MY VISUAL DIARY

Happy Endings By Margaret Atwood

Justin Avery.

Trying to get this photo to look the way it does was very difficult. Usually to get this look I would need to export it out to Nik's Silver Efex Pro but lately I've been learning how to work with LR's Tone Curve sliders in order to get a higher contrast photo. In order to get the leaf to stand out more I ended up dropping the exposure in the background by quite a bit. In the original photo the background wasn't much darker than the leaf itself. For those that are interested this is a leaf from a grape vine.



Figure 1: Justin Avery. 2015. *The Tower.* [online]

Emotions

"Crying is bad for your face."

An artist with only an account via PicsArt creates these stunning images, using photography and art. @glowycatcrafter uses reality and colour to create such beautiful imagery.



Figure 3: @glowycatcrafter. (2017). *Rainbow Light.* PicsArt. [online]

Excitement

"Beginnings are always more fun."

Robyn Graham created a series entitled 'capturing life one image at a time'. Robyn's images are beautiful, a whole emotional project dedicated to Daffodils, and each image expresses feelings, and events that happen within out lives.



Figure 4: Robyn Graham. (2013). *The Climb to Begin the journey in Black and White.* Robyn Graham Photography. [online]

"Freedom isn't the same for girls."

Expectations

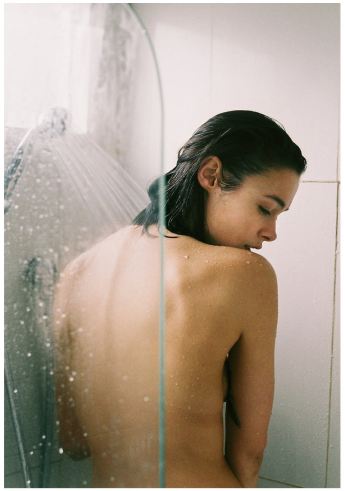


Figure 2: Tasha Tylee. 2018. *Cry Baby.* [online]

Conflict

"Bad Heart."

Photographer Tasha Tylee created a project for a group exhibition called 'Cry Baby', she instantly came up with the perfect idea, getting her friends and lovers to cry in a bathroom. Tasha felt that it was important that the tears were real for each individual, in order to do that she had to ask each of them to think of a memory, whether said, or hurtful words that have always been with them.

Reality

"You'll have to face it, the endings are the same however you slice it."



Figure 5: Chad Verzosa. (2011). *Photos of Eyes.* Expert Photography. [online]

There never seems to be enough time! The temptation is to try and do everything at once in an eternal act of juggling: taking a call from your boss, helping the kids with homework, walking the dog, putting the bins out – multiple demands on your attention.

Reading these short stories has been intriguing, unique, and somewhat exciting. The thrilling adventures of each individual story, and how fairly detailed they were, the scenery and all characters involved. The one I am most enhanced by is Atwood, M (1983) *'Happy Ending'* the dramatic flare that rages throughout the entire setting, the twists and turns of each and every paragraph. I am particularly fond of the conflicting patterns within the narrative, although each paragraph connects together to make one whole story.

Throughout this short story I highlighted some keywords which I will need to research more in depth in order for me to replicate the narrative through photographs. I have found photographers who have photographed similar features to these particular words, in regards to nature, romance, beginnings, endings, and sceneries with such colour and beauty. My next objective is to search through the archives of the British Film Institute (BFI), I have come across many different genres of motion pictures, and I know that there are many that contain the aspects of nature, flirtations, and beautiful sceneries of clear skies, sunsets, or even the dark shadows of the night.

These are my chosen keywords:

- **(Emotions) =** “Crying is bad for your face” –Although it is good to let your emotions out, it is not good for a long period of time.

- **(Expectations) =** “Freedom isn't the same for girls” – Men have an objective amount of freedom, but unfortunately it isn’t the same for girls.

- **(Conflict) =** “Bad heart” – Heart pain can sometimes mean that your hurting, relationships, past events, it all adds up.

- **(Reality) =** “You’ll have to face it, the endings are the same however you slice it” – Not everything has a beginning, there is always an ending at the end of the tunnel, but it is you the individual who controls the outcome.

- **(Excitement) =** “Beginnings are always more fun” – When there is an ending, there is always a beginning after it.

I have chosen to not pursue all keywords, I have decided to go forth with emotion, conflict, and reality.



Figure 6: Tasha Tylee. 2018. *Cry Baby.* [online]

Tasha Tylee

I have researched each individual keyword to develop my understanding of the themes within the photographs. I have found many photographers who have done a series of images based on emotions, for example, Tylee, T. (2016) a freelance photographer based in Melbourne, Australia. Tylee's photographs are based on Architecture, Fashion, Beauty, and Travel. There was a photograph which caught my eye from her group project 'Cry Baby'. The emotion within her eyes tells a story beyond our understanding, maybe romance, and beauty, and to remind people that it is always okay to cry no matter what you are feeling. This goes very well with the sentence I have chosen from the story; however, has the potential to be developed further. I would like to see this expanded to another level, in the form of portrait, or landscape incorporating a particular feeling.

