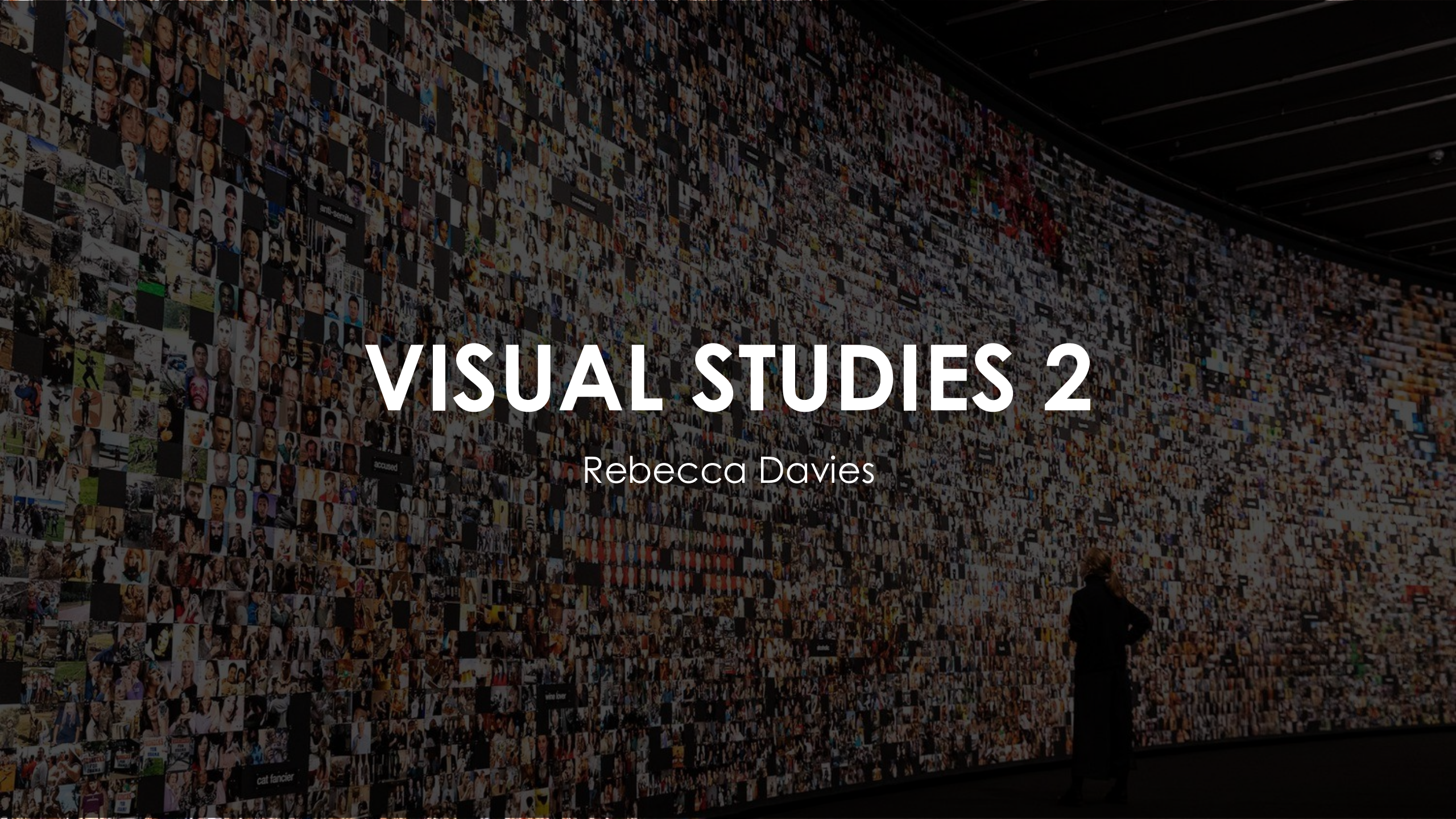


The background of the slide is a large, curved wall covered in a dense grid of small, square photographs. The photos appear to be a mix of portraits and various scenes, creating a complex, textured visual field. In the lower right foreground, the silhouette of a person is visible, standing and looking towards the wall of photos. The overall lighting is dim, with the wall of photos being the primary light source.

# VISUAL STUDIES 2

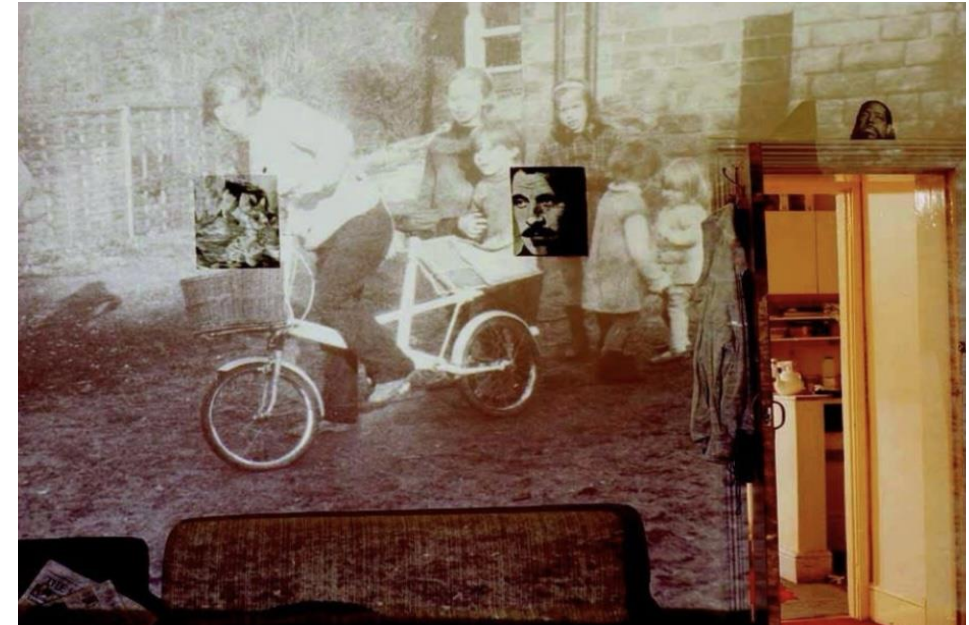
Rebecca Davies

# Re-Thinking Photojournalism & Exhibition Project

Forming as the foundation to my photography project is the concept of memory and grief. Exploring ideas of the traces that hold the lingering presence of those who have passed, acting as a tether between us and them in a world where they can no longer physically exist. These traces of memory whether they are personal objects, captured moments or shared spaces, they act as our connections to those we have lost, keeping them alive through our memories. The word 'vestige,' meaning a trace or mark left by something that is lost or no longer exists, inspired the exploration into the essence of what I aim to capture. It was the beginning of my fascination with this project, leading me to learn techniques, approaches and research surrounding the foundations of my project. My goal is to focus on the symbolisation of these 'vestiges,' where I will capture both the absence and presence of those we grieve. In my project, I aspire to carefully arrange a series of photographs that evoke a sense of memory and loss. Through the atmosphere of my photographs, I plan to use various techniques to create a visual narrative to display the depth my work holds. My photographs will go beyond simple documentation, capturing the complexities of grief and the concept of desperately holding onto the traces of our ghosts.

My main inspiration is Petra Creffield's 1997 work *Going Home*, which captures the concept of memory through the process of projecting childhood photographs throughout aspects of her old home. She uses the medium of photography to cope with her grief of her mother's death allowing her to cope with the loss. The emotional depth within her work is one of the main components that encouraged me to explore my project further. As the meaning behind her work evokes strong emotional depth. Petra Creffield's work perfectly encapsulates my belief that if I, as the photographer, can feel the moment, story and atmosphere within my images, then so can those view my work.

Riley, S.J. (2015) *Petra Creffield, IL Samantha Jane Riley*. Available at: <https://ilsamanthajaneriley.wordpress.com/2015/01/31/petra-creffield/> (Accessed: 07 February 2025).



# ARTWORK STUDY - ARTIST RESEARCH



# Going Home, Petra Creffield, 1997

Petra Creffield's work consists of a hauntingly layered photograph, that showcases a woman adjusting her hair, projected from inside of the house. The image is onto a lace curtain in front of the window. The pattern on the curtain allows for the projection of the subject to blend into the fabric, creating the sense of connection with the place. Behind the curtain, it appears to be nighttime, displaying a range of deep reds that contrast with the lighter cooler colours of the interior surroundings. This arrange of colours create a dreamlike atmosphere, creating the sense of a lingering memory. This is enhanced by having the image projected in black and white.

Creffields work captures the concept of memory through the process of projecting her childhood photographs throughout her old home. She uses the medium of photography to cope with her grief of her mother's death allowing her to cope with the loss. This technique evokes sense of memory, while blurring the lines between past and present, creating a sense of limbo. The positoning of the woman is more central, acting as a focal point. While the use of projection softens the image, creating the sense of absence and presence. Capturing these images within her old home deepen the emotional connections within this image, evoking a more intimate atmosphere.



Riley, S.J. (2015) *Petra Creffield, IL Samantha Jane Riley*.

Available at:

<https://ilsamanthajaneriley.wordpress.com/2015/01/31/petra-creffield/> (Accessed: 07 February 2025).

# Persons Unknown, Woman Reading A Possession Order, Tom Hunter, 1997.

Tom Hunter's photograph showcases a young woman standing alone, in a small dimly lit room, reading a possession letter. The setting is intimate, featuring a stream of natural light, casting on the woman's face, from the worn-down window. This creates an intense atmosphere showcasing the emotional depth within this scene. Beside her, on a blue knitted blanket lays a baby on their back staring at the young woman. The child adds the narrative of vulnerability and encourages viewers to feel empathy. This small detail paints the young woman as more than what she seems to be, the title of mother adds more character to this photograph, creating an overall atmosphere of sadness. This encourages viewers to connect and empathize with this image. The contrasting tones of the room and the baby's bright red clothing brings attention to the child's part of the story, showing the deeper connection the baby holds within this image.

Overall, Tom Hunter's composition is well balanced; by positioning the woman and the baby on opposite sides of the photograph it visually showcases the strength of their relationship. It is clear that every aspect of this photograph has been carefully constructed, such as the horizontal lines of the shelf and the window frames guiding the viewer's eyes to the wider aspects of the image, allowing viewers to read the whole scene and understand the sense of limited space. This shed light on the gravity of their living situations. Another simple aspect that adds depth is the use of shallow depth of field, allowing the subjects to be isolated, this emphasises the emotional state of the subjects and their story.

This photograph takes inspiration from Vermeer's *Girl Reading a Letter at an Open Window* (1657–1659). Despite the artwork's reference to wealth, Tom uses this piece to document the lives of marginalised communities. This series of work was captured in Tom Hunter's Hometown of East London, whereby the documenting of his next-door neighbour reading a possession letter communicates his intent to shed light on the issues many communities in his area face.



Tom Hunter's *a woman reading a possession order* (2022) Tom Hunter's *A Woman Reading a Possession Order* | Dulwich Picture Gallery. Available at:

<https://www.dulwichpicturegallery.org.uk/about/news-blog/2022/june/tom-hunters-a-woman-reading-a-possession-order/> (Accessed: 07 February 2025).

# It's Hard To Kill, Fatemeh Baigmoradi, 2017

Fatemeh Baigmoradi's *It's Hard to Kill* was inspired by her parents having only a few photos from before the 1979 Islamic Revolution in Iran. She became deeply interested in the lost memories these missing images represented. This is a striking series of burnt old photographs which explores the space between presence and absence. The most striking element in her work is how she burns parts of old photographs, where she leaves behind burnt edges and missing faces. These burns create a strong contrast between what is still visible and what has been lost. Many of the photos show groups of people at political or social events, but the damaged areas draw attention to the stories that have been erased.

Her use of lines, textures, and faded black-and-white tones gives the images a historic, fragile quality, which suggests that while memory fades there are some losses that leave a permanent mark.

Another very powerful aspect of *It's Hard to Kill* is how it plays with what we can and can't see. While the photos still exist there are parts of the people and stories in them that are gone. The burned-out sections create this empty space which grabs viewers' attention and forces us to think about what's missing. In this way, what is invisible becomes just as important as what's left behind. The work shows how history still lingers, even when it is destroyed, or forgotten.



Fatemeh Baigmoradi (2018). *Fatemeh Baigmoradi - Submission* / *LensCulture*. [online] LensCulture. Available at: <https://www.lensculture.com/fatemeh-baigmoradi-2?modal=project-569133> [Accessed 1 May 2025].

Laurencemillergallery.com. (2017). *Fatemeh Baigmoradi - Artists* - *Laurence Miller Gallery*. [online] Available at: <http://www.laurencemillergallery.com/artists/fatemeh-baigmoradi> [Accessed 1 May 2025].

# Birthday Ceremony, Sophie Calle, 1981.

Sophie Calle's work, 'The Birthday Ceremony.' Every year Calle invited several guests equal to her age to a birthday dinner. She asks each person to bring a gift, whereby rather than using these presents, she keeps these as tokens. Years later, she displayed these in glass cabinets, transforming personal items into elements of memory and identity. These objects that were once personal belongings, became frozen in time and turned into symbols of memory and identity. The composition is neat and ordered. The use of glass cabinets creates a sense of preservation, like a museum or shrine. The colours are often neutral, and the display is minimal, allowing each object to speak for itself. The arrangement of objects in lines and rows gives a quiet, reflective quality to the work, while the tone remains emotionally charged through its simplicity. Calle's work made me think differently about objects and their significance to memories. I realized how objects can hold memories and feelings just like photographs.

In *The Birthday Ceremony*, Sophie Calle presents a collection of ordinary gifts displayed in neat glass cabinets. On the surface, the objects seem simple and still creating an element of visible tokens of past celebrations. However, what is not seen just by looking at the image is the relationships, memories, and passing of time tied to each item. Calle's work shows how everyday things can hold deep and unseen significance. The viewer is left to imagine the stories behind each gift, allowing them to sense a quiet presence in their absence. The relationship between what we can see and what we can only imagine is what gives the work its emotional depth. It invites the viewer to look closer and consider what is missing, not just physically, but emotionally.



Tate (n.d.). *Art Now: Sophie Calle*. [online] Tate. Available at: <https://www.tate.org.uk/whats-on/tate-britain/art-now-sophie-calle>.

Sotheby's. (n.d.). *The Birthday Ceremony (1991) | A Life in Art: Sculpture from The Mallin Collection Part I | 2023*. [online] Available at: <https://www.sothebys.com/en/buy/auction/2023/a-life-in-art-sculpture-from-the-mallin-collection-part-i/the-birthday-ceremony-1991>.

*“Photography for me is not looking, it’s feeling. If you can’t feel what you’re looking at, then you’re never going to get others to feel anything when they look at your pictures.”*

**- Don McCullin**

This quote touches upon the contrast between simply capturing an image and connecting with the concept on a deeper level. McCullin explains that if you can feel the moment, story and atmosphere, then so can those viewing your work. He perfectly speaks on the emotional depth that can be evoked within a great photograph, reminding us that photography is more than just a technique or a skill. It is a tool that allows photographers to connect with viewers, encouraging them to truly see and experience what's what is being exhibited.



EARLY MORNING, WEST HARTLEPOOL STEEL  
FOUNDRY, UK, 1963

#1463 - don mccullin (2024) Peter Fetterman  
Gallery. Available at:  
<https://www.peterfetterman.com/blog/705-1463-don-mccullin/> (Accessed: 06 February 2025).

# EXHIBITION REVIEW

## - Viv Collins, Woman's Work.



# Introduction

*Women's Work* by Viv Collins was on display at the National Waterfront Museum in Swansea. Her work brings together both old and new photographs to explore the roles women have played in the workplace across Wales. The exhibition looks at how women's jobs have changed overtime, but also how certain ideas about "women's work" still stick around today. Collins uses a mix of historic and contemporary images to challenge these ideas, which encourages viewers to think about what they see as women's work and why. Her background as a Youth and Community Worker in Swansea really shines through in the way she connects with the people she photographs. This review will explore how *Women's Work* fits into the wider theme of women's place in the working world, and how the exhibition highlights the value and importance of their often-overlooked contributions.



'Hanger' yn nwylo un o'r agorwyr, 1957.  
'Hanger' held by one of the openers, 1957.

# Hanger, held by one of the openers, 1957.

This photo wasn't taken by Viv Collins, but it's important because it contrasts with her modern images and helps give some historical context. The photo, titled Hanger Held by One of the Openers (1957), is in black and white and shows a woman holding a working tool. She's looking to the side of the camera which almost suggests she's been told to do so. The way she holds the tool seems very awkward, as if she doesn't use it or isn't allowed to. It's clear from the way she stands that this is not a natural pose. The photo itself feels very staged, whereby it gives the impression she was just told to stand there and smile, while holding an object she likely never uses. The fact that she's just holding the tool but not using adds to the narrative. It shows that women in the past were often expected to appear in certain roles, but they were rarely allowed to do the work themselves. There's no action or strength in the image, it simple showcases a woman standing in a role she wasn't fully allowed to take on.

This is very different from Viv Collins' other photos. While Collin's images show women actively working and being strong, this older photo feels distant and disconnected from what women were and are capable of. This contrast highlights the changes in women's roles over time. The old photo represents a time when women were limited and forced into passive roles, while Collins' work celebrates women doing active and skillful jobs. By including Hanger Held by One of the Openers, we get a better sense of where women started and how far they've come. It shows the progress women have made in the workforce and how much more their contributions are valued now. This image is a key part of the overall theme of my review. It shows the struggles women faced in the past and how they fought to be seen as equals in the workforce. The old photograph makes us think about the limits women faced, while collin's photos show the strength and progress women have made.



"Hanger" yn nwylio un o'r agorwyr, 1957.  
"Hanger" held by one of the openers, 1957.

# Photo 1: Lisa, 2024

The first image in Women's Work presents a woman cutting metal, with sparks flying from her work. The camera's focus is on the sparks but not the woman herself. This choice emphasizes the intensity of her job and challenges the traditional idea of what women can do. The image says more about the woman's role than her gender, highlighting that women can take on tough, dangerous tasks that were once seen as solely male territory. The woman's face is hidden, which shifts the focus from her individual identity to the broader idea of women doing this kind of work. It makes the piece feel like it's not just about one person, but about all women who break boundaries in the workforce. The way the camera blurs the background directs our attention entirely to the work she's doing, suggesting that the task itself is what matters. The absence of gloves adds another layer to the image, connecting her directly to the metal and the dangerous sparks. It's as though her skin and her craft are intertwined. This isn't about fragility; this is about strength, connection, and the deep focus she has on her work. It makes a statement about the woman's ability to own her role fully, without being defined by gender expectations.

There's also a quiet power in considering the behind-the-scenes effort it took to create the image itself. Viv Collis would have had to take safety precautions just to capture this moment, highlighting the effort and risk involved in showing the woman's skill. This layer of context makes the photograph feel not just like a portrayal of a woman doing a job, but as an acknowledgment of the human effort behind it, both from the woman in the image and the photographer capturing her.



# Photo 2: Nicola, 2024.

The second image in Women's Work shows a woman in a civil engineering career. She was captured from a low angle with a close-up view of her and her hands. She's looking down at her hands, which are covered in dirt or some kind of material from her work.

In the background of this image there's a branch, which is something most photographers might remove during editing to clean up the image and avoid distractions. But by leaving it in, Collins adds a layer of authenticity to the photograph, whereby she is making it feel more grounded and real. It pulls us into the moment, showing that this is not just a posed image but a reflection of real work and effort. The black-and-white tone of the image adds to the reflective atmosphere of this image, whereby it is drawing attention to the details of the woman's work. Without the distraction of color, we can focus entirely on the seriousness of what she's doing. This creates a space whereby the image slows us down, urging us to think more deeply about the labor involved. The fact that she's looking down at her hands rather than at the camera emphasizes her focus on the work itself, not on being seen or represented. This shifts the focus away from her as a person and makes the image feel more about the universal experience of hard work. It's a quiet but powerful statement about women's roles in fields that are often seen as male-dominated. The face being hidden also ties back to the theme of representation, which runs through the exhibition. By not showing her face, Collins makes the woman in the photo a representation for all women in similar roles. It's not about this one person, but about the many women who do this kind of work without recognition.

This image also brings in a layer of meaning about sustainability. The dark, cloudy sky and the lifeless branches in the background give the scene a heavy feeling. It's as if the environment itself is suffering, much like the physical toll work can take on a person. The dirt on her hands, falling from her fingers as she works, seems to symbolize something slipping away or being lost. It's a quiet commentary on the environmental crisis, adding a layer of sadness to the narrative. While the photograph speaks to the progress women have made in the workforce, it also acknowledges the sadness of a world dealing with environmental decay. The contrast between these two ideas gives the image depth and complexity, showing that while society is changing in important ways, there are still larger issues we need to face.



