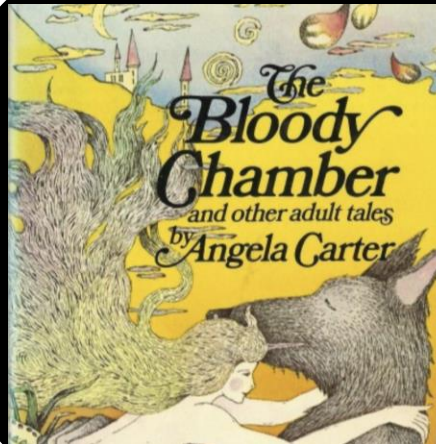




MY VISUAL DIARY

THE COMPANY OF
WOLVES- ANGELA
CARTER



MY IDEAS

The Company of Wolves- Angela Carter

Could stage a Red-Riding hood inspired idea.

Get a red coat and wear black leggings, a black and white shoot but edit the photos so that the red of the coat is prominent. Create an eerie atmosphere with it. Take the photograph outside of a wooded area.

Take a few different ones, style it out as if you are the protagonist, just experiment as much as you can and choose the best one.

See if you can find a piece of rotting meat perhaps? Create an illusion that the item has been unfortunately captured by wolves and stage a narrative that relates to this.

This is the least likely of ideas to execute but it could be a last minute option.

Apparently this item is offered at the butchers, maybe ask for the unwanted sections of meat. Might be a bit of a peculiar ask but you never know?

Focus on the fear and eerie atmosphere that the werewolves emanate. Go for late night walks and capture looming photographs as if that is their territory. No use of character, just manipulate the surroundings using lighting and high exposure.

This would be to go around the high street and main city of Swansea- 'dodgy' tunnels, suspicious alleyways etc.

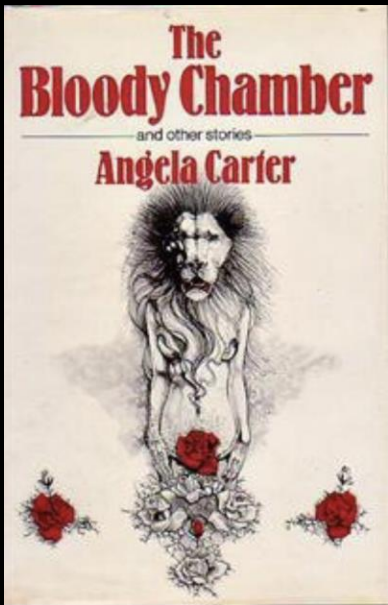
Obviously respecting social distancing and government guidelines.

Go to a place that is quite derelict, or run down, that is perhaps creepy and do the same as above to really ensure a creepy feel. Perhaps using someone as a model, if not do the same as above just with a different setting.

This could be done in Castle Square in Swansea Town, or at home in Tenby.

Lighting may be difficult but something can be arranged.





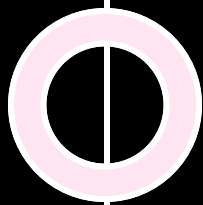
WHAT IS THE COMPANY OF WOLVES?

- The company of wolves is the second of Angela Carter's collection of short stories within 'The bloody chamber'.
- The book was published in 1979.
- The company of wolves is a gothic, feminist retelling of The Little Red Riding Hood fairy tale.
- The story includes multiple themes such as sexuality, desire, maturity and many others.
- The narrator seems to believe that the werewolves are evil and have this dangerous aura radiating from them.
- It seems as if that in other narratives that in the context of werewolves the reader should feel sorry for the human counterpart of the wolf, but in this story, it is not like that. That man is a beast and has chosen to be attached to this form of evil and violence.
- The story in the form of the book focuses on the innocence of the young female character. But it could also be seen that the young antagonist is actually the protagonist, due to not showing any care towards the death of her grandmother and focusing on her pleasure and desire towards the wolf/hunter character.

