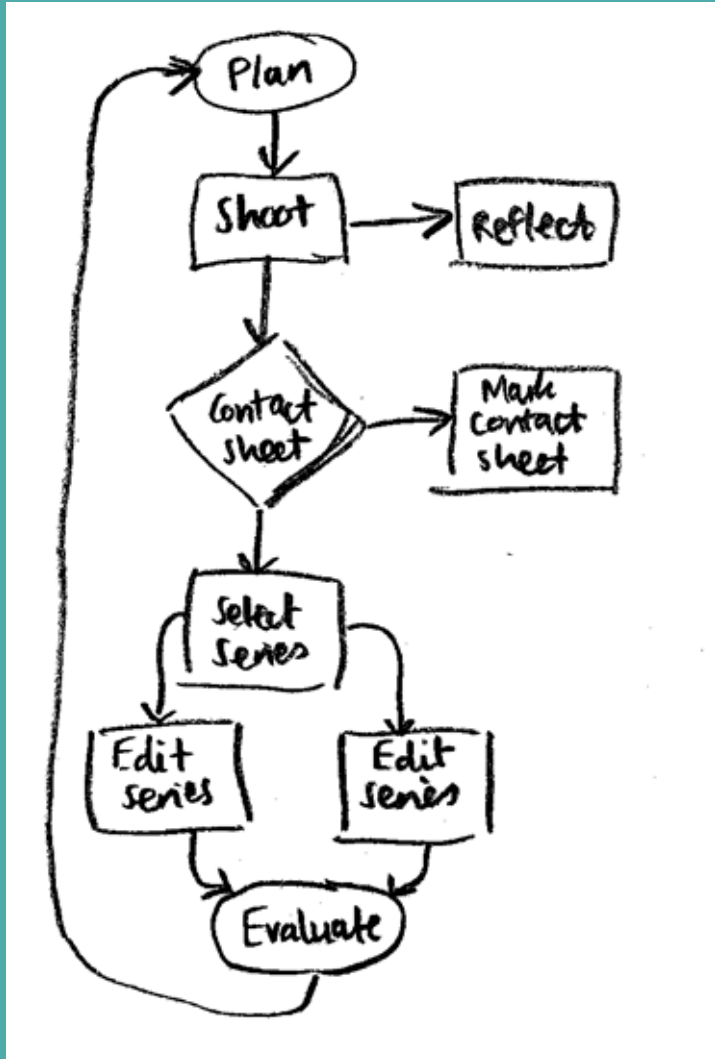


# VISUAL STUDIES 2

# PROJECT CYCLE



# William Albert Allard



*Buckaroo T. J. Symonds, with bread and pancake syrup, IL cow camp, Nevada. 1979*

This photograph, situated in a barren and dry American landscape features an Amish boy center-frame, glaring at the camera. The straw fields with short, dry, winding plants fills majority of the frame behind the boy. Sitting in the field, behind and to the right of the boy, is farming machinery. The high aperture, resulting in a completely blurry background, however, makes it difficult to tell what it is specifically. Above the dried landscape; a blue sky, with painterly clouds across it, creating some negative space around the boy's head.

The boy eats toast with pancake syrup, holding one slice in each hand. The shot and pose seem planned, rather than candid, and yet it captures the boy's personality and his culture by having him do something mundane while in a location that's personal to him.

The natural light seems to be quite flat; however, there is a slight shadow cast on his face, accentuating his serious expression and highlighting the lines and marks on his face. These shadows make increase the contrast, particularly against the background, which stands out less due to it being out of focus. Although he is the focal point of the image, the environment behind him is equally important; providing us with context about his life.

The tan tones of the bread, the boy's skin, hair, and the dried grass behind him are all very similar, tying the image together. The blue of the sky and his jeans work as complimentary to the tan colours.

# Research mind maps

The objects, and how they are presented are a clear representation of American diners, that most people would be able to recognise and understand.



William Eggleston – *untitled. Circa 1983-86*



These are cyanotypes of soil taken from the foundations of buildings not yet created. They are metaphors for memory – the dirt representing the land lost from the construction of the buildings.

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

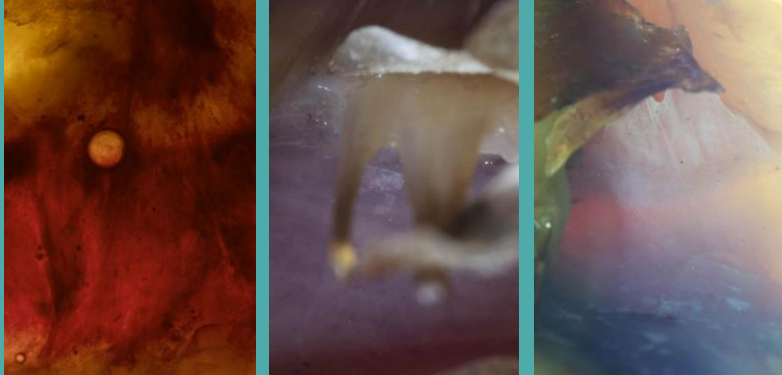
Sophie Calle – *The Hotel*



The objects Calle discovered in the suitcases are incredibly personal and are an insight into the lives of complete strangers. The use of flash in the photographs makes each objects clear and easily distinguishable.



Stephen Gill – *Please Notify The Sun. 2019*



Gill's photographs take us inside the body of fish, abstracting the animal to create beautiful, colourful scenes.

Laia Abril - *On Abortion. 2016*

Abril presents a kit of household abortion instruments, for places where abortion is illegal. They are presented in a neat way with light behind them, which makes their shape clear, and makes them look like proper medical tools.





These recreations of old family photos are humorous and well crafted. Although we do not see the original family photos, the emotions and armature photography that are typical of family photos are captured so well.

Trish Morrissey – April 16<sup>th</sup> 1984. 2003

CONNECT US WITH  
WHAT CAME BEFORE  
US

Erik Kessels – 24 hours in Photos. 2013



This project involved every single photograph that had been posted onto Flickr in a 24-hour period being printed physically. This emphasised the sheer number of photos that get posted everyday on the internet and recontextualised them so that we could grasp just how much that is.

ARE PHYSICAL

REMINDE US

IMAGE

EPHEMERAL

Arwed Messmer – RAF. No evidence. 2017



These found images created originally as documentation and criminal evidence is recontextualised in this book to be presented as art.

Repeatedly saving an image as a jpeg eventually ‘destroys’ an image, which is what this work explores. This found image has become extremely distressed, similar to the results that often come from processing analogue images.



Joe Timothy Coleman – Artifacts of Friction. 2025



Helen Levitt - *Girl Playing Under Green Car, New York City. 1980*

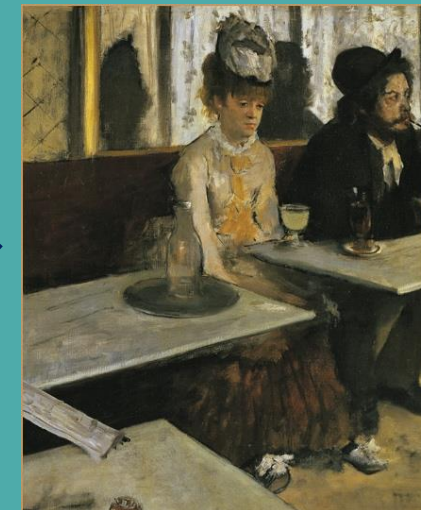
This scene of a young girl trying to find something under a car captures a simple adolescent moment in everyday life



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

Eugene Atget's intention for this photograph was to capture a building that had been forgotten. To make sure no people were captured in the image, he used a very long shutter speed. Removing any signs of humans creates a very eerie and unsettling atmosphere in this urban environment.

Edgar Degas - *L'Absinthe. 1876*



This kind of 'candid' painting of people was very new at this time. It captures loneliness, rather than someone posed and presented in the way they want to be presented.

Daido Moriyama - *Tokyo. 1969*



Moriyama set out to photograph the changes taking place in Japan after the war. He deliberately took photos without looking through the viewfinder, capturing the chaos in an honest and experimental way.

DISCOVER

FORGOTTEN  
LOCATIONS

DISORIENTATE

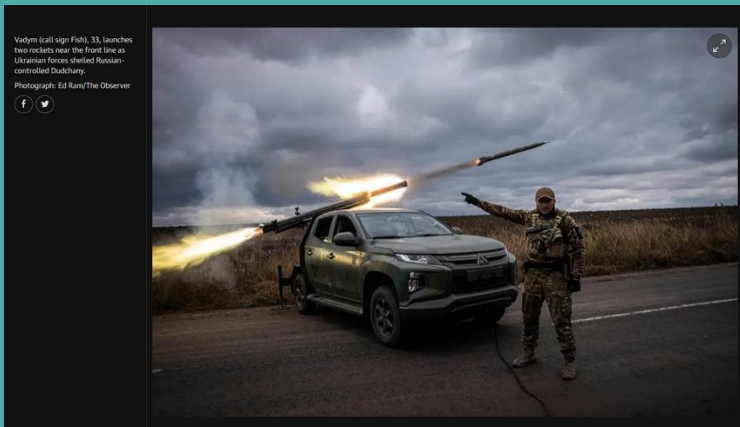
Cairn's experimentation with film resulted in some stunning night scenes of cities. These bizarre photos capture the feeling of being in a city at night, surrounded by bright lights.

# EXCURSION

Anthony Cairns - *TYO2\_080. 2016*



UNCOVERED  
DESTINATIONS



*The Observer*

This discussion shows the people behind war and violence.

**MAKES US LISTEN**

This discussion with a celebrity offers a new perspective on a widely discussed topic in the media.

**RECONSIDERS, REDEFINES**



DADDY ISSUES

20.08.2024

Jordan Stephens: "I don't like using the term 'Toxic Masculinity' anymore"

*Huck Magazine*

# DISCUSSION

**EXPANDS OUR VIEWPOINT**

**BREAKS THE SILENCE**

*The Observer*



This discussion opens our eyes to what's happening in other countries.

This unique experience offers new perspectives for the audience to consider.

My mom, the cult leader: 'She told us what to wear, when to pray, how we would have sex. We were prisoners'

Deborah Green was a charismatic woman who established a 'free love ministry' in California, claiming to be a vessel for God. She was also a controlling, cruel sadist. Her daughter Sarah talks about her terrifying upbringing - and dramatic escape

29 Mar 2026 06:00 BST



*The Guardian*



From afar, this piece could be a weaving or a piece of fabric. However, context allows us to understand that we are looking at satellite imagery depicting an industrial cattle feedlot in Texas.

Without this information, we may have felt no impact from the work.

SHAPES OUR  
PERCEPTION

# INFORMATION

PROVES

PERSUADES AND  
CAJOLES

Mishka Henner - *Slaughter, TX*. 2012

Giulia Parlato - *The Council of Egypt*. 2022



This work opens our eyes to the fact that history has been manipulated and mythologised. Parlato photographs staged objects that look like genuine artefacts and archaeological finds, but are in fact fictional.

Paglen takes a documentary photography style approach to this project, photographing unseen undersea internet cable systems which are tapped by intelligence agencies. Without this context, the photograph seems quite uninteresting and unassuming.



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



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

Sherman photographs herself as many different characters and presents the photos as if they were authentic and real people. This photo from the series sees her performing stereotypical female roles shaped by cinema and the media. The audience applies their understanding of these elements onto this character, despite her not having a backstory.

Martin attempts to convince the viewer that the glass of water presented has been transformed into an oak tree. Although we can see that this is not true, his text forces the viewer to question whether art is what the artist declares it is, or what the viewer decides it is.



**Craig Martin - *An Oak Tree*. 1973**

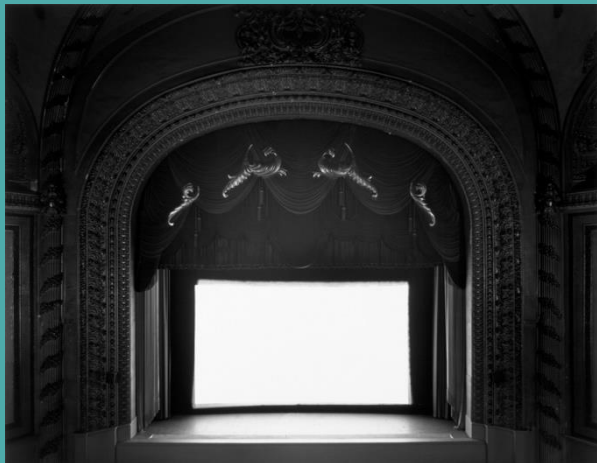
# THEORY

**AN ARGUMENT  
WITH REALITY**

**THE INSIDE OUT**

**A THOUGHT  
MADE PHYSICAL**

**Hiroshi Sugimoto - *Metropolitan Palace, Los Angeles*. 1993**



This long exposure photograph of a film, taken in a dark cinema, that reflects on memory and perception; turning something we know very well as a society into something new and unseen.

This subversion of our reality is presented as if it were real – photographed like a specimen, a new discovery. However, our understanding of the world allows us to realise that this is not reality.

**Joan Fontcuberta - *Hairy Trout from Lake Clifford*. 1984**



# Fugitive Testimonies - My Found Image



My found image, taken in 1983, is quite lively. From a first glance, I assumed it was taken in America – the Rolling Stones poster, the fashion, the hair. I didn't find the image particularly inspiring, until I asked myself questions based on it.

The question that took my ideas further, was “What are they celebrating”. My train of thought took me then to other cultures and their celebrations, and how they all vary and reflect the religions, cultures and traditions of the place. Some cultures, predominately Eastern ones, have ‘celebrations’ of the deceased. Apart from some exceptions such as Irish Wakes, what would a Western ‘version’ of the Mexican Dia de los Muertos (Day of the Dead) look like? Specifically, what would a Welsh ‘celebration of the deceased look like, for me?

# The concept of my project

My intention for this shoot is to imagine a funeral or celebration of the deceased in a contemporary Welsh community, but drawing from Welsh traditions, folk tales and rituals. Although the work is not directly personal to me, the contents are inspired by culture that I have participated in throughout my life.

For the entirety of my project, I will be concentrating heavily on objects that represent Welsh culture and me. I'd like to delve into the supernatural and surreal aspects of superstitions and rituals from the past, as well as the morbid elements of Chwedlau and Mabinogion. I believe that using old beliefs like these will work well alongside the old folktales that I already know about. It will help build an eerie atmosphere and will work well in juxtaposition with the contemporary setting.

Using these as a starting point to create certain narratives and references will allow me to hopefully create slightly unsettling and strange photographs. To emphasise these elements, I will shoot at night, when there is little light – I'll use the darkness to my advantage, to create an eerie feeling across each image.

Using red hues in this project will represent Wales of course but will also build upon that unsettling feeling – I hope these two aspects work in juxtaposition and will also play with the semiotics around the colour red (romance, passion, anger etc.) The project will be set in my university house, as I want to have the 'funeral' situated in one location only – this will make it easier for me to visualise it before shooting.

I will research and explore cultures that do have rituals, events and do honour the deceased in various ways, as a way of creating the foundations for my own project. I will integrate these traditions with Welsh traditions and symbols that I'm very familiar with, in the hopes of creating a set of images that feel personal to me, and also representative of the culture and the stories I've grown up with.

# Research methods – Information

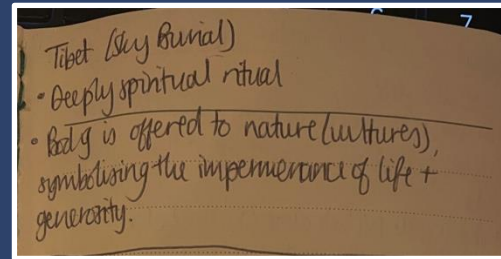
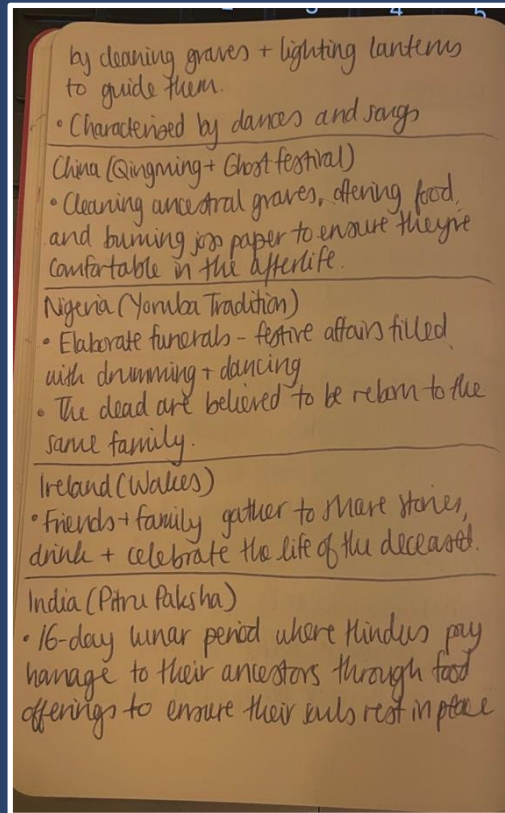
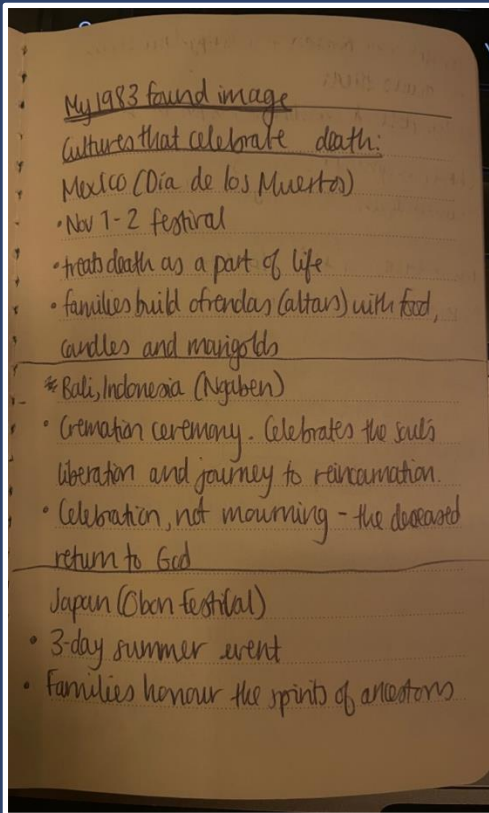
The first step in trying to create a solid theme for my project and to figure out what I want to communicate, is researching the traditions and rituals of countries that celebrate the deceased or have a more positive outlook on death. This will include looking at the religions and unique beliefs of these cultures. As an atheist who doesn't believe in any kind of life after death, I look forward to recontextualising the rituals of these cultures through my own Welsh culture, and through my own beliefs.

