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Research Document

Poetic Image

I struggled with this one as I find understanding poetry very difficult, so it took me a while to understand any of the poem.

I chose to use this part of the poem:

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
—But who is that on the other side of you?

I interpreted this as some people have different sides to them saves and you only see then when you're not looking out for them. So, for this, I started off with taking self-portraits in the dark with one light that was either shining directly on me or around me. I then produced a photo where I edited two of me in one photo with one faced blurry by me moving it when taking the photo. I think my photos came out ok, I would change some aspects such as maybe have different people in the photos instead of myself but was unable to.

Cinematic Image

The Cinematic image I think is some of my favourite work from these projects. For this I decided to go with the idea of isolation and change. I wanted the window to be one of the main features in the photos so having it in the centre of the frame makes that happen. In every photo, the image of outside is from a different one as I wanted it to look like how you see rooms in movies with both the room and the view from the window being exposed correctly, I had to do it this way as it was impossible to get the correct for them without one

being under or over exposed. The photos can either be viewed individually or altogether to show a little story about someone stuck in a room.

Collaborative Image

For the collaborative image I decided to work with my family. I gave them each a questionnaire with question about how they would like their portrait to look like. This gave them some control over the images with me still having a good amount of control. I chose to do portraiture for these as it is my favourite type of photography and I'm comfortable with doing it and producing photos that I am pleased with. For the final photos I chose ones that fitted with some of my families requests but also ones that I liked and still had control over.

Network Image

For the network image, I decided to focus on selfies and why people take them. I did this with my two sisters and got them to take a selfie. Once I had them, I came up with a list of questions to do with their make-up, the layout of the photo, and why they take and post selfies. From their answers I picked out key works and edited them over the top of the selfies but made it so you could still see the photos underneath.

I chose to do it about why people take selfies and why they make themselves look a certain way as I am very interested in that, whether it's because of social media and how people expect you to look or is it because they want to do it because they think that they look better. I believe that people shouldn't have to change the way they look because of what has been said to be attractive or because it is popular to look a certain type of way. I think people should create the way they look for themselves and not others.

Research

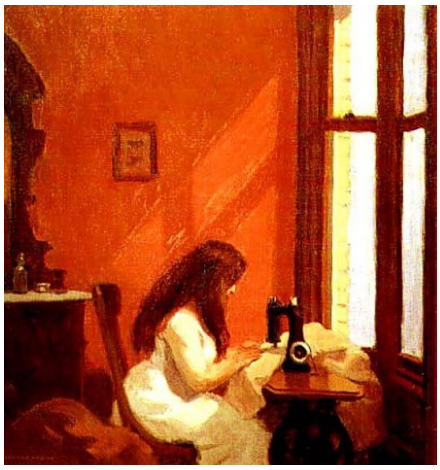
For the three key pieces of research, I am going to be looking at the research I did for my cinematic as they are my favourite photos from these projects.

Anja Niemi

I love Anja Niemi's photos from her 'She could have been a cowboy' series from 2018. With these two photos I like the lighting as you can see everything in the photo. Another thing I like is that you cannot see the face of the person in the photo. This gives a sense of mystery but also makes it seem that it could be anyone so more people could somehow relate to the photos. The whole concept of the series I think is going against the gender norms, as normally cowboys are male. Having the person doing 'womanly' things or wearing a dress adds a nice contrast to her then wanting to be a cowboy.

With the layout of the first photo, I like how the two people are on opposite sides of the frame with the fireplace in the middle. The fireplace is acting as a wall in-between the person on the left with then what they want to be on the right. With the second photo, I like that the bed is in the middle of the frame showing that that is one of the focal points in the image with the woman on the edge of it facing away. I feel like having the woman facing away and only seeing a portion of her body an interesting way of taking the photo of her.

Edward Hopper



many of Edward Hopper's painting involve a window, either people looking out of the window or the viewer looking into the window. Having a window in an image gives a sense that there is an outside world within the image. For the cinematic project I looked at these two paintings as they are the closet to what I aimed to achieve.

With the first one I like how Hopper has shown that the light in the scene is coming from the window, with the window being white gives the painting the look of a photo where the exposure was taken of the room. As with the photos from Anja Niemi, the person in the image is facing away giving the image a sense of mystery as you cannot see the face.

With the second image, it gives the sense of space as it looks like it is set in a big open room but instead of the light coming from outside, the light is coming from inside the room which I feel like also adds to the feeling of it being very spacious.

Gregory Crewdson

With these photos from Gregory Crewdson, I love how simple the photos look and how they look like someone taking photos of their day to day like. With having the windows makes it seem like the people don't have anything to hide and are open to the world, but with the outside looking quite empty makes it seem quite isolated and cold with the snowy scenery. Having the photo have a cool tone to them also adds to this. The look of these photos is very similar to what I aimed to achieve with my cinematic photos, with the senary outside being correctly exposed with the room also being correctly exposed, but also with just the feel of the photo.

Both of the photos have the models on the left of the frame looking out to the rest of the image. This makes you look at the model first then you follow their eye line and look at the rest of the photo.

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