MY REFERENCES

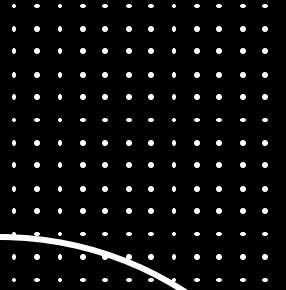
- The story is connected to multiple sources such as the 1979 series of books *The Bloody Chamber* that I previously mentioned, as well as the 1984 film horror adaptation *The Company of Wolves* directed by Neil Jordan.
- The film plot follows the character of Rosaleen. Rotten Tomatoes speaks of the plot as seen below:
- Wolves and werewolves lurk throughout the dreams of young Rosaleen (Sarah Patterson), who imagines that she must journey through a dark forest to live with her grandmother (Angela Lansbury). When Rosaleen meets a rugged hunter in the woods, she discovers that she has an animal-like attraction to him, leading to a macabre turn of events. The lupine-centric film also features stories within the main tale, told by both Rosaleen and her grandma, all of which have a supernatural bent.
- The on-screen adaptation does still have a connection with the book in relation to being connected to the classic Red Riding Hood story but has a twist that is quite jarring and an effective factor of being scary.
- Upon watching, the cinematography of the film is exquisite. I think that it does capture exactly what Carter wanted.





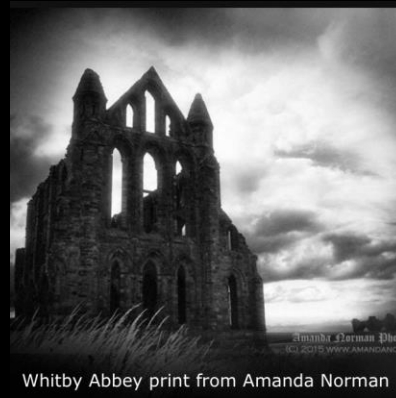
MAUREEN DE PREEZ

- Maureen du Preez is a small photographer from Scotland, she is not very well known but I admire her style of photography as it is quite gothic and I think is breath taking, an example of her work would be her "Once I Dreamed a Nightmare" project.
- She says that "It's important to stay inspired as a creative. You need to make time for personal projects in between the usual daily grind. My journals are scribbled with ideas I've had over time, I want to start turning them into a reality." And I agree. To be able to have fun in your work is important, it creates an ability to thrive off your creativity and can be therapeutic, refreshing and fun.
- I struggled to find information based on her personally, but from what I have found from her personal website is that she is adventurous, she was once shy but over time has grown out of that and has fallen in love with the art of wedding photography.
- I would like to focus on the work of her gothic horror inspired projects. (photos dotted about) and I would like to execute something similar, although instead of using a model, I will experiment with photoshop in order to create an effect of a beast hiding within my photographs.
- Her style of photography is specialising in capturing elopements and portraits in wild nature settings, using a mixture of photography & film.



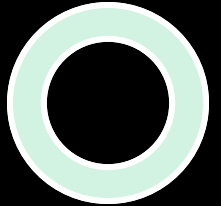
AMANDA NORMAN

- Amanda Norman was born in 1971 and currently lives in the Georgian quarter in Liverpool. Her surroundings have inspired her Gothic horror Photography.
- Her obsession with classic horror movies from a young age got her hooked into the art of gothic photography. She finds that the unknown element of whether the existence of the undead are true or not. Judging from her portfolio, she has what one could call an 'active imagination' and could make a story out of anything that she photographs, especially the graveyard photography and the photographs she creates of churches and the cemetery buildings. Personally, I find the photographs of the buildings more interesting over the gravestone photographs.
- She has had many people try to steer her away from this genre of photography but she has stayed vigilant in sticking to what she loves. Which is admirable, I feel that this is a similarity that we share.
- Graveyard photography has always been a fascination for her which then leads to 'alternative' portraiture and photoshoots.



