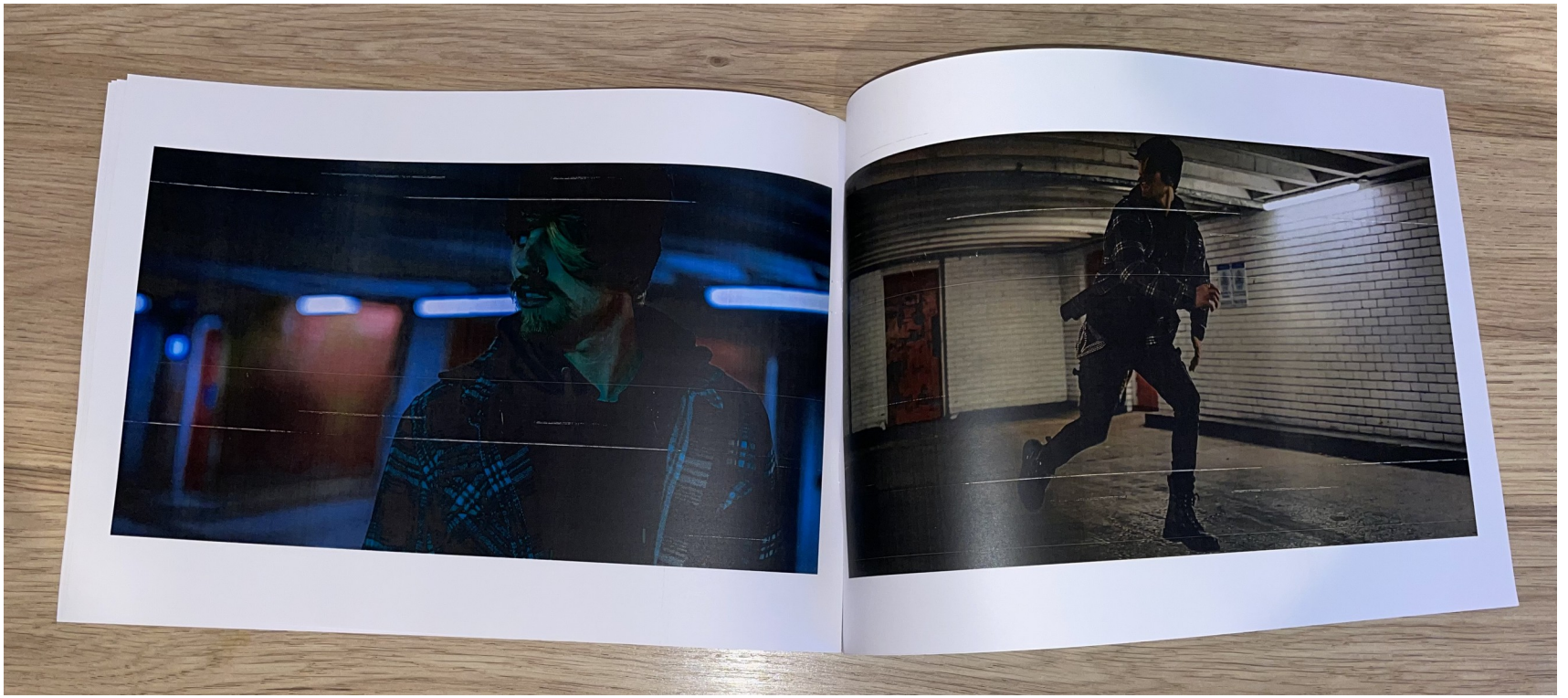


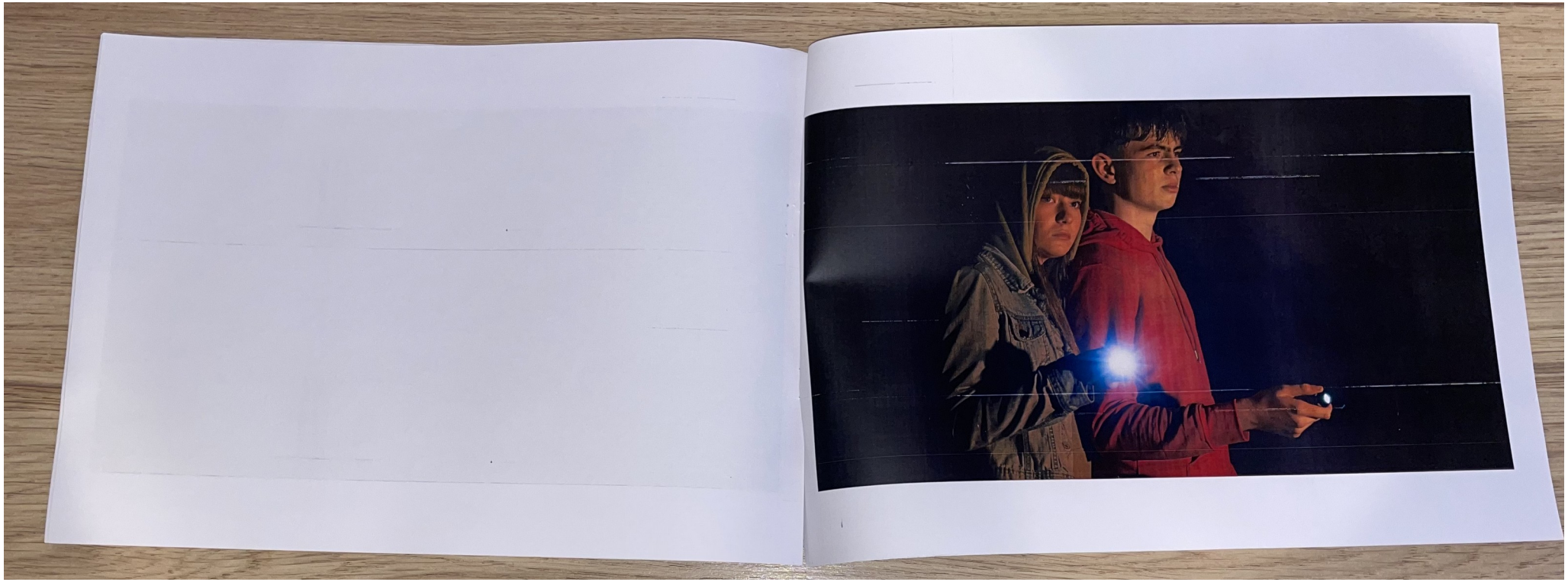












Individual Tutorial Feedback

March 14th- Tutorial with Joe

In our Thursday afternoon lecture, we looked at book dummies of everyone in the class. After class, Joe offered to speak to anyone individually about their book dummy. I showed him my book dummy, and mentioned that after making it I noticed an obvious shift in aesthetic between my photos. In my book dummy, I had paired photos which I thought worked well together and had put them on a double page spread, and the way the photos were arranged made the different aesthetics in my work very obvious. Joe suggested that I could rearrange the photos in my book to make the shift in aesthetics less jarring. He mentioned rather than having two photos of the same model side by side, trying to split up the photos and create one larger narrative between different characters.

Feedback from Joe:

- Mix up the photos in my book, to create one overarching narrative. Don't have photos of the same model by each other, instead pair photos which make it look like the models are interacting.
- Example- Add photo of Ryan running in the car park and Carys in the window.
- Joe said that by putting these photos side by side, I am creating an interesting dynamic which pushes the viewer to ask if they are being chased by the same people. He said he wants to see characters interact and situations overlap.
- Add to my book by re-editing images. Crop in tight, cut off part of the image, invert it, put it in black and white and just generally play with it and be creative.
- Add photo of Ryan behind cross. Joe suggested cropping in on his eyes and the cross, putting it in black and white and putting that in the book.

March 18th- Tutorial with Ryan

I signed up for a tutorial with Ryan, to discuss the progress of my book so far, and specifically to show him my book dummy and some recent images.

- I spoke to Ryan about my plans for my book, and he agreed that the layout and form I have chosen would work well with my images
- We discussed the inclusion of text in my book. I explained that I was unsure whether to add a paragraph of text briefly explaining the rationale behind my work, or whether this would distract from the ambiguity I was aiming to create within my book. Ryan suggested taking a quote from Mark Fisher's 'The Weird and the Eerie', since this is the book he recommended to me to inspire my work. I agree with this, and definitely think this is the best use of text within my book

My Response to Feedback

I found speaking to Joe about my book very helpful. I think a lot of his ideas are really interesting; I think his idea of cropping in on photos, turning some black and white and adding grain is conceptually very interesting. The way he described image placement and leaving spacer pages sounds like it would make a very conceptually creative book.

As much as I think Joe's suggestions are interesting, I feel that this is not my style of working. Joe's practice is very conceptual and creative, which I admire, however I feel that my work does not fall into this category. For this reason, I think my images would clash with this style of book. Consequently, I have decided to take Ryan's feedback on board and reshoot some images, adjusting lighting to achieve a stronger colour scheme.

Photoshoot 7

Introduction

For this shoot, I asked my boyfriend Ben to model for me. We went to Morfa shopping park, and used the lift there as a setting for this photoshoot. Ideally, I would have liked to use the Godox lighting kit to light this scene. However, unfortunately I felt this was impractical and was unsure about doing so as it is private property. Instead, I used my Boling RGB light which is much smaller, and would cause less of an inconvenience while taking photos.

Photoshoot Inspiration



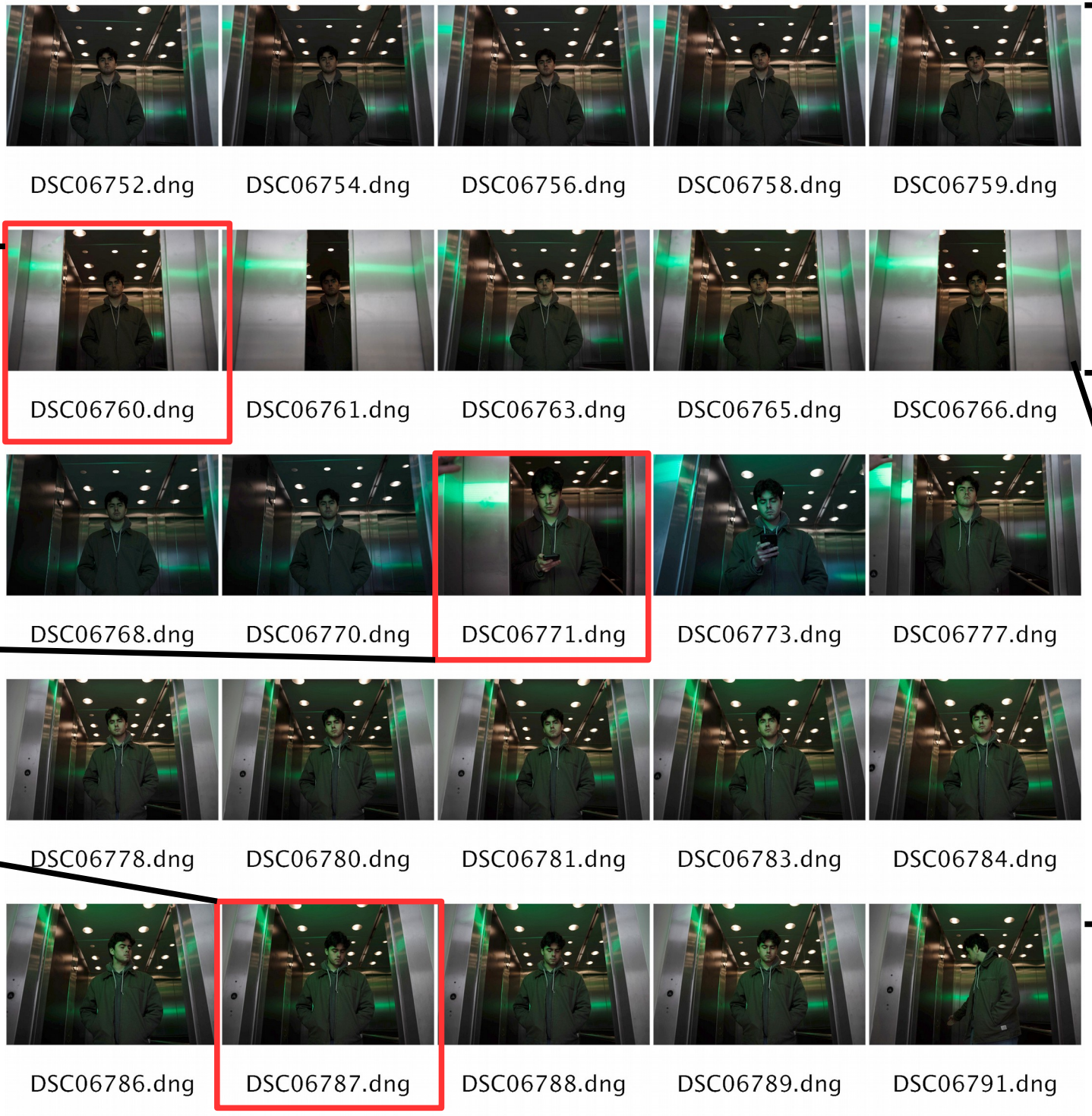


This shoot was inspired by Polina Washington's project 'There's a Scar on the Soul of this World', which follows two men in a desolate looking urban setting. The two photos shown to the left are the photos that particularly inspired this shoot.

The overall atmosphere of the photos is an aspect I particularly liked, created due to the dim lighting. I also think Washington composed the images well.

These images inspired me to do a photoshoot in an elevator, as there is a real mysterious and quiet atmosphere in the images.

Contact Sheet



Although the model was not lit in this photo, I decided to select this to edit just to see what it would look like

Despite the fact I prefer the angle of the following photo, I chose this photo because I like the way the lift door is closing. I would have tried to edit the lift doors in, but unfortunately I do not have a photo taken at the same angle with the lift doors closing

This is the photo that I feel the model, Ben, looks best in. However, I think the photo would look better if the lift doors were closed, so this is something I need to try and edit using Photoshop

In these photos, the model was stood so far back in the lift that I was unable to light his face. As a result, the green light was only seen on the doors of the lift.

I could use this photo to fix DSC06787.dng
If I use the same settings on both photos, I will be able to cut the middle out of this photo, and drop the model from the other photo behind the lift doors

Although I like this photo of the model turning around to push the lift buttons, I feel it lacks a suspenseful atmosphere and looks very basic I also do not like the lighting in this image

Edited Images



After editing this image and viewing it alongside my other images from my project, I realise that this photo lacks the strong coloured lighting that my other photographs have. Due to the nature of the space, I was unable to use the Godox lighting kit, meaning I had to use my small Boling light. Although I had this light set up, it could not be seen on the model as he was stood so far back in the lift. Aside from this, editing this image has given me an idea of how to edit the rest of the images from this shoot.

