

Visual Diary

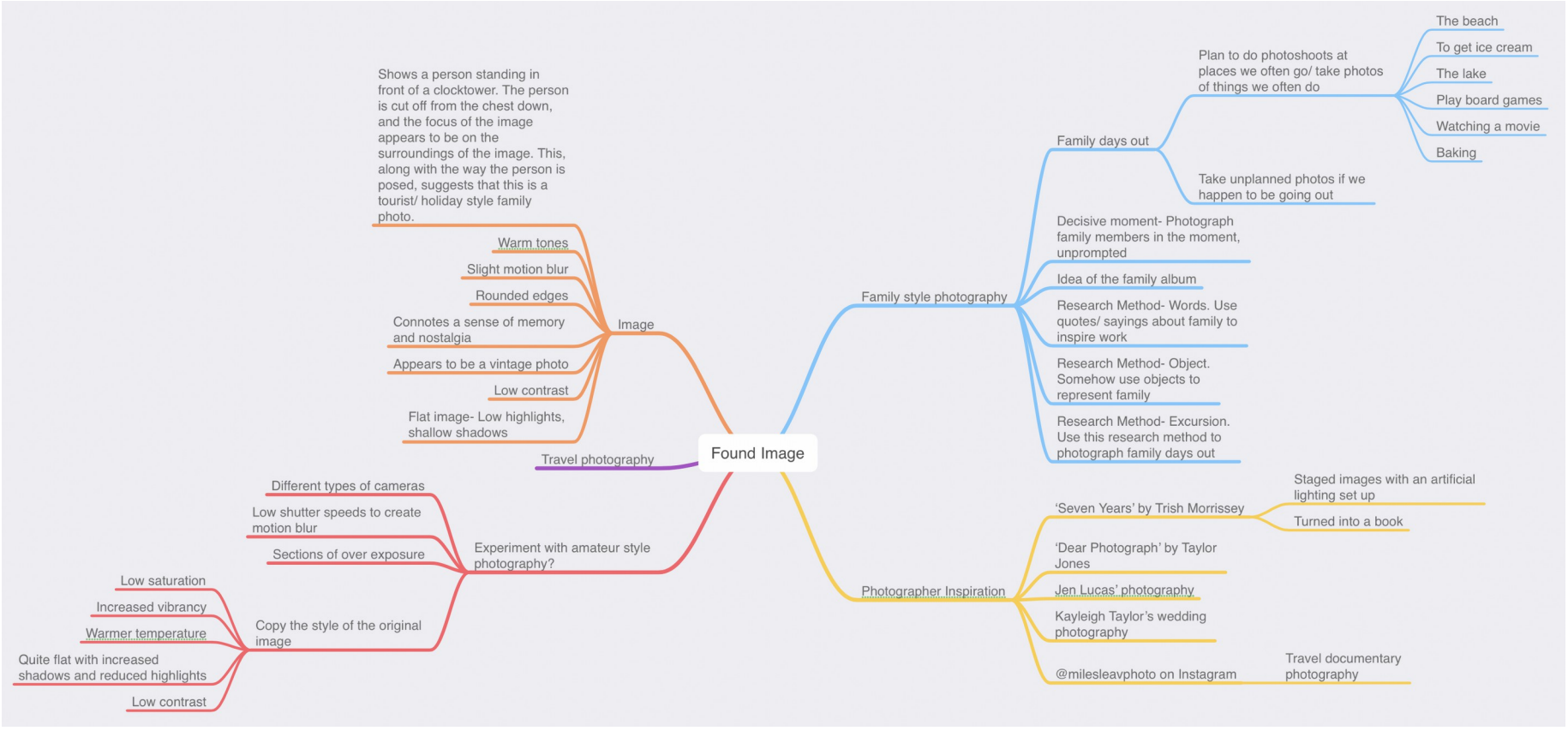
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Fugitive Testimonies: Found Photo



Introduction

The Fugitive Testimonies module is based around the concept of a 'found photo', and focusses on us responding to our found photo. At the beginning of the module, each person in the class chose an envelope containing a random photo, with no context, that our lecturer had gathered from charity shops and car boot sales. Throughout the module, our task was to respond to our photos and create a body of work based off this image.
After choosing my found photo, I felt the first step was to look at in and analyse it in depth. I created a mind map, which includes thoughts on the image as well as potential project ideas.



Artwork Study

Trish Morrissey: *Seven Years*



May 1st 1976 (2002)



April 16th 1984 (2003)



January 25th 1979 (2003)



September 4th 1972 (2004)

Trish Morrissey's project Seven Years focusses on self portraiture and performance. Although Morrissey had planned to photograph her four siblings, she found that photographing her sister and herself was more successful as her sister was able to hold a pose. Morrissey says they “worked as a pair, moving between genders and generations, blurring the line between fact and fiction”. When recreating photos, Morrissey focused on the “awkward photos”, ones with “fingers in front of the lens, eyes shut, unattractive body language. Pictures that would have normally ended up down the back of the sofa, or burned so that they would never see the light of day”. (LensCulture, no date). Morrissey focusses on the subtexts of family relationships which she creates by re-staging family photograph tropes. Her project is so successful because of the combination of truth and fiction. Whilst the photos themselves are staged, the props and outfits Morrissey used are a combination of things found in her parents' attic and second hand items. This project is a mix of Morrissey drawing on her own family experiences, and the meaning of common tropes of domestic photography that everyone can in some way relate to (Cotton, C 2020).



July 22nd 1972 (2003)

Critic Claire Flannery described her initial thoughts of Trish Morrissey's *Seven Years* as “unpleasant”. Flannery described that she was “disturbed” by “the pale faces of Morrissey and her sister, clad in the garnish garments of the pre-nineties boom, coupled with their gender-bending performances”. However, Flannery decided to return to the show and found that her “previous bemusement melted into amusement” (Flannery C, 2005).
I can to some extent relate to what Flannery felt, as after viewing Morrissey's work initially, although I liked some of the photos the project was not something I felt I connected with. However, after spending time researching and reading about Morrissey's work and reading interviews with her where she discusses her work,I found myself holding a greater appreciation for her art and the finer details within.



Morrissey, T. (2003) *August 8th 1982*

This photo *August 8th 1982* (2004) in particular stood out to me. The photo shows a woman wearing a swimming bather at the beach holding a towel, with the photographer's fingers in the top left corner of the image. In the background, we can see the sea and a small section of sand. This image was taken inspired by a family day at the beach. The photo reminds the viewer of their own experience, a day spent at the beach with family when someone says to “stand there and smile” for a photo. By placing her fingers in front of the lens, Morrissey is adding an amateur feel to the image and creating something that the audience can relate to, by recreating a common trope of family photography. The tones in the image are bleak, and the composition is interesting with the use of the line of the wall cutting through the image. Since the image is quite bleak, the swimming bather that the model is wearing draws attention to her, emphasising her presence in the image. Although the colour makes of the bather makes the model a focal point, the fingers over the lens are distracting. This is what Morrissey was aiming to achieve, as she stated that the photos in *Seven Years* are photos that normally would never “see the light of day” (LensCulture, no date). To take this photo, Morrissey used a mix of ambient and artificial lighting. The use of artificial lighting contrasts the idea of in the moment, unplanned family by photography. The props in this photo came from Morrissey's parents' attic or are second hand, which add a more authentic feel to the project.

Anna Grevenitis: *Regard*



October 6, 2019 (2019)



May 25, 2015 (2015)



March 4, 2019 (2019)

Regard is an ongoing photography project that photographer Anna Greventis began working on in 2015. The project is a series of what she calls “double self-portraits", self-portraits with her daughter (LensCulture, 2022). Through her project, Greventis aims to “open a window” to her reality and everyday life. Grevenitis’ work was inspired by people “staring, gawking, or side-glancing" at her daughter, who was diagnosed with Trisomy 21. Grevenitis has said that because her daughter's disability remains “visible to the outside world”, although people's “gaze feels invasive”, she percieves it as “more questioning than judging”. (Grevenitis, no date). This is why she created this body of work. Grevenitis has explained that each photo depicts daily domestic routines, in which she is acknowledging the camera. She hoped to create the effect of the viewer watching them from an outside perspective. Grevenitis has said “at first glance, it may seem that I am offering us as vulnerable prey to their judgement, yet in fact I am guarding our lives, and the viewers are caught gawking--my direct gaze at the camera”. (Grevenitis, no date)
For this project, Grevenitis has presented her images in black and white. She explained her decision for this by saying that by “refusing the decorative and emotionally evocative element of colour” she is able to “maintain a distance between us and the viewers.” (LensCulture, 2022).



December 1, 2015 (2015)

Artist Aline Smithson commented on Grevenitis' work, saying “every time I have come across images by Anna Grevenitis, the work draws me in. It's not just the mother/daughter relationship or the compositions of daily life, there is a compelling factor, and after reading her articulation of the project, the work is even more powerful” (Smithson A, 2020).
I agree with what Smithson has said. At first, I was intrigued by Grevenitis' work. I wondered why she acknowledges the camera in all of her images, and why the other person in the images only sometimes acknowledged the camera. After reading what Grevenitis has said about her work, I began to appreciate her project more. I understood her motives, ideas and reasoning for the elements in her work.



Grevenitis, A (2018) *June 2, 2018*

This photo shows Grevenitis and her daughter spending the day at the beach. Grevenitis is sitting in a beach chair, whilst her daughter sits wrapped in a towel on the floor appearing to have just been in the sea. Grevenitis, as with every other image in this project, stares directly at the camera and her daughter does the same, despite only acknowledging the camera in some images. The photos in this series are black and white, with this particular image having a strong range of tones and a medium contrast. Presenting the images in black and white draws attention to and highlights elements of composition, as well as setting a serious atmosphere when combined with the subjects' straight expressions. Grevenitis' images are staged, and she uses artificial lighting. This adds dimension to the images, and separates the subjects from the surroundings drawing attention to them. Grevenitis has said that each image is “meticulously set and lit up; they are staged and posed. Nothing is left to chance” (LensCulture, 2022). This fits particularly well with Grevenitis' aim for the project, as by leaving nothing to chance she is emphasising and utilising full control over the narrative she displays and presents through her work. Grevenitis is unable to control strangers staring at her and her daughter, and this project seems to be her way of taking back some of that control. What I find particularly interesting about this image is the combination of the setting with their expressions. The beach is a place that people go to spend the day and enjoy themselves; it is a fun day out.However, both Grevenitis and her daughter express straight, plain facial expressions as though they are fed up with people looking at them. I think this photo in particular connotes how people watching them impacts their lives.

A Comparison of Trish Morrissey's *Seven Years* and Anna Grevenitis' *Regard*

Both *Seven Years* and *Regard* are projects of self-portraiture, which focus on family photography. Despite the fact both projects focus on family photography, they approach the subject in very different ways. Morrissey and her sister featured in all of the images in *Seven Years*, playing different family members for different images recreating old family pictures. Grevenitis' work serves to make a point about living life with her daughter, who was diagnosed with Trisomy 21 and how people staring affects their lives. Although the aims and meanings behind the projects are vastly different, the images have much in common. For example, both projects focus on self-portraiture with a relative and, for the most part, the subjects acknowledge the camera. Additionally, both artists have a very similar practical approach to a setup. In interviews, both Morrissey and Grevenitis have stated that they stage their images and leave nothing to chance, planning everything down to the last detail. Both photographers also use artificial light, which creates a specific atmosphere and gives the images a certain and unique quality.



Morrissey, T. (2003) *August 8th 1982*



Grevenitis, A (2018) *June 2, 2018*

These two photos in particular stand out to me. Despite both depicting beach days, the two photographers approach this very differently and consequently the impacts of their images are different. Morrissey's image utilises washed out, pale colours to create an image which conveys an idea of a faded memory; the colours create a warm atmosphere, which invites the audience to put themselves in this scenario and relate to the image. In contrast, Grevenitis' use of black and white creates an image that is a striking, and holds the attention of the audience yet also forces the audience to feel like they are staring and being invasive. Additionally, although the subjects in both images are acknowledging the camera, the impact this has is very different. In *August 8th 1982*, we feel that we are looking an an old family image, whilst *June 2nd 2018* makes us feel that we are intruding on a private moment. This once again links back to the colours and tones of the image, as this combined with the way the subjects acknowledge the camera impacts the mood of the image significantly. The use of tone and expression relates to the purpose of the image well. Morrissey's work is focussing on stereotypical family moments and her work aims to be relatable to an audience, whilst Grevenitis depicts her own daily life. She wants an audience not to relate to her work, but for her work to help an audience understand her experiences, and what day to day life is like for her and her daughter. Despite these differences, both photographers had a similar approach to a practical set up, using artificial lighting to set the scene.

Research Proposal

Introduction

As part of the Fugitive Testimonies module, we were each given an envelope containing a “found image”, an image from a charity shop or car boot sale. As these images were bought second hand, they have a personal connection to someone and as a result we have a lack of context of the image’s origin. To us, this photo is simply a photo which we have to interpret in our own way, but to someone else this image may have been meaningful or deeply personal.



My photo shows a man standing in front of some buildings and a clock tower. The man in the image is visible from his chest up, which suggests the person taking the photo wanted to take a photo of the location and what’s in the background. This suggests that the photos is a tourist style, family holiday photo. The photo is slightly blurry, suggesting camera shake. The photo is printed and is 11.3cm in width and 9cm in height, and was possibly part of a family album.

Influential Photographic Work

After being briefly introduced to Trish Morrissey's *Seven Years* project in a lecture, I chose to look at her work in more depth as part of the artwork study. Her work is particularly relevant to my own currently, as I am focussing on family photography for the found image task in the Fugitive Testimonies module. The more I read about Morrissey's work, the more I grow to appreciate the smaller details in her photos. I think the premise of her project is so interesting. Morrissey stated that “The photographs in “Seven Years” are the awkward pictures: fingers in front of the lens, eyes shut, unattractive body language. Pictures that would have normally ended up down the back of the sofa, or burned so that they would never see the light of day”(LensCulture, no date). In Photography, perfection is something that many people strive for so I think the way Morrissey plays on imperfection is interesting. In my opinion, part of what makes this project so intriguing is the relatability. Family photos are something that almost everyone can relate to, a universal experience. People can relate to having photos with fingers in front of the camera, and these are the photos we delete and the way Morrissey plays on this is captivating.

What interests me most about *Seven Years* is Morrissey's method of creating work. Despite being staged and using artificial lighting, Morrissey still has an element of authenticity in her work. I think she is able to achieve this by using a mix of items from her parents' attic and second hand items as props and costumes in her photos. I think this is such an interesting detail, and really helps her photos to have a authentic element to them.



April 16th 1984 (2003)

This is one of the photos from *Seven Years* that interests me most. This photo depicts a birthday party with two women, Morrissey and her sister, standing in front of a table full of food. One of the women is wearing a homemade party crown. Balloons can be seen in the background. The woman on the left is smiling, and the woman on the right is standing quite awkwardly with her eyes closed. This is Morrissey presenting a common trope of family photos, one person with their eyes closed. The tones in this photo are warm, which fit well with and help to convey the positive atmosphere of the image. As the photos in *Seven Years* are staged, Morrissey was able to use artificial lighting and set everything up as she wanted in the photo. Despite being a staged photo, I think it appears to be authentic as Morrissey and her sister have posed and set everything up in a convincing way.

Research Method 1: Excursion as Research

Starting Point
The first research method I will consider while making work is excursion. Excursion can be defined as a short journey or a trip made for pleasure. Using excursion as a research method involves exploring for inspiration, information and presence and responding in a way that informs photography. I have chosen to look at this research method as a starting point to create work because my found image seems to be a family holiday photo. Using the research method excursion, I will aim to complete a series of photoshoots inspired by this concept of the family album. I think a quote from photographer Karl Lagerfeld applies here: “What I like about photographs is that they capture a moment that’s gone forever, impossible to reproduce” (Wilson, E, 2007). The family album links to themes of memories, which is something I feel I could explore using excursion.

Aim
I think using excursion as a research method could work well, because I could photograph my family on a day out, taking both staged and natural photos. I think this could work particularly well if I link it to the idea of the decisive moment, capturing my family in unprompted moments. A quote from Paul Caponigro has inspired me for this project: “It’s one thing to make a picture of what a person looks like, it’s another thing to make a portrait of who they are” (Caponigro, no date). This quote inspired me to think about the idea of the decisive moment and how this could come into play as part of this project, because when a photo is staged and someone is posing for a photo you simply see them. However, when you capture them in a moment, unprompted, you capture a glimpse of their personality, something natural about them that says a lot about who they are as a person.

Practical
Using excursion as a research method is something I plan to work with a lot, as I feel there is so much potential. Consequently, I think materials and planning of practical elements with vary greatly depending on where I decide to do the shoot. However, I would really like to experiment with coloured film photography. I’ve only ever used black and white film, but there are coloured film workshops scheduled throughout February so I hope to broaden my skills and experiment with this during this project. I think coloured film would work better than black and white film for this project, because I think it suits the theme of family and memory better.

Research Method 2: Text as Research

Starting Point

I think using text as research could be an interesting way to create work for this project. There are a multitude of ways of using text to inspire work. Last semester, we looked at 3 methods in particular. The first was to explore the meaning of the text through a random process. This can be done by using a random number generator to randomly select a word, or words, from the text. Through doing this, the meaning is removed from the text so that we could give it a new meaning and interpret it in a new way, through photography. The second way we looked at was replacing the meaning. This could be achieved by photographing something, without photographing it, for example using symbolism. We also looked at photographing opposites; this involves photographing things literally. Placing things with opposite aesthetics or meanings, or switching their titles may create a certain affect for the audience by conveying meaning through juxtaposition. However, there are so many other ways of using text as research. For example, some photographers such as Barbara Kruger, incorporate text into their work.

Aim

I have thought about how I could use text as research, and I've decided that I could gather my favourite quotes about family or family sayings and photograph them in the way I interpret them, or literally. I could use the quotes to inspire work that specifically relates to my family for this project.

Practical

Depending on the quotes I choose to look at, I feel a studio shoot may work well. However, I feel this could take away from the close atmosphere I hope to create. I want my photography to give an insight into my family life, and I think a studio shoot may have the opposite effect. Another option could be to use a lighting kit and take the photos around my house or on location.

Research Method 3: Object as Research

Starting Point

Thinking about another research method, I feel that using an object as research could be applicable to this project. When using an object as research, it is important to consider not just the object itself but what it represents as part of a bigger picture. We sometimes aren't taking the object so literally, but interpreting it in a way which will inspire and generate work. As I have been thinking about the idea of the family album and the theme of memory, I feel that using sentimental objects could link well with the idea of memory and personal meaning.

Aim

When using objects as a research method, I could think about exploring the link between objects and memory. For many of us, we attach meaning to objects as they bring forward memories. For example, a souvenir may remind you of a trip you took. I feel that by photographing objects which are sentimental to my family members, I could create a strong sense of meaning.

Practical

When photographing objects, I think that lighting will be a highly important element to consider. The lighting in a photo has such an effect on the final outcome, and the atmosphere the photo conveys so I think this is something I will need to experiment with. Additionally, composition and the context in which I place the objects will have a significant impact on the images. For example, photographing objects in a studio setting with studio lighting will present the objects I photograph in a completely different way than if I photograph the objects in my own home. I think photographing the objects in a familiar setting, my home, with warmer lighting could be a good way to approach this project.

Camera Lucida by Roland Barthes

Overall Thoughts

For Ways of Perceiving, Estéfani recommended reading Roland Barthes' *Camera* Lucida. As a whole, I have mixed feelings about Camera Lucida. Although I think many of the points Barthes made were interesting and I liked some of his ideas, such as that of the operator, spectator and spectrum, I found the book as a whole to be quite long-winded. I thought that at times Barthes over complicated his points, and I felt some of the meaning got lost in detail.

Responding to Ideas

One quote I found particularly interesting was ”Now, once I feel myself observed by the lens, everything changes: I constitute myself in the process of "posing," I instantaneously make another body for myself, I transform myself in advance into an image” (Barthes, 2006, p.10). I thought this was interesting as it comments on how the camera affects how people portray themselves, therefore impacting the photo and reliability of representation; it causes us to think about how each photo may be, to some extent, staged and posed.

Another quote I felt was interesting was “I see photographs everywhere, like everyone else, nowadays; they come from the world to me, without my asking; they are only "images," their mode of appearance is heterogeneous” (Barthes, 2006, p.16). I feel that especially today's society this is more relevant than ever, as we are all constantly surrounded by images due to social media. The internet and social media plays a significant role in daily life, with most people spending large portions of their day looking at a screen. We are all surrounded by images constantly, always consuming new media. *Camera Lucida* was first published in 1981, so thinking about Barthes saying this about his society at this time and comparing it to the role images play in society now is really interesting. With the development of the digital image, we are surrounded by images now more than ever.

One quote that really engaged me was: “Many photographs are, alas, inert under my gaze. But even among those which have some existence in my eyes, most provoke only a general and, so to speak, polite interest: they have no punctum in them: they please or displease me without pricking me” (Barthes, 2006, p.26). While reading, I began to think about whether this is something I can relate to. To some extent, I agree depending on the context in which the photo is viewed. For example, when I see photos on Instagram I find them engaging. This is because by following certain accounts, I have chosen and filtered what photos I am seeing. As a result, the photos I see engage me because I have selected what I want to see. Consequently, I may notice and be more engaged by photos I see online than in daily life, out in the world. This is because with the rise of the use of photography as part of digital marketing as well as social media, we are all constantly overwhelmed by the amount of photos we encounter on a daily basis. Therefore, it's only reasonable that it becomes unmoving as it is something we all, as a society, are exposed to on a daily basis meaning it becomes part of our surrounding, nothing we aren't used to.

However, as a photography student, you could argue that I may notice or perhaps appreciate some images more than the average person. For example, sometimes I look at advertising photography that is on a restaurant's website and I think it’s a good photo and I like it. Perhaps the average person would be impartial to this, as many would take no notice of the image as to them it is simply something they are used to seeing, marketing. It is perhaps because of my specific interest in photography that I notice this photo.

Although I am interested in photography and perhaps pay more attention to photos we are surrounded by on a daily basis than the average person, I too am impartial to many photos. My interest in photography isn’t so much concerned with documentary photography, so I may be more likely to be impartial to documentary photos than a student studying documentary photography due to personal preference. In contrast, I may appreciate product advertising photography more than someone else because that’s something I like. As photography students/ photographers, although we may be impartial to many photos because we’re overloaded by so many, I think personal preference comes into effect in deciding which photos we pay attention to.

Therefore, I believe that the “punctum” an image has and the degree to which we are impacted by photography varies from person to person, depending on context and personal interest.

Bibliography:

Barthes, R. and Howard, R. (2006) *Camera Lucida: Reflections on Photography*. New York, NY: Hill and Wang.

Exhibition Research: Glynn Vivian Gallery Visit

Introduction

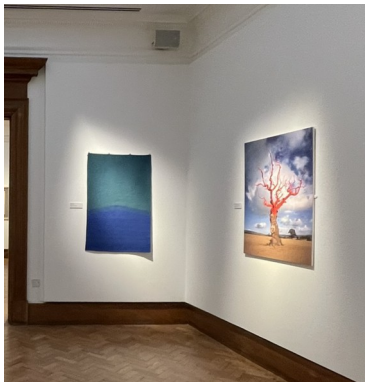
In the Ways of Perceiving and Contemporary Challenges modules, there is a heavy focus on exhibitions. In Ways of Perceiving, we are working to create an imagined exhibition which we will then base an essay on, whilst Contemporary Challenges requires us to produce our own piece for an exhibition held at university. Since exhibitions are such a vital part of semester two, as a class we went to the Glynn Vivian Gallery to make notes on the exhibitions there. We took particular notice of the layout of pieces, lighting and framing.

Gallery Layout



Throughout the Glynn Vivian gallery, each art piece is lit from above. This is effective, as the lighting is equal across the piece and there is no reflection in the frame. Although the lighting is from above, I took this photo in the upper atrium, where there is a mix of the artificial light and natural lighting due to the glass roof. This doesn't have a significant impact, as the artificial light is still most prevalent.





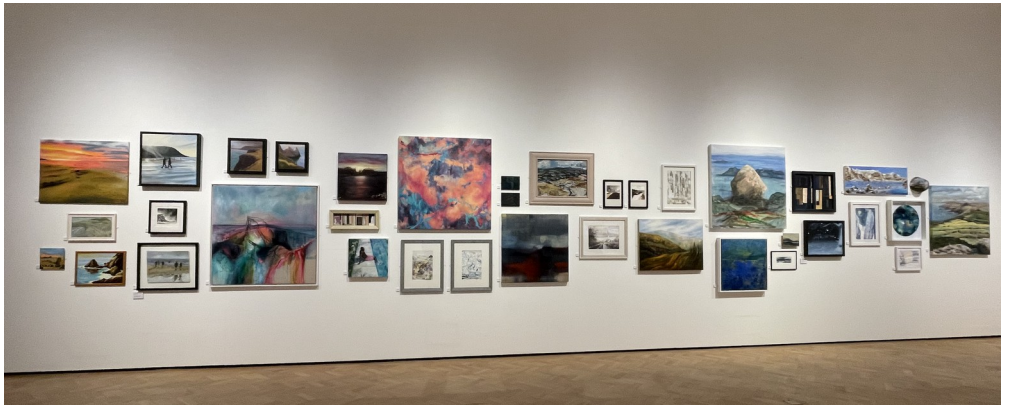
These photos are good examples of the lighting in the gallery. Each piece of art has its own light placed just above. There is a circle of light which surrounds the art, almost illuminating and lifting the piece off the wall, highlighting its presence.

Swansea Open Exhibition 2023



The Swansea Open Exhibition is an exhibition of art of all types, including photos, paintings, multimedia pieces and sculptures from residents of Swansea. As you first enter the space, you are immediately faced with a wall giving context for the exhibition and explaining what it is. I think this is beneficial, as it gives people more information on the exhibition as they enter. Each art piece in the exhibition was given a number, and there were contextual booklets available. This meant that an audience could choose whether they wanted to know more about the work, like who made it. However, this booklet didn't give an explanation of what the work was, which I felt was a disadvantage. Although this may not be favourable, it is the practical option as it would not be feasible to add a plaque for each artwork with the artist's name and an explanation of what the work is. This is an issue with open exhibitions; curators have to choose between displaying more art, or less but provide context.





One thing I really liked about this exhibition is the way the art was grouped. The nature of an open exhibition is to have different types of art relating to different subjects, which may make it difficult to curate. I think the curators managed this well, as each wall had a distinct theme. For example, the back wall had mostly landscape paintings, with a few additional pieces. Although, I did think that the large pink and turquoise marble effect painting did seem slightly out of place here. In terms of placement, it made sense but I felt that it didn't fit with the landscape theme. However, this is the nature of an open exhibition with so many pieces. The Glynn Vivian had over 500 submissions for this exhibition, and 200 were selected. With such a wide scope, it is expected that this would be the case.



Walking around the exhibition, I couldn't help put feel that some of the art was crammed together. Standing back and looking at the wall as a whole, as I did in these photos, the work looks good. However, when walking around the exhibition and being close to the walls, I think the work is quite overwhelming and the lack of space between pieces prohibits people appreciating each artwork individually. Moreover, some art is below eye level. I think this is a disadvantage, as while walking around an exhibition people tend to look at art that is eye level, and often above eye level. I feel that the work placed below eye level may go underappreciated due to the placement.