LAURA ZELANGA

- Laura Zelanga is a German portrait artist. She now lives in Rotterdam.
- Her personal website summarizes her work by saying that: "My work is known for its clear visual language, the power of telling stories and visualising emotions. I give talks about photography and the healing power of self-portraiture."
- Her work that I am referencing and taking inspiration from within this project is her 'Distilled Grimm' series. It takes a modern and minimalist twist on the classic Grimm's fairytales book. She created these images because of her love for the series of fairy tales and found fun in expressing her art through this medium, allowing her viewer to guess which set of photographs is associated with what tale.
- The one that I am looking at is the Red Riding Hood image. Simple and effective.
- The image gives an illusion of the little red riding hood character being chased. With the wolf peeking in the corner, it creates an impression of fear and danger. But the minimalism of the red gown the subject is wearing is an easy pointer to what tale is being created. It creates a pregnant moment of wonder for the viewer. Did she make it out alive? Did the predator capture their prey? Etc.





ANYA ANTI

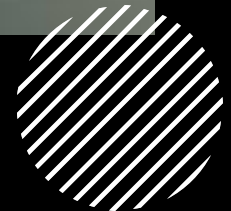


- Anya Anti is a New York based Ukrainian photographer.
- She uses elaborate sets, models, costumes and props in order to capture fairy tale inspired imaginative portraits.
- Her creative eye and attention to detail transforms beautiful women into otherworldly beings.



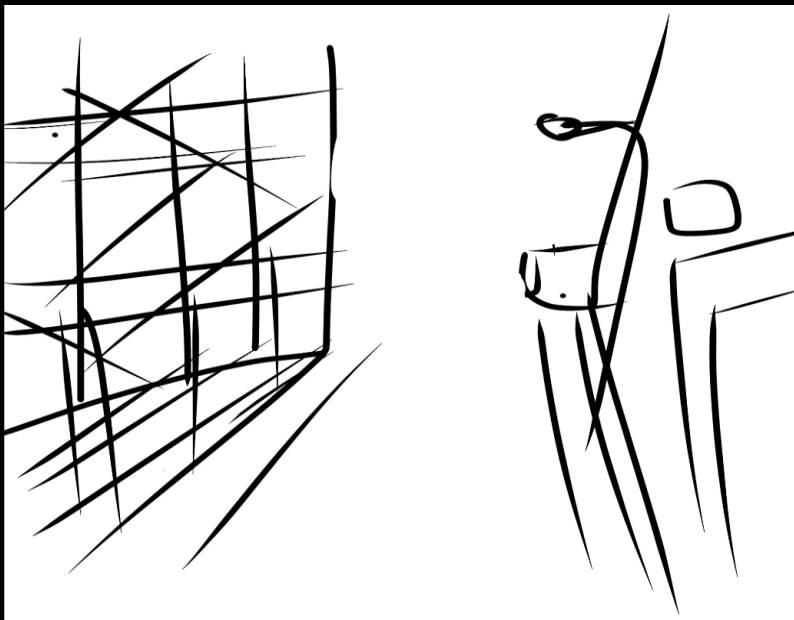
ANALYSIS OF MY CHOICE OF MEDIA

- The media that I chose to use are just regular photographs. The reason being because I think that the quality would be higher than what would be on a form of media like a GIF.
- I used my mobile phone to take the photographs, despite the quality not being as detailed in comparison to an actual camera, although, through recent years the standard of mobile phones has become so advanced that high-quality images can still be achieved. I know that for future projects I am going to need to upgrade to a camera, but for the time-being it is beneficial.
- The model of my phone is the iPhone 11 Pro. A website reviewing the device says that: "The main 26mm f/1.8 lens has received an upgraded sensor in comparison to older models, and the 2x (52mm) lens is brighter, with an f/2 aperture instead of an f/2.4. Each is backed by a 12MP sensor."
- I will also be editing my photographs using Photoshop in order to use filters and many other features so that my photographs are more effective with what I would like to achieve.