I was able to amend the lighting issue by asking the model to step forward, as close as possible, so the green light fell on his face. I really like this image, as the lift door is closing which I feel is an interesting way of capturing movement. However, one thing I do not like about this photo is the angle. I feel that it is has been taken on from an angle that it too straight on and direct. I feel that taking this photo from a lower angle, looking up at the model, would have been better. Looking at my contact sheet, I did take a photo from this angle, however the lift door was not half closing. I think this is such an important element in the photo, as it really adds something to it.





This photo is actually a combination of two images. I really liked the way the model was posed in one photo, however the lift doors were fully open. To correct this, I took one of the photos were the lift doors were closing; using the selection tool, I draw around the model and removed this section of the image. I then dragged the lift doors over the top of the best photo of the model, and feathered this new layer until the photo looked convincing.
I think the way the model is looking at the floor creates a suspenseful atmosphere, which pushes viewers to consider what the narrative within the image is.

Image Analysis/ Comparison



There's a Scar on the Soul of This World by Polina Washington



A final outcome from my project

Polina Washington's *There's a Scar on the Soul of This World* was a significant influence for this shoot. Therefore, I feel analysing and comparing these images is important.

One of the main differences between these images is the models. Washington's image shows two men standing in a lift, whereas my image shows one man. This creates a whole new atmosphere within the image. I feel that the men in Washington's image look quite sinister. One man looks forward, expressionless, whilst the second looks off to the side as if he is looking for someone. This creates a strong narrative within the image, as the viewer begins to question whether there is a relationship between both men, what that relationship is and why they are together. However, one model in my image pushes a viewer to consider his intentions and the importance of his presence. They begin to wonder what his aim is. Both images have a similar colour scheme, with quite dark tones. Washington's image has an orange tone as a whole, with green shadows. My image inverts this colour scheme, with green being the primary colour and hints of orange. The green lighting creates a more unnatural atmosphere, whereas the orange light in Washington's image seems to be regular lighting, yet it conveys a specific atmosphere. The dark but orange tinted lighting conveys a very specific atmosphere, which has an unnerving feel to it. Washington's choice to darken the lift doors emphasises the subject within the lift, as the doors create a frame within a frame which ultimately draws attention back into the subjects. By doing this, Washington places more of a significance on the characters rather than the setting. An audience begins to question their intentions. However, by lighting the lift doors more in my image, I am drawing attention more to the character within the setting. Whilst Washington's image seems as though her characters are in the lift on the way to something more, my image very much places emphasis on the setting. I have aimed to convey the eerie atmosphere of being in a lift alone. This setting has a sense of isolation and solitude, which I have aimed to emphasise through the use of green lighting. In this solitary moment, there is a heightened awareness of one's surroundings.

Photoshoot Reflection

As a whole, I am very pleased with the outcome from this photoshoot. As Morfa Shopping Park was busy at the time of my photoshoot, I was faced with the challenge of shooting enough images very quickly.

What was successful:

- In a short time, I was able to shoot photos with a variety of poses and some variation in composition
- My aim was to achieve one strong final outcome, which I believe I did
- I feel that the image has a sense of mystery within it

Things to improve:

- Ideally, I would have liked to incorporate the Godox lighting kit. However, I was shooting in a small public space, and as I was using the lift I had to be very quick incase anyone else needed to use the lift. Although more lighting would have been ideal, it was not practical
- Due to the nature of the space, and only having my small portable Boling light, I felt like I somewhat struggled to light the model well, and in a way that is fitting with my other coloured light portraits. I was able to fix this by asking the model to come closer to the front of the lift, but I still feel like the image would have benefitted from more lighting
- I could possibly have introduced a second person in the photos, as Polina Washington did in her 'There's a Scar on the Soul of this World' project. However, this may seem out of place as the portraits in my project so far only have one subject. In addition, as I am aiming to create single frame narratives, I wouldn't want to create a link between two models, as this may interfere with my aim

Photoshoot 8

Introduction

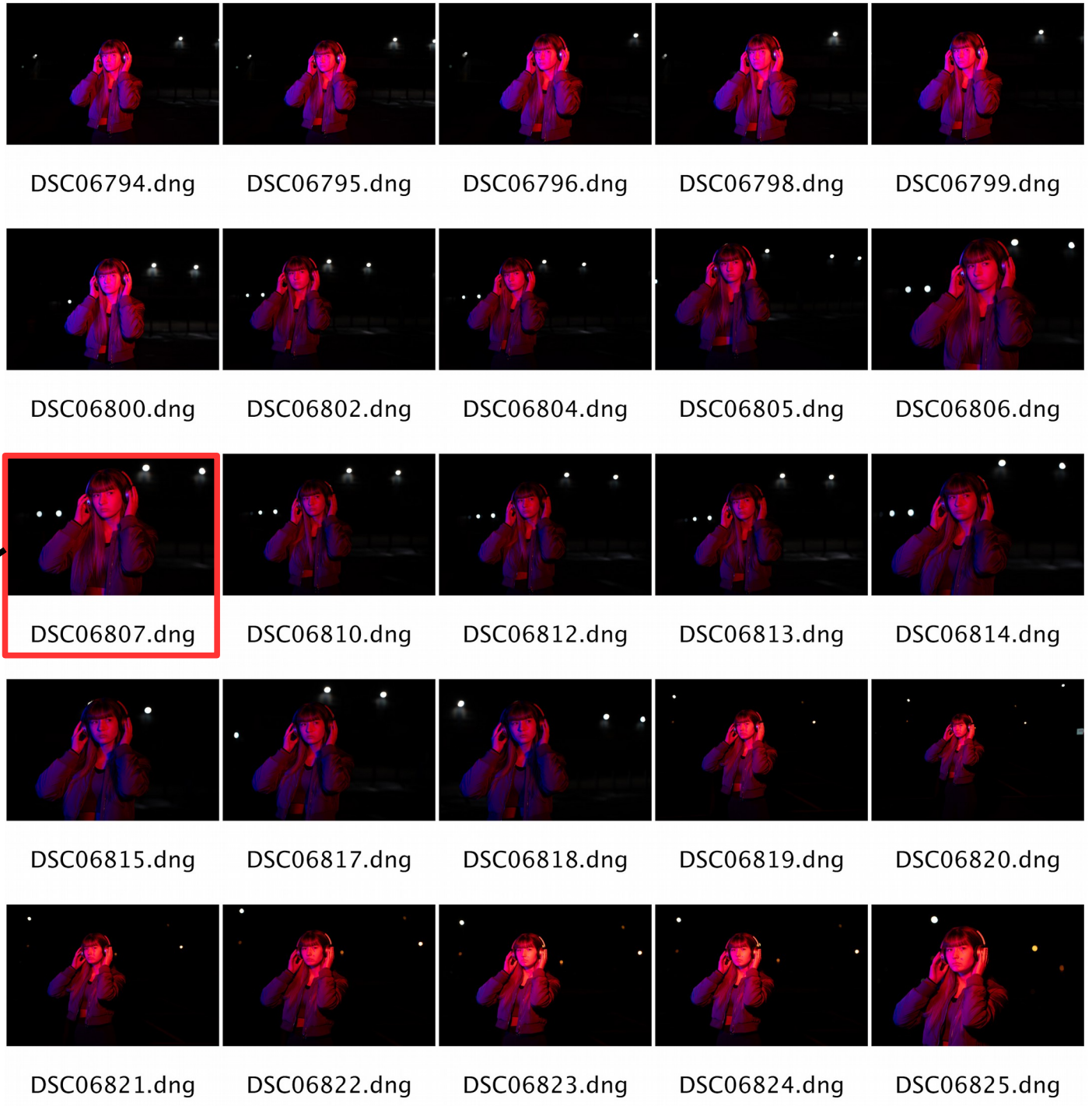
The purpose of this shoot was to recreate a photo from my 4th photoshoot (shown below). I decided to recreate this shot, as per Ryan's feedback from my one to one tutorial. He explained that some photos from this shoot did not fit in with the aesthetic of my other images.



This photo is my favourite from my 4th photoshoot, which is why I decided to try to recreate this shot, except with coloured light. In the photo to the left, I used the Godox lighting kit with the Boling light as a subtle blue fill light. For this shoot, I decided to add a gel to the Godox lighting kit.
I wanted to recreate this photo, which was taken at Morfa car park, however after that shoot a security guard approached me and explained that the car park was private property. Therefore, I had to find somewhere else to go. I decided to drive to Park Cwmdu retail park, as I thought this would have a similar desolate car park atmosphere.

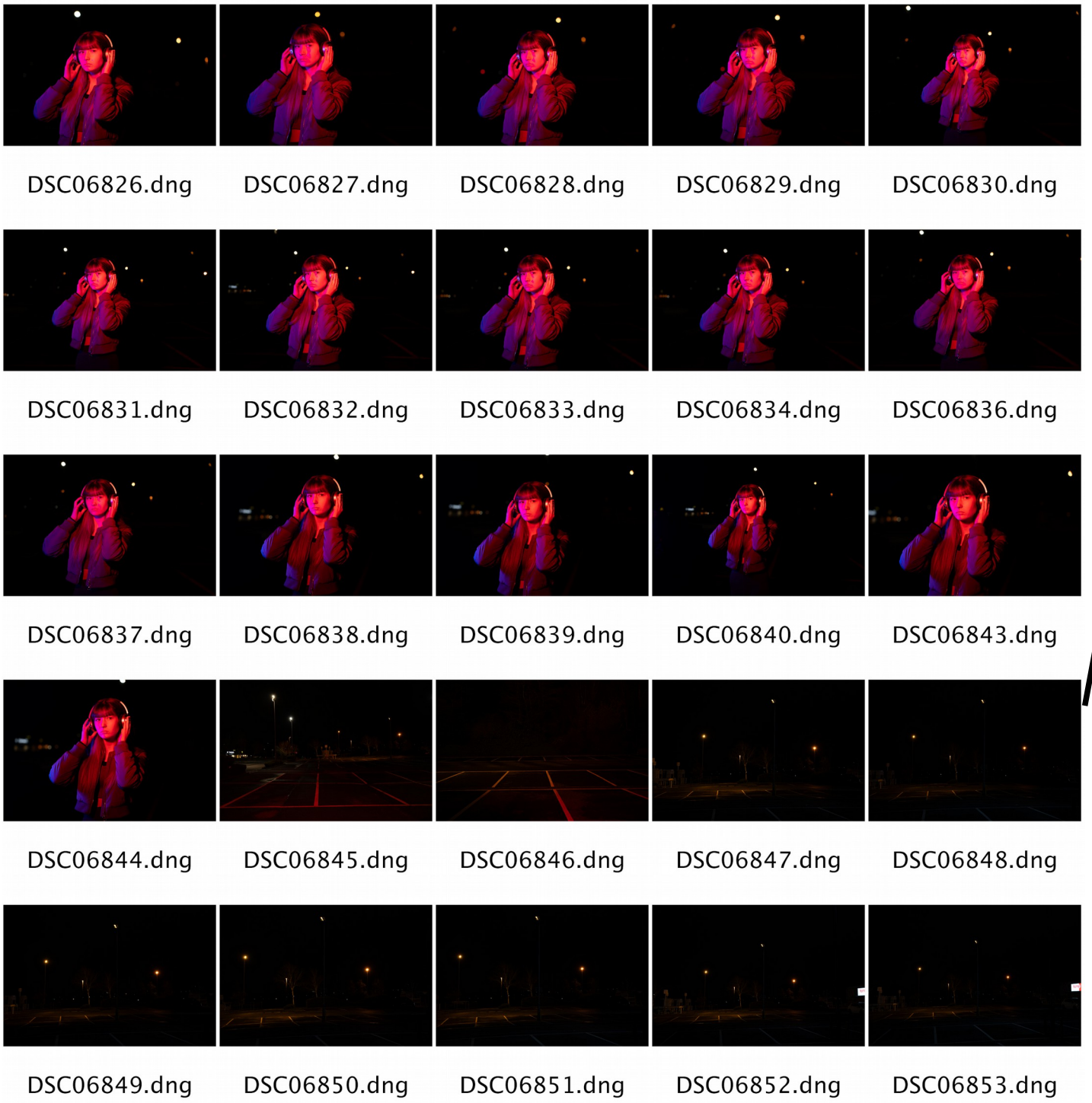
Contact Sheet

All of the images in this photoshoot are very similar, with slight movement of the camera and subject. As a result, I felt it was only necessary to edit one image.



I chose this image above all others, because of the model's expression. I think her expression is most intense in this image, and I feel it is most similar to the original image, and the reason for this reshoot

Unfortunately, all of these photos have the same lighting issue with the banding as the photos on the last contact sheet.



I took these photos, as Ryan had suggested lighting a space as well as focussing on portraiture. However, I have chosen not to edit any of these images as I feel they lack a cinematic quality. I think this can be attributed to the lighting, as I had attempted to use a Godox continuous lighting kit to light a whole car park. I feel that if I had another lighting kit, perhaps this could have worked.

Edited Images





When it came to editing these images, I noticed something particularly strange. The highlights looked really wrong, and where the light falls on the subject's face there is a lot of banding. The model's face is stripy, which I found really bizarre. I am unsure why this has happened, as it did not look like this in camera. I can guess maybe it was an issue with the intensity of the light, and how close it was to the subject but I am unsure that this was definitely the reason.

When it came to editing these images, I had hoped that I would be able to amend this simply by reducing the highlights. I did reduce the highlights, and adjusted the exposure. However, unfortunately although this reduced this effect, it was still visible to a degree that meant my images were unusable. If I were to reduce the highlights enough so that the banding was not visible, the photo would be completely underexposed. In addition, as I had hoped to brighten the background, the exposure of the image as a whole looked unmatched.



This image was the one I felt was most similar to the photo that inspired this reshoot. I set up the Godox light in the same place that I did originally, however this time I added the red gel to the image. I also set the Boling light to blue, and had this positioned in the same was it was in the original photo. This photo was particularly difficult to edit, however despite spending a long time on the image I am still unhappy with the final outcome. I feel that the main issue is the intensity and saturation of the light, and the fact it is shone solely on the subject. The difference in colour between the subject and the background is so dramatic, that I feel it makes the model look photoshopped into the setting. Another element I struggled with in terms of editing is the exposure. This is one of the very few images from this shoot that I was able to redeem with the issue with the highlights.

Photoshoot Reflection

This shoot is by far the worst one I have done, and as a whole was not successful. I feel that I won't end up using any of the images from this shoot in my final book, due to the issue with the highlights, which I am unsure what happened or how to fix it. I feel that perhaps the light was too close to the subject and too intense.

What was successful:

- Had the photos turned out well, I feel that I may have had some interesting compositions

Things to improve:

- The majority of photos from this shoot are unusable, due to the issue with the highlights
- The photos that are usable are not my best images
- I really struggled with trying to light the space, as the car park was so open the Godox light did not light far enough into the distance
- The background behind the subject is unlit by the Godox light, which gives the images a weird effect where it looks like I have cut and pasted the model onto the background

After how unsuccessful this shoot was, I decided to return to the original image that Ryan liked, and suggested reshooting. The only issue with the image was that the lighting was too neutral, and there were no strong colours as there are in my other images.