## **Dia de los Muertos**

The most prominent example of a kind of celebration of deceased loved ones that I can think of is Dia de los Muertos (Day of the Dead) in Mexico. When I think of this holiday, I think of Marigolds, candles, music, and cut paper bunting (or 'papel picado'). These traditions are great for beginning to create the foundations of my project. I would like to apply them, and perhaps traditions from other cultures, to my Welsh depiction of a celebration of the deceased.



# Research methods – Information



I then researched different cultures and countries that celebrate or honour the deceased in various ways. I tried to think about how I could apply or reference some of these in my own work, to create a realistic depiction of how a Welsh version would look.

Traditions I was drawn to and thought I could integrate into my photos were taken from various cultures;

- **Mexico (Día de los Muertos)** - The 'Ofrendas' (altars) that were decorated with candles, Marigolds and food.
- **Japan (Obon Festival)** - Lighting lanterns to guide the deceased to the afterlife
- **China (Qingming & Ghost Festival)** - Food offerings
- **Nigeria (Yoruba Tradition)** - Drumming and dancing
- **Ireland (Wakes)** - Friends and family share stories about the deceased, celebrating their life

These traditions provide me with a good starting point for my ideas. Researching them has allowed me to think of some Welsh traditions and symbols that would work very well thematically with these concepts.

# Research methods – Information

## Coins

I also thought about old cross-cultural and Western traditions, such as placing pennies on the deceased's eyes, or in their mouths. In Ancient Greece and Rome, this was believed to provide safe passage to the afterlife across the river Styx, by giving the pennies to the ferryman, Charon.

In more modern culture however, coins were placed on the eyes of the dead due to superstitions that the deceased might open their eyes and look for someone to take with them to the grave if their eyes weren't kept shut. I love this idea with its links to myths, and feel it is very fitting with my volition to include Welsh folk tales in my work.



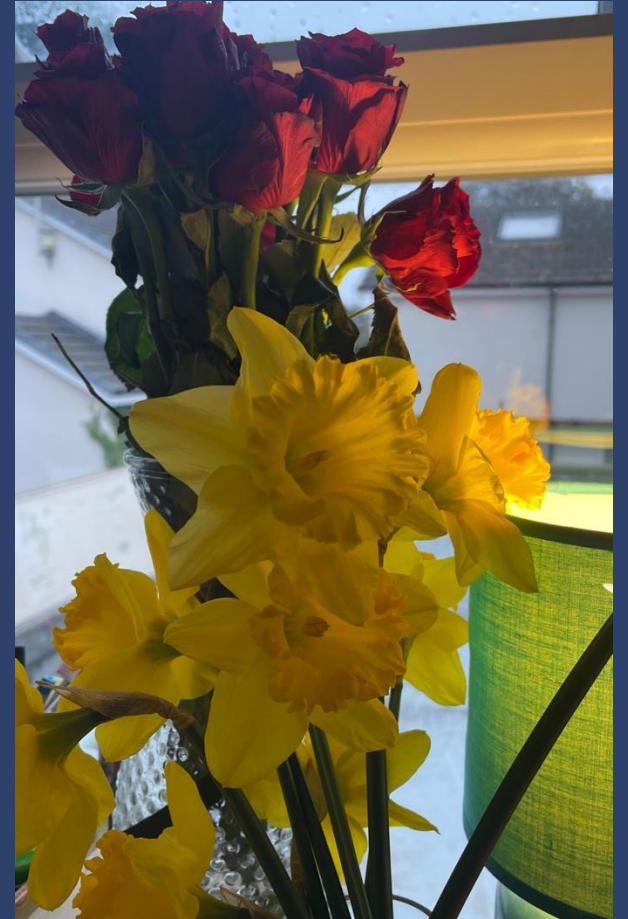
# Research methods – Information and Objects

After researching the cultures that honour the deceased, I felt inspired to begin constructing my imagined 'funeral' or 'celebration'. I first thought of how a shrine/altar might look if I, or another Welsh person made it, inspired by the Dia de los Muertos altars. Based on the Marigolds, candles and other objects placed on the altars in Mexico, I imagined that a Welsh shrine would include a vase of daffodils, candles, and I also considered a horse's skull.

## Flowers

### Cennin Pedr/Daffodils

The Daffodil of course is a very famous symbol of Wales, and up until the 19<sup>th</sup> century, was the traditional emblem of Wales. Daffodils represent rebirth, new beginning and the arrival of spring. These themes felt very appropriate for if in the imagine funeral, the attendees believed that the deceased would perhaps be reincarnated or go to an afterlife. Perhaps the daffodils would provide the deceased with safe passage? Additionally, they are often symbols of resilience, hope, and joy – these aspects feel very appropriate for the event I want to create – one where the participants uplift each other through traditions and beliefs.



# Research methods – Information and Objects

## Rhosod/Roses

I then did some research about flowers in Wales, and how they have been used linking to death. I found out that there is a lost Welsh convention of planting roses on the graves of dead relatives. The colour of the roses that were planted would indicate certain things about the deceased. For example, red roses implied that the deceased was a particularly nice person, and white roses indicated that the deceased was young and a virgin.



'Rachel at the grave of her father', from Anne Beale's 1885 revision of her novel: *The Vale of the Towey; or Sketches in South Wales*, (1844)

# Research methods – Information and Objects

## Rhibannau/Ribbons

Another idea I had to include in my shoot was ribbons. Although they don't have deep meanings or connections to death as far as I'm aware, they are objects that have been prominent in Welsh culture – from Dawnsio Gwerin and Mari Lwyd. In Dawnsio Gwerin, girls would wear them around their hands or wrists, as well as attached to parts of their clothing, to emphasise movement. They are used in many different colours – as far as I can tell, there isn't any significance to which colour is used. Therefore, I can choose colours that suit my project best.

Y Fari Lwyd is a midwinter tradition where someone carries a horse's skull on a pole, hidden with fabric, and decorated with ribbons and bells. A group of people go from door to door with Y Far Lwyd, requesting entry through song. This tradition is relatively well known in Wales, and the ribbons feel like a noteworthy aspect to include in my project. The skull itself is also an object that would work well in my shoot, especially as it is directly linked to death – although perhaps a little too direct. The ribbons feel like a more subtle nod towards the tradition.



# Research methods – Information and Objects

## Death Omens

### Canwyll Corff

An old Welsh superstition that I was not very familiar with but had heard about was Canwyll Corff (Corpse Candle). They were thought to be mysterious floating lights that when seen, would foreshadow death or misfortune. In the 1890s, the Welsh schoolmaster David Samuel (1856-1921) of Aberystwyth wrote:

*‘Yr wyf wedi gorfod credu erys blynyddau bellach fod y fath beth a golew corff yn bod – sef yr hwnnw, math o oleuni yn rhagfyned claddedigaeth neu gynhebrwng.’*

*[I have been forced to believe for years that such a thing as corpse lights exist – that is, the type of light that precedes a burial or funeral procession.]*

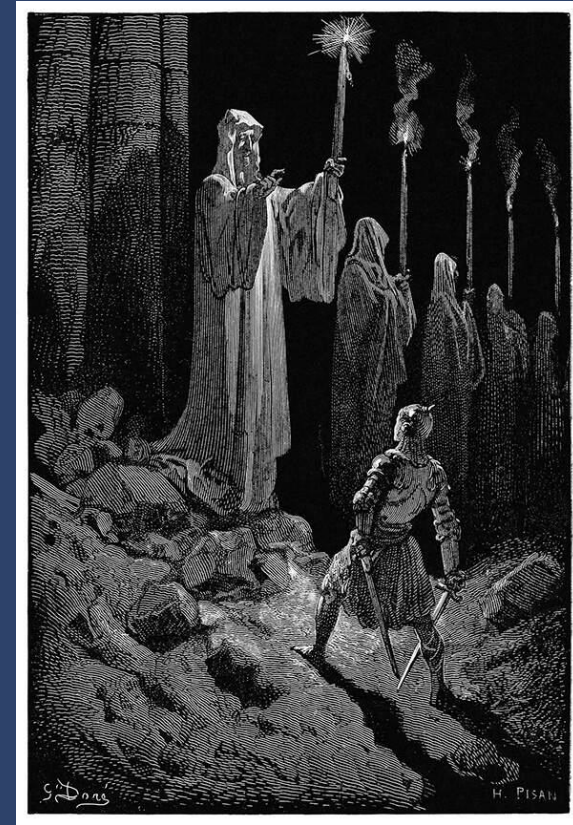
It was believed that these lights would look different, depending on who would die; red for a man, blue-ish for a woman, and a faint yellow light for a child.

I love this idea of these spiritual lights that are seen before someone’s death and would certainly want to include it in my project – perhaps in the form of actual candles, so that it is more realistic and believable in the situation of a funeral.

### Aderyn y Corff

Aderyn y Corff (Corpse Bird) is a mythical bird from chwedlau that, similarly to Canwyll y Corff, were believed to be omens of death. They would chirp a call of ‘dewch, dewch’ (‘come, come’) outside of the door of the person who would die. They were portrayed as wingless and featherless owls, which were still able to fly.

This disturbing depiction of a bird is something I’d like to reference, and to have as a looming presence near the ‘funeral’. To subtly refer to this chwedl, I will take a photo of a tree that is visible from the house and will use the burning tool in Lightroom to create the gleaming eyes of the ‘owl’.



Corpse Candles by Gustave Doré

# Research methods – Information and Objects

## **Chwedlau/Welsh Folk Stories**

Chwedlau are quite morbid and surreal at times. I think that including references to them in my project will help build the concept of a Welsh celebration of the deceased, heightening the surreality of the concept.

## **Rhys a Meinir**

The tale of ‘Rhys a Meinir’ is one of my favourites from my childhood. The dark tale of love feels very appropriate for my project, especially because it’s somewhat personal to me. In the story, two lovers are getting married, and decide to play a game of hide and seek. However, Meinir disappears for hours, and Rhys and others search everywhere for her. Years and years pass, until one terrible storm, where the large Oak tree that they used to meet at when they were young gets struck by lightning. Because it means a great deal to Rhys, he goes to see the tree, which has been torn open by the lightning. Inside the tear in the tree, Rhys finds Meinir’s skeleton, still in her wedding dress. There she had hidden, waiting to be found by Rhys.

This story of love and loss is definitely one I would like to reference. The imagery of the wedding tree still worn by her skeleton inside the tree is so morbid and depressing. To contemporise the story and to situate it in the house the funeral is set in, I will take some photographs of a wedding dress trapped in a door.

## **Llyn y Fan Fach**

Another story I loved as a child was the story of ‘Llyn y Fan Fach’. In the tale, three sisters who live in a lake with their father emerge, with a farmer present. The farmer is taken aback by the beauty of one of the sisters and asks the father permission to marry her. The father allows this, with one condition – if he hits her three times, she must return to the lake. Throughout their relationship, the sister he married has three moments of antisocial behaviour, and each time, the farmer nudges or taps her to stop. This occurs three times, and so she must return to the lake. One of these instances occurs at a funeral, where she has an uncontrollable fit of laughter.

I had initially thought of taking a photograph of a girl ‘returning’ back into the sea as a reference to the story but thought that perhaps the imagery of a girl laughing while her ‘husband’ nudges her to stop, was more fitting.

# Research methods – Information and Objects

## **Objects/Symbols that are references to me**

Because this project is an imagined 'funeral' from my perspective, I thought it'd be fit to include something that is personal to me, or that references my upbringing, heritage and other elements of my life.

## **Barcud Coch/Red Kite**

Red Kites are the symbol of the county in Wales that I am from and have lived in my whole life, Powys. After being reintroduced and nurtured in Wales in the 1980s and 1990s due to their severe decline in numbers, they have become a very common bird in my area and are one of my favourites.

Being birds of prey, they have very direct links with death. I often see them circling areas looking for food, and at times chasing crows and other birds away from their finds.



# *Self-Portrait as a Drowned Man, 1840, Hippolyte Bayard*

I thought of Hippolyte Bayard's self-portrait as I was considering my theme based around death, and different attitudes towards it. Bayard was a French civil servant who invented his own method of capturing photographic images on paper using a basic camera, chemicals, and light.

This portrait is not actually of a deceased man but is instead Bayard posed as if he himself drowned, in protest against the French government for their lack of recognition of the practice of photography. Although the image is satirical and humorous in its context, the photograph itself has been very impactful in the world of art. Here is the text Bayard included with the photograph;

*The corpse of the gentleman you see here . . . is that of Monsieur Bayard, inventor of the process that you have just seen. . . . As far as I know this ingenious and indefatigable experimenter has been occupied for about three years with perfecting his discovery. . . . The Government, who gave much to Monsieur Daguerre, has said it can do nothing for Monsieur Bayard, and the poor wretch has drowned himself. Oh the vagaries of human life! . . .*

In the image, we see Bayard sat slumped to one side, one hand over the other, eyes closed, as if he were really a dead man that had been posed for a photograph. To his side, we see a straw hat placed on the wall and draped over his legs is fabric. From looking at this image and without any context, this image could truly be of a drowned man.

The image is weathered and grainy, which makes some elements difficult to make out, but I believe it adds to the concept of the image and is of course reflective of the context.

His attitude towards his own death is inspiring for my project. He does treat it in quite a matter-of-fact way, with an element of humour, depicting himself as someone who took his own life because of the lack of recognition from the government. In this way, he pokes fun at himself and the government, making light of the situation, while still bringing attention to the matter.



# *In Absentia*, Vinod Venkapalli

To expand upon my ideas, I browsed [lensculture.com](http://lensculture.com), in search of anything that I felt reflected my ideas, whether only visually, or thematically. In doing so, I came across this body of work by Vinod Venkapalli. *In Absentia* is a project that took Venkapalli all over India, photographing the culture in a documentary style – although the outcome feels very different to that of a simple documentation. These images, placed in diptych, speak with one another through colour, symbols, objects and composition.



While photographing these scenes, Venkapalli realised he was photographing a lot of pain, and began to question what he saw in the context of religion. “What if God was to leave the land?” This premise recontextualises; the cruelty animals face in the cause of sacrifice; the struggles and suffering of the people and their relationship with faith.

Each of his images placed in diptych are there to reflect one another; the rabbit is connected to the tree with a face drawn onto it, the white bird with an orange beak is mirroring the white statue with orange paint on it.

They communicate with one another and do so to juxtapose humanity and religion with the cruelty of animal sacrifice.



I was instantly drawn to Venkapalli's work, particularly as my themes and visual ideas were very similar. Religion is a theme that is consistently on my mind while creating this project, therefore his portrayal of the religious rituals in India is a large source of inspiration for the tone of my project.

The thematically and visually dark tones of this project are a great source of inspiration for my project.

# *The Colour of Pomegranates*, 1969, Sergei Parajanov

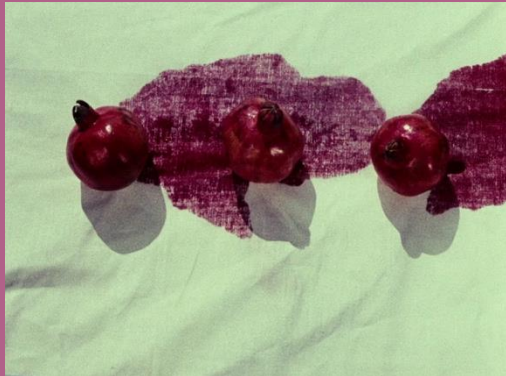
*Still 1*



*Still 2*



*Still 3*



*Still 4*

The Colour of Pomegranates, directed by Sergei Parajanov and released in 1969, is an incredibly poetic and visually striking Armenian film. Its primary themes are that of cultural identity and heritage, as well as folklore, mortality and spirituality. He communicates these ideas through symbolism and poetic imagery, and by leaning into surreality.

This vibrant and carefully crafted film has many stills that could be photographs due to their careful composition, colour and symbolism. The stills vary, but for my current project I was most drawn to the simpler, 'birds-eye' stills of objects. These four stills I have chosen as inspiration, are in my opinion; strong and not subtle in their symbolism and have interesting composition.

