

Advanced Creative Enquiry

Name: Kelsey Jade Jones
Student Number: 2101007
Module Code: ADAA6001

Advanced Creative Enquiry Project Proposal

Full Name: Kelsey Jade Jones

Proposed name of project: The Space Between

Describe your project using 5 key words:

- Identity
- Self-discovery
- Vulnerability
- Introspection
- Growth

Provide a short summary of the proposed project:

The proposed project will be a set of images that explore the concept of adolescence. Through a series of portraits, and evocative images of objects and settings, the project explores themes of identity and growth. Bright, vivid coloured lighting will be a key aspect of this project, creating a set of images that will evoke emotion and feelings of nostalgia. Blending light and colour with carefully chosen composition, the project will act as an emotional representation of growing up.

Provide a detailed description of the proposed project:

My proposed project explores the experience of being a teenager, and the struggles of navigating this transition from childhood to adulthood. This is a stage of life marked by emotional complexity, which my work explores through addressing themes of identity, self-perception and change. The subject of this project is an 18 year old girl, navigating this period of life where everything changes. Through capturing her in intimate, personal moments that represent the changes and uncertainties that come with growing up, I aim to represent the overwhelming emotions she deals with at this stage in her life. A central theme within this work is the tension between newfound independence and the nostalgia of childhood. This juxtaposition reflects the bittersweet nature of self-discovery, an emotional journey of leaving behind elements of your past self whilst venturing into adulthood and building a new identity.

Through digital photography, utilising coloured lighting techniques, my project aims to create unique, intimate and dynamic portraits that draw attention to the world as experienced by teenagers, focussing on the delicate journey of self-discovery. In terms of methodologies, I will be drawing from personal experience whilst discussing my model's (my sister) thoughts and feelings regarding navigating this period of her life.

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project?

The first step of this project was artist research. I conducted research on a wide variety of artists, choosing a selected few to research in depth. This initial stage of artist research was influential to my outcomes, providing me with inspiration to begin, and continue, making work.

One influential development opportunity of this project was my initial studio shoots. Reflecting on these during an individual critique, led me to realise that I needed to refine my topic, focussing on the experience of a teenage girl rather than looking at the concept of femininity more broadly.

Moreover, conducting a material experiment with film photography, whilst brief, led me back to digital photography. Despite the initial excitement of working with film, as it is a medium I don't often use, I soon realised that I felt much more in my element with digital photography. I feel the control I have with digital photography allows me to work in a stylised, polished and almost commercial way. I feel this is my photographic style, so I returned to digital photography so that I could create something I felt suited my aesthetic and personal style.

In terms of processes I have undertaken, I feel that towards the end of this early stage of experimentation I found a technique that worked well with my concept. I feel that going forward, focussing on ambiguous portraiture will help me support my proposed project. This way of working decontextualises my model, pushing her to act as a symbol for teenage girls. This way of working means the work is no longer about her, but speaks to teenage girls as a whole.

Timeline and Milestones

Start Date	End Date	Activity or Task Detail
1-10-2024	06-10-2024	- Consider possible topics - Research topics, consider possible shoot ideas - Conduct initial artist research
07-10-2024	13-10-2024	Initial photoshoot- Early exploration of topic to present during my individual critique
14-10-2024	20-10-2024	Individual Critique 1 Reflect on feedback, and think of ways to implement suggestions
21-10-2024	27-10-2024	Conduct materials tests (It is important to do this in the early stages of the project, so I have time to reflect on whether this is a successful method to peruse going forward or not)
28-10-2024	03-11-2024	Photoshoot
04-11-2024	10-11-2024	Photoshoot
11-11-2024	17-11-2024	- Individual Critique 2 - Reflect on feedback, and think of ways to implement suggestions
18-11-2024	24-11-2024	Photoshoot
25-11-2024	01-12-2024	Photoshoot
02-12-2024	08-12-2024	Finalise Advanced Creative Enquiry document, ready for submission the following week
January	Ongoing	- Create more work, that explores different concepts within my main topic - Consider how my work will be presented at the exhibition
12-05-2025	15/05/2025	Swansea Exhibition Preparation
16-05-2025		Swansea Exhibition Opening

Budget

Description	Cost
Godox VL150II Lighting Kit	£315
Coloured gels	£20
Model (At a rate of £40 per hour, based on 10 2-hour shoots)	£800
Estimated Printing costs (Based on 5 20x24" C-type paper Fuji Gloss/Matt/Lustre prints from Spectrum Photo)	£210
Estimated Framing costs (Based on 5 prints with Dibond mounting with subframe from Spectrum Photo)	£750
My wage (Based on UK wages for 2 months)	£3000
Total Cost:	£5095

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks?

One challenge to my project meeting its aims will be the availability of my sister to model for me. As she has her own A Level work and exams, she is not always available to do photoshoots when needed. To manage this risk, I will plan in advance and batch shoot whenever she is available, ensuring I can do multiple shoots in one go. This will allow me to work on editing these images, giving me some work until she is next available for a shoot.

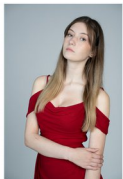
Photoshoot 1

Shoot Context

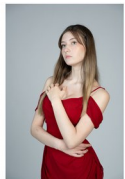
For my first shoot in this project, I chose a high-key studio photoshoot of my sister, designed to mimic the polished, editorial style often seen in magazines. Through this, I aimed to challenge the unrealistic beauty standards perpetuated by this type of photography by photographing my sister- an ordinary girl who represents realistic beauty standards. By juxtaposing a style of photography that is associated with unattainable ideals with the authenticity of her appearance, I aimed to highlight the issues surrounding beauty standards in modern visual culture.



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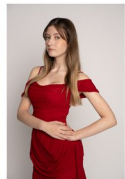
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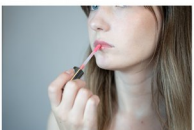
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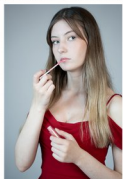
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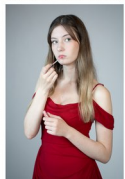
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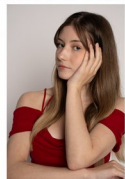
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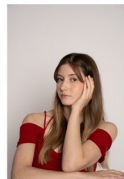
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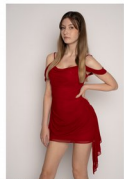
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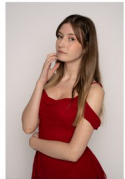
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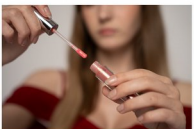
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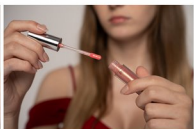
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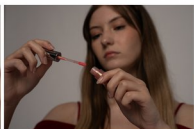
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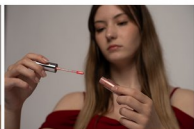
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DSC09467.dng



DSC09468.dng



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Testing
lighting
set ups

AUTHENTIC BEAUTY



NATURAL



My goal for this shoot was to create a final outcome that mimics the style of editorial magazine covers. After editing the images from the shoot, I decided to add text to the top, as magazine covers do. Using the same font used by Vogue magazine, I added in words and phrases that convey the meaning of my work. For example 'Authentic Beauty'. My aim was to choose words and phrases that align with the theme of unrealistic beauty standards.

Shoot Reflection

As an initial outcome, I feel like this shoot is strong. Although I do not think the final images are anything special, I feel this was a good starting point and a valuable first step to be taken. I think my goal was clear, however the execution of the idea could be carried out in a much more impactful way. One way this shoot could be improved in particular would be by using different models. I think having one image of a range of different women would create a stronger and more impactful message.

In addition, different lighting set ups would work. I feel that this high key set up where all parts of the image are well lit is very reminiscent of magazine covers from the early 2000s where everything was bright and fully lit. Looking at more contemporary magazine covers, I could work with different lighting techniques to include shadows, and create more dynamic imagery.

I feel that if I were to continue with this idea, a final outcome could be a magazine style print full of images like this, using different models. I feel the potential of this project would really stem from diversity in models.

I think these bottom two images would have worked well, however I did not leave enough negative space above the subject's head to add text. This is something to remember during the next shoot.

Photoshoot 2

Research and photoshoot Planning

When planning my next studio shoot, I thought more in depth about poses. I decided I wanted to lean further into the editorial style. Building on the last set of images, which were very basic, I thought that using coloured lights would be a good next step. Improving the aesthetic of the images is something that I thought about when reflecting on the last outcome.

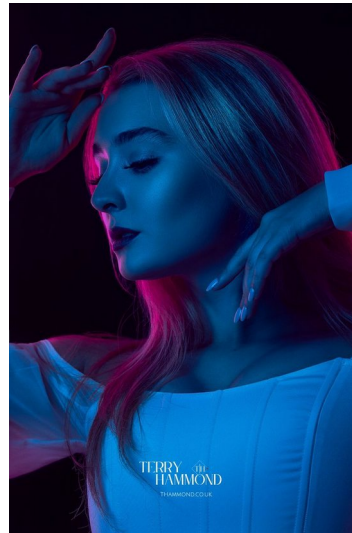
For inspiration regarding poses, I looked at magazine covers. Many of the images from my last shoot have a wider crop, so this time I decided that I would try to take some portraits with a tighter crop, to add a more personal and intimate feeling to the photos.