By re-editing this image, I feel that I was able to achieve a strong final outcome. In my original edit, the blue fill light was not visible. When re-editing, I made sure to enhance the blue within the image so that the portrait fit the aesthetic of my project overall in a more suitable way. In terms of the Godox light, I decided to use Photoshop to amend this.

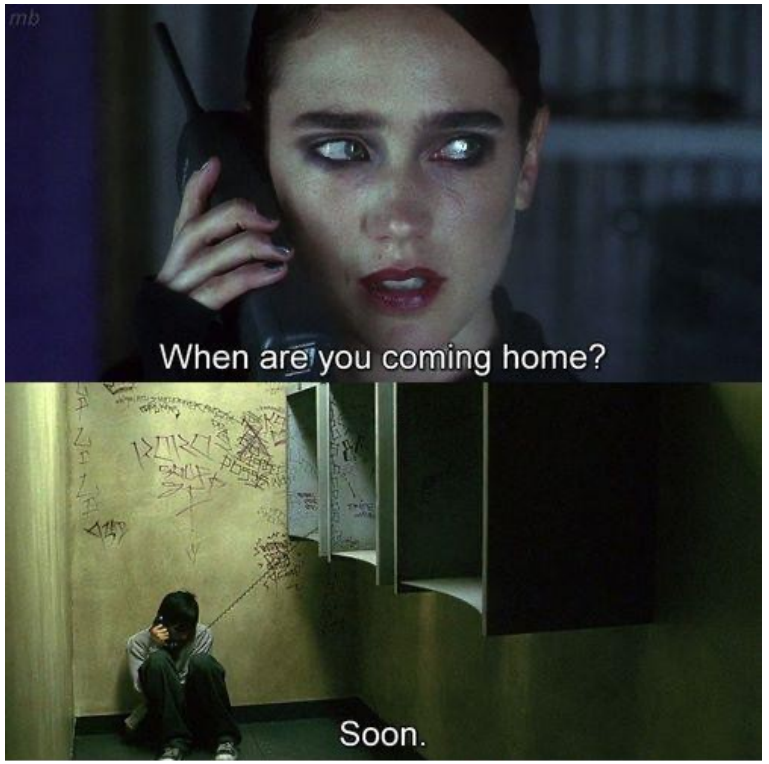
To add in the red light effect, I created a new layer. On this new layer, I used a soft round brush with a red colour on it, and drew over the parts of the image that had been lit by the Godox light. I reduced the opacity to 9%, which was a process of trial and error, as finding the right opacity was a balancing act between the red being too faint and too intense.

Photoshoot 9

Introduction

For this shoot, I asked Carys to model again. I set up the Godox lighting kit and my Boling light in my living room, lighting the space where Carys would be standing.

Photoshoot Inspiration

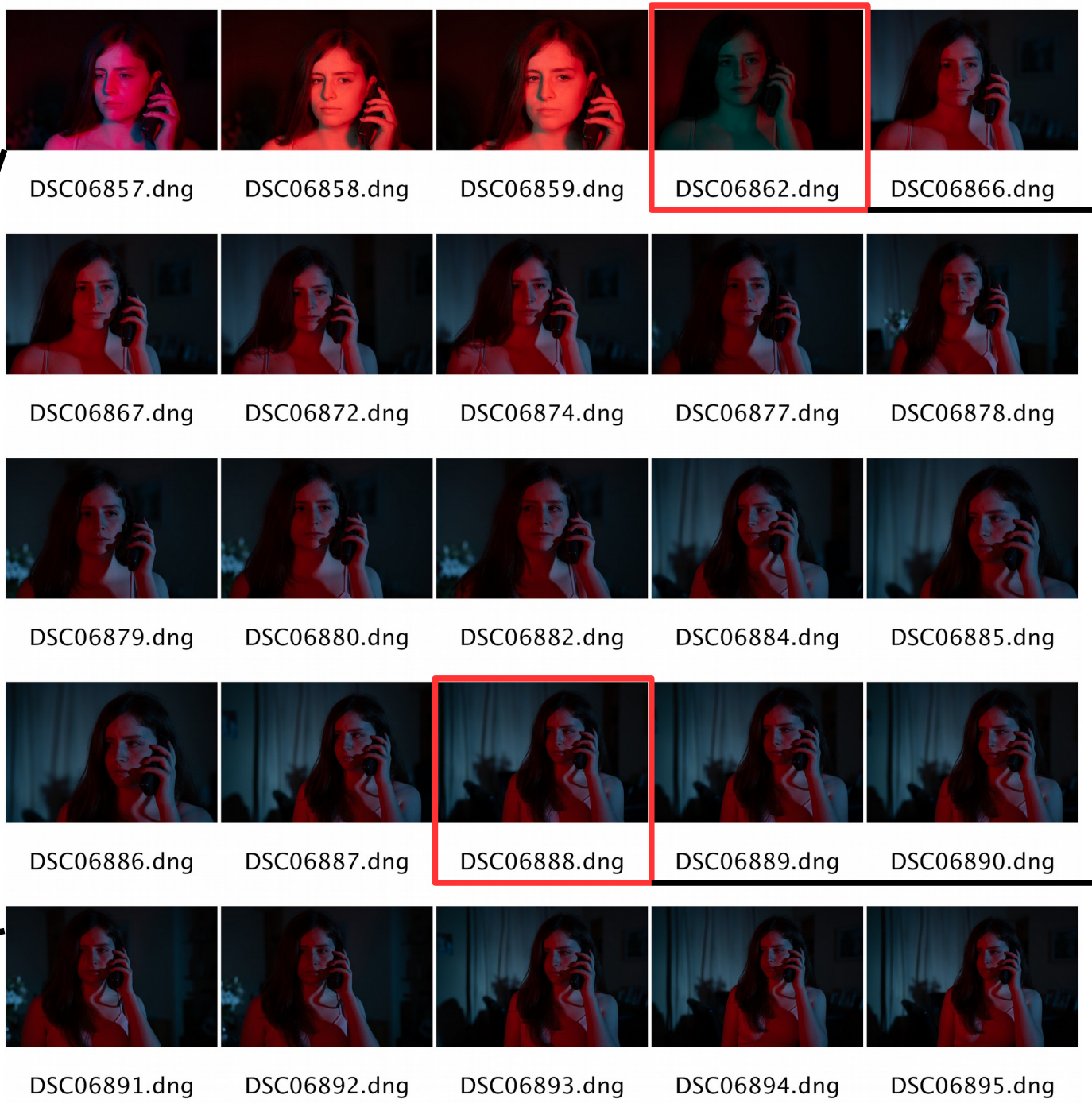




The inspiration from this shoot came from this scene in the 2000 horror drama 'Requin for a Dream'. This is not a movie I have ever seen, however I came across an image of this scene, which I found interesting.
What I particularly like about this image is the close crop. I think by having the camera so close to the subject, it makes it feel very personal. This shot is used in cinema, because it emphasises the importance of the character's presence, reaction, emotion or behaviour in a scene. In this case, the close crop emphasises the character's reaction to the phone call. In the scene, it is seen that this character begins to cry; for this reason, the close crop feels quite invasive.

Contact Sheet

At the beginning of the shoot, I experimented with lighting. I set the Godox light up, and moved it around a bit until I found a set up that worked. In combination with the Godox light, I used my small Boling light as a fill light



I selected this photo to edit, as I thought I should at least try to edit a photo with one of the first lighting set ups I used, just for some variety and choice. Aside from the lighting set up I used, I think this was the next best set up

The first photos I took in this shoot were test shots, while I was trying to establish what the best lighting set up was. I feel the lighting in these test photos is very flat, and too bright

Although many photos from this shoot are similar, I chose this photo as I felt it was the most effective of the lot. I think the framing works well, as I have framed it with enough room to crop to a 16x9 crop. I also think the model's expression is best in this photo

I don't like the angel the model is stood at in this photo

Edited Images



This image was the first lighting set up I tried. However, after looking at the contact sheet I realised that the Godox light with the blue gel as a key light, with the Boling light set to red as a fill light (shown below) was a better lighting set up. I feel this photo is not the best from the shoot, however I think it is interesting to compare the two lighting set ups.
In this image, the subject is positioned to the left of the frame, looking slightly to the right. Upon reflection, I do not like the crop on this photo, and feel that the red light on the background is too intense.

This photo was heavily inspired by a scene from the movie *Requiem for a Dream.* I asked the model, Carys, to hold the phone to her ear and look off to the side. I think this creates a dramatic and cinematic atmosphere. I think the blue lighting and red lighting combination works well, as they are colours that compliment each other well and create a contrasting and dynamic atmosphere. Blue often symbolises calm and tranquillity, however when paired with red it does something completely different within an image. The pairing with red changes the tone of the blue, turning it more negative which I think is an interesting play on colour theory.



Photoshoot Reflection

Although obtaining only one final outcome from this shoot, I would still class this shoot as successful. The purpose was not to create a series of images, but create one final image that I will use in my book.

What was successful:

- I have one strong final outcome
- I think the lighting set up created a strong mysterious atmosphere, and the colours used match the atmosphere well
- My final outcome from this shoot is one of my favourite final images from this project so far
- I feel the dual lighting technique worked particularly well, and makes the image more dynamic

Things to improve:

- Perhaps I could have experimented with more compositions, or different orientations around my living room
- I could have asked the model to try some different expressions, just to add some variety and give me some more choice with my final image

Photoshoot 10

Introduction

When thinking of possible photoshoot locations, I was specifically thinking about uncanny spaces or non-spaces, places that feel somewhat surreal or eerie. I decided to do a shoot in an industrial estate, so I chose Bridgend Industrial estate.

I found this area very interesting, however part of it was private property belonging to businesses so I felt it was best to avoid these areas, and pick a more open space.

The Photoshoot



During the photoshoot, one element I initially struggled with was lighting the space. Ideally, I would have taken the attachment off the Godox light and just put the gel straight onto the light head itself. However, this was not practical as when I borrowed the lighting kit from stores, Ann mentioned not taping the gel directly to the light head and to ensure I use the attachment as otherwise the head will heat up so much it will melt the gel. To combat this issue, I framed my images so that I was always looking directly at the building where the light was shining flat against the building. Looking down the building (as shown in the photo to the left) did create an interesting effect, but ultimately I felt it looked more like bad technique rather than a creative technique.

Contact Sheet

I don't like that the light trails off in these images, as it was not bright enough to light the whole industrial estate. I found these images difficult to edit. In addition, they do not convey much of an atmosphere.

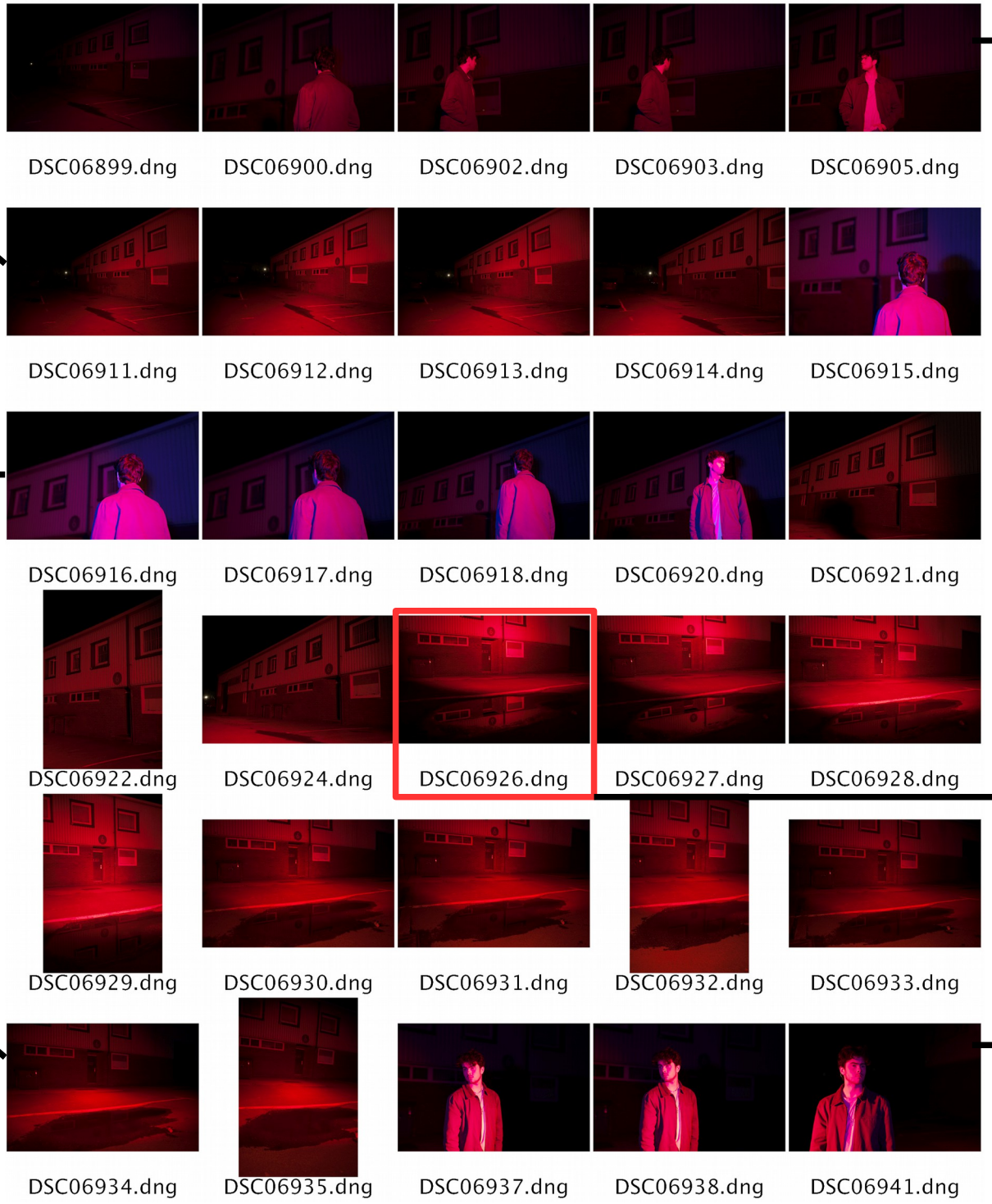
The highlights in this image are too bright.

The lighting in these images appears to be much too pink, and the eerie atmosphere gets lost within this colour.

Following Ryan's advice, I decided to continue trying to light a space. I feel that this image is the most effective, because of the positioning of the light, which both illuminates the building as well as the puddle in the foreground. I felt that using the composition technique of reflection really worked well in this case, to convey an eerie atmosphere.

I feel that this image is not quite as effective as the others, as the puddle is not lit very well. I feel the puddle is a vital component of this image, and it really helps convey an eerie atmosphere. Without the puddle in the foreground, I feel that the image is very simplistic and basic.