"Gwnes i radd Peirianeg Sifil am bedair blynedd, yna cael swydd mewn swyddfa grand. O'n i'n awyddus i ddefnyddio fy sgiliau yn gadarnhaol ac yn gynaliadwy, felly gadewais fy swydd a mynd ar fy llwt fy hun. Ar hyd y daith honno y dechreuais i weithio ym maes adeiladu cynaliadwy. Mae'n hollol hudolus."  
Nicola, 2024

"I completed a 4 year Civil Engineering Degree and got a job in a fancy office. I wanted to use my skills in a positive way, in a sustainable way, so I quit my job and went out on my own. On that journey I became involved in sustainable building. It's absolutely magical."  
Nicola, 2024

# Photo three: Emily, 2024

The third piece in Women's Work is a series of three images showing a woman doing a variety of jobs. These images show the different sides of women in the workforce, capturing the balance of juggling multiple roles. The woman's face is partly visible, giving a more personal feel to the photo. We're not seeing a general representation of women but getting a glimpse into one woman's life. This brings us closer to her experience and makes us think about the challenges she's faced and the things she's overcome. It's inspiring to think about the strength it takes to do the work she does.

Two of the images show her plastering. In two photos you can see she's actively working and then the other one you see she's standing still. I'm not sure the third image is necessary, as the action shots could have told the story on their own. The extra photo gives viewers a moment to pause and reflect. It's like seeing her take a break, which makes you think about how far she's come. However, the other two images already show her in action, so it feels like we get the same idea without this still shot. The lighting in these shots also adds to the story. In the two action shots, the light is focused on her hands and the job she's doing. It draws attention to the physical labor involved, highlighting the fact that this is traditionally a man's job, now done by a woman. It emphasizes that the work itself is important and should be valued, no matter who is doing it.

All three images together show not just the physical work but also the emotional strength it takes to do these jobs. The mix of action and stillness makes the piece feel real, showing the hard work and the person behind it. It connects to the theme of how women's roles in the workforce have changed and continue to challenge traditional expectations.



# Conclusion

In conclusion, Women's Work is an exhibition that does more than just show us what women have done in the workforce. It encourages viewers to reflect on the subject in a deeper way. One of the most powerful elements of the exhibition is how Viv Collis combines old photographs with her new work. By bringing together images from the past and present, she highlights both the changes and the progress in women's roles at work.

The older photographs capture a time when women's work was often invisible or undervalued. These images serve as a reminder of the hard work women have been doing for generations and work that often went unnoticed. Collins pairs these historical photos with her own, which show women working in today's world in all kinds of roles. This combination prompts viewers to think about both the progress that has been made and the issues that persist. While society has evolved in some ways, the exhibition suggests that challenges like unequal pay, gendered expectations, and the ongoing lack of recognition for women's contributions are still relevant today.

# RESEARCH METHODS 1

## - OBJECTS, IMAGES AND EXCURSION



# THINGS, STUFF, JUNK AND TREASURE.



Man Ray - Untitled Rayograph.  
1922

Leia Abril - On Abortion.  
2016



Stephen Gill - Please Notify The Sun. 2019



Andreas Rasmusson - Junk Art.

## OBJECTS

Stephen Gill -  
Talking to Ants.  
2009-13



Mat Collishaw -  
Last Meal On  
Death Row. 2011



Sophie Calle - The Hotel - 1982



Alexander Mourant - To  
Feel It's Touch. 2019.

In photography objects can hold deep emotional meaning, acting as powerful tools that evoke feelings of sentimentality, symbolising loss through the memories that are captured.

**Erik Kessels – 24 hours in Photos. 2013**



**Tom Lang – Where There Is No Room For Fiction. 2019**

## IMAGES

**Stephen Gill - Hackney Kisses. 2014**



**Arwed Messmer – RAF. No evidence – 2017.**



**Trish Morrissey – Seven Years. 1982**

**Lisa Murray – For Parts Not Working. 2018**



Images remind us of the past through the connection of visual language, serving as records, memories and capturing aspects of life that change our understanding.



**Daido Moriyama *Tokyo*, (1969)**



**Eugene Atget. Coin de la rue Valette et Panthéon, 5e arrondissement, matinée de mars. 1925**



**From Stags, Hens and Bunnies (Dougie Wallace) Anthony Cairns TYO2\_080, 2016.**



## EXCURSION



**Gabriela Torres Ruiz – Silence. 2009.**



**Saul Leiter, Taxi, New York 1957**

Excursions in photography can lead us to discoveries such as finding forgotten or hidden places, seeing things that have simply been overlooked. It is about the journey of being lost while also being found, through the exploration of photography.

# Research Methods - Objects

In terms of rethinking photojournalism, my project will aim to break past the traditional role of documentary photography and focus on creating images that evoke a deeper, more intimate emotional response. My intention is to delve into the themes of memory, grief and the traces we leave behind after death. I hope that by exploring these concepts I will visually create a narrative that captures the intense and impalpable feelings of loss and remembrance, offering an explorative view of what it means to be human. I have chosen this project as it connects to photojournalism's power to tell a story. Using this, I will document how the traces left behind after death communicate the intense impact of memory, allowing for the opportunity to focus on the way grief changed our perceptions of the world around us.

## Research method 1 – Objects

For my project, I will be exploring into the research methods of objects within photography, focusing on their emotional connections to sentimentality. Through capturing objects that symbolise traces to evoke a significant emotional weight. Using this method will allow me to use "things" and "treasures" as tools for capturing emotional weight that objects carry. For my first photoshoot, I will use this process to carefully convey a sense of presence and absence through the feeling of grief using sentimental objects such as photographs and keepsakes.

*Review: In 1982, an artist snoopd on hotel guests. Decades later, it's a mesmerizing book (2021) Los Angeles Times. Available at: <https://www.latimes.com/entertainment-arts/books/story/2021-12-23/in-1982-a-conceptual-artist-masqueraded-as-hotel-maid-decades-later-its-a-gorgeous-book> (Accessed: 07 February 2025).*



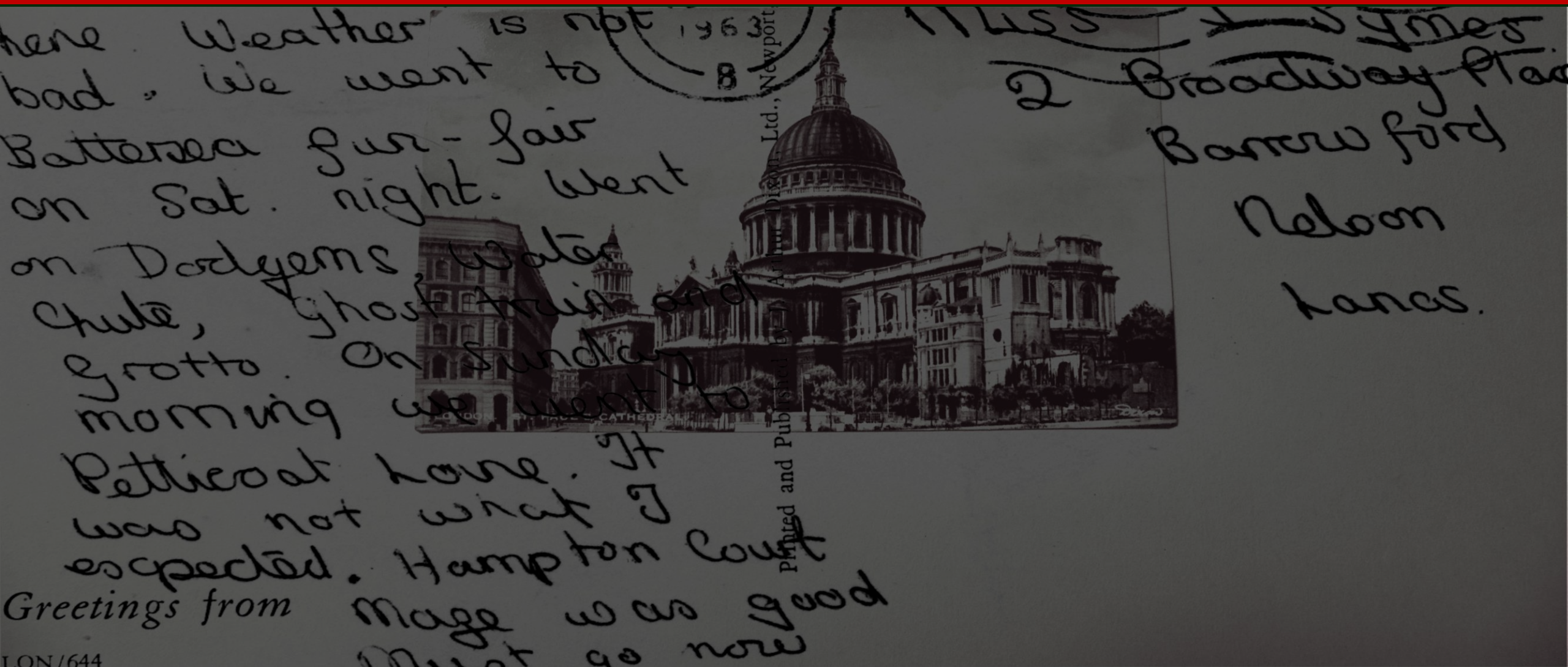
**Sophie Calle – The Hotel - 1982**

## Inspiration

Sophie Calle's work *The Hotel* (1981) inspired the focus on my first photoshoot using the research methods of objects. Her work captures intimate images of people's personal belongings in their hotel rooms, showcasing the hidden stories and emotions within such simple items. This educated me on the idea that objects hold history and emotion carrying much more than just their physical meaning. This idea encouraged me to explore the concept of using objects to display the feeling of emotional weight and memory.

# PROJECT CYCLE

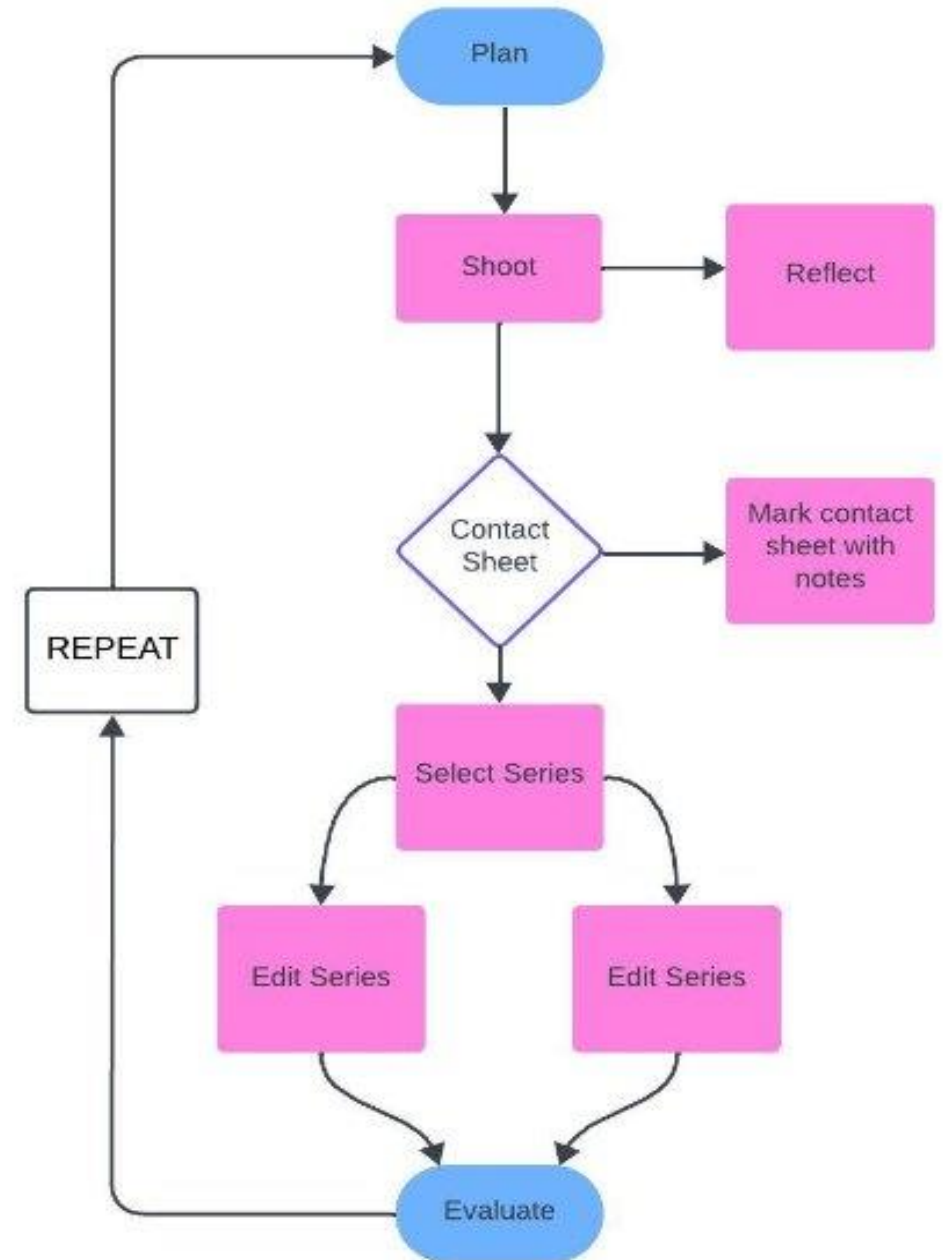
## - BRAINSTORMING IDEAS



# Planning My Shoot

My aim for my photoshoot is to capture the concept of memory and grief, by photographing objects that have been discarded, symbolising the traces we leave behind after we die. Using research methods, I will capture objects that are often seen as sentimental, such as old photographs, keepsakes, everyday items or clothing. I will focus on the composition of my images to ensure I capture images that look raw and personal, adding an effect of depth to my work. With Petra Creffield's and Sophie Calle's work as inspiration, my work will document an explorative concept of the objects I photograph. I will look deeper into the techniques and process they went conducted to create their final images. The deadline for this photoshoot is Tuesday next week, February 11th.

My plan is to go around to a wide range of shops around Swansea that sell second hand items, such as Chai-ty shops and Vintage shops to collect and photograph objects that align with my aims. Before my shoot, I will research the different types of shops in the area that I can visit and what times they will be open. I will do this on the weekend during the late morning, this will ensure I will have the opportunity to visit multiple shops and ensure I will photograph a significant number of items. I will be using my canon 3000d camera, possibly with the flash depending on the lighting conditions. Along with my camera bag, a spare SD card and my 35-50mm lens. Once my images have all been shot, I will then create a contact sheet and select the images I believe are well exposed, have great composition and communicate the concept of memory and grief. I aim to slightly edit the photographs, to enhance the atmosphere and feel of the images, creating the presence of the past.

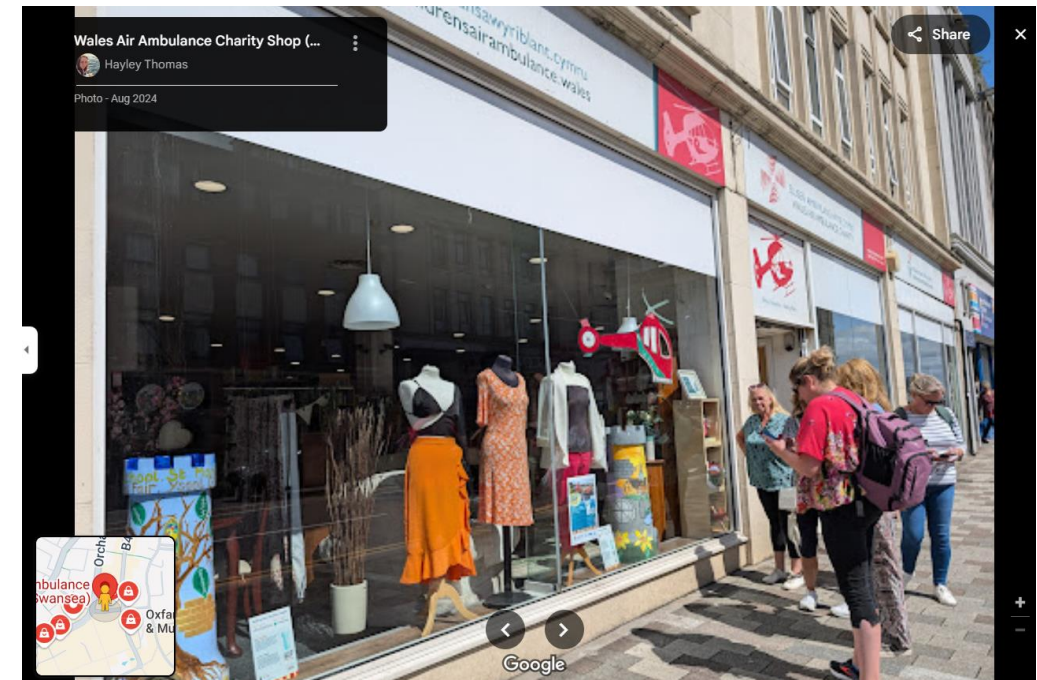
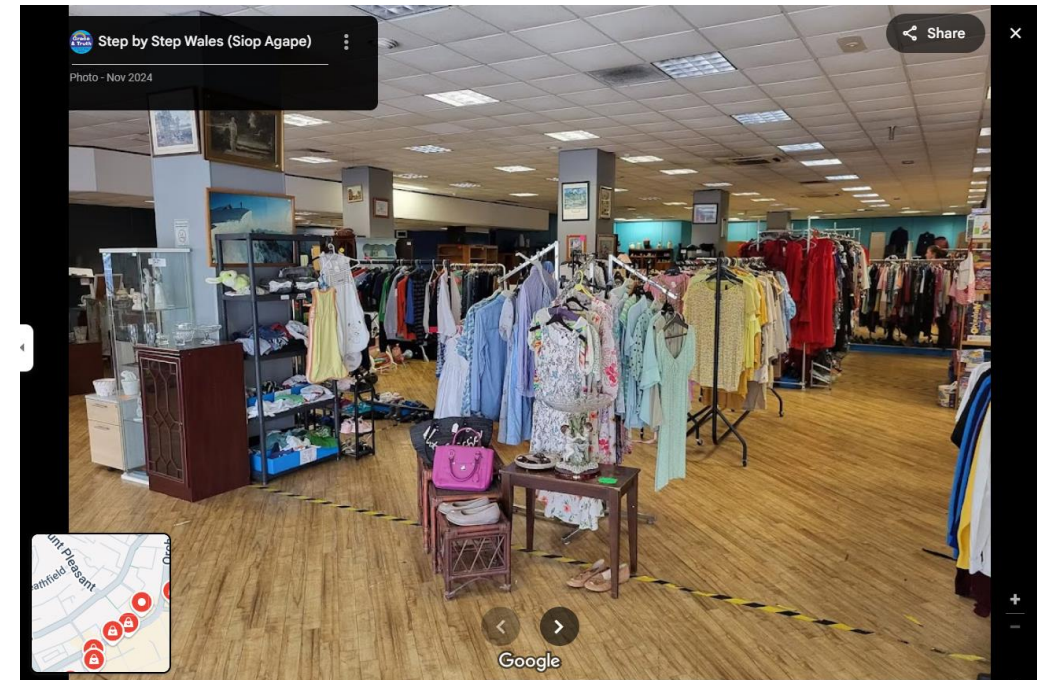


# Documenting My Shoot

For this shoot, I visited multiple charity shops that after researching I believed would have the widest range of objects that would suit my target area. While some didn't have much to offer, there were two shops that had the most intriguing items. Conveniently, these two Charity shops were located next to each other. So, this is where I spent most of my time photographing.

The 'Step by Step' charity shop was new for me, as it has only been opened recently. Although, I discovered a collection of old postcards and an autograph book, both carrying a sense of personal significance and history. The aged paper, with the faded handwriting, gave me a huge sense of memories. I was very intrigued by these items, the action of reading stories from another person's life years ago in 1965-1970, I found to evoke strong emotions. A lot of my images on my contact sheet seemed to focus on these items.

Overall, this shoot was a mix of trial and discovery. The experience has inspired me to challenge myself further throughout my photography. Encouraging me to explore the idea of capturing images with stories behind them. Possibly, asking people I know if I can interview them about the objects of theirs, I photograph.