I chose stills 1 and 4 because of their obvious similarities, and because of how they communicate different ideas despite those similarities. *Still 4* shows three pomegranates on a white cloth, with pomegranate juice staining the cloth. Similarly, *still 1* shows a dagger lying horizontally with a similar colour liquid staining the white cloth underneath - it can be assumed that it is also pomegranate juice. This simple motif represents suffering, as the juice represents blood. The strong colours and simple composition are elements I aim to achieve with my project.

The strong contrast in *still 2* is incredibly eye-catching, with the thorns' piercing points being accentuated against the stark black background – this reminds me of Vinod Venkapalli's work. The lighting and overall effect of this still is something I will consider for my project, as I want to have a lot of black and dark parts in my images.

*Still 3* is also a visually captivating frame. In it we see a foot next to a bunch of grapes, on some kind of carved stone. It seems as if the sun is coming from the side on the right, creating strong shadows on the other side. According to ... (Medium, ), "Bunches of grapes symbolise eternal life and the return of the lost paradise" in the context of the film. The strong light and imagery is something I will keep in my mind while taking my photographs.

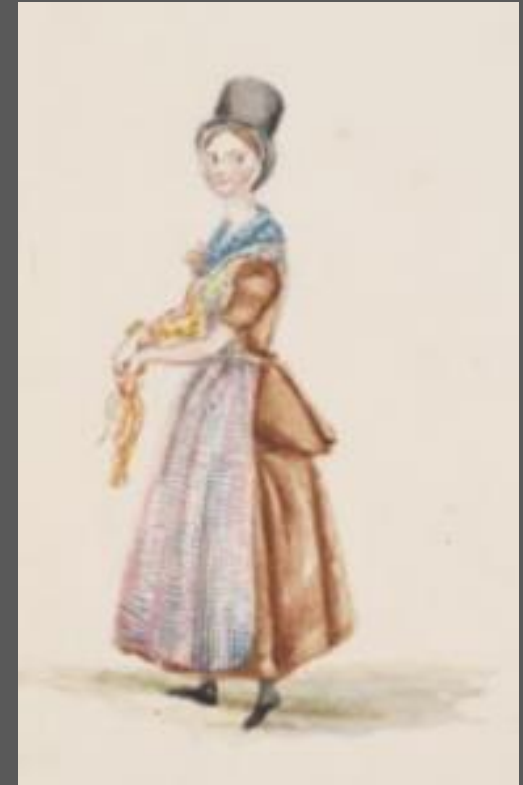
Overall, Parajanov's clear communication of symbolism and his precise use of composition is a great inspiration for me and my project which has similar themes and meanings.

# Planning – First shoot

## Dawnsio Gwerin

The first image I aim to take is me dancing in traditional Welsh clothing as if I'm in a Twmpath (a Welsh folk dance event), doing Dawnsio Gwerin. I will only shoot from about the waist down, to try and be less literal and obvious about what's happening, to contribute to the surreality. I hope that this joyous act will work nicely in juxtaposition with the scenes/themes of mourning and grief. I will use a tripod and timer, so that I can take photos of myself and have enough time to move around and "dance".

I intend to use a relatively long shutter speed (about 4"- 8") to capture my movement. I will begin by doing the shoot outside, as it will be very dark, and will allow me to have control over the lighting. I will use flash to emphasise the vibrancy of the red skirt I will wear, as well as create a surreal image. I have taken inspiration from Vinod Venkapalli's work for this first shoot, due to his use of flash and dark atmosphere, as well as red colours that reoccur.



# Planning – First shoot

## Canwyll Corff

My next idea is to take photographs of a candle, inspired by Canwyll Corff. Although ‘Corpse Candles’ aren’t technically candles, but supernatural light, I want to make a more contemporary version of the superstition. I intend to use a slightly longer shutter speed, to capture the movement of the flame, and may experiment with capturing me lighting the candle. This will take some experimentation, and I will figure it out as I go.

For the images of the Canwyll Corff, I’d like to create a shrine of some sorts, with a framed photograph and an offering of food alongside the candle. I think I will use Welsh cakes as the food offering because it is Welsh, and because they slightly resemble the sacramental bread that is eaten in Christian Eucharist rituals.

Additionally, I will not be using flash for this image, as I want the light of the flame to be the main light source, creating natural shadows and light paths with the longer exposure time. For the final image, I want the flame to be red – this will represent the superstitious idea that the colour of the flame would represent who would die. In this case, red would represent the death of a man. A red flame will also help keep a consistent theme throughout the project. To achieve a red flame, I will have to use editing – I will have to experiment with masking and other tools, as I have no clear idea of how to achieve this effect.



*Sacramental Bread - The body of Christ*

# Planning – First shoot

## Rhys a Meinir

The next idea I will execute is inspired by the chwedl of “Rhys a Meinir”. At the end of the story, Meinir’s skeleton, still in her wedding dress, is discovered inside a tree. This tragedy has always been fascinating to me and is my favourite Welsh folk tale that I know. This morbid story of love and loss feels fitting with the themes of my project; however, I’d like to contemporise it somewhat.

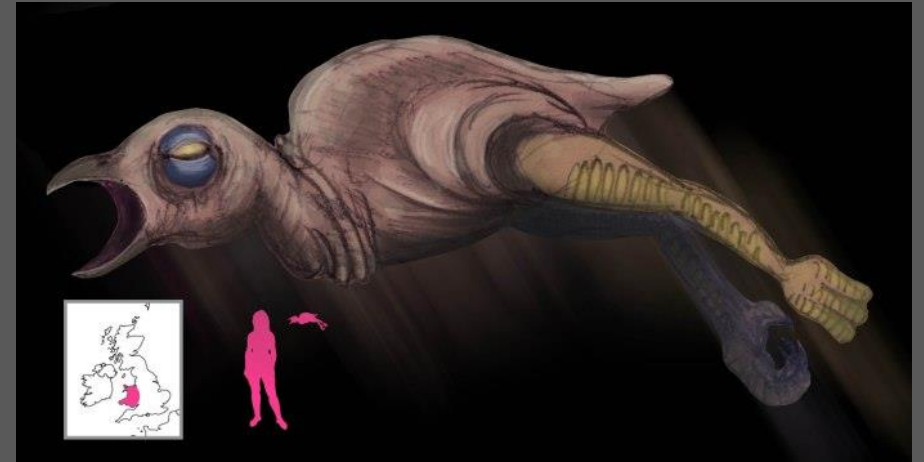
My first instinct was to take photographs of the ‘wedding dress’ trapped in a closed or almost closed door. I might try using flash, but will most likely end up not, as I would like a nice light “leak” through the cracks of the door, and the flash might take away from that. I’m not sure whether it should be a portrait or landscape image, as framing the door using portrait might work better, but landscape might allow more of an emphasis on the fabric flowing onto the floor. I will try both and see which works best.



# Planning – First shoot

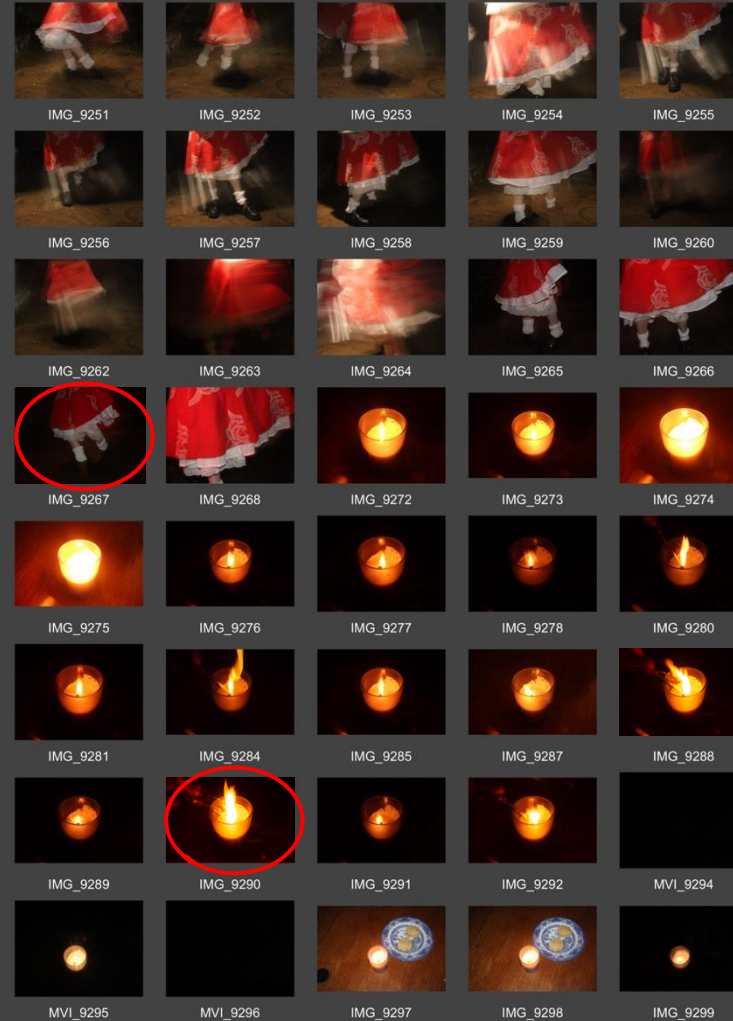
For my last image idea, I want to play on the old superstition of ‘Aderyn y Corff’. These birds that come as death omens would emphasise the spirituality and eeriness of the ‘funeral’. I would like to create an image that makes it feel as if a “Corpse Bird” is looming nearby, but just away from the event.

My aim is to find a house with a tree near it, and to edit in the ‘eyes’ of a corpse bird in the tree. I will most likely use the burning tool in Lightroom Classic to create this effect. I will do this by creating two small circular masks, and I will increase the brightness and any other relevant settings to make them ‘glow’. To create the feeling that the bird has been ‘spotted’ in a way and to also light up the scene, I will use flash.



*Aderyn y Corff – A Book of Creatures*

# First shoot – contact sheets

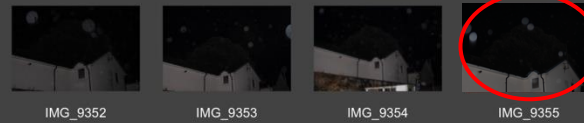
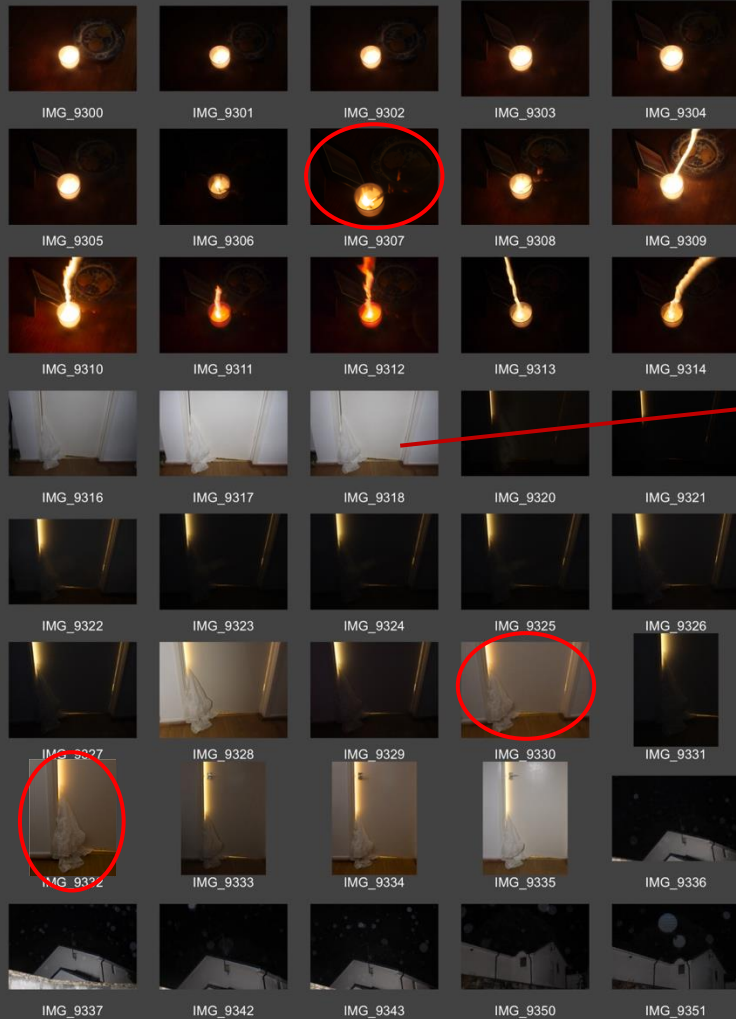


For a first shoot, it went very well. I began by taking the Dawnsio Gwerin photos. I began with the intention of using a long shutter speed and capturing a lot of movement, but as I took more and more photos, I realised that I wasn't happy with the exposure time. I changed the shutter speed from 8" to 4", which allowed me to show some movement, but not as much. I much preferred the outcomes of those photos.

One of which, I knew was my favourite and perfect for this project (IMG\_9267). I felt that this photograph showed my movement without too much of a light drag, as you can tell that I'm stepping or spinning. I also felt as if it had quite an eerie quality compared to most of the other ones, which felt perfect for the tone of the project.

However, I didn't feel as confident for the photographs of the candle. None stood out to me in the same way that the dancing ones did. IMG\_9290 felt the most fitting. I also used a shutter speed of 8" for those photos because I wanted the candle to be the main source of light, and wanted to show that the flame was moving.

# First shoot – contact sheets



Tried flash but went against using it after these

Along with the photo of the candle on the previous slide, I chose one image of the candle with the photo frame and food offering to edit. Again, I didn't feel overly confident with these photos but wanted to see what I could do once I edited them.

Then, I took photos of the dress trapped in the door. I turned the light on in the room behind the door, and turned them off in the room I was in, apart from one lamp. This created the eerie effect I wanted, with light pooling through the cracks in the door. I took both landscape and portrait images, as I wasn't sure if I wanted to show the light coming from all around the door, or if I wanted to concentrate on the dress.

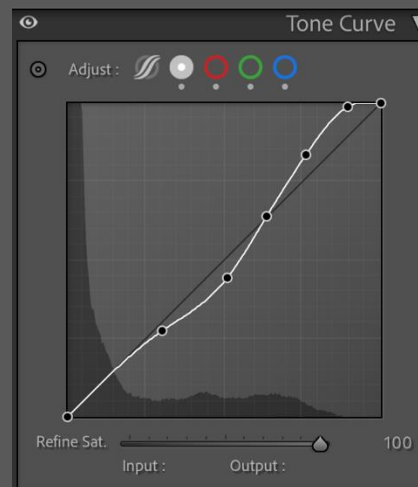
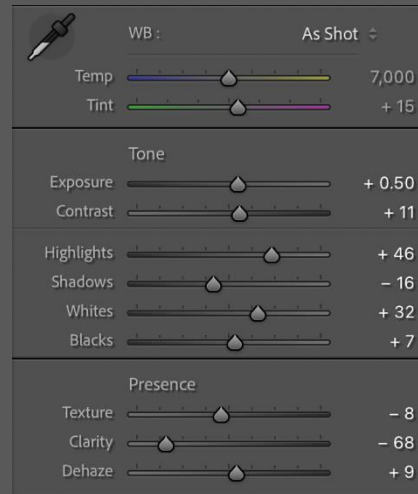
I then went outside to take photos of the house I chose, which had a tree behind it – perfect for the photos of Aderyn y Corff. I used flash and a higher shutter speed than the previous photos. It began raining halfway through, and thought it might ruin the photos, but I actually ended up liking the specks of rain on the lens.

# Selected photos for editing





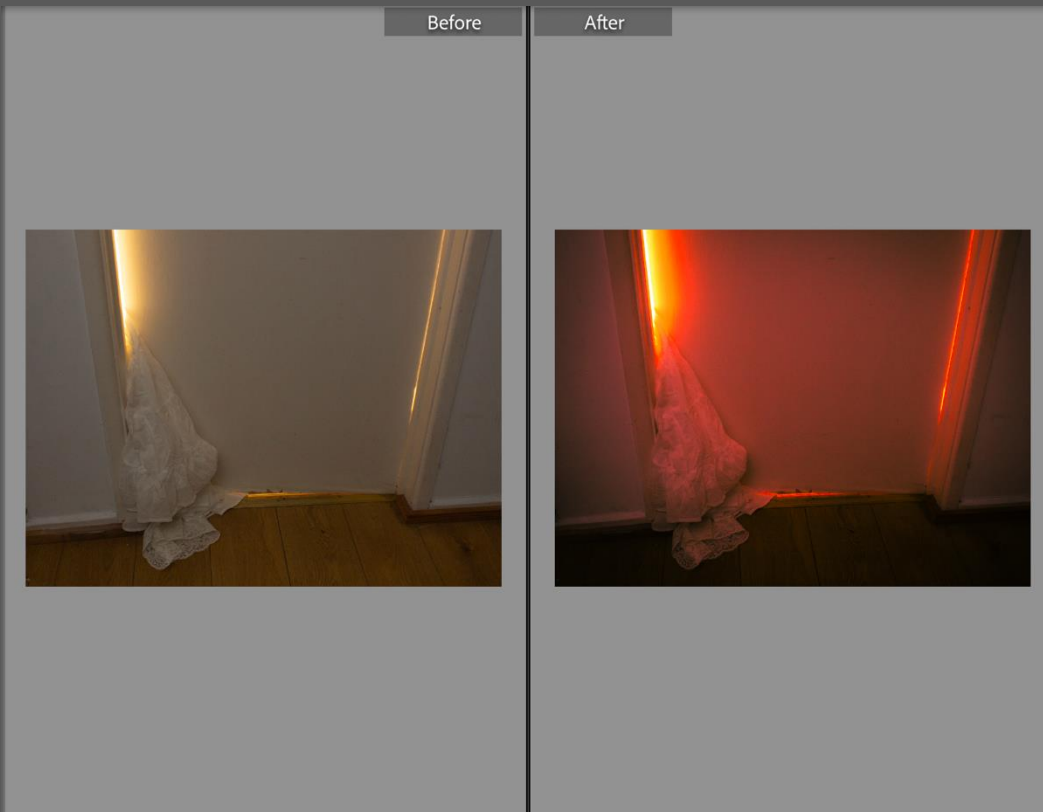
To take this image, I stood my tripod outside the back of the house, changed the settings to have a 0.8 shutter speed to show the movement, and turned the flash on. I then set a 5 second timer and danced or spun around to get the suggestion of dancing. I ended up not liking the amount of light dragging in the photos, so I changed it to 4.0. This photo came out the best in my opinion, with there being a slight light drag, but not so much that it's distracting or too cliché.