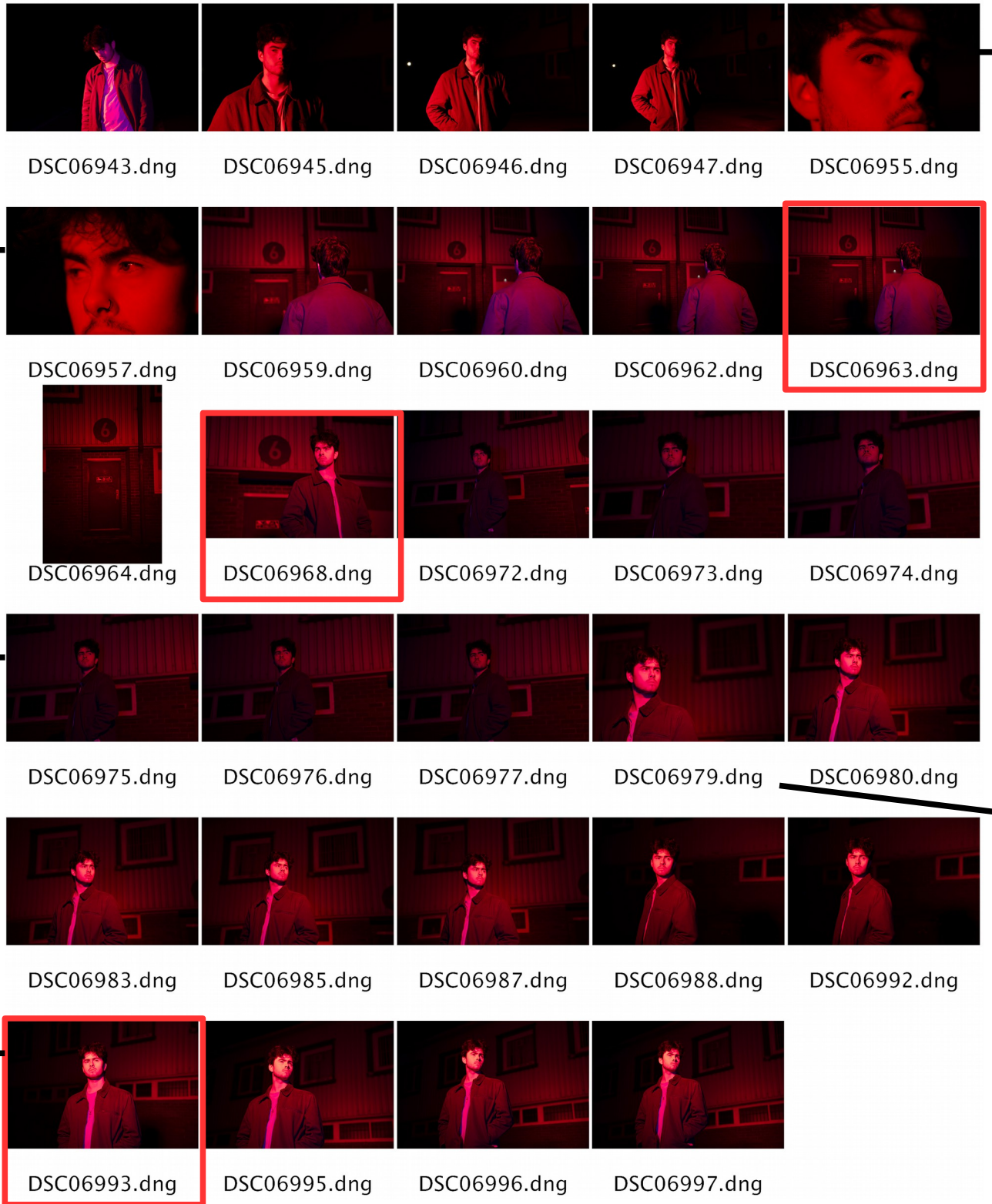
Due to the positioning of the light, the background of these images is much too dark. I was unable to correct this in Lightroom.



I turned the model so that this time his whole face was lit. My aim with this photo was to capture emotion, however I do not feel that I was successfully able to do this.

I like the lighting and composition of these photos, however I feel that by looking up at the subject I am emphasising his power. This is the opposite of what I want to do. As I am taking photos inspired by horror/ thriller movies, I need the subject to look smaller and weaker, to create a more eerie and scary atmosphere within my images.

Out of all versions of this image, I feel this is the one where the model's expression most effectively communicates the atmosphere I wanted to achieve.



I took this photo with a very close crop, focussing on the model's eyes, because eyes convey emotion very well. I took this photo, then decided I did not like how only half of the model's face was lit.

The model is too far left in the frame, there is not enough negative space surrounding him.

Edited Images



When editing this image, I used a much different style than any other edited images from this shoot. This is because this image is not a portrait, and I felt it would benefit from bolder, more punchy colours and contrast. I paid particular attention to this image when editing, as I knew that this was an image I will be using in my final book. I have previously tried to light a space, but it did not work out. However, this is very effective, and in my opinion very successful. I feel that it perfectly encapsulates the eerie atmosphere I have aimed to create.

Editing this photo has been something I have struggled with. I felt that whatever I did, the colours looked off. However, after reaching this as the final edit I feel that the composition combined with the colour leaves this photo with more of a dystopian atmosphere than eerie. I feel that as we are looking at the model's back, the photo lacks that emotion that really helps to create the eerie/ scary/ mysterious atmosphere within my photos.Therefore, I will not be including this photo in my final selection





One element of this photo I really like is the lighting in the background. As I lit the model with the Godox light with the red gel coming from the right, with the Boling light set to blue from the left, it has created a really interesting lighting. The two colours work together in a dynamic way to create a mood and atmosphere within the image. The model stands just left of the centre of the frame, a concerned look on his face, as if he has just been startled by something in the distance.

I think the number 6 on the background plays an important role in this image, as it creates a sense of mystery surrounding the significance of this. It pushes a viewer to consider whether it has a meaning. After editing this photo, I realise the model's facial expression and stance, combined with the lighting, makes this image look more like it's from a detective/ crime movie rather than a horror/ thriller. Despite this, I do quite like the photo. However, I do not feel that it fits the overarching theme of my project.



Photoshoot Reflection

One particularly successful element of this photoshoot was the fact I was able to light a space, and achieve a photo I deem successful. In addition, I feel I was able to take some interesting portraits, and I feel that I definitely have a couple of photos to consider when thinking about my final image selection.

What was successful:

- I was able to successfully light a space, as the building meant the space was less open than the car park I had tried previously
- Although the images looked slightly dark in camera, I was able to fix them in Lightroom

Things to improve:

- I feel that taking photos from a lower angle emphasised the subject in the wrong way, as it suggests they are powerful. As I am working with a horror/ thriller theme, perhaps applying a different composition technique, of looking down, would have worked best. It may have minimised the model, and made him appear more powerless
- I maybe should have experimented with different coloured lighting. This is not because I am unhappy with the lighting I chose, I feel it worked very well and this is why I used it. However, it may not have been a bad thing to give myself more choice

Photoshoot 11

Introduction

I did this shoot in a caravan one evening, using my Boling RGB light.

Nothing in particular inspired this shoot, my sister was sitting on the table with a glass of water and it felt quite cinematic. I feel this is an instance where the Godox lighting kit would have been useful, however unfortunately I did not have it with me. Despite this, I do feel that the Boling light worked well at lighting the space, especially since the caravan is quite small so the light bounced around the room nicely.



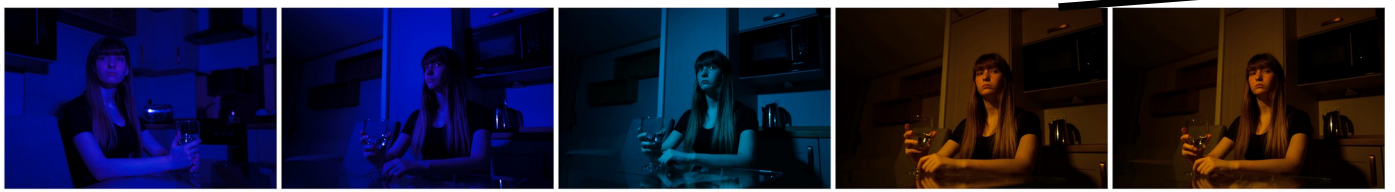


From looking at the images initially, I prefer the yellow lighting. I feel it fits the scene best. I think comparing these three photos is interesting, as when taking the photos I was unsure what crop would look most cinematic. I tried a closer crop, medium crop and a wider crop. Looking at the three different images side by side, I can say that I think the closer crop worked best. I feel that the wider crops place too much emphasis on the setting, and the model gets somewhat lost within the image. I think the closer crop, combined with the action of picking the glass up, creates a more cinematic atmosphere. The focus lays more on the character.

Contact Sheet

The blue light in these first photos is far too saturated

I definitely think the photos with the yellow light work best, and feel most atmospheric



DSC06999.dng DSC07004.dng DSC07005.dng DSC07006.dng DSC07007.dng

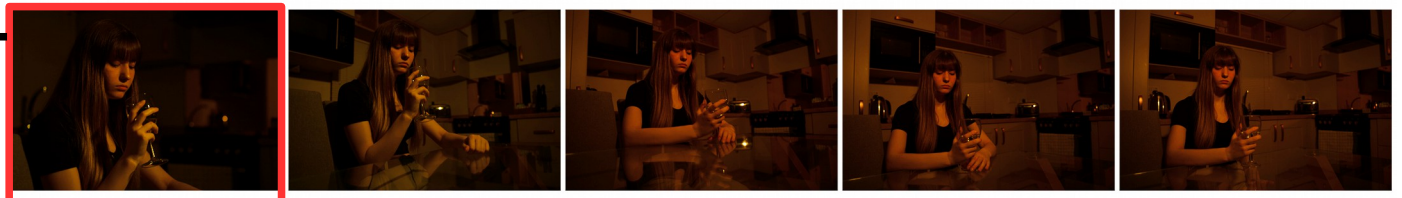
The crop of this photo is far too tight, meaning that when I try to crop it to a 16x9 frame it will cut too much of the image off

I think this colour lighting was wrong for this scene, as it does not have connotations with the horror/ thriller genre



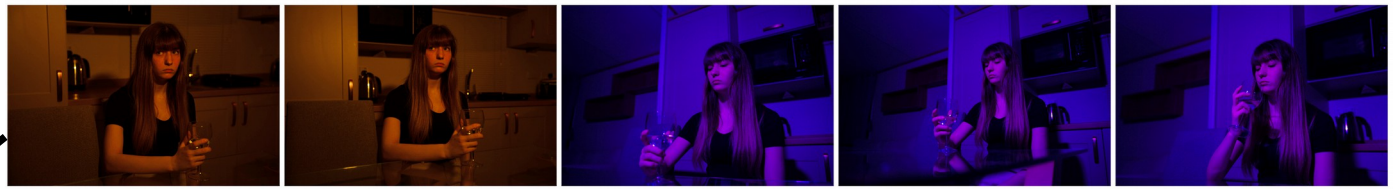
DSC07008.dng DSC07009.dng DSC07010.dng DSC07011.dng DSC07012.dng

Taken from this angle, the image has more depth to the background as the model is sat in front of the kitchen

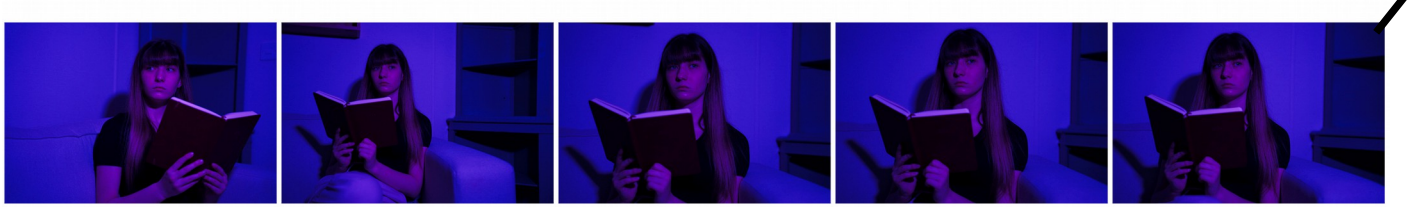


DSC07013.dng DSC07014.dng DSC07015.dng DSC07016.dng DSC07017.dng

Although compositionally I feel these photos are interesting, I feel that the model looks more uninterested than aware of and uncomfortable within her surrounding, which is the look I was trying to achieve



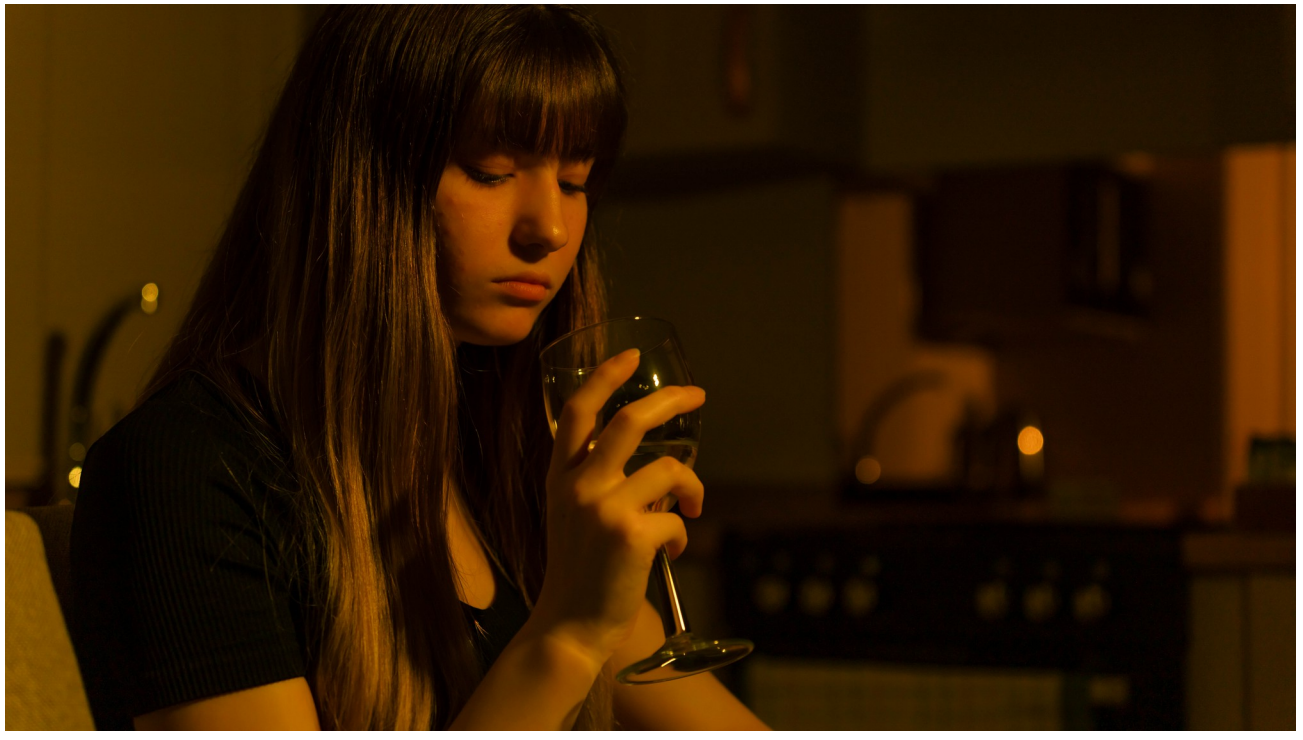
DSC07018.dng DSC07019.dng DSC07021.dng DSC07022.dng DSC07023.dng



DSC07029.dng DSC07033.dng DSC07034.dng DSC07035.dng DSC07036.dng

In terms of the atmosphere I was trying to convey, I really do not think these photos work well. I feel the model's facial expression does not connote a sense of uneasiness, and the purple lighting does not help this as I feel the purple adds a somewhat relaxed or futuristic element to the images

Edited Images



This image shows the model, holding a wine glass, looking into it with an empty expression. I chose this version of the image to edit, as I feel the yellow/ orange lighting was the most effective. Personally, I felt that the purple lighting did not sit right with the subject matter. I used a wide aperture when taking this photo, to create a shallow depth of field and draw attention back to the subject, whilst being able to give context to the setting of the image.

