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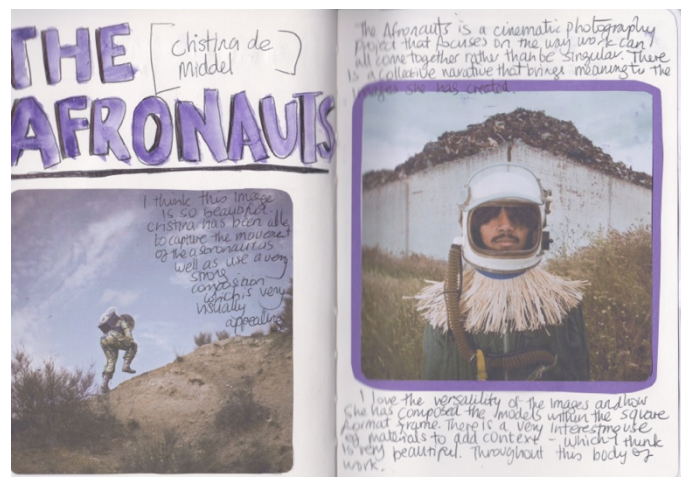
Word count: 1577 words

When creating an image, the first thing I consider is the storyline. What am I trying to communicate?

How should emotion and feeling be perceived through this? And will what I want to say work visually or

do I need to reimagine it in a way that allows the viewer to have their own response?

This is why research has been so valuable in my creative process. With the knowledge of how other artists have used lighting, storylines and experimentation, I have been able to take my imagination and make reality of it. Artist research has shaped and challenged my work, giving me ideas and pushing me to work in new styles. Through this module I have learnt a lot about the practical side of photography and using equipment that I hadn't had the opportunity to use before.



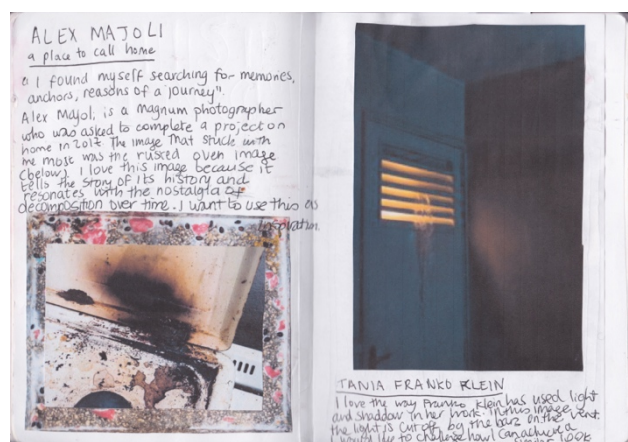
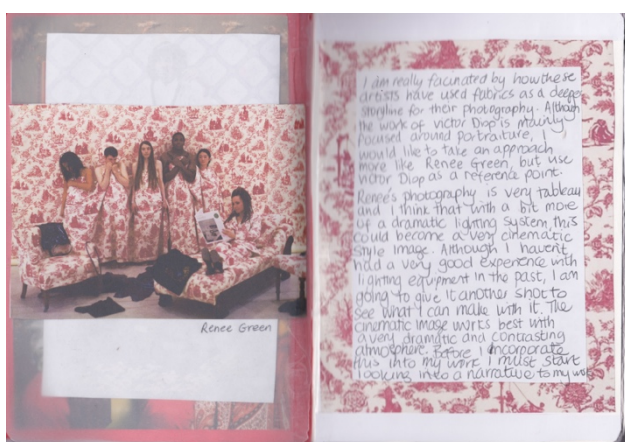


Fig 1-6: Journal artist research, spreadborough, 2020

Creating a storyline

When creating my outcomes for the poetic image, I was taking inspiration from the words of T.S Elliot's The Wasteland. I decided to use the phrase 'mixing memory & desire' from the first stanza as a starting point for the development of an outcome.