'His Dark Materials' Exhibition



'His Dark Materials' is a HBO series. The Glynn Vivian Gallery held an exhibition showcasing costumes and props from the series. Although this is a different kind of exhibition to what we would be looking at in university, it was a key exhibition in the gallery so I felt it was important to look at it.
As you enter the room, similarly to the Swansea Open Exhibition, there was text contextualising the exhibition on the wall. There is a good amount of context, which explains briefly what the series is, the time it was set which helps understand the costumes, and the books it was based on. As someone who has never seen nor heard of the series, from reading this I felt well informed on the series and could understand the pieces that were included. This is in room 4, which is upstairs. The exhibition is continued in a room on the ground floor. Personally, I felt that contextualising the exhibition in the upstairs room but not the downstairs was odd. I feel that most people would look around the gallery's ground floor first, as they come in, and then move upstairs. I think the exhibition should have been contextualised in the downstairs room, because then if people choose to go to just one or both rooms they will still understand what the exhibition is about.



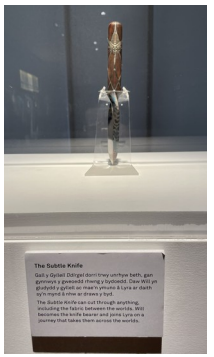


The costumes were presented on mannequins, with photos of characters wearing the costumes in the series and concept art next to them. In addition, there were TV screens which played scenes from the series with characters wearing the costumes.

All costumes, and props, were lit from above with the same lighting that is consistent throughout the gallery.







Props from the series were in a case, with a plaque explaining what the prop was and it's significance in the series. The exhibition also had a TV screen at the back, next to the display case with the props, which contextualised the props by playing scenes from the series where the props were used.

Fugitive Testimonies: Photoshoot 1

Introduction

As a starting point for my project, I decided to go to the Guild Hall on St Helen's Road and take photos of my mother and my sister. I chose this as a starting point, because in my found photo there is a clock tower in the background that reminded me of the Guild Hall's clock. I thought this would be a good starting point, because I wanted to take a tableau photo of my found image. Additionally, one of my ideas for this project was to focus on family photography, thinking about family days out and the idea of the family album. As a result, I decided to take photos of my mum and sister at Victoria Park, next to the Guild Hall.

Inspiration



My inspiration for this shoot developed from my found photo. I went to Victoria Park with my mother and my sister with the intention of creating a tableau photo, and the rest of the photos I took stemmed from there. As my mother and sister were sat on the bench, I began considering photographing family moments. Whereas my found image focusses on the staged family moments, I began to think more about unstaged and in the moment photo opportunities. I thought about responding to my image in a way that both contradicted it yet in some ways used it as inspiration. Therefore, the aim of this shoot became to shoot unstaged images that considered composition, and then to edit them in the style of my found photo.

Technical Elements

When I did this photoshoot, it was a cloudy overcast day. This worked well, because the clouds acted as a natural diffuser and gave a good quality of natural lighting. However, I know that when taking photos on an overcast day the photos can look flat. To correct this, I decided to use a higher ISO and a wide aperture to add depth. As I knew I would be using a wide aperture, I decided to use my 50mm portraiture lens as this can go down to an aperture of F1.8. Despite the fact I used my 50mm portraiture lens for the majority of the photos in this shoot, I did use my 18-55mm lens for some photos as I felt that a different focal length was needed.

Contact Sheet

I started this photoshoot by recreating my found photo, as a tableau style image. I experimented with shutter speed, dropping it down to 1/10” to get camera shake and achieve a similar effect to that of my found image. I also took some photos with a higher shutter speed, just so I had some clear and blurry images.

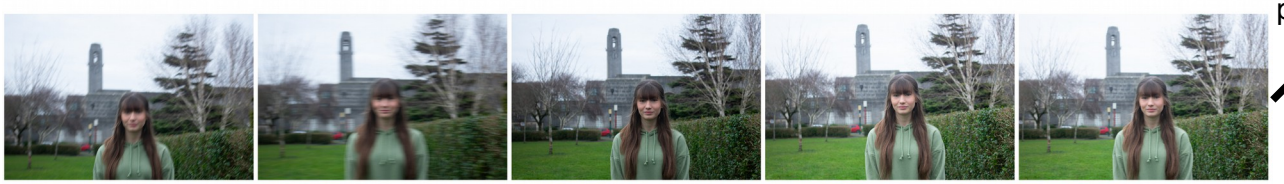
Some of these photos are overexposed, you can particularly see this with the sky. This is easily fixable in Lightroom though by selecting the sky and lowering the exposure, and also adjusting the highlights.

As I was using a low shutter speed, I should have used a narrower aperture to balance the exposure. However, I wanted a fairly strong depth of field. Since my sister and the background seemed to be well exposed, I figured that I could adjust the exposure of the sky in Lightroom.

One thing I had to consider in this shoot was the fact that my mum is uncomfortable being in photos. As a result, I chose to take the photos from behind her so only her back was in the photo, and you can't see her face.



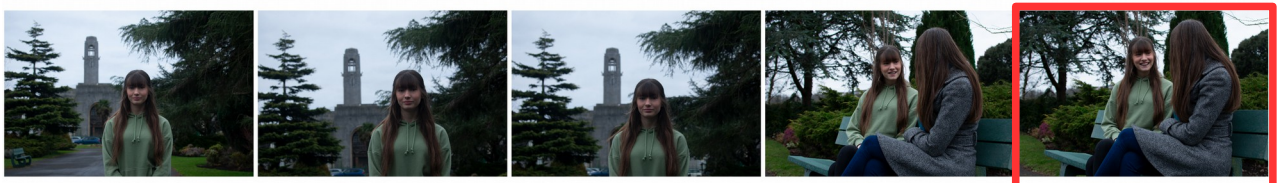
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DSC_0272.NEF DSC_0273.NEF DSC_0274.NEF ~~DSC_0275.NEF~~ DSC_0276.NEF



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~~DSC_0294.NEF~~ DSC_0295.NEF ~~DSC_0296.NEF~~ ~~DSC_0297.NEF~~ DSC_0298.NEF

I tried taking this photo in two different places. Ultimately, I think the second worked better because of the trees in the background. I think the background of the first photos is too plain. The background of my found photo is more full.

I chose this photo over the others, as I felt there was just the right level of camera shake. Some of the other photos seemed too blurred, whilst others not enough. This photo has a different exposure to the others, as I increased the shutter speed and decided to slightly shift the camera to create a different kind of motion blur which I hoped would look closer to my found photo.

Crop so that the composition is closer to my found photo.

My aim was to capture a natural moment as my mother and sister were talking.

I feel the photos from in front of the bench work better than the photos taken from behind, because with the photos taken from behind I think the sky creates too much negative space whereas when the photos were taken from the front the trees fill the background more and the frame doesn't seem so empty.

My mum and sister were sitting on a bench talking, when my mum pulled out pack of cookies. I decided to take a photo of them sharing the cookies to add something different to the photoshoot.



My aim for this shoot was to capture unprompted and unstaged moments, but when taking this photo I did have to ask my sister to hold the cookie in place. I don't think this impacted the photo negatively, as they were sharing cookies anyway and the photo does not appear to be staged since neither my mum or sister's faces are visible in the photo, so their expressions are not ungenuine in anyway.

I feel this photo looks out of place, as all of the others are in a landscape format. I think presenting this alongside my other images would not show continuity.





Photographing the location. I took a photo of the clock, as in my original found photo I felt the clock tower was an important element.

Underexposed. After this photo, I corrected the exposure.



I don't think these photos fit with the others, as they are not linked to the idea of family moments.



Of all of the close up photos with my mum and sister eating the chips, this is the best one because both of their hands are in the photo with the chips. In the two prior, my mum's hand is cut out of the frame.

Edited Photos



I felt a good starting point for this project was to create a tableau image of my found photo. I went to Swansea Guild Hall, and decided to take a photo from Victoria Park so that the clock would be in the background with trees between the clock and my sister, as there are trees in the original image. Since the original image was blurry because of camera shake, I used a shutter speed of 1/20” to take this photo. Editing was an important aspect of creating this photo. To replicate the film style, I increased the temperature of the image. I also decided to use Photoshop to curve the edges of my image, by creating a rounded rectangle on a new layer and merging the two layers so that the photo appeared in the rectangle.



This was my initial edit of this photo. When looking at it next to my found image, I decided to go back and re-edit, this time adding more purple tones to the image.



This photo shows my mum and my sister sitting on a bench, talking. When I pulled out my camera and went to take a photo, my mum asked how I wanted them to pose. I said I wanted to capture an unprompted moment, so just to sit on the bench and have a normal conversation. I waited a while before taking the photo, so that the conversation was more natural and soon it seemed that they forgot I was taking a photo. They started making jokes and just laughing, so I felt that was the perfect moment to take the photo. As my mother hates having her photo taken, I had to think about how to take photos of her without showing her face. I stood behind, so that I could focus on my sister laughing.



My mum was eating a pack of mini cookies, and offered one to my sister. I thought this could make an interesting photo, so I used a close crop and focussed on the cookie packet with my sister taking one. The original moment was natural, which is what prompted me to take the photo, but in order to get the composition I wanted I had to ask my sister and mum to hold the cookies still while I took the photo. I don't feel this impacted the authenticity of my photo, as their faces are not in the frame so there is no expression to seem ingenuine. What I really like about this photo is the symmetry, with my mum and sister being each side of the frame with the cookies in the centre. To take this photo, I used an aperture of F3.5 to create a shallow depth of field, and draw attention to the cookies and my mum and sister's hands.





These two photos are very similar, except I have taken them from slightly different angles. The top photo is taken from directly behind my mum and sister, and neither of their faces are visible. When taking the bottom photo, I moved to the right slightly so that I could focus more on my sister's expression. What I like about the top photo is the fact that it really places the subjects in the setting; not only are we looking at my mum and sister, but the clocktower can be seen in the background once again tying this shoot back to my found photo. Although I like this, I think the bottom photo works better. This is because I feel that there is a stronger emphasis on the interaction rather than the surrounding. I like that you can see my sister's face, and that she is laughing. I think the expression makes the photo more dynamic and emphasises the relationship between mother and daughter more.





I think this photo is interesting, as much like the photo with the cookies it's something that is different. I like the close crop of this photo, and I think this photo in particular reflects the idea of focussing on the small moments. By having a close crop and focussing on their hands with the chips, I think I'm representing the idea of small moments having such importance as such a small thing is occupying the whole frame. I think this photo works well technically because of the symmetry with one person and a hand either side of the frame. Despite the fact I really like the edit of this photo, I have chosen not to include it in my final image selection because I think the photo below works better with the others. I also feel that it is quite similar to the photo with the cookies, which could represent a similar message to what I hoped to convey in this photo.

Although I really like the photo above and what I have represented, I feel that as part of a set this photo may work better. Once again I am focussing on my sister, as my mum does not like having her photo taken.

Photoshoot Reflection

Overall I am pleased with my images. When I first looked at the contact sheet, I was unsure how successful the shoot had been. There were not any photos that jumped out at me as being particularly strong photos. However, I imported the photos to Lightroom and edited the first image in the same style as my found photo. After this, I tried using the same style on a few other images. I chose to edit the photos which showed a narrative, and selected images which I felt were the best of each composition. After editing, I actually really liked my photos. I was surprised at the difference the editing style had and curving the edges of the photo. I felt they were transformed from what I would consider to be boring images to something interesting. This photoshoot was originally just meant to be a starting point, however after looking at these images I think this could be an idea I could develop. I like the combination of my own style of photography whilst editing them to the same style of my found image.



During a brief class critique, one of my peers suggested displaying my photos in a line horizontally to show a story. After looking at my photos in this way, I think this is a good way to present them. I like that they are viewed in an order, almost like a storyboard and I think the narrative is clear when presented in this way. I started by arranging them in chronological order of the way I took them, and as it happens I think this works best, because the middle photo breaks the set up due to the closer crop and composition of the image; this makes the series almost look symmetrical and provides a natural break. I think my image selection really works to an advantage here, as I feel that if I had chosen the closer crop photo with the chips my photos would not have worked as well when presented in this way, as I think the cookie photo really helps the layout of the images by creating a natural middle.

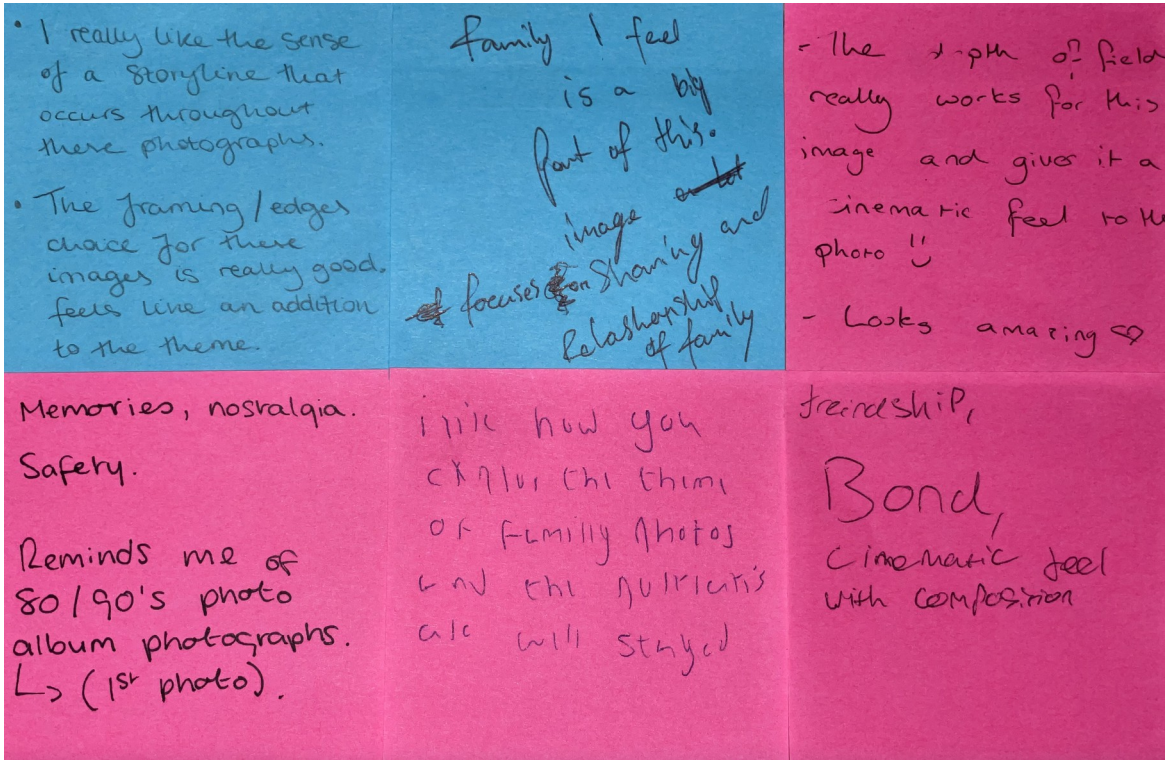
Fugitive Testimonies: First Critique

Introduction



My Fugitive Testimonies class held a class critique, where we each looked at each other's work. We brought in prints of our images, and stuck them on the wall. Everyone in the class walked around the room, looking at the work on the wall, and wrote comments on post-it notes.

I thought the feedback from this critique was valuable, as it gave me a chance to get some initial thoughts and opinions about my work. I had a few people who commented on the themes they felt my images portrayed, such as “memories, nostalgia, safety” and “bond”. Someone else commented “family I feel is a big part of this image, showing the relationship of family”. Another comment said that my work reminds them of an 80s/90s album photograph, which I was really glad to hear. These comments have made me feel more confident about my work, as my peers are picking up on the themes and atmosphere I was trying to convey, so I'm glad to know my images are successful.



Two people said they thought my photos had a cinematic feel to them, which is not something I had not considered while taking the photos. I think a cinematic element in my images could work well though, as it juxtaposes the amateur feel family photos often have. I'm glad that I am able to present the themes I aimed to, whilst also creating images that are aesthetically pleasing.

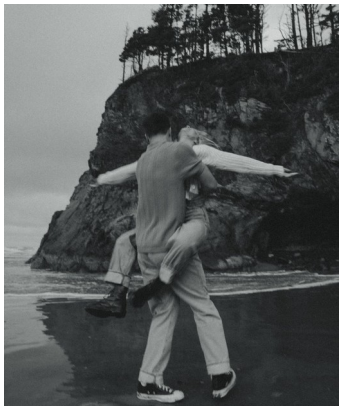
Coloured Film Shoot

Introduction

In university, Dafydd was running a coloured film processing workshop. As I have never worked with coloured film before, I signed up for the workshop. I borrowed a Vivitar 3800n camera from the store, and shot a roll of coloured film. When taking the photos, I wanted to experiment with different lighting and try different styles since it's the first roll of coloured film I have shot, so I wanted to see what worked best. I shot photos of my sister and her boyfriend on the beach and my sister and my mother baking for my project in Fugitive Testimonies, as well as photos of my sister in a phone booth at night, for which I used a Boling BL-P1 RGB light, and photos of my sister doing her makeup in her bedroom. I thought this was a good opportunity to experiment with lights and styles, as it is my first roll of film so it felt appropriate to try a range of ideas.

Inspiration







Miles Leav

Miles Leav is a photographer who works with film photos, and his work mostly focusses on couples. I love Leav's photos, and hoped to achieve something similar in my own work. His work is the reason I chose to do a beach photoshoot of my sister and her boyfriend, since I was working with a film camera.

Artwork Annotation



This photo was taken by photographer Miles Leav in 2023 as part of an engagement shoot. Leav uses a film camera, experimenting with both coloured and black and white film. This particular photo was taken using a coloured film camera, and digitally edited into black and white. The image shows two subjects, a man and a woman, holding hands and running across the beach. In terms of composition, Leav has taken the photo from a straightforward viewpoint and from a relatively short distance, meaning the subjects fill the majority of the frame. The subjects are not central, but slightly to the left as they run. I think this works well, as it fits with the narrative of them running. The sky seems to be cloudy and overcast, which combined with the black and white gives the image a moody atmosphere. In terms of settings, it seems that Leav used a relatively low shutter speed for portrait photography, as there is some motion blur particularly around the feet of both subjects.

I really like this photo. I think the moody atmosphere, combined with the seeming carelessness and carefree atmosphere suggested by the pose of the woman as she runs, make it seem that the couple are running away together happily. I particularly love the motion blur, as this further adds to the narrative of running away together. Combined with the fact this is part of an engagement shoot, I think Leav has done really well with connoting the idea that the couple have just gotten engaged and are running towards their future together, carefree.

Contact Sheet

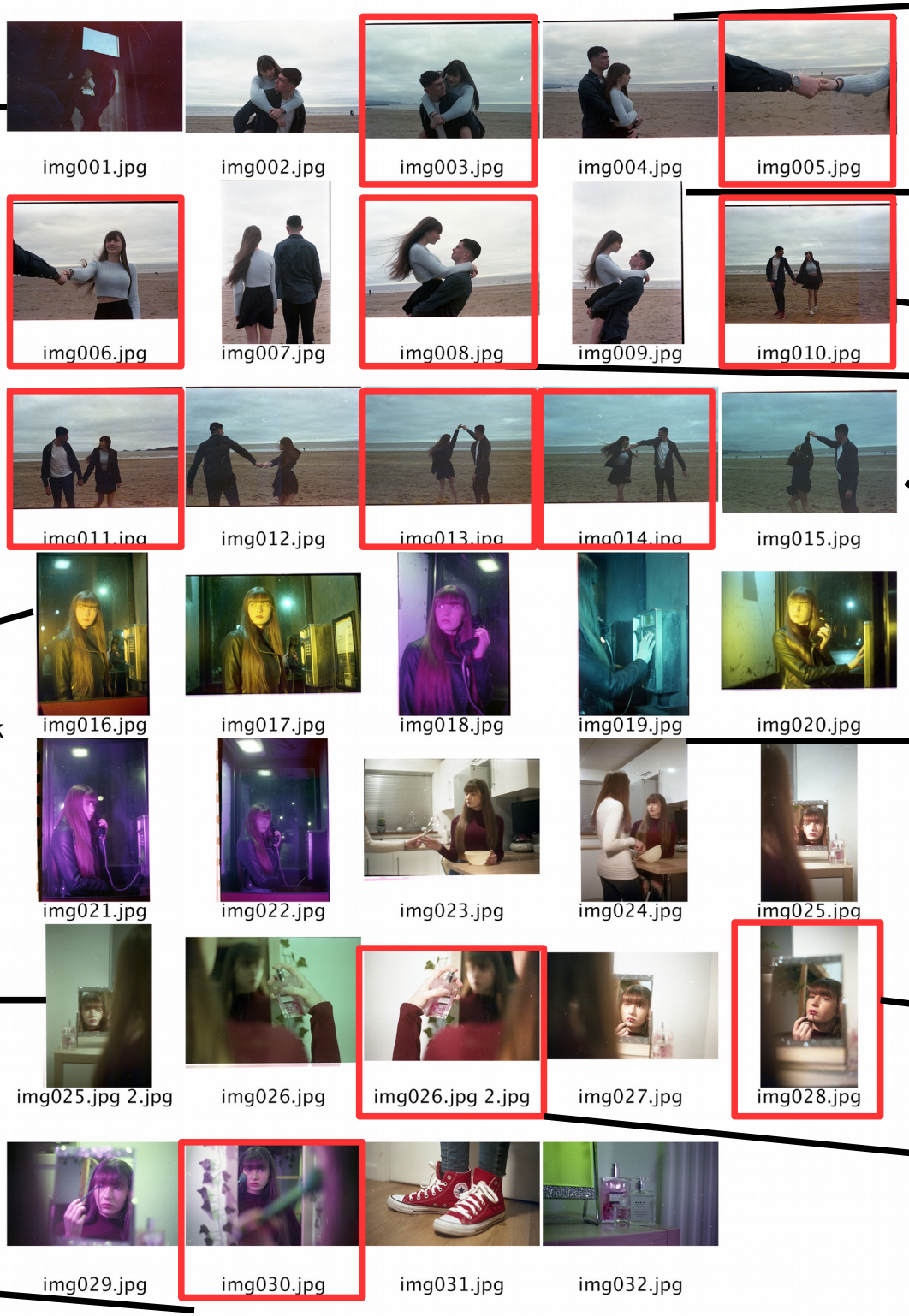
I accidentally took this photo when I was winding the film on.

Fugitive Testimonies:
I did a coloured film shoot so that I could attend a workshop on coloured film processing. As I had never shot coloured film before, I wanted to experiment with a few different things. I took photos img002.jpg to img015.jpg, img.023.jpg and img.024,jpg thinking about my project for Fugitive Testimonies. The rest of these photos were taken just to experiment with coloured film.

All of these photos are out of focus and blurry. I'm unsure why, as I thought I was focussing the camera properly especially since the photos from the beach came out clear. I think these photos may have come out unfocussed and blurry due to the low light, and maybe the camera is unable to deal with low light.

I somehow ended up scanning in img025.jpg and img.026.jpg in twice, but the colours are very different, with one being very green and the other being more neutral colours.

Composition technique: Reflection.
I really like this photo.



Ryan's eyes are closed in this photo, which is a shame because otherwise it would have been one of my favourites.

I prefer the landscape version of this image (img008.jpg), as I think the framing is better.

Crop so it's straight, and central.

I took this photo at a really wonky angle, so will need to straighten it when editing.

Paige's hand is in front of her face as she is moving her hair.

This photo (img024.jpg) seems to be in focus, whilst img023.jpg is out of focus. I think this could be due to my error, as one of the photos taken in this lighting is focussed so I am assuming it isn't because the camera struggles with low light.

I really like this composition.

I prefer the flipped version to the version that is scanned in correctly.

Edited Photos

















I decided to edit this photo in colour, and once in black and white as some of Miles Leav's photos are black and white. Although I prefer it in colour, I think it looks good in black and white.



I edited this photo three times, the first twice with very minor differences. I also chose to edit the photo in black and white, as I was curious about what it would look like. The top version has a warmer tone, whilst the bottom is cooler. Whilst the difference is minor, I think it does have an impact. I think I prefer the top photo, as it feels more vintage and nostalgic.







These photos were not part of my project for Fugitive Testimonies, I was just experimenting with coloured film photos as I have never used coloured film before. My intention was to take photos of my sister doing her makeup in her room in a way that felt dramatic and nostalgic, and almost cinematic.





This photo (left) is one of my favourites from my film shoot, and I especially like the black and white version.







When taking this photo, I applied the composition technique reflection, and combined it with the over the shoulder composition technique from film. I think this worked well, and I really love this photo. To take this photo, I used a Boling RGB light, set to a purple colour because I wanted the photo to have a mysterious element to it and I thought purple lighting could perhaps achieve this. When editing, I decided to try black and white because this photo reminded me of a shot from a vintage movie. I really like both versions of the photo, but I think I prefer the black and white version more.

Photoshoot Reflection



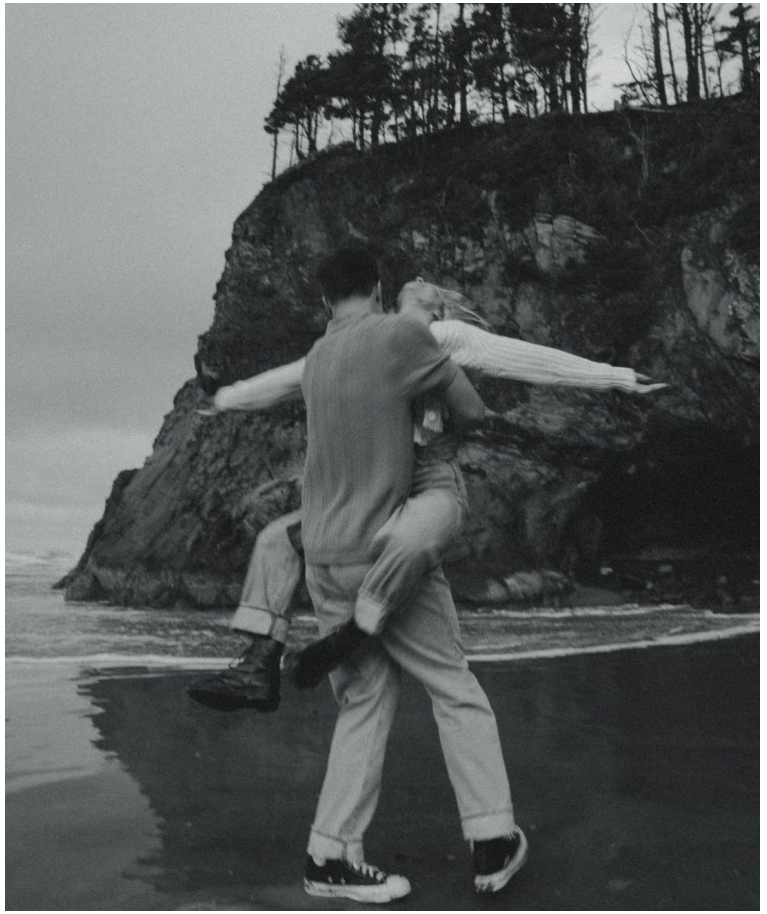


In my opinion, I think my photos turned out quite well and I have some final photos I'm happy with. I think I was able to somewhat achieve the effect I was aiming for, despite the weather. I think the weather heavily impacted the mood and atmosphere in these images. Consequently, rather than looking cinematic like Miles Leav's photos, which I took inspiration from, my photos have a more gloomy feel to them and lack the cinematic element I hoped to achieve as Leav does. Despite this, I think there's an interesting quality to these photos.