Vogue Korea, June 2024



Elle US, September 2020

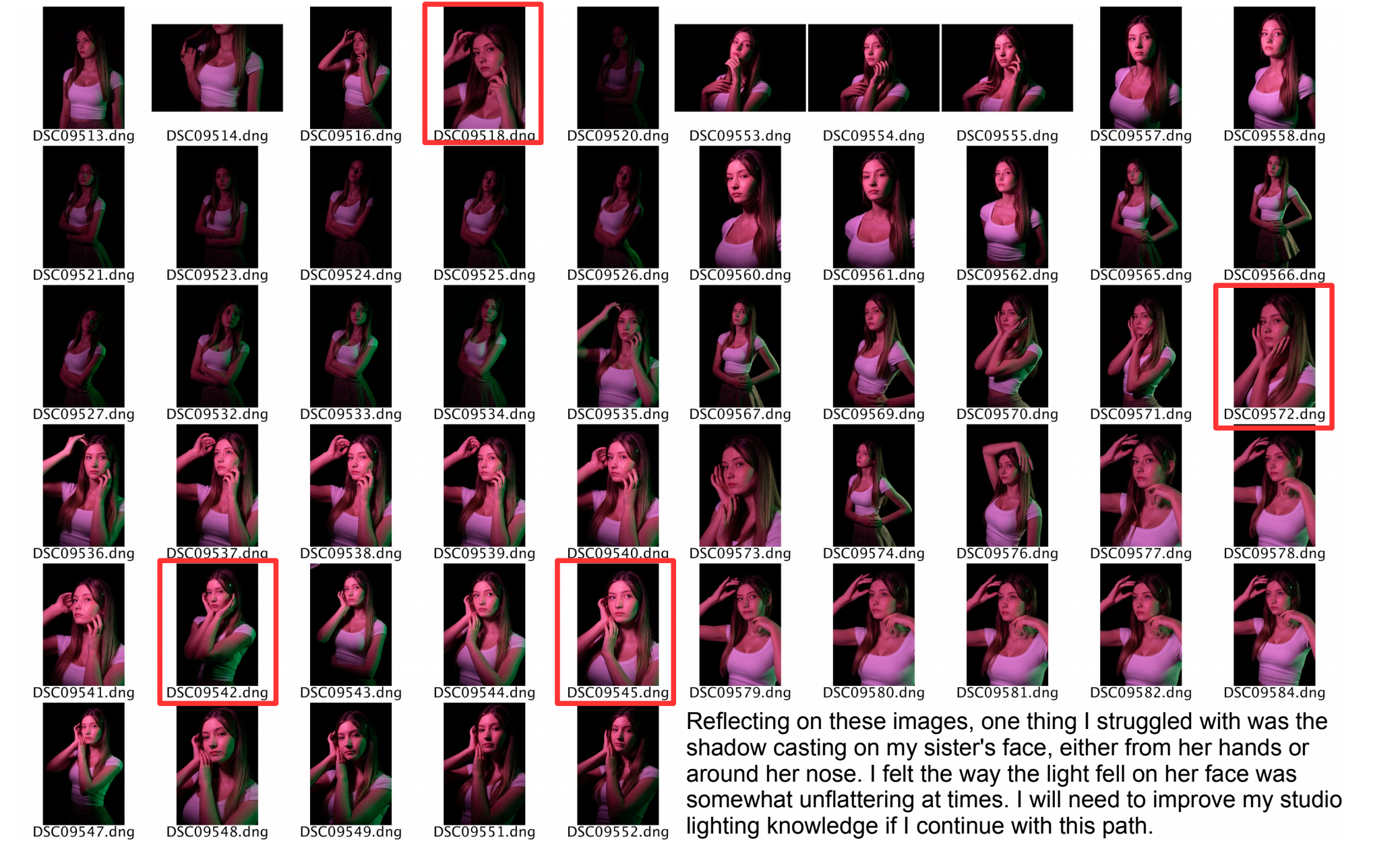


As I am thinking about gel portraiture in particular during this shoot, I looked at the work of Terry Hammond. I particularly like the use of two gels, with the back of the model being lit by a different colour. When doing this shoot, I realise that colour is something I need to think about at length, as the colours I use will determine the effect of the images.

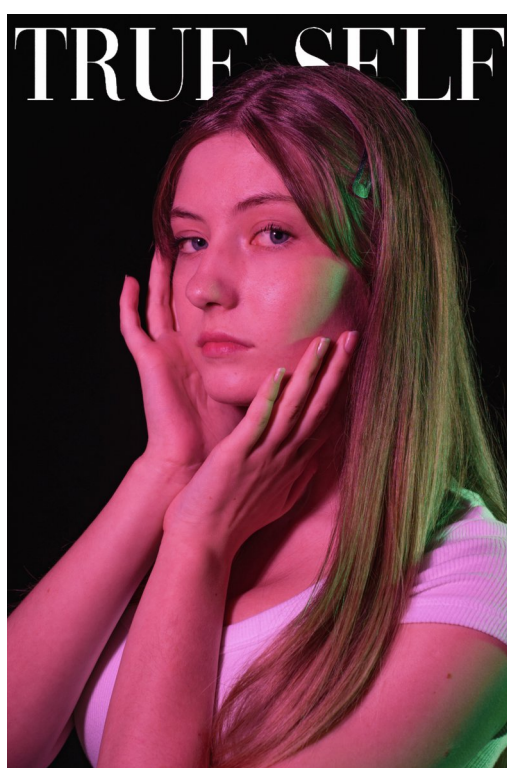
Shoot Context

Building on the same concept as my first shoot, I went back to the studio to photograph my sister again, this time leaning further into the style of editorial photography by incorporating coloured lighting and more styleised poses. This approach enhanced the visual drama, adding to the polished and magazine-like aesthetic. Despite this, the focus remains on my sister and her representation of natural beauty and realistic beauty standards.

One thing I would like to improve about this shoot is experimenting with different colour gels. I found that I was tight on time during this shoot, and plan to go back into the studio to further experiment with gel portraiture and editorial photography.



Reflecting on these images, one thing I struggled with was the shadow casting on my sister's face, either from her hands or around her nose. I felt the way the light fell on her face was somewhat unflattering at times. I will need to improve my studio lighting knowledge if I continue with this path.



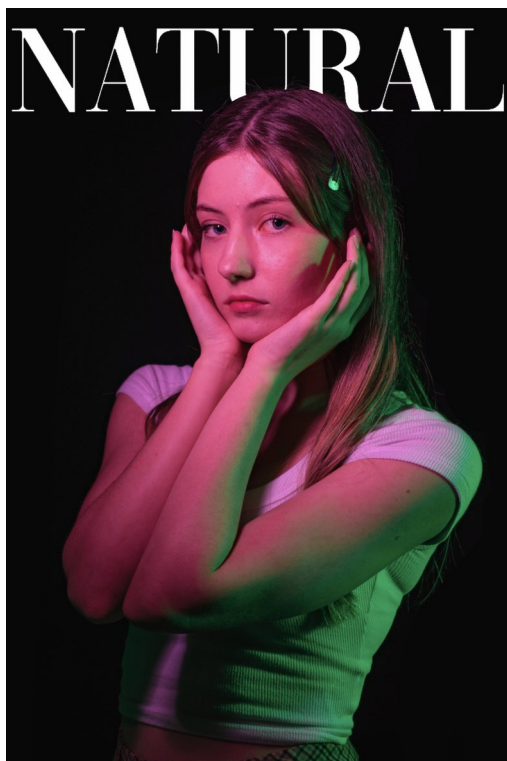
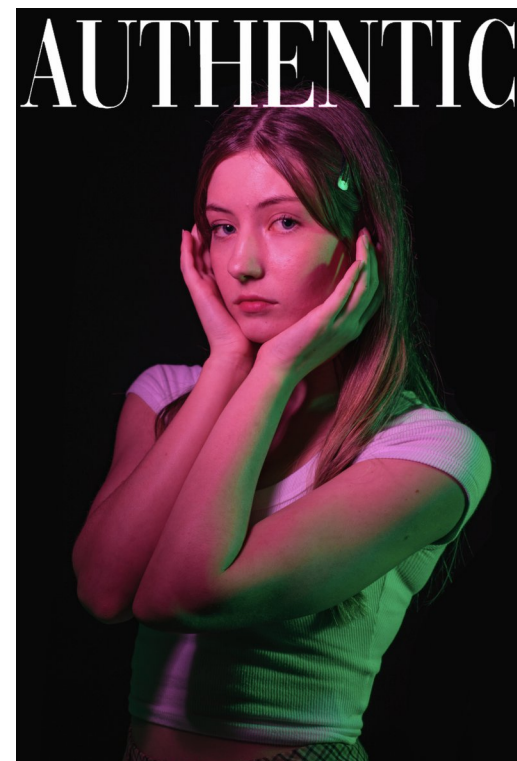
Shoot Reflection

When editing these images, I played around with text placement and positioning. With the 'True Self' image, I found that placing the text behind the image worked.

I feel that the 'True Self' image (top middle) and 'Genuine' (top right) are the most successful outcomes from this shoot. I feel the words fit the images well, and the text works well placed behind these images. If I were to continue using this concept to create more work, I would leave more space above the model's head so I could include larger text.

This set of images is very different to the first set I produced, which are much more basic in terms of images. I think the coloured lighting in these adds an interesting element, making the work more aesthetically pleasing. I do not feel the message gets lost within these portraits. I personally prefer this set of images, I think the aesthetic nature of the portraits works well with the message I tried to convey. I also think the dark background with the white text looks better, and is more impactful.

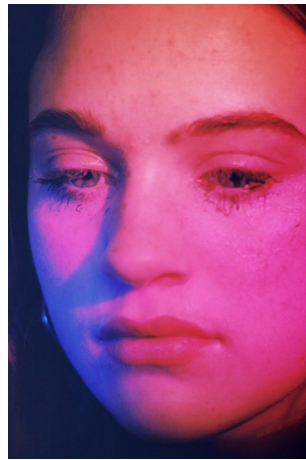
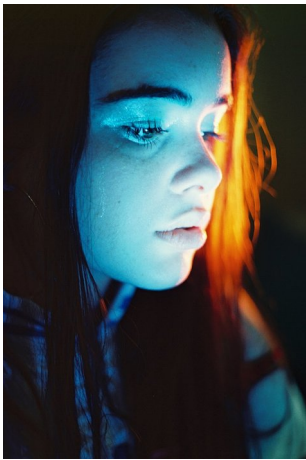
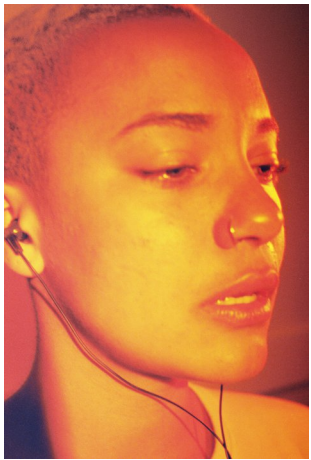
As with the last set of images, I feel this set could be improved by having one image of multiple different models. I feel this adding diversity would reinforce the meaning.



Artist Research- *24hr Psycho* by Petra Collins

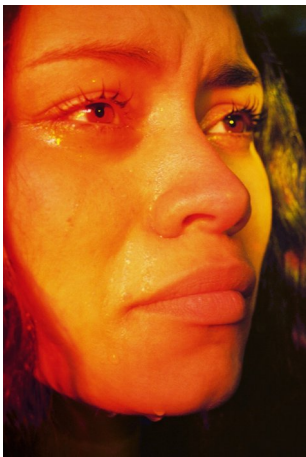
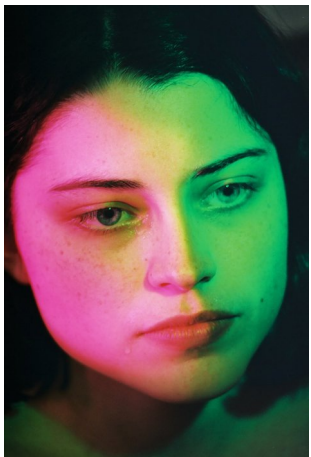
After my last studio shoot, where I experimented with coloured lighting, playing with the impact different colours have on an image (prior to deciding on a final colour scheme) I decided to research how other photographers use colour to evoke emotion and craft an atmosphere within an image.

24hr Psycho documents young women in emotional states, in moments of vulnerability that become empowering. I paid particular attention to the colour schemes in her portraits, and how the portraits had a tight crop on the women's faces to convey the emotion. Collins explained “when we are angry, sad, depressed, or manic, we are immediately seen as unfeminine, or ugly, or weak”. This body of work “celebrates the complexities of the female psyche through close-up portraiture” (Sisley. D, 2022).



Relevance to my practice

Researching Collins' *24hr Psycho* has been interesting, as looking at her work has given me some insight into how to use colour to evoke emotion within an image. One element I paid particular attention to is the coloured lighting she was using, and the colour combinations she used to create a specific mood and atmosphere. Interestingly, Collins used a variety of colours, not just those with connotations to negative emotion, in her work. The colours and expressions in her work reflect emotional fragility, making this project a poignant visual reference to my own practice as I plan to use coloured lighting to evoke emotion within an audience.



I think the lighting techniques Collins has applied add a really dynamic element to her images, both contextually and visually. Her images have a lot of depth, and the contrast works well with the bright and vivid colours. The close crop on each individual's face also makes the series feel very intimate and personal. I think these are elements I should apply to my work going forward, as they feel very emotionally charged and are effective in conveying the concept of her project.