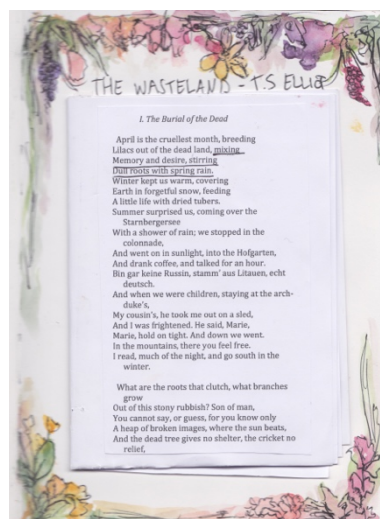


Fig 7: T.S. Elliot's The wasteland, Journal outcome, Spreadborough 2020

My artist research began with looking at the surrealist moviemaker Andrei Tarkovsky. I was particularly interested in how he used lighting to evoke emotion throughout his movie sets. Each movie still was also photographic in its own right. He had mixed his background in photography with the upbringing of his father who was a poet.

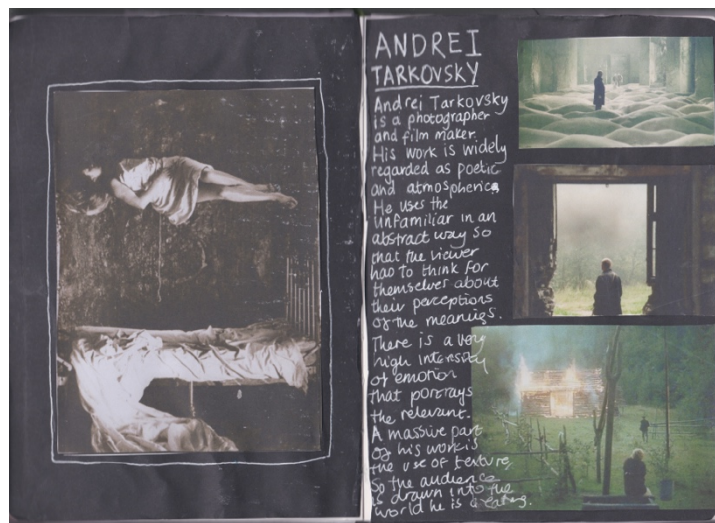


Fig 8: Artist research in Journal, Spreadborough, 2020

This led me to look into the work of Gregory Crewdson who became my main influence for the poetic image task. Although Crewdson is mainly known as a cinematic artist, the images of his that inspired me most were reminiscent of a dreamlike or poetic quality. He, alike to Tarkovsky, is interested in the mystery of staged photographic practice. Using light as a connotation of the unknown. His work caused me to think about how facial expression, props and domestic scenery could work together to achieve this effect in my own project.