Although this is my first time working with coloured film, I have previously used the Vivitar 3800n last semester for my black and white film photoshoot. My photos from that shoot were clear and of a good quality. This is why when I scanned these photos in, I was confused by the noise. Additionally, when looking at my photos I was wondering why some were so blurry and out of focus. I noticed that it seems to be all of the low light photos that are blurry, which leads me to think the camera cannot cope with low light very well. Initially I assumed it must have been my error not focussing the camera properly, but I do not think this is the case as the beach photos all seem to be in focus, but the phone booth photos and most of the photos of my sister in her room are all out of focus.





Looking back to my inspiration, Leav's photo (left) and comparing it with my own (right), I feel that I was able to successfully achieve the aesthetic and style I was hoping for. Although this was a coloured film shoot, I felt like I needed to edit some of my photos in black and white as I was really happy with the composition. I think this photo of mine in particular was successful, as in my opinion I was able to capture the same carefree emotion from the subjects in a similar gloomy and overcast environment. It is because of the strong contrast between the joy of the subjects in both images and the gloomy atmosphere in which they are placed that these photos work so well in black and white.

Fugitive Testimonies: Photoshoot 2

Introduction

When I borrowed a film camera from university to experiment with coloured film, I asked my sister Paige and her boyfriend Ryan if I could take some photos of them on the beach. Since we were going to the beach, I decided I'd take a few photos of them playing catch on the beach as part of my ongoing main project for Fugitive Testimonies. We went to the beach, and after I'd taken my film photos they started playing around so I decided to take some unprompted photos, drawing on the concept of the decisive moment that we looked at last semester.

Technical Approach



Before this shoot, I did think about possibly borrowing a lighting kit from university to add a more staged element to my work, much like Trish Morrissey did. However, I decided against this. This is because I was I was hoping to take unstaged photos, as Paige and Ryan were moving around the light would have been in the wrong place. I didn't think it was feasible to use a lighting kit well without having some harsh and distracting photos. For example, if I set the light up and Paige and Ryan were moving around in front of the light, if I decided I was focussing on one of their faces and the light was set so that it was straight on at both of them I would have to move the light to shine on their face. By the time I do this, I would have missed the moment since I was aiming to take decisive moment photos. I did think about using a flash, but ultimately I decided against this. The photo above is from a module last semester, which required taking a location lighting portrait. The lighting kit adds a certain atmosphere to images, which is not what I was looking for from this shoot. I decided to go down a more natural, unstaged route in hopes of capturing more authentic photos.

Contact Sheet



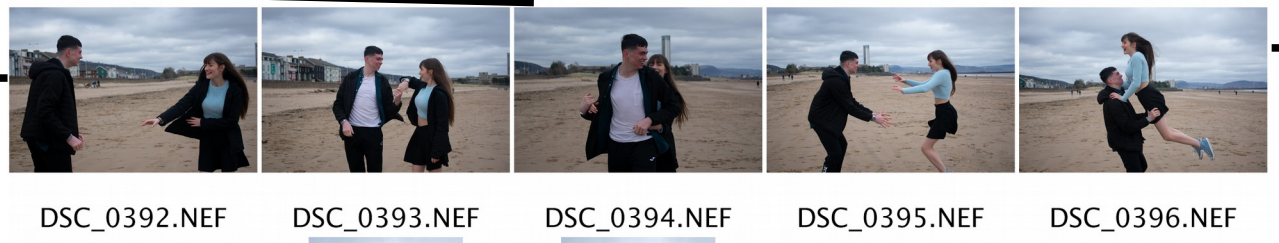
I like this photo, but because of the portrait format I don't think it would fit with the others if I were to present them together.

This photo lacks the familial aspect.



I would have really liked this photo, if I had positioned the camera slightly left so that Ryan was in the frame, and their hands were central.

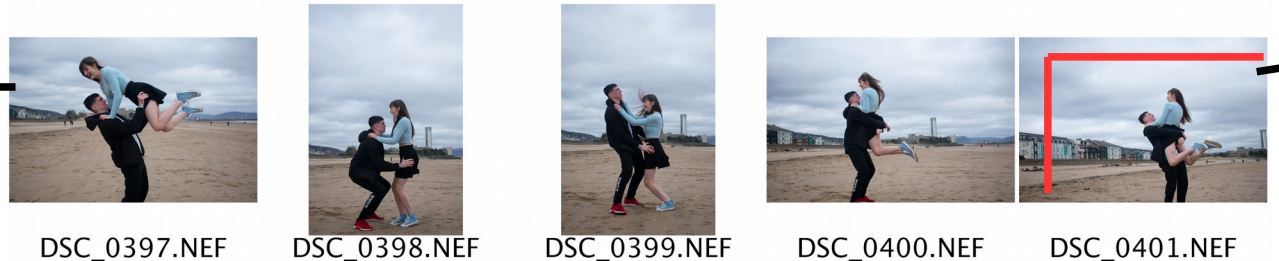
Paige is hardly visible.



I don't really like their poses.

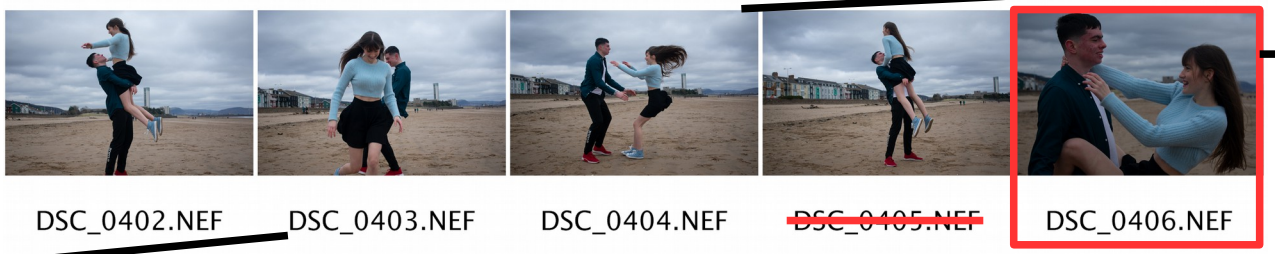
This could have been a good photo, but Ryan's eyes are closed.

I don't love these photos, I think because I used a high shutter speed and they're clear, frozen in the moment shots they look somewhat awkward.



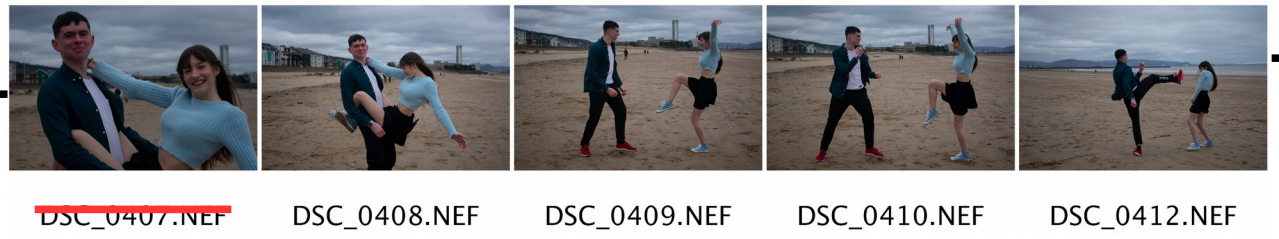
Slight motion blur in Paige's head.

I think the timing of this photo makes it quite funny, but it looks odd.



I like this photo because it's something different in this shoot, and I think the closer crop works well.

I don't like this photo, as Paige is standing in front of Ryan, and he isn't visible in the frame.



As both Paige and Ryan are looking at the camera, I think this looks too staged.

This photo is quite fun, but I feel that without knowing what Paige and Ryan are like, the point of the photo and the playfulness is lost.

Again, I feel like without knowing Paige and Ryan's personalities these photos seem random and therefore don't fit the theme of my project very well.

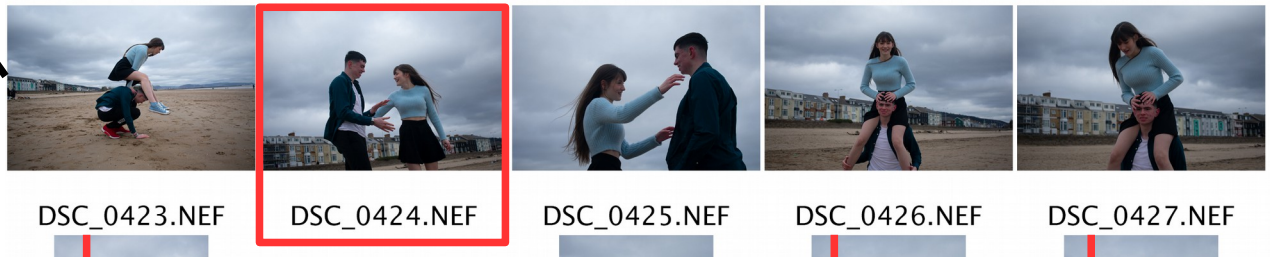


I caught Paige and Ryan at a bad moment here, I think the positioning looks really awkward, especially Ryan's arm.

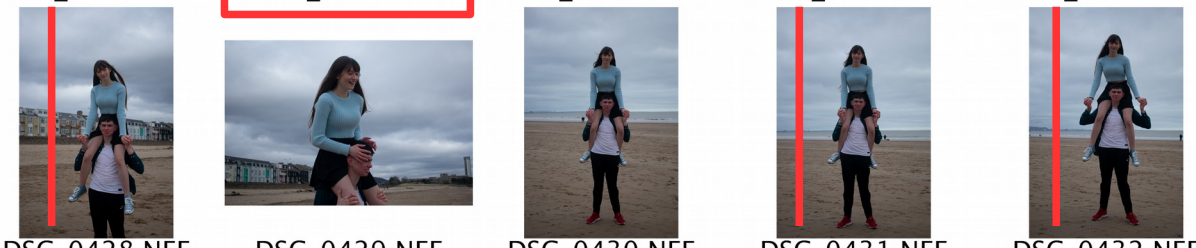
I don't like these posing of this photos.



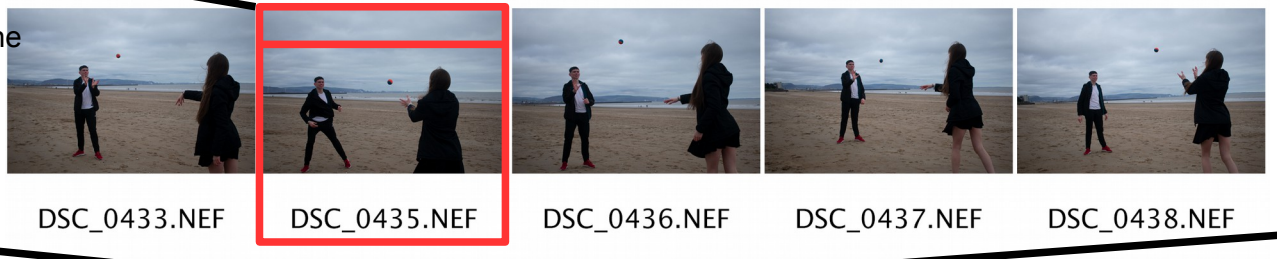
I perhaps should have used a lower shutter speed, to allow for some motion blur so the photos don't look so frozen in the moment and awkward.



I don't really like the portrait format of these photos.



I chose this photo of Paige and Ryan playing catch over the other ones, as I think the composition is best. I think cutting Paige out of the frame where I did worked really well, and it helps draw attention to the ball. I also think the ball is best placed in this photo.



I think the ball is too high in this photo, meaning it isn't a focal point in the image and gets lost. I also don't like the way Ryan is standing in line with the Grape and Olive tower building, it looks odd to me.

The ball isn't in this photo, as it was thrown out of frame.



Edited Photos



At the time I was taking this photo, I turned the camera portrait so that I could fit both Paige and Ryan in the frame. When taking the photo, that is what seemed to make sense. However, upon reflection I don't like the portrait format. I don't think it fits well with the rest of the images, as they are landscape. In addition, I feel that because I've got a wider angle Paige gets lost in the frame. The focus of the image was supposed to be Paige drawing in the sand, but I think the wider crop makes the image lose the focus and there isn't a clear focal point.

Comparing these two images, I think the bottom photo works best. I think the landscape format and tighter crop mean that there is a clearer focal point.



This photo shows my sister drawing in the sand, as her boyfriend watches her. I took this photo using the composition technique of changing heights, so that the photo was not looking down on my sister. I wanted to show her drawing in the sand, as well as her boyfriend watching so I decided to focus on my sister drawing in the sand and frame the photo so that her boyfriend was partially in the frame. I much prefer this photo to the landscape format version above, because I think the composition is much more interesting and works better. I also feel that a landscape format fits with my other images better, and that a portrait format image would look out of place.
Upon reflection, I wish I had taken this photo from more of an angle towards the right, so I could've had both of Ryan's legs in the frame. I don't like that only one of his legs is in the frame, and that he has been cut out in such a way.



One element of this photo I particularly like is the composition. Paige and Ryan were running around and playing, when she started chasing him as he was running away. I took this photo at the moment she reached her arm out, which I think works well as they are spread across the frame. I was very lucky I caught them in this moment, because I think Ryan looking back at Paige as she looks at him is effective, and draws attention back to her reaching her arm out towards him. Further adding to this is the fact that Ryan is partially cut out of the frame. Usually I would not like this, but in this instance I actually think it works quite well because it further shows that she was chasing him.



This photo is very playful, which is what I really like about it. I think this really shows their personalities, and portrays the genuine emotions I hoped to capture throughout this project. In terms of framing and composition, I was unsure how to crop this photo. On one hand, I felt having them to one side may be interesting. However, I decided to crop the photo so that Paige was in the centre. I think if I had cropped more of the right side so Ryan was in the centre, he became too much of the focus. But because of the way that Paige is looking at Ryan, I think framing her centrally works as her gaze then draws attention to Ryan also.



I like this photo because it is different to the other photos from this shoot, and adds more diversity as it is a closeup. Additionally, I like how genuinely happy my sister looks; I think her expression speaks a lot about their relationship and this moment. To take this photo, I used a wide aperture to create a shallow depth of field, because I wanted to draw attention to Paige and Ryan without the background being distracting.



I think this photo conveyed my idea really well. The photo is playful, and the pose, which is unprompted and natural, is very dynamic and gives the subjects of the image a strong sense of character. When editing this photo, I was undecided on how to crop the image. On one hand, I think it looked good with Paige and Ryan in the centre of the frame. However, I also liked it with them in the right side of the frame and negative space filling the rest of the frame. I thought this worked well with the playful pose. Ultimately, I decided to crop it somewhere in the middle so that they're only slightly off centre. I thought this way they are still the focal point and where the eyes are drawn to, but I have still kept that playful element.



When taking this photo, I felt the houses were distracting in the background, so I took the photo from a lower angle so that the sky filled the background of the frame. I think this photo is very dynamic; you can tell their expressions and emotions are genuine.



My aim for this photo was to show my sister and her boyfriend playing catch on the beach. To do this, I used a high shutter speed to freeze the ball in place. I decided to stand behind my sister so that her catching the ball was a focal point of the image. I chose this photo over some of the other ones where they are playing catch because of the position of the ball. I think the timing of this photo was good, as Paige has her hands out ready to catch the ball and the ball is close to her hands which helps it to be more visible in the image.

Photoshoot Reflection

After editing my photos, I am so happy with how this photoshoot turned out. I think I managed to successfully capture my sister and her boyfriend's personalities and relationship really well and I believe the photos show how playful and energetic they are. One thing I don't really like about these photos is that Paige and Ryan are wearing coats, in some of the photos. I think the photos where they are not wearing coats work much better, but it was a really cold day so they did put their coats back on. As this shoot was completed in February, I knew my photos wouldn't have the typical sunny day look often associated with beach days. Rather than thinking about common beach day moments, such as eating ice cream or sunbathing, I decided to do something different. My photos, although taken on the beach, focus more on Paige and Ryan playing around My initial idea was to take photos of them playing catch, but before I had the chance to take these photos they started messing around together so I decided this was the perfect decisive moment photo opportunity and went along with this, simply photographing them doing their own thing unprompted.

Paige and Ryan are both really playful people, and what I liked about these photos is that you could really see their personalities and playfulness. I decided to then ask them to play catch while I took some photos, which they did. In Camera Lucida, Roland Barthes comments on how once he feels himself “observed by the lens, everything changes” as he transforms himself “in advance into an image” (Barthes and Howard, 2006, page.10). This is something I have thought about, as this concept could come into play in my photos as I’m photographing my family. I was worried about the impact this would have on my photos, as I wanted my work to feel genuine. However, I feel that this concept wasn’t an issue for this photo shoot; Paige and Ryan were so focussed on doing their own thing they didn’t really seem to notice I was taking photos. When they did know I was taking photos, they didn’t seem too bothered and seemed natural. I think this is probably because we are close and they feel comfortable around me, as well as the fact that I have taken photos of them together many times.

When editing the photos, I was thinking of alternative ways that I could edit the images. I felt these photos had so much potential in terms of editing, and that there were multiple ways I could have edited them and they would have looked good. The editing style has such a strong impact on the emotion that the photo invokes. Out of curiosity, I decided to try editing the photos more naturally, in a way I would have if I was not sticking to a theme. I liked the vibrancy of the blue, and felt that this was interesting. I also thought the cloudy sky was interesting, as it contrasts what a typical beach day would be as it is overcast. However, I decided that for this project it is important that the editing style is consistent and matches the original found image because I feel this style of working is vital to tying my project together. Although I felt there were many ways I could have edited these photos, I did really like the way the style I chose worked with the images; I felt that they looked like vintage seaside photos.








Artwork Analysis and Comparison

When thinking about possible locations for my photoshoot, I thought about Trish Morrissey's work. Her photo *August 8th 1982* is of the reasons I decided to do a beach photoshoot. That photo, in my opinion, is one of the most memorable from her *7 Years* project.



Morrissey, T. (2003) *August 8th 1982*





Grevenitis, A (2018) *June 2, 2018*

Above is *August 8th 1982* by Trish Morrissey, Anna Grevenitis' *June 2nd* 2018 and one of my photos from this shoot. The photo is one that I had planned to take. To take this, I gave my sister a ball and asked her and Ryan to play catch. Although it is staged in the sense I asked them to play catch, I let them play a bit before taking the photo, so that they felt more natural and not like I was there watching them. Therefore, this particular photo lays on the line between staged and in the moment. In contrast, both Trish Morrissey and Anna Grevenitis' images are staged, with both paying particular attention to setting and lighting. Morrissey and Grevenitis set almost a stage, using artificial lighting and paying due attention to composition and the elements in the frame. This is where my image is different, as it uses natural lighting and the photo is only staged in the sense of I told the subjects what to do, but then left them alone and simply observed. Although the approach to setting up is different, Morrissey's image and my own are quite similar. We have both photos were taken on the beach on a cloudy and overcast day. This creates an interesting dynamic, as the beach is often associated with summer and sun, whereas our images contrast this with a cloudy sky. Grevenitis' image, although it appears to be sunny, shares a similar sort of dynamic, except this is created by her use of black and white which was explicitly used to make the viewer feel uncomfortable, and as though they are intruding. This is very different to the feelings that my own and Morrissey's work creates; we have aimed to invoke a sense of nostalgia with our warm tones. Morrissey has further expanded on this, by putting her fingers over the camera lens. This is a common trope of family photography most people can relate to. I relied on editing to create this sense of nostalgia by altering the temperature of the image, adding a yellow cast reminiscing in the style of vintage photos.

Fugitive Testimonies: Second Critique

Introduction

For the second critique, my whole photography class was split into two groups rather than being split into photo art and documentary students like usual. I liked this idea, as it gave me a chance to get feedback from people who haven't seen my other work, so I could get a different perspective.

Feedback

These are the photos I presented at the critique:









Comments from the critique:

- “Cinematic feel”
- “Nostalgic”
- “It looks like they're having fun”
- “Look like something from a family album”

Overall, I am pleased with my feedback from the critique. I was glad to hear that my photos were nostalgic, as I had hoped to convey a sense of nostalgia through the editing. I did disagree with the comment that my photos were cinematic. I can understand, to some extent, how some (for example the second photo on the top left) may seem cinematic, but this isn't what the photos convey to me.

Fugitive Testimonies: Photoshoot 3

Introduction

For this project, so far I have been thinking about how to represent moments between my family members. Baking is something my sister really enjoys, and my mum often bakes with her so I thought this could be an interesting photoshoot idea. As this shoot was inside, lighting was something I had to think about. For this shoot, I used a Boling BL-P1 RGB light. This light has many colour options, with colours as well as cooler and warmer natural light tones. I chose to use a warmer white light, because I wanted the photos to have a warm and homely atmosphere.

Artist Inspiration

I decided I wanted to do a shoot focussed on baking, since my mum and sister often bake together. Before doing the shoot, I decided to look at other photographers who inspired me, or had maybe done something similar to what I was hoping to achieve.

Christina Reed





Katheryn Moran





When looking for inspiration, I came across the work of Christina Reed and Katheryn Moran. One of the main elements of both of their work is facial expression. Both photographers place emphasis on the expressions of the subjects, making it a key feature of their images. I thought about applying this to my own work, but I am restricted as my mum is uncomfortable being in photos. Another key element of both of their work is action; both of their photos focus on action shots of the subjects baking. I liked this, and have chosen to take this into account when doing my own shoot. However, one key difference between the two photographers is tone and colour. Reed's photos are much more of a neutral tone, whilst Moran's images are more yellow. I think this adds more of a homely atmosphere. I'm hoping that the style I have used so far will create a similar effect in my own work.

Contact Sheet



DSC_0468.NEF DSC_0469.NEF DSC_0470.NEF DSC_0471.NEF DSC_0472.NEF

Uneven lighting because of bad placing of the Boling light.

Bad lighting, and underexposed.



DSC_0473.NEF DSC_0474.NEF DSC_0475.NEF DSC_0477.NEF DSC_0481.NEF

These three photos (0473, 0474 and 0475) are slightly underexposed.

These close up photos don't fit with my theme of photographing family moments, but they would work as part of a series to provide context and build a wider picture of the scene and setting.



DSC_0484.NEF DSC_0485.NEF DSC_0487.NEF DSC_0488.NEF DSC_0489.NEF

Underexposed.

Bad light placement.

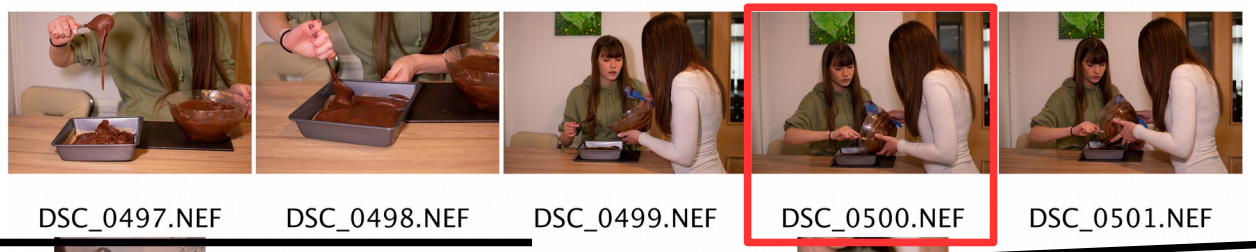
The light is badly positioned in these photos. I set it down on the worktop, and you can see a really strong light in the bottom left hand corner of the image which is distracting. The light should have been held up higher.



DSC_0491.NEF DSC_0492.NEF DSC_0494.NEF DSC_0495.NEF DSC_0496.NEF

My mum's arm is in this photo because she was fixing my sister's hair.

I like this photo, I think it's interesting but as the photo only shows my sister it lacks the focus on family interaction that this project focusses on. However, this could be a good filler photo if I was presenting photos from this shoot together.



DSC_0497.NEF DSC_0498.NEF DSC_0499.NEF DSC_0500.NEF DSC_0501.NEF

Bad timing taking the photo/ awkward expression.

Overexposed highlights.



DSC_0502.NEF DSC_0503.NEF DSC_0504.NEF DSC_0505.NEF DSC_0508.NEF

I think the background of this photo is distracting.

Strong image for ending a sequence.

I really like this photo, but I don't think it would work because of the portrait format.

Edited Images





When taking these photos, I stood behind my mum so that her face wouldn't be in the photo, as she is uncomfortable being in photos. This meant that the focus was on my sister. The top photo shows my sister adding eggs into the mix. In the bottom photo, she is stirring the batter. I prefer the lighting in the top photo, and I think I placed the small Boling light well to give the image equal lighting. However, I prefer the bottom photo because of the way my sister holds the spoon with the batter and my mum is holding the electric whisk. I think this makes it clearer that they are baking together, as I feel that the top photo makes it look like my mum is standing watching my sister.



Taking this photo, I used the composition technique changing perspective as I'm looking down on the mix. This photo has more emphasis on the task rather than the interaction of my mum and sister. Although the photo doesn't fit the my project theme, I think this could work well as part of a sequence.



I believe this photo is one of the strongest from this photoshoot. The lighting is even, which I think makes a significant impact. In addition, I like that my mum is holding the bowl for my sister and I think this really places the emphasis on the element of them being together and baking together.



This photo, taken from a higher viewpoint, shows my sister taking the brownie out of the oven. I think this is a good final photo in a sequence, as we have seen the process of baking and now we see it finally after it has finished baking. I took this photo from the side and from a higher viewpoint, because I wanted the focus to be on my sister bringing the brownie out of the oven. I felt taking it from the side would have placed more emphasis on my sister, and the cabinets in the background could have been distracting.

Photoshoot Reflection






As a whole, I would not say this shoot was particularly successful. Although I have a handful of photos I like, prior to the shoot I imagined the photos may have been better. Although saying this, when I was annotating my contact sheet I really did not like the photos and I thought I'd be lucky to end up with one photo I was happy with. I feel that editing definitely improved my opinion of these photos. My main issue was the lighting and the shadows, but editing resolved this. I also felt that some of my photos missed the point of my project, to capture every day moments between family members because some were just close up photos of my sister baking. However, I think these work well in a series, as shown above.

Fugitive Testimonies: Photoshoot 4

Introduction

Although I have been enjoying focussing on photographing day to day moments and interactions between my family members, I think it is important to experiment with my work. I decided to look at my research proposal, and try the idea of using objects as research. For this shoot, I decided to use objects to represent my family members. This shoot strays further away from my found image, as I won't be working close to the idea of family photography. Instead, I am interpreting my found image as a family holiday photo and using the theme of family as a starting point. I am interpreting the task more widely, and taking what I want from the found image.

Artist Research

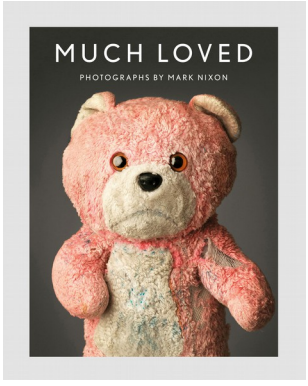
Tom Kiefer

I began researching photographers who use objects to represent something in their work when I came across Tom Kiefer's project *El Sueno (The American Dream).* In this project, Kiefer photographed personal items taken from individuals at a customs and border patrol processing facility in the USA. These images represent the unfair treatment of migrants (LensCulture, n.d). Kiefer's method of photographing objects is something I have thought about in this shoot. It is the combination of both the objects, something as simple as a toothbrush, and the sheer volume of these objects which speaks to the issue Kiefer is discussing. Presentation is something he has clearly thought about, and this is something I must consider during this shoot.