# Contact Sheet 1

For the image I took inside of the charity shop I used:

**ISO: 800**

**APERTURE: f4/f5**

**SHUTTER SPEED: 1/100s**

**LENS: 24/28mm**

However, for the photos I took afterwards of the postcards I used:

**ISO: 1600**

**APERTURE: f7**

**SHUTTER SPEED : 1/80s**

**LENS : 18mm**

After some thought, I would have lowered the ISO to the range of 200 or 400, increased the aperture and shutter speed to 1/125s, then used external lighting. To maintain quality.

This image is underexposed, due to insufficient lighting places around the object.

The composition and angle of this image could be adjusted for a better view of the object itself.

These collections of images could possibly be used to experiment with the overlaying technique.



The objects in this image clearly show the concept of history and memory.



This photo has used effective composition. It has a balanced exposure and is framed well.



Despite this image being underexposed and in need of editing, the composition has been done well and the object gives the sense of personality.



# Contact Sheet

This image was going to be selected for the final collection. However, I believe the symbolism in the other images is greater. Also, the glare of light on the plate was another aspect that removed this image from my final collection.

The only image in this collection that was portrait. If I had captured this image with a landscape framing, the composition and angling would have been improved.

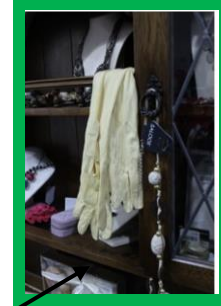
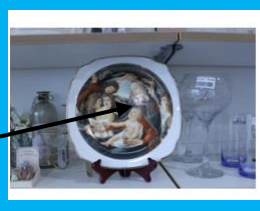
For the image I took inside of the charity shop I used:

**ISO: 800**

**APERTURE: f4/f5**

**SHUTTER SPEED: 1/100s**

**LENS: 24/28mm**



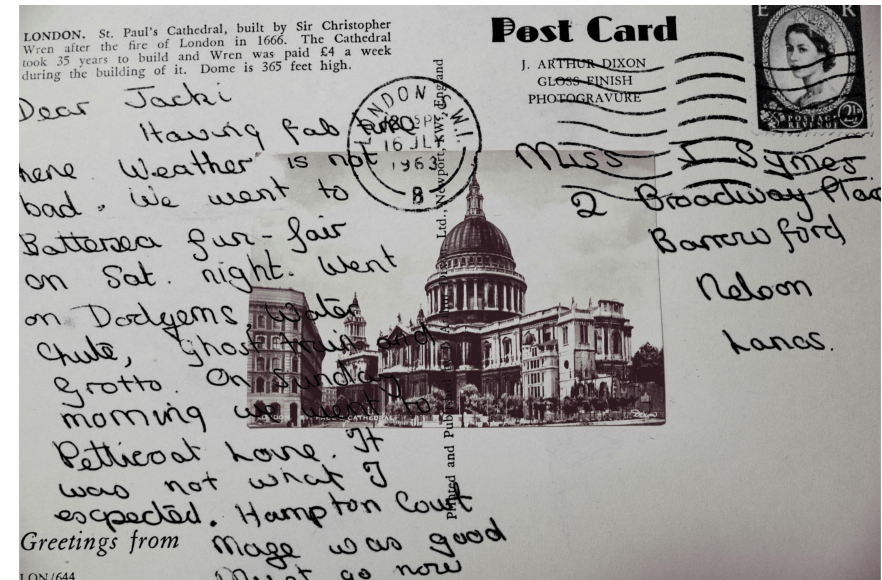
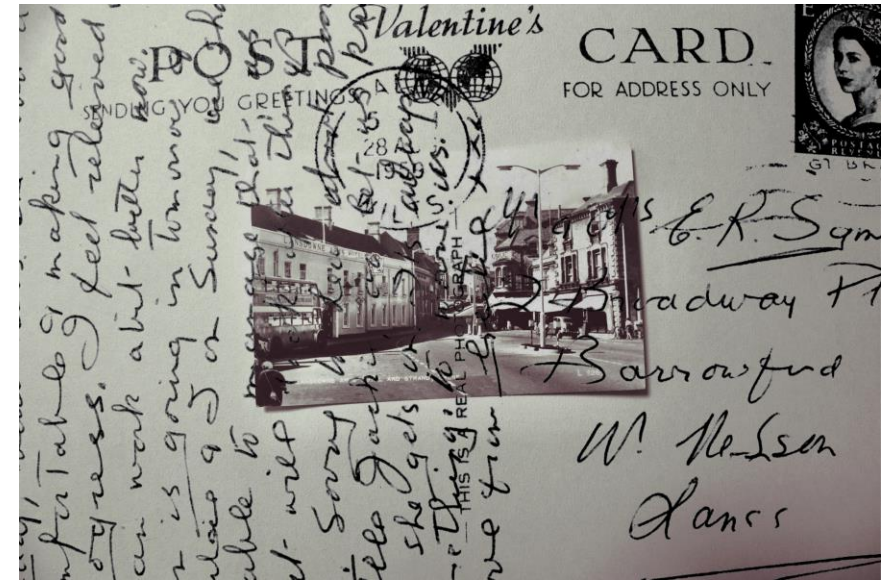
The positioning framing of this image as been constructed well. There is a balanced amount of light and dark. A well as there being a clear focal point.

# Editing Process

Luckily, one key adjustment I made prior to the editing process was changing the white balance setting on my camera to better suit the indoor lighting conditions, ensuring the tones felt natural and similar across the series. The editing process of my photographs was quite minimal, as I wanted to maintain the natural feel of these images ensuring they did not look overly manipulated, creating a sense of reality.

My main areas of improvement for my photos was ensuring they all maintain a similar colour theme and overall appearance of lighting. I adjusted these using the levels, contrast and saturation settings on photoshop. Making these subtle adjustments to enhance the detailed ensured none of the original atmosphere has been stripped. This maintains the strong emotional feel to the images. Specifically, for the postcards I was very interested with maintaining the faded, aged appearance of the items, allowing for the sense of history. Although, I was very interested in the idea of layering, as I wanted to show the photograph on the postcard itself and the writing behind it. Using photoshop, I made a layered image of both sides of the postcard, using the blending tool for a smooth transition. I feel this added a new aspect to the image, symbolising memory and loss. However, in the end I decided not to use these images as I felt I wanted to explore further into the simplicity of the items themselves and these photographs didn't connect with the rest of the images I captured. This could possibly be a project that I look further into down the line.

After capturing these images, I has edited them in black and white, with the aim to emphasize their sense of past and nostalgia. However, after some discussion with my lecture, we decided to revert the images into colour. This will allow for the objects to stand out, while giving the images more authenticity.



# Final Selection & Evaluation

This photoshoot was a good opportunity for testing ideas. This helped me understand the direction I want to take my project. While I initially explored charity shops for these historical objects, I found them to be unreliable and impersonal, without any real proof of them being sentimental or meaningful traces of the deceased. The items in the charity shops lacked the emotional depth I was looking for, and as a result the photos felt distant. Through the process, I discovered that I want to explore further into the sentimentality of objects in a very personal way to bring emotional value. In conclusion to create more meaningful and intimate images, I should involve friends and family as this will allow me to connect with the sentimentality of the objects and get a more personal view. Moving forward, I plan to focus on capturing items that not only hold personal significance but also offer me the chance to learn and share the stories behind them.

Moreover, I learnt that the environment and lighting play a big role in the emotional impact of the images. So, I want to take more thought into where I will be capturing these objects for future shoots. I could possibly shoot them in more intimate places such as people's homes. This will make my photos feel more authentic. I enhance the vibe of the atmosphere in these locations I could use flash or bright lighting to help improve photo quality as well as bring focus to the objects.



# Shoot Progression

After reflecting on my previous shoot, I have thought about the aspects I want to incorporate into my work moving forward. For my next shoot, I want to create a personal and intimate atmosphere. I will do this by exploring the spacing where people keep their significant objects. Rather than creating my own narrative by isolating random objects from a charity shop, I will focus on the placements of these objects within a person's environment. Such as a dusty shelf, a cluttered draw or a bedside table. I want to showcase the interaction between the objects and their surroundings, in hopes that this will increase the emotional weight and encourage a strong intimate response from viewers. This process will capture the connection between space and memory, while considering how these objects carry traces of someones life.

To achieve this type of shoot, I will experiment with natural and artificial light to see the ways each one affects the mood on my image. My aim is to have a dimly lit setting to enhance the feeling of intimacy. Although, I am intrigued by the idea of flash, as this ensure my subject is exposed well. This will give the feeling of investigating and exploring the space of others, enhancing the idea of documentary. Which could be something interesting to experiment within my work. Furthermore, I will keep my images in colour to allow for a very personal, warm atmosphere. To maintain a consistent feel to the photos I will use the white colour balance settings on my camera. Experimenting with framing and angles is very important for this shoot, as shooting at eyelevel will create a personal perspective, allowing for viewers to feel they are looking at the images directly themselves. However, capturing some aspects with a downwards or close angle, could add the feeling of the objects being valuable. When shooting I will keep in mind the amount of surrounding I want to capture within the image. I would like to capture my images at close distance to maintain the intimate feel. Although, I would like to include a good amount of space, ensuring I capture that environmental feel.



**18 Rue Dugommier: Reginka Cukierman Struzevska -Ari Salomon**

## Inspiration

Ari Salomon's work has inspired the shoot progression. After looking at Ari's work documenting the passage of time in his great aunt's apartment in Paris after her passing. One important element of Ari's work, is that all images he captured were not 'set up.' He thought it was crucial to capture the moment as he found it. This idea encouraged me to explore the concept of capturing these sentimental objects in the places they are kept.

Salomon, A. (2025). *Ari Salomon - 18 Rue Dugommier: Reginka Cukierman Struzevska* / LensCulture. [online] LensCulture. Available at:

<https://www.lensculture.com/ari-salomon?modal=project-1134563>

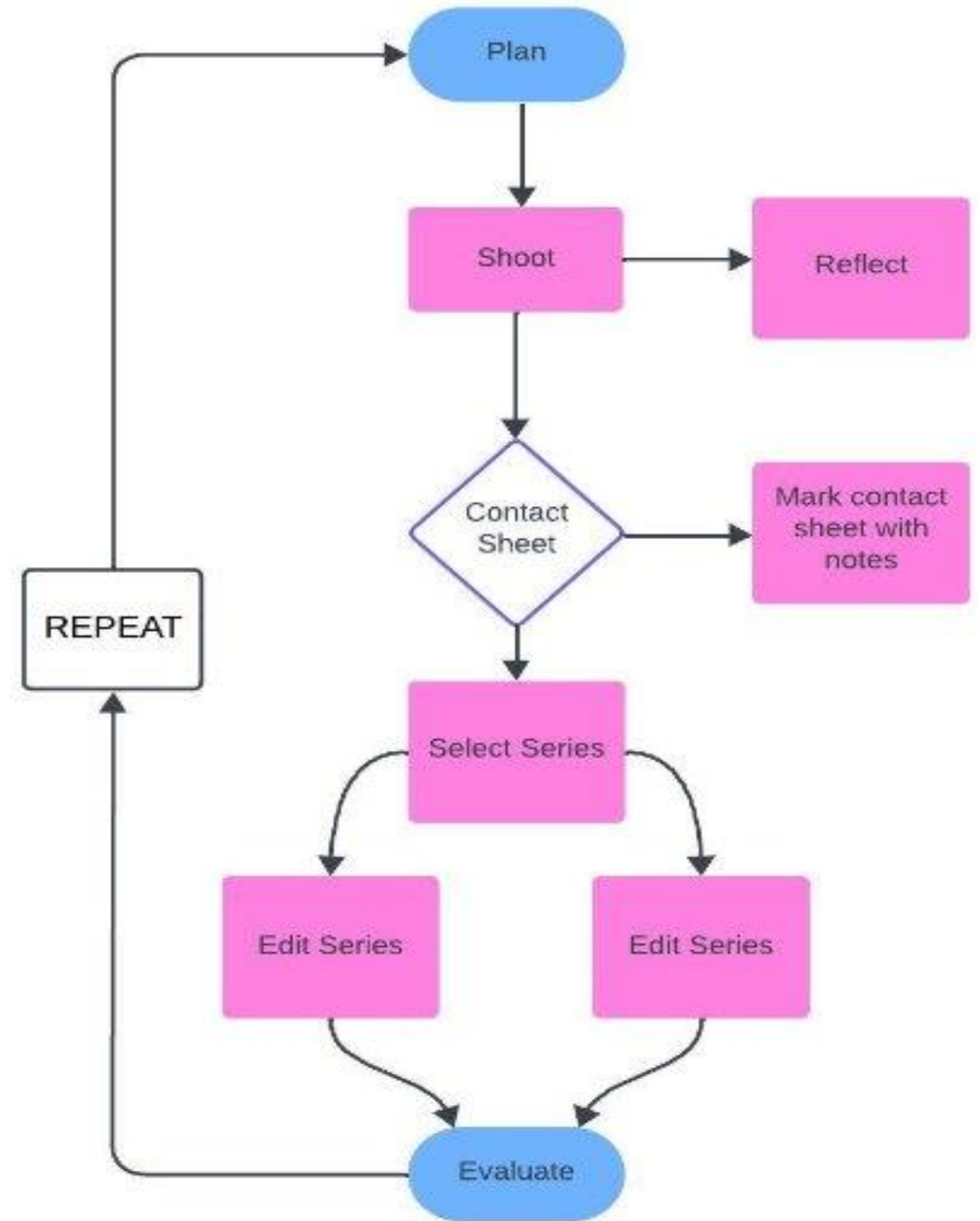
[Accessed 1 May 2025].

# Planning My Shoot

My aim for my photoshoot is still to capture the concept of memory and grief by photographing objects. Although, I'm focusing more on the sentimental objects of those around me. I will be asking close family and friends to capture their objects in the places they keep them, to capture a more personal and intimate feeling to the images. I will focus on the compositional techniques such as the framing, angles and lighting.

The deadline for this photoshoot is next week, February 18th. My idea is to go to these locations during the day on the weekend, in hopes the rooms will be full of natural light, giving me the opportunity to use less artificial light. Although, I would like to experiment with flash. Before my shoot, I will experiment with my camera settings, to ensure the photos I take are good quality.

I will be using my Canon 3000d camera, using the flash for experimentation only. Along with my camera bag, a spare SD card and my 35-50mm lens. Once my images have all been shot, I will then create a contact sheet and select the images I believe are well exposed, have great composition and communicate the concept of memory and grief. I aim to slightly edit the photographs, to enhance the atmosphere and feel of the images, creating the presence of the past.



# Documenting My Shoot

When photographing my images within certain locations I was able capture a wide range of objects that all held sentimental value. By photographing these objects in the locations, they are kept helped preserve the emotional connection they carry.

One of the main challenges I faced was lighting. When photographing I decided to test both flash and no flash. For the type of atmosphere, I was aiming for in my photographs, I decided to not use flash, as I wanted to create a personal perspective, giving a more intimate feel to the images. So, because of this I had carefully change the camera setting to adjust to the low level of light. As a result, this led to an increased IOS and a lower shutter speed, as my main priority was to maintain a consistent focus and depth of field. Another challenge was mine was colour, as I normally prefer to work with black and white images so considering colour is never a priority. Although, as I knew I wanted colour for my final images, I had to consider the type of tone and colour schemes present within my photograph. So, there is a consistent theme within my photos. However, despite these challenges I managed to capture a variety of photographs that display a sense of sentimentality and memory. While the use of natural light adds a sense of reality to the images, strengthening the emotional connections within these objects.

Overall, this shoot was very effective in teaching me the importance between the subject and the environment within a photograph and how they interact not just visually but emotionally as well. Moving forward, I may possibly experiment with controlled lighting techniques in a studio to experiment with the effects lighting has on mood.



# Contact Sheet 1

For the image I took inside of each location I used:

**CANON EOS 1200D**

**ISO: 1600**

**APERTURE: f6**

**SHUTTER SPEED: 1/80s**

**LENS: 24/25mm**

However, for the photos I took with the flash I used:

**CANON EOS 1200D**

**ISO: 400**

**APERTURE: f7**

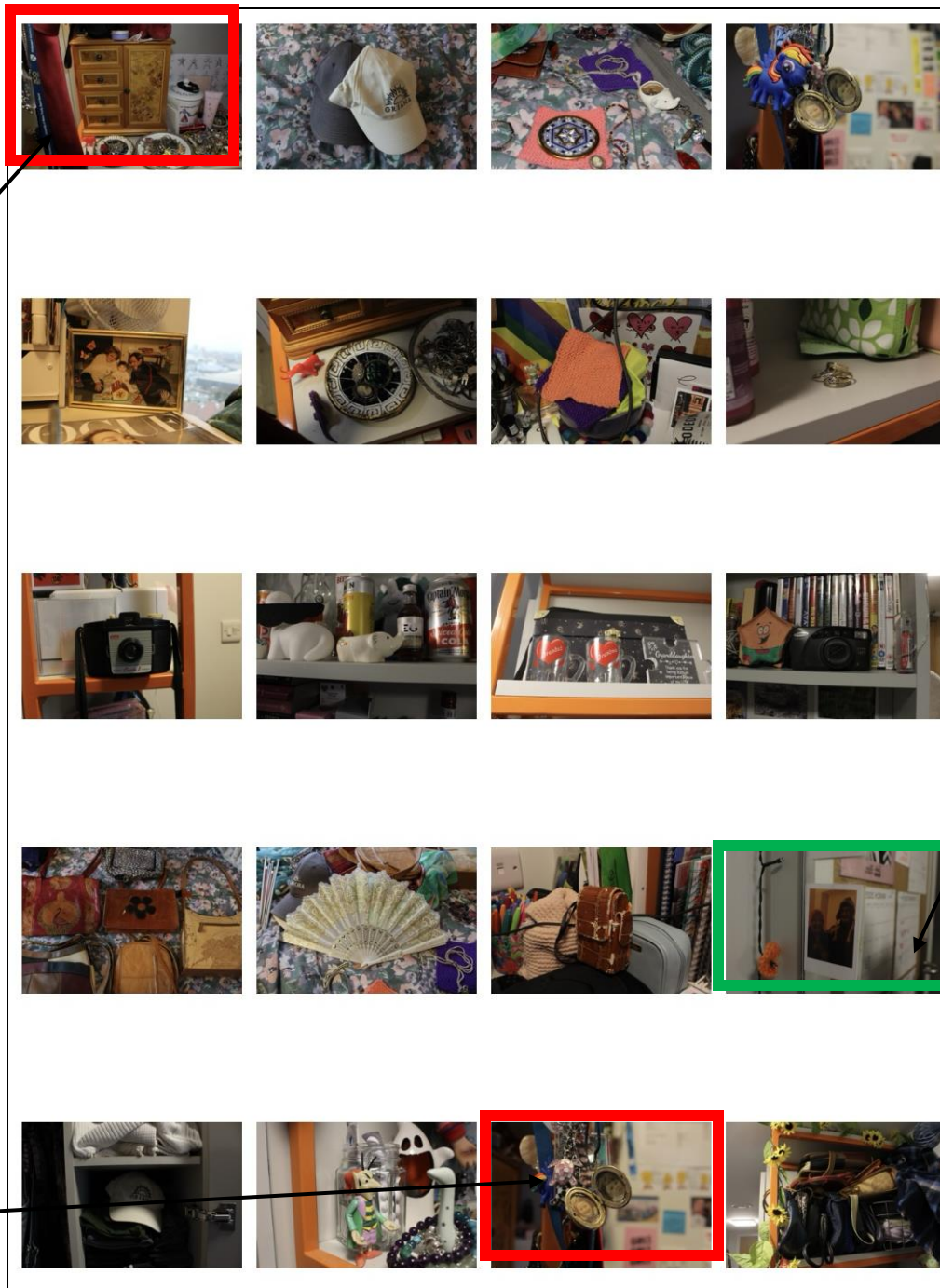
**SHUTTER SPEED : 1/100s**

**LENS : 35mm**

After some thought, I should have used some external light. Whether this be the camera flash or a handheld light, to have a more balanced exposure. This will also allow for clearer and sharper images.

The structure of framing in this image as been constructed well. There is a balanced exposure due to using an external ceiling light. As well as there being a clear focal point due to effective composition.

This photo has used effective composition. It has a balanced exposure and is framed well. The use of a shallow depth of field is very impact full, adding a clear focal point



Despite this image being underexposed there is an interesting composition, that creates a sense of authenticity. However, the main reason for not choosing this image is due to the lack of correct focusing, leading the image to be blurred.

# Contact Sheet 2

This image is underexposed, due to insufficient lighting places around the object.

The glare of light on the plate was the main aspect that took this image out of my final selection. As I wanted my photos to give the sense of realness, while the glare makes it look artificial. The flash also gives the sense of investigating, while I wanted an image to look more intimate and personal.