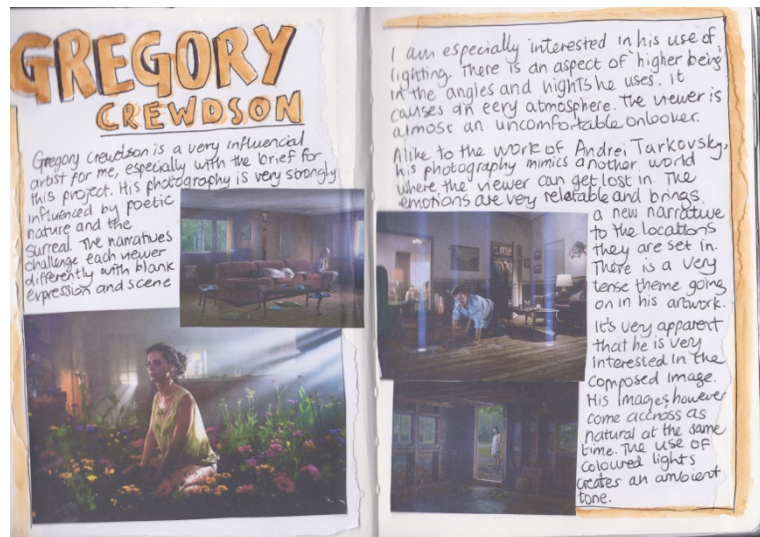


Fig 9: Journal Research on Gregory Crewdson, Spreadborough, 2020

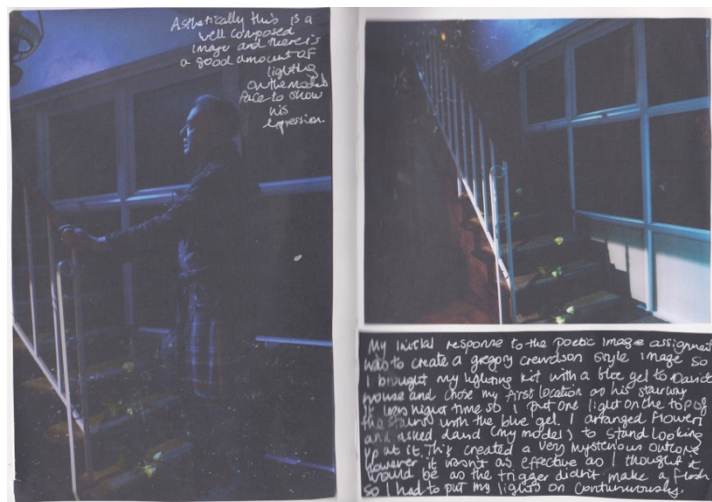


Fig 10: Trial final images, Spreadborough, 2020

The phrase 'mixing memory and desire' made me think of the theme of losing someone you love and wanting them back. So this became the key idea I wanted to communicate. To illustrate this, I used my knowledge of semiotics and looked into the signifiers of romance. I collected props such as white roses and juxtaposed my model's expression. Making him out to be in some type of trance, with the viewer chancing upon seeing him perform some kind of ritual.

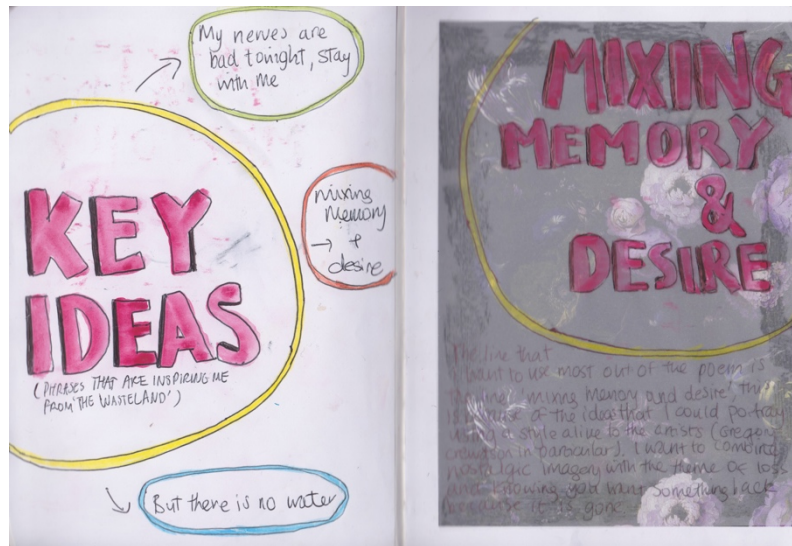
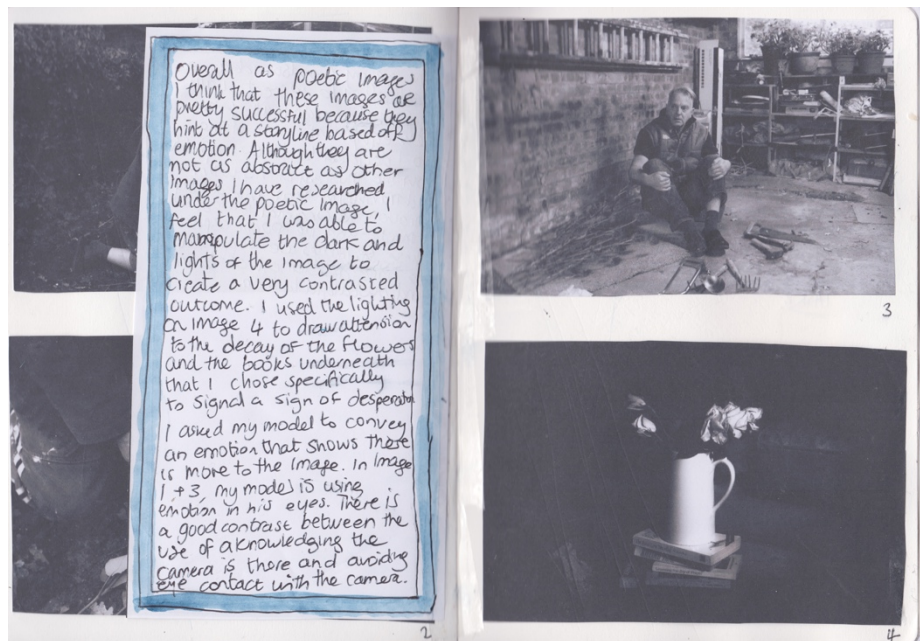