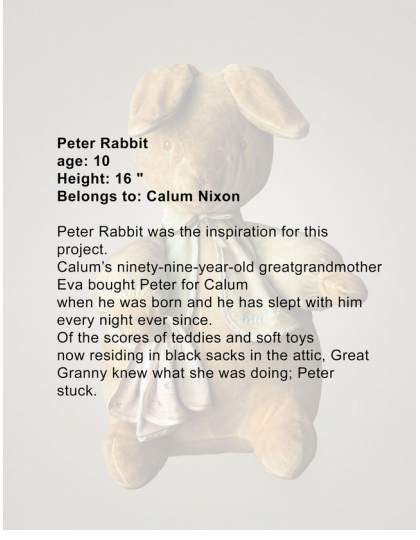


Much Loved by Mark Nixon

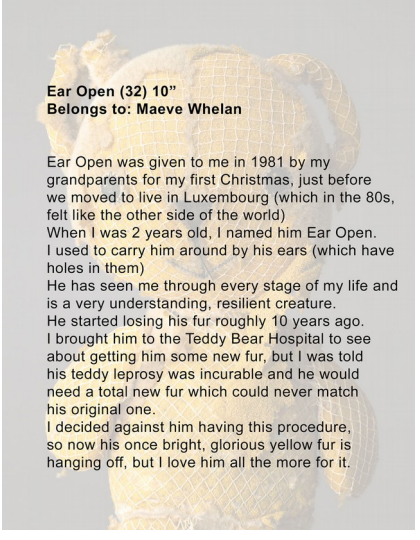


Much Loved is a project by Mark Nixon. Nixon said that it “started as a simple idea” to take a portrait of his son's stuffed animal Peter Rabbit. He decided that this could make an interesting exhibition, so he decided to ask his clients to bring in their children's stuffed toys. However, clients began bringing their own toys and telling him the stories of how they first got them. Eventually, due to it's huge success, the project became a book which was released in 2009 and sold over 50,000 copies and was translated into Japanese and Korean (Nixon, n.d). The book features the images, and then information about who the toy belongs to, and a story about how they got it, or what it means to them.





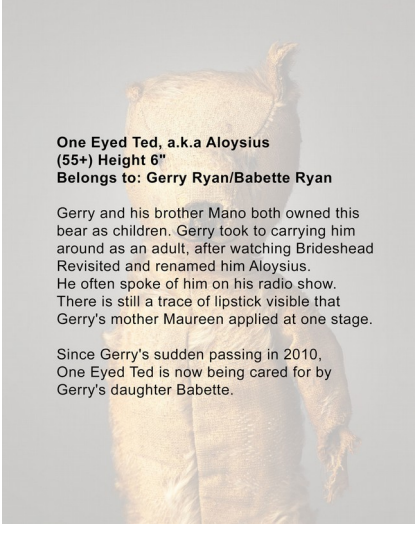








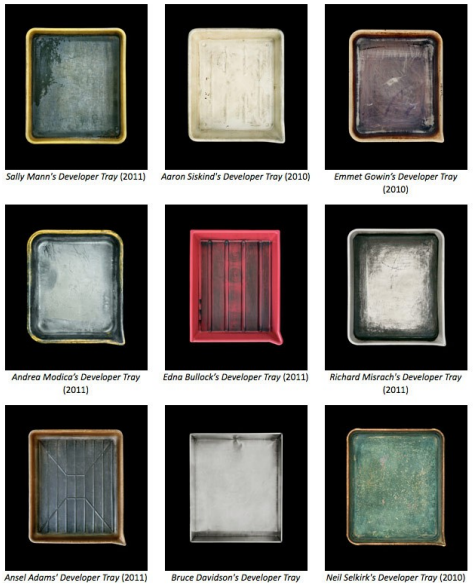




What I find so interesting about Nixon's work is the inclusion of text. Without this context, by simply looking at the images viewers would be confused at the significance of these objects or why they are photographed in this way. By reading the information, viewers begin to understand and possibly relate to these images. Adding text is something I am considering for this shoot.

Typologies

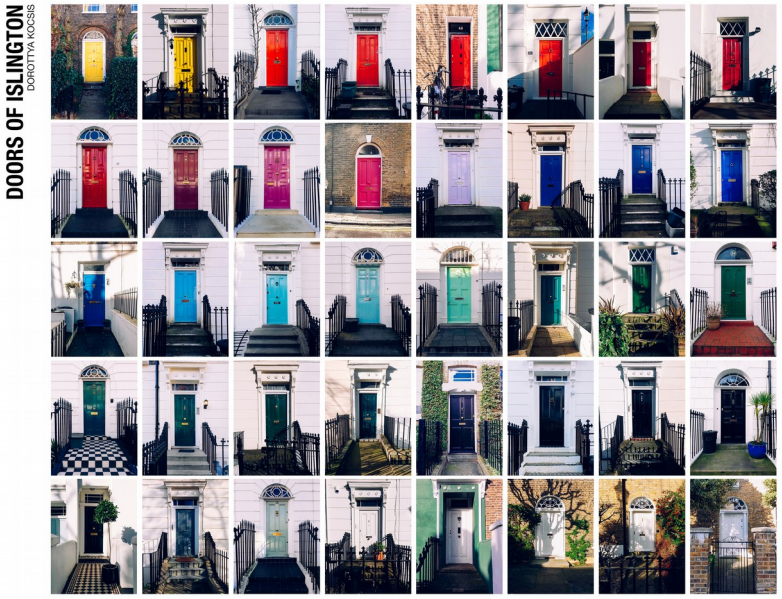
A photographic typology is “a single photograph, or more commonly a body of photographic work, that shares a high level of consistency” (Davis. P, 2017). A typology is a photographic method of representing classification; it can be used to create a connection between subjects, compare similarities and differences, or showcase a collection. Often, the relationship between objects is clear, however sometimes context is required.



Developer Trays by John Cyr is a project in which he uses developer trays of famous artists to represent them, almost as portraits. Without context, we can see that this work photographs trays. However, the relationship between these trays is not clear until we are given context.



Typology of Beverages by Carolyn Bauman. This piece is not annotated an has no captions, yet the intent is clear. The photographer was documenting different beverages. Each image is simple, but I think they work effectively as a group.



Doors of Islington by Dorottya Kocsis. This typology has the name of the work down the side of the grid, which contextualises the piece.



Bernd and Hilla Becher are widely recognised for their typologies of industrial structures.

Contact Sheet

For this photoshoot, I asked everyone in my family to give me one sentimental object, which I then photographed in a light box, to achieve a studio style. As I am putting the images in a grid, I took both portrait and landscape photos since I wasn't quite sure what the grid would look like. Ultimately, I decided to go with a square grid meaning I could use either landscape and portrait images and it wouldn't matter, so I chose what I believe to be the best photo of each object.




DSC_0247.dng


DSC_0248.dng


DSC_0249.dng


DSC_0250.dng


DSC_0251.dng

My nan's 40th Wedding Anniversary gift.

My grandfather's 40th Wedding Anniversary gift.


DSC_0252.dng


DSC_0253.dng


DSC_0254.dng

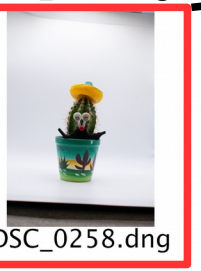

DSC_0255.dng


DSC_0256.dng

My uncle's cactus, which is sentimental because he got it on his first holiday abroad.

Rotate and straighten this photo, as it is very wonky.


DSC_0257.dng


DSC_0258.dng


DSC_0259.dng


DSC_0260.dng


DSC_0261.dng

I felt this photo had the best positioning, as the other ones were leaning back a bit too far.

This is my favourite childhood toy, which I have had since I was really young and is the most sentimental thing I own.


DSC_0262.dng


DSC_0263.dng


DSC_0264.dng


DSC_0265.dng


DSC_0266.dng

My dad's bracelet, which is sentimental as it is the first gift I ever bought him.

This is my mum's pen knife, which belonged to her grandfather.

Best placement.


DSC_0267.dng


DSC_0268.dng


DSC_0269.dng


DSC_0270.dng


DSC_0271.dng

Most equal lighting.

This is my sister's first bear, which she's had since the day she was born.


DSC_0272.dng

This is my best friend Kai's red panda, which is sentimental to him because we bought it while on holiday together. Kai is more than a friend to me, and I consider him family which is why I have included him in this project.

Best positioning.

This is my sister's boyfriend Ryan's penguin, which he and my sister won on their first date together. I chose to include Ryan in this project, as he feels like part of the family.

Final Piece



Matthew Jones' Bracelet



Paige Jones' First Teddy Bear



Jennlie-Lee Jones' Pen Knife



Ryan Bater's Penguin



Kelsey Jones' Swiftheart Rabbit



Kai McCarley's Red Panda



Susan Davies' 45th Wedding Anniversary Gift



Leslie Davies' 45th Wedding Anniversary Gift



Simon Davies' Cactus

To reflect, I think this piece was successful. Although, as I was assembling the images into the grid I felt the group of objects I had was very random and bared no resemblance or connection to one another without context. Therefore, I decided to add a short caption of what the item is and who it belongs to under each photo, just to contextualise the piece.

Fugitive Testimonies: Photoshoot 5

Introduction

Since all of my photoshoots so far have featured my sister, I felt that I needed to add more to this project by doing a photoshoot with my grandparents. I wanted to take a photo of my grandparents with their children, my mum and uncle, but unfortunately my uncle was unable to come so this photoshoot just ended up being my grandparents and my mum. For this photoshoot, I drove to Joe's Ice Cream Parlour to get ice cream and then we went to the lake to eat the ice cream. My grandparents and I have always gone to get ice cream together quite a lot, so I thought this was a perfect photoshoot topic.

Artist Work



This photo was taken from a straightforward viewpoint, with a moderate distance from the subjects. The subjects are cut off at the knee, with a fair amount of space between the tops of their heads and the frame.

Although most of Trish Morrissey's *Seven Years* focusses on photographing family at occasions, such as birthdays and holidays, this photo seems to represent who appears to be Morrissey's grandmother and a child, on a regular day. I thought this was unusual, but I feel that it relates more to my own project since it is what appears to be a normal day.

Contact Sheet



DSC_0510.dng DSC_0511.dng DSC_0513.dng DSC_0514.dng DSC_0515.dng



DSC_0516.dng DSC_0517.dng DSC_0518.dng DSC_0519.dng DSC_0520.dng



DSC_0521.dng DSC_0522.dng DSC_0523.dng DSC_0524.dng DSC_0526.dng



DSC_0527.dng DSC_0530.dng DSC_0534.dng DSC_0536.dng DSC_0537.dng



DSC_0538.dng DSC_0539.dng DSC_0541.dng DSC_0542.dng DSC_0543.dng



DSC_0545.dng DSC_0546.dng DSC_0547.dng DSC_0548.dng DSC_0549.dng

The sky is overexposed. Use Lightroom to bring the highlights down.

I really like this photo, because it represents and captures family in a different way. Rather than focussing on my family members, the focus is on the act of getting ice cream together.

I don't like this photo, because my mum is cut out and I think it's distracting.

DSC_0534.dng – This photo is overexposed as the sun came out from behind the clouds quickly. After this, I adjusted my settings to fit with the sun.

I prefer the positioning of DSC_0547.dng, but the duck is cut out of the frame and I think it's really distracting. I could try and crop DSC_0548.dng to look more similar to the previous photo. Either this or try and use Photoshop to select the duck from the second photo and drop him into the first photo. I'm not sure how successfully I'd be able to do this though.

Edit: After reviewing, I think I prefer DSC_0548.dng

In these photos, I experimented with where to focus to see which looked best. As my mum's hands were in the background, her hands weren't in focus because of the shallow depth of field. I used a fairly wide aperture for this shoot, because it was a grey and overcast day and this allowed me to correct exposure. I also feel the shallow depth of field might have worked, as I think having all 3 people's hands in focus would have been too much.

With these photos, I focussed on my grandfather. With the wide aperture, this meant the foreground (my mum and nan) were out of focus. Although I don't like the out of camera photo, I think with editing this could look good.

Slightly overexposed, and highlights are blown out.

This photo lacks the familial interaction aspect I wanted from this shoot.

All of my photos have been taken from quite a straight viewpoint, so I used the composition technique changing heights to take a photo which was a bit different to what I already had taken in this shoot.

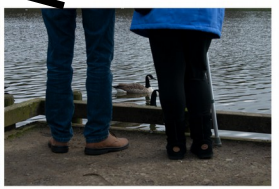
I prefer the landscape version of this photo; I feel like it works better with the subject rather than the portrait format.

Crop very slightly, just so it's symmetrical.

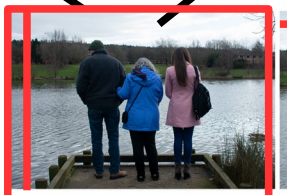
Possibly crop in slightly closer.

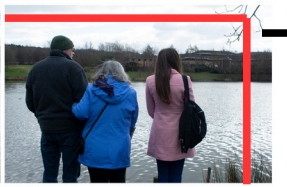
Crop out or spot heal the duck that has been cut out of the frame.


DSC_0550.dng


DSC_0551.dng


DSC_0552.dng


DSC_0553.dng


DSC_0554.dng

I'm really unsure whether I think the branches in the top right are distracting or not. When I edit this, decide and possibly spot heal them out.

I used a wide aperture and focussed on my grandfather in the background, so my nan in the foreground is blurred. Although she is a significant part of the image, the focus is on her watching my grandfather.


DSC_0555.dng


DSC_0556.dng


DSC_0557.dng


DSC_0558.dng


DSC_0559.dng

I like the parallel between my mum, nan and grandfather standing with each other and the three geese swimming together in the background.

I like these photos, I think they show my grandfather's playful personality really well.

My grandfather, without saying anything, walked off and decided to start using the exercise machines at the lake. This photo shows my nan turning around to look for him. I thought this was such a funny moment, so I focussed on my grandfather in the background and stood behind my nan to in a way capture what she was seeing, whilst also placing her in the frame. Again, I used a wide aperture so my nan would be out of focus to draw attention to my grandfather.


DSC_0560.dng


DSC_0561.dng


DSC_0563.dng


DSC_0564.dng


DSC_0566.dng

I don't like the composition of this photo, I think it is too straightforward and lacks anything interesting about it.


DSC_0569.dng


DSC_0570.dng


DSC_0573.dng


DSC_0574.dng


DSC_0575.dng

Overexposed, the highlights are blown out in parts.

I'll have to edit this photo to decide, but I think the background is a bit too busy. I also don't like the vibrant red of the car and box in the background, I feel it's distracting. I could fix this in Lightroom but I still feel the objects themselves are distracting.

Edited Images



This photo shows my grandfather, nan and mum eating Joe's ice cream. This is something we all do together, and something I remember doing often when I was young so I wanted to represent this in this project. As I was photographing three people, I decided to position the camera in a way so that my mum's hands and ice cream were between my grandparents'. To take this photo, I used an aperture of F7.1, so that there was some level of depth of field but it wasn't so shallow that my mum was just in the background.



As neither my mum or nan were comfortable being in photos, I asked them to sit on one side of the bench together with some space between them, so my grandfather could sit opposite and I could focus on him. Ideally, I would have taken the photo of the three of them sitting on a regular bench rather than a picnic table bench, so you could have seen them talking to each other and interacting.



This photo, showing my nan and grandfather looking at the lake, is one I thought worked well. I think it perfectly captures a family day out, a simple moment that may go forgotten but is one of the simple day to day activities we all enjoy.



Despite the fact I like the symmetrical aspect in this photo, in my opinion it's very straightforward. Although I do like it, I just feel it lacks a particularly interesting aspect or something that invokes emotion.



I like the mirroring aspect of this image, with my grandparents and mum standing to one side as three ducks swim past. This photo is my favourite from this shoot.



This photo was unprompted, but I think it speaks to my grandfather's character really well. Without saying anything, he got up and walked over to the exercise machine and started using it. My nan was wondering where he had gone, and when she turned around he sat there smiling which I thought was so funny. To capture the point that my nan was watching my grandfather, I stood behind her and using a wide aperture I focussed the camera on my grandfather. My nan, in the foreground, is blurred due to the wide aperture which keeps my grandfather as the focal point of the image.

Photoshoot Reflection

I think this shoot was successful. I'm glad I was able to do a shoot with my grandparents, as I feel it adds to the project by adding a more whole idea of family album photography. I feel that the photos from this shoot have really strong connotations of a family day out, and they feel very nostalgic. I like that the photos from this shoot feel like they were taken by simply observing my grandparents and my mum. In my opinion, I was able to achieve my aim of documenting simple, day to day family moments as memories quite effectively throughout this shoot.





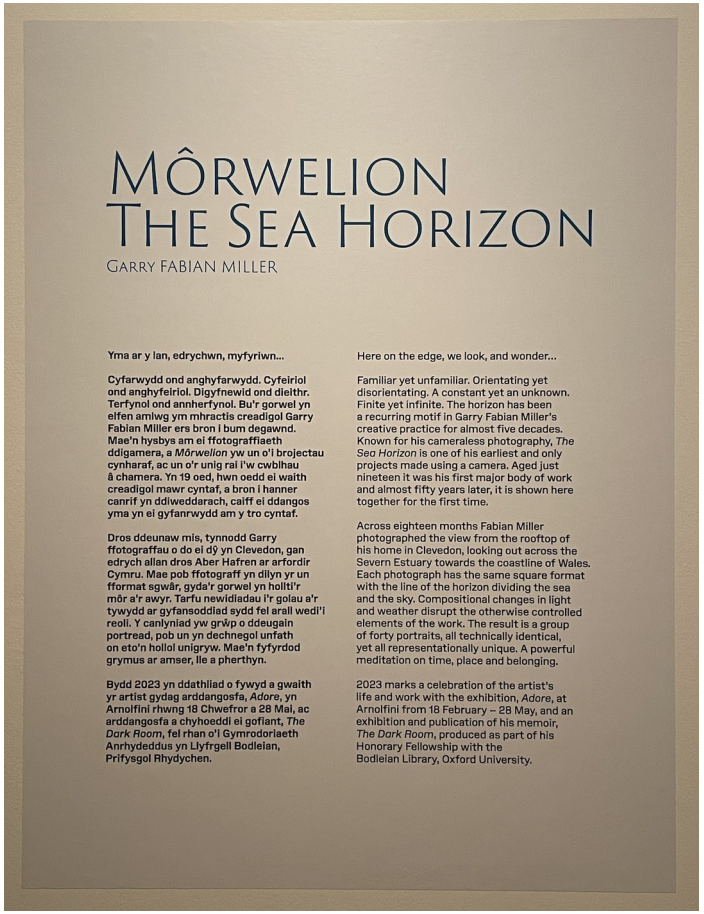
In my opinion, these photos are the two most successful from this shoot; I feel that they are the most interesting.

Exhibition Research: Cardiff National Museum Visit

Introduction

Continuing our exhibition research, the class visited Cardiff National Museum to look at the photography exhibition Môrwelion by Gary Fabian Miller. This exhibition is a solo exhibition, whereas the exhibitions in the Glynn Vivian Gallery we looked at previously were combined exhibitions including work from a number of artists. It was advantageous to visit a solo exhibition, as it added variety to our research and allowed us to think more about image selection and ordering.

The Exhibition



Cardiff National Museum held a photography exhibition showcasing the work The Sea Horizon by artist Gary Fabian Miller. Fabian Miller created the body of work by placing a camera on the balcony of his home, pointing out towards the sea. Across an 18 month period, he documented the seascape from the same position. This project highlights the impact that weather and lighting can have on a landscape.

As the lecturers had contacted the museum to arrange a visit, when we arrived we were met by one of the curators, Bronwyn. She spoke about the exhibition, and explained what the work was, how it was created and what the purpose was.

The exhibition text is on the wall by the entrance, so as people enter they can read what the work is about and understand the body of work before looking around.



Upon first entering the exhibition room, you are immediately faced with the work. Bronwyn, who was one of the curators explained her process of choosing images for the back wall. She explained that as it is the longest wall, she felt that all of the photos on this wall needed to fit together well. She said that in her opinion, it was important to display some of the best photos from the project along this wall, as this will be the first thing everyone sees.





In the right hand area of the room, Bronwyn explained that the photo in the black frame was taken on film. She felt that as it was quite different, it should be a centre point.









In terms of presentation, the curators have used large white square frames for the images. In my opinion, this works well as the images are squares and the square frames just add a boarder, which helps lift them off the wall well.

The images are lit from above, with the lights being angled toward the images. I think this works well, as the lighting does not reflect of the frame and distract from the image.

Studio Photoshoot

Introduction

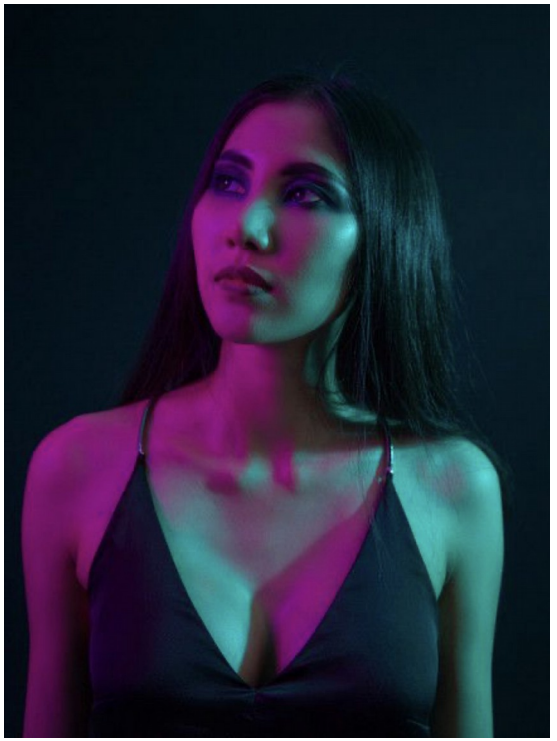
Last semester, I only used the studio once for my lit portrait task as part of the Learning in the Digital Era module. During that time, I set up quite a lot of the lighting set ups. However, as we did it as a group I didn't get much of a chance to experiment with lighting set ups. This semester, I have been to several studio lighting workshops with Joseff to learn how to use the studio and gain confidence doing so. I decided to book the studio space to take some portraits of my sister, not for any project in particular but just to familiarise myself with the space and to gain confidence and practice using the lights.

Inspiration



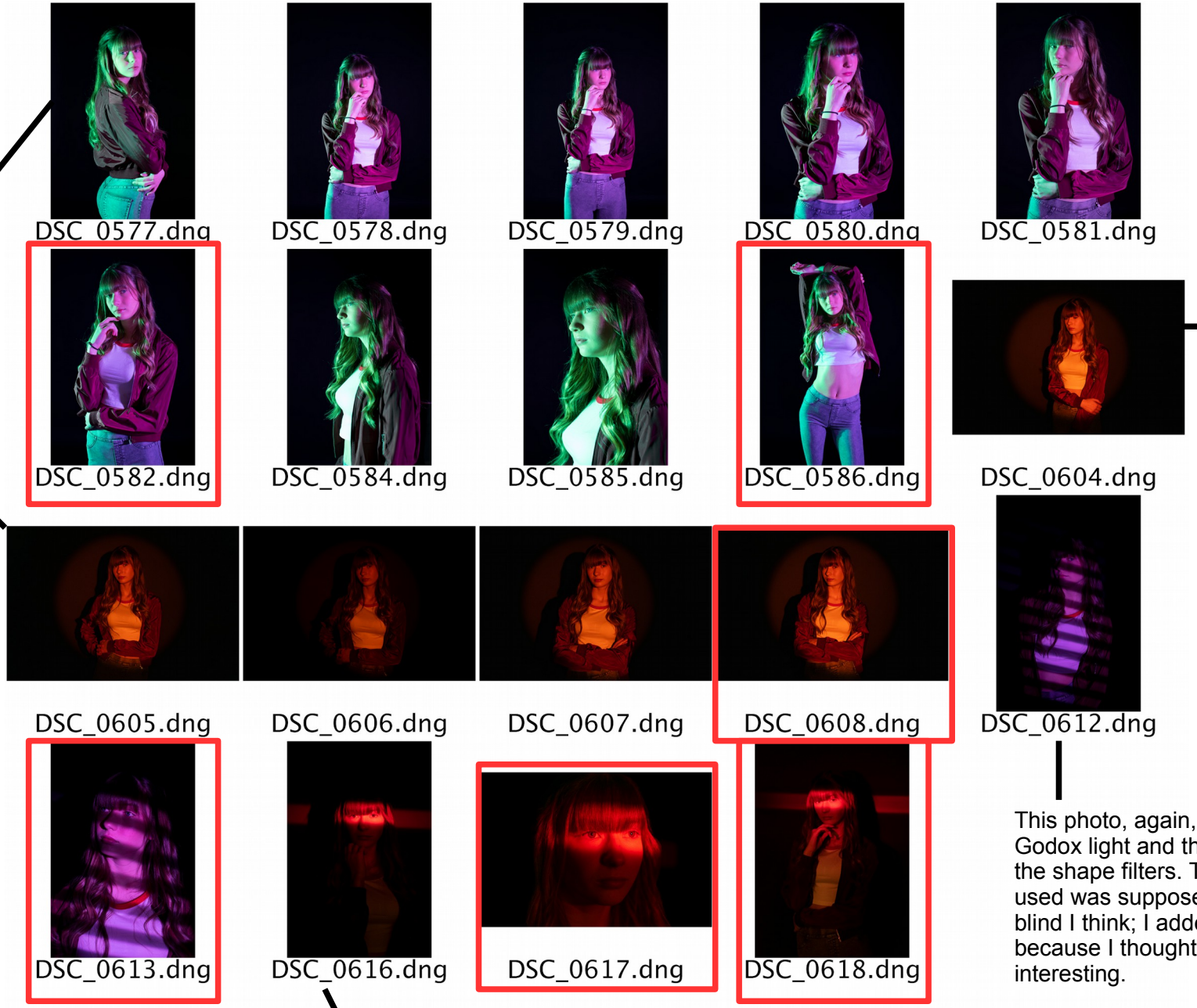
I found this lighting guide on Pinterest, which I thought could be useful as it shows a variety of lighting set ups, and gives examples of what the portraits would look like.





I also found these portraits on Pinterest, called dual light portraits. I really like the contrasting colours, and decided this is something I would like to try.

Contact Sheet



To take these photos, I placed one Godox light with a green gel on the left, and another Godox light with a purple gel on the right.

I used a Godox light for this photo, with an attachment on the end that has shape filters and gels. I used the spotlight shape filter, and an orange gel to take this photo. In hindsight, I think using a white background would have looked better in this photo.

Although the light was on 100% and reasonably close to the model, the orange spotlight photos still look underexposed. The light wasn't very strong, and I did adjust me settings to try and correct the exposure. However, the aperture was as wide as it could be and I didn't want to lower the shutter speed and risk motion blur. Rather than increasing the ISO and having a lot of noise, I decided it was better to underexpose the photo and fix it in Lightroom.