MY IDEA SKETCHES

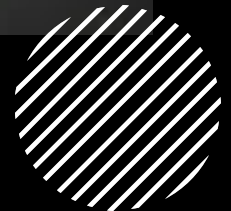
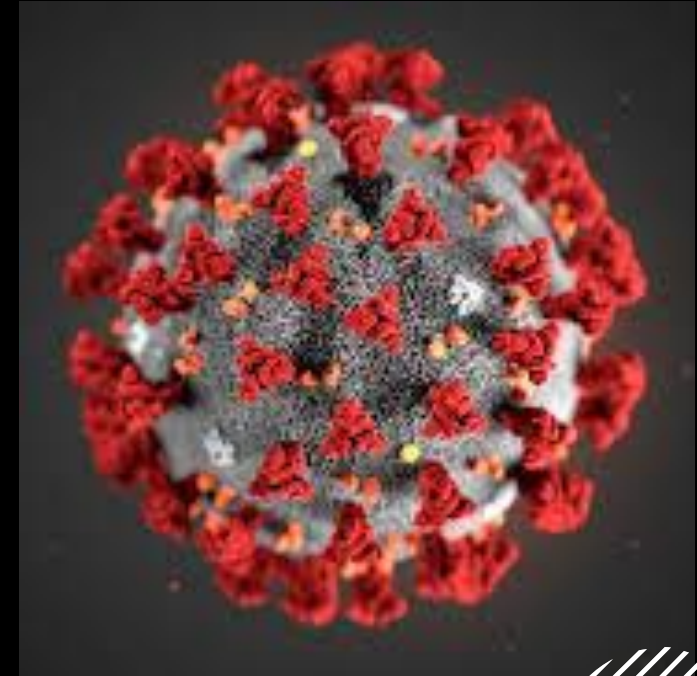


These are just a few very rough sketches about what I want to achieve through this project. I do have a few other ideas of what I want to do. I would like to focus on a gothic photography sense, I would like to execute a feeling towards a set where I think that the scenes within the story would take place in modern world.