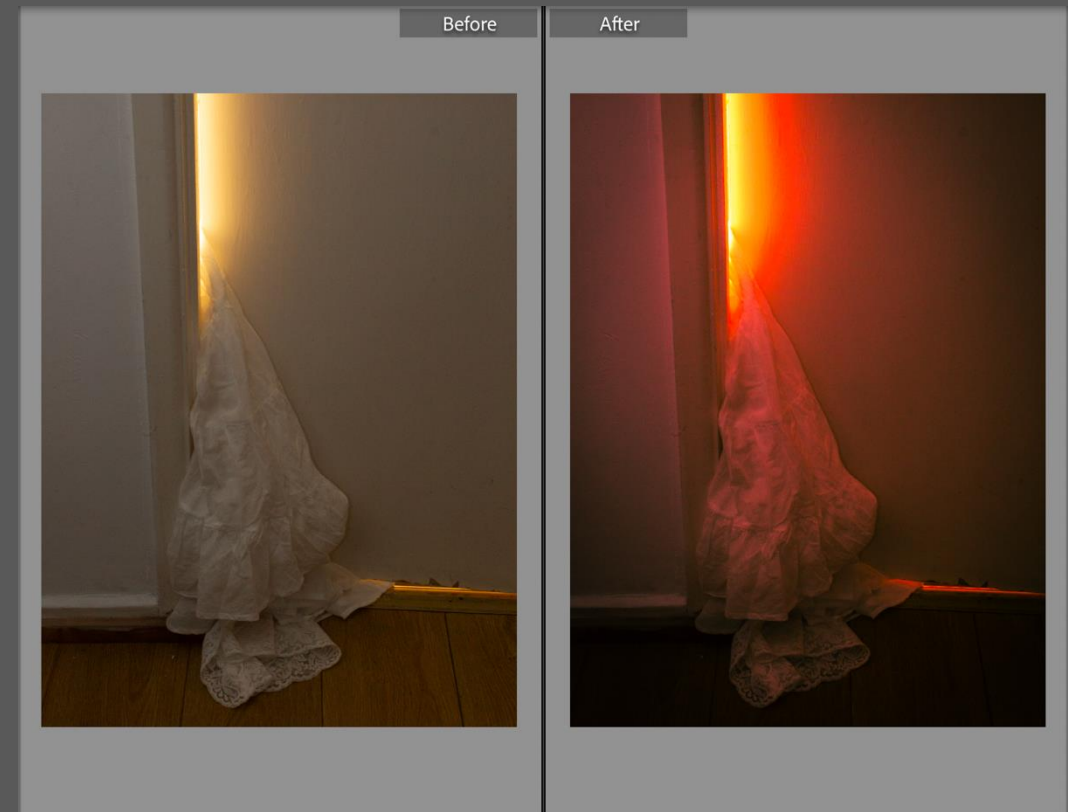
When I saw this image unedited, I felt it had an eerie quality to it, as well as the right amount of suggestion of movement, without having too much of a light drag.

However, I wanted to see how it would look with the colours much brighter, contrasting against the black background, rather than becoming a part of it. Additionally, colour and light are quite a big visually elements of this project, so I wanted to really bring the red out in the skirt.

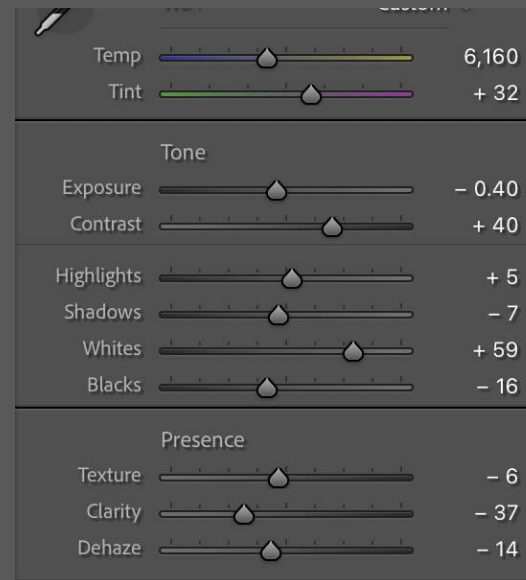
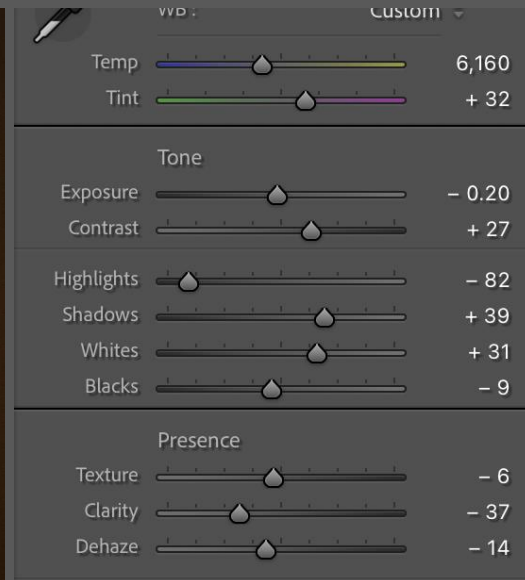
While editing, I thought about what I wanted the overall impression of the image to be. I decided that to lean into the strange and unsettling feeling of the project and the images, I wanted to make the photos look quite dreamy. To achieve this effect, I played with the "Presence" settings. I ended up decreasing the texture a little and decreasing the clarity a lot to make the image 'glow' in a way. I then decided to increase the 'dehaze' a little so that the contrast was not too lost, and the colour would still be as vibrant.



or

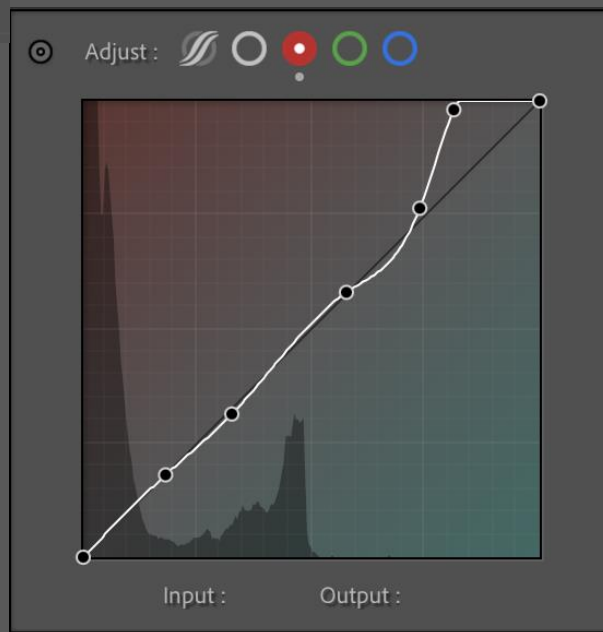


I took various landscape and portrait photographs of the dress trapped in the door, as I wasn't sure which I thought would work best. The landscape image showed more of the door and had less of a particular concentration on the dress. It also perhaps feels slightly more unsettling with the glow of the light shining through all sides of the door. After editing both very similarly, I ended up liking the atmosphere of the portrait image more. The focus on the dress somehow feels more sinister in my eyes, and I also felt that the image being portrait reflected the tree in the story of *Rhys a Meinir* more accurately - where the landscape image does not reference that as effectively.



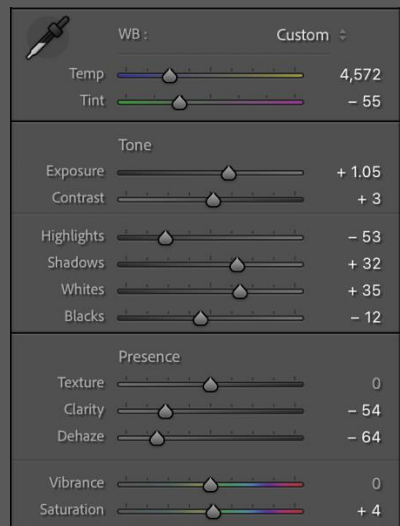
Once I had edited this photograph, creating the bright orange glow from behind the door, I decided to edit a black and white version to see if it was possible to see the 'glow' of light, or if it would look flatter and less interesting.

I do think that perhaps the black and white version has more of a dark and disturbing quality, but I believe that colour is an important element in this project, as well as light. I also believe that the orange glow from behind the door emphasises the idea of there being something behind the door that we cannot see, rather than laying all of the emphasis on the dress.



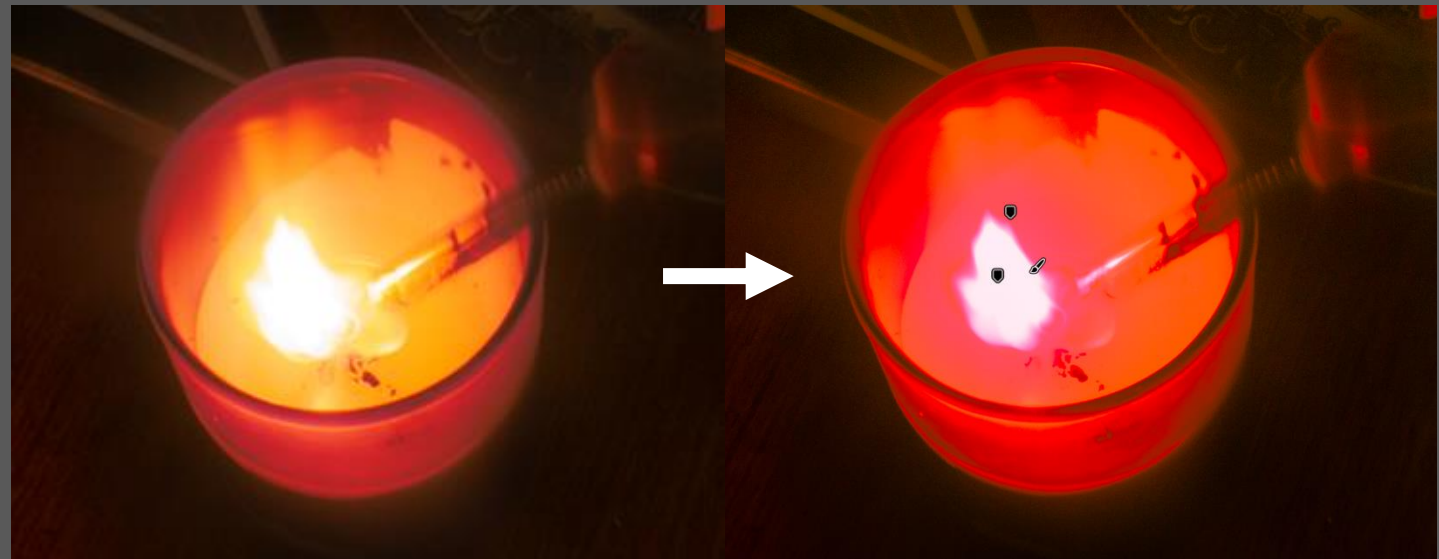
Like the rest of the photos, I wanted this photo to have a dreamy quality to it, so I decreased the texture slightly, and decreased the clarity quite a bit more.

To finish the photo, I created a mask to create the eyes in the trees. I increased the exposure, highlights, shadows, whites and blacks to 100%, and decreased the contrast, and I also adjusted the white tone curve slightly. I'm really happy with the outcome, considering how simple it was to achieve the effect.



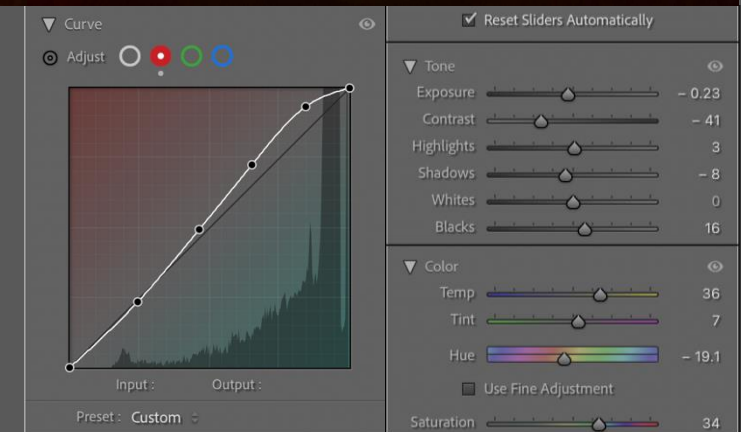
My intention with this photo was to have the candle as either the main source or the only source of light. After trying a bit of both, I liked the outcome of a few images which used only the candle as the source of light.

I began editing it by getting the colours and lighting of the overall image to how I wanted it to be.

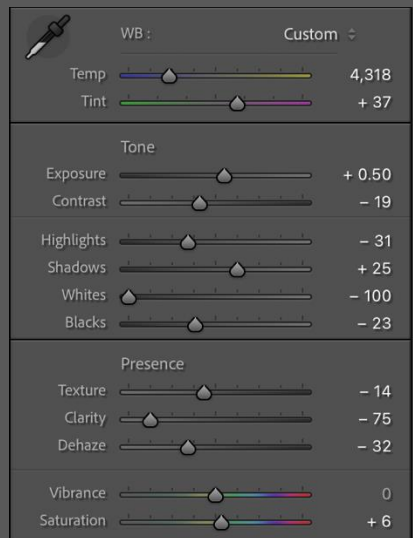


I wanted the image to be quite dark, because I intended for all of the images for this project to be dark or have very dark parts. I adjusted the colour of the light that the flame was emitting so that it was red, signifying that it would be a man that would die.

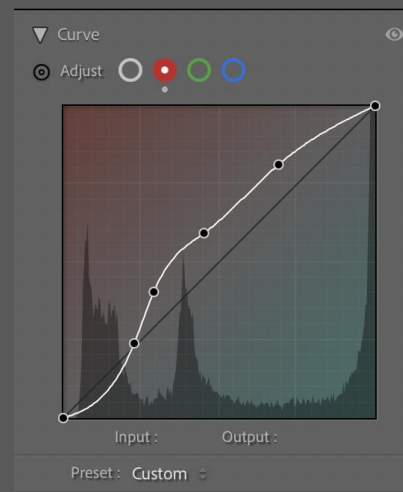
I then created a mask over the flame so that I could edit it more red. I adjusted the tone settings, colour settings, and I adjusted the tone curve to increase the red hues.



However, I was unhappy with the outcome after editing it for some time, as I struggled to make the flame look like it was actually red, because red is not a light colour like yellow is. It ended up looking quite pink.

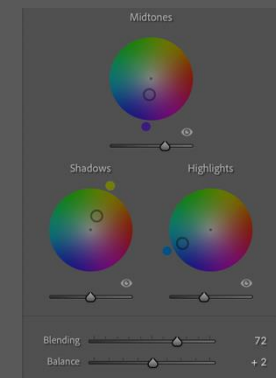


I had similar issues with this photo. I was happy with the photos I had taken of me lighting the candle, however, I really struggled to make the flame look red, and if I did succeed in making it look redder, it looked far too unrealistic and completely different to what I had envisioned.



Here, I tried creating a mask like the previous image, but no edits I made seemed to bring me the results I wanted.

So, I decided to try making the flame blue instead. According to the information I have read about Canwyll Corff, a faint blue light would indicate the death of a child. I used primarily the colour grading tools to get this effect, but in the end, I decided I didn't like that outcome either. But this time I realised that maybe I didn't like the image itself, and decided to continue developing my ideas around Canwyll Corff, rather than use these photos I wasn't happy with.



# Final selection and edit from first shoot



I am very happy with these three photographs on the left. I feel that they communicate my concept and tone for the project well. I will be using these as some of my final images.

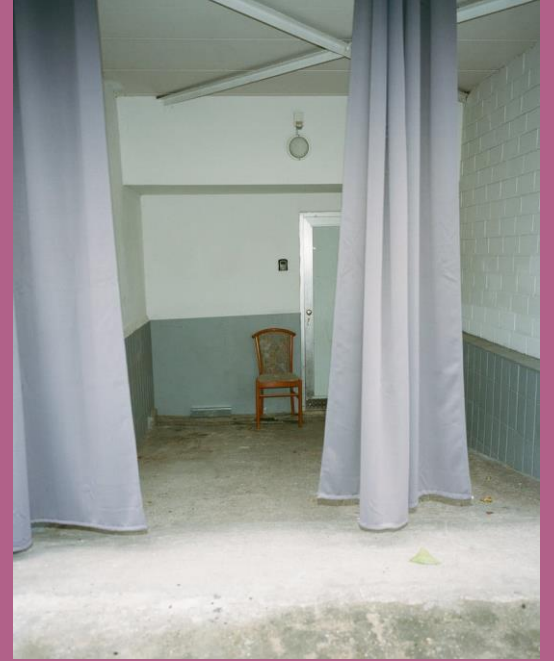
However, I was unhappy with the two photos on the right, so I will develop the concept and come up with a better way of executing it.