## CANON EOS 1200D

Without flash:

**ISO: 1600**

**APERTURE: f6**

**SHUTTER SPEED: 1/80s**

**LENS: 24/25mm**

With flash:

**ISO: 400**

**APERTURE: f7**

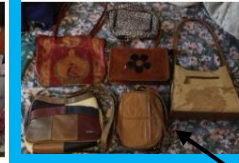
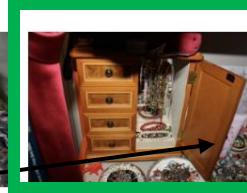
**SHUTTER SPEED : 1/100s**

**LENS : 35mm**

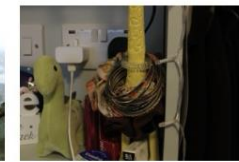
This photo has a balanced exposure and is framed well. It has used effective composition. The use of a shallow depth of field is very impact full, adding a clear focal point and ensuring the background light does not affect the clarity.



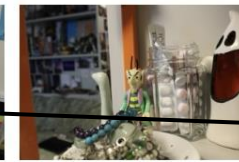
This photo is of high quality and framed well, as well as having great lighting. The main aspect for choosing this image is that it gives the sense of realness and memory.



The composition and lighting of this image has been done correctly. However, it was not chosen as it looked to structure and staged.



Not only is this image clear and well exposed, but it was also framed and angles well. The use to displaying the objects on the kitchen table gives the sense of intimacy and memory.

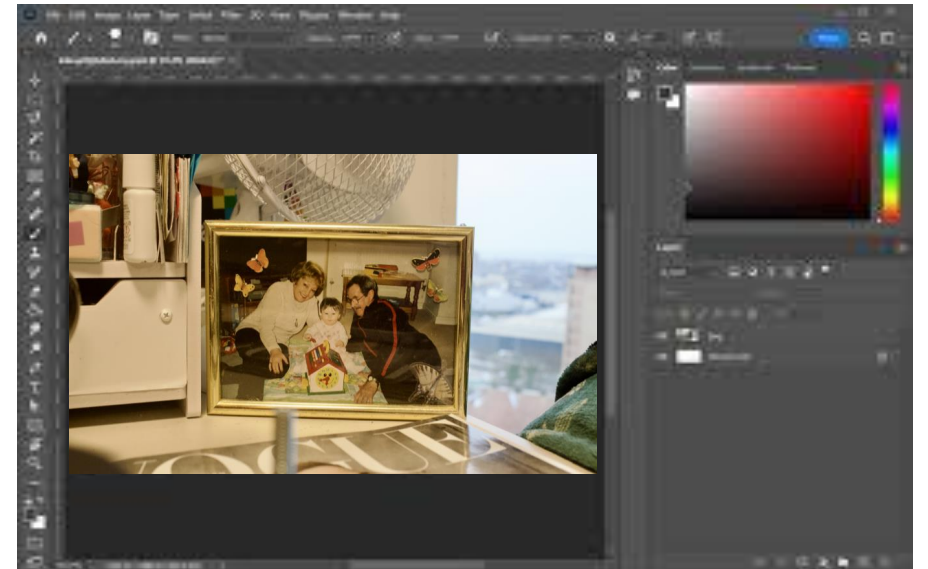
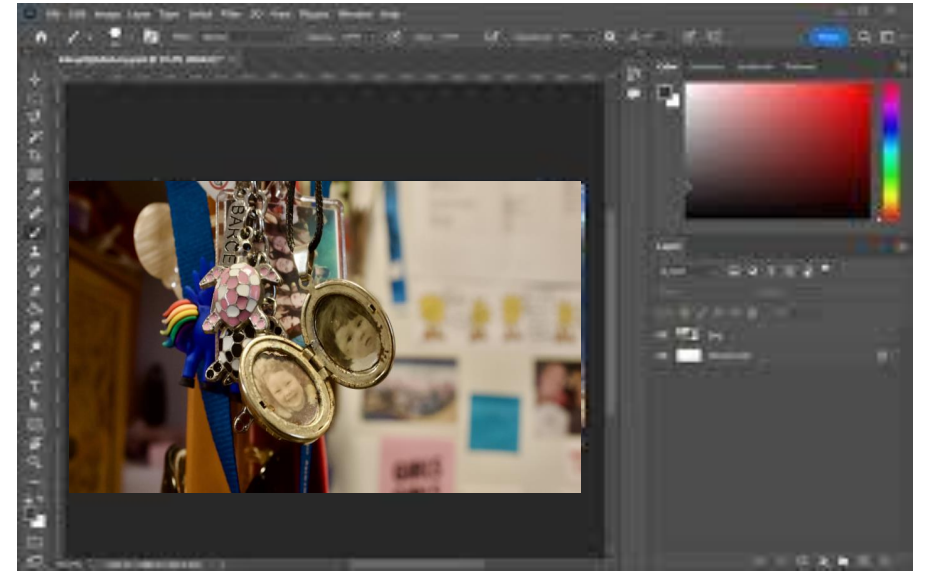


# Editing

Before shooting, I ensured that my images would maintain a consistent tone and mood to them by adjusting the white balance on my camera setting to best suit indoor conditions. Furthermore, my focus when editing these images was maintaining consistency within the colour theme and exposure balance. I was able to achieve this through using levels, contrast and saturation setting within photograph, only making small adjustments to maintain the atmosphere of my images while also allowing for emotional depth.

The main drastic adjustment was to the lighting and brightness, as some images did show to be darker than intended, due to poor lighting conditions. Luckily, there was very few with this issue and it seemed quite easy to solve. Another aspect was enhancing certain colours within the images to create a consistent theme of colours and arrangement.

Fortunately, the overall editing process for my photographs was quite simple, as I wanted to maintain a minimal natural feel to my images, this will enhance the authenticity of my images and avoid the look of manipulation.



# Final Selection & Evaluation

While I believe that this photoshoot had some strong conceptual ideas, especially in terms of choosing a meaningful location, the execution itself could have been more refined. The incorporation of the location added a more intimate atmosphere but it ended up being too visually cluttered. This distracted viewers from the objects that were chosen to be the focal point of the photos. This meant they lost their significance. It is possible that using a flash for the whole shoot could have helped to add isolate and bring attention to the specific objects, overall, also improving clarity. For future shoots, I will focus more closely on the objects themselves. This will help to bring a clear focus on the ideas and narrative behind these photoshoots.

A possible idea for going forward could be to shift the focus from the general idea of objects as traces of someone who has passed, to a more personal and specific connection between the object and the individual. This can be shown within my photos, by connecting the objects with the person they belong to, representing their personal connection to the objects. I will also need to consider a more intimate, less cluttered setting that reflects the person's relationship to the object could deepen the emotional resonance.



# Shoot Progression

For my shoot progression I am exploring the possible extension to this project, by experimenting with using overlay techniques. The idea is to overlay a sentimental objects that has been passed down to people from those around them that have died, onto an image of the person, who now carries this object, with their back turned. The compositional idea of this image would symbolize memory and history, connecting the idea of absence of those who have passed with their lingering presence that is held in these objects. I hope that by merging these idea into my photographs I will evoke a strong emotional response. My aim is to experiment with overlaying objects with simple portraits, with a connecting between the object and the subject. I hope to complete this shoot within a week, as this is an experimental shoot and not main priority. The shoot will undergo during the day for the best natural lighting, although artificial light will be available if needed. I will be conducting this in a studio lighting styled room in my room, although natural light will be appreciated. For this shoot I will use my digital camera, along with its flash, white background and possibly lighting equipment just in case.

Before conducting this shoot, I will research a range of different compositional techniques, this will include blending and overlaying methods to ensure a consistent narrative. Another part of research I will need to complete is to contact family and friends to ask permission to collect and shoot their objects. I will explore this further by asking them about the significance of these objects in particular, to ensure the objects match the ideas for my project. Finally, I will also allow myself to explore the various ideas of testing levels of transparency and blending, exploring monochrome against color, while ensuring I match my ideas of the aim of my project.



**Visages sans histoires / Vitam aeternam – Miron Landreau**

## Inspiration

Miron Landreau's work has inspired the progression of this shoot. After looking at Miron's work which showcases the concept of memory using people's graves, portraits and everyday objects. One important element of Miron's work, is that "Visages sans histoires" and "Vitam aeternam" refer to the old technique of double exposure, whereby he overlaid two/three negatives. This idea encouraged me to explore more experimental techniques within my work as an interesting way of re-thinking photojournalism.

Miron Landreau (2025). *Miron Landreau - Visages sans histoires / Vitam aeternam* / LensCulture. [online] LensCulture. Available at: <https://www.lensculture.com/miron-landreau?modal=project-1762993> [Accessed 1 May 2025].

# Contact Sheet 1

This shoot was a very simple setup, whereby I used a cream table with a white wall for a background and a single light source. Each object was placed onto the table positioned at an angle that will allow for a consistent white background, with some lighting from the ceiling, adding a slight glow.

As my aim was to overlay the object onto the image of the subject, the set up was not too much of worry for this test shoot. I took a total of nine photos, focusing on composition and lighting. This simplicity allowed for my focus to be the editing process. Although the photographs were minimal and just for experimenting, they did provide a great foundation for exploring my ideas further.

**CANON EOS 1200D**

**ISO: 800**

**APERTURE: f5/F7**

**SHUTTER SPEED: 1/60S**

Despite this image being slightly underexposed, another reason for not choosing this one for my final was due to its framing. Although, I will use this image to experiment and compared to a landscape image, I do believe I will prefer the landscape version.

This image is a potential selection. It has good exposure, the image is clear and sharp, and the composition is suitable for my aim.



Both these images are exposed correctly. They have been framed, angled and taken well. The composition is effective for my aim. I will use these two images to create an overlaid piece of work.

# Editing & Evaluating

For the final image, I had to begin with editing each different layer, ensuring they are both well exposed and consistent with one another. I started with the background layer (the person turned around). My next focus was removing any distractions, such as the writing on the subject's jumper. To do this I used the paint brush and blemish tools to both remove the writing and blend the area. Once I had completed all these steps, I then converted the image into a negative. I decided that I wanted the background to be darker and the subject to be solid white, so the best way to conduct this in photoshop was converting it into a black and white negative.

Next, I edited the second layer (the object), starting with adjusting the exposure, saturation and contrast. Once that was finished, I then applied a grainy, film-like texture to create the vintage aesthetic, adding to the narrative of memory and history. Finally, I overlayed the second image onto the background image, testing the opacity and experimenting with different blending techniques to achieve this effect. A possible idea could be to experiment more with the use of film cameras both colour and black and white, in order to achieve that old grainy look.

In conclusion, for this photoshoot I believe the idea of this studio-inspired approach could be something to explore further, as it would ensure I capture sharp and clean images, with full control of the lighting. For any further shoots, I could conduct more work in the studio lighting room. After discussing my work with my lecture, we concluded that this idea may be overly complex. While the layering effect and textures are interesting and add another aspect of narrative to the image, it does distract viewers from the main focus of the project, the objects themselves. Moving forward, I plan to possibly back track slightly and try conducting some simpler photoshoots and place greater emphasis on the objects themselves and the stories and meanings they hold.



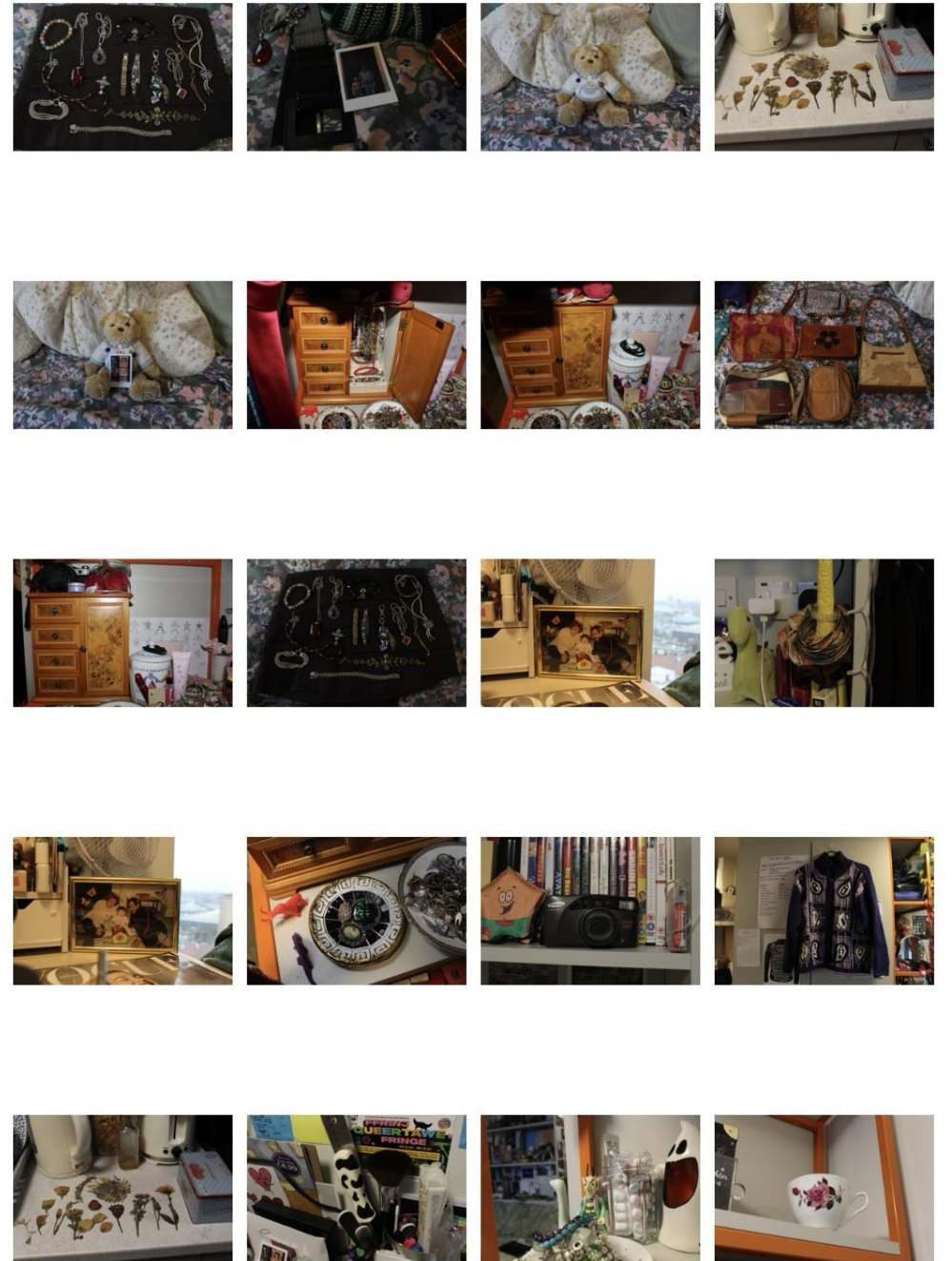
# Contact Sheet Feedback

After showing my contact sheet to the class, I had a wide range of feedback. The lecture thought my deliberate choice of having the photos taken at an eye-level perspective were effective in the type of theme im going for. The class though that this allowed for the viewers to connect with the scene and feel like they are truly there. They agreed that this type of technique allows for a more intimate personal feeling to the images. This is very helpful to know as my aim was to create a space where viewers can connect deeply and possibly think about their own lives.

On the other hand, there were some critique that I will take into consideration when planning my next shoot. Some stated that by having objects in these personal and {a lot of the time} cluttered locations the main objects and their meanings can become lost within the space. I agree with this, and I can see how some elemnts in the photos can blend and potentially scew the viewers focus. This idea of isolating the objects could be interesting and cold bring more focus and help to highlight the theme of this project. Although I would like to think carefully about the types of locations I place the objects in, to ensure it connects with the objects and the themes themseleves.

Another suggestion was to experiment with different camera angles and perspective, exploring the type of feel and vibe they bring to the images. This could possibly add more emotional layers to the theme. It was also suggested to use the studio room to experiment with lighting and the different effects of white and black backgrounds, along with light and dark lighting tones.

A possible idea that came to mind during this critique was to also experiment with flash and spotlight to dramatize and bring focus to these objects without worry on the spaces.



# PROJECT CYCLE 1

## - SHOOT PROGRESSION

On their bar, beside the bourbon and vodka, the slots. And a crock of buffalo nickels. Uncle Ebby—he'd always tell you what he thought, good or bad. That's a decorator for you. Uncle Reese, he used to relax with a Pal Mall and a vodka tonic before cooking. He'd set the table with the best china, silver, and crystal. Wine with dinner and a stinger afterward. Their seven-year-old niece played the slots. A green machine with three spinning reels out of Atlantic City. She'd spend summers in their central A/C, watch their TV with more than three channels. Every Christmas, the uncles had two trees. One full of antique ornaments, the other upstairs, white flocked, with red velvet ribbons and birds. Ever the gift, the winter coats, for her and her brothers. Later, she'd stand at the bar drinking quinine, sliding the coins into the slot—Bell Fruit Bell Fruit Bell Fruit jackpot.



# Shoot Development (Part 1)

For the next stage of development, my plan is to conduct two separate photoshoots. They will be based around the same concepts and ideas, but with different approaches. This will allow me to refine and simplify my work, ensuring I maintain the focus of my project throughout my work. I aim to explore the two different ways of capturing detail, lighting, angles and framing through both the flatbed scanner and a studio setup. The idea of having two different shoots will allow me to compare between the atmosphere, tone, quality and approach they both portray. Encouraging me to decide which type of theme I want for my work. Inspired by the work of Simon Ward, the first part of my work will involve using a flatbed scanner. This technique used by Simon Ward, will allow me to capture objects in extreme detail, shedding light on the objects themselves, along with the textures and details they hold. This type of technique will provoke a strong emotional response from viewers due to the dark atmosphere surrounding them, giving the sense of value and sentimentality.

My plan is to contact friends and family to ask them for their permission to use their sentimental objects, then scanning them directly onto the scanner with a black cloth over the objects to ensure the background be plain and dark. My shoot will be conducted in the university facilities, whereby I will use the Epson Flatbed scanner, black fabric for background, university computer for adjusting scanner settings, and a USB stick for storing the images. Being in a controlled environment will help to avoid external lighting getting in. The timescale for this shoot will consist of a week. A day for scanning the objects and then the rest of the time to edit the images.

## Inspiration

Simon Ward's work 'The Guardians' inspired by focus on my next shoot (part 1) using a range of sentimental objects collected from those close to me. With the plan to question them about the sentimentality of these objects, exploring the memory that these objects carry. His work captures emotionally intense images that turn people belonging into giant toms of memory. This is done using a flatbed scanner, in a dark room. This involves collecting toys left at children's memorials, exploring the loss and sense of mourning. This idea encouraged me to explore the concept of collecting personal objects and scanning them, using the black background to great a sense of grief and loss.

WARD, G. (2025). *WARD*. [online] WARD. Available at:

<https://www.simonwardphoto.com/guardians/#itemId=5ac3ca8903ce64adfd4ed9b7> [Accessed 1 May 2025].



# Shoot Development (Part 2)

For the second part of this project, I will conduct a photoshoot in a studio setting, using a white background and bright lighting to give the feel that the object is surrounded by light. The plan is to use the objects I had collected for the previous shoot to create a heavenly atmosphere, whereby the objects are giving the sense of being put onto a pedestal, showing the value and significance of the objects themselves. Having a controlled environment will ensure the use of professional lighting will maintain the clean consistency throughout my shoot. By booking the studio room in the university, I can create an isolated space for the objects. By removing any distractions this will help to emphasize the emotional weight held in the objects. After conducting both shoots, I hope to develop a clear understanding of how to best present and photograph these objects. I have booked the studio in the university for the same day as the flatbed scanner, in hopes to finish both shoots in one day. I plan on conducting my shoot after using the flatbed scanner due to the studio only be available certain times. The equipment I need for the Studio lighting room will be three lights for controlled lighting, my camera, SD card, white backdrop, a stool for positioning objects and white cloth for the stool to blend into the background.

## Inspiration

The book 'Saved: objects of death' is a collaborative project by artist Jody Servon and poet Lorene Delany-Ullman which inspired my next focus of my shoot (part 2), whereby they explore the concept of human experience of life, death, and memory. They did this by collecting a range of objects people have saved from deceased loved ones, along with writing texts explaining the objects and the memories they hold. This method of work is what influenced me to explore the studio room for my project.

Servon, J. and Delany-Ullman, L. (2023). *SAVED Objects of the Dead*. [online] SAVED Objects of the Dead. Available at: <https://www.savedobjectsofthedeath.com/> [Accessed 1 May 2025].