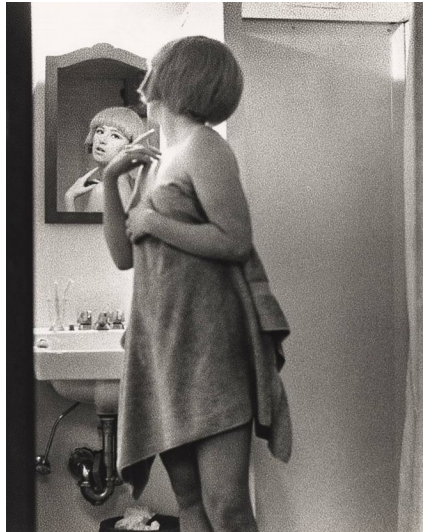
<https://petra-collins.com/24hr-psycho/>

Sisley. D (2022) *Petra Collins takes on mental health in new show*. Dazed. Available at:

<https://www.dazeddigital.com/photography/article/30666/1/petra-collins-takes-on-mental-health-in-new-show> Date Accessed: October 12th 2024.

Photoshoot 3: Materials Test

Artist Research- *Untitled Film Stills* by Cindy Sherman



Knowing that I was planning on conducting a materials test, I began thinking of what medium I would use. I thought about photograms, but decided that this would be difficult to do as I would have to represent femininity in the form of an object and I was unsure how I could do this in a way that was clear with a message without perpetuating stereotypes. Thinking back to Cindy Sherman's *Untitled Film Stills* I decided to use a black and white film camera and take images inspired by Sherman's body of work.

This image in particular, *Untitled Film Still #2*, draws my attention. I think Sherman's focus on her reflection, along with her pose and expression, is particularly interesting. From researching *Untitled Film Stills* previously, I know Sherman has said that this project was not created to be a statement about femininity and stereotypes, and this is just the way it has been interpreted. Nevertheless, the themes of self reflection and how this image can be interpreted in the context of feminism.

Shoot Context

In the early stages of the project, I conducted a materials test using a black and white film camera. This was an important step to take early on, as depending on how this shoot went and how I felt about the outcome would determine whether I proceeded with digital or film photography. I wanted to experiment with what medium would convey the meaning of my messages best.

Unfortunately I do not have a contact sheet of all images for this shoot, as only a handful of images are usable. Using photoshop, I made a contact sheet of the images that I do have. I took photos in a few different spaces, but these are the only images that are usable. These images link to *Untitled Film Still #2*, as I was intrigued by the idea of self reflection.



map173.jpg



map174.jpg



map175.jpg



map176.jpg



map177.jpg



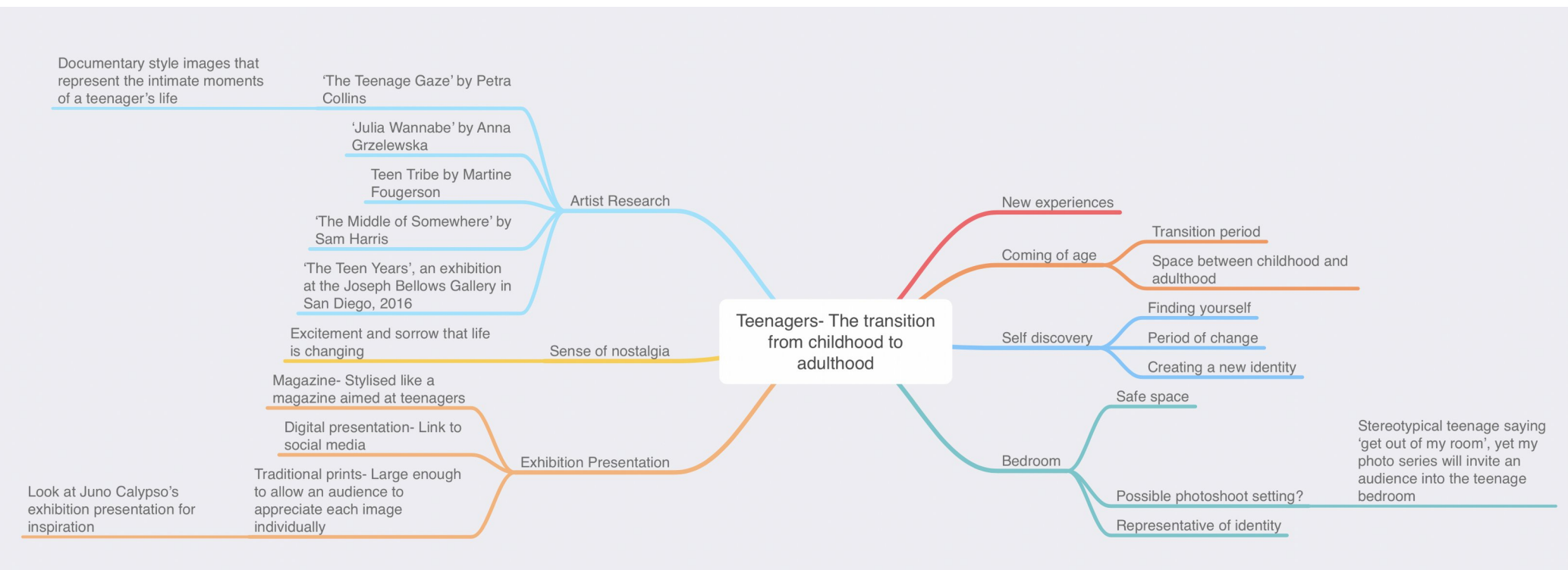
Shoot Reflection

Reflecting on these images, I feel they are very weak. I feel they are very straight forward and definitely not some of my best work. After this shoot, I have decided I definitely will not proceed with film photography. Throughout this shoot, I really disliked the lack of control I had over the final images. Personally, I like looking at my images and deciding whether I need to adjust the frame or anything within the scene. In addition, I personally do not like working with black and white photography and much prefer colour. Although I could use coloured film, I feel more comfortable with digital photography as I feel it is more relevant to my own style. Not only contextually, but aesthetically I think I would be able to make a much stronger project by using digital photography. I also enjoy using coloured lighting in my work, this is a stylistic choice within my practice and want to explore this topic with an aesthetic I feel both fits my practice and is appropriate to the topic.

I am glad I conducted this material experiment, as I was able to build on my film developing skills, something I have not done for a while. It also helped me inform my decision to continue with digital photography.

Changing my Project Topic

During my individual critique, where I presented images from the project so far, Ryan and Ada asked what I was trying to say through my work. Ryan remarked that I should look more deeply at my sister's life and document how she feels as a teenage girl. This led me to realise that rather than focussing on her experience of being a girl, I should focus on the experience of being a teenager. She recently turned 18, which gave me the idea to explore the transition from childhood into being a young adult and how this can be an uncomfortable experience.

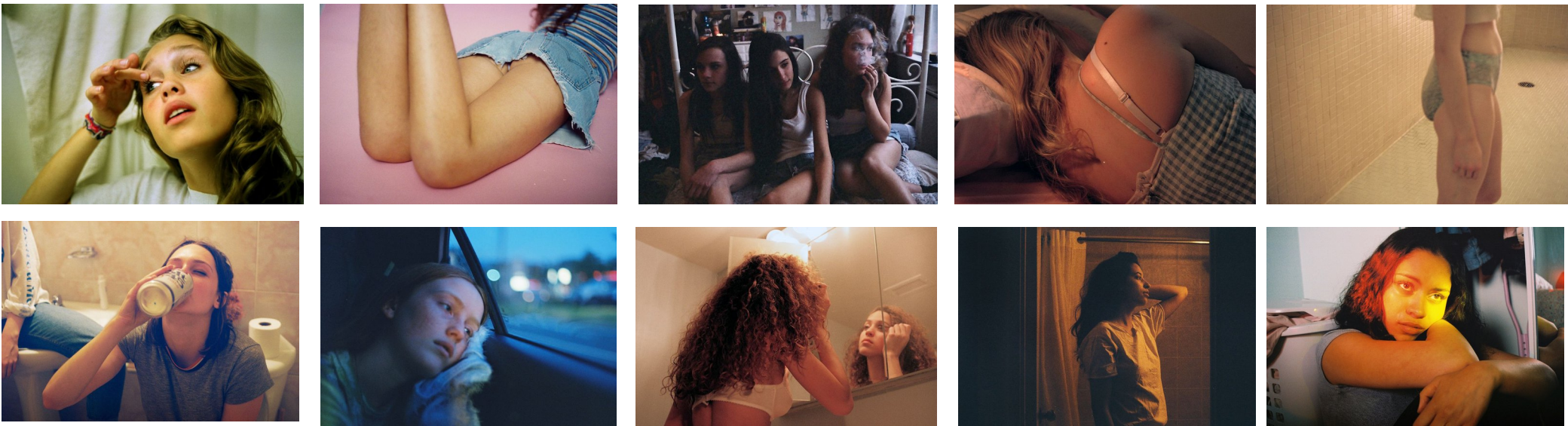


After making the decision to change my topic, the first thing I did was make a mindmap of ideas surrounding my new topic. I made a note of some early artist research, some key themes and early ideas. Although I am focussing on teenagehood, I am still looking at this through the feminist lens, in line with my original topic.

Artist Research: *The Teenage Gaze* by Petra Collins

Taking a 'fly on the wall' documentary approach, Collins captures regular everyday moments of the lives of teenagers, taking a particular focus to moments of adolescence within teenagers. Her approach to this project creates a set of personal and intimate images that portray teenage life.

<https://petra-collins.com/the-teenage-gaze/>



Relevance to my own practice

Prior to changing my topic, Petra Collins was a photographer whose work I had looked at in depth. Her work explores femininity in a really interesting way. Her work possesses an inherently feminine quality that resonates with her imagery. As I have moved away from exploring femininity and more towards teenagehood and growing up, *The Teenage Gaze* felt like an appropriate starting point as research, as I am already familiar with Collins and her work.

What I find particularly interesting about this project is Collins' ability to capture teenage life with such authenticity. Her photos never feel posed, the models appear comfortable and natural. Whilst I recognise that my outcomes will be vastly different to Collins' work, due to the nature of my own work, there is much I can learn from her methods. While Collins applied a much more subtle intervention and documentary approach, my work will be stylised and posed. However, I will apply a close crop to my images as she has, to create a more intimate photograph. Moreover, unlike Collins who had many people to work with, my work will centre around my sister. Consequently, I am unable to document her interaction with others and photograph a group dynamic, although I would love to. However, I to make my work feel more natural I can ensure that my sister does not acknowledge the camera. In addition, the benefit I have is that I am photographing my sister, meaning I am working with someone who is completely comofrtable around myself and a camera. I am also photographing her in her own environment, hoping this will ensure some level of authenticity within my work.

Artist Research: Juno Calypso

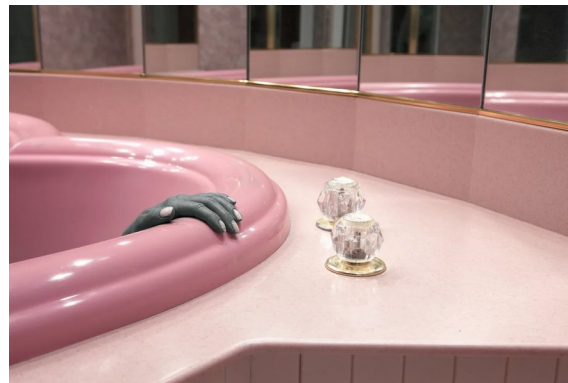


*If You Can't Live Without Me,
Why Aren't You Dead Yet?*
(2016)

Juno Calypso is an artist I have studied previously, and a key figure I am researching for my thesis. When I originally thought about my project looking at femininity, Calypso's work was a strong influence. Not only conceptually, but aesthetically I can see a link between her work and the work I hope to make. She has a highly stylised, surreal quality to her work which incorporates retro and kitsch elements. In a previous tutorial, Ryan pointed out my own work has an odd, surreal and mysterious quality. I feel that although my brightly coloured, often darker, imagery is very aesthetically different to Calypso's bright, hyper feminine aesthetic, I hope to work with similar themes she does. For example, her framing techniques with everything being centralised, which adds to the surreal quality of her work.

