

Time Doesn't Wait.

**How do contemporary photographers use visual art
to express their feelings of grief, loss, and the passage
of time**

Name: Amber Davies

Student Number: 230765

Module: Independent Project

Module code: ADAA6000/C

Word Count: 6,471

Date of Presentation

Submitted in partial fulfilment of the requirements for the degree of BA
(Hons) University of Wales Trinity Saint David, Swansea.

Table of contents

List of figures.....	3
AI acknowledgment declaration.....	5
Abstract.....	6
Introduction.....	7
Chapter 1.....	9
Chapter 2.....	16
Chapter3.....	22
Conclusion.....	26
Bibliography.....	27

List of figures

Figure 1: unknow

Figure 2: Trovstten F. (2019) from day of Mexico's Day of the dead

Photographs, in (2016). *Frederik Trovatten*. [online] Frederik Trovatten.

Available at: <https://trovatten.com/portfolio/day-of-the-dead>.

[Accessed 25 Nov. 2025].

Figure 3: Nettles B. (1970-75) 10 photographic tarot cards. From Mountains Dream

The World of Playing Cards. (2024). *Mountain Dream Tarot — The World of Playing Cards*. Available at: <https://www.wopc.co.uk/tarot/mountain-dream-tarot>.

[Accessed 25 Nov. 2025].

Figure 4: Treanor S. (2014) The Voyager. From Still Life Available at:

<https://www.streanor.com/photo>

[Accessed 25 Nov. 2025].

Figure 5: Treanor S. (2022). Everlast. From Healing Boxes

Available at: <https://www.streanor.com/photo>

[Accessed 25 Nov. 2025].

Figure 6: Bass S. (2008) Crossroads. From Speak, Memory

Available at: <https://www.stacybassphotography.com/index>

[Accessed 25 Nov. 2025].

Figure 7: Rodgers D. (2024) Sorrow the photobook. From Sorrow [photograph]

Available at: <https://www.dawnrodgers.co.uk/>

[Accessed 25 Nov. 2025].

Figure 8: Davies A. (2025) Time Doesn't Wait'

AI ACKNOWLEDGEMENT DECLARATION

I confirm that I have not used any AI tools in the research and creation of this assignment.

I confirm that I have not presented any AI generated materials as my own work.

I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Abstract

In this thesis, I will be exploring how contemporary photographers use visual art to express their feelings of grief, loss, and the passage of time. I will be using photographers such as Bea Nettles, Sarah Treanor, and Dawn Rodgers to support my research. I will be examining how photographers employ aesthetics strategies such as the use and manipulation of light and space, symbolic objects, temporary distortion, self-portraiture, and the natural environment to express emotional states associated with mourning and remembrance. The research will also include how personal narratives help reveal the photographer's unique ability to preserve and reinterpret memory. The outcome of this thesis will highlight how photography can be used as both a personal coping mechanism and a cultural tool for understanding the complex emotions while processing grief and the inevitably of change.

Introduction

A personal connection to the themes of grief and loss has motivated me to undertake an extensive amount of research into how other artists have shown their pain of loss and grief through their work. Grief has been no stranger to me for as long as I can remember, I have always found it difficult to comprehend the thought of how one minute the thing you love is right in front of you and then the next minute that thing is gone forever, never to be seen or touched again and all you're left with are endless memories of the times you had together. For a long time, I did not know how to deal with grief until the day I had picked up a camera. Through taking images, I realised that I have found what helps me through my grief and how grief can sometimes be turned into something inspirational and even beautiful. Throughout my research, I will explore how contemporary photographers use their own experiences of loss, grief, and the passage of time as a coping mechanism, creating work from deeply personal connection to these themes. This research will closely relate to my own practical work on how I have personally dealt with grief and loss.

Chapter 1, I will discuss the historical evolution from art to photography on the theme of life after death, explored through both religious and spiritual perspectives. I will examine how early artistic representation of death such as religious paintings, spiritual iconography, and memento mori laid the groundwork for later photographic practices. I will be focusing on photographers who have created work with this subject in mind, including work from Bea Nettles, Frederik Trovatten analysing how their work reflects historical traditions. I will be mentioning authors such as Peter Yeoh to help support my research.