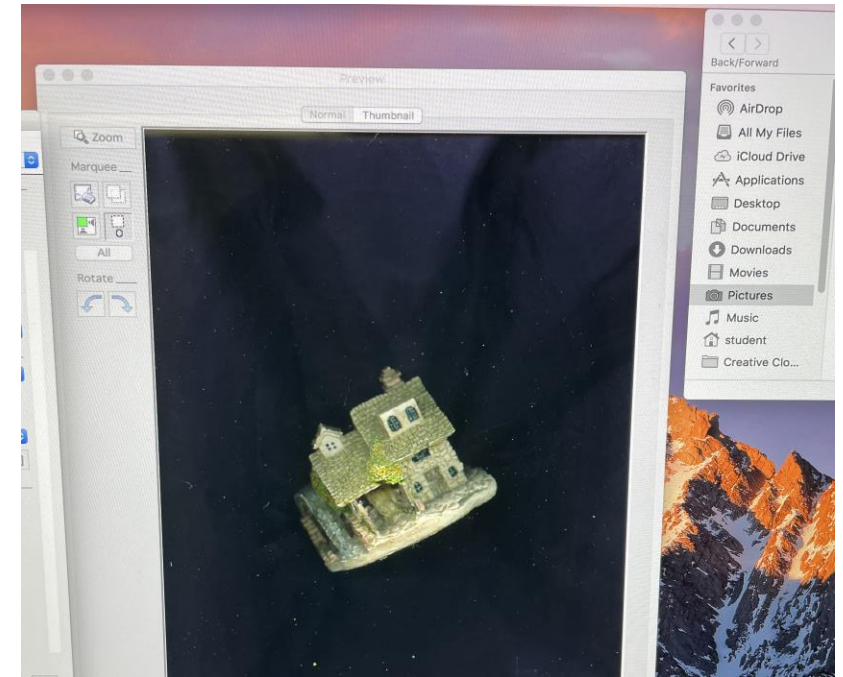
Servon, J. and Delany-Ullman, L. (n.d.). *Saves: Objects Of Death*. Wilson, North Carolina: Artsuite.



# Documenting My Shoots

For my first shoot I did the flatbed scanner. Overall, the shoot went well, and I was able to capture effective and sharp images. Although, there were some challenges with the set up. The black cloth I used to maintain a black backdrop kept creasing. This effected the consistency of my images, as well as the depth of my photographs. To solve this, in the future, I could try and conduct my work in a darker environment, by using this later in the day, or try using an alternative material that will not crease. Furthermore, there was another issue with a high amount of dust particles present throughout the scans, which ruins the illusion of depth and darkness. A possible suggestion to solving this problem would be to effectively clean the surfaces and the objects before scanning. However, I will need to test this idea to ensure it will solve the issues. Additionally, I believe I require further practice when it comes to positioning the objects to ensure a clearer and sharper image of the objects. Overall, for the future I will focus on refining these little details to create the best quality scans.

For my next piece of work, I conducted the studio photoshoot. The use of direct lighting created a clean and well-defined set of images. Despite the smooth process of this shoot, I could consider removing the stool for future shoots. I would place the objects directly on the studio floor, having the white background extend smoothly. This type of method will ensure the composition is simple, removing any distracting or complexities. Another aspect I want to improve is my experimentation with different angles. I believe going further I should focus less on the significance of the angles and more about capturing the objects in a way that will achieve the highest photo quality. By doing this, I will ensure that my work is more direct and purposeful, removing any unnecessary distractions.



# Contact Sheet 1

Despite this image being exposed well and having sharp quality, the objects seems to be too large for this scanner. Possibly moving the objects further away could solve this issue.

Due to the small scale of this image, you can clearly see the fabric around the toy.

I like the idea of this object floating within a dark space. Adding a sense omnience to my work.

Although, this image has the best quality and depth, there seems to be s distortion of the object. As I want the objects to be sharp and the focal point of this project, this distortion is not what I am aiming for.

## ESPON SCANNER

As these images were taken on the scanner, no settings were recorded. Although, these were taken in the day with a black cloth, I would like to experiment with doing these later in a fully dark room.



This image shows the depth of the shadows and highlights best within these images. Although, I feel the positioning of the teddy, makes it so not all the objects itself is present.

This was my first attempt of experimenting with moving the objects around to create a distrtnon effect. Testing ideas of using art and objects to create a new meaning to my work.

# Contact Sheet 2.1

This image was a test shot, checking the exposure for the shoot and ensuring that the focus is correct.

Despite wanting to capture the objects from a lower angle, I noticed that there were some limits to the angles with some object. As I would remove some of the objects out of clear few. Meaning I had to find a balance between getting everything in shot and a lower angle.

For the image I took in the studio room:

**CANON EOS 1200D**

**ISO: 100**

**APERTURE: f16**

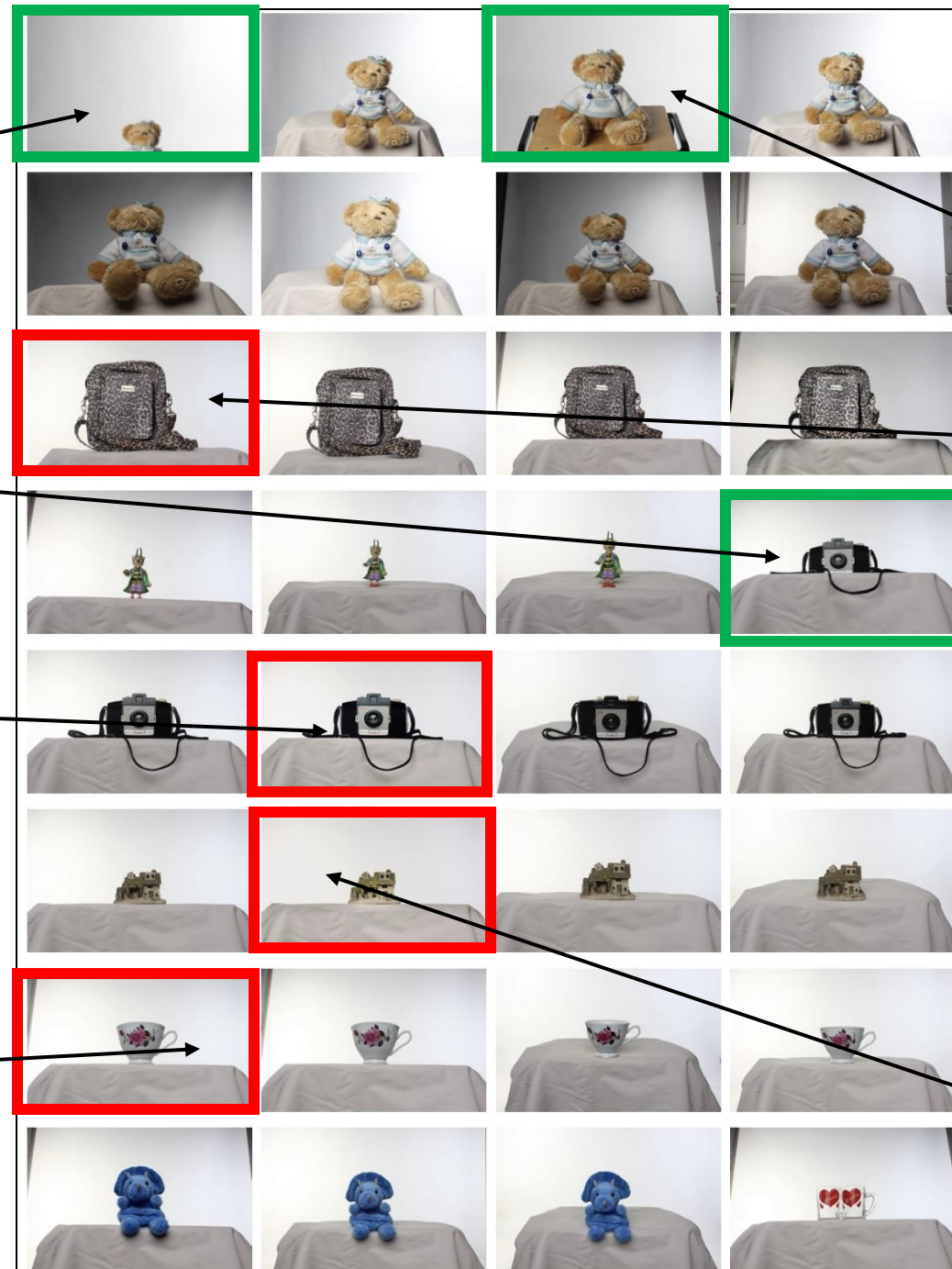
**SHUTTER SPEED: 1/200s**

**LENS: 25mm**

As I was in studio conditions, I was able to use bright lights. Two on the background and one large right in the centre of the object. To ensure the lighting is correct. This allowed for well-adjusted setting and higher quality images.

I chose this image as it showed a perfect balance between having a lower angle and ensuring the object is fully visible.

I wanted to capture this object as I believe it has very interesting character. The exposure and angle is great. Just need to ensure any cut offs are fixed in photoshop.



This shot was testing whether I think the chair or the white coloured cloth as a background is best for this shoot.

This image was chosen as I believe the exposure is best out of the three, the angle and composition fit the aim I was going for.

# Contact Sheet 2.2

I noticed that at certain angles this object was reflecting light from the studio lights. I also think the lower angle ruined the shape of this object

This is where I decided to experiment with different close and possibly getting closer shots of certain elements of these objects.

For the image I took in the studio room:

# CANON EOS 1200D

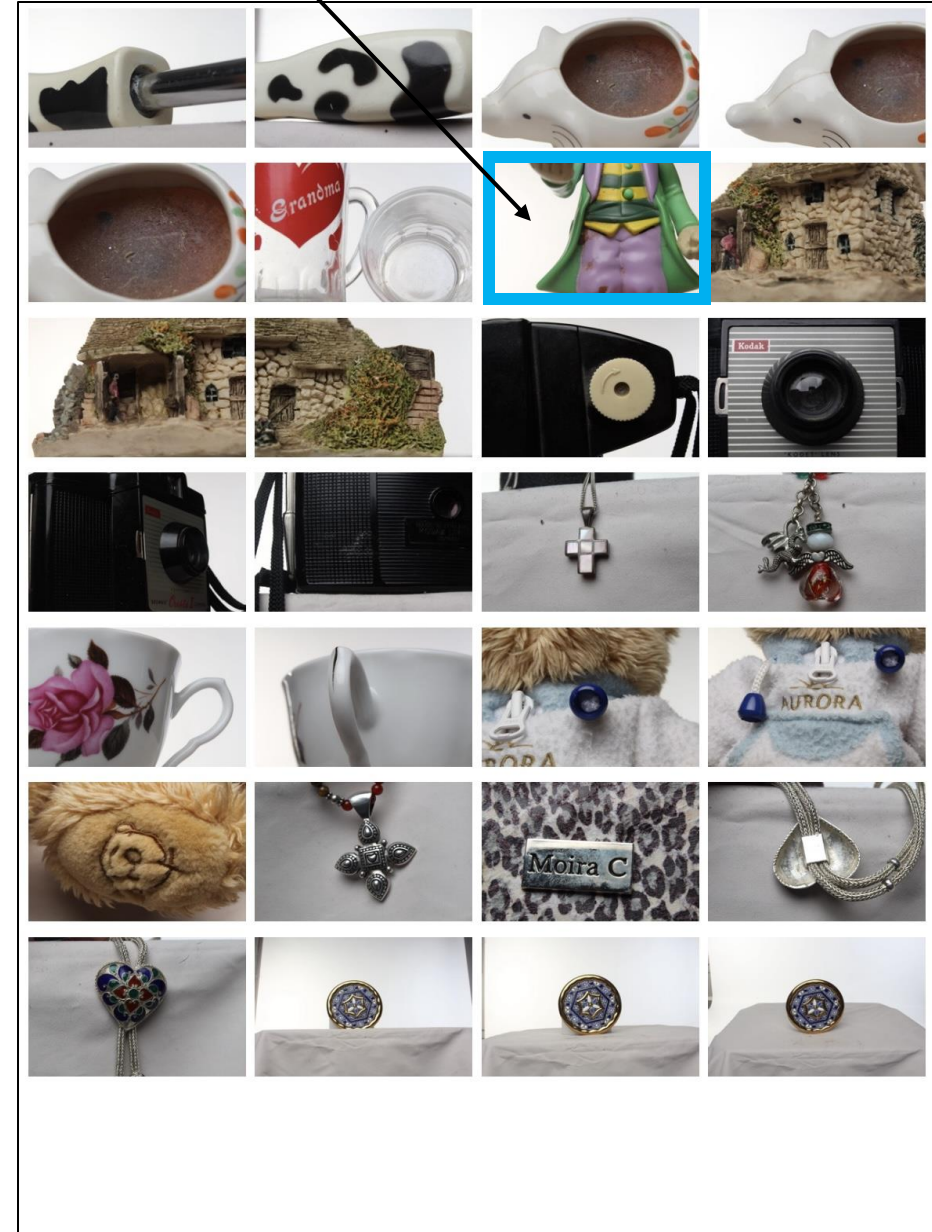
**ISO: 100**

**APERTURE: f16**

**SHUTTER SPEED: 1/200s**

**LENS: 25/55mm**

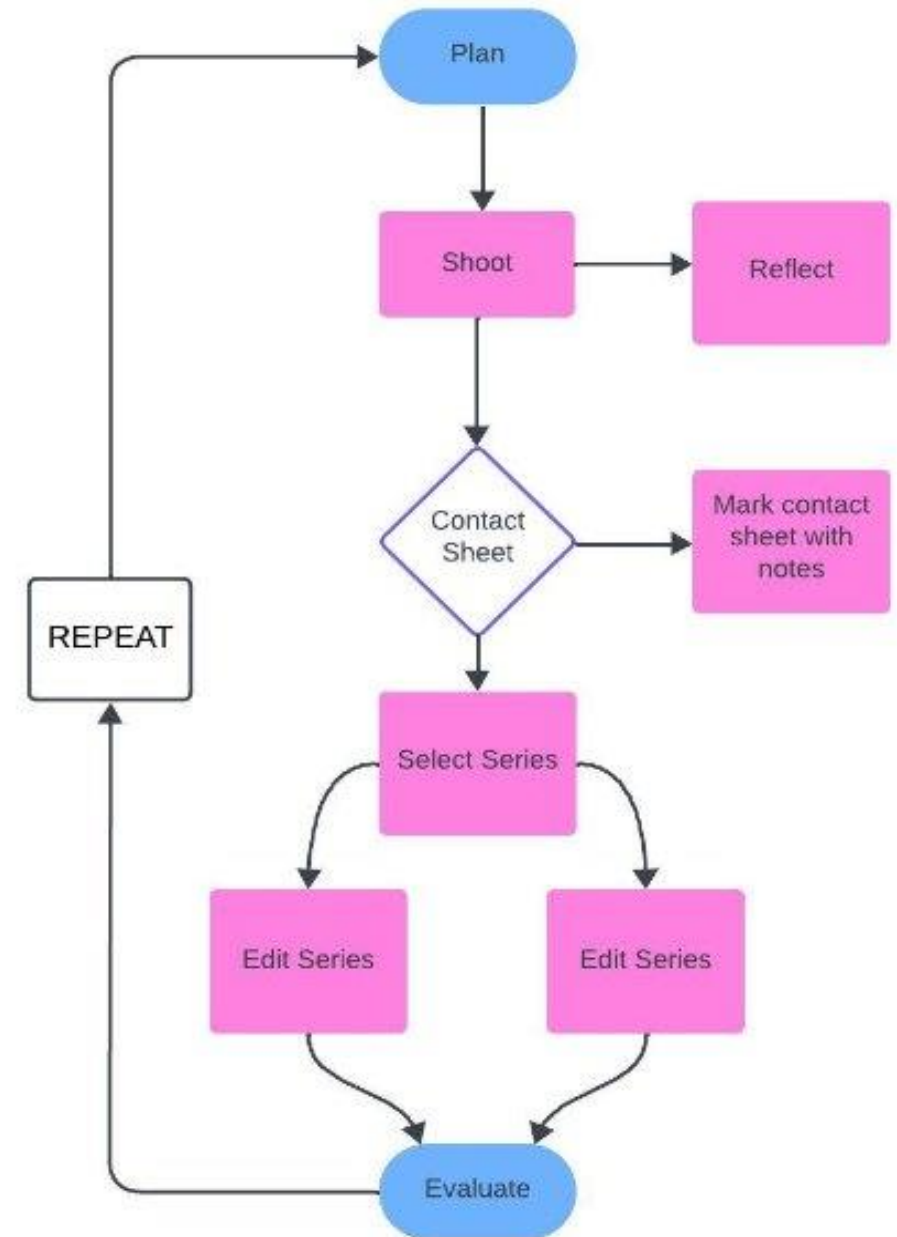
I love how the close-up angles allow for the wear and tear aspects to be documented, showing the history and traces left by others.



# Editing

For the flatbed photoshoot, my plan of action for editing my shoot was very simple. Firstly, I focused on enhancing the contrast and clarity of the images. With the purpose of making the objects stand out against the black background. I also decreased the shadows to ensure the objects themselves weren't too dark after increasing the contrast. One issue that needed fixing was the presence of dust particles in the photos. To solve this, I started with using the patchwork tool to remove the most visible aspects. Then to darken the background and make the dust particles less visible I used the burn tool. While both techniques removed most of the particles, pre-cleaning the scanner before shooting will help reduce the amount of dust in future scans.

For the next studio images, my focus was refining the background and surrounding areas. As my goal was to make the area around the objects consistent, I needed to adjust the brightness of the cloth as it was slightly a different tone than the background. After increasing the brightness, using the dodge tool and the paint brush I blended the lines between the cloth and the background. While, only leaving one area below the object, to give the illusion of putting the object on a pedestal. Furthermore, I used the paint brush tool again at the end to clean up areas where the studio set up may be visible, this ensured for professional and clean final images.

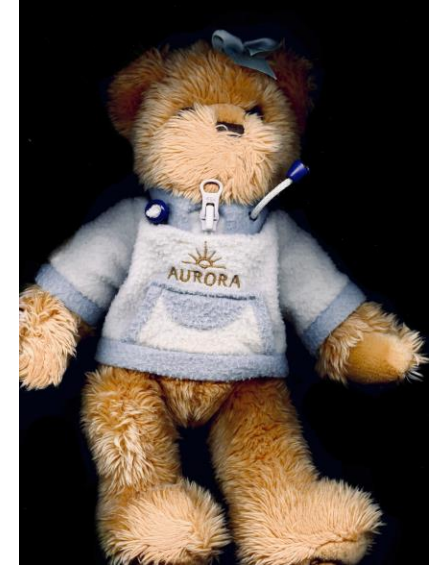


# Evaluating & Final Selection

I carried out both a white studio shoot, and a black flatbed scan shoot to compare the two approaches and figure out which one best suited the mood and message of my project. Doing them side by side helped me understand the strengths and weaknesses of each method.

In terms of comparing the studio shoot to the flatbed scanned images, there is a clear difference in the way they look and the atmosphere they create. With the studio photoshoot the images display a sharp and detailed shot of the objects, creating a sense of importance and significance to the objects themselves. Although, despite this the atmosphere is too clean and emotionless, creating a lack of depth that this project demands. On the other hand, the flatbed scans have a much stronger atmosphere. The black background creates a sense of depth and loss that fits the theme of my project. This emotional depth allows for viewers to better reflect on the meaning behind these objects and the overall project. Overall, this means in terms of the readability of the shoot, the flatbed would connect better with my project. Moreover, both shoots have room for improvement. In the context of the flatbed scans, I could try and rescan these objects, possibly adjusting the angles or ensuring all dust particles are cleaned before shots. This could make for better results in terms of quality and clarity of the images. I could also improve the studio shots by experimenting further with lighting and angles. This could make the objects look like they are floating. To further this photoshoot, I could experiment with spotlight lighting to add dramatic effectiveness.

For my next shoot, I would like to experiment with the idea of spotlight. This could possibly be created with the use of flashlight and a dark surroundings. Also, I think my work would benefit from adding locations rather than simple studio backgrounds. I think this route will add more emotional depth and help add a symbolic narrative to the project.



# Experimenting Shoot

For this next photoshoot, I decided to experiment with spotlight and location to create a stronger emotional and conceptual impact. I decided I will take the images in a cemetery collecting objects from friends and family that belonged to the deceased and placing them on the graves. Then, I plan to use the spotlight to isolate the objects, which will draw attention to them and give them a sense of importance. I thought I could play around with a more documentary style shoot.