Fig 11: Key ideas page, Journal, Spreadborough, 2020

Each image is part of a story, with the final image tying it all together. It was important to me that I found some words to include in my image as an aid to what I wanted to say. So I found some Christian books to sit under the roses. I chose books with words that bring to mind a sense of desperation and a need for salvation.



Fig 12 & 13: Journal work on outcome images for poetic image task, Spreadborough, 2020



Understanding the ethics behind Photography

Throughout the creation of the collaborative image, I started to learn how the representation of an object or person is subjective and not actually set. Meaning that it is very important how photographers chose to photograph other people and situations, especially in deprived areas where the photographer may be privileged and not entirely worthy of speaking for the hardships and struggles of those living there.

For instance, in the project 'Ghetto', Broomberg & Chandrin photographed 12 new age ghettos in a range of locations. The images they made were well composed and had an aesthetic to them, even though they were taken in a range of locations. However, they needed to do a lot of research so that they weren't showing the subjects in a light of pity or confirming to stereotyping.

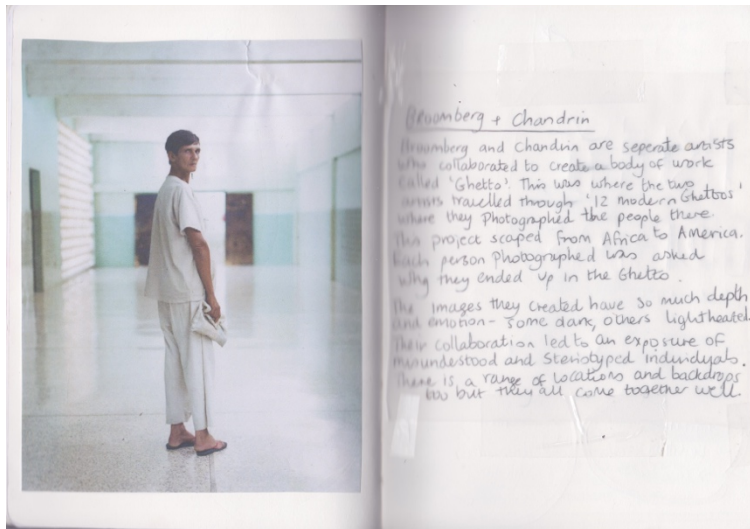


Fig 13: Journal research on 'Ghetto' Broomberg and Chandrin, Spreadborough, 2020

I then researched Jemima Stehli. Her work took a completely different approach to collaboration, she became the main subject and the ideas she was speaking about were entirely hers. As a woman she is free and able to speak about being a woman. She understands her own struggles and isn't representing the unknown to her, as Broomberg and Chandrin were. Of course, both options are respectable, if the photographer is communicating well with their models to represent them accurately.