Chapter 2, I will examine how photographers use their own personal experiences of loss and grief to create their work; I will explore how photography becomes a medium through which pain can be expressed, transformed, or documented shifting from an individual emotional experience to a universal one that viewers can connect with. I will be discussing the various visual strategies and mediums that are used such as light, symbolic objects, self-portraiture, and the natural environment and how these elements help communicate emotional states. I will refer to photographers such as Sarah Treanor and Stacy Bass, whose works are deeply rooted in their own experiences of grief and how by creating the work they have found a sense of peace and healing in the pain through the creation of their

imagery. I will also include an author called Geoffrey Batchen that wrote on memory and mortality.

Chapter 3, I will explore my own personal connection to loss and grief and examine how my research has influenced and shaped my practical work. I will reflect on how engaging with the practise work of other photographers has helped me develop my own work. I will mention a photographer called Dawn Rodgers, whose work has really resonated with me and has helped shaped my approach to my own work. To conclude the end of this chapter, I will include a quote from the author Roland Barthes from his book *Camera Lucida*.

Chapter 1: How did photography become the new medium for religious and spiritual beliefs to express grief and loss?

The most asked question known to man is the one that nobody has ever been able to give an answer too and that question is what happens after death? However, throughout history many cultures have offered a wide range of religious and spiritual interpretations of what happens after death. From stories and legends to rituals and myths, humans have always tried to answer that never ending question, from creating art to using photography to try and get a sense of comfort for the answer we may never be able to find out.

The Religious and spiritual cultures have always had similar beliefs in life after death through the ancient history period all away to our current times, the earliest and most well know artwork representing life after death dates all way back to the ancient Egyptian period, the Egyptians would paint on the deceased burial tombs often paintings depicting offerings, rituals and everyday actives providing a visual guide of the deceased through their living life. The reason why the Egyptians done this tradition was because they believed that in order for the deceased to enjoy their eternal life, they first had to navigate the underworld and interact with the ancient gods for them to move on. The ancient period had many different cultures that practiced different traditions, while some cutlers used painting as a passage to eternal life, others used carvings or sculptress as a beacon between the living and the dead. One of those cutlers were the ancient celts, the ancient celts believed that the only way a soul of the deceased can pass through to the otherworld was by carving symbolic motifs such like spirals, anthropometric faces, and scared animals these symbols often held a spiritual significance and were carved to help guide the soul to the otherworld.

From the ancient period all away until the 19th century, the main medium for many different culture traditions was art but then in the late 13th century a make shift camera was invented called the 'camera obscura' using this camera they created a photography practise called memento mori, the term resonates from a Latin term meaning 'remember you must die', this practise was very private all away until the 19th century when the first photographic camera that was able to create permeant images was invented. After the intervention, along came the new medium for religious and spiritual beliefs, the camera helped shape the evolution of proving that there is in fact life after death, especially during the

Victorian era where memento mori images got re introduced. Memento mori was a photography practice that focused on taken images of the dead in a post-mortem form, family members would use this practise to have a final photo of their lost loved one so that they could remember them forever, they would often place these portraits in their homes but also would place them in lockets or family albums as a reminder though the loved may be gone they are never forgotten.



Figure 1

As seen in the image above the photographer would often take the image of the deceased individual in a peaceful manner such like in a sleeping pose, however depending on the family request the photographer would occasionally place the deceased individual in a life like manner often placing the deceased on a chair and dressing them in formal clothing and then having the reaming family members surround the deceased almost like they are posing in a family photo. This practice became rather popular for grieving parents because during the Victorian time there was a high infant mortality rate due the rise of incurable disease, and that left loads of family's heartbroken and filled with grief and pain, memento mori would help ease that pain as when they look at the final image all they could see was their lost loved one alive instead of dead.