Relevance to my own practice

Researching Calypso's work has been important in informing my own practice, as there are clear similarities between themes, visual strategies and conceptual approaches. When thinking about future shoots, I plan to create a narrative space in the same way Calypso has. Her



examination of beauty rituals and self-perception links with what I am exploring within my project about being a teenage girl.

Some of Calypso's imagery is more relevant and will be more influential to my own practice. For example, rather than widely photographing an environment, I will focus more on selected areas and one room: the bedroom, as this is regarded as a teenager's space.



Exhibition Research

This is Calypso's project What To Do With a Million Years at an exhibition in TJ Boulting Gallery in London. My work is similar to Calypso's in that each image can be viewed and interpreted individually, although they work as a series. I think this presentation in an exhibition works well, as each image is printed largely and framed individually, which gives each image its own space to be appreciated. However, by displaying them in a line around the gallery shows connection and allows the images to build a picture together.

Artist Research- *Julia Wannabe* by Anna Grzelewska

This project focusses on the Grzelewska's daughter growing up. She explained that her purpose was to

“search for sources of a woman's identity and to explore when a girl becomes a woman. There is something ambiguous and perturbing in this transition” (Grzelewska. A, 2015).

This work is a deeply personal and intimate exploration of growing up and identity. Taking a documentary approach, Grzelewska's work documents and reflects on Julia's vulnerable journey of self discovery and formation of identity.

Relevance to my practice

Similarly to Petra Collins' *The Teenage Gaze*, *Julia Wannabe* is a documentary project about the lives of teenagers. Grzelewska's work differs in the fact she focusses on one individual, her daughter, in the same way my project will be focussed on my sister. Much like I aim to in my project, Grzelewska documents her daughter's

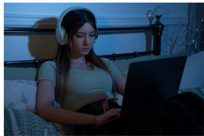


transition from girlhood to womanhood. The top centre image in particular is intriguing to me, I find the colours very interesting. This image is quite similar to what I hope to create; a coloured portrait that conveys a strong emotional atmosphere.

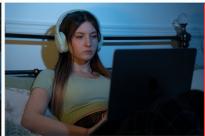
Photoshoot 4

Shoot Context

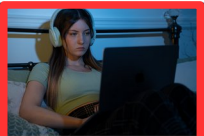
Starting my new topic, I decided to do my first shoot in my sister's bedroom. As a teenager, the bedroom is often seen as the only place that is truly yours. It is a personal, private space of self-discovery and a place that many teenagers spend much of their time. I felt this was an appropriate setting, as the space has connotations of intimacy and vulnerability, and is a visual metaphor for transition. I also felt that the universal relatability of the space made it a good starting point.



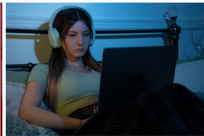
DSC09691.dng



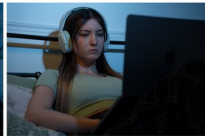
DSC09692.dng



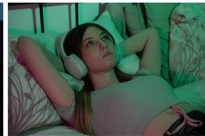
DSC09693.dng



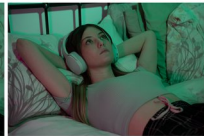
DSC09694.dng



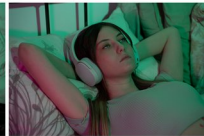
DSC09695.dng



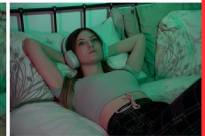
DSC09722.ARW



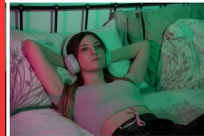
DSC09723.ARW



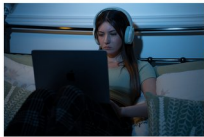
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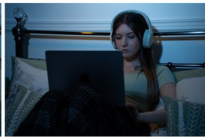
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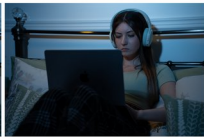
DSC09727.ARW



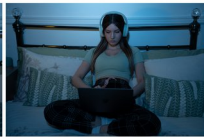
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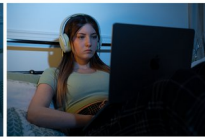
DSC09697.dng



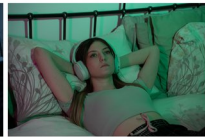
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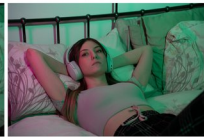
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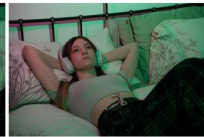
DSC09700.dng



DSC09728.ARW



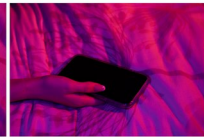
DSC09729.ARW



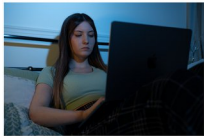
DSC09730.ARW



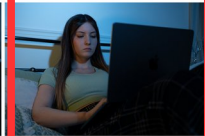
DSC09731.ARW



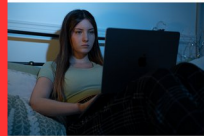
DSC09732.ARW



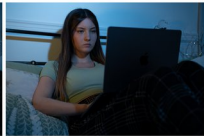
DSC09701.dng



DSC09702.dng



DSC09703.dng



DSC09704.dng



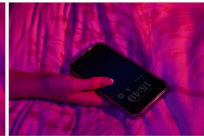
DSC09705.dng



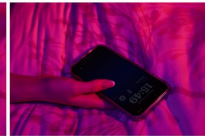
DSC09733.ARW



DSC09734.ARW



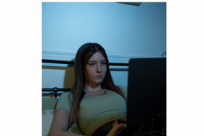
DSC09735.ARW



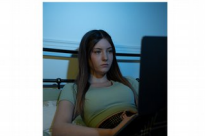
DSC09736.ARW



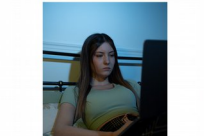
DSC09737.ARW



DSC09706.dng



DSC09707.dng



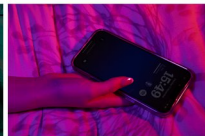
DSC09708.dng



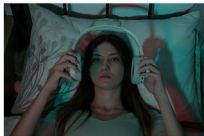
DSC09712.dng



DSC09713.dng



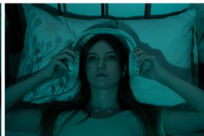
DSC09738.ARW



DSC09714.dng



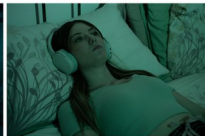
DSC09716.dng



DSC09717.dng



DSC09719.dng



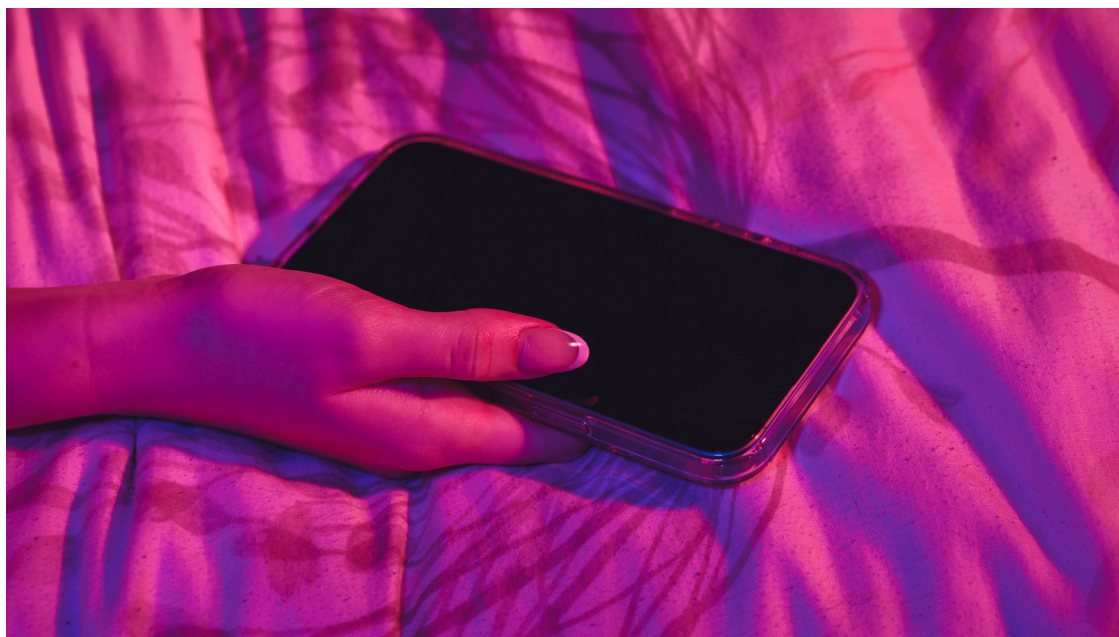
DSC09720.dng



DSC09721.dng

I feel that I was not able to achieve the image I hoped with these photos. I wanted to frame the headphones directly over her face, as if she were about to put them on. However, I don't think I positioned the lighting kit or small RGB light in the correct place. The position of the lights ended up giving an odd shadow cast on her face, which I am unhappy with. In addition, I don't think the colours work well. However, I did see potential with this with editing.

This image is definitely the strongest from this shoot. I think there is something really interesting about this, and the close, decontextualised composition is very reminiscent of Juno Calypso's work.



Shoot Reflection

Looking at these images, I definitely feel that I am moving in the right direction with this project. The images are starting to convey the aesthetic I want to achieve within my work. Out of this selection, I think the top right image of the phone works particularly well.

One way I feel I could improve these images is the editing. I feel I could go for maybe a darker, higher contrast image that conveys a more mysterious atmosphere than these images do.