This image has a closer crop, which I feel emphasises the model's expression over the act of drinking. Whereas, the image above emphasises the act of drinking. I feel the more simple background in this image draws attention back to the model. I took this photo from a slight downward angle, to emphasise the importance of the subject. I also felt that visually it was the most fitting angle, and worked better than taking it from straight on because it shows the model's face more.



Photoshoot Reflection

This shoot is different to my other shoots, in that nothing in particular inspired it. Despite the lack of inspiration and planning behind this shoot, I feel that the spontaneous nature of this photoshoot worked in my favour.

What was successful:

- I was able to achieve an outcome I am pleased with, and will potentially select as part of my final image selection
- Although this was a spontaneous photoshoot, I was able to achieve a strong outcome

Things to improve:

- I perhaps could have taken some photos alternative subject matter within the scene, perhaps focussing more on objects, as my photos are all very similar. However, I have not done this with previous shoots so felt it may not be necessary during this shoot, as I have already decided each image is a single frame narrative. However, it may have been nice to have the choice

Photoshoot 12

Introduction

I asked a friend, Ellie, to model for me for a photoshoot, as I felt I needed more variety in my models as I had many photos of the same people. Although I had many ideas for this shoot, location was an issue, and as a result I had to do the photoshoot around town as this was the only convenient place to do so. I felt limited by this, especially considering I had previously done a photoshoot around town, but decided to work with the location anyway.

Photoshoot Planning

When I knew I would be doing the photoshoot with Ellie in Swansea town, I thought about what kinds of photos I could take. Ultimately, I decided I would walk around town in the dark and whenever I felt there was an eerie or scary atmosphere, I would take photos of her there.
Despite deciding to avoid planning the shoot and letting the atmosphere dictate when I take photos, I did decide that I wanted to retake these photos I took outside Hogarth on one of the alleys stemming from Wind street. I did not like the Welsh flag or the pub logo in the photos, I found it quite distracting.



DSC06346.dng



DSC06347.dng



DSC06350.dng



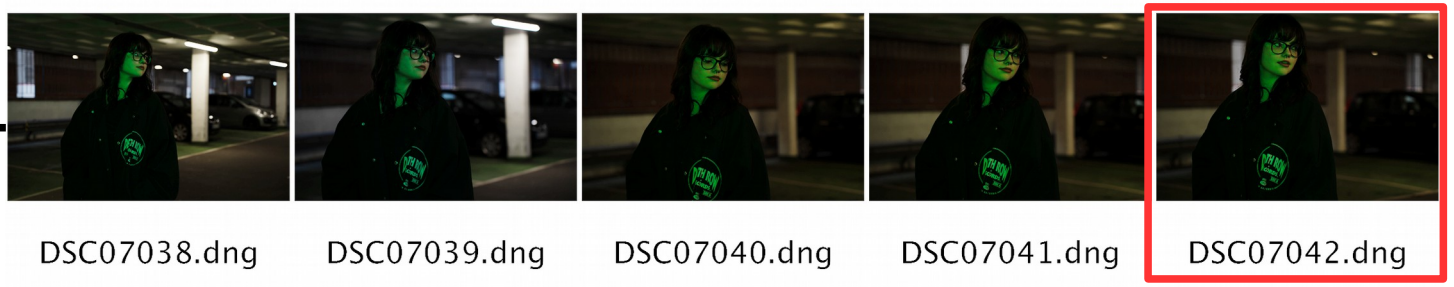
DSC06351.dng



DSC06354.dng

Contact Sheet

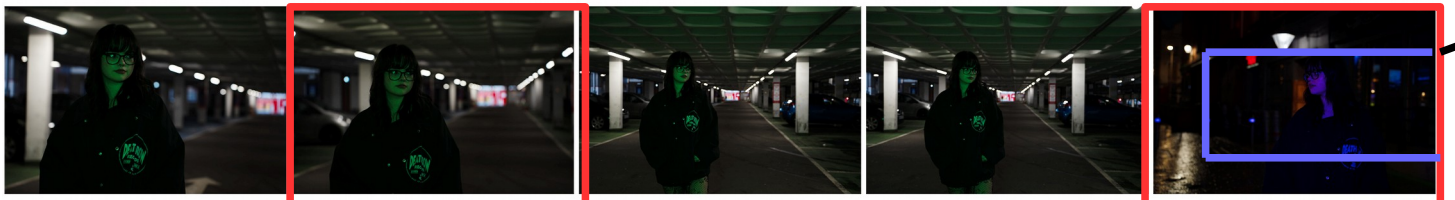
I feel that in these first photos, Ellie's expression does not necessarily match the mood and atmosphere I hoped to create. I also feel that the cars in the background ruin the 'empty car park' look I hoped to achieve.



DSC07038.dng DSC07039.dng DSC07040.dng DSC07041.dng DSC07042.dng



DSC07043.dng DSC07045.dng DSC07046.dng DSC07047.dng DSC07049.dng



DSC07051.dng DSC07053.dng DSC07054.dng DSC07056.dng DSC07057.dng

Crop this photo to have a much closer crop.

I think too much of the alley can be seen in these photos, and this lessens the suspenseful atmosphere of the photos.



DSC07058.dng DSC07059.dng DSC07060.dng DSC07063.dng DSC07064.dng

This photo has the best crop, however I do not like Ellie's facial expression.



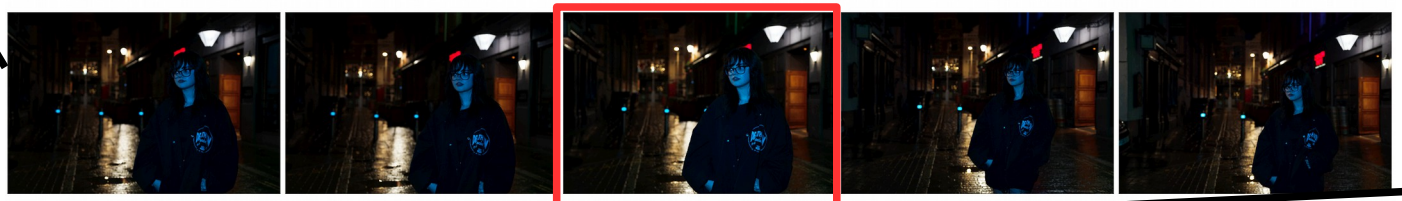
DSC07065.dng DSC07066.dng DSC07069.dng DSC07072.dng DSC07073.dng

The green lighting does not work particularly well with this scene.



DSC07074.dng DSC07076.dng DSC07078.dng DSC07080.dng DSC07084.dng

I am really undecided about whether the blue lighting works well or not. Blue symbolises calm and tranquility, however during my artist research I have seen examples where it has worked to create an eerie atmosphere. It also worked well in my car photoshoot with my sister, so I decided to try it.



DSC07085.dng DSC07086.dng DSC07087.dng DSC07090.dng DSC07091.dng

Experiment with a tighter crop here?
Look at a tighter vs wider crop and see the difference in the impact.



DSC07094.dng DSC07095.dng DSC07096.dng DSC07097.dng DSC07099.dng

I do not like any of these photos. The lighting works somewhat well, but I think the framing is not great. In addition, there is lens flare coming from the street light. As a whole, I don't feel Ellie's facial expression works with the atmosphere I hoped to achieve.



DSC07102.dng DSC07103.dng DSC07106.dng DSC07107.dng DSC07108.dng

I don't like that you can see the Hogarth branding on the neon sign in the background, as branding in portraiture is meant to be avoided.



DSC07109.dng DSC07110.dng DSC07111.dng DSC07112.dng DSC07114.dng

Edited Images







I feel that these images are interesting, in a different way to my original multi storey car park photo (shown above). However, ultimately I know I will not be using either of these new images as final images, as they are too similar to the photo of Ryan.

I like the top photo, but I do not feel that it works well in the context of this project. I feel the model's expression does not effectively convey the mood I was hoping to achieve. In addition, I think the car behind is really distracting. Despite this, I do think the lighting works well.

I especially think the composition in the bottom photo works well, as I was able to use leading lines. However, I feel that the way the model is looking over her shoulder would work well, if she was facing another way. I feel that the fact the background can be seen, where there is nothing, ruins the impact of the photo.



My aim for this image was to take a photo of the model, Ellie, looking around skeptically at her surroundings. I do not feel I was able to achieve quite the impact I had hoped I would.
I have mixed feelings about this image, as I think the background is interesting however I do not feel the model's expression matches the theme of my project. In addition, I think the blue lighting is very distracting as it is so clearly different to the lighting in the background. I feel that a softer orange light may have worked best.

I personally feel this is the strongest image from this shoot. When editing, I decided to use quite a strong crop on this image. I felt that wider crops lacked a certain element, and that by cropping in tight on the subject's face I was able to enhance the impact of her expression. Although I like this image, I do wonder what it would have been like with a more subtle colour.
When editing, I used Lightroom's mask tool to select the background and adjust the temperature. To match the purple lighting, I changed the temperature to a more blue tone and also adjusted the hue of the background.



Photoshoot Reflection

I really have mixed feelings about this shoot. I feel that if I am to use any of these images in my final selection, it will only be one. This is because the images in this shoot are fairly repetitive. Ideally, I would have liked to have chosen a more interesting location, however unfortunately I was limited on where I could take Ellie to do this photoshoot. In addition, as I was taking photos it started to rain which really impacted my images. I feel that compositionally these are not the most interesting photos.

What was successful:

- I gained a few interesting images
- The images from this shoot add variety to my project

Things to improve:

- I feel that my photos lacked an element of narrative. I didn't have any specific ideas in mind, I worked with what I had and the weather conditions (intermittent heavy showers)
- I feel that a lot of my photos are very similar, there isn't much variety in poses. However, I had to respect that my friend was nervous to do this shoot and did not feel very comfortable at first
- I was limited in location. I felt quite restricted and had an issue with repetition, as photoshoot 3 was in town
- The photos are not the most compositionally interesting or effective

Book Layout Research

Introduction

I am at a place where I feel I have enough content for my book, meaning I am now moving onto making and ordering the book. I have spent this semester looking at various books, both in class and independently. As I have looked at so many books, I have documented those relevant to my project, whether that be in terms of content or layout in this visual diary. As I am coming to a point where I am making my book, I feel that I should go back and look at some possible layout options that I could consider for my book.

My Project Rationale

As I am in the final stages of this project, I feel it would be beneficial to give an overview of my project rationale.

My project 'Shadows of Perception' is a collection of cinematic portraits which draw inspiration from the horror/ thriller genre. Each frame is an ambiguous hidden narrative, which transforms an ordinary scene into a visually compelling story. My work delves into the human psyche, highlighting the vulnerability and fear inherent in everyday life and experiences. Reflecting on the idea of the unknown, my imagery plays on the thin line between normalcy and chaos and contemplates the unsettling beauty found in the moments just before something sinister unfolds.

Considering Layout

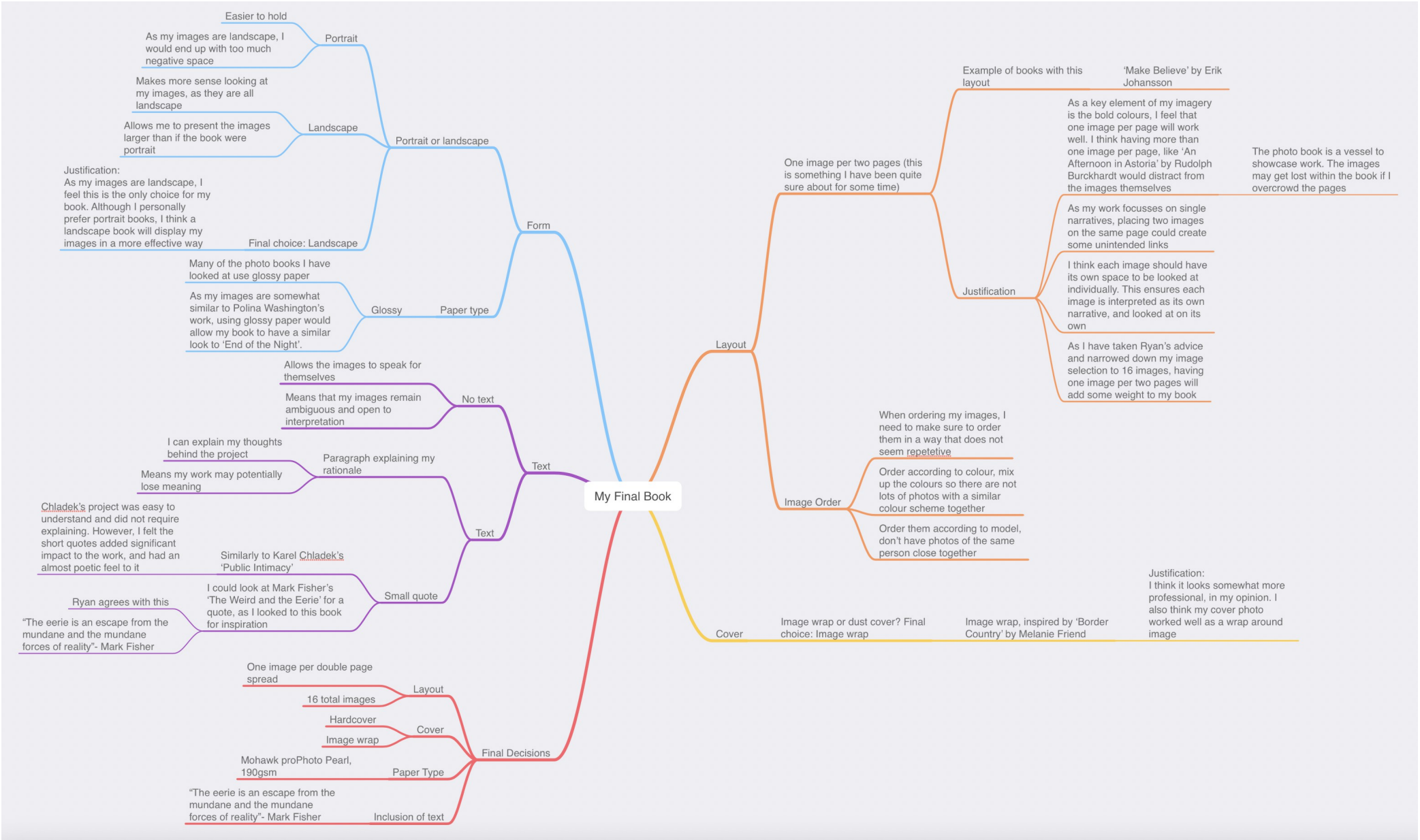
After looking back through my research into books, I have decided to follow a similar layout to the one used in my book dummy. However, the image sequencing will be very different, which will change the overall feeling of my book and amend the issues I felt I had within my book dummy. Whereas in my book dummy I grouped images into 'chapter' like sections, in my final book I have followed Ryan's advice and been much more selective with my image choice. I feel this will be highly beneficial, as it will give my book a whole new look.