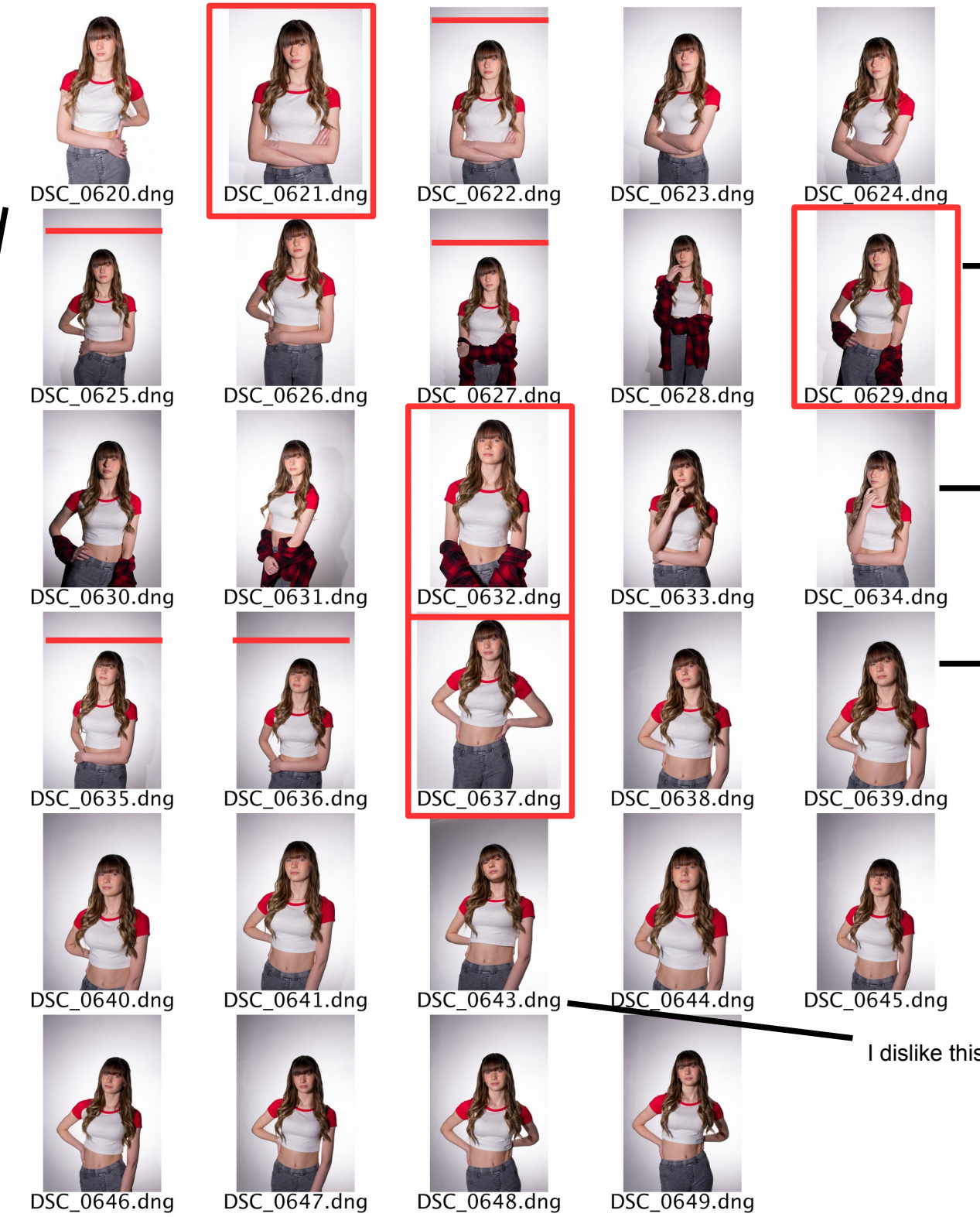
This photo, again, was taken with the Godox light and the attachment with the shape filters. The shape filter I used was supposed to look like a blind I think; I added a purple gel because I thought it would look interesting.

I added the line shape filter to the Godox light for these photos, with a red gel. I really like these photos. When editing, I need to use the paint brush tool to lighten my sister and separate her from the background slightly.

This is a contact sheet of all of the high key portraits I took. I tried asking my sister to do a variety of poses for these photos, to see what I think worked well.

When looking at this shoot, I chose to edit the photos which I really liked the pose in.

I felt that this photo was overexposed, and that the background was too white and it looked very flat. I adjusted my settings slightly, to allow for the image to have more depth.



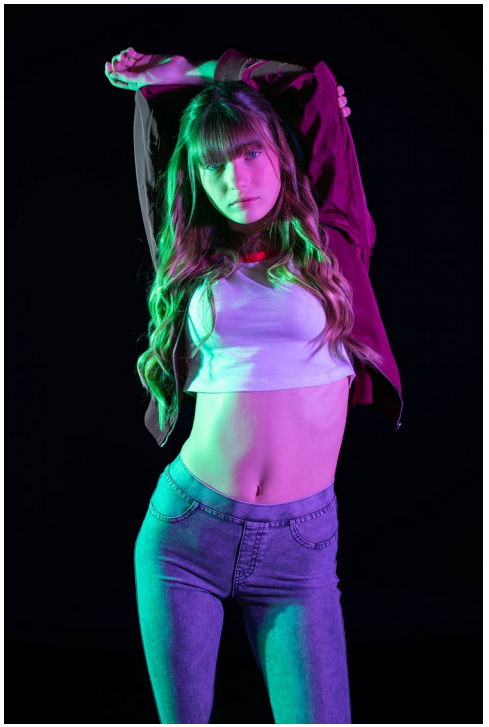
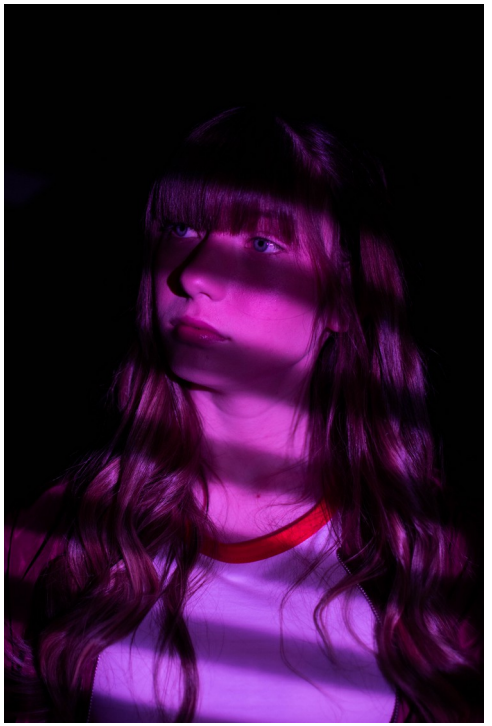
I really like this pose.

I don't like this pose.

Too close to the right edge of the frame.

I dislike this angle.

Edited Photos












Photoshoot Reflection

Overall, I am really pleased with the photos from this photoshoot. Considering it was my first time properly using the studio, I think that I was able to take some interesting portraits. My favourite photos are definitely the ones where I used the coloured gels. However, I think my high key portraits are strong and I am happy with what the lighting was like.

Fugitive Testimonies: Photoshoot 6

Introduction

This photoshoot follows my mum and sister going to the Marina Market, which is a market of small businesses selling their products. This is something we do together, so I decided to take my camera and take some photos of them walking around. After the marina market, my mum suggested going to town to get milkshakes. I walked behind my mum and my sister, and aimed to document their day out.

Prior to this shoot, I knew I would struggle with this shoot. The Marina Market is usually busy, and I knew that I would struggle taking photos in this environment, with so many people around. I decided to use a zoom lens, so that I could stand back out of the way and focus on my mum and sister through the crowd. However, this didn't work as the crowd was so big that it was hard to take photos where people weren't standing in front of my camera. I went back to using my 18-55mm lens, which did leave me feeling more anxious as it was more obvious that I was taking photos. I was also worried about the crowd, as I knew it would be difficult to find effective compositions with so many people around. Despite this, I thought I would try the shoot anyway in hopes of ending up with a couple of photos I liked.

Contact Sheet

When looking through my contact sheet, I found quite a few of my photos were out of focus. As this shoot had to be quite quick, as there were so many people around and I was trying to take in the moment shots. On my contact sheet, to make image selection easier I have crossed off all of the out of focus shots, in addition to some I would not use for other reasons.



DSC_0711.NEF DSC_0712.NEF DSC_0713.NEF DSC_0714.NEF DSC_0715.NEF

My mum is being cut out of the frame here.



DSC_0716.NEF DSC_0717.NEF ~~DSC_0718.NEF~~ ~~DSC_0719.NEF~~ ~~DSC_0720.NEF~~

Bad composition/ camera positioning.

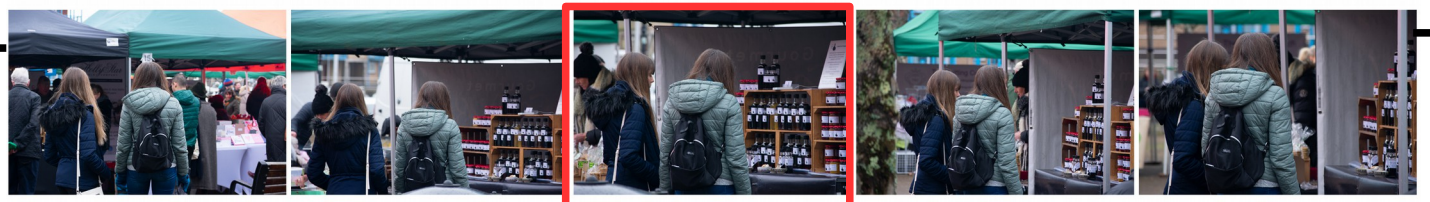
Out of focus.



~~DSC_0721.NEF~~ DSC_0722.NEF ~~DSC_0723.NEF~~ DSC_0724.NEF DSC_0725.NEF

I think this photo looks too busy.

The background is too busy, and I feel that my mum and sister get lost in the photo.

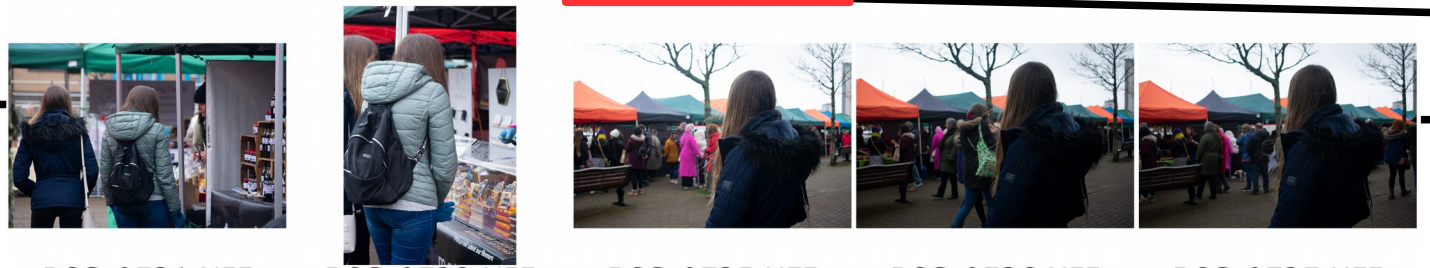


DSC_0726.NEF DSC_0727.NEF DSC_0728.NEF DSC_0729.NEF DSC_0730.NEF

I don't like that my mum is covering my sister in the photo.

I think this is the best photo of the 5 where my mum and sister are looking at the jam stall.

Paige is walking away from my mum in this photo, so it looks like a photo of my mum by herself.



DSC_0731.NEF DSC_0732.NEF DSC_0735.NEF DSC_0736.NEF DSC_0737.NEF

Underexposed shadows, general bad exposure balance.

Overexposed highlights.

The highlights in the sky are overexposed/ blown out.



DSC_0739.NEF



DSC_0740.NEF



DSC_0741.NEF



DSC_0742.NEF



DSC_0743.NEF

Overexposed highlights/ highlights are blown out.

I adjusted my settings so that the highlights were properly exposed, but the rest of the photo is now underexposed.



DSC_0744.NEF



DSC_0745.NEF



DSC_0747.NEF



DSC_0750.NEF



DSC_0751.NEF

I like the positioning and expression most in this photo.



DSC_0752.NEF



DSC_0753.NEF



DSC_0756.NEF



DSC_0757.NEF

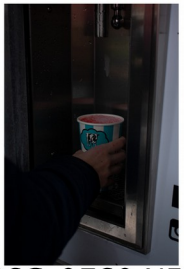


DSC_0758.NEF

I took this photo with a portrait format, so that I could get the whole milkshake machine in the photo, but I really don't like the format or framing of this photo.



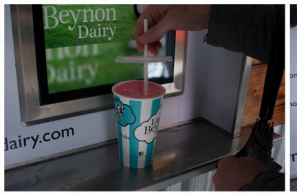
DSC_0759.NEF



DSC_0760.NEF



DSC_0763.NEF



DSC_0764.NEF



DSC_0765.NEF

Underexposed.

Slight motion blur of my mum stirring the milkshake with the straw.

Out of focus.



DSC_0766.NEF



DSC_0767.NEF



DSC_0768.NEF



DSC_0769.NEF



DSC_0770.NEF

I decided to edit these photos, as they contextualise this part of the shoot by showing where my sister is.


DSC_0771.NEF


DSC_0772.NEF



DSC_0773.NEF


DSC_0774.NEF


DSC_0775.NEF

This is the best photo of my sister ordering from the milkshake machine, because I think the positioning is best.

I don't like the portrait format of this. I think taking it as portrait worked best, but in terms of presenting it alongside other images I don't think it fits.


DSC_0776.NEF


~~DSC_0777.NEF~~

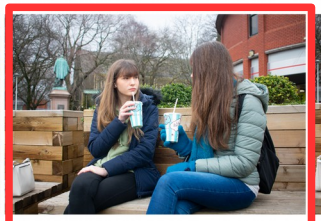

DSC_0778.NEF


~~DSC_0779.NEF~~


DSC_0780.NEF

Delete- I took the photo at a bad time, as my mum was moving her hair.


DSC_0783.NEF


DSC_0786.NEF


DSC_0787.NEF

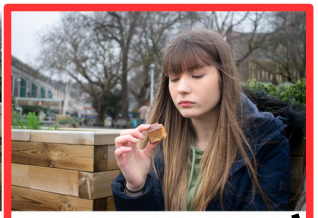

DSC_0788.NEF


DSC_0789.NEF

This photo has the best positioning of the ones I took. I chose this over DSC_0787.NEF because I like that my sister is about to drink her milkshake.


DSC_0790.NEF


DSC_0791.NEF


DSC_0792.NEF

I really like this photo, it's something different to the others.

I think this photo could have been much better, and would have been more fitting to the theme of family moments, if I had captured my mum's hand holding the bag of fudge for my sister in the frame. By not getting her hand in the frame, I feel that this photo misses the point of my mum offering Paige some fudge.

Edited Images



This photo shows my mum and sister looking at the plants at one of the stalls in the Marina market. To improve this photo, I could have taken it with a wider focal length. This is because my sister's bag is cut out of the frame, but I think there is a good distance between her head and the top of the frame.



In this photo, my mum and sister are walking around the market looking at the cheesecake stall. I used a wide aperture to take this photo, which I think worked effectively as my mum and sister are clearly separated from the background and they are the focal point of the image. However, one thing I don't like about this photo is that my mum's hand is cut out of the frame. I also don't like the umbrella being cut off, but this seemed inevitable as the photo wouldn't have worked if it was taken with a portrait format. As this shoot was very in the moment, I didn't have time to think too much about framing. But if I had stopped and had enough time to frame the photo properly, I would have lowered the camera a bit.



I like that this photo shows my mum and sister looking at one of the stalls in the Marina market. However, I wish I had taken the photo from a slightly lower viewpoint.



This photo was taken after leaving the Marina market, while walking into town. My sister was telling my mum a story, and stopped to talk to her. I took this photo without them knowing, and I think you can see this by my sister's expression as she looks completely engaged in the conversation. I like the background of this photo, and although it doesn't have any relevance in the photo I think it provides a nice background.





These photos show my sister getting milk from the Llaeth Beynon Dairy milk vending machine. These photos aren't necessarily ones I would include in my body of work, as they don't have an obvious connection to family photography, but I think they could work as a part of a sequence from this shoot. I like the top photo, the close up, and I think it would work as a sequence, as it is different to the other images. If I were to retake the bottom image, I would take it slightly more to the left. This is because I think the back of my sister's coat is too close to the edge of the frame. Thinking about these photos, I think that I could have linked these to my family photos theme by taking a photo of my mum standing next to my sister.



I really like this photo, as it shows my mum and my sister talking to each other and drinking milkshakes. I think it fits the theme of this project perfectly, and is a great example of my project focussing on day to day moments between family members. This may not be something that my mum and sister remember doing together, as they simply went out and sat on a bench drinking milkshakes. But in my opinion, these are the moments that matter most; I feel that it is doing simple activities like this that allows family to bond with each other.



Although I like the photo, as it is a photo of my sister by herself and my mum cannot be seen I feel that it does not fit with the other photos. All of my photos focus on moments and interactions between family members, and I have aimed to take photos that represent the bond they have. This is one element this photo lacks. However, if I presented this photo alongside other photos from this shoot I feel that it might work well. I like that this photo has a more focussed composition. I decided to use aperture F4.5, which was wide enough to create a shallow depth of field because of the distance between the background and the subject, my sister.

Photoshoot Reflection

As a whole, I do not feel that this was one of my most successful photoshoots. Despite taking a few photos that I am happy with, I feel that my other photoshoots have had more successful outcomes as a whole.

One thing I particularly struggled with during this shoot was taking photos in the Marina Market. As someone who really struggles with social anxiety, I felt really anxious and quite awkward taking photos in such a busy area. I did not want to start taking photos of my mum and sister in front of stalls as I thought it would come across as rude, photographing someone's stall and products without their permission, but I was too nervous to ask. I tried to take photos from afar, but I ended up missing focus a lot as I was taking photos so quickly before my mum and sister moved. Additionally, as the market was really busy, I found it was quite difficult to try and photograph my mum and my sister looking at different stalls and think about effective composition techniques whilst being surrounded by so many people.

Looking at my contact sheet, this shoot could almost be split into two shoots: the market, and getting milkshakes afterwards.

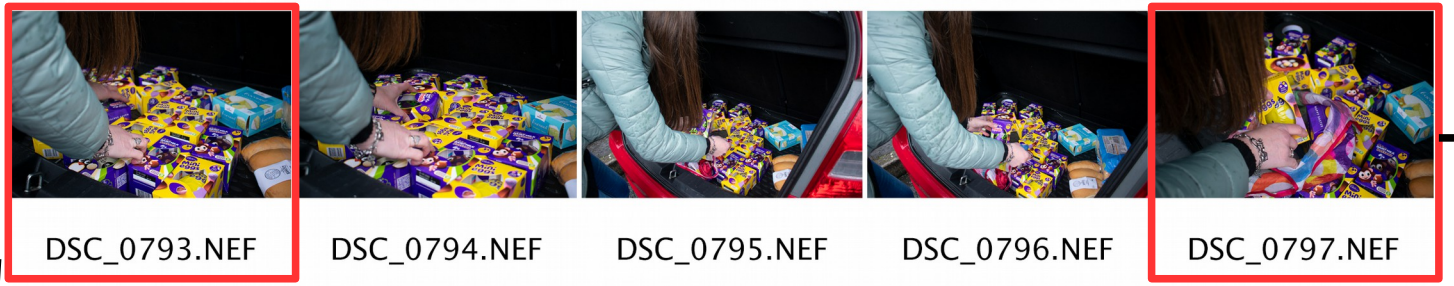
Fugitive Testimonies: Photoshoot 7

Introduction

This photoshoot was unprompted, and just a very quick in the moment shoot. I went shopping with my mum, and we found Easter eggs and she decided to buy some then since they were on offer. She bought Easter eggs for my family, and she had asked my grandparents if they wanted her to pick some up for them to give people as well. As a result, she ended up with 18 Easter eggs. Since we were not planning on going shopping, we didn't have any shopping bags with us. This resulted in my mum and I running through the car park in the rain with arms full of Easter eggs and a couple of other things we had bought. Unfortunately I did not have my camera with me, otherwise I would have taken photos of her buying all of the Easter eggs. When we got home, I ran in to grab my camera and shopping bags. Since the car was parked a street away and it was raining heavily, my mum was packing the eggs into the bags to take them into the house. I decided to take photos of my mum picking up the 18 eggs, which were loose in the car boot, as she packed them into shopping bags.

Contact Sheet

At the time, I decided this could potentially be an interesting shoot idea because I thought it was a funny family moment. However, in hindsight this shoot would have been much better if my sister was with us and she was helping my mum buy and bring the Easter eggs home. However, as it was just my mum and I, I couldn't have taken the photos with anyone else there.



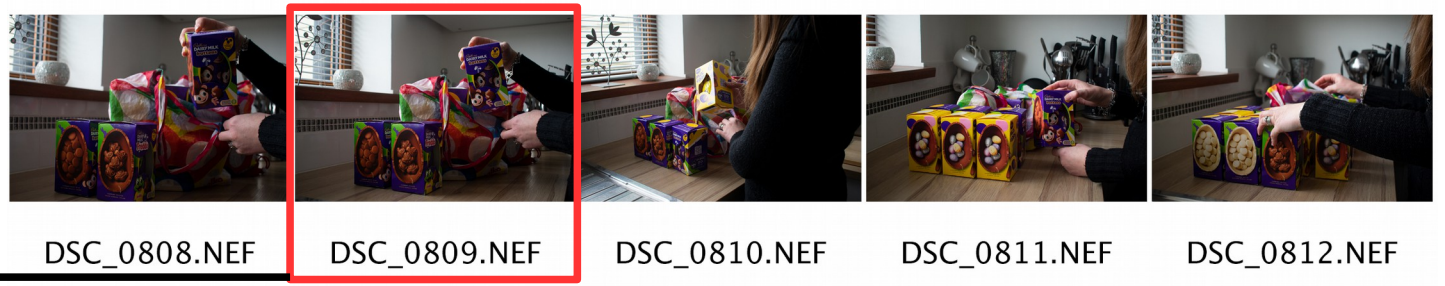
I think this photo is the best example of my mum packing the Easter eggs into the bags.



I edited this photo because it shows my mum before she started packing the Easter eggs into the bags.



This photo shows once all of the Easter eggs had been packed into the bags.



In this photo, my mum is starting to unpack the Easter eggs.



Edited Images







These photos show my mum packing the Easter eggs from the car boot into shopping bags. As my mum doesn't like being in photos, I tried to photograph her without showing her face. Instead, I focussed on the action of her packing the eggs into the bags. When editing these photos, I have been reducing the shadows to fit wit the style of my found image. As a result, the car boot was very bright. Using Lightroom, I used the paintbrush tool and reduced the exposure of the selected section just so that the car boot didn't distract from the main subject.





These photos show my mum unpacking the Easter eggs. I prefer the composition of the bottom photo, but I think my mum taking the eggs out of the shopping bag makes the narrative clearer.





I tried putting these photos together as a triptych, but I don't think it works very well, because the first two photos are too similar. In this shoot, I only took photos with two compositions: one looking into the car boot, and the other of my mum unpacking. I think if I had taken a photo of my mum walking down the street holding one bag in each hand this triptych could have worked, as it could have been a break in the middle whilst also tying the photos together well.

Photoshoot Reflection

Although I think some of the photos in this shoot are interesting, I do not feel that the narrative is particularly clear. I think anyone looking at these photos may wonder what the relationship between these and the theme of family is, as it is not inherently clear that my mum was buying Easter eggs for everyone in the family. Consequently, I do not think I will be including these photos as part of my final piece, as I feel that the context is too unclear and would negatively impact the themes and atmosphere I tried to convey. Nevertheless, I think these photos are interesting and to me they are funny, as they will remind me of the time my mum and I did a spontaneous Easter egg shop and bought 18 eggs.

Fugitive Testimonies: Photoshoot 8

Introduction

As my mother was playing with our hamster, I decided to do a quick photoshoot as pets are a big part of many people's families. With this shoot, I particularly had to think about lighting and settings. As hamsters are sensitive to light, I didn't want to use a lighting kit or flash meaning that I was restricted to natural lighting which unfortunately was not very strong at the time of this shoot. I asked my mum to sit in front of the window, so that I could get as much window light as possible. In addition to this, my hamster is really fast which meant I had to have a really high shutter speed. To work with this, I opened my aperture as wide as I could; however the problem with this was my hamster was moving so fast he was moving out of focus, and even if he moved slightly he was out of focus. I did not want to put my ISO up too high, as the images would look too noisy. My solution to this was to give my hamster food so that he would sit still while eating, use a lower shutter speed and take the photos quickly.

Research and Inspiration



Wag Your Tail Photography

Wag Your Tail Photography is a company that specialises in pet photography. I liked this photo, as the focussed seemed to be on the interaction between the owner and her dog. This is something I thought about for my shoot. However, obviously I was faced with the challenge of photographing a hamster rather than a dog.



I found this photo on a website about risks hamsters can pose, and it cited this photo from Shutterstock. I like how although the hamster is the focus of the photo, the child is in the background yet the photo still has the element of the interaction between owner and pet. This is what I hoped to achieve in my photos.

Contact Sheet



DSC_0848.NEF DSC_0849.NEF DSC_0850.NEF DSC_0851.NEF DSC_0852.NEF

This was a test shot to see what the lighting was like.

I missed focus in all of these photos.

Nugget was moving so fast that he kept moving out of focus.



DSC_0853.NEF DSC_0854.NEF DSC_0855.NEF DSC_0856.NEF DSC_0857.NEF

This photo is focussed on the end of Nugget's nose, and his face is blurred.

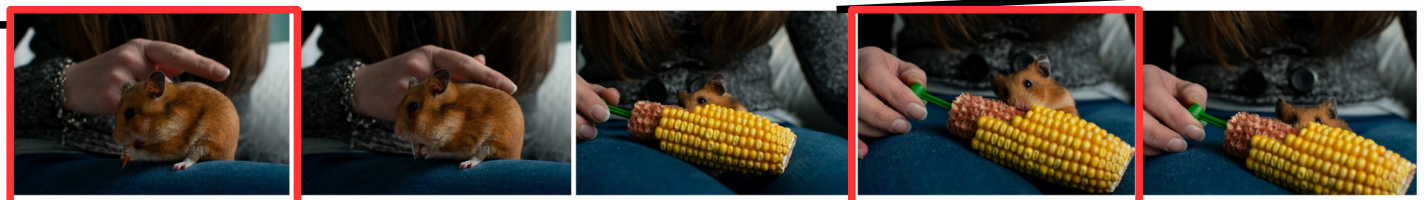
I would crop this photo here, as I feel that my mum's hand in the corner is distracting.



DSC_0858.NEF DSC_0859.NEF DSC_0860.NEF DSC_0861.NEF DSC_0862.NEF

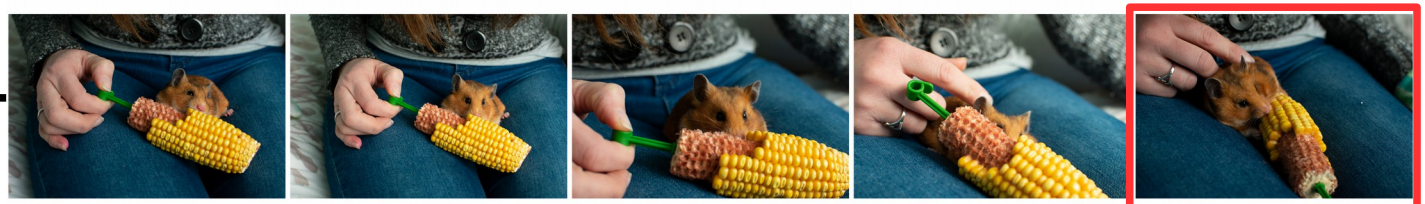
This photo is underexposed. Also, I should have taken it from a lower angle as Nugget is too close to the top of the frame.

When Nugget had finished the carrot, I gave him corn to keep him still so I could take more photos. I quite like the corn, it fills more of the came and I feel like my mum is more incorporated in these photos as she is holding the corn for him.