Memento mori Photography helped shape the evolution of life after death in photography, often being used as documentary purpose starting from capturing the destruction of war or being used by law enforcement all away to being used as an artistic form to capture photographers' pain and emotions on life after

death. In some cases, photographers like to focus their work on life and death, whether starting from a religious or spiritual belief or simply just a fascination in the topic. In many religious and spiritual traditions, the topic of life after death brings some comfort and meaning to the hope that death is not an end but the start for the soul's journey to the beyond.

An example of a religious tradition is Día Los Muertos which is a well-known Catholic tradition that is solely based in Mexico and parts of Latin America, this tradition is celebrated on the 1st and 2nd of November every year, the tradition is called Día de los Muertos also known as the day of the dead. This tradition has been around since Aztecs period; it is believed that the souls of the deceased could return to the living world for a brief moment of time to visit their living relatives. The tradition has grown into more of a Spanish Catholic religion over time and is now celebrated in a festival form, with traditional mariachi bands and bright colourful lights and dresses.



Figure 2

Photographers such like Frederik Trovatten is one of those photographers that have photographed Dia Los Muertos, Frederik is a Danish photographer that lived in Mexico for 4 years and for those 4years, every November the 1st and 2nd he would go out to the festival of Dia Los Muertos and capture the beauty of the festival. Trovatten used a FujifilmX100V to capture his Dia Los Muertos series he used a black and white film camera, he stated on his website the reason why was because “Day of the Dead is a celebration of life, memory, and tradition unlike any other. From the candlelit cemeteries of Mixquic to the vibrant parades in Mexico City’s Zócalo, it is a deeply personal yet electrifying event.” (Fredrik Trovatten)

Colours are a big part of the tradition and are used are to symbolize the aspects of life, death, memory, and spiritual belief. Each colour holds its own representation, helping the viewers read the meaning and emotions behind the colours. For

Trovatten to use a black and white format for such a popular tradition that is known for its bright vibrant colours really deepens the image, by stripping away the colours that are normally associated with symbolism, Trovatten forces the viewer to focus more on form, gesture, contrast and atmosphere rather than what is often considered to be the highlight of the tradition. The absence of colours can really intensify the emotional impact of the image as the shadows, highlights and textures become more pronounced. For example, in the image above you can see that the face paint appears more highlighted and detailed with every small detail such like the dots around the eyes or the painting of the teeth you can see that they are more shaper and expressive. You can also see the emotions of the woman, and the pain that she is feeling but also the joy and celebration of Dia Los Muertos. With the image in black and white, as a viewer you are more focused by the main subject in front of the lens, whereas if the image was in colour your eyes will naturally be distracted to the background rather than what is the main subject.

Some photographers often take images that resonates from their own spiritual beliefs for example an American photographer called Bea Nettles. During the 1970's Nettles was studying at Penland School of craft, during her time at Penland school of craft she had a dream instructing herself to create a deck of photographic tarot cards, once she had woken up from the dream she then went and created the project that would end up being one of her most iconic projects and first ever in history to be created during that time. Nettles created a full deck of 78 photographic tarot cards that she had titled 'Mountain Dream' because the projects started all in a dream. Nettles started to create the deck of cards back in 1970 and had completed them in 1975, it had taken 5 years to complete the project as there was a lot of photographic manipulation involved such like darkroom manipulation, hand-colouring, and collage, all these methods allowed her to reinterpret the traditional tarot symbols into staged photographs.



Figure 3

In the image above you can see 10 cards each depicting a different tarot archetype, some cards show figures interacting with symbolic objects an example of this is the Temperance card which you can see is the second card in the bottom row, in this card you can see an individual with wings holding a glass in one hand and pouring liquid with the second hand, while other cards show figures with the natural backdrop of North Carolina. An example of this is in the last card in the bottom row to the right, in this card you can see a group of people in a boat on the lake. Although the main image was taken outdoors on the lake with no objects involved, Nettles had then photographed a sword separately, then used photo manipulation to place six of them into the image to create the tarot card Six of Swords.