Throughout photography the technique of using flash in darker lighting has been used to investigate for police and forensic work. So, I have decided to use the technique of having a flashlight at nighttime to give the sense of forensic investigation, exploring the traces left behind by someone no longer physically here. This type of technique also give a style which will connect well with the setting and location. The overall mood was inspired by the idea of examining or uncovering hidden truths, encouraging the viewer to look closer and question the meaning or past life of each object. Through these techniques, I aimed to highlight the symbolic weight of the objects and deepen the emotional resonance of the imagery.

## Inspiration

Her work captures the emotional state of arriving in London, using black-and-white film and harsh flash to reveal isolated glimpses of the city's overlooked aspects. This approach inspired my own ideas for this photoshoot, as the use of black and white combined with intense flash created a similar atmosphere of investigation and rawness, allowing me to visually express themes of isolation and emotional attachments to certain elements.

Wahlsten, J. (2017). *Jess Wahlsten - 'This is a real place'* | LensCulture. [online] LensCulture. Available at: <https://www.lensculture.com/jess-wahlsten?modal=project-1841268> [Accessed 1 May 2025].



# Planning My Shoots

The aim for this shoot is to explore themes of death, memory, and investigation by using flash lighting on symbolic objects. I will capture them at night-time in a nearby cemetery. The focus is on creating effective composition and lighting, while encouraging viewers to examine and interpret the significance of each object.

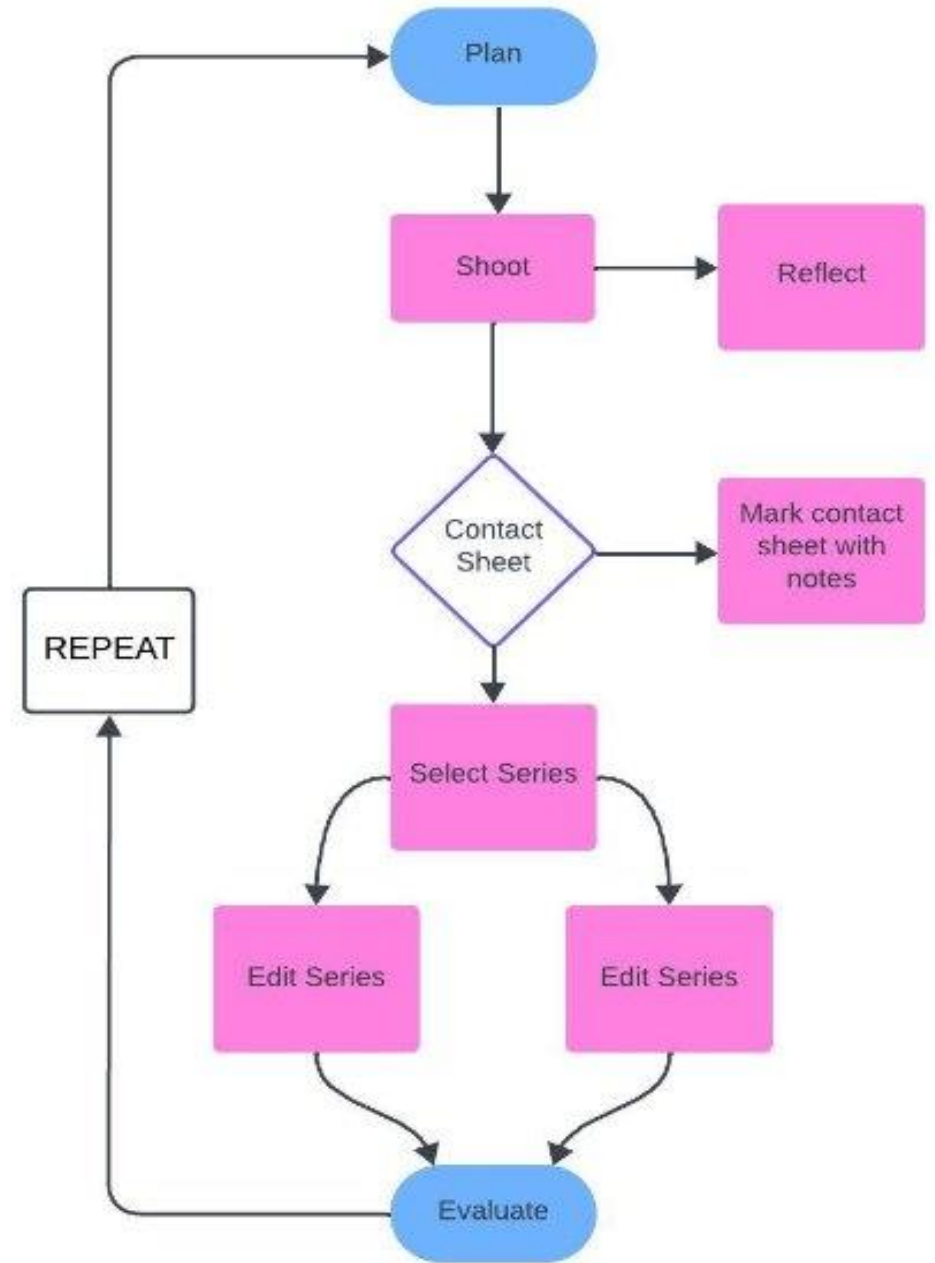
The deadline for this photoshoot is next week. This allows time for planning, shooting, editing, and reflection before final presentation. The equipment needed for this shoot will be simple.

I need a 2000d Camera, External flash, a portable torch and backup batteries and memory cards.

When capturing these images, I will need to ensure I use composition techniques such as rule of thirds, negative space, framing.

Beforehand I will be to check online for close cemeteries. I aim for a large space, so hopefully one with a large area.

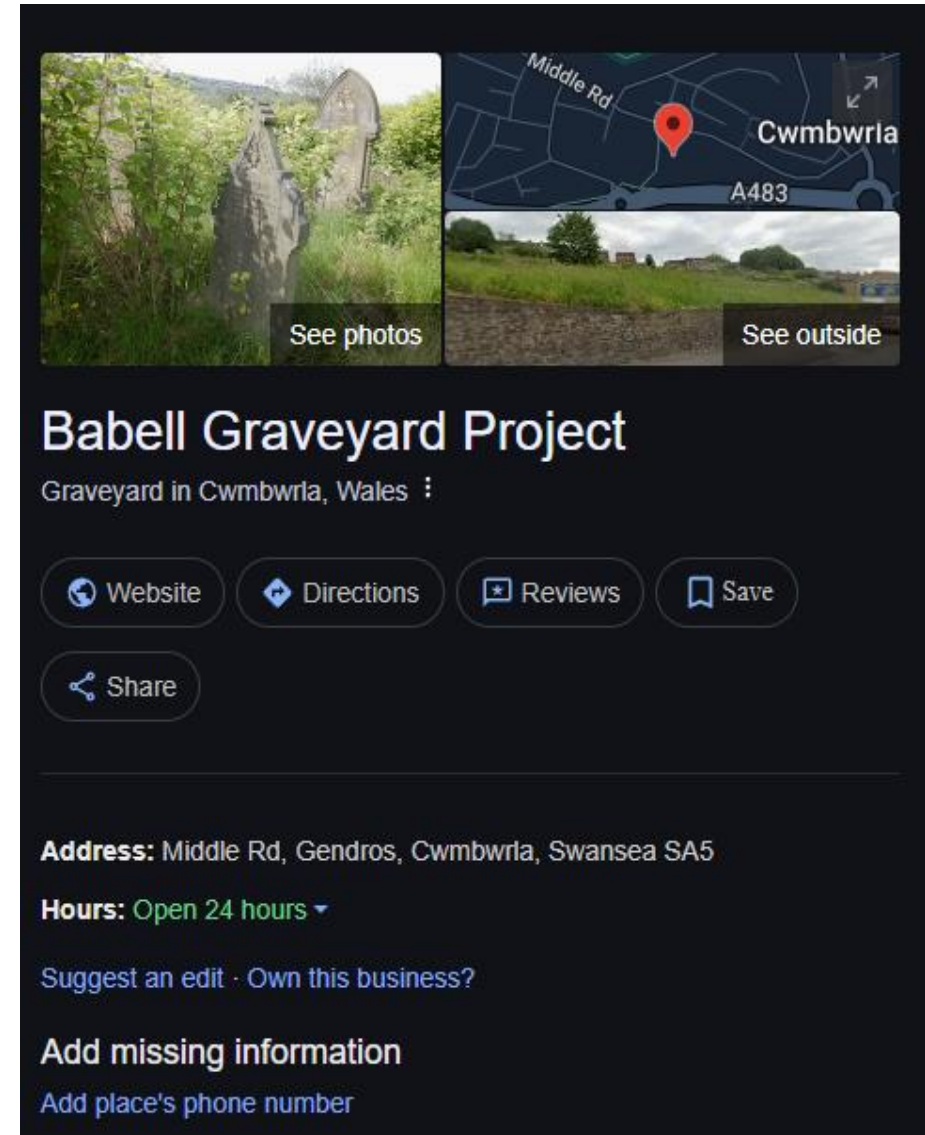
I will also need to check if these places are public and open at these certain times, if not I might need to contact location owners. I will probably need to contact someone who can assist with lighting/setup.



# Documenting My Shoots

I believe I was able to successfully capture photographs in accordance with my aim. After looking online, I decided to do my photoshoot at Babell Graveyard, which is only 10-minute drive away. I chose this place as I knew it had a lot of history around it and was a large area. Having something around Swansea was important to me as it will likely have connections to the viewers personal history. When conducting this photoshoot, I had to ensure I was going at the right time, as I wanted it capture my photos at night. I also needed to go at a time when there was minimal artificial light from the surrounding buildings. Which I believe, I successfully achieved as there is no visible lighting or distractions from the outer area. This photoshoot took me about 2 hours as I wanted to ensure I capture a good range of photos while also being aware of the time.

One element of my shoot that I will do again, is bringing someone with me to assist. I was very helpful, having someone help with the equipment and lighting. I found the process to go much smoother and quicker with help. While I will not always require someone for every shoot it is great to know that it's a good choice. One of my main challenges when shooting was my external light. Unfortunately, it was not strong enough to create sufficient spotlight, so I had to use the flash on my camera. While this worked great, it did limit my experimentation with angles and lighting positions. So, next time I will make sure to test my equipment beforehand to ensure it is suitable for the type of photoshoot I am conducting. On the other hand, I was able to experiment with a range of composition techniques within my photos, allowing me to explore which elements I thought worked best for my type of images and what elements I believe did not.



**Babell Graveyard Project**  
Graveyard in Cwmbwrla, Wales

[See photos](#) [See outside](#)

[Website](#) [Directions](#) [Reviews](#) [Save](#)

[Share](#)

**Address:** Middle Rd, Gendros, Cwmbwrla, Swansea SA5

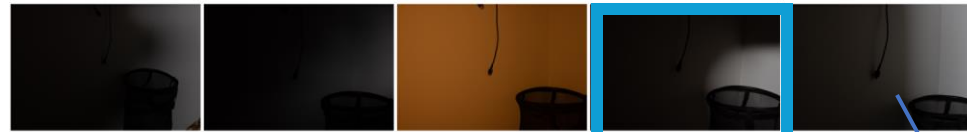
**Hours:** Open 24 hours

[Suggest an edit](#) · [Own this business?](#)

[Add missing information](#)  
[Add place's phone number](#)

# Contact Sheet 1

Some shots were very low in exposure due to lack of flash strength.



IMG\_2799.CR2

IMG\_2806.CR2

IMG\_2808.CR2

IMG\_2810.CR2

IMG\_2813.CR2



IMG\_2814.CR2

IMG\_2815.CR2

IMG\_2816.CR2

IMG\_2817.CR2

IMG\_2818.CR2



IMG\_2819.CR2

IMG\_2820.CR2

IMG\_2821.CR2

IMG\_2822.CR2

IMG\_2823.CR2



IMG\_2824.CR2

IMG\_2825.CR2

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IMG\_2829.CR2

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IMG\_2839.CR2

IMG\_2842.CR2

IMG\_2850.CR2

IMG\_2851.CR2

IMG\_2856.CR2



IMG\_2857.CR2

IMG\_2858.CR2

IMG\_2859.CR2

IMG\_2861.CR2

Some test shots to experiment with lighting and exposure beforehand

# Editing & Final Selection

When capturing my images I was aware that I wanted to edit my final images into black and white, which made the photoshoot process smoother as I did not need to worry about white balance or tone. So once my images had been taken off the memory card and put onto photoshoot, the first step I did was change them to black and white. Then I made small adjustments to the quality of the photos. I used levels to manipulate the exposure ensuring they are all the same brightness. Most of the images were the same exposure, although very few did need some changing.

Also, I adjusted the contrast. I wanted the images to be low in contrast overall, so I can easily adjust the highlights and shadows manually. To do this I used the dodge and burn tool. My focus was to enhance the brightness and highlights around the spotlight area to create a more dramatic effect. Then to further this effect I used the burn tool to darken the shadows in the surrounding area. On the photos that were a little lighter in exposure I also used the burn tool to enhance some details on the objects themselves. Then finally, I wanted to sharpen some areas of the objects, as I did not want to go too close to the object, this was a way to enhance details without needing to remove any location details.



# Evaluation & Feedback Response

When choosing a location for my project, my aim was to connect the objects to a space that displays a symbolic version of death and memory. However, after taking the time to discuss my work with others, it was agreed that the use of a graveyard as a location was too literal for theme of death and can disrupt the ability for deep interpretation. To improve, while also ensuring I evoke the themes of grief and memory, I will consider alternative locations that possibly give a more poetic and symbolic atmosphere rather than a literal one. I could possibly experiment with spaces that carry a sense of absence such as abandon home, empty or quiet places. The lack of human interaction can add great depth and allow for more reflection, while also subtly communicating the themes of loss.

Also, I could improve my work by paying closer attention to the visual language within my work. By having more formal composition and lighting the quality of my images will be strengthened creating more cohesive style. Moreover, I was advised to experiment further with off-camera flash techniques using tools like the Godox AD200 to control atmosphere and shape mood through light and shadow. Also, it was suggested to introduce more structured framing into the composition of my work, as well as more consistent camera angles, and being more intentional about the subject placement to create a more cohesive look.



# PROJECT CYCLE 1

## - FINAL DEVELOPMENT



# Project Development

Our connection with trees goes back centuries, it is deeply rooted in cultural, religious, and spiritual practices. Trees have long served as sacred symbols from pagan rituals to religious offerings. It often represents life, death, and rebirth.

In terms of mourning and memory, trees become powerful symbols of absence and presence, whereby it is mimicking memory. In my work, I aim to explore this symbolism by creating photographs that use dark lighting and the stark use of flash. This is inspired by the early history of photography, particularly criminological practices. Whereby flash photography was used to document objects at night. By using this method, I will examine the objects left behind and place them in memorial-like spaces, not just as remnants, but as vessels loaded with emotional and symbolic weight.

The 'Cloutie' or cloutie Shrine Tree in Cornwall is a collective contemporary installation. Whereby people tie strips of fabric, ribbon, or personal clothing to tree branches. This is deeply rooted in nature and ritual whereby these offerings of fabric often represent wishes, grief, or prayers. Over time, the tree has become a layered archive of expressing emotions. This folk shrine was a big inspiration for this photoshoot. I am especially drawn to the trees themselves. Trees often represent life and death, which links to the themes in my work. They also have spiritual meaning in many cultures. Instead of using fabric, I will place objects on the trees. I want to create my version of a quiet ritual. Whereby I use the tree to hold memories and emotions. The shrine tree holds feelings from a whole community, while I plan to take inspiration from this my photoshoot will be more personal and selective.

Flint, K. (2018). *Blinded by the light: the violence of flash photography* | Aeon Ideas. [online] Aeon. Available at: <https://aeon.co/ideas/blinded-by-the-light-the-violence-of-flash-photography> [Accessed 1 May 2025].

The Archaeologist (2025). *The Symbolism of Trees in Ancient Cultures*. [online] The Archaeologist. Available at: <https://www.thearchaeologist.org/blog/the-symbolism-of-trees-in-ancient-cultures> [Accessed 1 May 2025].

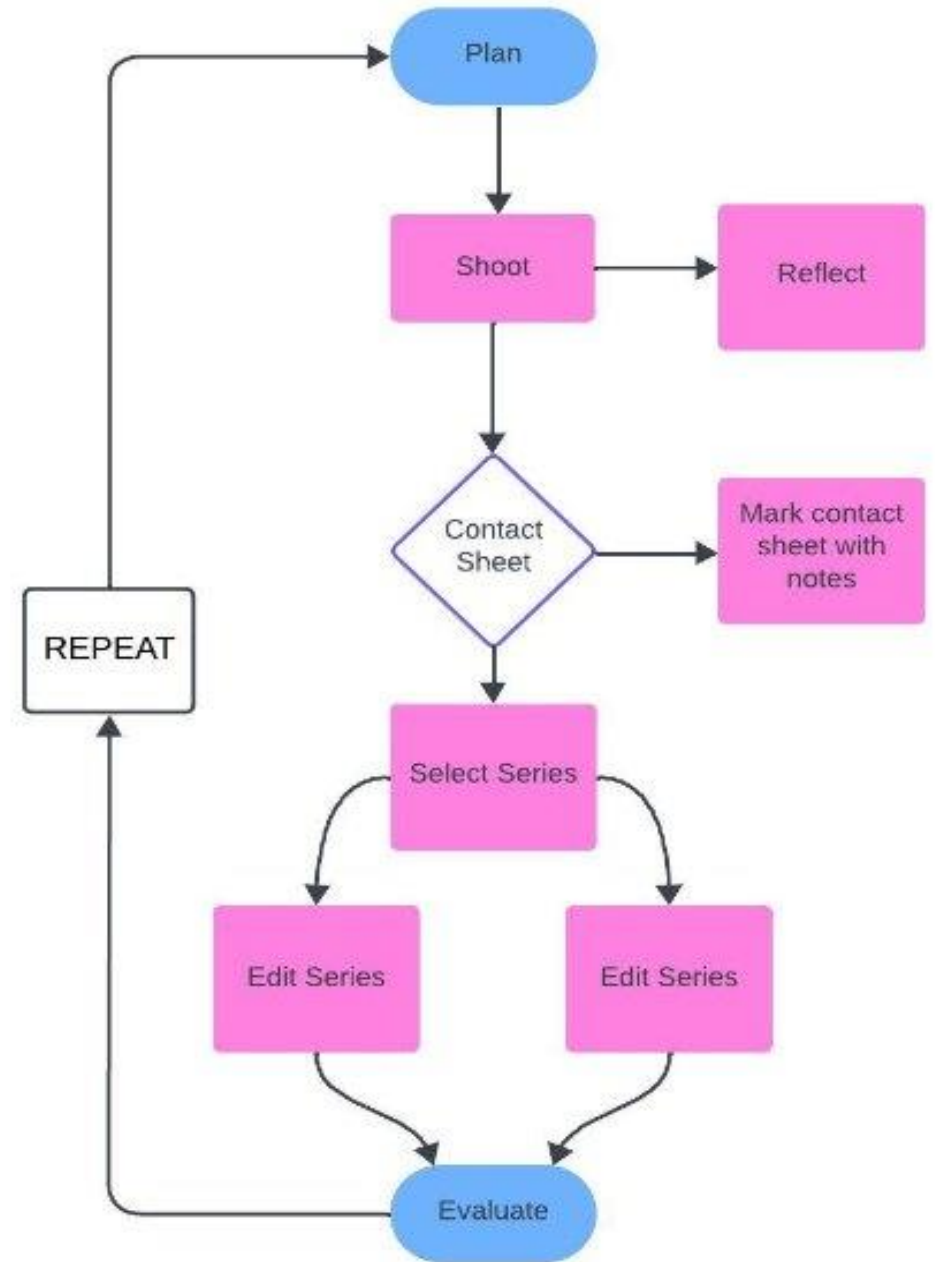


Martin, G. (2025). *Story behind Cornwall's magical decorated trees*. [online] Cornwall Live. Available at: <https://www.cornwalllive.com/news/cornwall-news/gallery/story-behind-cornwalls-magical-mysterious-2394029>.

# Planning My Shoots

My aim for this photoshoot is to explore the connection between trees, memory, and grief. I am heavily inspired by the Cloutie tree in Cornwall, where people tie fabric to branches as a way of expressing emotion and remembrance. Instead of fabric, I will place objects on trees. The shoot is also influenced by early criminological photography, where flash was used to document objects at night.