DSC_0863.NEF DSC_0864.NEF DSC_0865.NEF DSC_0866.NEF DSC_0867.NEF

I prefer DSC_0863.NEF to DSC_0864.NEF because you can see Nugget is eating a carrot,as opposed to the second photo where the carrot is gone.



DSC_0868.NEF DSC_0869.NEF DSC_0870.NEF DSC_0871.NEF DSC_0872.NEF

Nugget is slightly out of focus here.

Slightly out of focus.

I don't like that Nugget is hidden behind the corn in this photo.

Edited Images







These photos show my mum with my hamster, Nugget. The top left photo shows Nugget eating his carrot while my mum is petting him. I like this photo in particular, as it shows the interaction between people and their pets. What I particularly like about this photo is the fact my mum takes up the background. I think this really emphasises my mum's place in this photo, and ties it back to my theme of family photos rather than just appearing to be a pet photo. In the photo on the right, my mum is holding corn for Nugget. I like the composition of this, with Nugget peaking over the top of the corn. Similarly to the top left photo, the bottom left photo shows my mum petting Nugget, which again I think brings the photo back to the idea of family photos.

Photoshoot Reflection

Going into this shoot, I knew that it would be a challenge. Initially I wanted a photo of my hamster, Nugget, in my mum's hands. I knew this wouldn't be feasible though, as he is very energetic and doesn't stay still. Consequently, I would need a high shutter speed to eliminate motion blur. Lighting was already a challenge for this shoot, as I couldn't use a lighting kit of flash as hamsters are very sensitive to light. I could have used natural lighting, but as hamsters are nocturnal the earliest I see Nugget is 7:30am, at which time there isn;t strong natural lighting. Since taking a photo of Nugget in my mum's hands didn't seem possible, I had to think of another way to photograph the interaction between pet and owner. I decided that my mum petting Nugget could be a good way to represent this. Early in the morning, I asked my mum to sit in front of a window with Nugget on her lap. As we managed to keep Nugget still and occupied with food, I was able to use a shutter speed of 1/160”, aperture F4 and ISO 800. I could have gone for ISO400, but my native ISO is 800 and I figured this would be better.

Another thing I did particularly struggle on with this shoot is focussing; as my hamster is so fast, he kept moving out of focus and I missed focus in a lot of my photos. However, as he was eating I did find focussing slightly easier as he was more or less in one spot.



I think this is the most successful photo from my shoot. I feel that I was able to symbolise the bond between pets and their owners well. I think that it could have been interesting to photograph my mum holding and feeding Nugget, however as she does not like being photographed I decided to focus on her hand petting him. One thing I think could be improved about this photo is the timing. I wish my mum had actually been petting Nugget, not just holding her hand above him. I like the photo to the right, because my mum is actually petting Nugget, yet I prefer the composition of the left photo.



Fugitive Testimonies: Photoshoot 9

Introduction

My sister and her boyfriend play Just Dance together quite a lot, and I felt like photographing this could be quite a fun shoot idea. They're always really funny playing it together, and I thought capturing this could create some authentic family moment images.

Technical Elements





I borrowed a Godox VL150 lighting kit from university to do this shoot. As I did the shoot in my living room, which is quite a big room, I did not use the lighting head as this focussed the light on the subjects, leaving the rest of the room dark. I had the light on 100% brightness, due to the size of the room and the area I wanted to light being so large. One problem I faced was where to place the light. I felt that wherever I placed it created large shadows around the room, which I thought looked really bad. I put the light up high so that it was lighting from above, making the shadows slightly smaller. Ultimately, where to place the light came down to finding a place where I felt the shadows were least distracting. Ideally, I would have liked to borrow two lighting kits; I would have placed one light behind the sofa, lighting the back of my sister and her boyfriend, and the other in the kitchen doorway lighting the front of them. I think this would have created a nice quality of light, and would have reduced the shadows. When editing, I'm going to try and reduce the shadows, but since they are so prominent and dark I don't think I'll be able to reduce them to a point where I don't feel they are distracting.

For this shoot, a high shutter speed was vital as Paige and Ryan were moving around really fast. I chose 1/200”, as this was fast enough to avoid motion blur for the most part but not too high that it was difficult to compensate for in terms of exposure. I used a wide aperture, between F3.5 and F4 for all shots, to compensate for the high shutter speed. Although I was using the light which was set to 100% brightness, with the size of the room and the high shutter speed I still needed ISO400.

Contact Sheet

I think the photos that work best in this shoot are the ones where Paige and Ryan are doing the same dance move, I just think the composition works better and it's clearer what they are doing. Similarly, I think photos where you can see the TV screen work well.

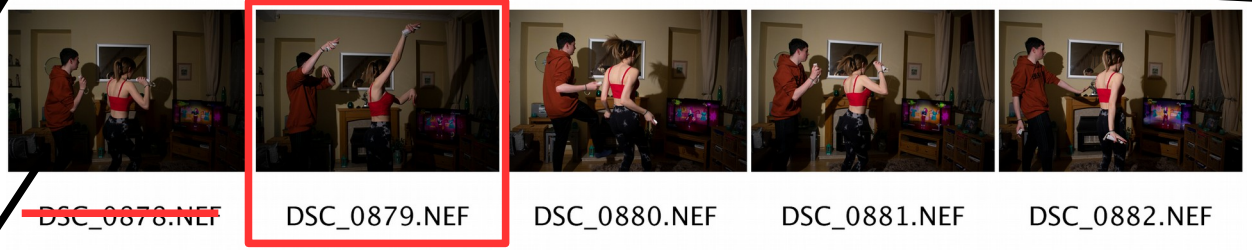
I don't like that you can see the cushions on the sofa in the foreground of this photo, I think it's distracting.

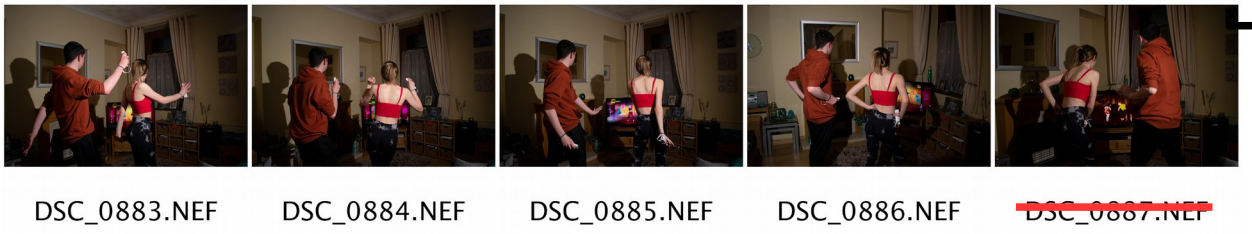
Missed focus.



Missed focus.

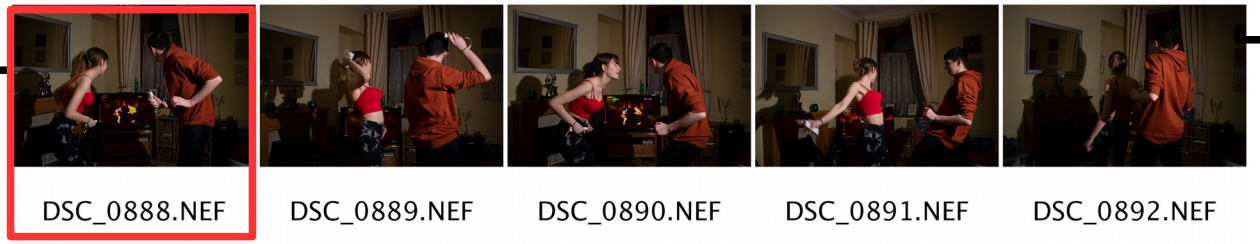
I don't like the reflection of the light and the glare in the mirror, it was a bad camera position.





Missed focus.

I like the symmetry of Paige and Ryan being on either side of the frame, and I think the way the TV is framed between them works well. However, I really don't like the shadows in this photo.



I quite liked the composition of this photo, but unfortunately I missed focus.

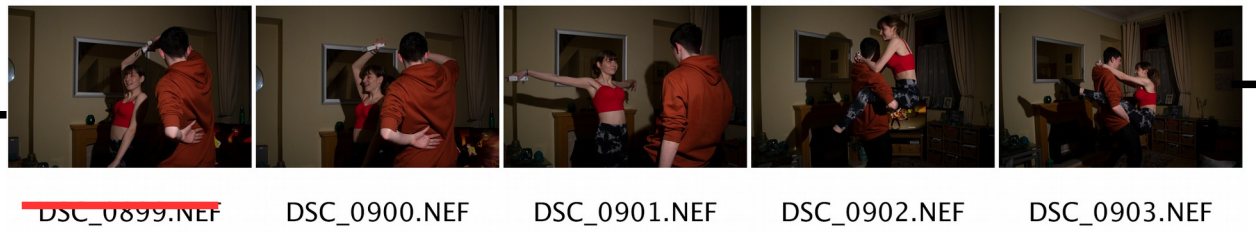
Shadows in this photo are too strong and prominent.



I don't like that Ryan is covering the TV in these photos. However, I like the way Paige and Ryan are positioned in DSC_0897.dng .

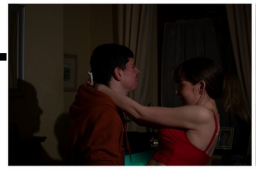
I really don't like the positioning of this photo, and the way they are standing in front of the TV.

As my sister was spinning, I caught motion blur on her face.

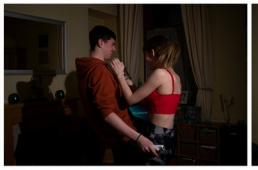


Very underexposed.

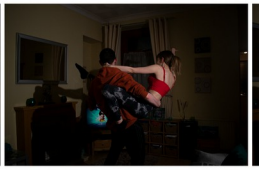
I liked that the composition of this photo was different to the other photos from this shoot, but I don't like the shadow over my sister's face.



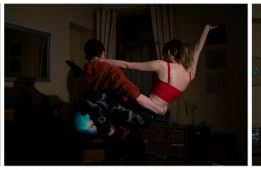
DSC_0904.NEF



DSC_0905.NEF



DSC_0906.NEF



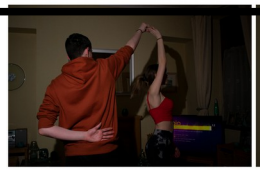
DSC_0907.NEF



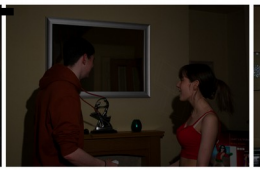
DSC_0908.NEF

I would have used this photo, but Paige and Ryan had actually put the Wii remotes down to recreate part of the dance. Since they aren't holding the Wii remotes, and the TV is not fully in the frame,I felt this defeated the point of the shoot. Despite this, I liked this pose and feel that it could have worked well.

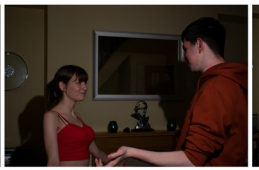
Underexposed.



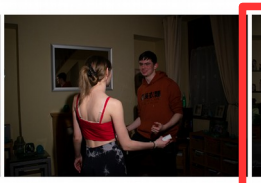
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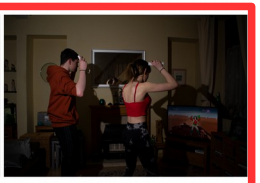
DSC_0910.NEF



DSC_0911.NEF

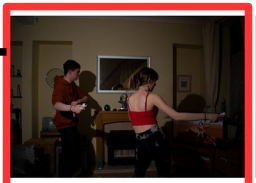


DSC_0912.NEF

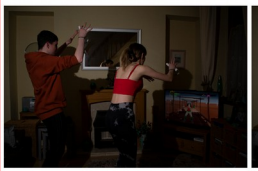


DSC_0913.NEF

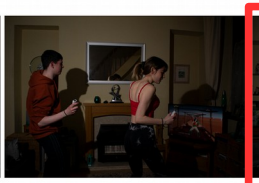
I liked the pose in this photo.



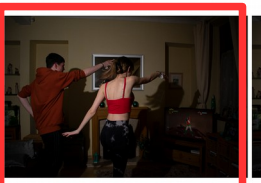
DSC_0914.NEF



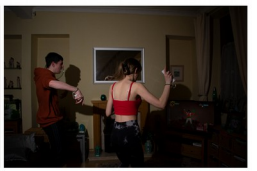
DSC_0915.NEF



DSC_0916.NEF

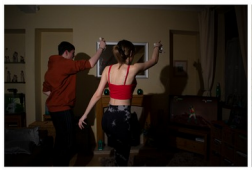


DSC_0917.NEF

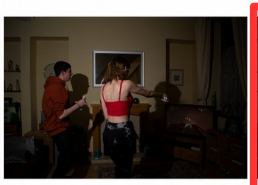


DSC_0918.NEF

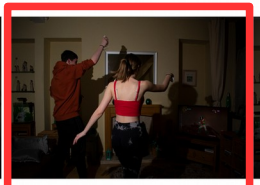
Bring the shadows up in editing.



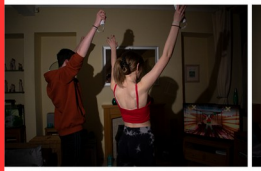
DSC_0919.NEF



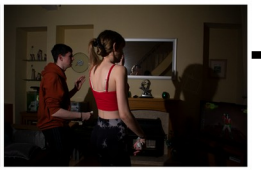
DSC_0920.NEF



DSC_0921.NEF

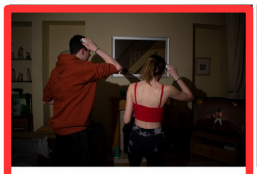


DSC_0922.NEF

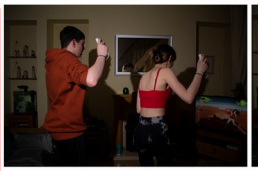


DSC_0923.NEF

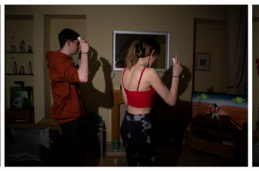
I really don't like the lighting in this photo.



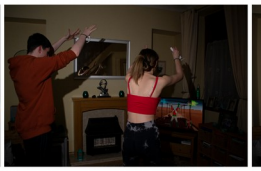
DSC_0924.NEF



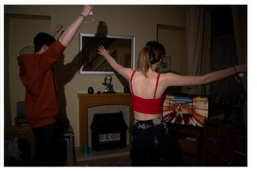
DSC_0925.NEF



DSC_0926.NEF



DSC_0927.NEF

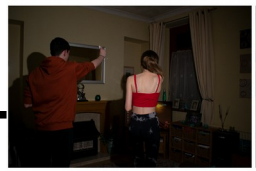


DSC_0928.NEF

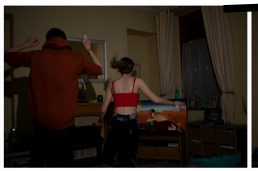
Bad framing, Ryan is cut out of the frame and Paige is partially covering the TV.

Underexposed.

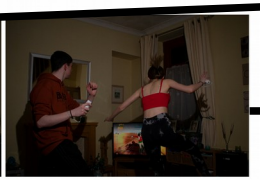
I don't like this photo- You can't see the TV so it's unclear what they are doing.



DSC_0929.NEF



DSC_0930.NEF



DSC_0931.NEF

Edited Images









These photos are some of my favourites from this shoot, in particular the top and bottom left; I think the poses in these photos are quite dynamic and interesting. I also like the top right photo, but I think the shadows are distracting, as they fill the space between my sister and the TV. Although I like the bottom right photo, I think Ryan's shadow over the TV unit is distracting.


KELSY GOOD


KELSY OK




KELSY GOOD





Photoshoot Reflection

In this shoot, I wasn't looking to take a multitude of photos I liked. Due to the positioning of the lighting, and the limited places I could have set up the lighting kit, I felt that I struggled with composition As a result, I was taking photos from one viewpoint and from one angle. I took as many photos as I did, because I wanted to get the timing right and take a photo where the pose would be dynamic. My aim was to take one photo which I liked. If the layout of the room was different, I think it could have been interesting to take a photo from behind the TV looking at Paige and Ryan's faces. However, there is a really small gap behind the TV meaning I could put the lighting kit down there, and it would have been a challenge for me to get back there due to the leads and consoles there.

To improve this shoot, I think I could have used two lighting kits. The shadows were my main issue throughout this shoot, and I think a second lighting kit to place at an angle behind them would have eliminated the shadows on the wall. However, this could potentially have left the photos looking flat, especially as the editing style I have chosen involved reducing contrast and lightening the shadows.

Fugitive Testimonies: Photoshoot 10

Introduction

When my sister and her boyfriend said they were going to bake, I asked if I could take some photos of them. I took photos of my mum and my sister for this project previously, but I feel the lighting in the photos was not very good and, in my opinion, it ruined the photos. Since I had borrowed the Godox lighting kit from university, I used that to light my photos. My goal was to capture moments that highlighted their personalities, such as perhaps a photo of them laughing together while baking or something similar.

Technical Elements



For this photoshoot, I used the Godox VL150 light. One thing I struggled with, similarly to my last photo, was where to place the light. As I only had one light, I felt that wherever I placed it I ended up getting shadows which I found really distracting. However, eventually I was able to place the light in a position that limited the shadows as much as possible. Throughout this shoot, I struggled with the light placement and the angle to take photos from. Consequently, my photos from this shoot are all very similar.

Contact Sheet



This was the first photo I took to test where I should position the light. The corner of the photo has glare from the edge of the light, which I accidentally caught in the frame. In addition to this, I don't like the shadow of my sister and feel that it is distracting. This was only a test photo though.

Again, this was a test shot to experiment with the best positioning of the light. This is really underexposed, but I quite like the composition.

I don't like this photo, because Paige's head is covering half of Ryan's face.

I really like this photo, but I caught the edge of my fridge in the frame. Because of where I had the light set up and the room I had to take the photos, I was standing right next to the fridge so I accidentally caught it in quite a few photos.

I don't like Paige's expression here.

Here Paige and Ryan started playing around and play fighting, which is a common occurrence with these two, so I took some photos as a very in the moment idea. I don't think I will end up using them, as without context I feel they will look odd as part of a set or presented alongside other images.

Ryan's face in this photo is blurry, as he moved and my shutter speed was set to 1/200” and captured motion blur.

Looking at the contact sheet, I think the background looks underexposed. However, in Lightroom once I enable profile corrections the photos look much different and they don't seem to be underexposed.

Edited Images









These photos show Paige and Ryan baking together. I felt that during this shoot I struggled to take photos of them together from different angles, as my kitchen is quite small and I also had the lighting kit there. Consequently, my photos from this shoot are very similar. However, I'm glad I was successful to some extent.

Photoshoot Reflection

I took a few photos in this shoot that I quite like. One thing I think I could have improved about this shoot is the variety of photos. I feel that many of the photos I took were the same composition, but with Paige and Ryan making different expressions. As a result, I don't think I could make an effective series of photos from this shoot. I think this shoot was successful in that I like some of the photos, but it definitely lacks that element of a range of photos. However, this is partly due to the fact that the battery pack for the lighting kit died mid shoot. I was only able to photograph half of the baking process. I couldn't plug the light in, as the lead wasn't long enough to reach the nearest plug socket and stand where I needed it. By the time the battery had charged, Paige and Ryan were finished baking. I would like to redo this photoshoot, but on the other hand I feel that if I did the photos may come out very similar. Aside from some close up shots, I'm not quite sure what I could add.





I think these are the most successful photos from this shoot. I like the right photo, because of Ryan's expression and it looks like they are enjoying. However, I don't like that Paige's hair is covering her face. I prefer the composition of the left photo, as you can see they are baking and putting the mix into the tray. Despite this, I think it would be a better photo if they had both been laughing like they were in the other photos.

Fugitive Testimonies: Photoshoot 11

Introduction

As I continued thinking about possible photoshoot ideas, I decided that a board game shoot could work well. Playing board games together is something most families can relate to, and definitely something my family does together. What I thought would work about this shoot is the emotion, as when playing board games, my mum and sister often get quite competitive together and end up laughing together a lot. I thought this element of genuine emotion and enjoyment would convey the idea behind this project: to capture small moments of joy, the day to day memories, between family.

Technical Elements

As I had borrowed the Godox VL150 light for a few weeks, I used this as a lighting source. I had planned all the shoots I wanted to use it for, and did all of these shoots over the weekend. Using this light worked really well for the last photoshoot. I set the light up in my living room, pointing at my dining room table.



As I was taking these photos, I had to keep moving the light from side to side, depending on who I was taking photos of. I found that when I was taking photos of one person's face while the light was in the middle, I had really prominent shadows that I found distracting. So when I wanted to focus on my sister, I moved the light so that it shone at her from more straight on rather than her side.

For this shoot, I initially wanted to use my 55mm portrait lens, as that can drop down to F1.8 and I wanted a shallower depth of field. However, I felt that a focal length of 50mm was too close, so I switched to m7 18mm-55mm lens.

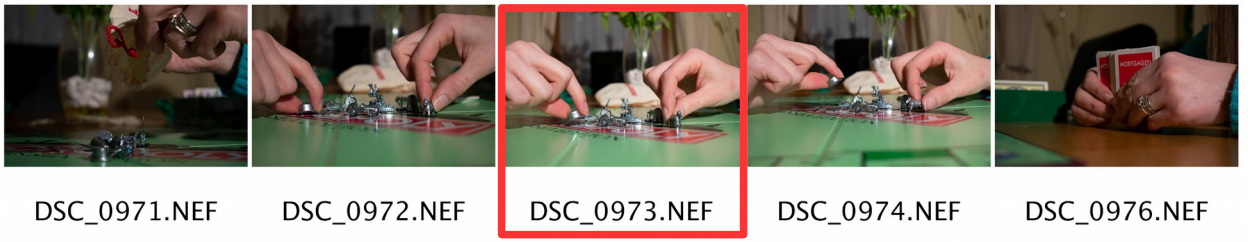
For the majority of this shoot, I used ISO200 and a shutter speed of 1/100”, with varying apertures as I adjusted the focal length.

Contact Sheet



This photo shows my mum emptying out the bag of pieces.

I think this photo would work well as an opening/ establishing shot if I were to present a couple of photos from this shoot together.



It took me quite a few tries to be able to take a photo where I was happy with the dice.



I think this photo had the best dice position, as I managed to take the photo at the right time.

Motion blur on one of the dice.





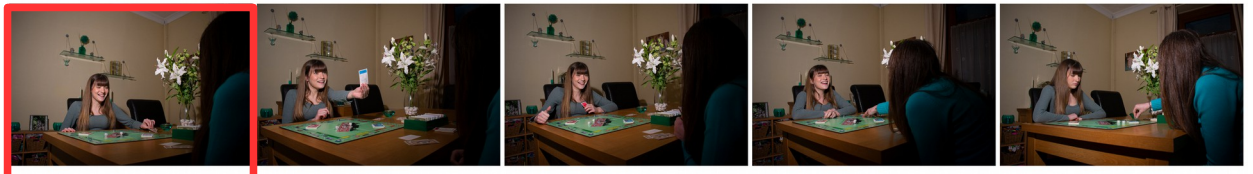
I like these photos because they show how playful my mum and sister are, and I think they portray their relationship well. I think this photo is the best of the four, as I like the composition most.

I picked this photo over DSC_0998.NEF, because I felt the placement of the dice in the background was better.

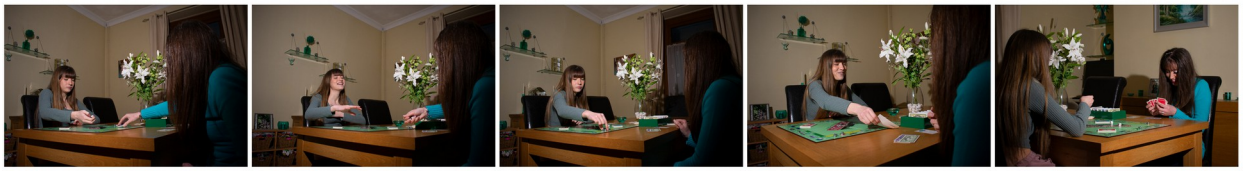




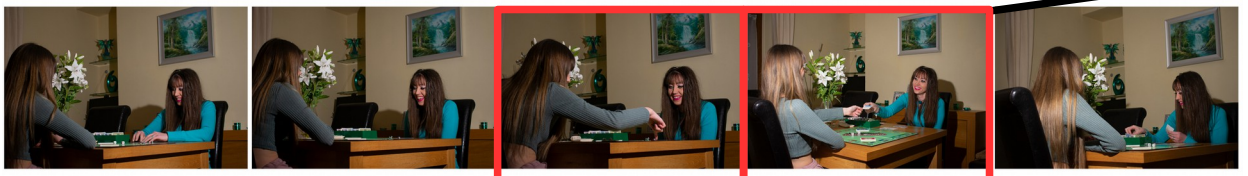
DSC_1001.NEF DSC_1003.NEF DSC_1004.NEF DSC_1006.NEF DSC_1007.NEF



DSC_1009.NEF DSC_1010.NEF DSC_1011.NEF DSC_1013.NEF DSC_1015.NEF



DSC_1016.NEF DSC_1017.NEF DSC_1018.NEF DSC_1019.NEF DSC_1021.NEF



DSC_1022.NEF DSC_1023.NEF DSC_1024.NEF DSC_1029.NEF DSC_1031.NEF

This is where I moved the light, as I started focussing on my mum in photos.



DSC_1032.NEF DSC_1034.NEF DSC_1036.NEF DSC_1037.NEF DSC_1038.NEF

I like the symmetry of these photos.

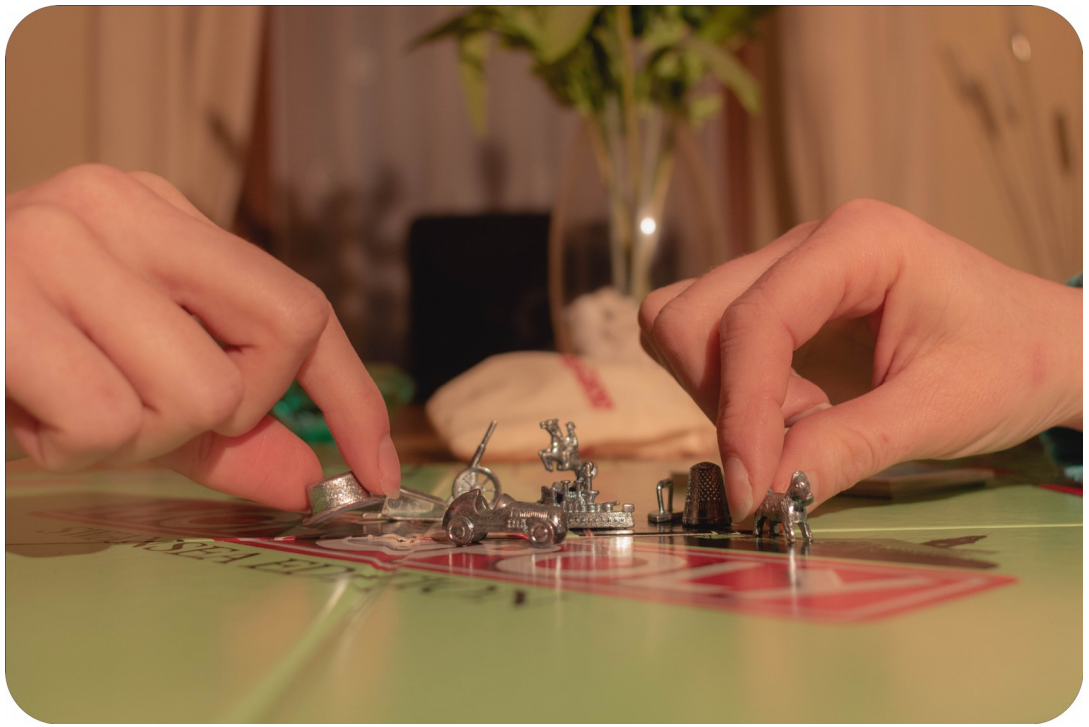


DSC_1039.NEF DSC_1041.NEF DSC_1042.NEF DSC_1043.NEF DSC_1044.NEF

Edited Images



I feel that throughout this project, a lot of my photos have been point and shoot photos of my family members walking. That's why in this shoot, I decided to take photos with different compositions. This photo shows my mum and my sister opening the Monopoly box. When taking this photo, I asked them to grab one side of the box each and lift it off, tilting it towards the camera slightly so you can see it's Monopoly. I like the symmetry in this photo, and feel that it draws attention to the box lid well.