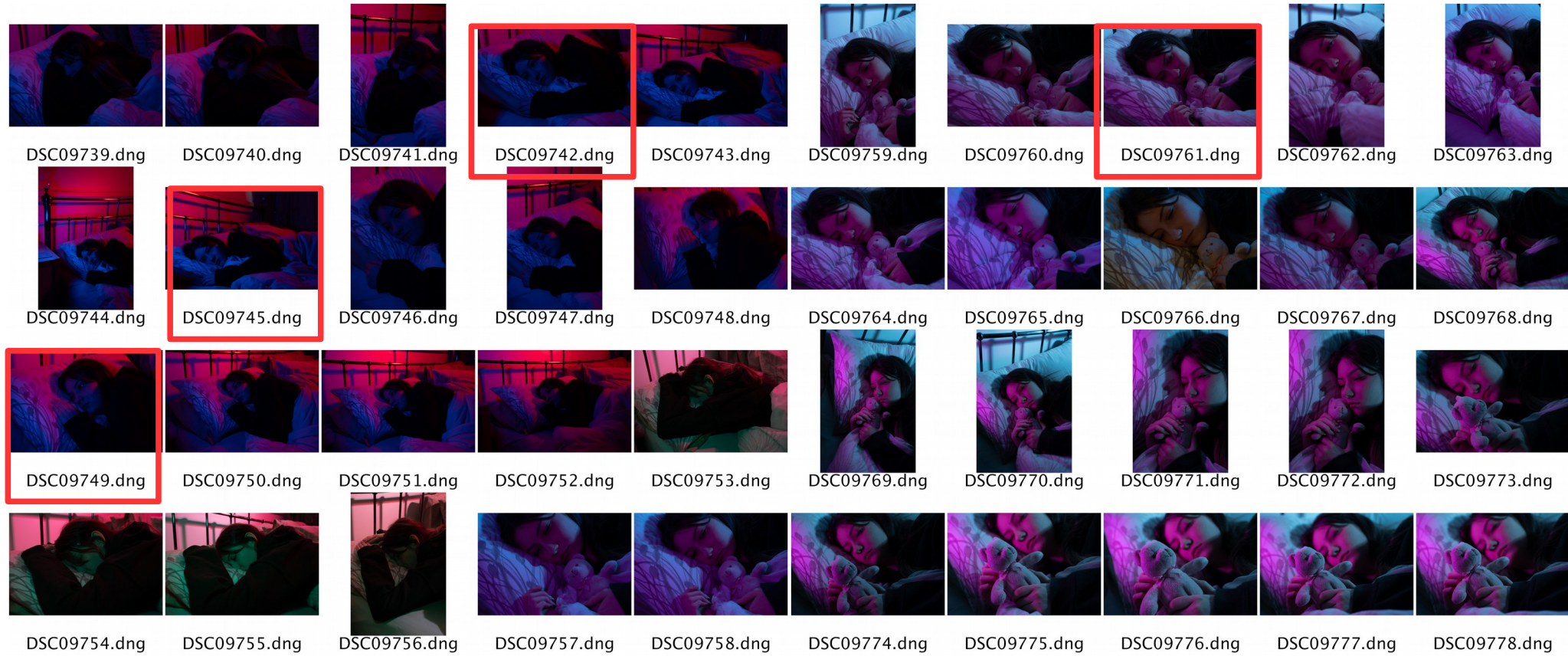


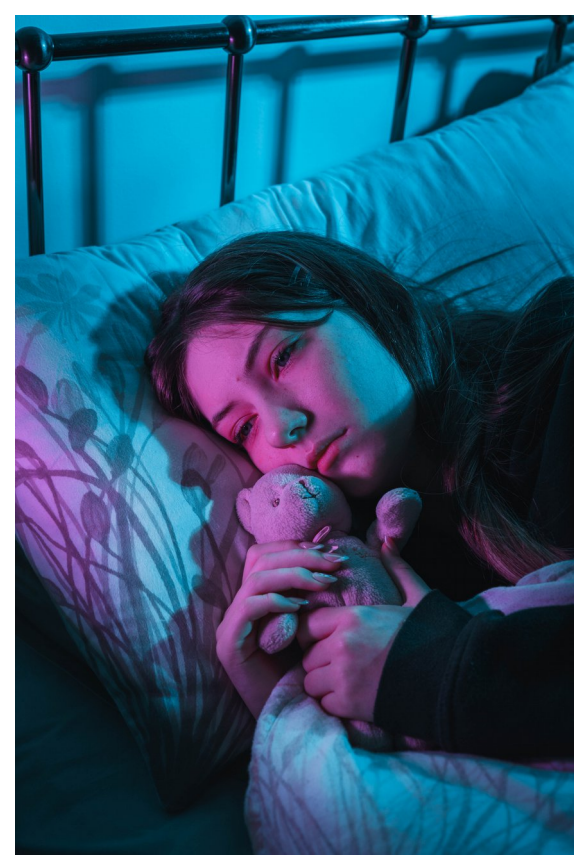
Photoshoot 5

Shoot Context

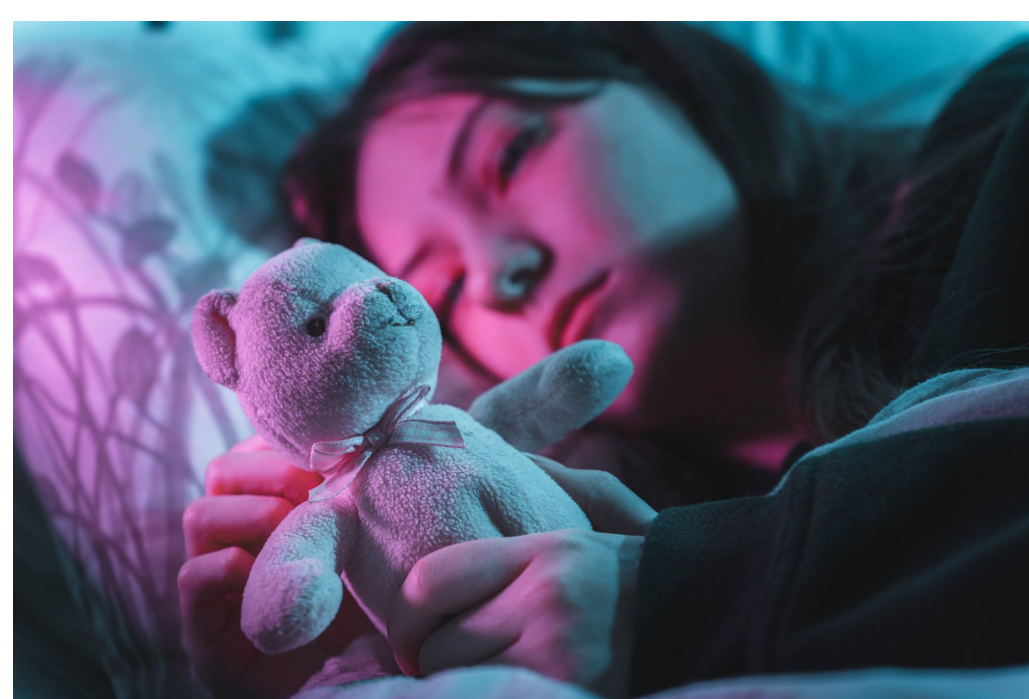
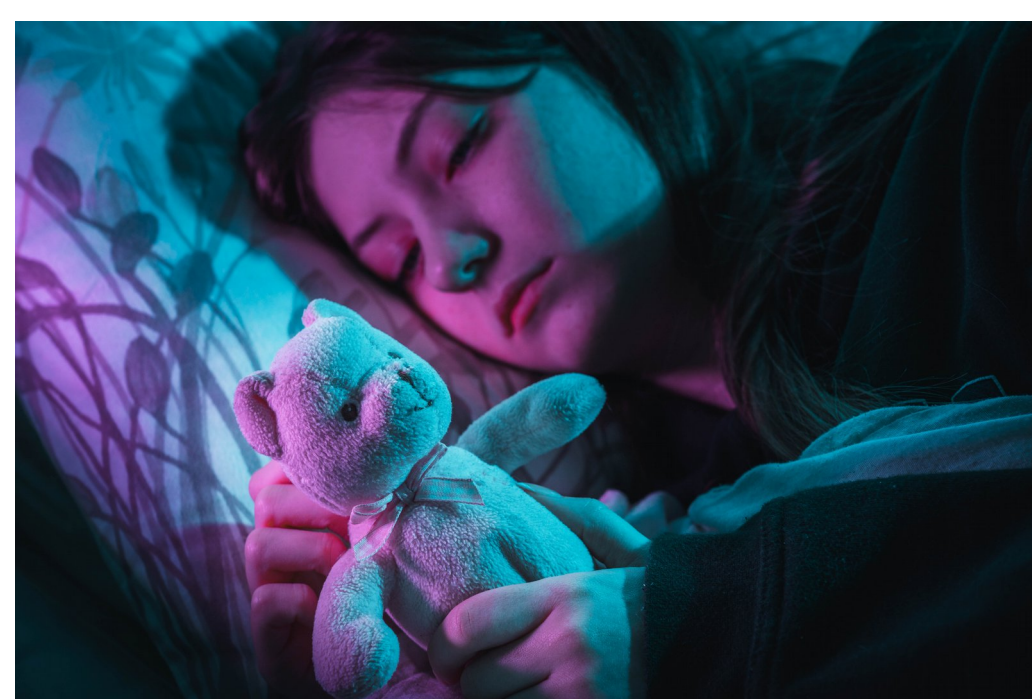
I feel my last photoshoot, the first focussing on my new topic, was quite successful. I was happy with a few of the outcomes, and feel there is some real potential for development here. Consequently, I used the Godox continuous lighting kit and Boling RGB light once again to light the space, my sister's bedroom. For this shoot, rather than have her using technology, I asked her to lay in bed and think about how she has grown up and her experience of this. She looked lost, upset, deep in thought and fatigued. I decided to use red and blue lights as I felt these colours contrasted well, which is what I was looking for. Prior to taking these photos, I experimented with different gels and colours , but ultimately came to the conclusion this was the best colour scheme.

About halfway through the shoot, I decided to change the lighting. I used a blue gel on the background light this time, with a purple/pink colour lighting my sister's face. I gave her a teddy to hold, and asked her to embrace it and think of her childhood. I felt these photos spoke to the way teenagers reminisce about their childhood as they stand in a transition period where they are too young to be considered adults, but are no longer considered children.





Looking back at these photos, I feel that adding the teddy helped clearly convey the theme of nostalgia I hoped to create within these images. I chose to use red and pink/ purple dual lighting in these images to draw attention to the deep nostalgia some teenagers feel for their childhood, and the sadness they feel that they are moving on and letting go. I hoped that these colours would convey the mixed emotions that teenagers feel toward their childhood.





I feel these images are some of the strongest of the shoot, in particular the top image. I think the 16:9 close crop makes this image feel more intimate, more effectively conveying the atmosphere I aimed to achieve.

The bottom left image I feel had the potential to be a strong image, however I feel the lighting is distracting. I should have adjusted the Godox lighting kit so that the light covered the background (particularly the top right of the image).

Although I like the bottom right image, I feel the placement of her hand makes it feel too posed. To improve this image, I should have focussed in on her hand, as I like the way the red and blue light falls on her.





I feel this is one of the strongest images from the shoot. Above is the first edit, with a darker blue. Below is a second edit, which I felt worked better across the shoot, despite the first edit working better on this particular image. I chose to stick with my second edit as it worked better as a series.

Shoot Reflection

As a whole, I feel this shoot works well. Obviously I am still refining my project, but I feel this shoot has been a valuable step in the project. I think I was able to work with themes of nostalgia, sadness and emotional numbness that I wanted to. After this shoot, I have decided that a 16:9 crop works best on many of the images, and perhaps this is something I should keep in mind during future shoots. I should ensure that I have enough negative space in the frame that would allow me to crop in, so there is consistency among my photos.

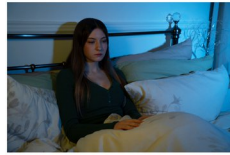


Photoshoot 6

Shoot Context

During my second critique, Ryan suggested doing a shoot similar to the images I already have but without the technology my sister was using. He thought this may be a good way to represent the uncomfortable experience of being a teenager.

I think this was an interesting experiment, as it allowed me to think about the topic of being a teenager in a different way. At first, I was thinking about the uncomfortable experience of growing up and the transition from being a teenager to adulthood. Ryan's suggestion helped me think about how in today's society, many teenagers are reliant on technology. By taking away my sister's laptop, phone and headphones yet asking her to pose as if she still had them, I hoped to portray how she may feel uncomfortable without the technology she, like many other teenagers, rely so heavily on. This is not so much about the technology, but the connection and instant access to everything such as music, people, and the internet.