Fig 14: Journal research on Jemima Stehli, Spreadborough, 2020

Applying this knowledge to my photography, I began my collaborative image by making sure I was working with someone I knew and understood well, this way I wasn't creating something that was an

inaccurate representation. With a longer time frame and more freedom during the pandemic, I could have created something with someone I had just met. However, I feel that this task has set me forward for allowing someone to have as much of a say in the communication of an image as me in the future, even though I am the one holding the camera.

My sister became my collaborative partner. My job was to creatively speak about the challenges she has with being a student nurse during the Global COVID19 pandemic. The first step was a conversation, where she told me it was exhausting and tiring to do both online classwork and also be a student nurse in overstretched wards. Afterwards, she helped direct and reflect her emotions into what I created. The images feel like they are in part hers rather than fully mine. Her struggles become the primary empathiser with the audience.

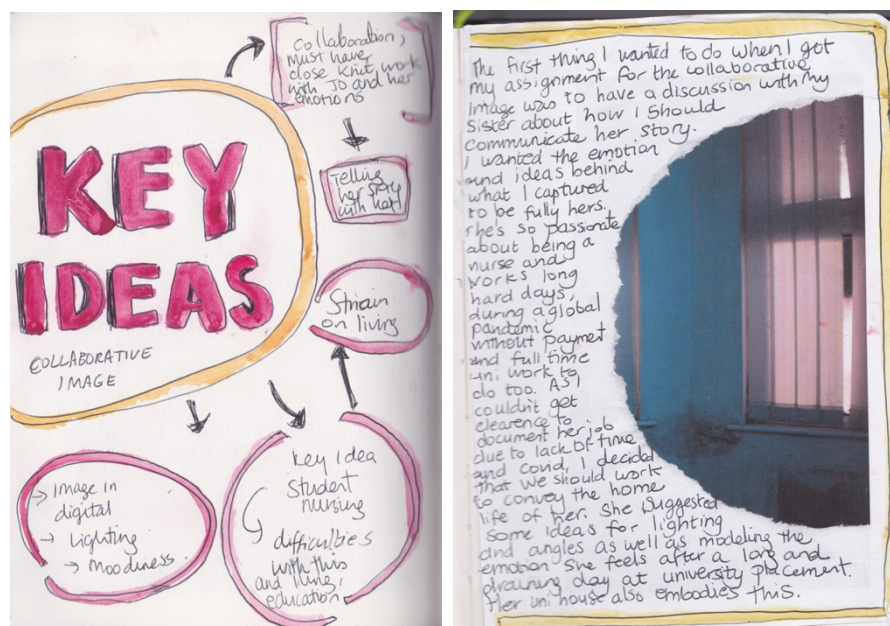


Fig 15: Reflective journal work on Collaborative image, Spreadborough, 2020

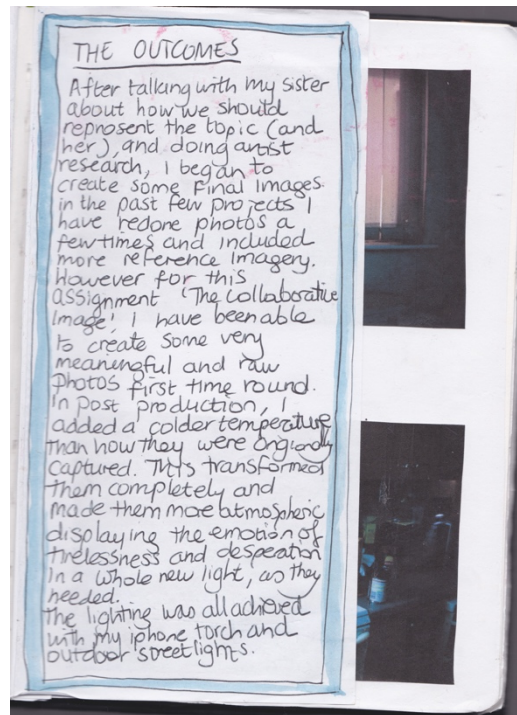


Fig 16: Reflective journal evaluation on outcomes, Spreadborough, 2020

Finding inspiration in imagery that has already been created

When I was given the brief for the cinematic image, I began looking into how I could use my heritage to create something with personal value.