This photo shows my mum and sister picking their game pieces. I used a wide aperture, F5.6, to create a shallow depth of field and draw create a strong focal point in the image. In hindsight, I think I should have taken the photo with a slightly lower focal length and a wider angle, because I don't like where my sister's hand is cut off and I wish I had taken it wider so that her wrist was in the photo.





These photos are close up photos of my mum and sister playing Monopoly. I felt that it was important to take close up photos, because I knew I wanted to create a sequence from this photoshoot. To create strong focal points, I created a shallow depth of field by using a wide aperture. I think without a shallow depth of field, the subject may have blended into the back too much and the photos wouldn't have been effective.





My aim for these photos was to show the subjects rolling the dice. These were the best photos with this composition, based on the dice placement. Using a high shutter speed was vital for these photos, as I needed to catch the dice as they were being rolled. I prefer the photo of my sister rolling the dice (the top photo), because I think her hand position is better. In addition, I like that you can see my sister behind her hand, whereas the photo of my mum rolling the dice is just her hand. In addition, I like that the background of the top photo is simpler, and I think it is less distracting therefore making the photo more effective as the focus is solely on my sister rolling the dice.





Although these photos are not compositionally interesting, I really like them because I think they reflect my mum and sister's characters really well. Additionally, I feel that it's something that most people can relate to as Monopoly games often result in arguments and heated debates, as people are competitive while playing. I think these photos will be relatable for a lot of people, and possibly cause them to think back to playing board games with their family. I took the bottom photo from a lower angle, keeping the focus on my sister and interrupting the frame with my mum's arm. I think this worked well and added an extra element to the image.





In these photos, I wanted my focus to be on the pieces. Although my project focusses on family photography and photographing moments between family members, I thought I should take some close up photos so that I could make a sequence of images to display together. I thought that in a sequence of images, I would need some shots to break up the photos of my mum and sister and felt that these images could set the scene a bit more.

In the top photo, I decided to place the piece at the back of the board so I could have some of the board in the foreground. To break up the foreground, I placed the dice in the middle of the image. I also decided to place my camera almost flat on the board so that I was taking the photo from the same level as the piece, giving it emphasis in the image. I wanted to show the room in the background, just to break up the photo a bit more and possibly contextualise. To take this photo, an aperture of F5.6 was enough to create a shallow depth of field as there was so much space between the piece and the background, and the board and dice were so close to the lens.

When taking the bottom photo, I decided to have a closer crop to create a focus specifically on the game piece. I placed the piece on a square that would allow me to show the Monopoly logo in the background. I also chose to place the dice in the background just to add additional detail.



This photo was taken when Paige and my mum were playing Monopoly, and my mum was taking her turn. I felt the baskets in the background were a bit distracting, so in Photoshop I used the lasso tool and drew around the edge of my sister and the table, then applied a gaussian blur. I think this helped to reinforce the focal point of the image.



I like this photo because it is one of the few that my mum is shown in. One thing that bothers me about this photo is that the painting on the wall is cut off because of the framing. However, without having a wide angle photo where the subjects feel lost this was inevitable.



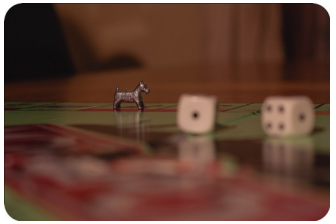


What I love about these photos is the genuine emotion you can see between my mum and sister. These photos don't look posed at all, but they look like true in the moment photos. The photo on the left is one of my favourites from this shoot.

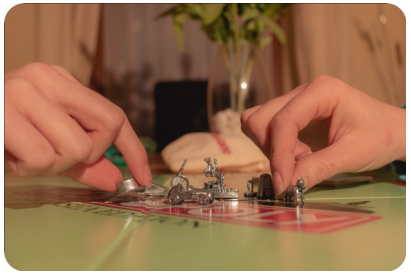


I took this photo from standing just behind my mum, so the focus is on my sister, yet still keeping the element of family. This photo isn't one of my favourites from this shoot, as I just feel that it lacks an interesting element to it.










As I had taken a lot of closer up photos, which focussed more on the setting than the interaction between my mum and sister, I decided to make a sequence of images from this series. I came up with two sets of images to make a sequence. I think I prefer the bottom sequence, because I like that the middle photo is symmetrical and I think it brings the images together well. Despite this, I think the top sequence is more fitting for this project, as it includes more photos focussing on the interaction between my mum and sister and I think it fits the theme better.

Photoshoot Reflection

Reflecting on this shoot, I think it is one of the best photoshoots I have done throughout the course of this module. I think I took a good balance of both wider angle photos of my mum and my sister and closer up shots. Throughout the rest of this project, I have been photographing my mum from behind or the side, so I'm glad to finally have one photo where you can see her face. I asked my mum and sister to play Monopoly, but everything after that was all natural, which I really think is what made this shoot so successful; I love the genuine emotion you can see in the photos.

End of Year Exhibition

Thinking about Exhibiting

For the end of year exhibition, I chose to present my ongoing body of work *Family Photographs* that I am working on for my Fugitive Testimonies module. I chose to exhibit this work, as it's my main focus with work at the moment and I am happy with the direction the project is taking.



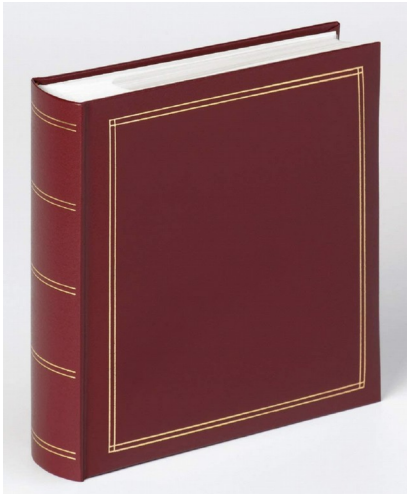
When thinking about exhibiting my work, I thought about how previous work had been presented. Much of the work included in exhibitions is presented with a white background or boarder, in a simple frame which is often square. This style of presentation is very subtle, and draws more focus to the images and presents them well with space around each image. I thought about when I submitted a print for the Glynn Vivian Open Exhibition, which was included in the exhibition. When printing that, I chose a glossy paper type and a standard square frame which allowed a white boarder. For this particular image, I thought this worked well as the white boarder created some space around my photo and in my opinion suited the image well. However, I feel this type of presentation would not suit my *Family Photographs* project. I decided that this exhibition required me to present a selection of photos; I felt that if I didn't include enough photos my work wouldn't have the desired effect of resembling a photo album. As I want to exhibit a range of images, I feel putting them in frames is not practical due to space. In addition, I think putting these photos in frames will distract from the themes and atmosphere I hoped to convey. I wanted my work to connote ideas of memory and nostalgia, making people think about their own families. I think a frame would ruin this, as it almost takes the images out of context.

Final Idea

For this exhibition, I have decided to exhibit my work in a photo album. This is because as my work focusses on family photography and the concept of the family photo album, I felt that it was a more fitting and appropriate way of displaying my work, compared to in frames. I think presenting my work in an album will help to contextualise my images well, and help tie them together.

Presentation of Exhibition Piece

After deciding to present my work in a photo album, finding the right photo album was key. Preferably, I wanted an album that could display two landscape images per page, with four over a double page spread so that I could display four photos from each shoot. One thing I kept in mind was that the album didn't have too many pages. I needed a reasonable number of photo pockets, to allow me to include a range of images, but most photo albums have 100+ pockets, which was far too many, and I didn't want to leave empty pages in the album.





I really liked this album, I felt that my photos could have looked nice inside and I liked that there was space next to each photo to write a small caption, for example where the photo was taken or maybe the date. I liked the layout as well as the design. However, the only problem was that there were too many pages. I have only been working on my Fugitive Testimonies module since early February, so since I had to have the photos ready to print by mid to late March I didn't feel it was possible to do enough shoots and take so many photos I was happy with in such a short time.









I continued searching Amazon, trying to find albums with less pages and I found these books which could hold 36 photos. Although initially I wanted an album that could display two photos per page, I decided that the smaller albums could also work since I was unable to find larger albums with less pages. Although I quite liked the album, I didn't think the colour would work with my photos. After I kept looking, I found the black album (shown below). I thought the black would work better than the cream, however I still felt it was plain and didn't fit the vintage theme I hoped to portray.



I also thought about buying a scrapbook and making my own album. I felt this could work well, as in a photo album the plastic cover over the photos would have caused a glare and I was worried about this distracting from my photos or making them less impactful. I could have used photo mounting corners to hold the photos in the scrapbook, but Il ultimately decided against this because I realised this would ruin my photos by covering the rounded edges of my photos. I could have glued the photos in, but I felt my photos may have felt a bit lost on the page.

Final Decision



As I was walking around The Range looking for an album, I found chipboard album doorplates. That's when I decided to buy these, and use them as a cover for the album. I decided that I would cut out my printed images, use card to make pages that would fit inside the chipboard and then glue my photos onto the card pages I made.



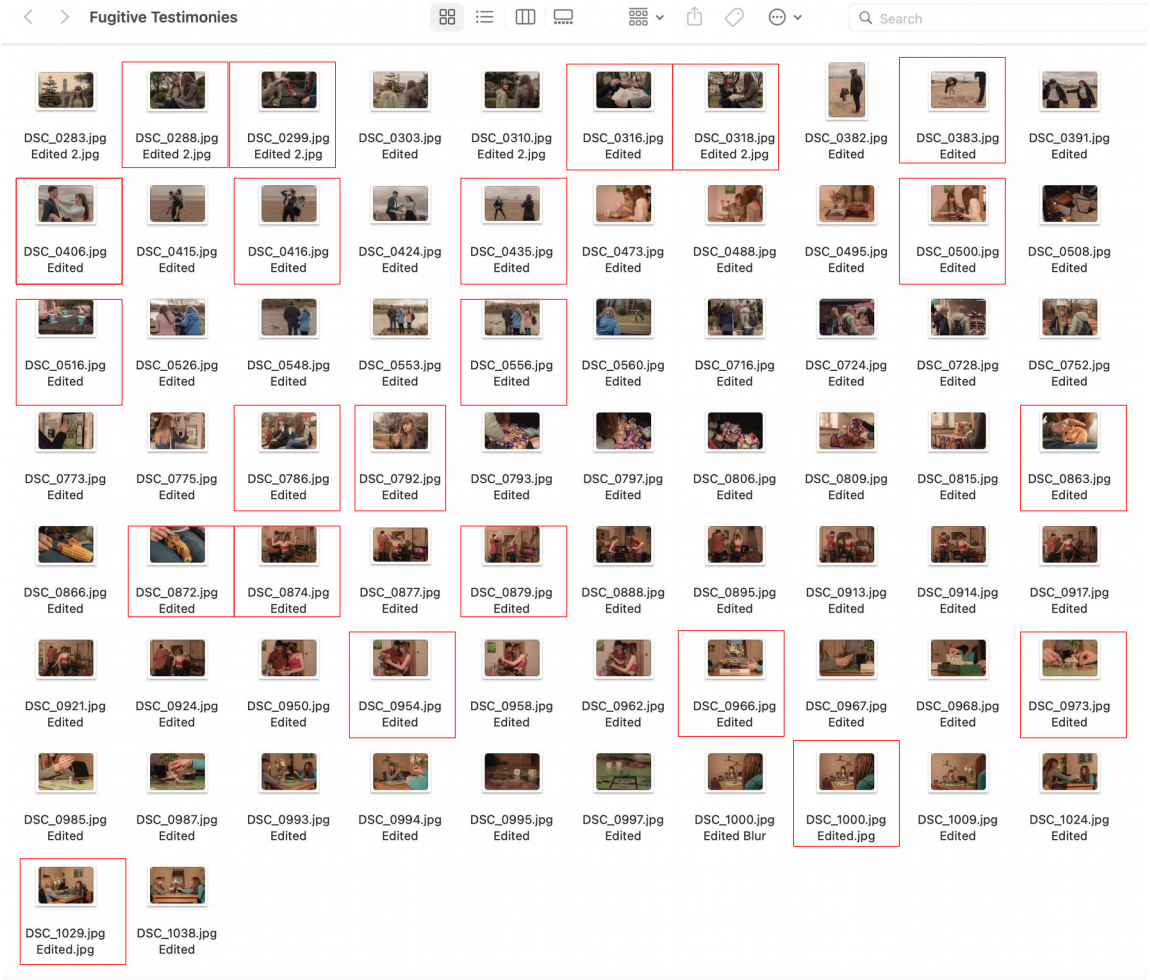
To decorate the chipboard doorplates, I bought a pack of wooden letter tiles from The Works. I decided that I would use string to tie the pieces on, spelling 'Family Photos'. To keep these in place, I also bought sticky pads for the back of each letter tile.





I knew I wanted to present my book on a plinth at the exhibition, however I felt this would look very plain. I decided to buy a tablecloth to cover the plinth, and make the presentation of my work a bit more interesting. I looked at tablecloths, however I found that most of them were wipeable meaning because of the material they were made of they wouldn't fall around the plinth well. I also found it difficult to find a relatively small tablecloth, as they seemed to be made for dining room tables. Since I couldn't find a tablecloth I thought was suitable, I instead bought a voile curtain panel. I chose this because I thought the colour would suit my book well, and just enhance the presentation of my work.

Image Selection



Thinking about how many images to include, I knew that I wanted to include enough images so that my project felt like an actual photo album. However, I didn't want to include so many photos that people got bored looking through it. I felt 20 photos, as well as the introduction page and found image was a good number. I looked through my folder of images from the Fugitive Testimonies module, and tried to pick my favourite 20 images, thinking about one wider angle photo and one closer photo to add diversity. I also decided to choose my images in pairs, or in sets of 4 from each shoot. This is because I am presenting my photos in double page spreads, and I felt this is what would be best.
Eventually, I ended up choosing 22 photos, as I couldn't decide on just 20.

Printing

I decided to print my photos on a glossy paper, as I felt this would fit the style better than matte paper. On the first page I printed, the photos looked really dark. To fix this, I edited the images in Photoshop so that they looked the same as they did printed, then flipped the settings. For example, the first print came out very undersaturated, so I matched the screen to the print by setting saturating to -35, then I set the settings to the opposite and changed the saturation to +35 in hopes of the print coming out the same as it did on screen. It definitely looked better, but still not right. I decided to change the paper type to one with a warmer tone, as the initial paper I tried had quite a cool tone which changed the look of my images.

Final Piece







Overall, I am happy with my final piece for the exhibition I definitely feel that displaying my work in a photo book was much more successful than a frame would have been, as I feel that this method of displaying fits my images much better. At the exhibition, quite a lot of people seemed to pick up my book and look through my work, which I was happy to see.

Fugitive Testimonies: Photoshoot 12

Introduction

Over the past few weeks, my photographic practice has been heavily focussed on my idea of photographing family moments as I wanted to create a body of work based around this idea for the work in progress exhibition for the Contemporary Challenges module. As a result of this, I had not yet completed a photoshoot based on the research method literature that I outlined in my research proposal. This is an idea I have been thinking about over the last few weeks, so I decided to finally do it. I planned on doing this shoot a few weeks ago when my sister was supposed to be off school due to strikes, but the teacher strikes were cancelled so I was unable to bring her into the studio. As she does not have any days off coming up, I had an alternative idea. My uncle owns a backdrop and a studio lighting kit, so I asked him if I could borrow it for a shoot.

Using literature as a research method, my aim for this photoshoot was to photographically represent quotes about family.

Technical Elements

This is the first photoshoot I have done with my new Sony a7iv camera. Previously I was using a Nikon D3400 camera, so changing to a Sony mirrorless camera has been a bit of a change. I was still getting used to the settings in this shoot. However, I do really like that the viewfinder and screen show what the photo will be like once I have taken it, I think that makes finding the right settings much easier.

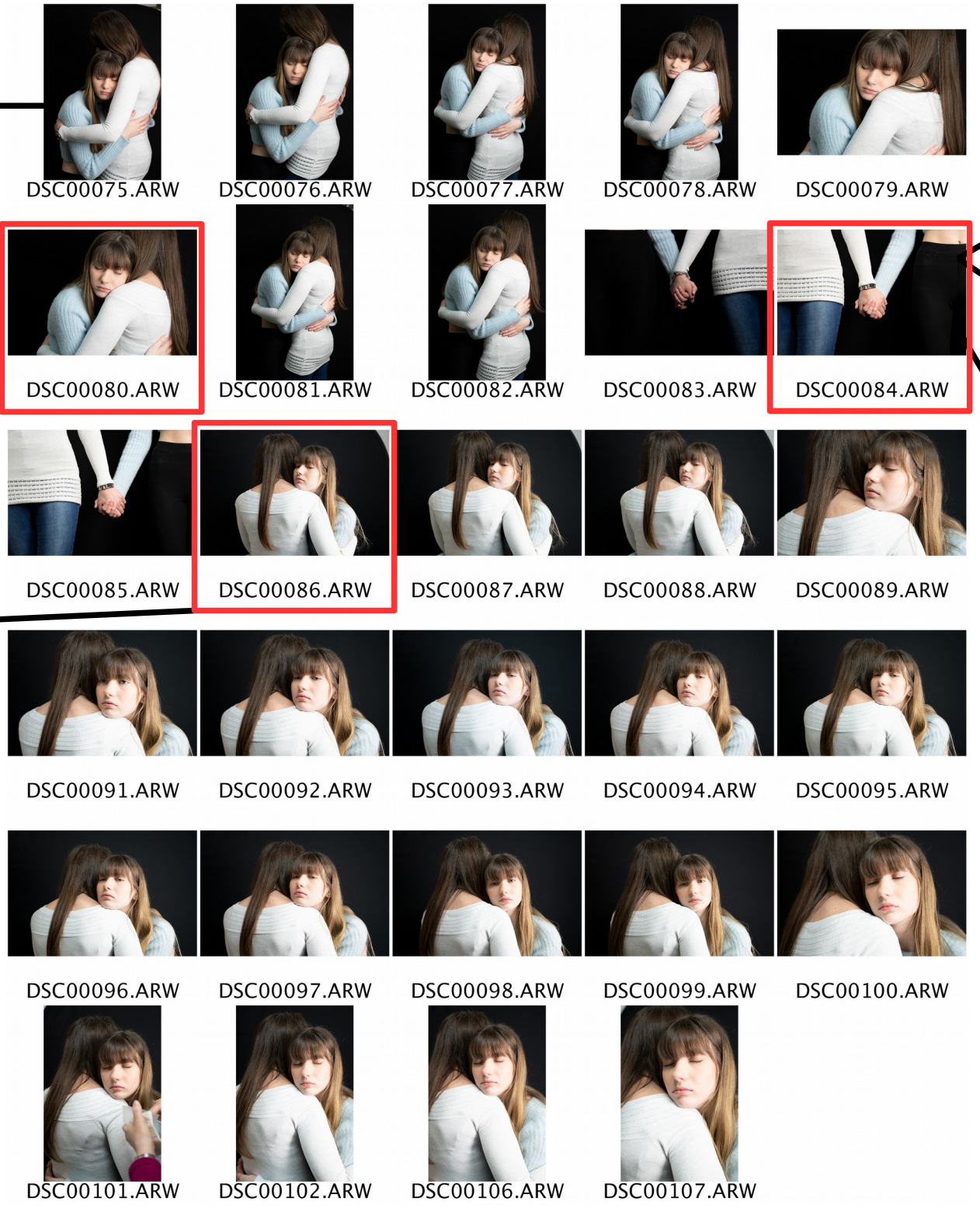
Initial Ideas

To begin this shoot, I made a mind-map of initial ideas. I researched some quotes about family, and made a note of any I particularly liked, related to or any that I found inspiring.



Contact Sheet

"To us, family means putting your arms around each other and being there."- Barbara Bush



"Family are always there to hold your hand and guide you"

"When everything goes to hell, the people who stand by you without flinching- they are your family."- Jim Butcher

"Family will be your shoulder to cry on."

As my sister was wearing black trousers, she was blending into the background. I had her stand the other side, closer to the light, in hopes that it would separate her from the background a bit. However, although this helped she still blends in so I will have to use Lightroom to try and fix this.

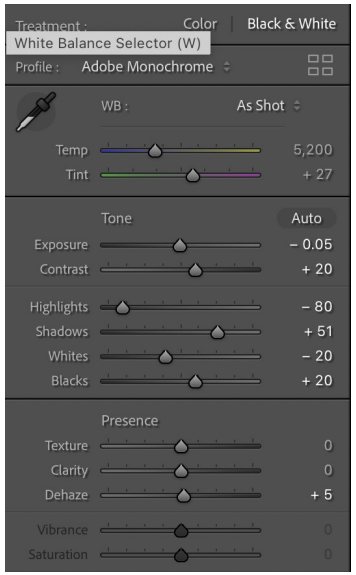
Edited Images

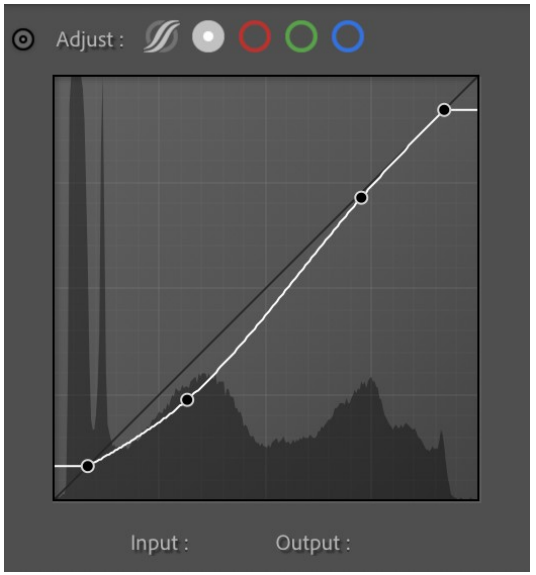




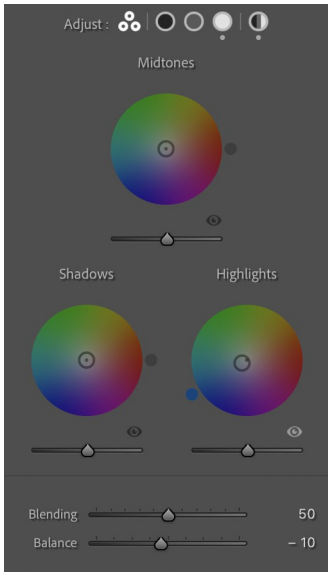
This photo was inspired by the quote “to us family means putting your arms around each other and being there” by Barbara Bush. I decided to represent this quote quite literally, by asking my mum to put her arms around my sister. I

When editing this photo, I felt that black and white could work well. This is a photo where I felt colour was distracting, and that black and white could enhance the image by drawing attention more to composition. I haven't edited many photos in black and white before so I was unsure where to start, and what look I wanted for these photos. As a result, although I usually try to avoid presets I did try some black and white presents in Lightroom just to see what could work. I really liked the black and white presets 2 and 3. I used preset 2 for the photo on the left. Which has a cooler tone. The photo on the right is where I applied preset 3, and I think this works better because of the warmer tone. I think the warmer tone works better, because the photos are supposed to represent family so I think the warmer tone is more fitting.









After editing my first image in two different ways, I decided I preferred the version using the Black and White 3 preset. After this, I decided to go through the panel and make minor adjustments to amend the preset so that I was happy with the final image.



When planning for this shoot, I had a list of quotes I wanted to photographically represent. I felt this photo was fitting for two quotes: “family are always there to hold your hand and guide you”, and “when everything goes to hell, the people who stand by you without flinching- they are your family”. This is because my mum and sister are holding hands, but it seems that my mum is there standing by my sister with strength and support. When taking this photo, I was worried because my sister was wearing black trousers which made her blend into the background. I had her standing closer to the light to try and resolve this. In Lightroom, I used the paintbrush tool to paint over her trousers and increase the exposure and decrease shadows. In black and white, it isn't noticeable and, in my opinion, looks fine.

Fugitive Testimonies: Photoshoot 6

Introduction

This photoshoot follows my mum and sister going to the Marina Market, which is a market of small businesses selling their products. This is something we do together, so I decided to take my camera and take some photos of them walking around. After the marina market, my mum suggested going to town to get milkshakes. I walked behind my mum and my sister, and aimed to document their day out.

Prior to this shoot, I knew I would struggle with this shoot. The Marina Market is usually busy, and I knew that I would struggle taking photos in this environment, with so many people around. I decided to use a zoom lens, so that I could stand back out of the way and focus on my mum and sister through the crowd. However, this didn't work as the crowd was so big that it was hard to take photos where people weren't standing in front of my camera. I went back to using my 18-55mm lens, which did leave me feeling more anxious as it was more obvious that I was taking photos. I was also worried about the crowd, as I knew it would be difficult to find effective compositions with so many people around. Despite this, I thought I would try the shoot anyway in hopes of ending up with a couple of photos I liked.



In this photo, I aimed to photographically represent the quote “family will be your shoulder to cry on”. I decided to represent this quite literally, by asking my sister to lean on my mum's shoulder. We got a pot of water, and dropped it next to her eye. I wanted to take the photo as the water was just under the corner of her eye, but I missed my chance to do so. I think the tear is placed well in this photo, as it is visible and clear that she is supposed to be crying. I would have taken this photo possibly more from the side, with my sister's head laying flatter on my mum's shoulder. However, my mum did not feel comfortable having her face in these photos, meaning I had to take it from behind.

Photoshoot Reflection

When I made my contact sheet, I really didn't like these photos. I was so disappointed with the outcome, as they were nothing like I had imagined they would be. I felt so uninspired by these photos, and as a result I did procrastinate editing them because I felt the shoot had failed so badly. Eventually I came back to these, and forced myself to try to edit them. I tried editing in black and white, which is something I don't do often, and I immediately felt the photos were better. Once I had edited one photo so that I was happy with it, I copied and pasted the same settings onto what I felt the best photo for each prompt quote was. I was so much happier with these photos after editing, and felt that black and white made such a difference.

Reflecting on this shoot, I wonder if studio lighting and a plain background was the best option. I wonder what the images would look like, had I taken them in a home setting. Although, I do think the studio background works best in drawing the focus to the subjects and what they represent. I feel that the meaning of the poses would have been lost if I had taken the photos at home, due to the busy backgrounds. I think the studio set up, and the black and white pulls attention back to what the photos represent and the meaning.