DSC09781.dng



DSC09782.dng



DSC09783.dng



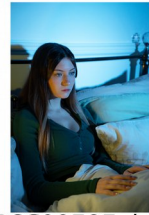
DSC09784.dng



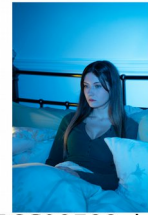
DSC09785.dng



DSC09786.dng



DSC09787.dng



DSC09788.dng



DSC09789.dng



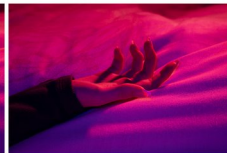
DSC09790.dng



DSC09791.dng



DSC09792.dng



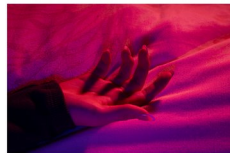
DSC09793.dng



DSC09794.dng



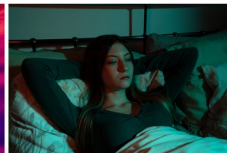
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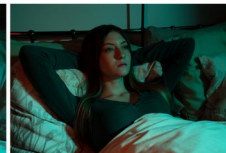
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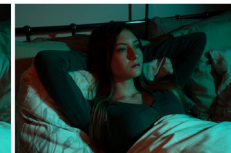
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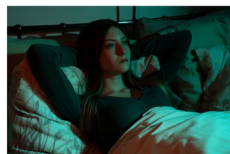
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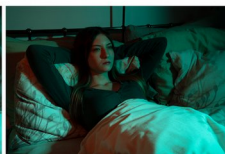
DSC09799.dng



DSC09800.dng



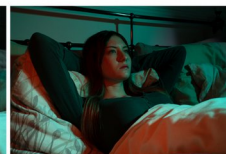
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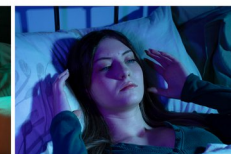
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DSC09804.dng



DSC09805.dng



DSC09806.dng



DSC09808.dng



DSC09809.dng

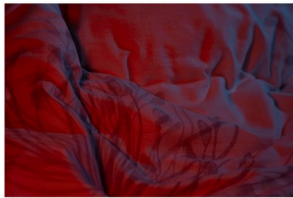


DSC09810.dng

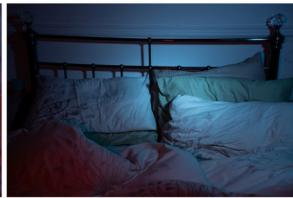
Photoshoot 7

Shoot Context

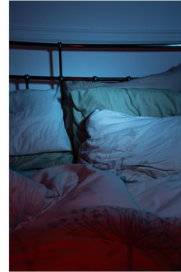
During this photoshoot, I decided to experiment by moving away from portrait photography and instead document my sister's bed (the space from various other shoots) without her. I felt documenting space rather than my sister could have been an interesting exercise. It pushed me to think more about representation and how I could represent emotions and feelings without a person, and instead focussing on space and how I lit that space. As with my other shoots, I used a Godox lighting kit wuth gels, and a Boling light for a dual coloured lighting setup.



DSC09811.dng



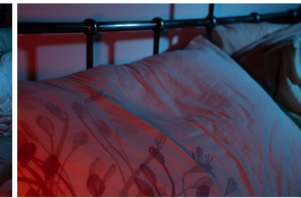
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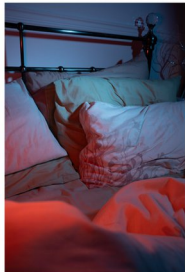
DSC09813.dng



DSC09814.dng



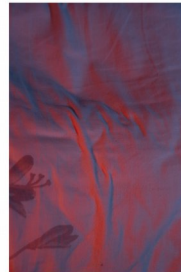
DSC09815.dng



DSC09816.dng



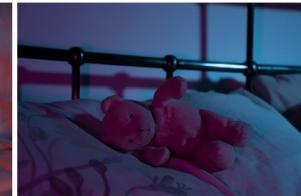
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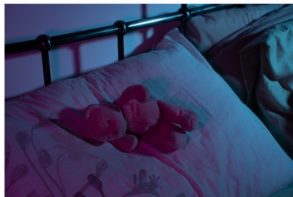
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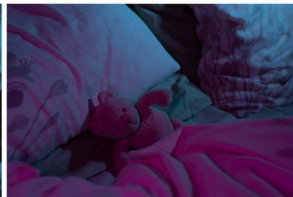
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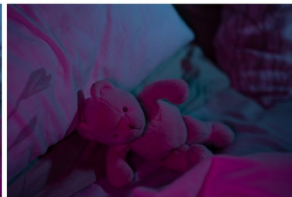
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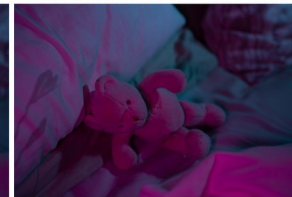
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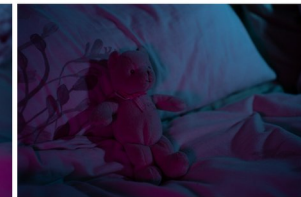
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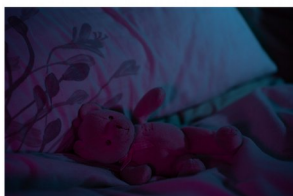
DSC09823.dng



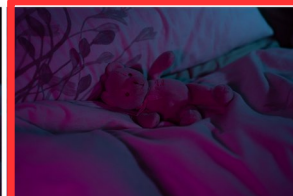
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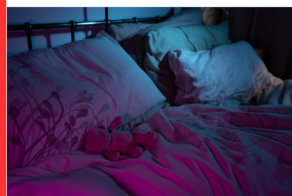
DSC09825.dng



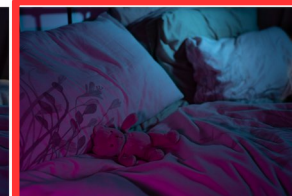
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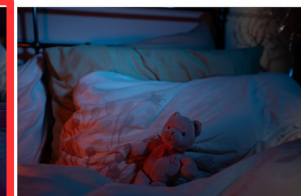
DSC09827.dng



DSC09828.dng



DSC09829.dng



DSC09831.dng



When editing the photos from this shoot, I initially tried using the same editing style as I had with previous shoots (top left). However, I felt this did not quite achieve the effect I was aiming for with these photos. Instead, I tried using a different colour palette, trying to include more blue tones. My goal for this shoot was to take photos of a space, and convey themes of sadness and nostalgia, almost a bittersweet feeling of growing up and moving on. In this way, I feel the deeper blue tones work better. I think the tones match the pink/ purple light I used to represent nostalgia better than the blue colour from the original editing style.

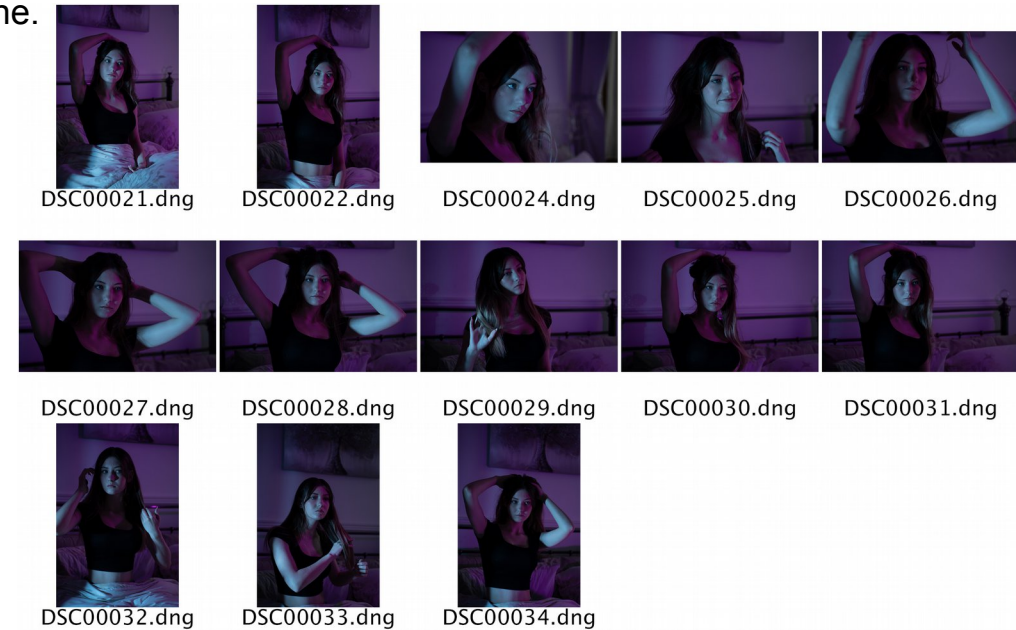
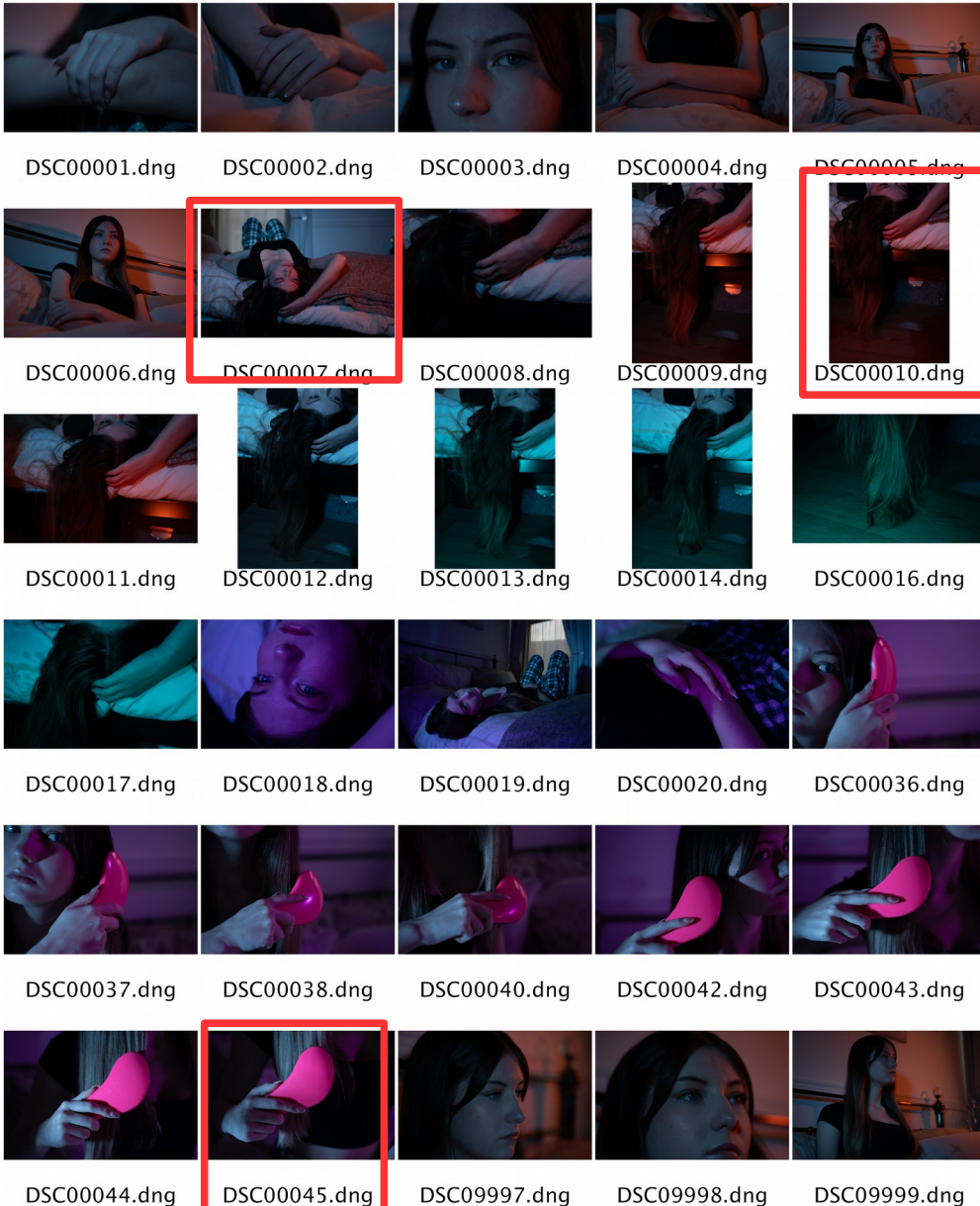


Photoshoot 8

Shoot Context

I have split this photoshoot between two contact sheets. The contact sheet on the left shows photos I took in line with my original plan for the shoot. The contact sheet on the right shows unplanned/ unprompted photos I took in the middle of the shoot.