# *Temple Road*, Josefina Rauch

Josefine Rauch's project *Temple Road* was a project that came to mind when I was thinking about culture a religion in different countries. In the project Rauch photographs temporary religious events in Frankfurt, capturing corners of the events that evolve with each event and religious group. She provides us with a glimpse into the gatherings, showing the ephemeral nature of them. We see chairs stacked up in corners, rather than permanent pews.

Rauch primarily uses flash for the photographs, capturing the scene's vibrant colours as well as leaning into the documentary photography style. These three untitled images are ones that I particularly enjoyed and felt inspired by for my project.



These three images include chairs in different settings, reflecting the temporary and rushed element of the events. In one image, we can tell that chairs have been laid out in rows and are ready for the event. In another, we see them in large stacks against a wall, sitting amongst boxes of decorations, and underneath curtains that have been tied up out of the way. In the last image is a single wooden chair, hidden in a desolate and undecorated corner.

I particularly enjoy the photos of the chairs; they made me feel inspired by the way she captured corners of the events by showing their structure, but without revealing too much and showing the events themselves.

The chairs themselves also provide invisible context, as they show that there will be a crowd of people, and that there have been people there to set up the room prior to the event.



# *Untitled*, Josefina Rauch

This untitled image from Rauch's *Temple Road* project caught my eye the most. It has elements of what I want to achieve with some of the photos in my project. Despite the project being a documentary photography project and mine being completely planned, there are parts of my project that I aim to draw from documentary photography.

This portrait image was taken with flash. This will have certainly increased the vibrancy of the colours present, of which there are many. There are two dark blue chairs visible on the right of the image, partly in focus, but the main focus is on the background of the image. On the visibly used bright red carpet stage is a green plant pot with green plants sprouting from it (which are possibly plastic but it is difficult to tell). Like the blue chairs and the red carpet, the green of this plant is enhanced by the flash, and we see its shadow on the wall behind. From the plant drapes a string of fairy lights which lie on the carpet rather than being hung up. On the right of the image, we see that the wall is made of grey wooden panels. However, covering most of this an image of a bright sunset with a blue sky and clouds.

The artificial elements of this image as well as the flash give this image a slight surreal feel. It all emphasises the temporary nature of the religious events and highlights the fact that they do not take place in traditional churches.

# Planning – Second shoot

For the second shoot, I wanted to continue developing my ideas of imagery linked to old and partially lost traditions, Welsh culture, and symbols linked directly to me. I specifically wanted to create a kind of still life image, reflecting the quieter and more mournful part of the event.

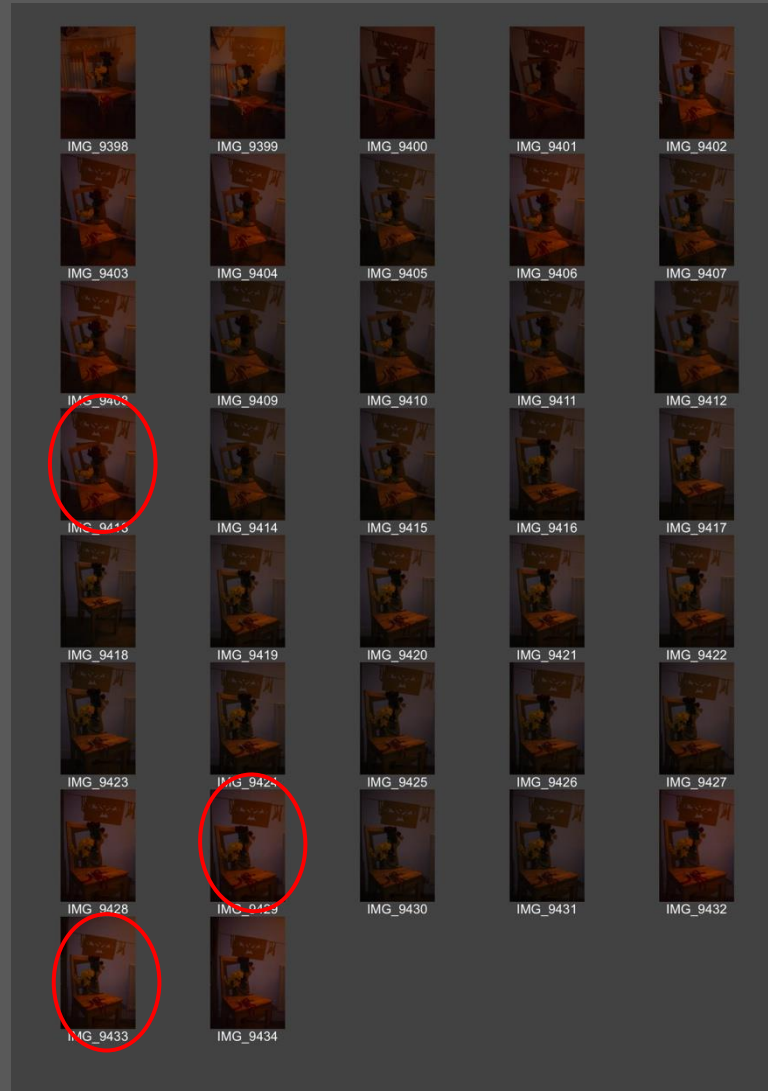
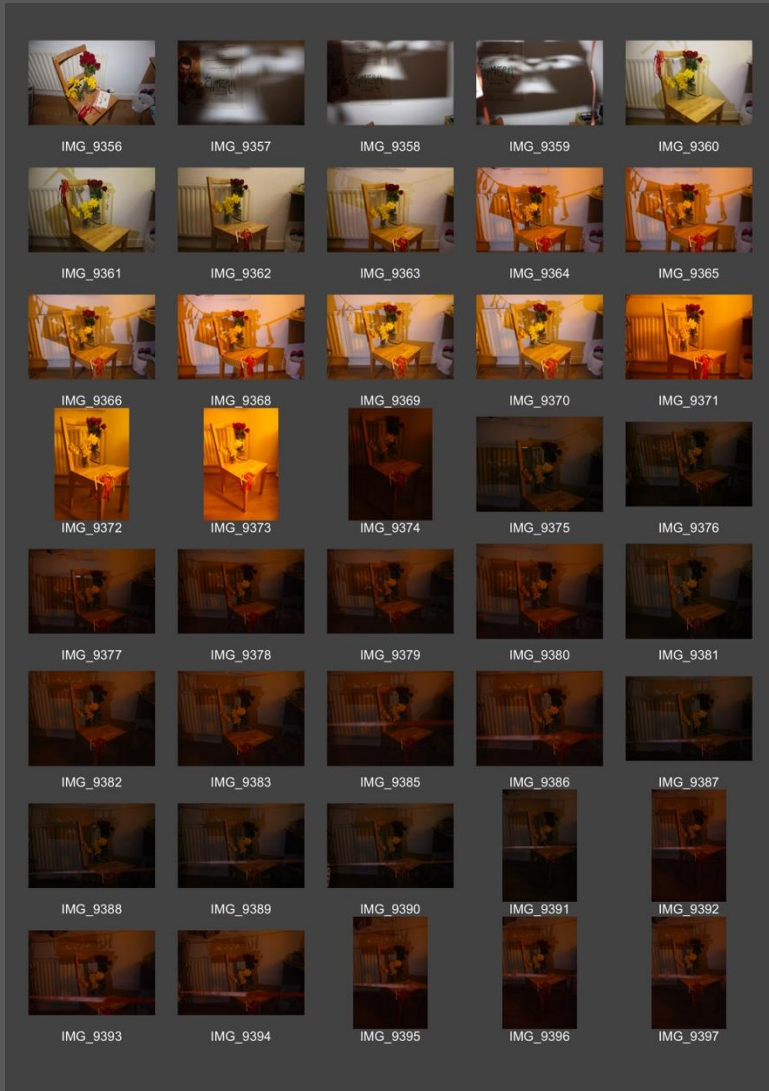
I took inspiration from Josefine Rauch's *Temple Road* project for this shoot. I liked how chairs were a recurring object throughout and felt that the photos of them represented quiet or forgotten corners of the event. Therefore, I want to replicate this element for my own project by photographing a chair that has disregarded or forgotten objects from Welsh culture on it.

I thought to include roses, as they were often placed on graves to signify the kind of person the deceased were. While red roses are often symbols of passion and love, in Welsh culture, these flowers were placed on the graves of people considered to have been particularly kind.

I also wanted to again reference Dawnsio Gwerin and use my idea of using ribbons, as girls would wear them around their wrists to emphasise movement – this would be an indication to the events of the “funeral”, while showing the quieter parts that coexist.

To reference myself and my home, I decided to create a banner-like decoration with a depiction of a Red Kite, to have casting a shadow on the wall. I thought that creating a shadow of the banner would be more visually interesting than simply having the banner itself featured.

# Second shoot – contact sheets

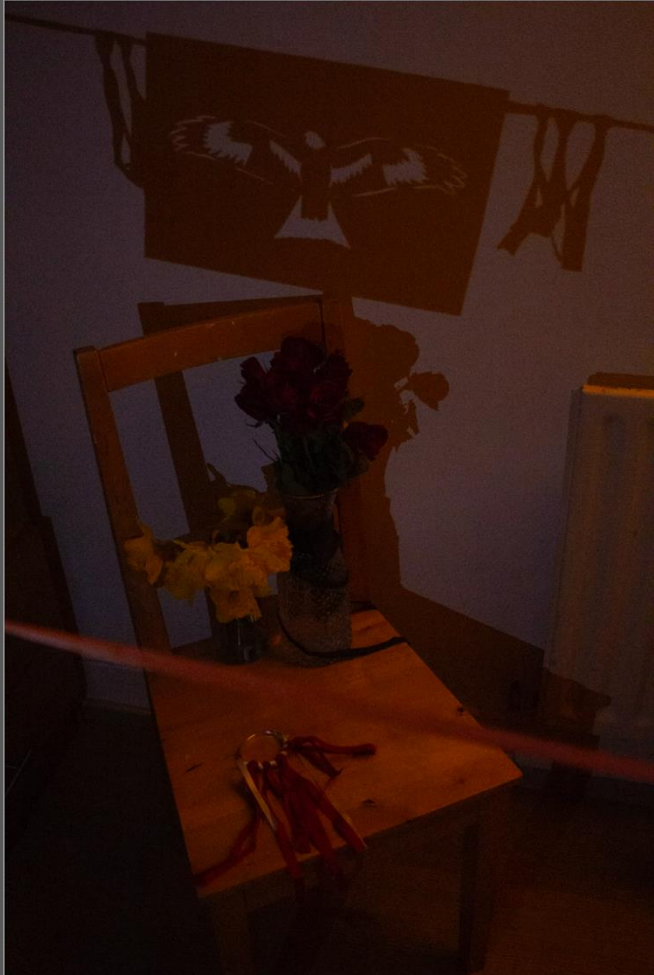


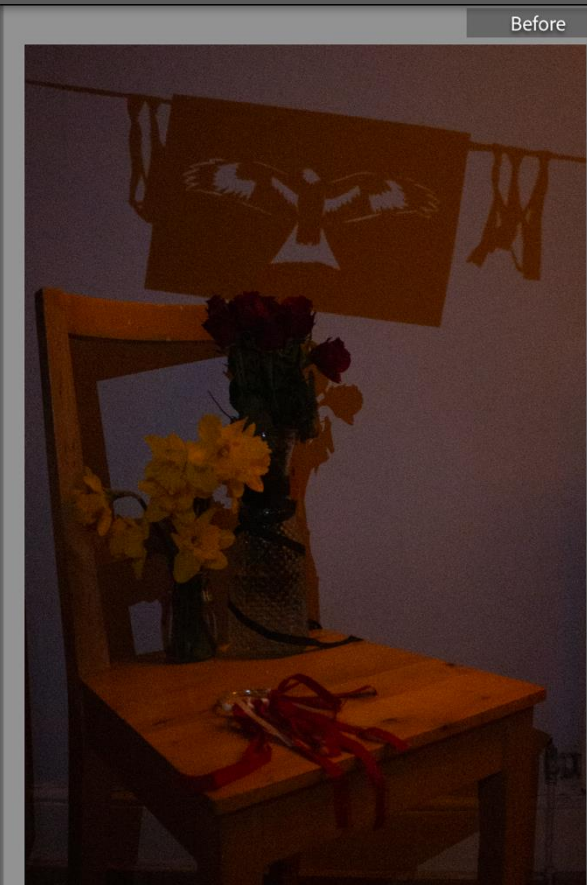
This shoot ended up being more difficult than I had anticipated. The most challenging part was the framing of the entire image - I struggled to get the shadow of the banner to fall where I wanted it to, and shining the light through it at the correct angle proved to be difficult too. I wasn't entirely happy with the outcome of the images, as they are far too dark and not as visually engaging as I had set out for them to be.

I began the shoot by photographing the chair in landscape. But after reviewing the photos after I took them, I didn't like the framing and felt that the chair should be framed in portrait. I adjusted the light slightly as I went, bringing it closer and changing its angle until I was happy with it. I also moved the chair from one place to another at one point, as I ended up not liking the slightly busy background.

I chose a few similar images to edit, to see if I could get the photos to a result I was happy with.

# Selected photos for editing





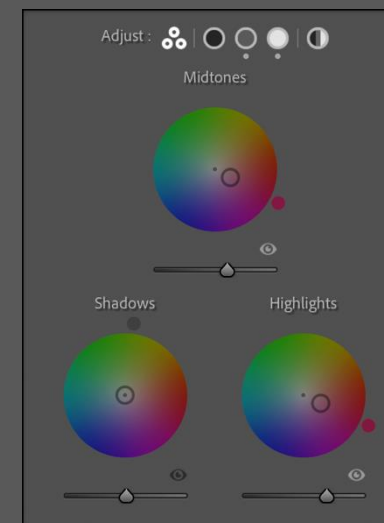
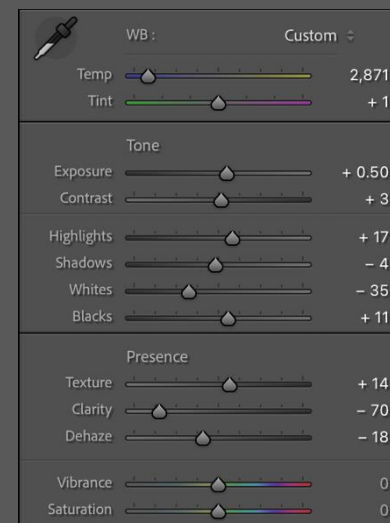
ISO 6400 18 mm f / 3.5 1/60 sec



This was my favourite photo of the three for my project, so I spent a lot of time editing this one, rather than all three.

Although I am happy with the framing and the setup of the objects in this image, it doesn't successfully convey what I set out to convey. Each object represents something particular about Wales – however, when they're all placed in one image together, they lose their meaning and visual impact. I'd like to take some of the objects from this shoot and create a shoot that has one or two of the objects in each frame.

Additionally, I'd like to work with better lighting and settings, and continue using flash, like I did with the previous shoot, for some visual consistency – particularly with the vibrance of the reds and oranges in the previous photos.



# Selected and Edited Photos

Due to the fact that I decided to not use a photograph from this shoot and instead develop ideas from it, I didn't want to spend too much time editing the other two images. Therefore, I copied the edits from the image I had already edited and copied them onto these two, with some small adjustments to fit the photos. I do quite like these photos on their own, but I don't think they fit my project at all.



# Final selection and edit from first shoot

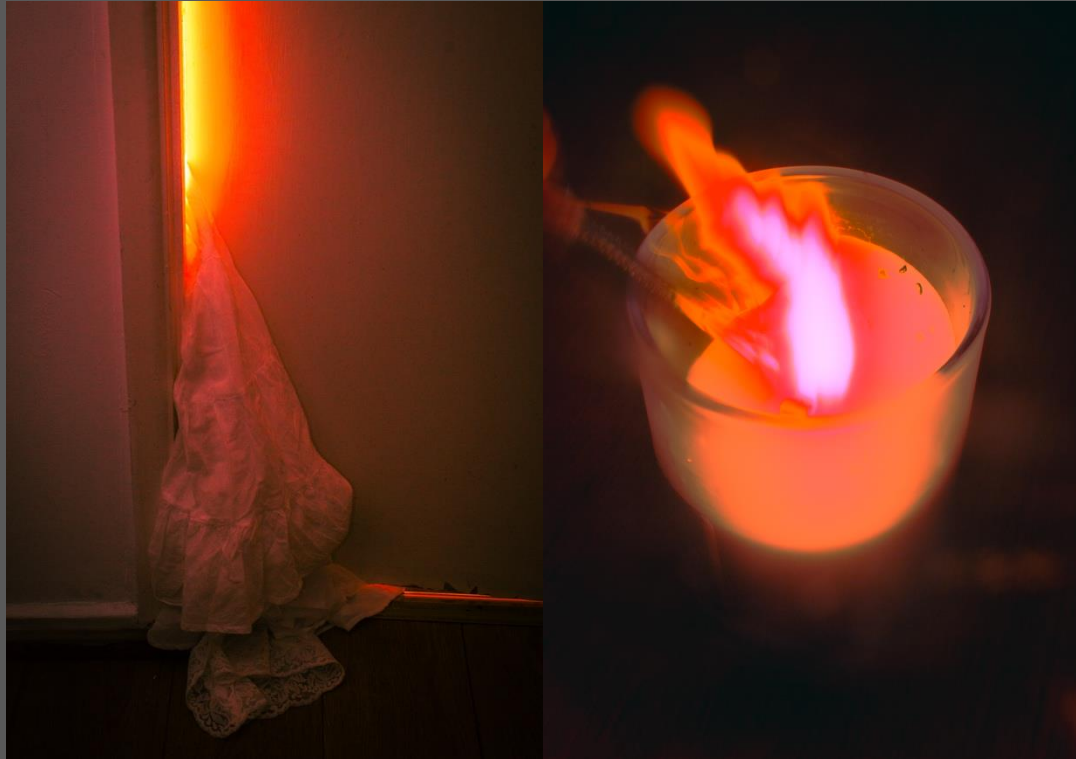


I will not be using this image but will instead be developing my ideas from it. I am happy with the outcome, but don't feel that it fits well with the rest of my project.