Although it is a very simplistic layout I have chosen, with one image per double page spread, I feel that it is by far the most effective. My goal was to create single frame ambiguous narratives, and as a result I see it is highly important to present each photo individually on each page. This is because I think placing images next to each other may suggest connections that contradict my project rationale.

Coffee Table Book

My layout and overall feeling of my book must revolve around the imagery, as I am aiming to create a coffee table style book. Although I have aimed to convey a specific atmosphere within my images, I am not making a political point. As a result, I think my book should fall into the 'coffee table book' category.

Making my Final Book



When thinking about my final book, I decided that making a mind map would be the best approach to decision making. I made a section for each element of the book I felt I needed to make a decision in, including form, layout, text and the cover. I made notes of options I was considering, and finally added a branch to summarise each of my final decisions.

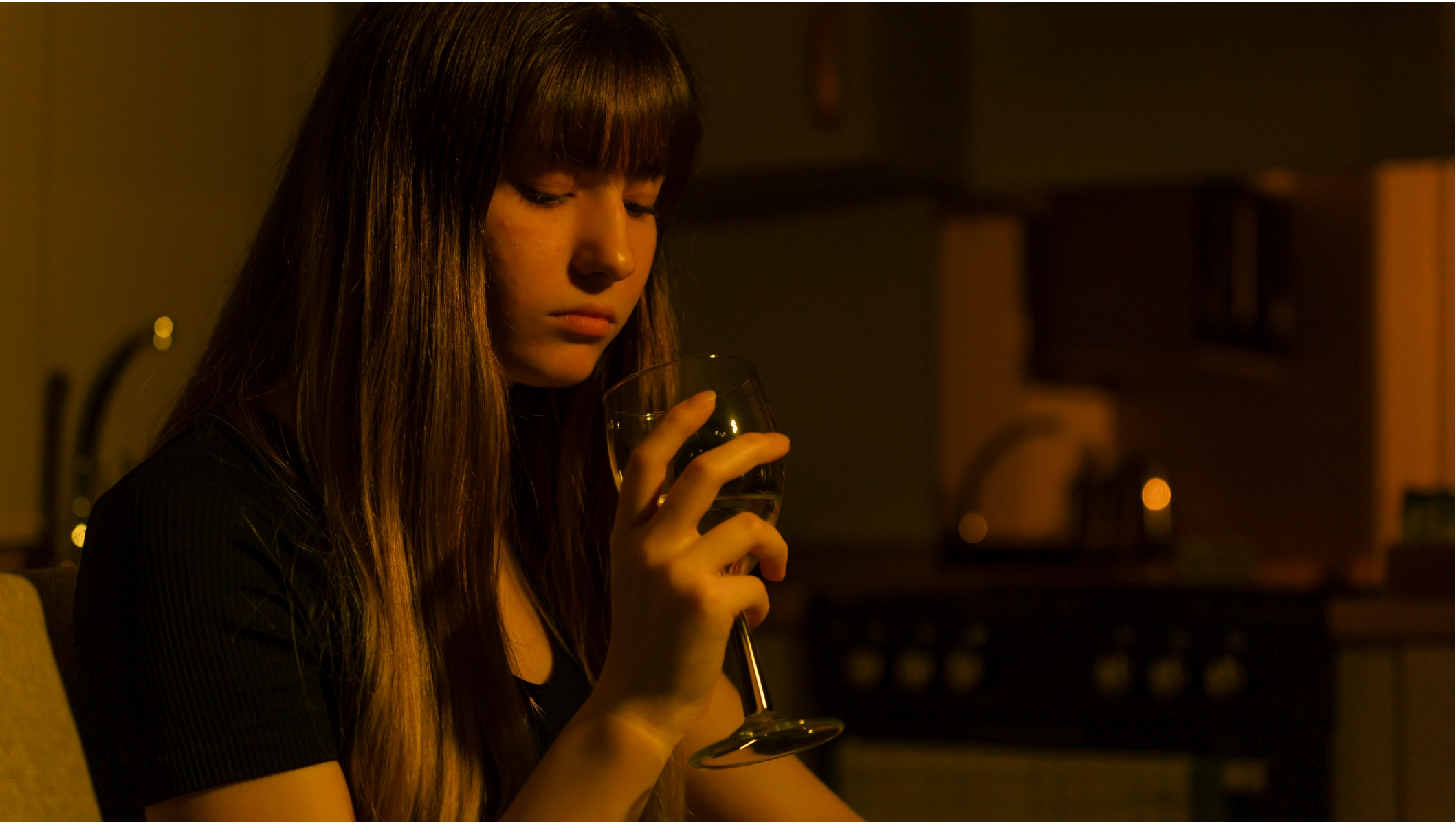
Final Images



This is the image I chose as the cover of my book. I chose this image, the only image in the book that is not a portrait, as I felt that putting a portrait as the cover would make it slightly difficult to add a title. I also felt that as I chose to have an image wrap cover, the only image without a person would work best for this, as I was unsure about the way that a portrait would work as a cover.
As well as being the cover image, I decided to make this image the first in my book. This felt appropriate, as when researching books, I came across many that used the cover image as the first image in their book.































Ordering with Blurb

Decision making:

- Book size/ format

Blurb offered three book sizes (small, standard or large). I opted for the standard landscape book, which is 10x8 inches. I felt this was the most appropriate size, as I wanted the book to be big enough to present my photos in a way that is effective, but I also wanted it to be a good size for handling.

- Paper type

Blurb offered 5 paper types: standard, a semi-matte paper; premium matte; premium lustre; Mohawk Superfine Eggshell and Mohawk proPhoto Pearl. I chose Mohawk proPhoto Pearl, a 190gsm semi-gloss paper. I chose to go with a glossy paper, because I felt the subtle sheen of the semi gloss finish would compliment the mood and aesthetic of my photos. I hoped that the paper type would enhance my images by maintaining the depth and intensity of the shadows within my images, whilst still retaining the detail within the image. In addition, I thought the weight and texture of the paper would add an element of professionalism to my publication.

- Cover

Blurb offers 3 cover options: softcover, hard cover dust jacket and matte hard cover image wrap. I chose a matte finish hardcover image wrap book due to the durability and robust nature, and I felt this would enhance the commercial and professional feeling of my book. I opted for the image wrap cover option, because I felt this would immediately give my book an immersive atmosphere. I also paid extra to change the paper on the inside of the cover from the standard white to black, as I felt this would be better suited to the darker atmosphere of my images.

Cover

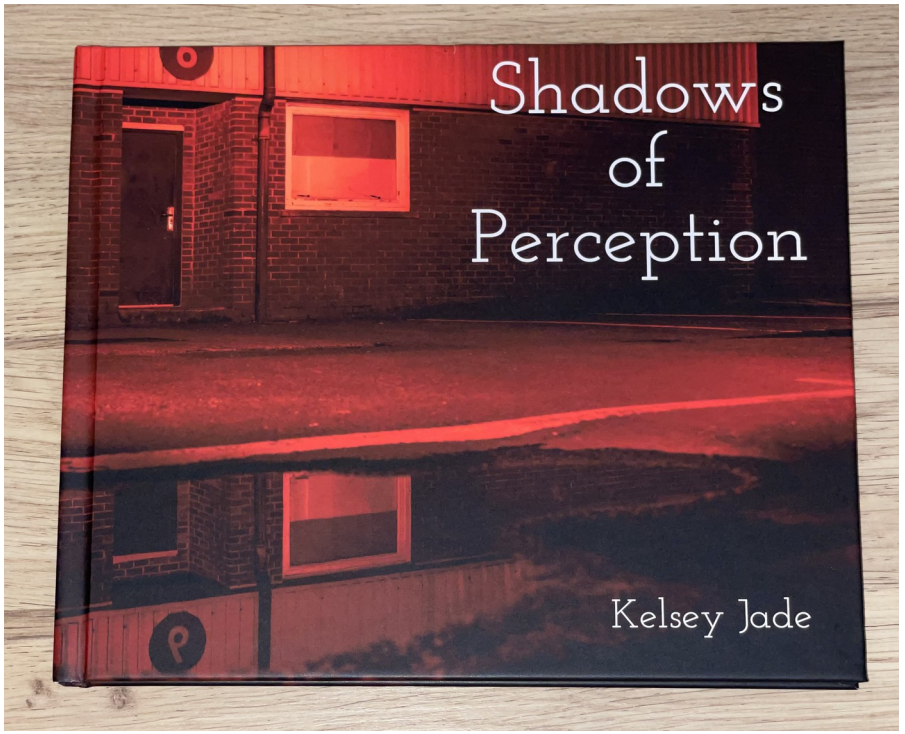


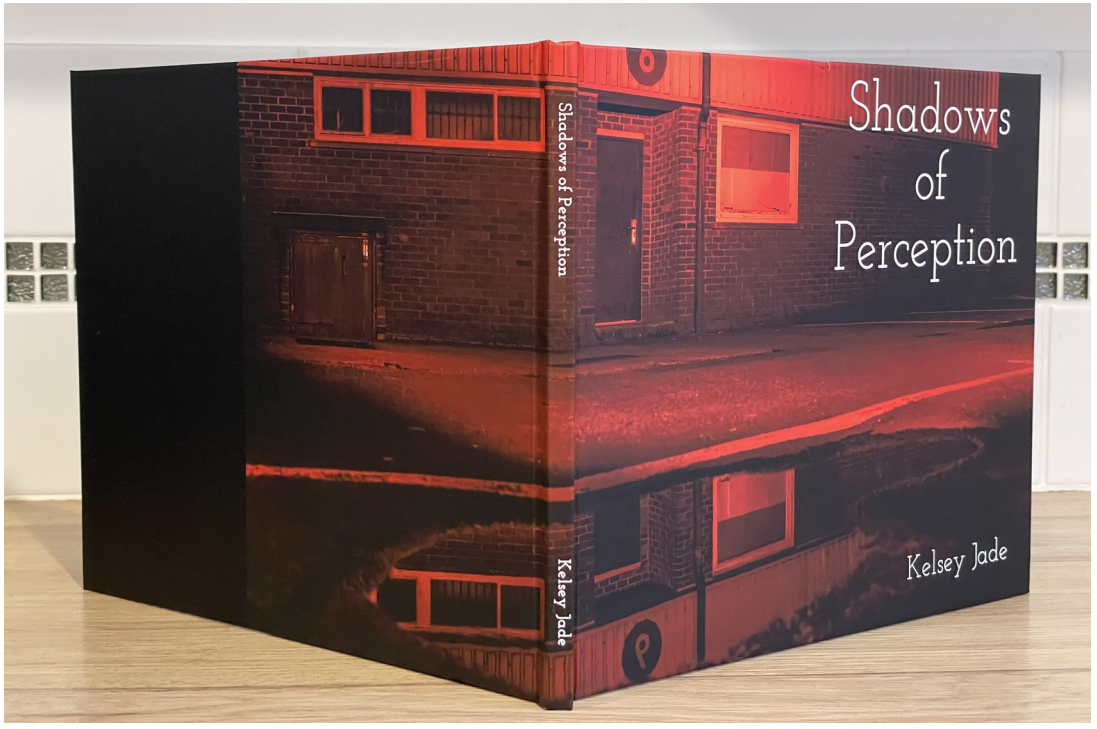
This is a preview of the cover in BookWright, the software Blurb uses to take book orders. I used the font 'Josefin Slab' on the cover, as I felt this was a sophisticated font which did not make my book look cheap or amateur. I chose in, thinking it would look sleek, and maintain an element of professionalism whilst also matching the theme of my book.

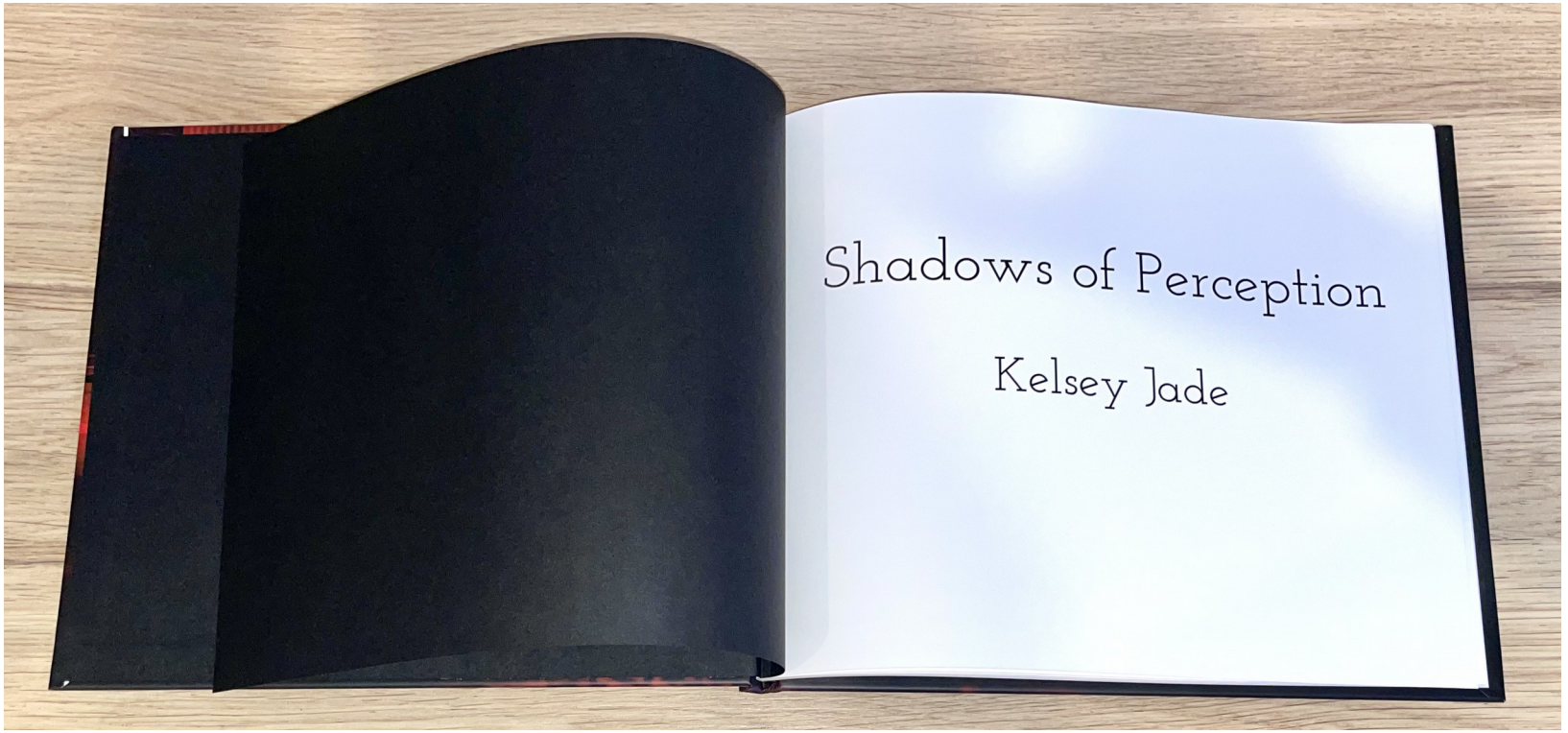
The title 'Shadows of Perception' was inspired by Mark Fisher's book 'The Weird and the Eerie', which discusses the perception of the 'weird' horror genre.