The Nettles had used this method for several of the cards in the deck, this method allowed her to control every element in the frame creating scenes that feel both spontaneous and deliberately dreamlike as the images used real landscapes yet carefully altered through manipulation, in doing this method it blurs the boundaries between documentary photography and fantasy and give the cards more of an emotional and symbolic weight. By using the rural land of North Carolina as a backdrop and using a range of models, costumes, and props. The careful staging makes the cards more personal by using real people instead of

illustrated figures brought a sense of humanity and gave images more of an emotional depth, making each card feel like a scene out of a dream.

The history evolution of life after death through a religious and spiritual belief has progressed a long way. When photography was invented, those beliefs started to merge into one, and overtime photography became a way to express beliefs, but as times started to change so did photography, what started to as a medium to express beliefs turned into an artistic practise. This change has made many people question how photographers can define what their religious beliefs truly are and how photography can help express those beliefs. Authors such like Peter Yeoh is one of those people who question if photography has a meaning when it comes to expressing religious beliefs. Yeoh is an author for the glass magazine and in 2016 he published an article in which he stated that “FOR centuries, traditional artistic mediums such as sculpture and painting were the only vehicles for depicting religious narratives, giving form, meaning – and validity – to faith. Even cultures that worshipped gods as abstract, mystical entities relied on depictions of divine beings in human or semi-human shape. Modern photography, however, has turned this pious worship on its head: despite carrying on the tradition in one respect, it has also opened a Pandora’s box of exploration, satire and iconoclasm, and forces one to question their stance on the very parameters that define what religion is.” (Yeoh P. (2016). The mystic lens – the influence of religion on photography - The Glass Magazine.).

Summary 1

Overall, the topic on life after death through a religious and spiritual belief have involved throughout history, from painting onto tombs to carving onto stones for a spiritual purpose to help the souls of the lost loved ones pass on to the beyond all the way to current times where photographing life after death is considered as an artistic form. As humanity changed over time so did the beliefs, what began as a spiritual belief formalized into a religious belief. In more recent times photography has emerged as a contemporary medium for exploring those themes and beliefs. In current times photographing those themes of life and death are often considered as an artistic form for expressing religious and spiritual beliefs.

Chapter 2: How do photographers show a personal connection to loss and grief through their own work?

Photography is often used to preserve a memory that would eventually fade from your mind; you capture that image to remember for a lifetime always being able to look back at that specific image remembering that day all over again. However, for some photographers they use the camera for a personal connection to express their loss and grief, the camera becomes a tool to navigate the pain and sorrow allowing the photographer to use their pain as a shared understanding rather than as a lonely painful reminder of the grief they are experiencing.

The main tool that photographers use to represent life after death is light, known to being symbolic and enlightening qualities. Light can soften an image, show a memory, or cast deep shadows that creates the reflection of the emotional weight. Many photographers use colour and symbolism to communicate their personal connections to loss and grief, muted tones often represent the emotional heaviness that comes while in mourning, while brighter colours often represent the spiritual presences of a passed loved one. Photographers often use symbolic objects to represent as visual reminders of absence and emotional traces left behind. Portrait photography is another way to capture loss and grief by capturing the soul of their model's revealing vulnerability and faith through subtle expressions through body language, facial expression, and symbolic poses. Some photographers also use family archives images combining old photographs with current photographs layering both the images over one another emphasizing the passage of time and fragility of memory.

Photographers often use nature to express their own personal views of loss and grief and the passage of time. By capturing vast landscapes or the unseen quite natural changes, the photographer can reflect their emotional shifts that occur after losing someone that was dear to them, the main emotion that loved ones feel after losing someone dear to them is loss, they lose the sense of meaning in the world and by capturing the beauty in nature they are searching for the meaning of life again. The natural world becomes and metaphor for the sense of healing showing individuals that life goes on will always be a change. Often photographers use elements such like water, fire, fog, and decaying objects all these elements act as a metaphor for their emotional state such like uncertainty, solitude, or sorrow. In some cases, photographers physically manipulate their

images by damaging the image to reflect internal suffering. Many photographers like to express their pain through their work, by taken images that either serve memory or act as an emotional confession to express in ways no words can ever how they are truly feeling deep down.