# Vinod Venkapalli – In Diptych

Because I took inspiration from Venkapalli's flash photography and dark scenes, and because both our projects had slightly similar themes, I decided to see what my photographs would look like in diptych like his are.

I changed some of these images from being landscape to portrait. I do quite like the way this recontextualises my images, making them converse and contrast with one another. However, I feel that it takes away from the actual purpose of the project, and since I didn't take the images with the diptych idea in mind, they do not work as effectively as Venkapalli's does. Perhaps I will consider this idea for a future project.



# Planning – Third shoot

## Coins

For my third shoot, I have a few ideas I want to execute. I mentioned that I wanted to take some of the items that I used in the previous shoot to photograph individually, rather than in a still life style image. The items I've decided to photograph are the daffodils and the ribbons. Additionally, I plan to take photographs inspired by the coins given to the ferryman in Greek Mythology, and the coins placed on the eyelids of the deceased in more contemporary culture.

I plan to take photographs of one of my friends placing a coin in their mouth, and one of coins placed on eyelids. I intend to only use one of these photographs but am unsure of which at the moment – I will decide after reviewing the contact sheets. I am unsure as to use flash or not for these photos as I don't know which will look best. On one hand, flash might make the coin brighter and stand out more, whereas not using flash might make the image appear more eerie and could darken parts of the image, which might fit in better with the rest of the photos in the project. For the photograph of the coin being placed in the mouth, I don't have a clear idea for composition, besides that I know I don't want the model's full face in the frame. For the project, I only want to have a suggestion that people are present, through showing things they use, and only showing some body parts instead of full portraits.

For the image of the coins over the eyes, I follow this same rule; I will photograph the model laying upside down, so that only half of her face is visible. Having her be upside down also plays into the idea of the afterlife or the underworld. This idea is also found in Alice Rohrwacher's 2023 film *La Chimera* (next slide).

# *La Chimera*, 2023, Alice Rohrwacher



*La Chimera* is a 2023 Italian film by director Alice Rohrwacher. It has been a constant inspiration to me and an influence on my work over the past few years. It follows Arthur, an English grave-robber played by Josh O'Connor, as he navigates his life through grief. Due to the themes of grief and the tombs him and his accomplices rob, some shots in the film are upside down, directly referencing the afterlife or the 'underworld'. These shots always stood out to me, as they quietly told us where Arthur's mind was without directly telling us.

In each frame, Arthur is the main focus, signifying his isolation and feelings of loss. His constant sorrow and longing to be with his deceased loved one echoes throughout the film. To compliment this relatable and realistic state of mind, the colour grading of the film is very natural and unsaturated.

# Planning – Third shoot

## **Cennin Pedr/Daffodils**

Due to daffodils representing rebirth and renewal, my plan for photographing them is to have them cut. I had initially thought of pruning/deadheading the flowers, to represent the idea of renewal, because pruning can ensure that the flower grows back. However, I then thought that to portray death I wanted to cut an already ‘pruned’ flower that represents rebirth. This would ensure that the flower could not grow back, inferring to my atheism and lack of belief in rebirth.

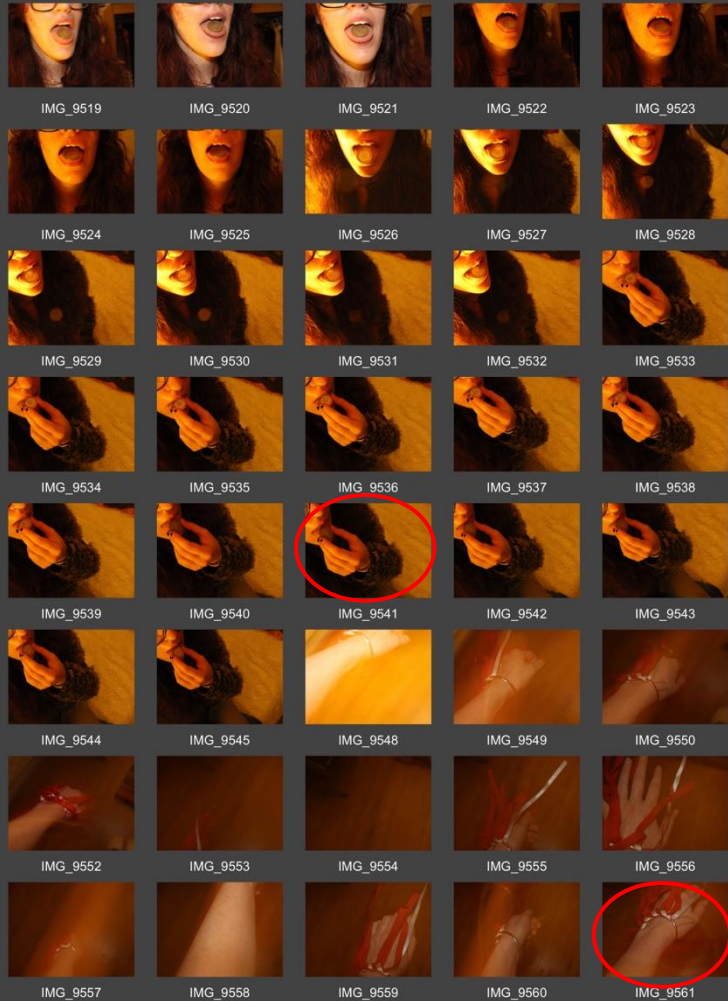
The photo will be taken from above, looking directly down at the floor, inspired by frames from *The Colour of Pomegranates* (Parajanov, 1969). The frames from that film are full of symbolism and intention, which I hope to reflect in this shot of Daffodils.

## **Rhibanau/Ribbons**

The photographs of the ribbons would then represent the freedom in death. Having them around the wrists is a reference to Dawnsio Gwerin, a joyous dance. I intend to use a red gel and flash as the only source of light for this photograph. Despite it being an act of happiness, I want to juxtapose it with the dark themes of death by making the image uncomfortably dark and almost completely red. I will experiment with exposure times, as I am not sure if I want to capture the ribbons in motion with a short shutter speed, or show a lot of its movement with a longer shutter speed.

I will set the camera up on a tripod so that I am free to move around and get a shot where I look like I am moving naturally and freely.

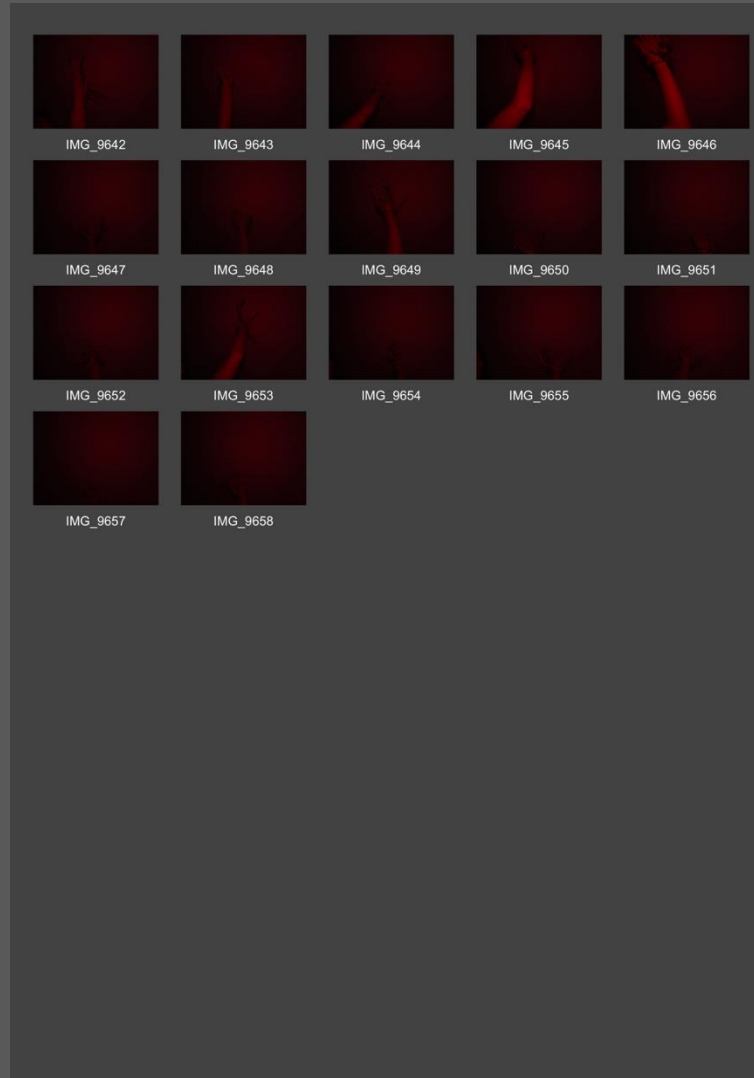
# Third shoot – contact sheets



I did quite a lot of experimenting with the photos of the ribbons around my wrist. I experimented with moving my hand in different ways, but my overall aim was to take a photo that really emphasised the movement of the ribbons.

I came away with quite a few photos I was happy with. IMG\_9584b and IMG\_9590 reminded me a little of long grass or seaweed when it's in water with the way my hand is wrapped in the ribbons. I thought this brought an element of sorrow and sadness to the scene. I really liked the dark negative space around the hands and the fact that they're not completely in view, making it more abstract and confusing.

# Third shoot – contact sheets

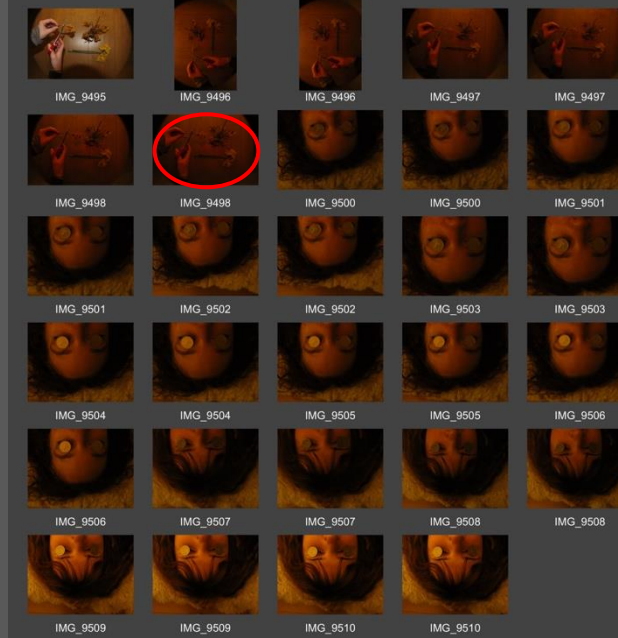
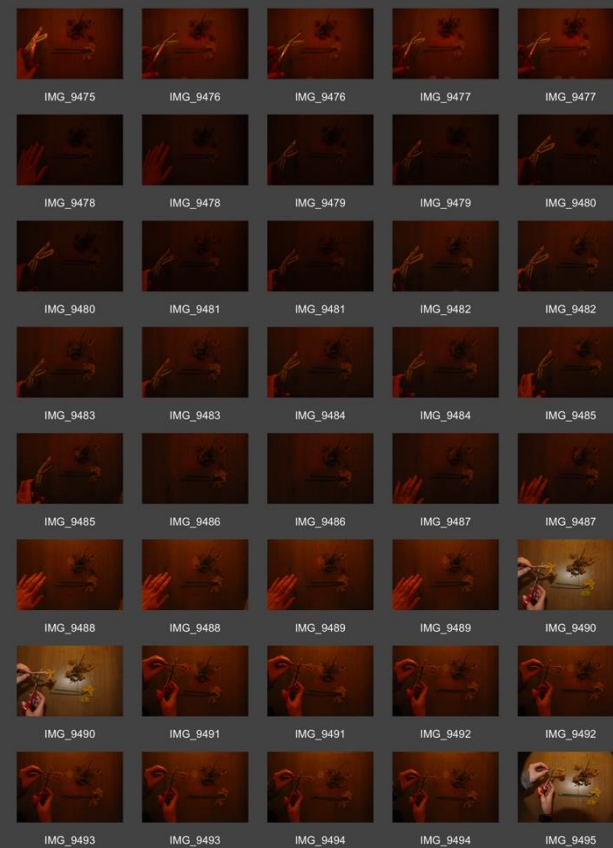
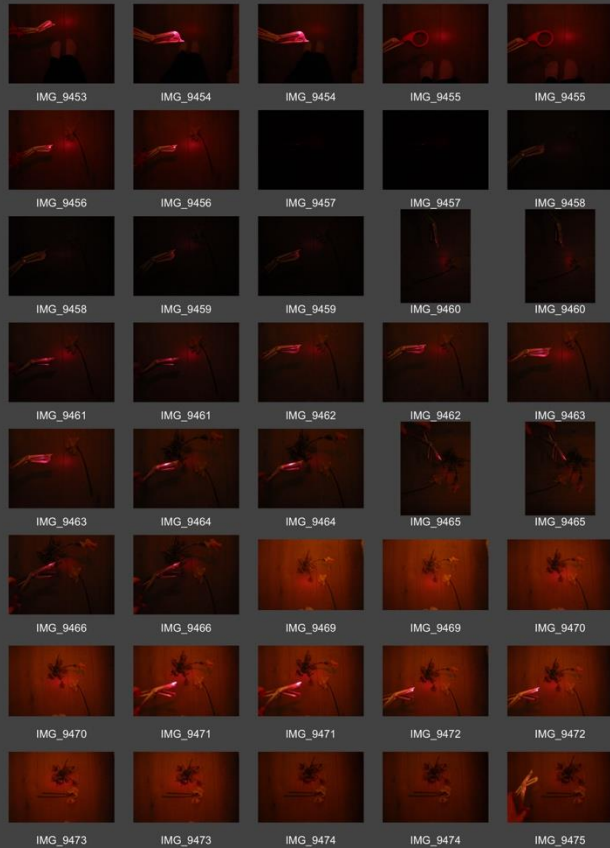


I took many more photos as it was difficult to get my arm in the same place each time, so each photo came out different to the last. On these two contact sheets there was only one photo that I liked the composition of and the movement of the ribbons. It felt the most natural out of all of them, and the moment the ribbons were captured in seems very dramatic and flowing.

I switched between using a tripod with a timer and taking the photos handheld to see what would come out the most natural. IMG\_9620 was taken handheld, which looks more natural than the other photos I had taken handheld.

Because I used red gels and flash for this photo, I do intend for the photo to be mostly red, apart from dark contrasting shadows. This means that I will most likely not have to do too much editing to get the image I want.

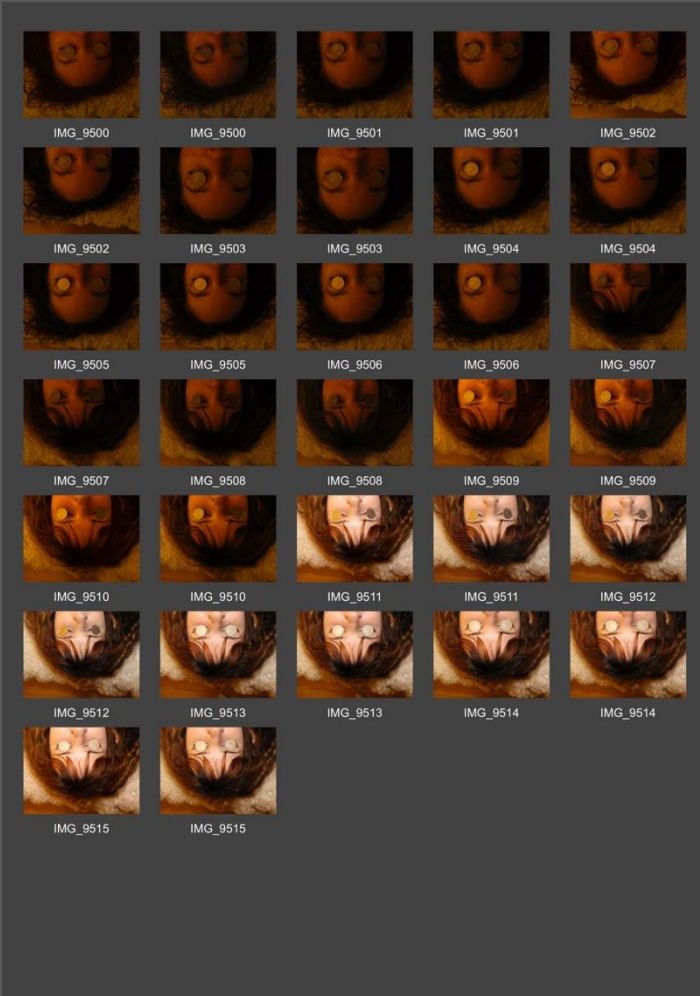
# Third shoot – contact sheets



Achieving the photo of cutting the daffodil was quite challenging. It began with setting my tripod up so that the camera was facing down, parallel with the floor. I made sure that the wooden panels of the floor were vertical to make the image more visually pleasing and consistent. I then placed dead daffodils on the floor and set a 5 second timer and began taking lots of photos of me cutting the stem of the flower. This took a lot of experimentation and adjustments of settings.