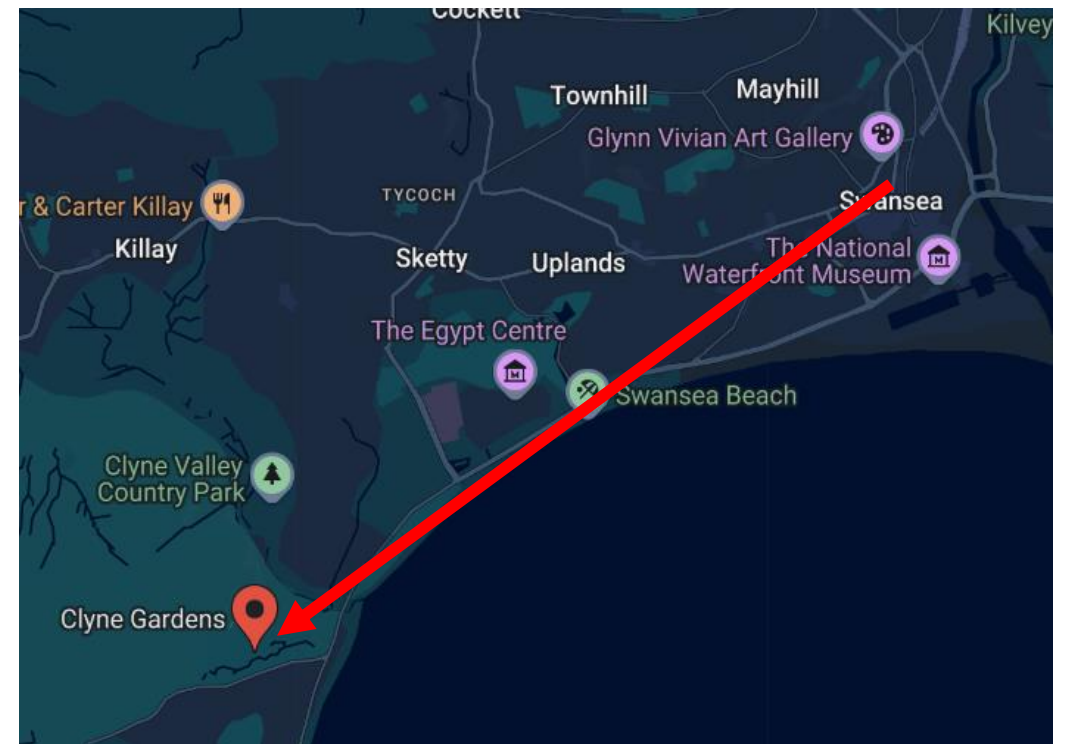
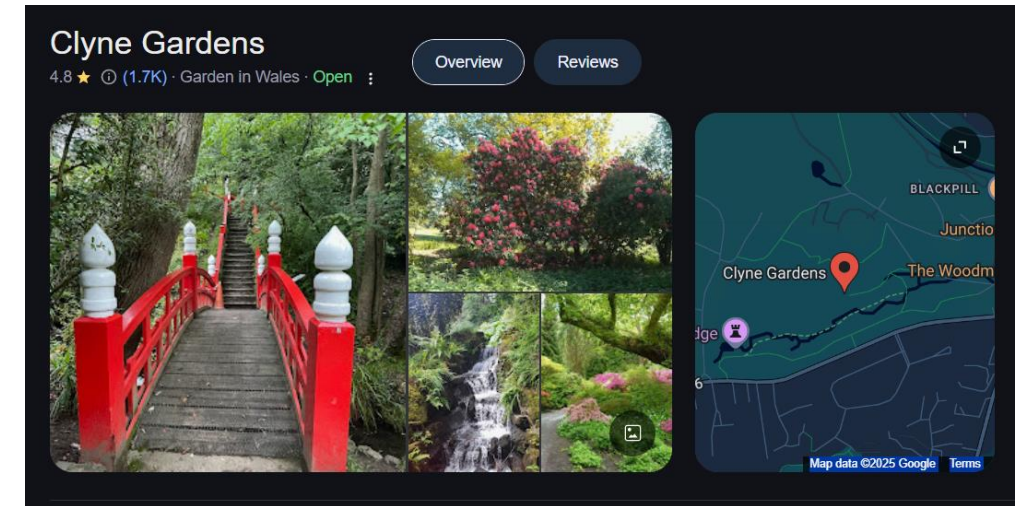
I plan to complete the shoot over a period of two days with a deadline for next week. I will conduct this shoot at Clynn Gardens, experimenting with placing objects on a range of different trees. I will use my Canon R5 camera, a Godox on-camera flash, tripod, and various meaningful objects. Before shooting, I have researched different compositional techniques in hopes this will improve framing, angles, and lighting when capturing my images. I also need to check bus times and arranged for a friend to help carry the equipment. Once the shoot is done, I will create a contact sheet and select images that clearly reflect my theme. I aim to lightly edit the photos to enhance the atmosphere, allowing the images to carry a sense of memory and quiet ritual.



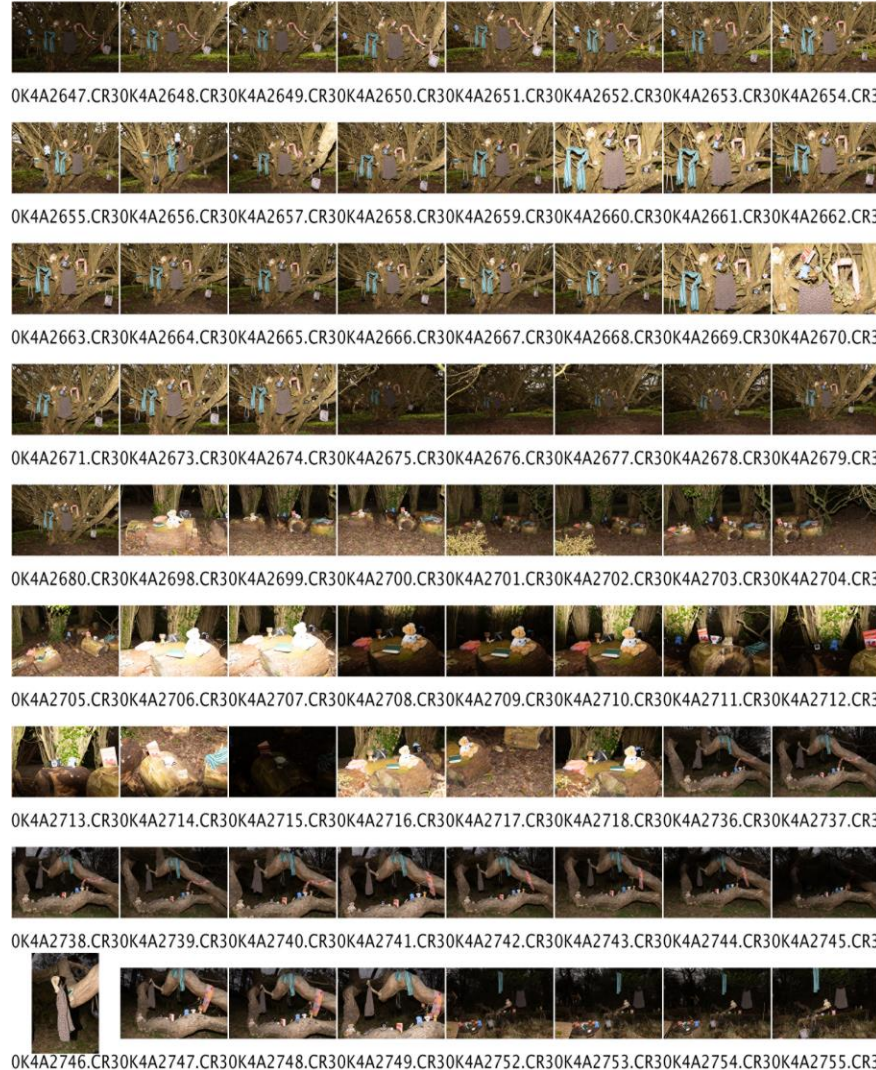
# Documenting My Shoots

For this photoshoot I was able to successfully capture images that go in accordance with my aim. After looking online for places in the area with a good range of tree I did confirm that Clynn Gardens was the best choice. So, I decided to get the bus along with my friend for assistance, which was only a 10 minute journey. When conducting this photoshoot, I had to ensure I was going at the right time, as I wanted it capture my photos during the day as the area is quite shaded due to the mass amount of tree I would need to go when there is plenty of lighting for my shoot. This will make the setting and flash function easier and smoother. I did not need to worry about busy times as I was going quite early in the day to set up my area. This photoshoot took me about a few hours each day as I wanted to ensure I capture a good range of photos while also being aware of the time. However, this did cause some challenges, as I was there for a while, there was the risk of some elements changing such as the lighting due to weather or just the time of day, which can cause some inconsistency within my work.

One element of my shoot that I will do again, is bringing someone with me to assist. I was very helpful, having someone help with the equipment and lighting. I found the process to go much smoother and quicker with help. While I will not always require someone for every shoot it is great to know that it's a good choice. This time around I did make sure to book out a strong flash for my shoot as well as an effective, good quality camera to make sure the quality is as sharp as possible.



# Contact Sheet 1&2



For the image I took in the outdoor condition:

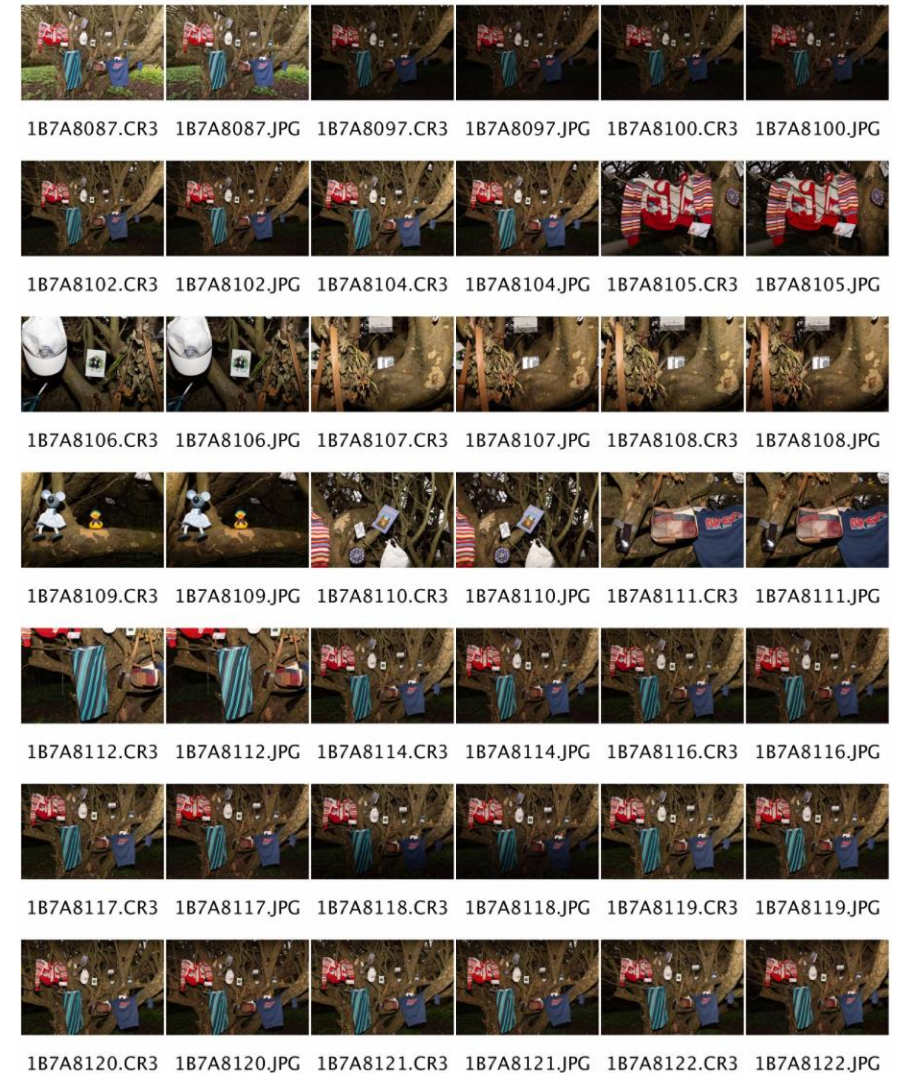
**CANON R5 camera**

**ISO: 100**

**APERTURE: f16**

**SHUTTER SPEED: 1/200s**

**And external flash**



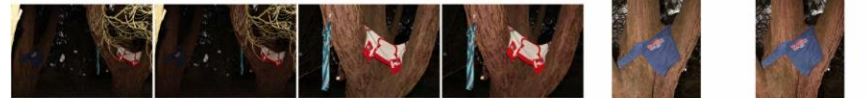
# Contact Sheet 3&4



1B7A8123.CR3 1B7A8123.JPG 1B7A8124.CR3 1B7A8124.JPG 1B7A8126.CR3 1B7A8126.JPG



1B7A8127.CR3 1B7A8127.JPG 1B7A8128.CR3 1B7A8128.JPG 1B7A8130.CR3 1B7A8146.MP4



1B7A8147.CR3 1B7A8147.JPG 1B7A8149.CR3 1B7A8149.JPG 1B7A8151.CR3 1B7A8151.JPG



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1B7A8164.CR3 1B7A8164.JPG 1B7A8165.CR3 1B7A8165.JPG 1B7A8166.CR3 1B7A8166.JPG



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1B7A8170.CR3 1B7A8170.JPG 1B7A8171.CR3

For the image I took in the outdoor condition:

**CANON R5 camera**

**ISO: 100**

**APERTURE: f16**

**SHUTTER SPEED: 1/200s**

**And external flash**

# Editing

For my editing process, I simply started with turning all my images black and white as this best fitted my style of work. I chose to edit the photographs in black and white to strip away distractions from the surroundings and place greater emphasis on the emotional weight and symbolism of the objects themselves. I focused on enhancing the look of the flash. I did this by increasing the highlights and bright areas in the image, as well as using the dodge tool. This helped to replicate the forensic style I was aiming for.

Furthermore, I lowered the overall contrast of my images. I did this to soften the harshness of the lighting, which creates a more subtle and atmospheric effect. In certain images, I also adjusted the brightness or darkness of specific objects to ensure they stood out and drew the viewer's attention. I did this using the dodge and burn tool. I also adjusted the saturation, which helped to manipulate some areas of the black and white tones in the images.

As a response to the feedback I received during my tutorial with Paul, I also experimented with a few additional photographs to explore different ideas for future reference. These images weren't part of my final planned shoot but were taken spontaneously to test new approaches suggested in my evaluation. I used this opportunity to experiment with lighting techniques, playing with both natural and artificial light to see how they affected the mood and clarity of the objects. These trial images allowed me to consider alternative visual styles and opened up new possibilities for how I might develop this project going forward.





# Evaluating (The Critique)

This project is my final idea, and I plan to use two or three selected images from this body of work for my exhibition. Along with that, I will include 7–10 images in my portfolio to show a broader range of work and development. I believe this is my final idea because it best captures the themes of memory, presence, and absence. These series of images create a sense that feels more personal and impactful.

During the group critique with the class, I presented both my final shoot and some of my experimental images. I wanted to gain a wider range of opinions to help finalise my decision and to understand the others views on each different approaches. The feedback helped confirm the strength of my final idea, but also highlighted areas I could improve on before finalising my final selection. One of the main critiques was the repetition of certain objects across my images, which made some of the shots feel too similar and lacked diversity. I was advised to diversify the objects that I have used within these images to create a more engaging series. There was also a suggestion to complete a connecting shoot using similar objects but from a closer perspective to add more visual interest. While I didn't have time to do an entirely new shoot, I was fortunate to already have additional images from the same session that offer more variation in terms of objects and angles. Despite only showing a couple of images just to gain feedback, these other potential images were also part of my overall selection for my portfolio. I'll be incorporating those into the final selection to address the feedback and strengthen the overall narrative of my work.



# RESEARCH METHODS 2

## - DISCUSSION, INFORMATION AND THEORY



# TALK, LISTEN, LAUGH, QUESTION.

Karen Robinson/The Observer – Yomi Sode



Pal Hensen/The observer - Founders of Cook For Ukraine



## DISCUSSION

Ed Ram/The Observer – Vadym (call sign fish)



Perou/The Observer - Life On a Plate



Vincent Tullio/The Observer - Author Tony Tulathimutte.



Anotnio Olmos/The Observer – Neal Ascherson



In photography discussion can allow the photographer to capture images that symbolize the topic or subject they are capturing. This can be done through ways such as interviews.

# FACTS, FIGURES, ANECDOTES, DISGRAMS.

**Mishka Henner, Slaughter, TX. 2012.**



**Michał Dyjuk - Cows can smell the scent of death**



**Giulia Parlato – The Council of Egypt. 2022.**



**Jeff Cowen-Sculpture Photographs**



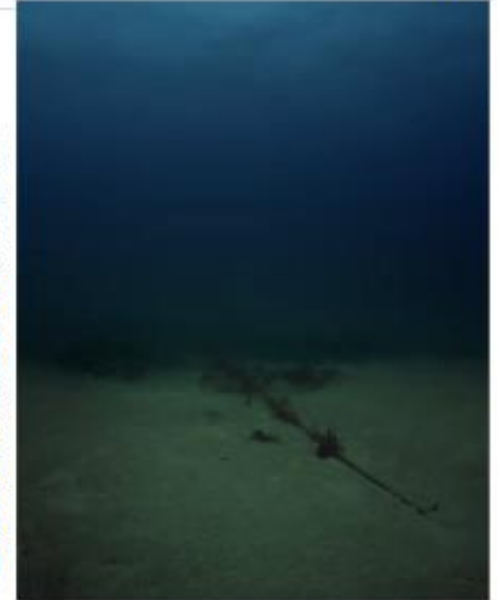
**Mehrdad Mirzaie - Imago**

## INFORMATION



**Bieke Depoorter - As it may be**

**Trevor Paglan, Bahamas Internet Cable System (BICS-1) NSA/GCHQ- Tapped Undersea Cable Atlantic Ocean. 2015.**



In photography information can allow photographers to capture images that convey specific information related to their project. This style is often used in documentary photography to capture evidence or context throughout their work.

# THEORY, PHILOSOPHY, CONCEPT, MANIFESTO.



**Craig Martin – The Oak Tree. 1973.**

**Larry Sultan & Mike Mandel  
– Untitled from Evidence.  
1975-77**



## THEORY

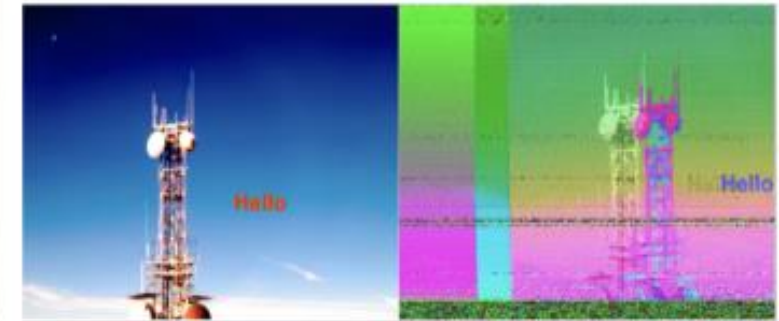


**Jemima Stehli – Strip. 2000.**



**Christian Marclay – The Clock. 2010.**

**Cindy Sherman- Untitled Film Still #3.  
1977.**



**Nye Thompson – Hello, Observation 01 (CU soon) . 2023.**

Theory can explore the nature of photography and how it related to the real world. It can also explore photography as a form of communication and remembrance.

# Research Methods – Discussion

In terms of rethinking photojournalism, my project will aim to showcase the relationship between memory and grief through the exploration and discussion of objects passed down from relatives that have passed. As part of the *Rethinking Photojournalism* course, I will be producing both a traditional photographic portfolio and a supporting multimedia video. The video will combine interview-based storytelling with still, photo-like video imagery to create a more immersive and intimate experience. This style of work will allow me to expand on the narrative potential. While also giving me the opportunity to capture how personal objects serve as vessels of memory.

## Research Method 2 – Discussion

For my project, I will gather information about meaningful objects through the process of discussion. I will do this by asking the owners of these objects to share their personal stories, the history behind each item, what it means to them, and who in their life used or cherished it. These conversations will be documented through recorded video interviews as this allows participants to reflect on their connections to both the objects and the people they represent. This method will help reveal the emotional depth within everyday items, which will result in the project to focus on memory, grief, and the presence of the departed.

Paroto, G. (2022). *Diachronicles - Council of Egypt*. [online] Giulia Parlato . Available at: <https://www.giuliaparlato.com/diachronicles#1> [Accessed 4 May 2025].