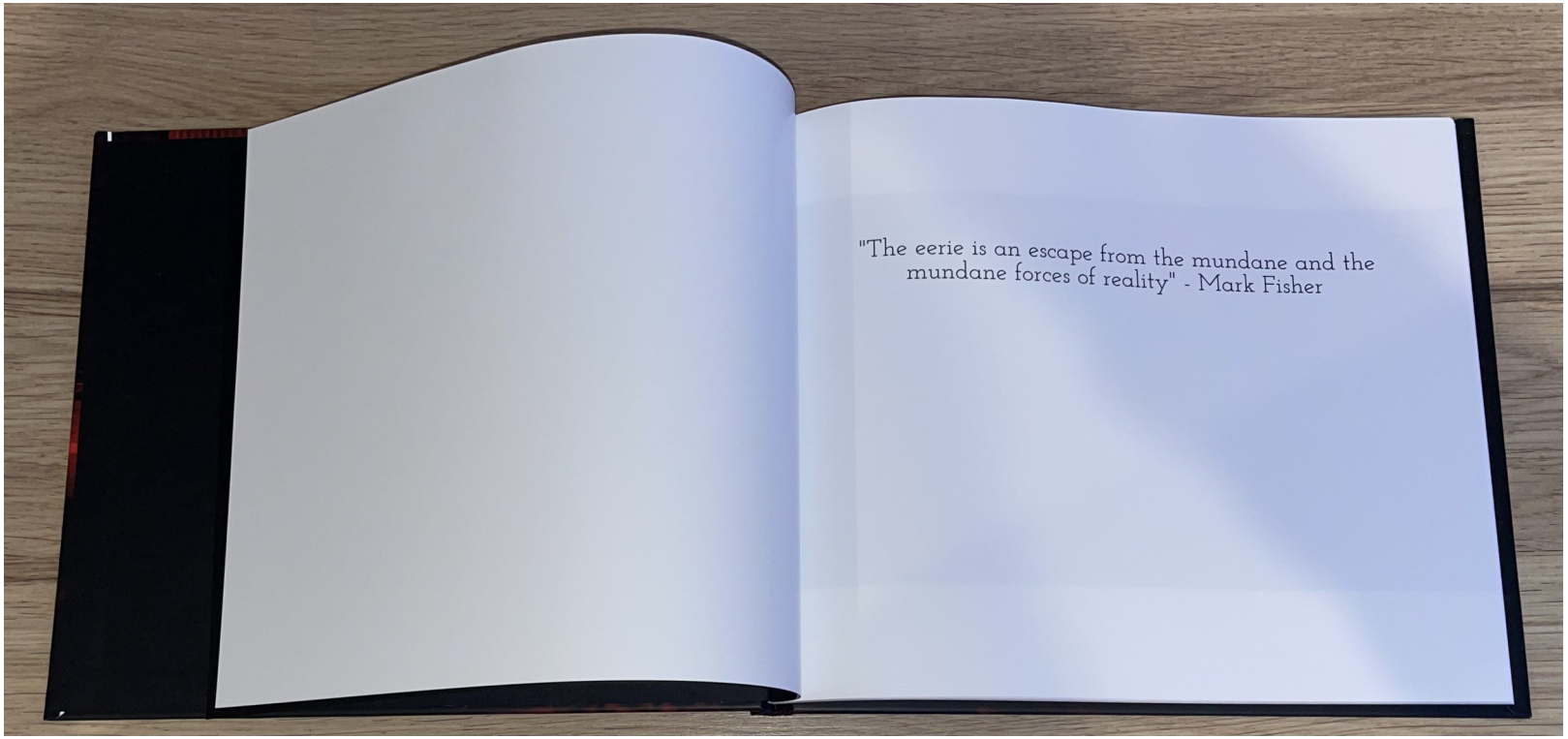
I chose an image wrap cover, however unfortunately due to the size of the image I was unable to fit it entirely around the book. Taking inspiration from David Farrell's 'Innocent Landscapes' book cover (discussed with my book research), I wrapped the image around the front and half of the back, while leaving some black space on the back.

My Final Book






Shadows of Perception
Kelsey Jade


"The eerie is an escape from the mundane and the mundane forces of reality" - Mark Fisher