I used the red gel again to soften the flash in this image but removed the gel at one point to see if that would work better. I decided that the flash made the image too bright and removed the quiet atmosphere of the image.

# Third shoot – contact sheets

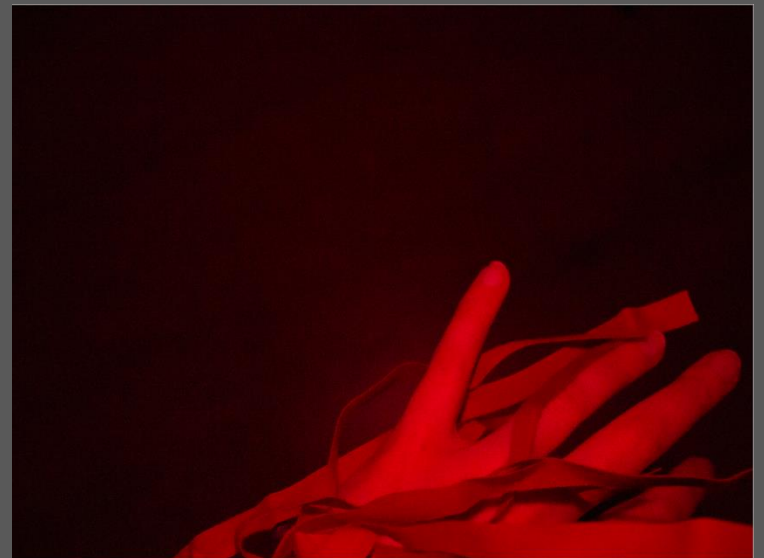
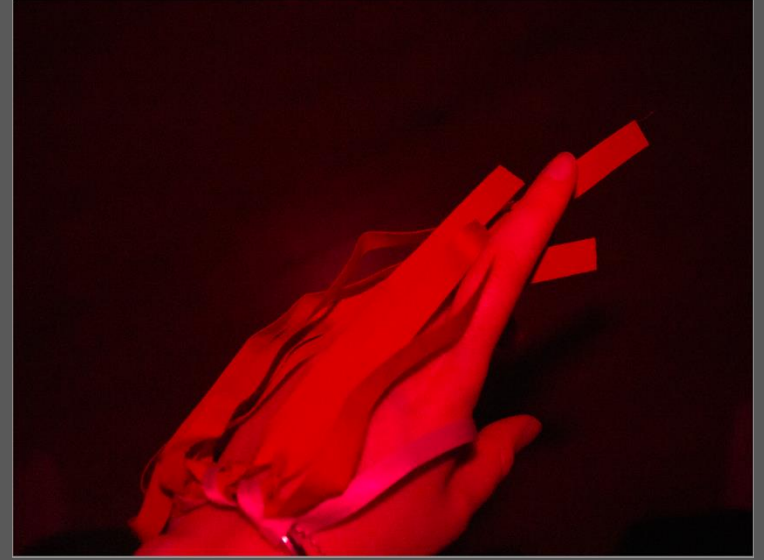


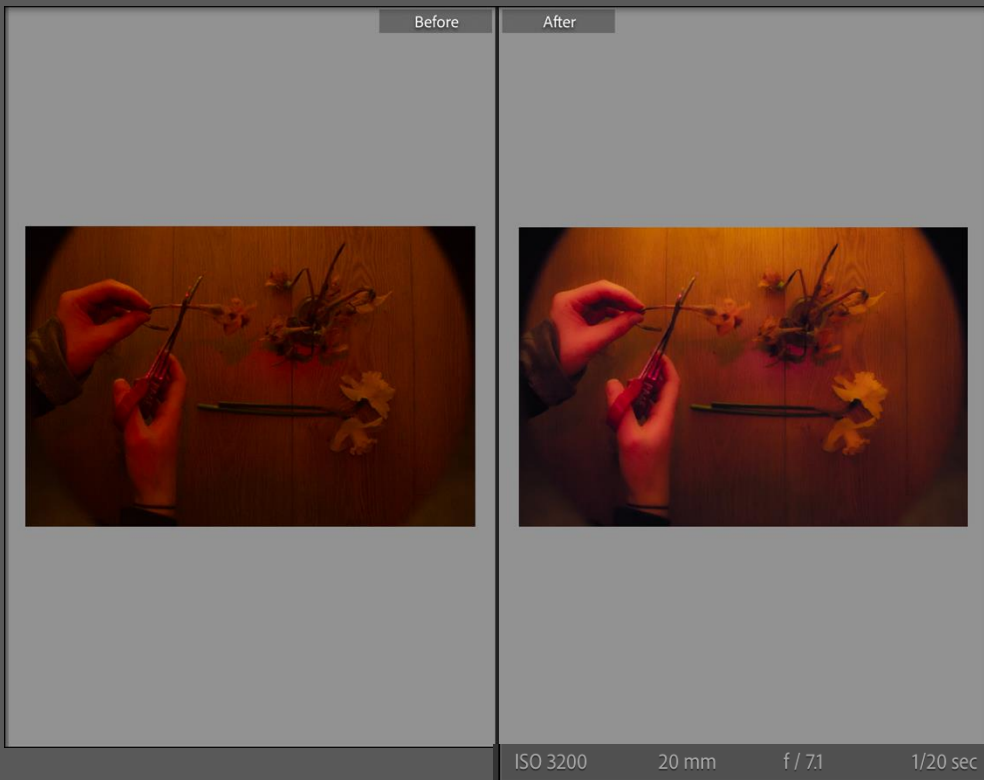
Although I was quite happy with these photos, I decided against using them as I preferred the outcome of the photos of the coin being placed in the mouth and only wanted to use one of them.

In this case, I would have likely chosen the flash photo, as I like the way the coins are brighter and the flash makes it look slightly forensic, which adds to the disturbing tone of the image.

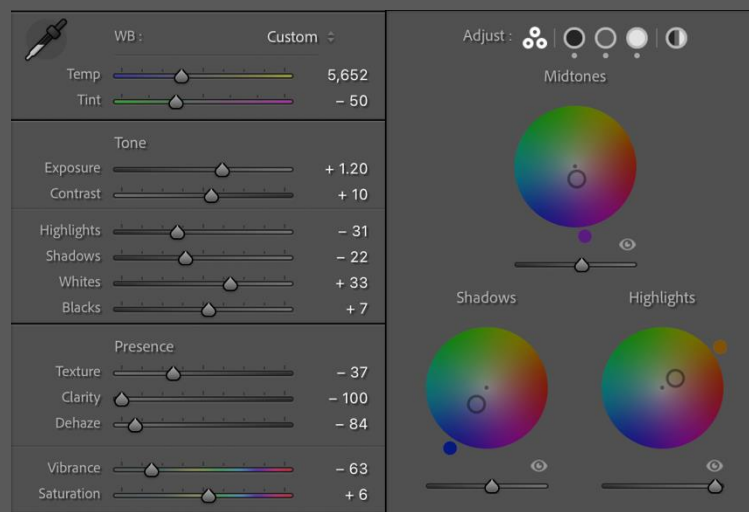


# Selected photos for editing





When I took this photo, I used a camera lens hood due to there being a slight light glare from the light I used (coming from the top of the image). I didn't notice until I had put it on the lens that it would be visible in the image because I used quite a wide-angle lens. I decided to take a few photos with it on and ended up liking how they came out. I thought that it looked as if we were seeing through the eyes of the person cutting the daffodil. This added an element of surreality that I hadn't planned on having.

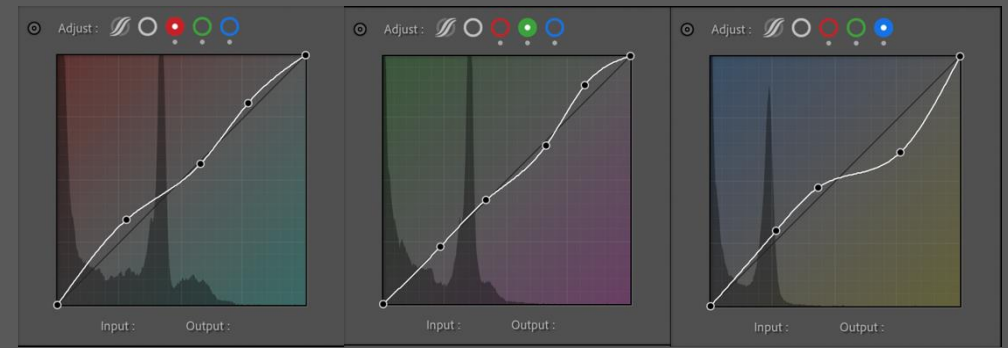
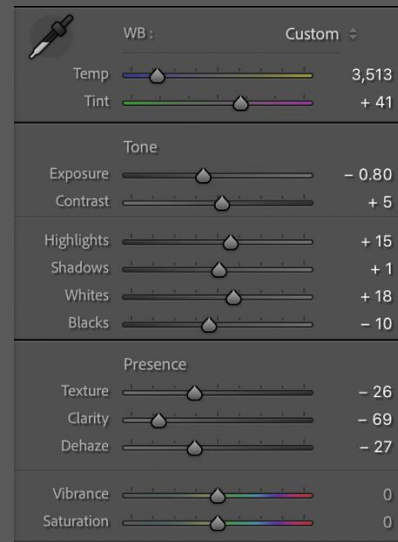
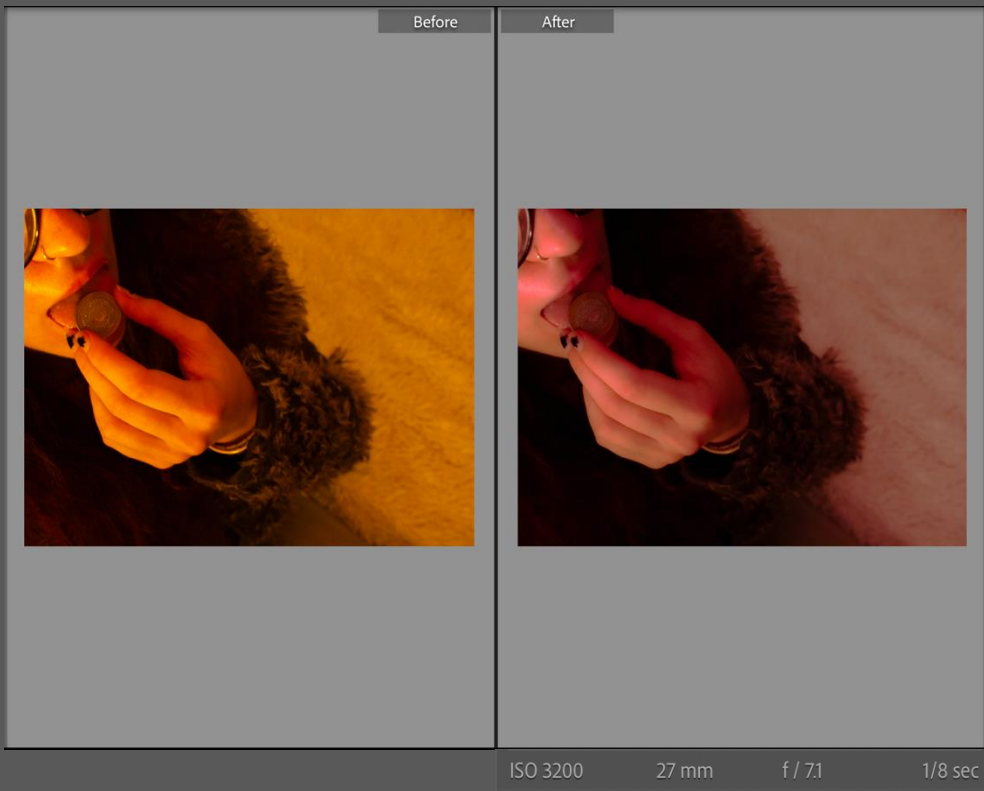


The edits I made for this photo consisted of decreasing the texture and clarity to make the image 'dreamy' and also increasing the overall brightness of the photo. I also adjusted the overall colour of the photo until I felt that the detail wasn't too lost from decreasing the 'Presence' settings.

One edit I had made of the photo resulted in the photo being brighter and lower in contrast. I was happy with this outcome until I compared it with the original image and realised how lost the details were and how it lacked the eerie atmosphere, I wanted it to have.



Final edit:

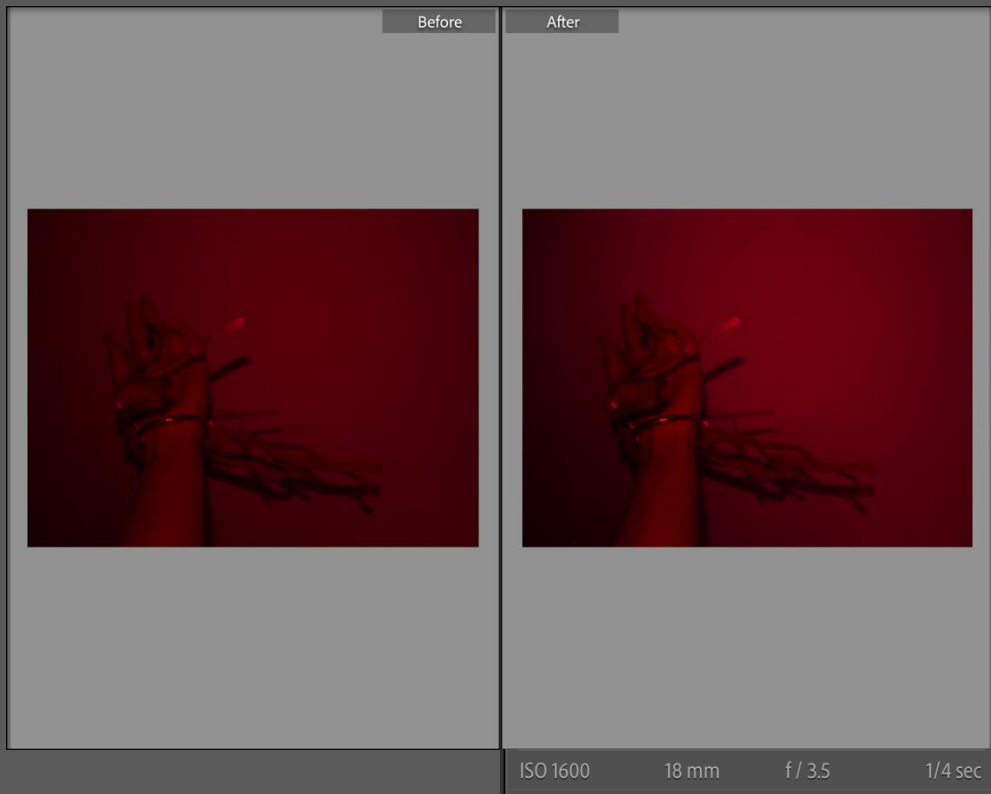


I did quite minimal edits to the tone, but I adjusted the colours quite a lot to fit it with the rest of the photos – I wanted pink hues to tie in with the reds and pinks in the other photos.

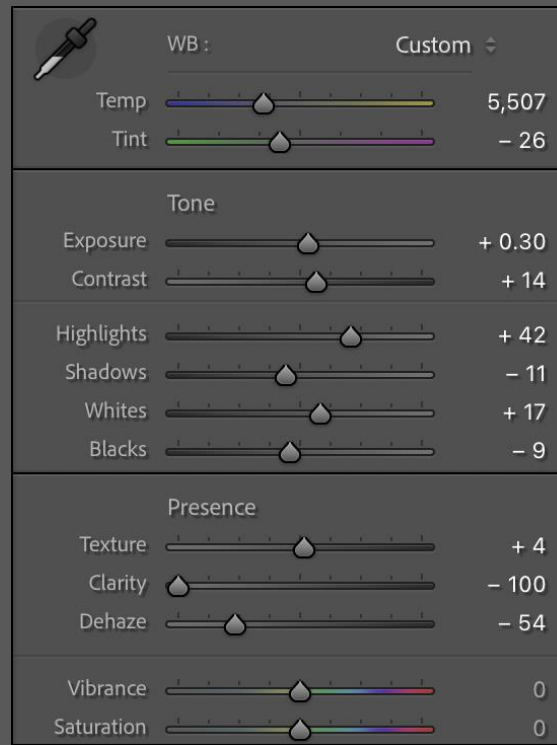
For this image I used a soft yellow light to create shadows that weren't too harsh on the right side. I knew I didn't want to photograph the entirety of the model's face, and therefore I only revealed a small section of it in the top left corner. This put the focus on the coin being placed into the mouth, due to the photograph following the rule of thirds. Additionally, I allowed for some negative space on the right side of the model, enhancing the importance of the hand and the coin.