an example of a photographer that took images from their pain is an American photographer, Sarah Treanor. Sarah Treanor is no stranger when it comes to grief, Treanor focuses her work on the grief that she has experienced in her life. Treanor has created two pieces of work with the main topics being grief, loss, healing, and transformation. The first piece of work Treanor created was 'Still, Life' which was created in 2014, the work was created from a personal connection to grief as two years prior to the work Treanor fiancé passed away very suddenly and that left an unmanageable pain, as a way to deal with grief and the pain Treanor was feeling she turned to photography as an escape from her feelings. After the loss of her fiancé, for a year, each week Treanor had taken self-portrait images of the thoughts and emotions she had during the healing process in doing so she ended up with a series that reflects an intimate exploration on absence, memory, and the fragile life of nature. The series consisted of 40 images each one depicting a different journey through Treanor's pain, the images allowed her to turn her pain into something hauntingly beautiful.

The second piece of work Treanor created from grief and loss was called 'Healing Boxes' which was created in 2022 a few months after the loss of her brother. Treanor brother had passed away very unexpectedly and that had left Treanor feel the same pain she had felt for her late fiancé that feeling of unexpected change and those feeling of grief, sadness, and uncertainty. Since the loss of her late fiancé, Treanor had created a sense of foundation around herself she healed from that loss and found a sense of purpose in life again by moving on, but then once her brother had passed that foundation she had built came crumbling down the pain she had felt before came flooding back to her. Treanor had created the series 'healing boxes' to honour her late brother and to help her heal. They are still life images of wooden crates filled with sentimental and symbolic objects which she arranged with care and reverence, once the images were taken she had got rid of the crates because they resemble how fleeting all of life is and how photographs are sometimes all we got left of a loss loved one as the memories we often have tend to slightly change over time.



Figure 4



Figure 5

The images above are both pieces of Treanor's work from each different series that are associated with loss and grief. The first image is from her series 'Still Life' and the second image is from her series 'Healing Boxes.' Treanor chose two different photographic techniques to create these images. The first image uses self-portraiture, while the second image uses still life; the choice two use two different photographic techniques really play with the different emotions Treanor had felt during the time the photographs were taken. In 'Still Life,' the use of self-portraiture makes the images feel rawer as she is the centre of the narrative, allowing the viewers to see and feel her grief in an immediate way. While in her series 'Healing Boxes' Treanor creates a more reflective and symbolic expression of loss, by using carefully chosen objects to represent memories, healing, and the overall process of accepting loss. The shift from photographing herself to photographing objects highlights the emotional intense of grief to a quieter stage of healing and reconstruction.

With the first image you can see how much pain Treanor was feeling, by using a black and white format she has intensified the emotional weight of her portrait, with the absence of colour the viewers focus entirely on her expression, posture and the atmosphere surrounding her. The image above is the last image Treanor had created for her series 'Still Life.' It depicts her in a forest keeling over while light shines through the trees. The use of natural light is symbolic, the beams of light that is breaking through the trees suggest that there is always light within

darkness, creating a sense of clarity emerging from a period of intense grief. It can also represent Treanor finally letting go of her pain and experiencing a final goodbye from her fiancé.

In the second image, the emotional tone has shifted from an intense emotion to a quieter, more reflective representation of mourning. Through careful placements of objects, and the muted tones of colour, Treanor communicates themes of memory, healing, and the slow process of rebuilding after suffering a loss. In the image above you can see a dead bird and its nest this could resemble a mental rebirth or transformation, as birds often represents the end of the beginning, meaning the soul is set free and fly's away symbolising letting go of the pain. The usage of crates as altars, along with objects such as dead birds and drive leaves, could represent the changing of times and the fleeting nature of life. These materials emphasize how everything is temporary and ultimately is bound to leave this earth because nothing is permeanant. Through both of Treanor's work you can see the emotional journey shaped by loss and grief. Her projects reveal a deep, meaningful connection to mourning, showing how she uses her artistic skills to help process her pain creating works that are emotively beautiful.