Once again returning to the setting of my sister's bedroom, I took more portraits. During a tutorial, I spoke to Ryan and showed him my progress. Ryan said he thought the photo I had taken of Paige's hand worked well, and that I should continue with this method, as by focussing on her hand in this way, I am decontextualising her and she stands in place of teenage girls, acting as a figure rather than herself. My idea for this shoot was to document teenage boredom, a slightly more fun shoot compared to the negative shoots I have done.



This contact sheet shows photos that I took impulsively. While asking my sister to pose for photos, she started looking at herself in the mirror and adjusting her hair. As I was moving the lighting kit around, she started playing with her hair and moving it in different ways.



Shoot Reflection

As a whole, this is not what I consider one of my best shoots. Despite this, I feel I have a select few strong images. For example, I feel that the two images shown here of my sister laying on the bed are strong, and effectively convey the theme I was aiming to show.



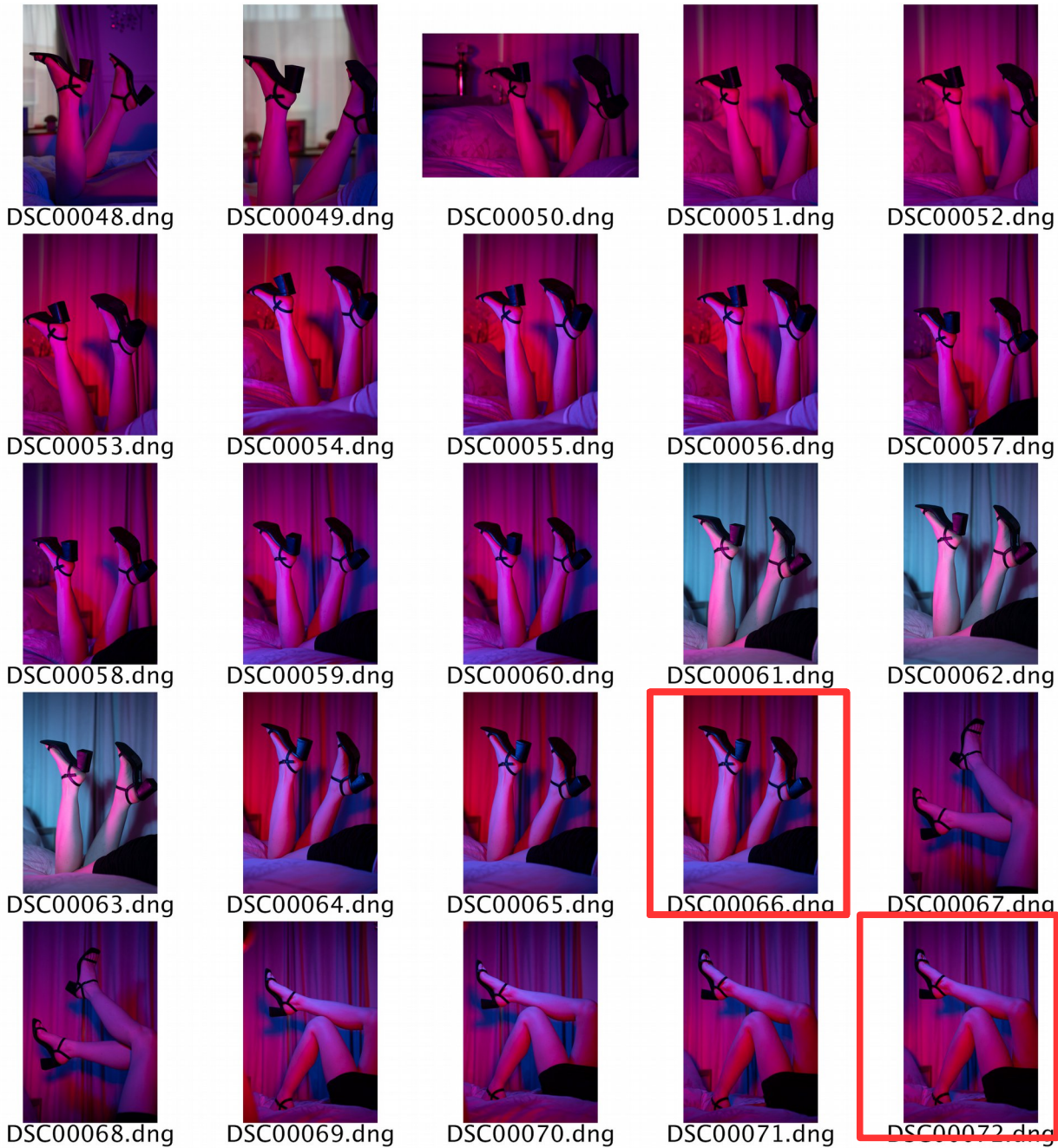
Shoot Reflection

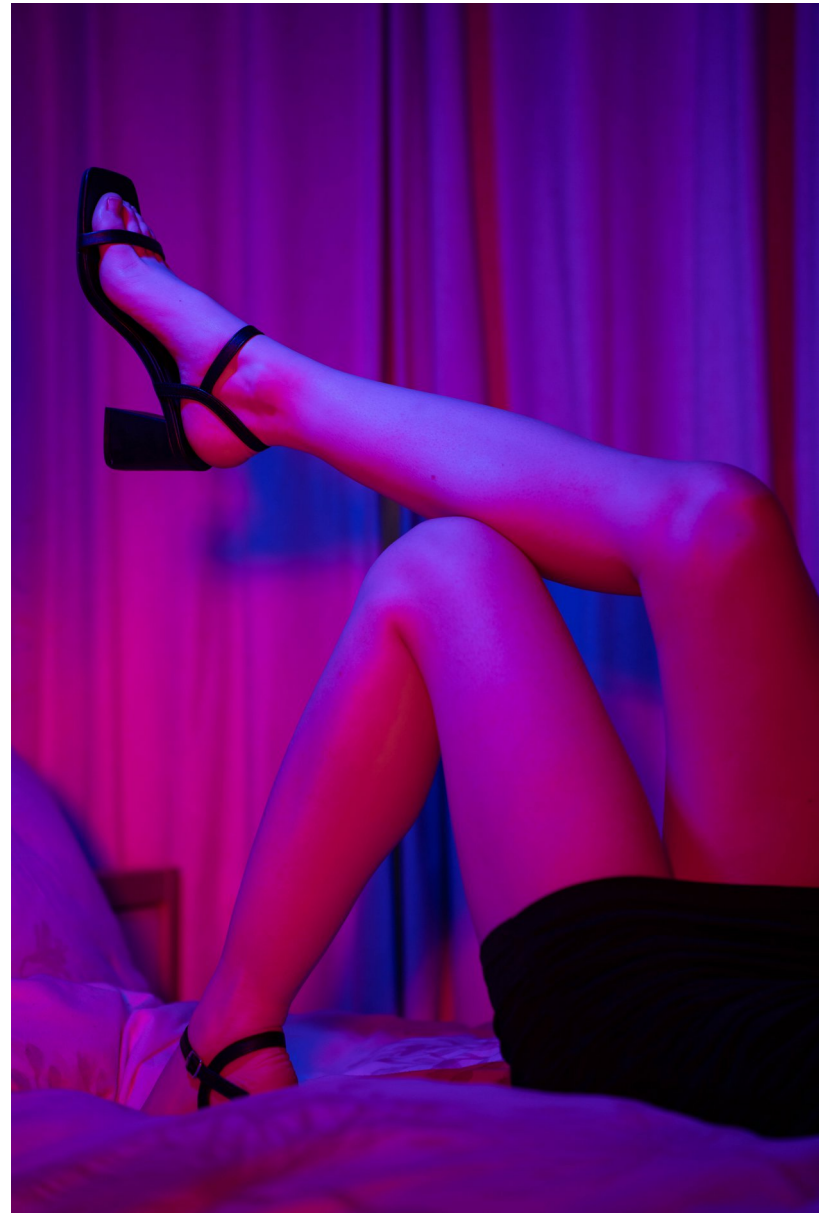
Although this was an impulsive shoot of my sister playing around and playing with her hair in the mirror at the other side of the room, I think this is an interesting image. To me, as I know she was looking in the mirror I see this image as her being concerned with her reflection and appearance. However, I recognise that without the knowledge she is looking in a mirror, this may seem like a weirdly posed image. I think it could be interesting to come back to this concept, and photograph the mirror that she is looking in as she moves her hair in this way.

Photoshoot 9

Shoot Context

Taking Ryan's advice to be less literal and more interpretative with my imagery, I decided to do a photoshoot around the theme of growing up, and moving out of the teenager phase. As my sister's bedroom represents her childhood, I decided to have her wear heels to represent a more mature persona. Also in line with Ryan's advice, I focussed on parts of my sister, in order to decotextualise her.