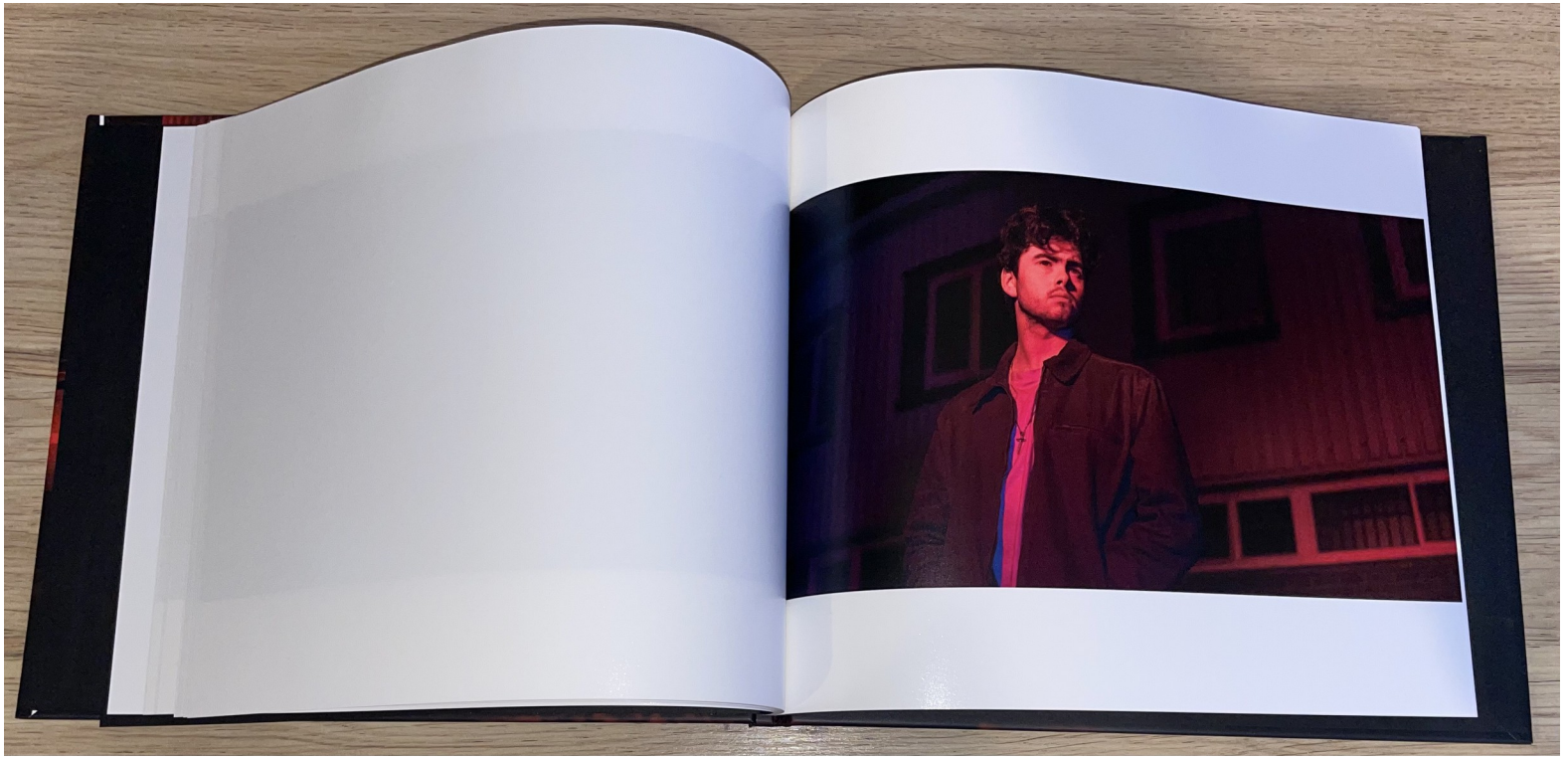


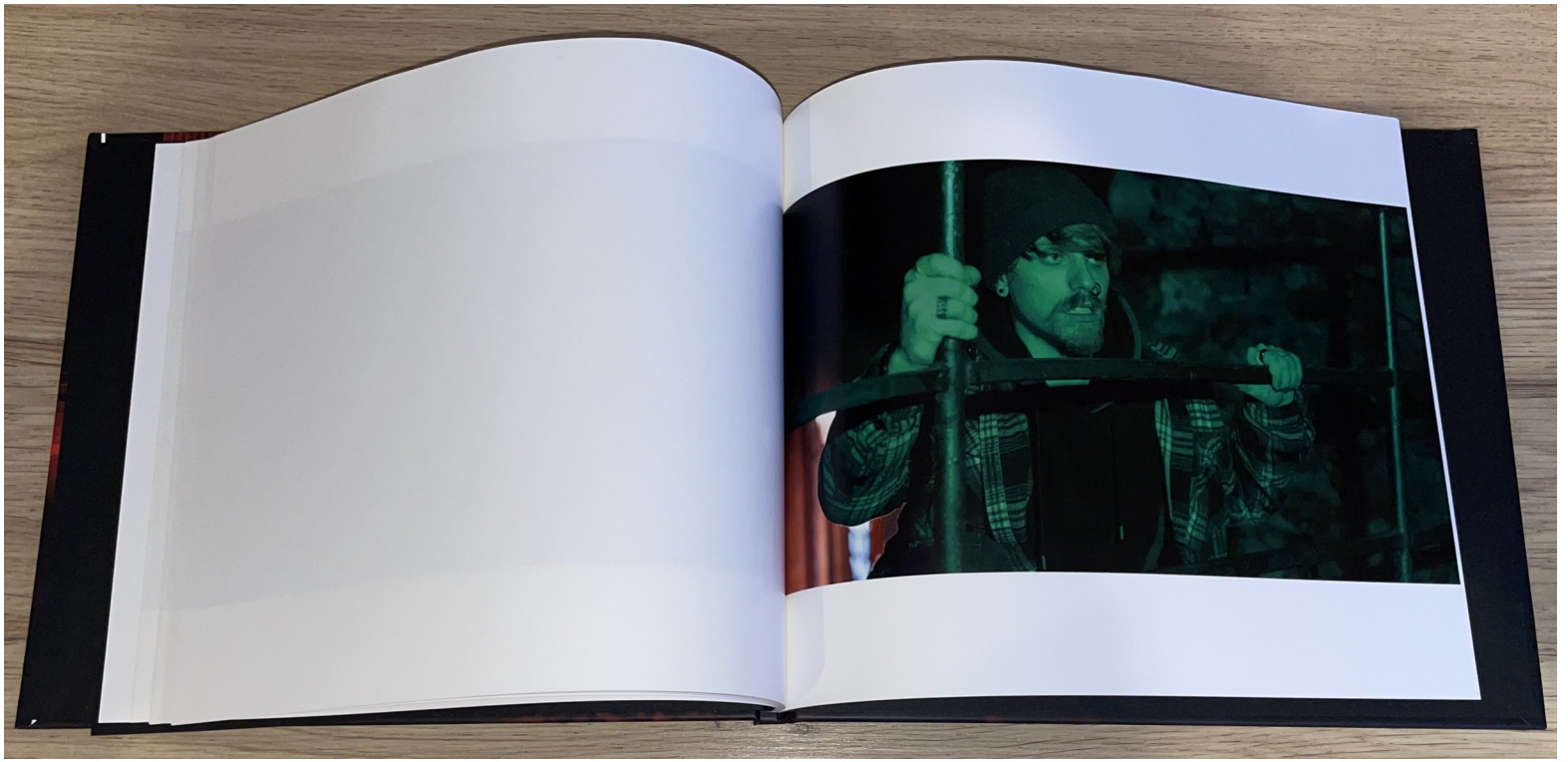




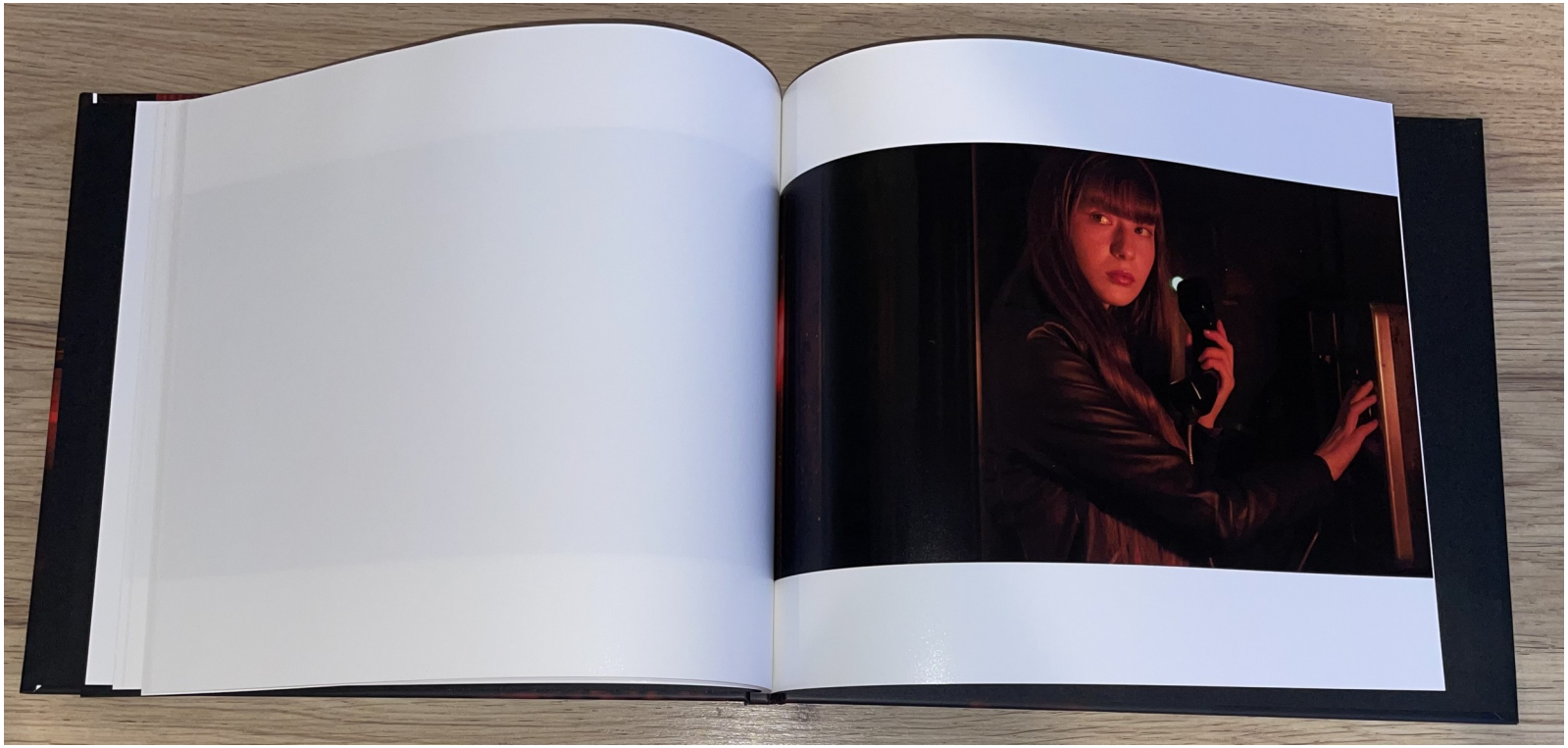












Evaluation of Final Book

Overall, I am pleased with the final outcome both in terms of content and the physical publication. I am confident in my choice to order my book through Blurb, as I feel that the final product does have an element of professionalism and commercialism as I hoped it would.

Elements that worked well:

- Image Wrap cover- I think this decision was a positive one, as I feel the cover really provides a sense of the work within my book
- Paper type- I feel that the subtle sheen of the Mohawk proPhoto Pearl paper enhanced my imagery in the way I hoped it would, and helped to give my book a sense of professionalism and commercialism that fits with the style of my photography
- Image selection- I feel that I selected a strong set of final images, and I am pleased with the way they work together. I think they effectively demonstrate my theme, and that my book conveys the atmosphere I hoped it would

Elements that could have been better:

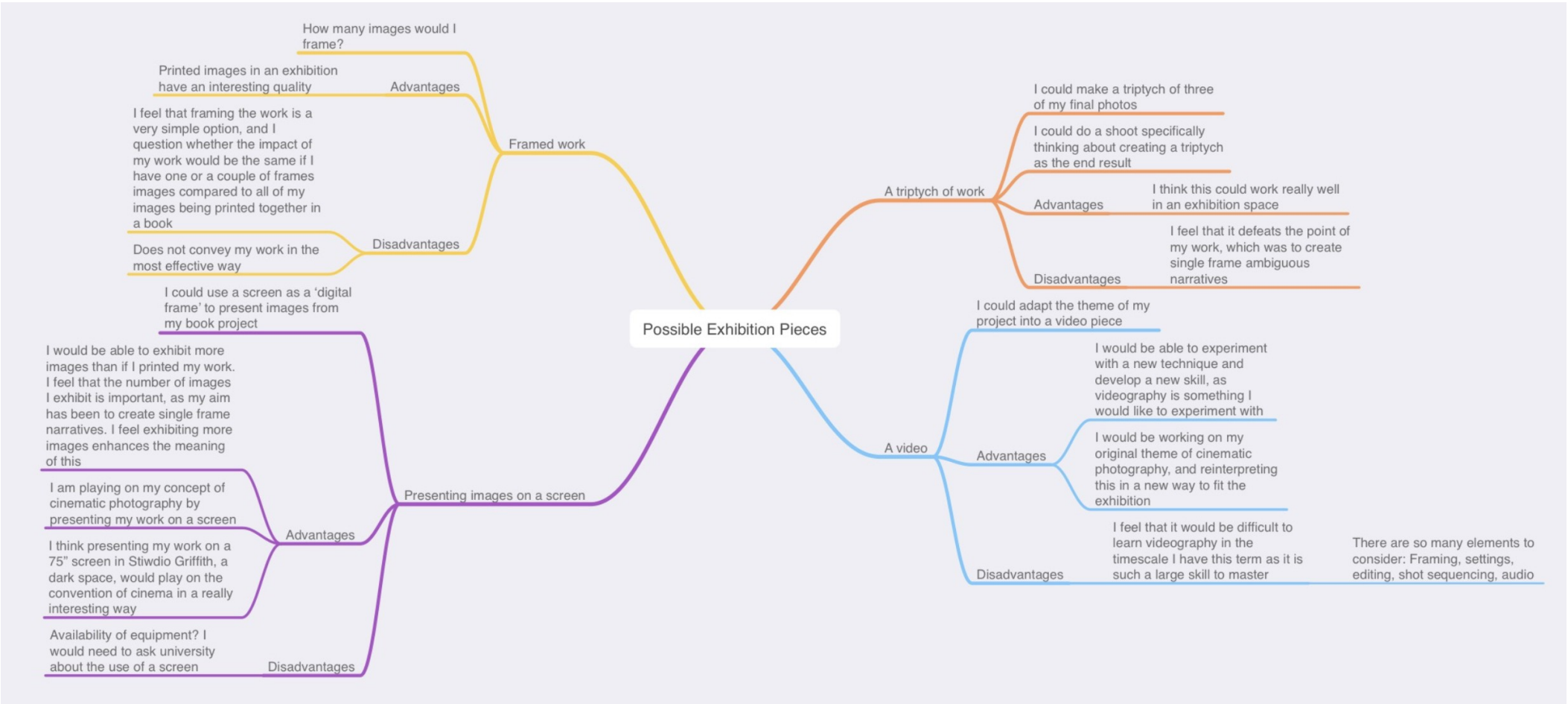
- Unfortunately my book came with a dent in the top of the front cover. Although there was nothing I could do to mitigate this, I felt it was a real shame
- The cutting of the book- When I ordered my book, Blurb added a disclaimed that all pages may not be cut exactly and may be cut smaller than the template, or slightly larger. This made deciding where on the template to position my images difficult. I had to ensure I allowed for some of the image to be cut off, or added slightly. Unfortunately, the pages were cut slightly wider than the template. As a result, I have white lines down the outside of my images in the book
- I feel that if I had more time, I could have extended this project further and added more images into my book. In my opinion, this body of work is some of the strongest I have made, and I am really proud of the images. I feel that this project and the book has so much more potential, and extending this book is definitely something I am interested in doing in the future

Exhibition Piece

Introduction

The exhibition 2 module states that students are to use work from the book project and reinvent it in a way that suits the exhibition. The reworking of imagery from the format of a book into the context of an exhibition is something that has been stressed throughout this module, and is a key element to consider.

Mind Map of Potential Ideas



My Video Piece

Original Idea

When thinking about the exhibition, I initially decided to adapt my cinematic portraits into a short film which I could show on a screen at the exhibition. I looked to movies, as well as short videos made by videographers I had seen on Instagram. Initially, it was Polina Washington who inspired me to work with videography. She often works with video, and adapts her photographic work into short moving images.

Her is a link to Polina Washington's Instagram account, where she shares both photographic and video work:
https://www.instagram.com/polina.washington?igsh=MTA2cnhqamlrNXIyNg==

Her video work does not necessarily always have an immediately obvious meaning, but her imagery is always aesthetically pleasing and calming.

Here are links to the Instagram pages of other videographers I looked at:

Zach @schyguyy https://www.instagram.com/schyguyy?igsh=azJzd2czaDAxam5q
Lorris- @loriis_r https://www.instagram.com/reel/C3FNmeVC8OS/?utm_source=ig_web_copy_link
Luke Taylor- @luke_taylxr https://www.instagram.com/luke_taylxr?igsh=b2N5bW9lOTVldTVj

Revised Idea

My aim for my video piece was to make something based on the idea of memory within a place, and how this can stem from loss.

This video follows my mum and sister at the beach, spending quality time together. Towards the end of the video, I have included a time jump. The video cuts from the sea back to my sister, on a different day, at the beach alone. This time she looks upset, as she walks back to the car alone. The video is meant to speak to loss, and how a place can hold a memory.

There were many personal things and experiences that inspired this concept, it was a theme that had been playing on my mind recently. I saw a short video by Jacob Ferrufino on Instagram, which looked at the idea of reality vs a dream/ memory. Here is the link to this video:
https://www.instagram.com/reel/C15ELqgSxre/?igsh=M2M1cDU5MXFkYzU5

Reflection on work:

What worked well:
- I enjoyed learning to use the gimbal, and feel that I was able to take some interesting and successful shots, especially considering this was my first time working with video

What I could improve:
- I feel that my video had an overall very amateur feel to it, which I suppose is expected as this is my first time making a video
- The editing of the video is very basic, and could look much more cinematic
- Some of the scenes are quite grainy

Final Idea

After finishing and reflecting on my video, I decided that I do not think it is good enough to show at the exhibition. I feel it is too amateur to show at the exhibition, especially since it is not my best work. As I would feel much more comfortable showing my photography work, which I am particularly proud of, I decided to go back to my mind map and look at some of my original ideas.

I thought about using a screen as a digital frame initially, and I feel this could be a good direction to go in. I feel I am still engaging with the cinematic element of my work. I plan to have my final images from my book project cycle through a loop on a screen. As the audience will catch a glimpse of an image on the screen, the image will disappear; this fits my theme of fleeting moments within my photography work.

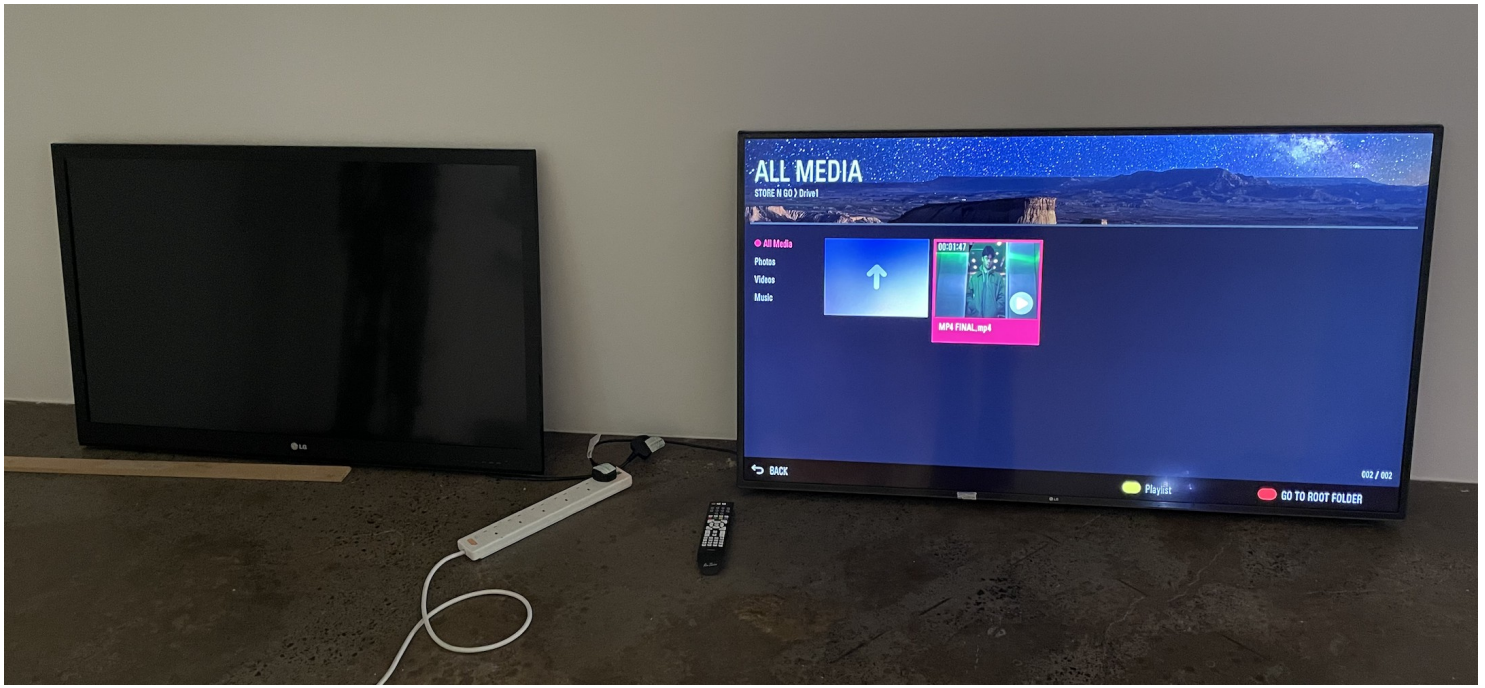
Equipment



I originally planned to use a 40” screen for my exhibition piece. However, after looking at my work on this screen I noticed that there was a lot of banding within the images, especially in the shadows. However, going back onto the main menu of the screen, I noticed this was an issue with the TV, not my file.

In addition, this TV did not have a bracket or a remote. This meant it would have had to have been mounted onto a wooden beam, but staff were unsure how this would work.

As a result, I had to speak to Daf about getting a new screen. He spoke to Adam from fine art, and was able to find a new screen for me.



Here is an image of the original 40” screen, and the new 50” screen. Aside from the issues with the 40” screen, I am much happier with the 50” screen. Initially, I hoped to use the 75” screen, so having a larger screen with a slimmer frame is much closer to my original vision, and works much better with my images as it resembles a cinema screen more.





Here you can see my photos on the new 50” screen. I think the scale really highlights the quality in my images, which is something I am pleased about. I feel the larger scale works with conveying the cinematic quality of my images better, which is something I am pleased about.



Final Exhibition Piece

The new 50” screen was fitted to the wall. In this photo, I have not yet sorted a solution for the wire. We are looking into possible solutions, either hiding the extension lead which would be preferable, or if not then I will need to buy conduit.

As a whole, I am pleased with my final outcome. I feel that I was successfully able to reinterpret and rework my photography from the book project into the context of an exhibition. However, to improve if I had more time I would have liked to have included more images. I feel that if the images did not repeat, there would have been something quite interesting about only having each photo display for a few seconds and then disappear, and not come back into the loop for a while. However, with less images I suppose each one may be appreciated more.

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