Another photographer who has turned to photography to help cope with their pain of grief and loss is American photographer, Stacy Bass. Stacy Bass uses her photography to explore grief, loss, and memory, turning absence into a visual and written practise of remembrance. Bass has always had a passion for photography but when she had lost her father and two cousins in a seaplane crash in 1995, she had relied on the camera as a lifeline to help her processes her pain of grief. Shortly after the death of her father and cousins Bass had created a body of work which she had called 'Speak, Memory' to help process all the sudden emotions she had felt after the death of all three of her family members.



Figure 6

Bass's work 'Speak, Memory' is a project that explores the emotional complexity of memory. The work consists of a mix of black and white and coloured images, usage of light, writings, and archival and recent images. Bass had used archival images that held meaning and layered them with recent images and text to create a collage. As seen in the image above, Bass's use of collage allows the image to feel like a fleeting memory, always shifting yet slowly disappearing from the mind. By layering archival photographs with the most recent images and the handwritten text, she constructs a narrative on how memories can overlap, slightly change, and eventually fade. Bass's technique of lightly fading the images into one have a deeper emotional connection, using this approach can really makes the viewer connect with the work as they are trying to reassemble the image together searching for connections of what is lost. This process mirrors Bass's own attempt to reconstruct her own fleeting memories, revealing the emotional struggle to hold onto the memories that are already slipping away.

"But is photography indeed a good way to remember things? The question demands that we define what we mean by "memory" for there are many types of memory and many ways to remember. There is even a kind of memory we call "photographic," meaning an exact and self-conscious recall of past events, senses, or texts." Batchen G. (2006). forget me not: photography and remembrance)

Summary 2

Photography is a bound to reality, it captures what was once in front of the lens, this gives it a unique power to evoke the absence of time and the moments that has already passed, making it not just a record of what was, but a testament of what was left. Through careful composition to empty spaces and the use of personal objects, photographers have that ability to create an image that holds both presence and loss at once, having the ability to freeze a moment for a split-second while also reminding us that times have changed. Photography becomes more than just a form of documentation, it becomes a vessel for mourning, remembrance, and reflection on passage of time.

Chapter3: How does my practice work ‘time doesn't wait’ relate to the theme of life after death?

For me my practise work 'Time Doesn't Wait' helps me confront the reality of time as something that is out of my control, it makes me realize that time is not endless it is slowly slipping away right before my eyes, time is constantly changing and shifting, this awareness helps me to process the passage of time, to reflect on the fragility of life and the inevitability of change and how nothing stays for ever eventually everything is bound to disappear into the beyond. I have always suffered loss in my life and through my photography I have always found it a way to escape from my pain of loss and grief.

Since a little girl I have always been surrounded by death, starting from 2005 when I was just 8months old I had caught a life threatening dieses called Meningitis that had cost me my life as I did die for 10miutes and by some miracle I was brought back to life weather by being some divine power or by the amazing doctors that treated me that day, I will never know. I have always been in deaths company from losing my uncle when I was 5 then losing beloved pets just years apart from each other, all away to losing my great grandmother and my great grandfather just months apart then suddenly losing my grandfather.

The meaning behind my practical work 'Time Doesn't Wait' forms from a deep personal connection to grief, loss, and the passage of time. For the last year or so since losing my great grandfather I had been focusing my work on death and how when something or someone dies, eventually they will be forgotten to time as even memories end up fading form our minds. My last project was formed more out of my depression and pain of grief since losing my great grandfather, I had put all my focus into creating my last project that I had forgotten the beauty in life and I had just only seen ugly. Just as I started to find myself in my work again my grandfather had passed away, and to lose him suddenly was a complete and utter shock. My current practice work started from the day my grandfather had passed away, there was the most beautiful sunset in the sky, after that moment I knew that I needed to focus my work on the beauty of life again and the changing of time rather than focusing on death, my work needed to move on through the pain of grief just like I did.