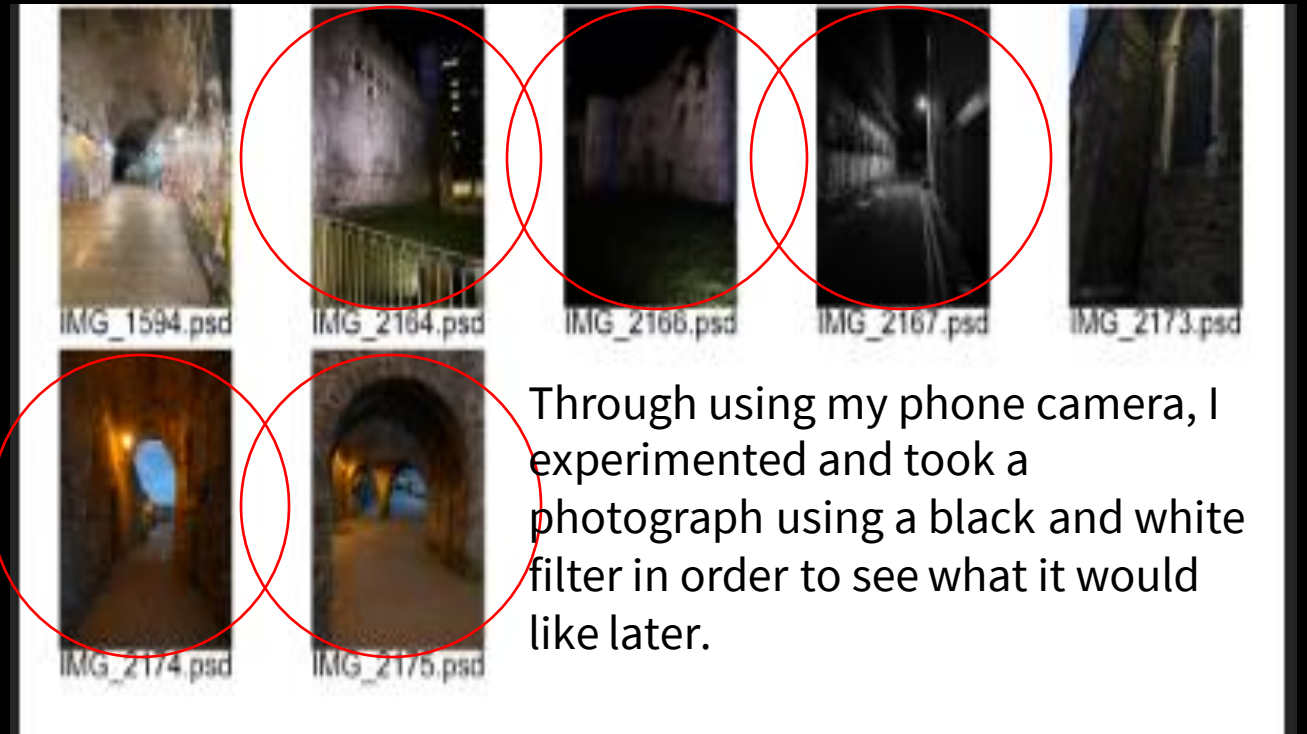


HOW COVID-19 HAS AFFECTED MY PLANNING AND PROJECTS

- The Corona-virus pandemic really has stunted my creative growth. Especially within this project.
- It really affected me with how many restrictions were put into place in terms of travelling and meeting people. Therefore, many of my ideas could not be executed.
- Although, I did attempt to use this to my advantage. Due to everyone being home, it enabled me to capture images of the city in Swansea empty. Ensuring that I could capture the eeriness of empty streets.



CONTACT SHEET



The images that I have circled in red are the images that I will be most likely to use in my final submission. (2164,2166,2167, 2174 and 2175)



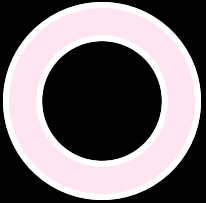
ANALYSIS OF MY IDEA DEVELOPMENT

My idea development was slow, it has taken me a long time to get an initial idea of how I really wanted to execute the project. I would say that my weaknesses are in planning, rather than 'doing'. I prefer to just get things done, have no explanation towards it and just be happy that I did it. Although, this project I knew that that was not the best way to approach this. So, I really ventured out of my comfort zone, tried seeing what I could do last minute instead of procrastinating and putting myself in even more of a stressful situation. I thought on my feet and was resilient with how I wanted to execute my ideas. I do wish I started to plan earlier and had better resources, but I have adapted to my circumstances.

Overall, my idea development went from nothing, to a rough few ideas, which then have grown through my research and finding inspiration. This has been deemed as a learning experience for me.

In terms of my artist influence I will be heavily referring to Amanda Norman's work. With the aspect of the buildings and gothic horror photography.

The editing process did change my idea too, instead of using black and white filters, I opted to change the brightness and contrast down with a number of different alterations, still including a slight pop of colour.



MY FINAL EVALUATION OF MY WORK (300 WORD MINIMUM)

As I have mentioned previously, I struggled deeply within the planning process. Although in my project I wanted to execute a sort of cinematic gothic horror photography effect. Capturing the landscapes and buildings that I think reflect the story. The creepiness and eeriness of the castles and fortresses I have photographed do have a creepy effect I find. This in fact did increase after the editing process. At first, I struggled with obtaining the impression that I had intended, and it took me a while to figure out exactly how I wanted to execute it. By using liminal space and without the use of models, as if to create scenes that I think would illustrate the story in a physical way. I wanted to keep it minimal in order to create a 'pregnant moment'. So that the viewer of my images could create a narrative in relation to the story in their own way. I would like to describe this as a way of challenging the imagination of the viewer. Expanding on creativity and storytelling, through using images that have little to no story to them really, executing this was difficult and I know that I should possibly have changed the angle that I used in order to create a better perspective as if through the eyes of the characters of the wolves. Within the editing process, I manipulated the light and colour in order to achieve a moody atmosphere. The software that I used to edit my photographs was Lightroom mobile. I attempted to convert my photographs onto my PC, but the programme was very temperamental and kept crashing, so I had to stick to the mobile version. These technical difficulties did make the project tougher but thankfully I was able to have the equivalent and bounce back. My first idea was to use a monochromatic filter in order to gain a better effect of dramatization. But when making different adjustments to my photographs I created an atmosphere of moodiness with a pop of colour.



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