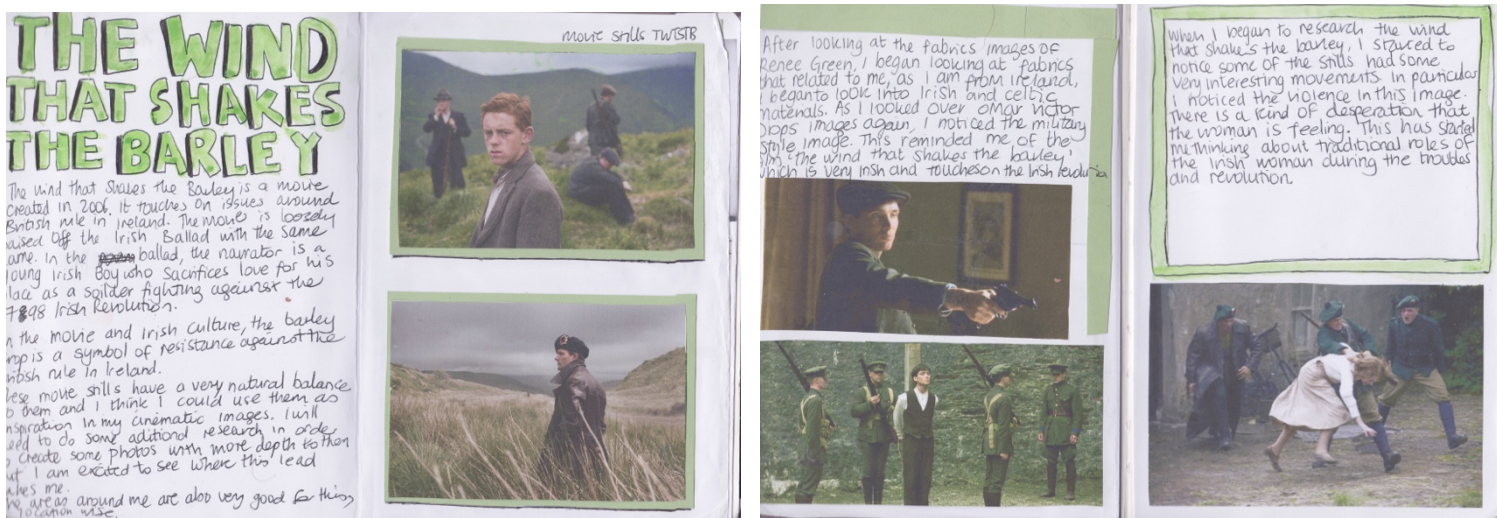


Fig 17: Reflective journal research, Spreadborough, 2020

Inspired by the work of Renee Green, I started to look into the way my country had been portrayed in movies and books. I began with the wind that shakes the barley, which then inspired me to look at Brian Friel's *Dancing at Lughnasa*. The aspects of religious imagery verses paganism were extremely interesting for me. Coming from a Christian background, I am interested in other viewpoints of what a higher being could be like, but I have always been discouraged from entertaining these thoughts. I wanted this to be my main point of discussion.



Fig 18: Reflective journal research, Spreadborough, 2020

I researched the festival of Lughnasa and used this information to buy props. I had experimented with putting myself into these photographs, but I have decided not to include them in my portfolio. As adding a human subject would only take away from the other photos of what I had set up on the table.

In the test images for this task, I pulled inspiration from renaissance paintings of Biblical scenes. The story of Samson and Delilah stuck out to me. It is recalled in the Bible as a test between Samson's faithfulness to God and the temptation of Delilah. God tells Samson not to tell anyone that his hair is the source of his

strength, but he falls in love with Delilah and gives into the temptation of telling his secret. She cuts it while he is sleeping, and he loses his strength. This struck a parallel with the way my parents had always told me not give in to the temptation of losing track of Christianity.