I have looked at several photographers but the one who has influenced me the most is the acclaimed British photographer, Dawn Rodgers. Rodgers is one of those photographers that turned to photography to help process her grief and she has created numerous projects that focus on themes of grief, memory, and the personal exploration on loss. The images she produces often depicts

landscapes, mythology, and archival materials. One of Rodgers' most personal project is 'Sorrow,' which she had created after the sudden death of her brother on Remembrance Day in 1993. Rodgers was deeply affected by the loss of her brother, the project that she had created became a way to confront and understand her feeling of grief and mourning.



Figure 7

Rodgers had turned her project 'Sorrow' into a photographic book to visually articulate her deeply personal grief. She had created the book so that the images would be protected, allowing it to function as a singular artefact and act as a vessel that holds and preserve the images within its pages. Rodgers had created the book using an exact copy of one of her brother's only surviving schoolbook, the layout of the images are almost like a scrap book there is a mixture of images and texts scattered all around the pages. The texts are fragments of her brother's death certificate, the archival images are images from an old family album that

has pictures of her brother when he was alive, recent images that were used are images of landscapes in Dorset and are supposed to resemble her quest to look for her brother's presences in the thin spaces of the landscapes of Dorset.

Rodgers's choice to use a replica of her brother's old schoolbook, symbolizes her desire to persevere the memories that she has left of him, through using a schoolbook she is highlighting that even objects can often hold memories. The images used are in different formats and are placed differently on each page, for example in the image above you can see the different parts of the book and its layout. Rodgers had placed the archival images and the texts from her brother's death certificate together on the same pages and then separately placed her images of Dorset landscapes on different pages.

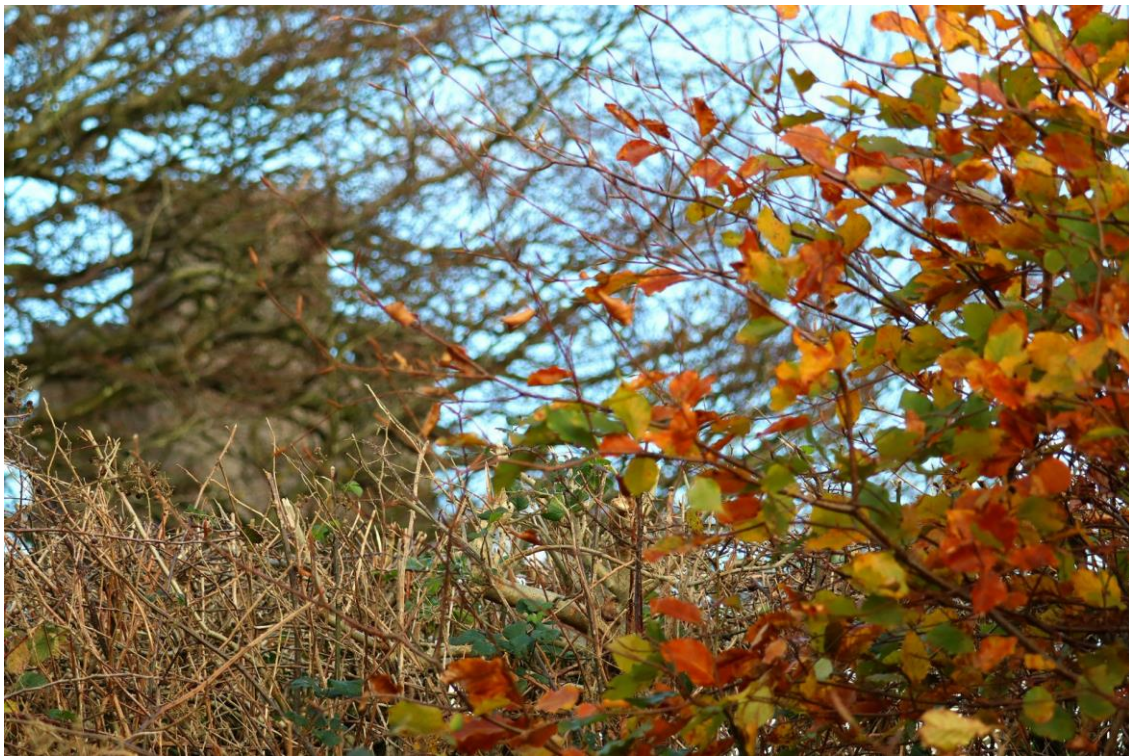


Figure 8

The image above is from my project 'Time Doesn't Wait.' As you can see my work is similar to Dawn Rodgers work, as I too have chosen to take images of landscapes however the only difference in our work is that I am recalling the memories in those landscapes whereas Rodgers is searching for her brother's presence trying to not forget. My current practical work focusses on memory and the passage of time, exploring the idea that there is always going to be beauty in the destruction.