**Giulia Parlato - The council of Egypt. 2022.**

## Inspiration

While The council of Egypt would be classed more as an information research method, it still applies to my work as I'm using discussion to gather the information. Parlato inspired me to think more about the relationship between memory objects and storytelling. Her work explores how objects can be misinterpreted, showing that the line between truth and fiction is often blurred. This inspired me to use discussion as a research method in my own project, whereby I will ask people to talk about meaningful objects left behind by their loved ones. By recording these stories, I hope to explore how grief and memory are connected through everyday objects.

# PROJECT CYCLE 2

## - MULTIMEDIA



# Multimedia - Feedback Response

Before beginning the planning for this shoot, I wanted to gather ideas and opinions from others to refine my approach and create a clear plan of production. I wanted to do this beforehand as I was not entirely certain how to execute the concept of my shoot effectively. My initial plan involved using a Canon R5 cameras with a tripod setup and attaching a Rode microphone or similar audio device to ensure clear sound quality. However, the clips and shots included is what i needed to do more brainstorming on. After discussing the concept with a lecture, we agreed on incorporating both still photo-like video shots and more interview-based clips. This style is similar to the work seen in Nick Barker's Signs of the Times. Barker's uses a range of methods to capture personal narratives. Whereby he explores how people's homes and possessions reflect their identities, tastes, and social values. He uses a mixture of photolike shots and videoed interviews to create a static style of editing within his work. This style inspires me to create similar style of work within my videoshoot, as it perfectly shows the relationship between the words spoken by the subjects and objects themselevs.

Also, my lecturerer and I explored different ways to handle the interviews. We both agreed that it would be most beneficial to allow subjects to speak freely as this could lead to more natural and emotional responses. Although, it was also suggested that it would help to prepare a few guiding questions as a safty net just incase the coverstation falls flat, it would help to ensure I collect all the information I needed. We discussed interviewing two to three people as this would allow me to focus on the meaningful objects in depth and give me the opportu7nity to ask further questions on the objects association with loved ones who have passed away. Incorporating these personal items visually into the film as well as scenes of where they are stored, would help connect the narrative. My aim is to evoke a quiet intimacy by letting the subjects' stories and the significance of their objects unfold naturallywithin this video.

# Nick Barker, Sign of the Times, 1992.

Nick Barker's *Signs of the Times* (1992) is a documentary film and television series that explores the personal tastes and lifestyles of everyday British people through the objects in their homes. Inspired by a sociological and anthropological approach, Barker invited participants to discuss the meanings behind their interior design choices, revealing how domestic spaces reflect identity, class, aspirations, and personal values.

Rather than relying on traditional narration, *Signs of the Times* uses a minimalist interview style where participants speak directly to the camera in their own homes. The static, almost photographic framing of shots mimics still portraiture, drawing attention to the relationship between people and their material environments. The result is a layered portrait of early 1990s Britain, where everyday possessions become cultural texts. The project subtly critiques consumer culture and the performance of taste, while highlighting the emotional and symbolic attachments people form with their belongings.

This approach closely relates to my own project, which also explores the meanings behind personal objects—particularly those tied to memory, grief, and the loss of loved ones. Like Barker, I aim to use still, photo-like video framing and direct interviews within intimate domestic spaces. However, my focus shifts away from consumer identity and toward how objects become vessels of remembrance and emotional connection. While *Signs of the Times* documents broader social tastes, my work will delve into personal stories and how physical remnants carry traces of the departed, creating a more reflective and memorial tone.

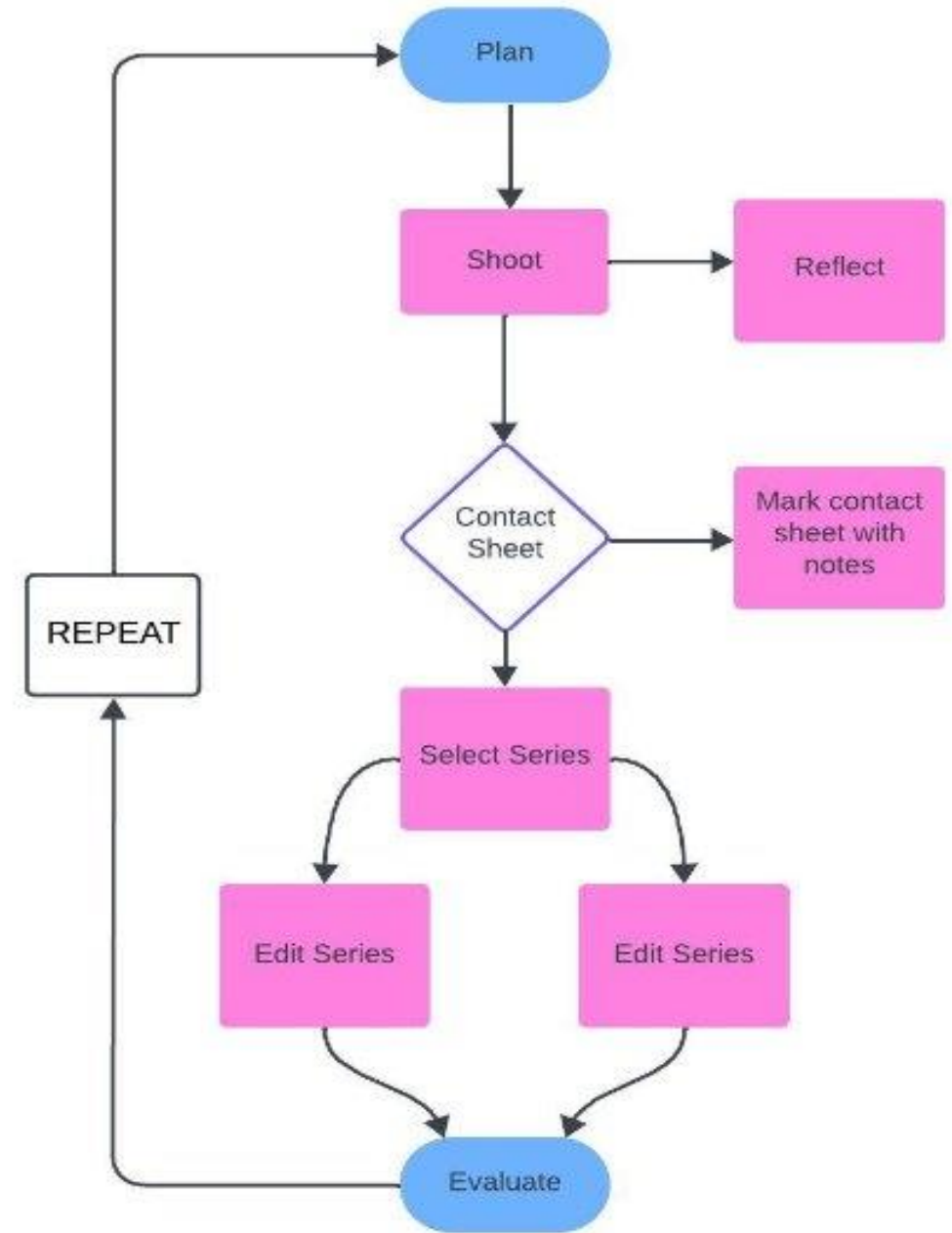


**Nick Barker - Sign of the times. BBC.**

# Planning My Shoot

The aim of this project is to produce a short multimedia video exploring the emotional connection between memory, grief, and sentimental objects inherited from loved ones who have passed away. Using a blend of still photo-like shots and natural interview clips, the video will highlight how these items represent presence, absence, and remembrance. Drawing inspiration from Nick Barker's *Signs of the Times*, the project will use static, portrait-style framing to reflect the subjects' relationships with their personal belongings. Research also includes studying the visual storytelling methods of artists like Giulia Parlato, whose work explores fictional and fragmented histories through objects and spaces. The interviews will be held in participants' homes—environments where the emotional weight of the objects can be felt—capturing close-up details and quiet moments that express their significance. Guiding questions will be prepared, but conversation will be kept natural to allow genuine emotional responses to emerge.

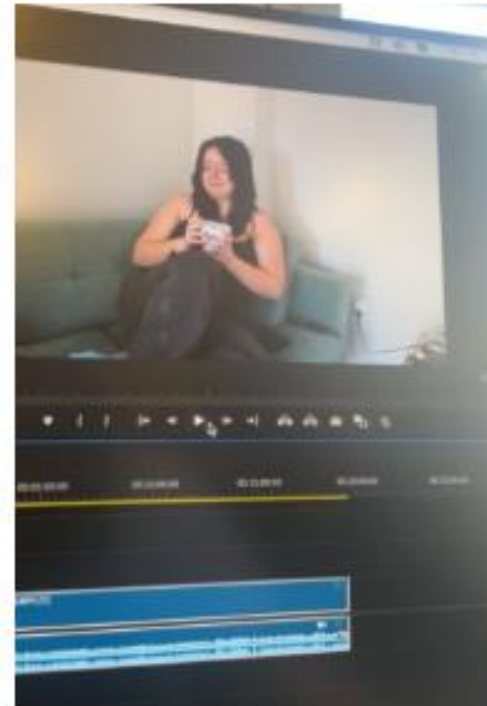
The timescale for the shoot depends on natural lighting, ideally taking place on a day with soft, even light to enhance the intimate tone. Filming and interviews are scheduled to be completed within two weeks, with time set aside for editing and refining the final piece. The kit will include a Canon R5 camera, tripod, Rode microphone (or similar), SD cards, backup batteries, and optional lighting support. Contact will be made with participants to confirm availability and gain consent, and feedback will be regularly sought from lecturers to shape the project effectively. This video will form part of the portfolio for the Rethinking Photojournalism course, complementing still photography work by offering a deeper, more immersive look into how grief and memory are tied to physical objects and spaces.



# Documenting My Sho

For the multimedia piece, I chose to interview two people and filmed a range of photo-like still clips of the objects they spoke about. This helped bring out a more emotional and personal side to the themes of memory, grief, and presence. The shoot itself went smoothly thanks to the planning I did beforehand, including sorting locations, preparing equipment, and deciding how I wanted the interviews to feel. Keeping it to just two people made it easier to create a calm, focused atmosphere and allowed for more honest and intimate conversations.

One of the trickier parts during the shoot was sorting out the sound, as I'd never done it before. It took a bit of trial and error to get it right, but I figured it out and was happy with the results in the end. I let the participants speak freely to begin with, which led to some natural and emotional responses. I then asked a few questions at the end to make sure everything was covered. Filming close-up stills of their chosen objects alongside their words added a visual depth that really supported their stories.



# Editing & Evaluation

One challenge I faced when editing the video clips was condensing the interviews into a 3-minute video, as i wanted to maintain the narratives emotional depth without making the video too long. I found using Premiere Pro took some time to learn, although once I had become more familiar with the way in which it operates, I found it to be a very simple and effective for editing the outcome.

I chose to interview two subjects with a range of photo-like still clips of their selected objects. This allowed me to bring a deeper emotional aspect to the themes of memory, grief and presence. The process of the video shoot was a smooth success because of the large amount of planning constructed beforehand. By only interviewing two people rather than three or four I was able to create a more intimate and personal connection to the themes while also showcasing a variety of narratives. I found that allowing the subjects to speak freely created a more authentic emotional response. By asking questions towards the end, I ensured that i covered all necessary aspects of their narrative.



# RE-THINKING PHOTOJOURNALISM

## - PORTFOLIO/MULTIMEDIA



# Final Image Selection



# Tutorial Notes & Image Layout

During the early stages of the project, a classmate suggested grouping the images by meaning or composition to create separate narratives for each theme. While this approach had potential, further discussion revealed that it might disrupt the overall flow of the work and shift the focus too much onto individual themes rather than the project as a whole. Initially, I arranged the images in a random order without a clear structure. However, after discussing the narrative direction with my lecturer, we developed a layout that was more intentional—based on story, composition, and visual rhythm.

Following that discussion, I revisited the layout once more. I realised there were a few elements I wanted to change to better reflect the emotional journey of the work. I decided to open with the image that had originally been placed in the middle, as I felt it best represented the overall essence of the project. Additionally, I chose to reintroduce an image that had been removed during the tutorial, as it offered another strong visual summary of the themes. I also aimed to balance images shown as pairs with those standing alone, to add variation while maintaining a consistent narrative. These changes helped ensure the final flow of the work remained coherent and emotionally engaging throughout.

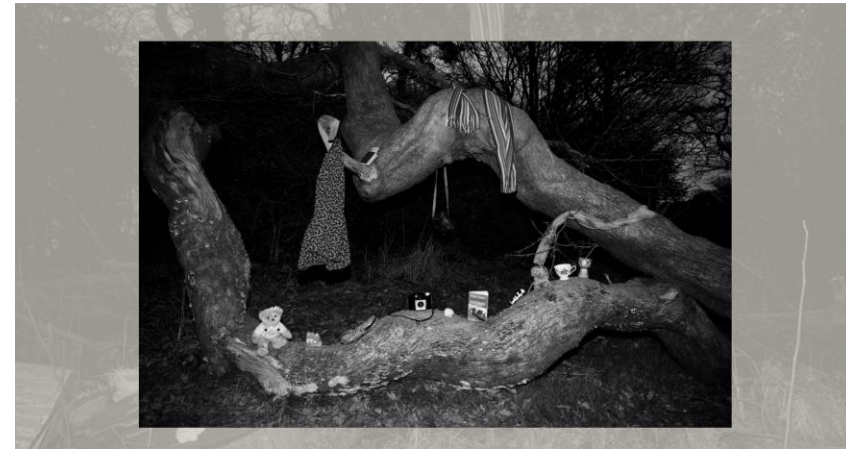


# VESTIGES

Rebecca Davies

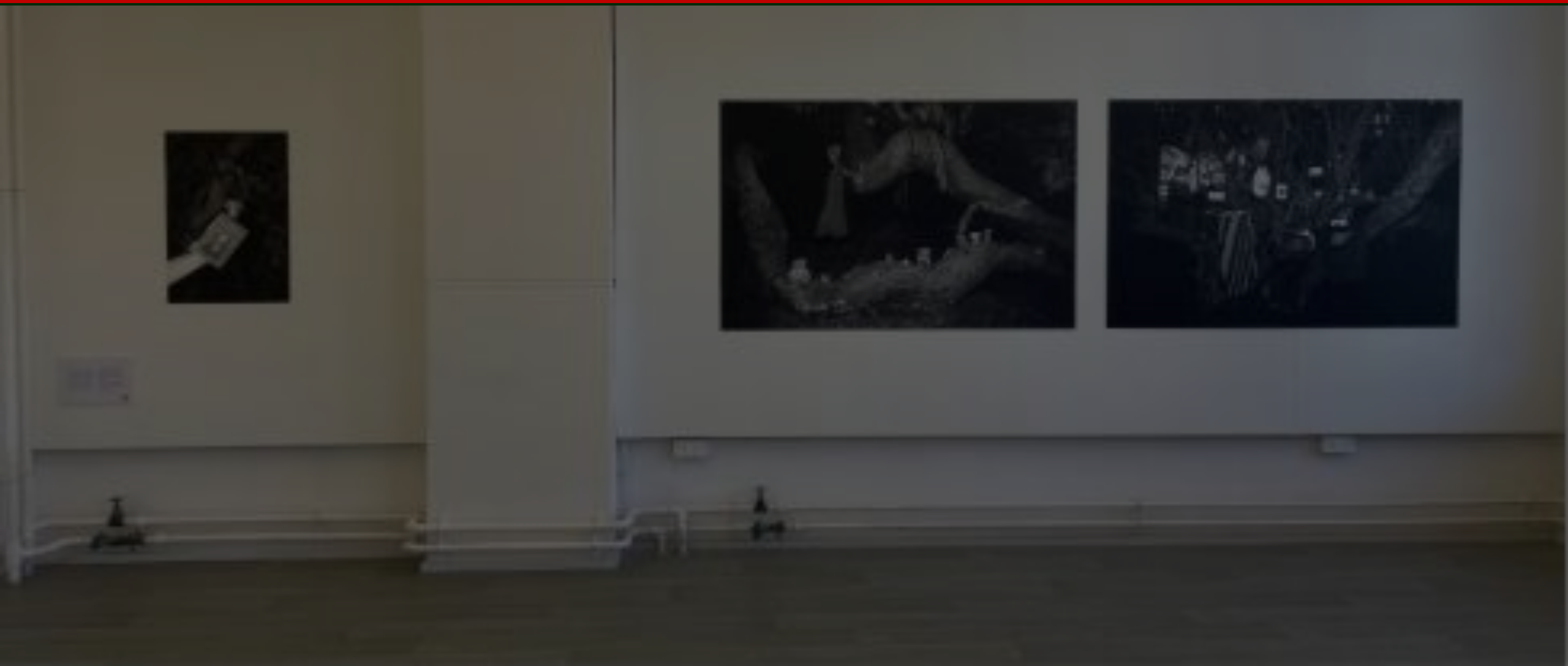
Re-Thinking Photojournalism

Documentary Photography and Visual Activism



# OCULUS EXHIBTION

## - DOCUMENTING/HANGING



# Final Image Selection



# Image Layout.

For this exhibition, I chose to present two large-scale prints, each at a height of 100cm with a landscape ratio of 3:2. The size of the prints was especially important, as I wanted the viewer to feel physically confronted by my work. This scale forces viewers to bring their attention to the smaller objects, which encourages a closer look into the scene itself. This brings viewers into the scene itself, creating an immersive experience. By enlarging these everyday items, they become more noticeable and symbolic. This gives them a new emotional weight. This immersive scene created by the layout, allows for viewers to step into a quiet, more personal experience. This effectively displays the images the way I intended. After physically seeing the work installed in the space, I felt that something more was needed to complete the narrative of this project. So, I decided to add a third image, at a smaller print of 60cm in height, with a portrait ratio of 3:2. I wanted the image smaller as not to draw too much attention away from the other prints. This image features a person's arm interacting with a book. This object is placed around the arm itself. This human connection adds another element to my work that may not have been thought about with just the original two images. This concept explores how we carry attachments and memories within objects.

In conclusion, the layout was designed to guide viewers into a quiet, personal experience. The large prints create a confrontational space, whereby you are unable to ignore them. This symbolises the significance of the objects and the placement of them. The size of these prints demands attention, encouraging viewers to step closer and notice the smaller details. When looking at the print viewers will notice the objects that create the overall emotional essence of the work itself. Furthermore, the use of a smaller print displays the relationship between themes of memory and personal connection. Overall, having these images enlarged and the objects visible, creates a scene that invites viewers to see them differently. Allowing for the transformation from personal belongings to vessels of memories to be seen. This creates a more personal intimate world, making viewers feel more connected to the work.



# Printing/ Preparations

In terms of ensuring everything is cohesive and fits with my intention, I used vinyl prints on the wall to allow the images to blend into the space. This not only adds to the theme of something being present yet still fading into the past but also allows for a more immersive experience, allowing viewers to feel like they are looking directly into the scene itself rather than just looking at an image. Overall, this setup aims to allow viewers the space to feel the emotional weight this work portrays.

One aspect that was particularly important to me was the quality of the prints, mainly because my work relies on intricate details, this being the objects, so I need to ensure they are visible and unscratched. I ensured the images were resized for printing and I used the high-resolution laser printer with matte paper. This makes sure I avoid any glare from ceiling lights and makes sure all textures and objects are shown clearly. Fortunately, the large prints had high quality at the scale needed and the details within the objects stayed sharp. This enhanced the idea of the importance of these significant objects.



# Exhibition Hanging

The mounting and hanging were a big challenge due to the size of the prints. As these images needed to be lined correctly and equally spaces on the wall, measuring was a huge priority. When putting up these prints it was best to have two people as it would make the struggle easier as well as ensure everything is lined up correctly. Another aspect that I made sure to take great care of was the space between the images. This is because I wanted the space to be immersive but not overwhelming, so there needed to be a certain amount of space to make this happen.

On the other hand, the smaller print was much easier to install. However, the challenge of this part was measuring and positioning correctly. I did not want it to feel like this image was an afterthought, so I needed to ensure it created a good balance between the larger prints and the space. To make this happen, I made the smaller print align with the other prints making sure the centre of all the images aligned with each other. Also, I used the beam to create a well-needed space between the large prints and the smaller prints without creating a disconnect. The space between the prints allows for a moment of peaceful reflection and encourages viewers to slow down. Accessibility was also a consideration of mine, whereby I made sure all the prints were at a height that was easy for the viewers to see without any strain and the space itself allowed viewers to move around and step back to see the work all together.



# OPENING NIGHT!!