Fig 19: Samson and Delilah, José Salomé Pina, 1851

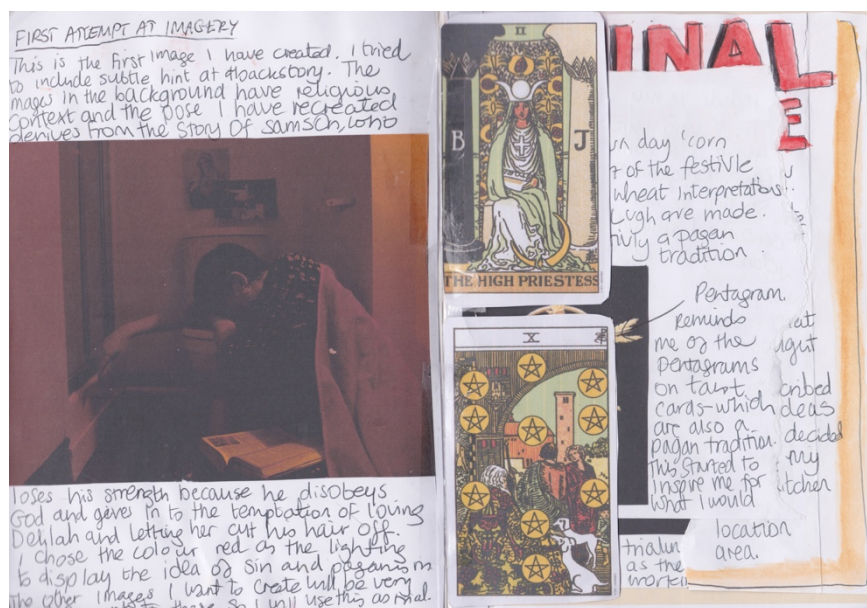


Fig 20: Trial images in reflective journal, Spreadborough, 2020

In the end I simplified my idea and left this theme out of the final images because I didn't want to use human subjects. I did however, decide to pull from the renaissance style making my images look like they were paintings.



Fig 21: Trial with human subject for cinematic image, Spreadborough, 2020

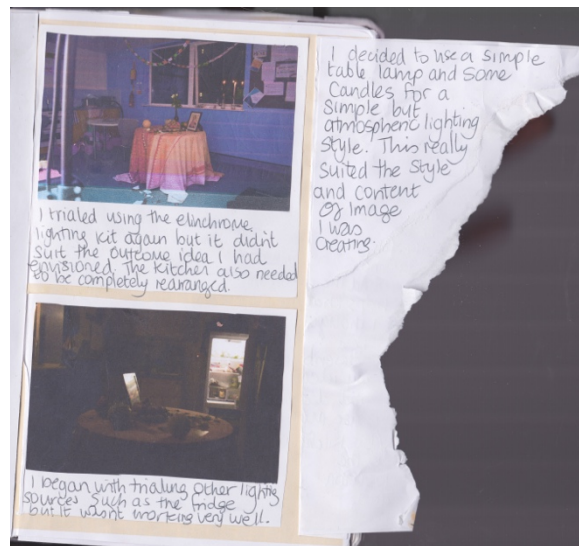


Fig 22: Journal reflection on Project set up, Spreadborough, 2020

With my knowledge of lighting from the poetic image task, I set up a lamp and used shadowing to cover the virgin Mary. As fire is usually associated with evil in the Bible, I made sure that the bottles containing candles were the reason why the full picture of Mary couldn't be seen. This draws back to the key theme of religion vs paganism in the play.

It was important to me that I stuck to a warm colour palette where the orange tones from the tablecloth were vivid and there was a set up that contained festival themes, such as fresh vegetables and fruits. This

was so that the audience could understand a little bit of what I was trying to tell them even though they may not fully get the references.

At the end of the creation process, I started to see how the parallel of the book and my life was very personal. My main idea was to recreate the play in a cinematic style but the images I created have a much deeper meaning to me. I was able to pull my own knowledge and experiences together to make this project my own.

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