I also made an edit with realistic tones and colours. Taking away the surreal colours didn't work in my opinion, as it had a completely different tone to the other photos, and felt far less cinematic.



I ended up making very little visible adjustments to this photo. I tried changing a lot of settings, but they didn't seem to actually improve the photo at all. I adjusted the presence settings as I did with every photo in the set, and only minimally adjusted the Tone settings. The edited photo is slightly brighter with a higher contrast, but not much is different apart from that.



Although I still had quite a long shutter speed of 3.5 for this photo, it captured the movement in place very well, which I'm glad it did. If I hadn't been as happy with this photo, I would have shortened the shutter speed sooner.

I wanted the photo to be uncomfortably dark and unsettling, which the overwhelming the entire photo being red certainly helps with.



I also converted the image to black and white to see if that could work for the project. Although it does have an unsettling feel, I do think that the red adds a lot to the overall project. Colour is a big part of the project, especially red, and I think that black and white would look out of place amongst the other images.



Choosing one image to represent the ribbons in Dawnsio Gwerin was difficult, as each of these images give different, but equally effective tones in relation to the subject matter. Each of them feel very expressive, but in different ways. The bottom and top right feel gentler than the two on the left, with the ribbons falling quite gracefully over my hand, like seaweed in water. There is a lot of dark negative space around the vibrant red, which also crates an eerie atmosphere.

The bottom left image is very dissimilar to the rest. I used a longer shutter speed which captured more of my movement than the others. This resulted in a brighter photo which reminded me of my chosen image of the 'dancer'. I heavily considered using the image due to this but ended up realising that each of the photos in the project so far were quite different from one another, and I wanted to continue with that consistency.

The top left one was the image I felt captured most of the elements I aimed to capture: movement, focus on the ribbons and a natural pose. These elements as well as the negative space and the shadows behind resulted in an image much more striking than the other three.



# Final selection and edit from third shoot



I'm pleased with the outcome of these photos, as they develop my ideas from the still life further, and have the surreal tones I had hoped for. I enjoyed taking these photos as they required quite a bit of experimentation. These three photos don't look like a cohesive set of images, but when they will be alongside the rest of the photos I've taken so far, I believe that they will be a cohesive collection – primarily because while photographing and editing, I was heavily considering how they would work with the photos I've already taken.

# Planning – Fourth shoot

My plan for this shoot is to develop my ideas of Canwyll Corff. Rather than taking photos of candles, I'll be editing in floating lights using the masking tool in Lightroom. This is much more of a direct reference to Canwyll Corff, as I will be editing them in the way that I have seen them being described. One description mentioned that they saw them floating down stairs, which is what I plan to replicate. I will use flash and will photograph the stairs in my house from below. I intend to use the flash as my only source of light and will see if that will be effective.

The other photo I plan to take is of roses placed under a brick on the floor. This is a continuation of my idea to take photos of items individually from the 'still life' image, rather than all together. The red roses represent the Welsh tradition of placing roses of different colours to signify different things about the deceased, and the brick represents death not allowing the roses (or the person) to grow any longer. I also has the story of Llyn y Fan Fach in my mind at the time and thought of how one of the daughters returns back to her home in the lake, never to be seen again by the farmer. I thought of the brick as something that would sink to the bottom of the lake, also never to be seen again, taking the flowers with it.

The flowers and the brick will be centre in the frame, with even negative space around it, as I am drawing inspiration from the 'birds-eye' frames in *The Colour of Pomegranates*.

# Fourth shoot – contact sheets

To see how bright it  
would be with the  
lights on



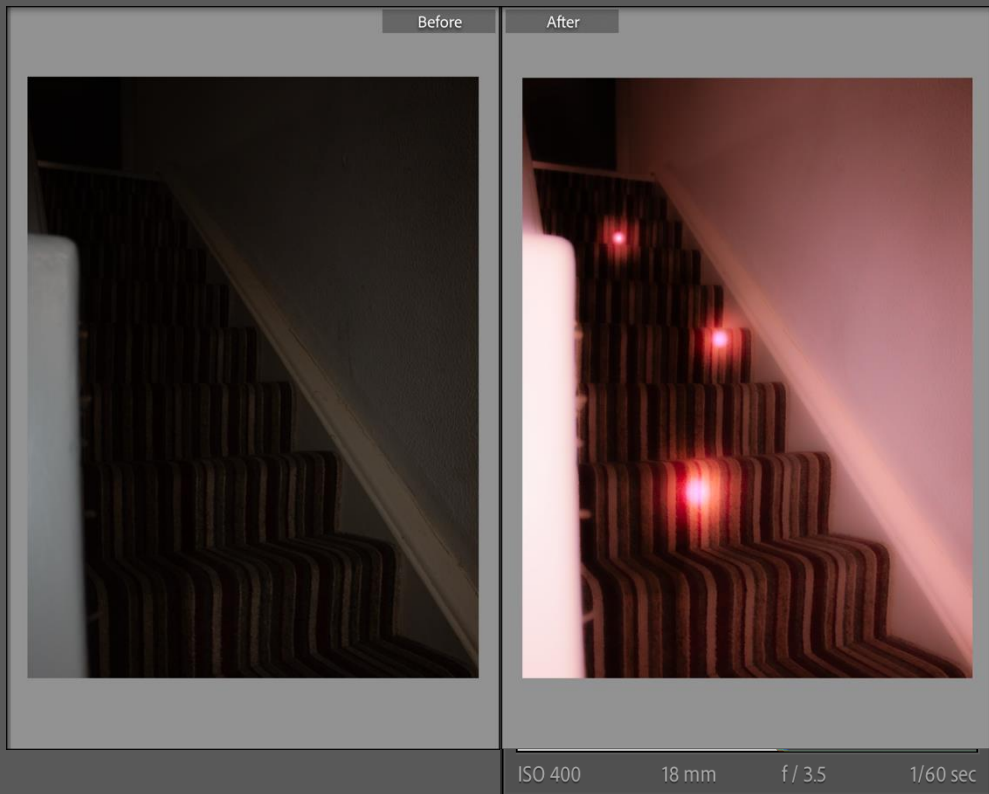
Just by glancing at this contact sheet, it is easy to tell that the photos are lacking in vibrance. To fit with the set of images I've already edited, I need to increase the overall colour of the photos. I used flash for both sets of images but knew that I wanted parts of the images to be brighter.

I reviewed each image after taking them, so when I saw IMG\_9670 and IMG\_9682, I was happy with the result and could begin editing.

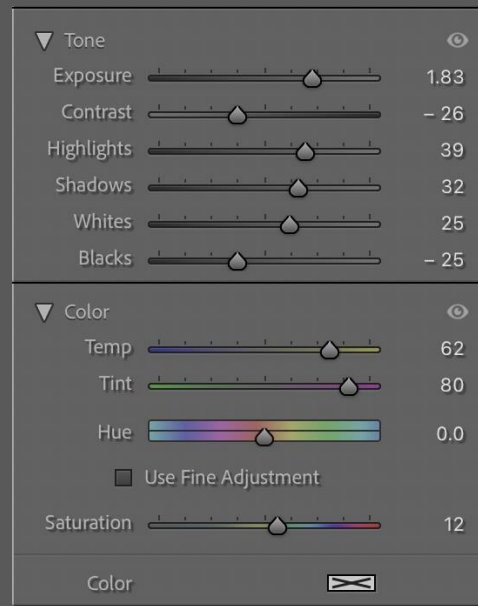
This shoot was the easiest out of all of them, as the photos themselves weren't difficult to execute.

# Selected photos for editing





I intentionally shot this to be dark from the top of the stairs, but found myself editing the photo brighter as I thought about the light that the floating lights might produce themselves – I hadn't considered this prior. Editing the image itself (not the floating lights) was quite simple and similar to the edits I did for other photos.

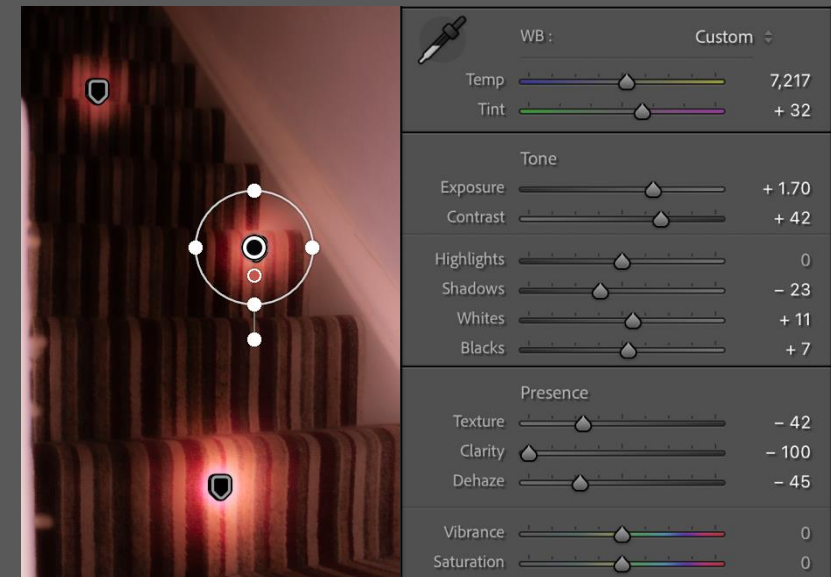


I made circular masks for the lights – one small mask for the centre of the light which would be brighter, and a bigger mask which would have more of a 'glow'. This took a lot of time and adjustments but came out better than I had anticipated.

I gave the lights a red glow to represent the idea of Canwyll Corff being different colours depending on who would die.

I primarily brightened the overall image and reduced the texture and clarity.

The difficult part was creating the floating lights.





Editing this image was quite easy as I knew what I wanted to do with it. I knew that I wanted the light from the flash to be brighter and more 'blown out'. To do this, I decreased each Presence setting and adjusted the tone settings and tone curve so that there was a greater contrast and brighter highlights.

Post-Crop Vignetting

Style Highlight Priority ▾

Amount  - 25

Midpoint  40

Roundness  + 11

Feather  52

Highlights  0

Adjust: ☒ ☐ ☐ ☐ ☐

☐ ☒ ☐ ☐ ☐

Refine Sat.  100

Input: Output:

WB: Custom ▾

Temp  5,225

Tint  + 20

Tone

Exposure  0.00

Contrast  + 4

Highlights  + 15

Shadows  - 12

Whites  + 52

Blacks  - 23

Presence

Texture  - 15

Clarity  - 100

Dehaze  - 26

Vibrance  0

Saturation  0

I also added a vignette to add more depth to the image, because I felt that the image was quite flat without it, and it enhanced the light from the flash.

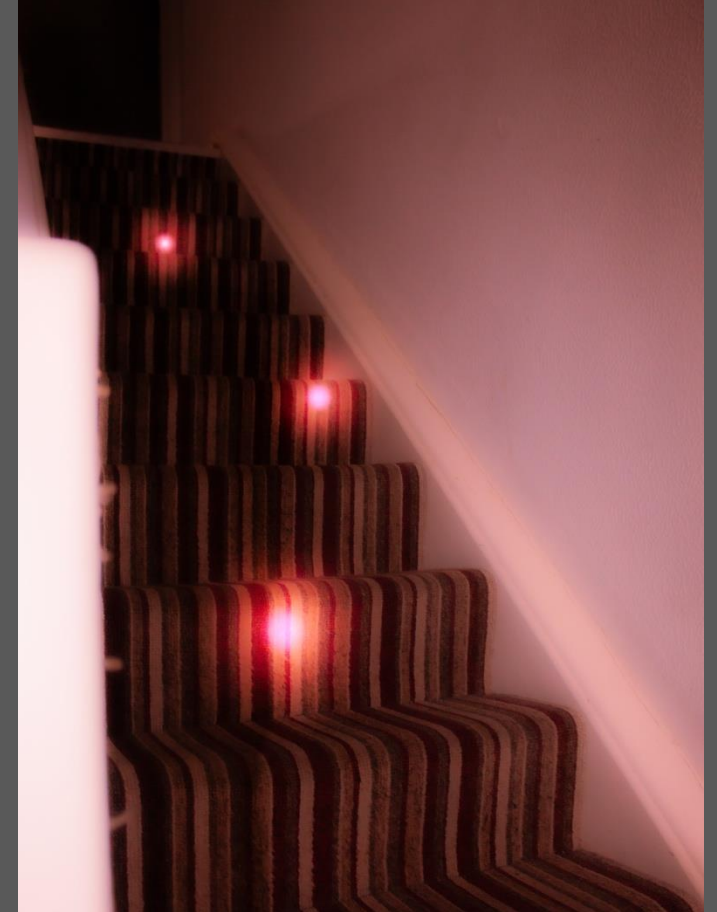
Without vignette:



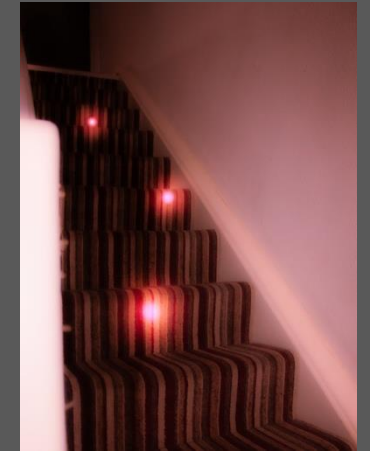
# Final selection and edit from fourth shoot



These photos came out very well in my opinion and fit nicely with the rest of the photos in the project, keeping the red hues and vibrance consistent throughout.



# Final selection of edited images



# Adolygiad Arddangosfa – *Penny Hallas: Gweld yn Elysium* ★★★★★

*Mae'r arddangosfa ymdrwythol yma yn annog ni i feddwl am sut welwn ni yr ofod ryden ni ynddo.*

Mae'n amlwg drwy gydol 'Gweld' fod Penny Hallas yn artist amlgyfrwng chwareus a mewnsyllol. Defnyddia Hallas yr ofod yn Elysium i'w fantais, i ddenu'r gwylwyr mewn i ymuno gyda'i chwilfrydedd. Mae Hallas yn gadael i'r gwylwyr dewis lwybr yr arddangosfa, trwy drawsnewid y gwagle i fod yn fyd ei hun. Fyddwch yn cael eich hudo gan y defnydd cyson o frigau wedi'u gwehyddu i greu bob math o ddarnau rhyngweithiol. Disgwyliwch i gropian o dan do, rhoi eich pen tu fewn helmed, a chael tro yn defnyddio dyfais ddychmygol er mwyn gweld y byd mewn ffordd hollol newydd. Mae'r holl elfennau chwareus yma wedi'i chymysgu gyda nifer o ddarnau amlgyfrwng i dynnu chi mewn i'r byd mae hi wedi ceisio – ac wedi llwyddo – i adeiladu.



Pwrrpas y gwaith yw archwilio systemau gwahanol y byd, a sut rydan ni'n deall a chael profiadau yn y llefydd maen nhw'n preswyllo ynddo. Un ffordd mae hi'n ymgeisio i wneud hyn, yw drwy ddefnyddio technegau traddodiadol mewn ffordd ei hun. Rhan sylweddol o'r arddangosfa yw darluniau siarcol Miryorama fawr.

O bellter, roeddwn i'n siŵr mae lluniau du a gwyn roeddwn i'n gweld, nid darluniau. Wrth nesáu, roeddwn i'n deall y cysyniad ac yn gweld y gofalwch roedd wedi mynd mewn i bob un. Er bod y darluniau o safon uchel iawn, ac yn cyfrannu syniadau da tuag at yr arddangosfa, roeddwn yn teimlo fod y cysyniad o greu 'Miryorama' fawr yn cael ei golli gan fod bob ochr o'r darlun ddim wedi'i chysylltu. Roedd y gwagle rhyngddyn nhw yn creu teimlad datgysylltiedig.





Un rhan o'r arddangosfa gwelais nifer o bobl yn cymryd eu hamser yn edrych arno oedd fideo a oedd yn cael ei ddangos ar wal o amgylch nifer o waith yn defnyddio cyfryngau amrywiol iawn. Er mai yn amlwg nid creu ffilmiau a golygu yw cryfderau neu arbenigedd Hallas, mae hi yn defnyddio hyn i'w mantais. Mae'r fideo a'r golygu eto, yn chwareus, ac yn chwarae mewn i'w syniad o leoliadau yn plethu gyda'i gilydd.



Fel thema'r gwaith, mae teimlad o ddiwydiant yn Gweld. Efallai mai'r holl sgriniau, neu'r gwehyddiadau brigau. Mae Hallas yn tynnu'r elfennau yma at ei gilydd hefo goleuadau dramatig ac atmosfferig i ddenu mewn i'w byd hi. Mae'r nifer o gyfryngau, y cyflwyniad a'r haenau o ystyr yn adlewyrchol o lawer o ddiwydiannau mewn ffordd.



Mae'r gynrychiolaeth yma o ddiwydiant a'r ffordd rydan ni yn cael profiadau yn y systemau yma yn cael ei gyfathrebu drwy ddwy wal hefo rhes o ddarnau yn atgoffaol o ddysglau petri. Mae ganddyn nhw elfennau o farciau paent rhydd sy'n edrych yn debyg i rwd, ochr yn ochr hefo marciau manwl cywir.

Ar y cyfan, mae Gweld yn gyfle cymhleth i ni ystyried ein pwrpas o fewn ddiwylliannau'r byd, i ddarganfod ffyrdd newydd o weld ein hunain trwy lens systemau cymdeithas ein Daear.

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