I have used nature to represent the changing of time through taken images of the trees and flowers that have lost beauty often being left with no petals or leaves. However, if you look close enough you can see the beauty of what remains. As time passes, nature continues to shift, decay and renew and I use these cycles of time to reflect the passage of time. My images often depict my certain places that hold a lot of memories they are places I had gone with my lost loved ones and they remind me of the times we had together when they were alive, there are also images of places that mean something to me. There are images that depict wildlife such as robins, foxes and a magpie for me all those animals have meaning the robins represent my lost loved ones are near, the magpie, which I see as a magnificent bird with a tail that glimmers with various colours of blue and green in the sun represent one for sorrow and the foxes represent my grandfather, as when I was a little girl we would take left over foods to the foxes and he had always said if he was ever to die all I need to do is just look for a fox and that would be him. All these images are personal images that have helped me get through my grief and realize that there is beauty in life even after death.

“The Photograph does not necessarily say what is no longer, but only and for certain what has been. This distinction is decisive. In front of a photograph, our consciousness does not necessarily take the nostalgic path of memory” Barthes, R. (1980). *Camera Lucida*.

Conclusion

In conclusion, I have spoken on many key factors and crucial information upon how time does not wait on the topic of grief and life after death. Throughout this thesis you can read on how photography has become a medium to help photographers express their pain on grief, loss, and the passage of time, throughout history all away to current times. There is one main argument in chapter one that is focused upon how religious and spiritual beliefs have been changed over time, from using photography as a form of expression all away to current times where photography is now used as an art practice. Some may argue on how the sensitivity in grief photography has changed throughout history for example, the grieving process in the Victorian era, during that period they used the photographic practice memento mori to represent grief. In our current day and age that photographic practise would be very looked upon as viewers may find it to graphic and too sensitive, although the practise is still used in law enforcement such as postmortem photography, it is considered to be a very private practice compared to the Victorian era which it was considered a popular. Photography now is now a common way to express pain on loss and grief and the emotional changes that follow during the healing processes, instead of a private mourning period photographers create work that are shared worldwide helping the healing processes reach millions of people making the photographer not feel alone in their grief. This thesis has started from a personal perspective as I have been going through that grief process and have used my photography to help me process my pain of loss, grief, and the passage of time.

Bibliophagy

The glassmagazine.com. (2016). *The mystic lens – the influence of religion on photography - The Glass Magazine*. [online] Available at: <https://theglassmagazine.com/the-influence-of-religion-on-photography-with-the-worlds-most-famous-photographers/>.
[Accessed 10 Nov. 2025].

Kickstarter. (2024). *Sorrow*. [online] Available at: <https://www.kickstarter.com/projects/1613593373/sorrow-a-story-of-loss>
[Accessed 26 Nov. 2025].

Bass, S. (2025). *Lightkeeper, Preface - The Grief Dialogues Stories*. [online] The Grief Dialogues Stories. Available at: <https://griefdialoguesstories.com/2025/09/02/lightkeeper-preface/>
[Accessed 26 Nov. 2025].

Barthes, R. (1980). *Camera Lucida*. [online] Available at: https://monoskop.org/images/c/c5/Barthes_Roland_Camera_Lucida_Reflections_on_Photography.pdf.
[Accessed 1 Dec. 2025].

adele_bb (2025). *Forget Me Not _ Photography and Remembrance*. [online] Scribd. Available at: <https://www.scribd.com/document/81584729/Forget-Me-Not-Photography-and-Remembrance>
[Accessed 1 Dec. 2025].