Studio Photoshoot

Introduction

After buying my Sony a7iv, I decided to book the studio to do another studio shoot because I wanted to try my camera out, test the auto eye focus and also gain some more experience in the studio. The last studio photoshoot I did was my first time being in the studio individually. I learnt a lot through trial and error, and after reflecting on my images and editing I know what works well and what doesn't.

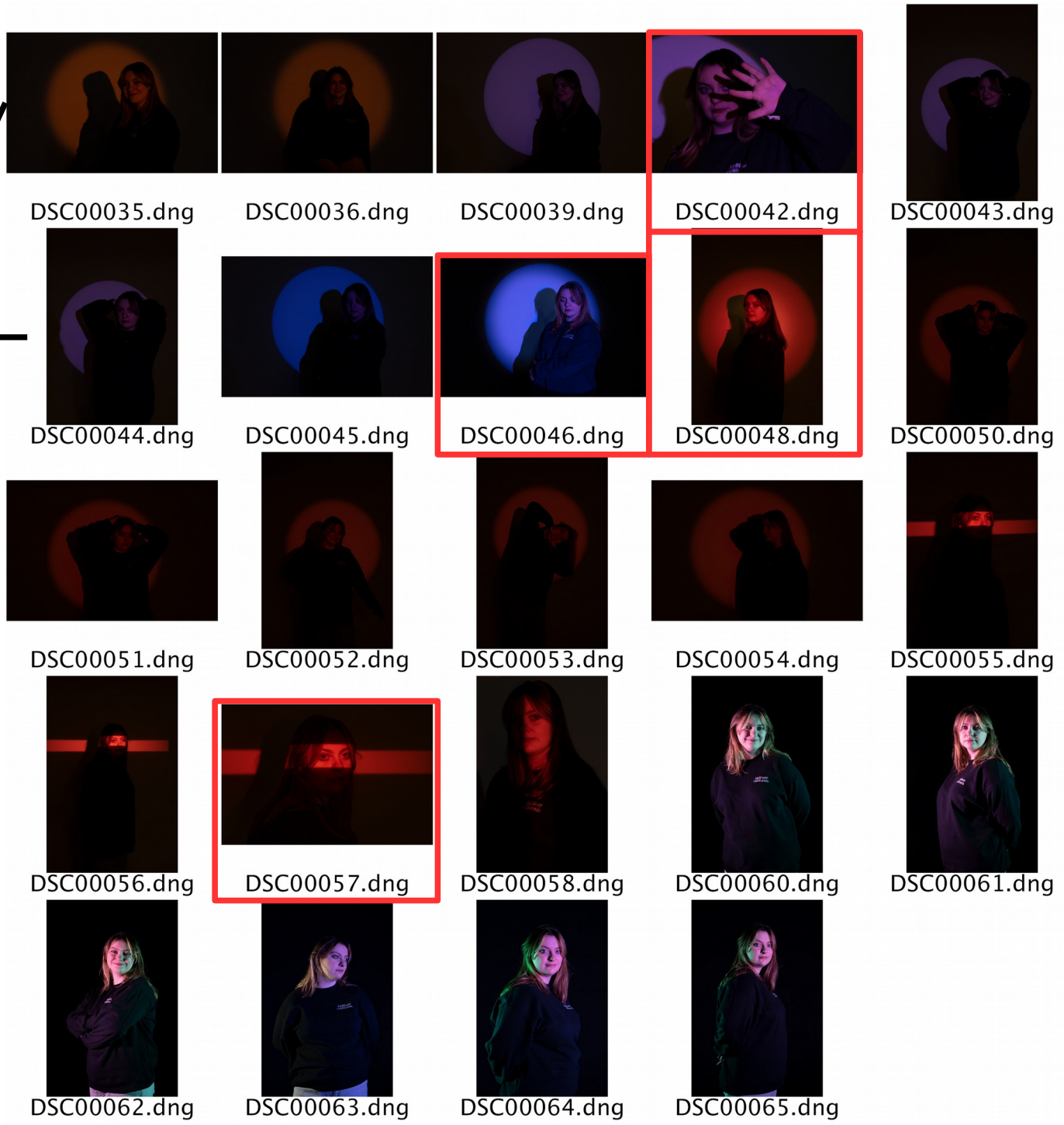
Inspiration

Before going into the studio, my plan was to retry some of the lighting set ups I used last time, as well as experiment with lighting that I didn't have time to do last time.



Going into the studio, I knew I wanted to take some portraits inspired by this shot from The Driver Era's music video *Preacher Man.* I love the lighting, and think there is a really cinematic element to it. I knew I would need to use the Godox light with the rectangle bar shape filter, and I decided to use the yellow filter. I also knew I would need to add a blue light from the top (right side) and a red light from the bottom (left side).

Contact Sheet



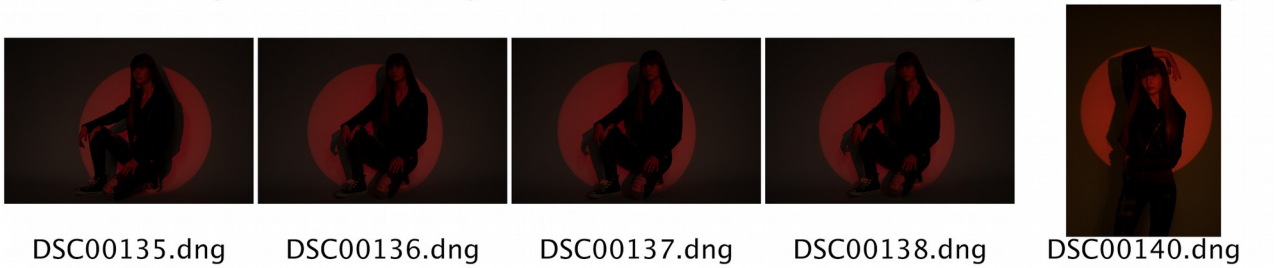
Underexposed, fixable in Lightroom.

During this shoot, I found myself still getting used to my new camera. Previously I had been using a Nikon D3400, a DSLR, and now I am using a mirrorless Sony a7iv so there is quite a lot of different. I feel that by the end of the shoot, I was more comfortable with settings.


DSC00122.dng DSC00123.dng DSC00125.dng DSC00126.dng DSC00127.dng

Best poses.


DSC00129.dng DSC00130.dng DSC00131.dng DSC00132.dng DSC00133.dng

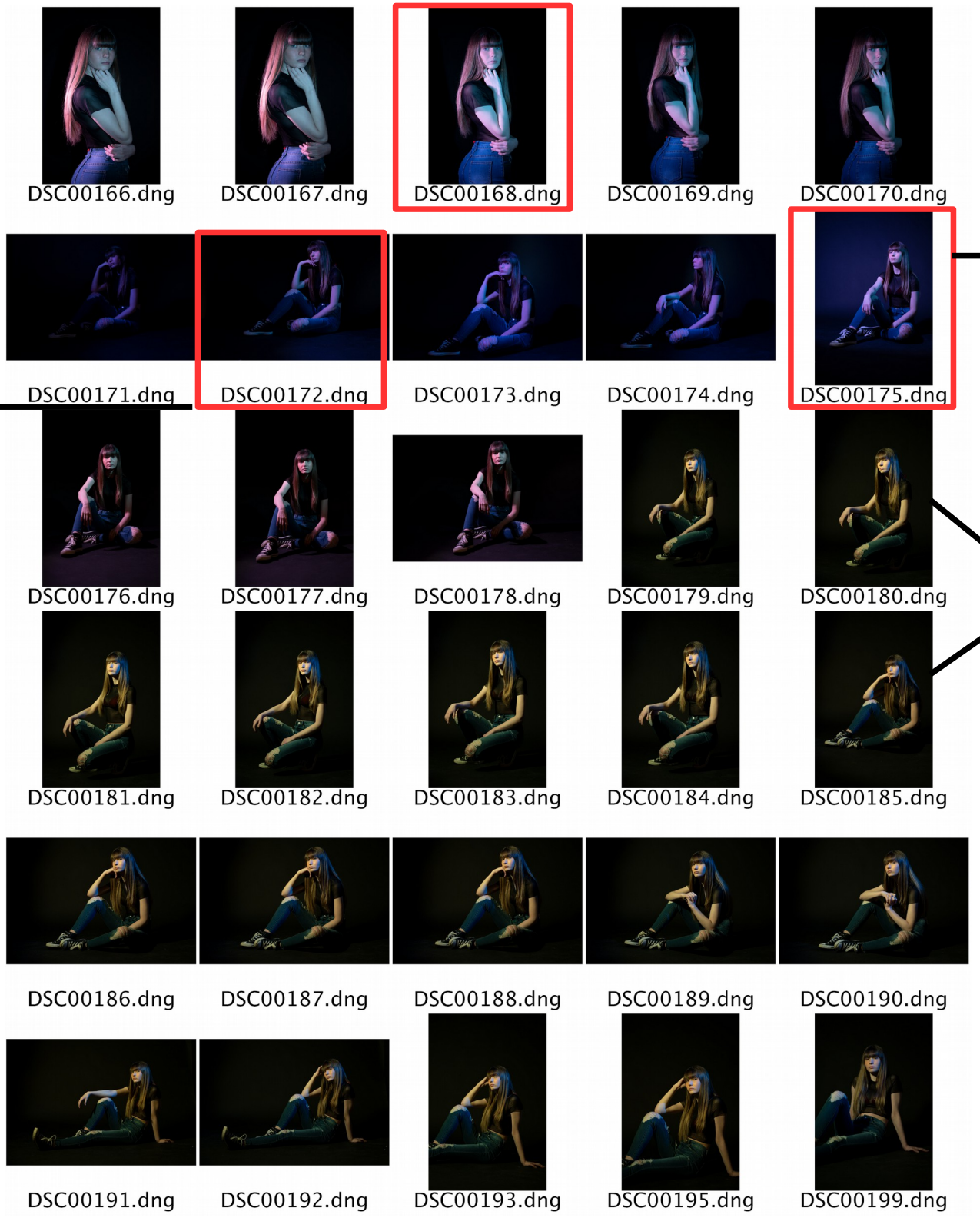

DSC00135.dng DSC00136.dng DSC00137.dng DSC00138.dng DSC00140.dng


DSC00146.dng DSC00147.dng DSC00148.dng DSC00149.dng DSC00151.dng

I really dislike the shadow of my sister's head, as it blocks the green bar and I think it's very distracting.


DSC00152.dng DSC00154.dng DSC00155.dng DSC00156.dng DSC00158.dng


DSC00160.dng DSC00161.dng DSC00162.dng DSC00164.dng DSC00165.dng



My favourite image from this lighting set up.

Best pose and expression.

I don't like the yellow gel light as the key light. I think it looks alright as a background light, but I think as a key light when it's on the model's face it isn't a very strong colour. When editing, I found that I struggled to know what style to go with.


DSC00200.dng

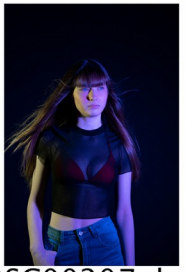

DSC00202.dng


DSC00203.dng

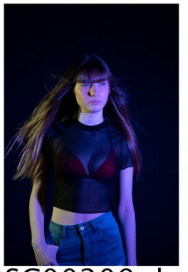

DSC00204.dng

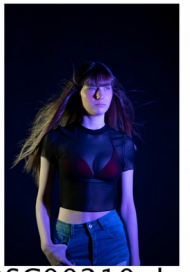

DSC00205.dng


DSC00206.dng

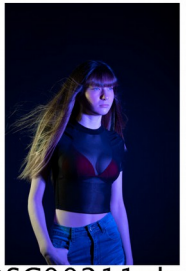

DSC00207.dng

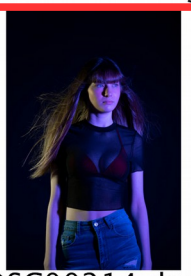

DSC00208.dng

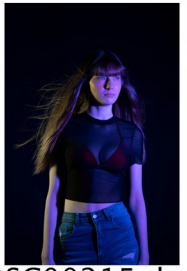

DSC00209.dng


DSC00210.dng

I don't like the lighting and pose in this photo, I think the lighting looks odd with the way it goes directly down half of her face in a different colour. I like the photos where she is facing slightly to the side more.


DSC00211.dng


DSC00214.dng

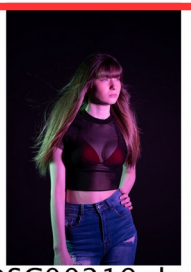

DSC00215.dng


DSC00216.dng

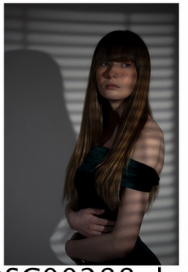

DSC00217.dng

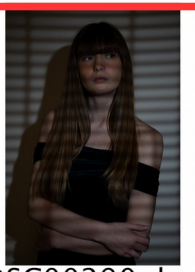
These photos had the best positioning, in terms of my sister's hair with the wind from the fan.

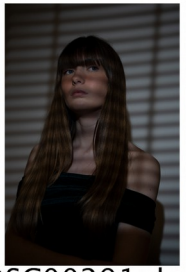

DSC00218.dng

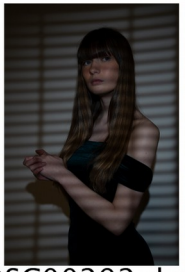

DSC00219.dng

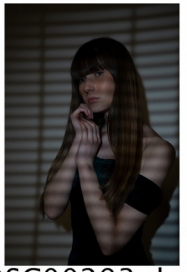

DSC00220.dng

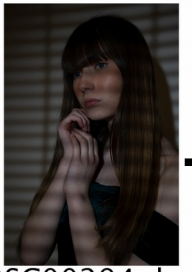

DSC00288.dng


DSC00290.dng


DSC00291.dng

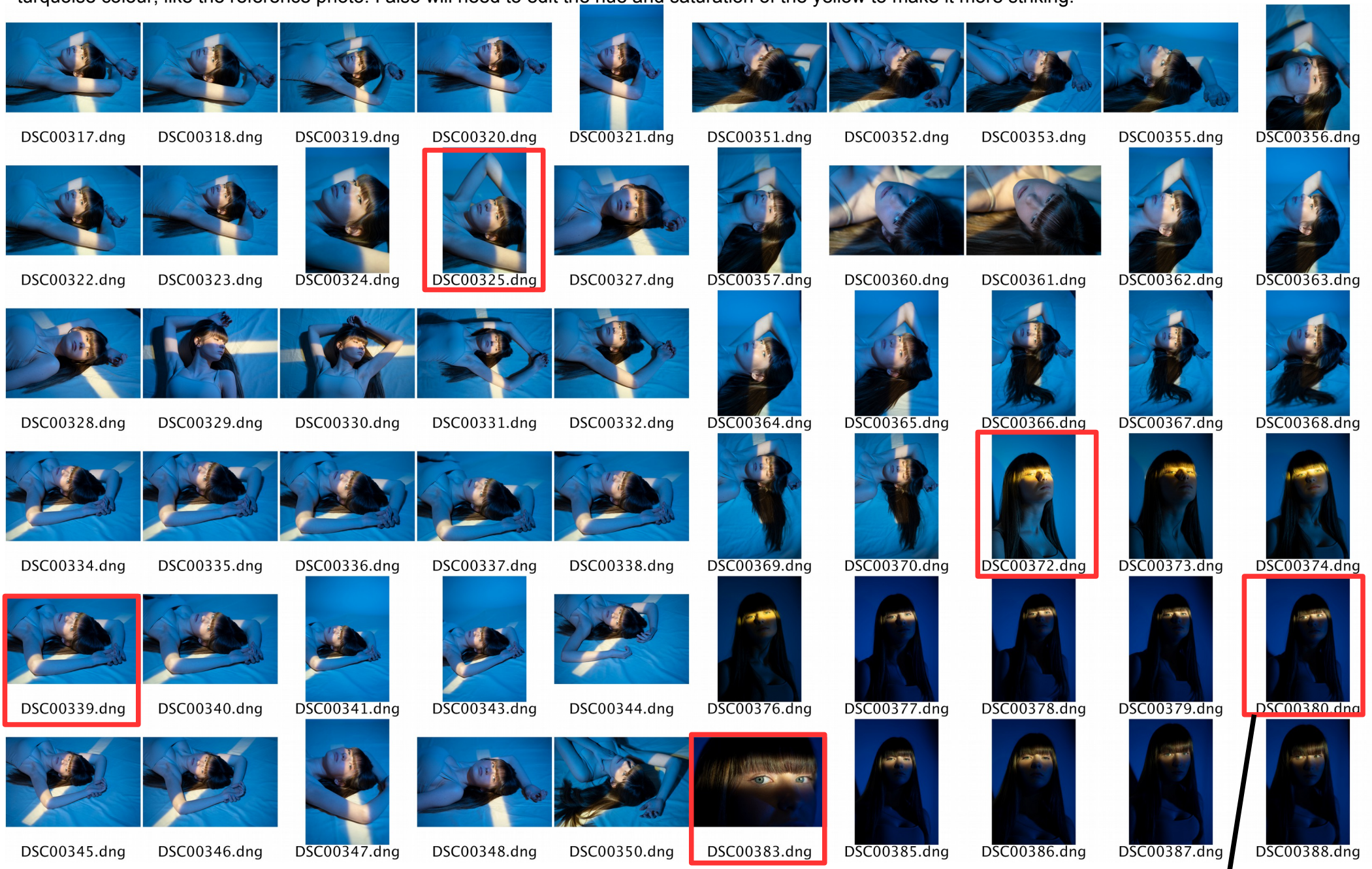

DSC00292.dng


DSC00293.dng


DSC00294.dng

Edit in black and white?

Editing:
In these photos, I wanted to add a red fill light. Unfortunately there were only two Godox lights in the studio, both of which I was using. When editing, I will use Photoshop and the soft brush tool to paint in some red in the shadows. In addition, I will use Lightroom to change the hue of the blue to make it more of a turquoise colour, like the reference photo. I also will need to edit the hue and saturation of the yellow to make it more striking.



Best positioning. I like the way she is looking to the side rather than straight at the camera.

Edited Images





These are my favourite photos of Cerian from this shoot. I experimented more with the spotlight photos, as these were some of my favourites in the last studio shoot I did. Out of these photos, I particularly love the top left, with the red bar across her eyes.











I really liked this lighting set up, and how these photos came out. I decided to edit 3 versions of this photo, as I didn't know which pose I preferred.





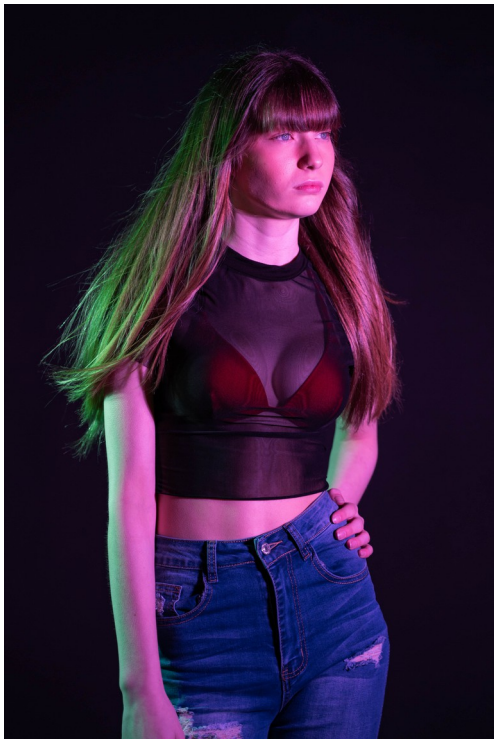
The photo on the right is one of my favourites from this shoot. Although I really like the pose in the left photo, the lighting set up I used meant that there was no light on the background. As a result, it is completely black and it looks like I had just dropped my sister into a black background on Photoshop, which I don't like.





The photo on the right was taken using a Godox light, with an attachment and a shape filter. When editing, I was unsure what colours and tones to use. However, I decided to go with black and white as I think it suited the photo, and added a cinematic element.



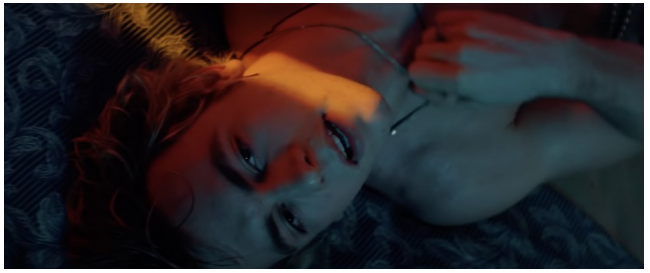




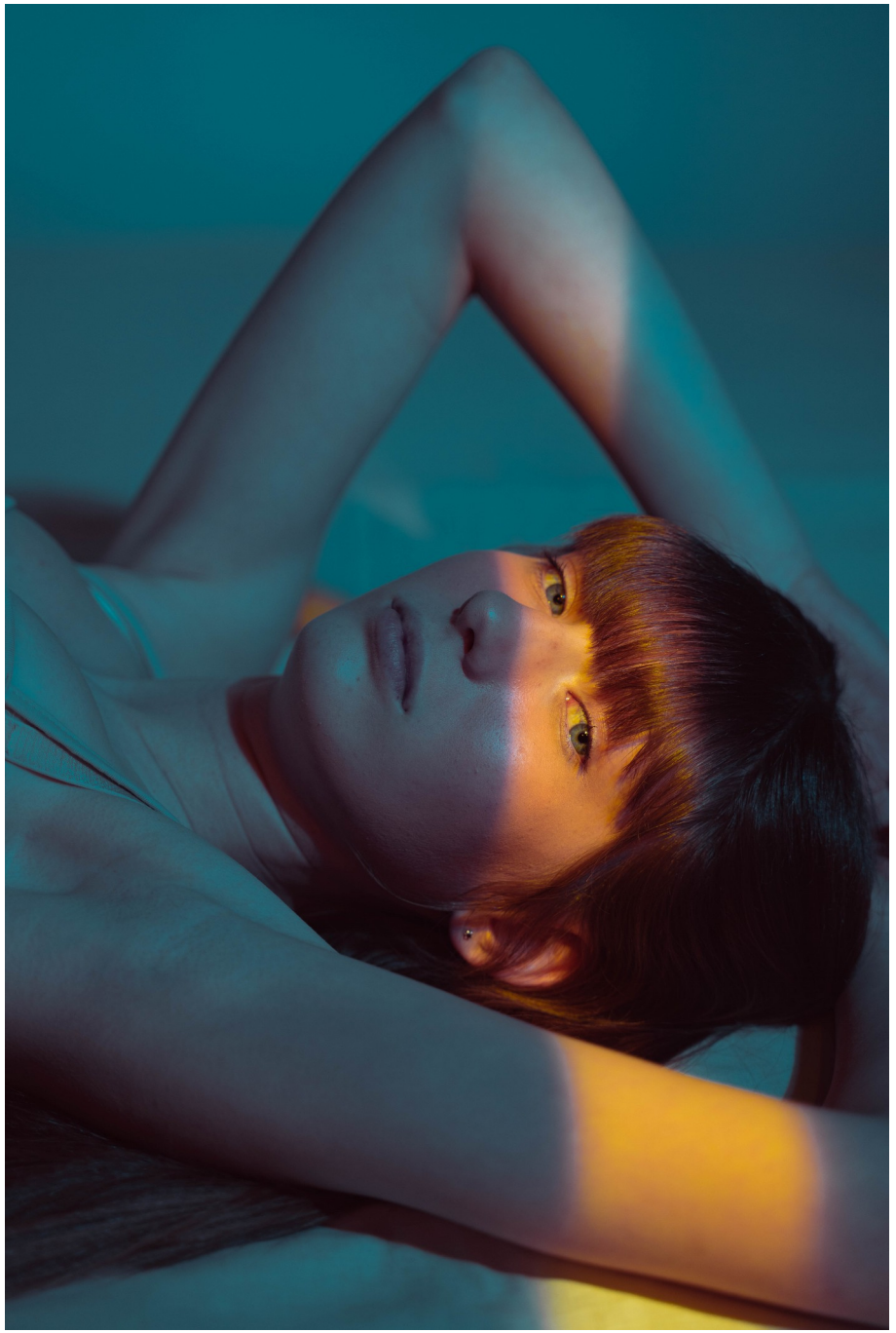
I took these portraits using a dual light set up, with a fan on my sister for the middle and right photos, as I wanted to take photos that look like they had come from a fashion photoshoot. I'm really happy with the result, and I think the fan blowing her hair adds an extra layer of dimension to the images.

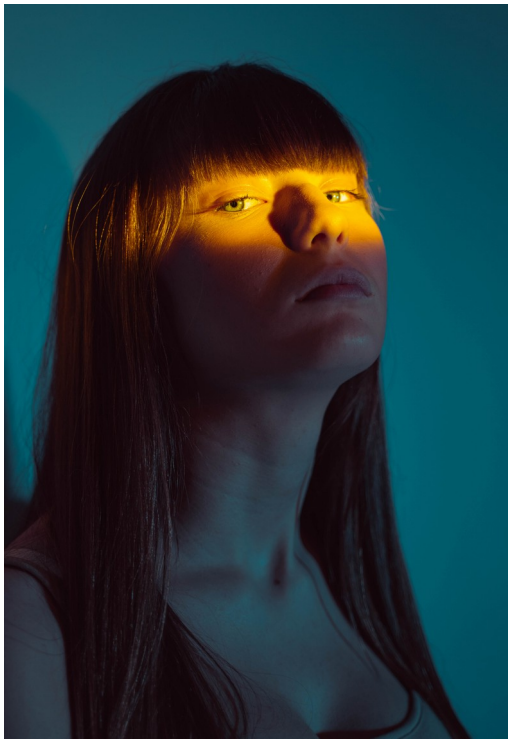


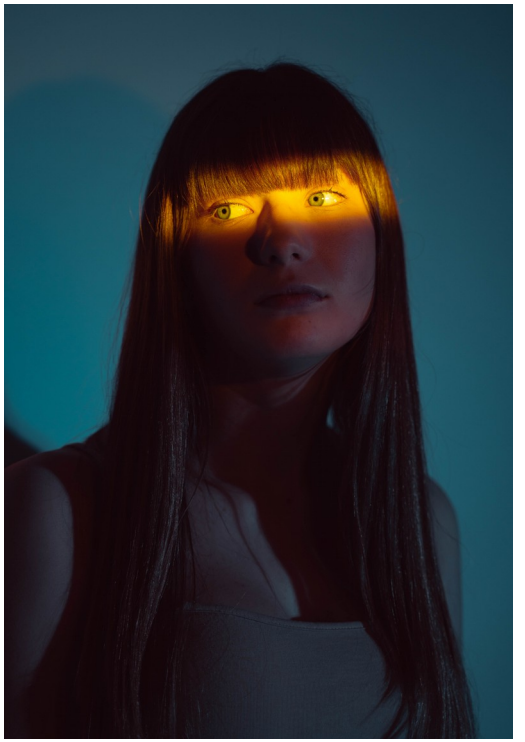




This is my favourite photo from this shoot, and one of my favourite portraits that I have ever taken. My inspiration for this part of the shoot came from The Driver Era's music video *Preacher Man* (screenshots from the music video are shown to the left). When editing, I used Lightroom and adjusted the tint of the blue in the photo to turn it to more of a turquoise colour. In addition, I increased the saturation of the yellow and made it more of a golden colour. In the studio, there wasn't another light I could've used to add a red filler light in. As I was lacking the red light, I used the soft brush in Photoshop and painted in some red on the underneath of my sister's arm and the bottom of her face. I changed the blend mode, and adjusted the opacity until I felt it looked convincing and I was happy.









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