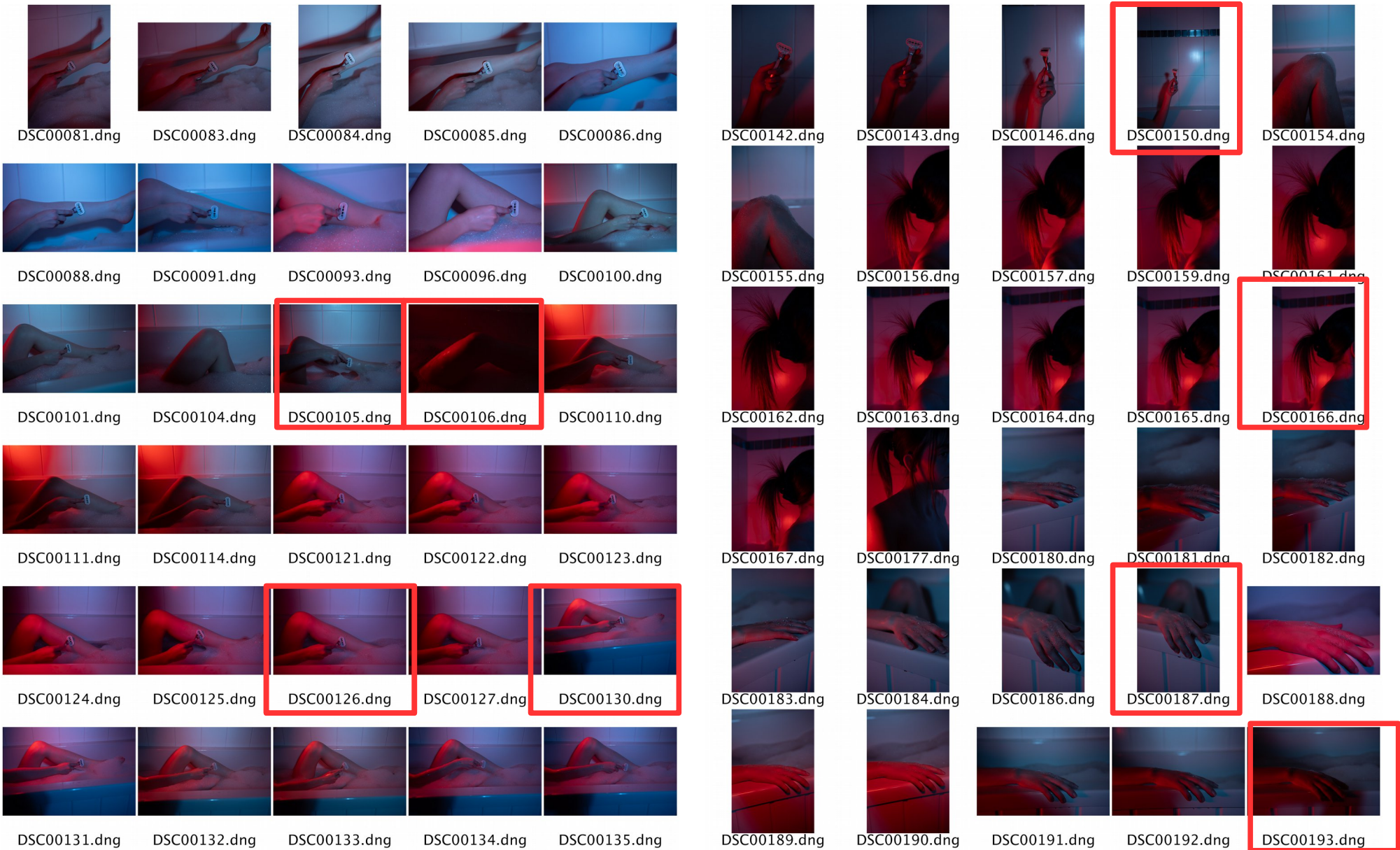
Shoot Reflection

I feel this shoot was very successful, and the image shown on the left is one of my favourites from this body of work. I think Ryan's advice to decontextualise my sister has resulted in some very strong images, and this is definitely a technique to continue with and take forward. I experimented with altering the lighting in this shoot, making blue the key light with a red accent. However, I feel this did not create the same atmosphere as red being the key light.

Photoshoot 10

Shoot Context

To continue with my experimentation, I decided to change the setting of my photoshoot. Until now, I have focussed on the idea of the teenage bedroom and how this reflects an individual, However, I decided to branch out and explore teenagehood more broadly. Being a teenage is about development, and growing up appearance becomes important. This shoot represents physical change that comes with growing up. In a private, introspective place I aimed to metaphorically portray the transition from childhood to adulthood.

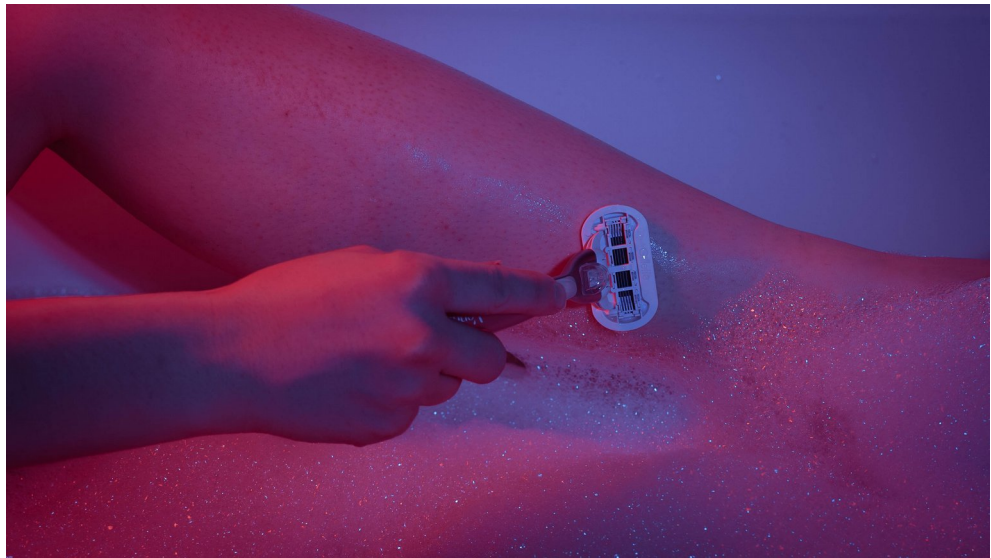
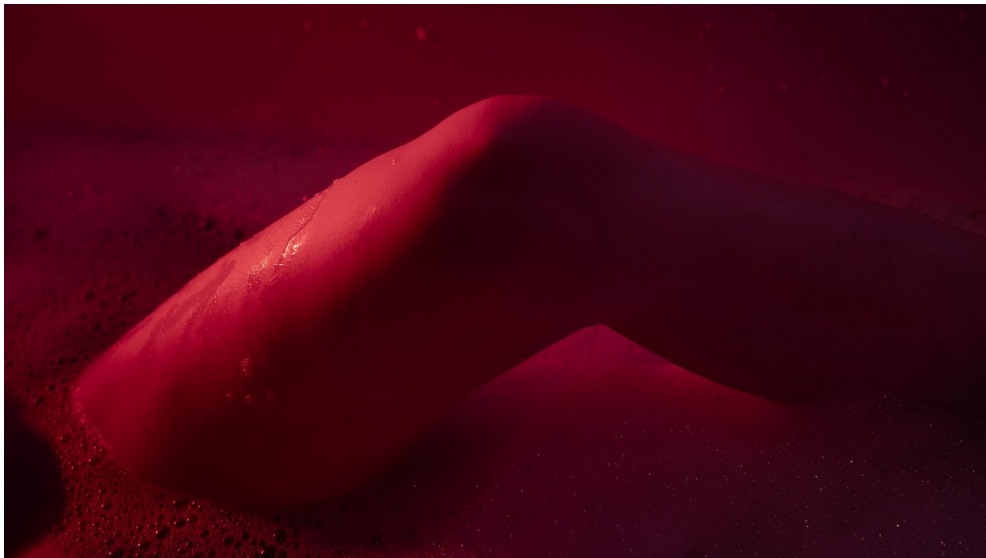


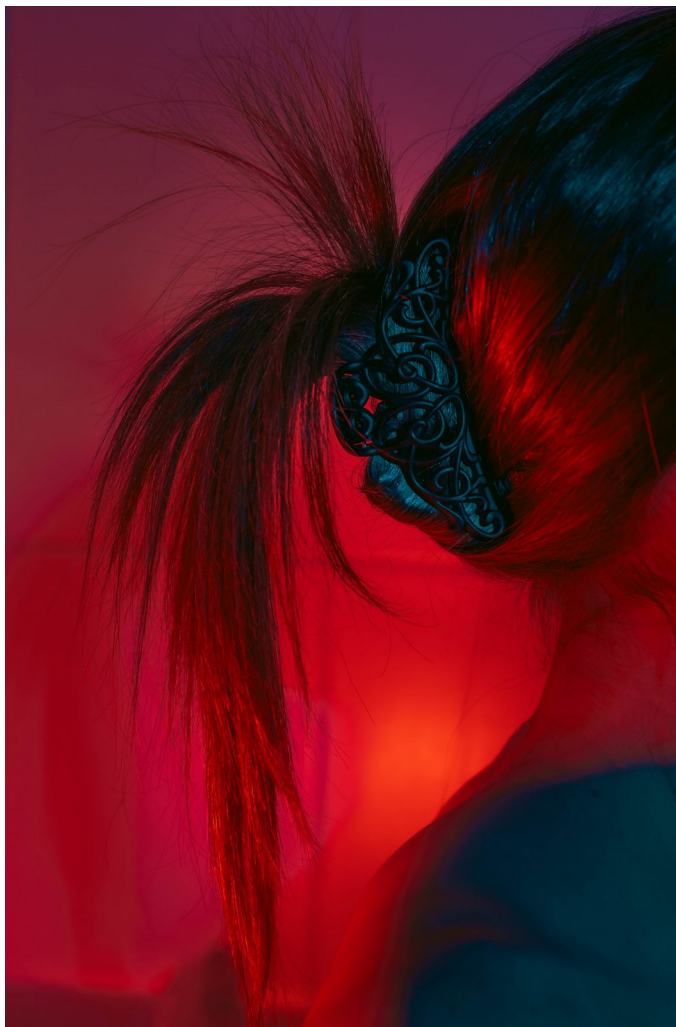


Shoot Context

My aim for this shoot was to explore intimate personal rituals and the symbolic implication of growing up and self image. I feel my use of tight and somewhat abstract compositions, created by focussing on isolated body parts, created a strong sense of ambiguity and the intimacy I strived to achieve. I feel that I was successfully able to create vulnerability and emotional tension within this set of images.







Shoot Reflection

As a whole, I feel that this is my strongest shoot by far. I think applying a close crop on all images worked really well, and effectively decontextualises the model in the images, creating a figure which is symbolic of young women everywhere. I think my choice of red and blue dual lighting works especially well, as it creates an atmosphere that feels unsettling yet intimate. Additionally, I feel that changing the setting and shooting in a bathroom enhanced this atmosphere, as it is such a private space. These images feel invasive, yet are relatable for many young women.

One thing I feel I could improve is the lighting in some of the images. For example, the photo of the razor shown above, and the photo of the hand on the side of the bath on the previous slide. I did attempt to ammend the harsh shadows in Lightroom, however I feel the shadows are still too harsh. Especially in the photo of the razor, I think the shadow behind is quite distracting. However, I wonder whether the image would look flat if this were removed. In the case of the hand photo on the previous slide, I think the shadows doo work to an advantage, as the way the shadows fell added an interesting dynamic to the image. However, I am unsure whether it creates a different atmosphere than what I was trying to create. I feel that if presented in an exhibiton, a number of images displayed together to provide context would definitely work well.

Reflecting on the Project Development

Exploration and Idea Development

Throughout this project, I have been able to develop my body of work by reflecting on artistic, theoretical and conceptual ideas.

Moreover, I feel that I have effectively been able to explore and develop my ideas by reflecting on each shoot, using my own ideas as well as the feedback of others to continuously improve on work and continue idea development. For example, reflecting on my initial shoots in the studio led me to the conclusion that I needed to refine my concept, focussing on something more specific as my original theme was far too broad.

Research and Development

Creating this body of work has led me to experiment with a range of processes, tools and methods of working. For example, I briefly experimented with film photography, which I would have looked at more in depth if I had more time. However, given the short period between the beginning of the semester and the submission, I decided to focus my efforts and dedicate my time to what I felt had worked in the early stages. I have also worked in the lighting studio. However, the main process I have worked with has been location lighting, using a Godox lighting kit and Boling light to create an atmosphere at home.

My development was supported by my reflection on feedback. After each shoot, I reflected on what went well and what could be improved, using this reflection to inform the next shoot to ensure I did not continually make the same mistakes.

Studying and synthesising the work of chosen contemporary photographers and artists has been vital in informing my practice. There has been an ongoing relationship between my research and my own ideas, which helped me to create a conceptually sound project. Researching the work of other artists has helped to inform my own exploration and conceptual development. For example, looking at Juno Calypso's work inspired me to experiment with closer crop images to create something surreal. Borrowing this technique informed my own practice, furthering the development of ideas going forward.

Practice- Based Experimentation

I feel that I have been able to experiment broadly within this module, working in a way that is different to what I normally would. Prior to this body of work, I had very limited experience of lighting an indoor space, and this is not something I felt particularly confident with. However, I feel that I took some risks and it paid off, as I feel much more confident shooting indoors now. Moreover, I feel that this project has been my most conceptually sound. Rather than researching artists with a similar aesthetic to what I hoped to achieve, I looked at those who have worked around the concept and themes I had been thinking about.