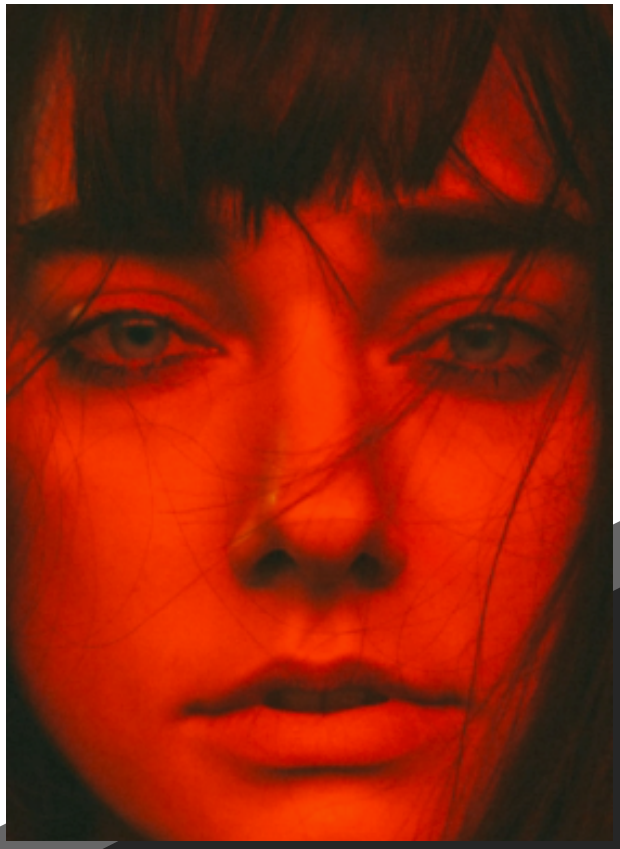


Figure 7: Mehran Djojan. 2019. *Personal.* [online]

Mehran Djojan

Kabul born, Berlin based photographer, Mehran Djojan photographs these stunning portraits that explore a more dreamlike sense of imagination. In every one of these photographs, he uses the sense of nature as his backdrop, it creates a striking appeal in a moody expression. Mehran received his first camera when he was 13 years old, and ever since then he has taken it everywhere with him. The photographs he took were of necessities such as objects, friends, or even strangers he came across in the streets. At one point when he broke his camera, some how he felt alone without a purpose. His time as a photographer showed him that it clearly was not just a hobby for him, it was more of a purpose. His images are beautifully captured, the colours, and fairy-tale sense of imagination fills your heart with such joy and happiness.

Books.

As I was gathering information relating to my chosen keywords, I felt that I needed to go more in depth with my research. As I chose the story ‘Happy Endings’, reading *Wuthering Heights* (1874) I came across one particular quote that made me think of happy endings, “Whatever our souls are made of his and mine are the same,” (Bronte, 1874, p114), I chose this because I felt the nature and meaning behind the quote has such purpose, devotion and emotion. You can feel the passion within every word, and I find that incredibly moving, that moves the very core of yourself, it is said that within this magnificent novel, that the connection and adventure you feel is breath-taking, I felt them as I was reading, it is amazing how words can make you feel this way. Before I would not be interested in this particular reading material, however after reading this novel I have found that there is more to photography than browsing the world wide web, the real inspiration is within the printed words and thoughts of writers.

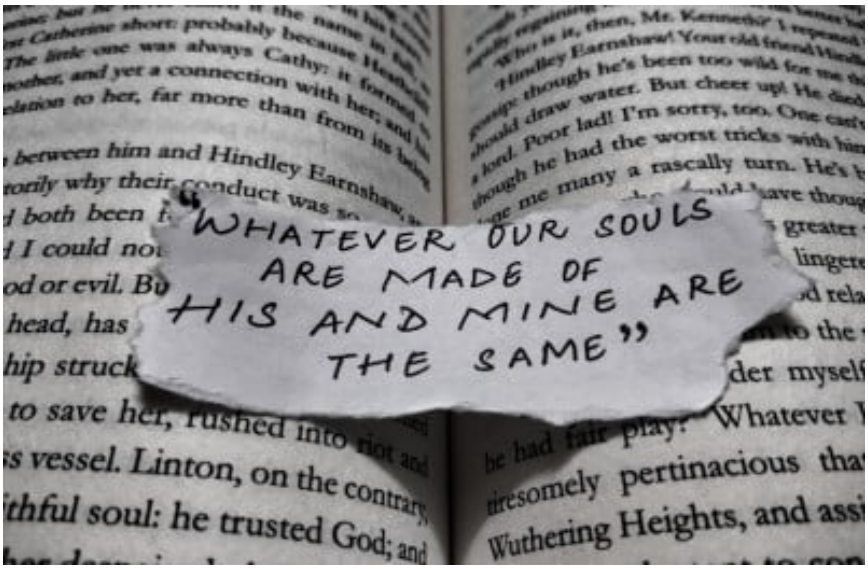
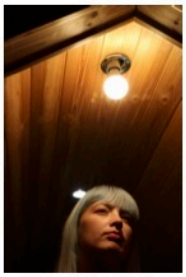


Figure 8: DU Beat (2020). *More about the much known : Wuthering Heights*. [online] *DUBEAT*. An Independent Student Newspaper.

Contact Sheet
(Emotion)



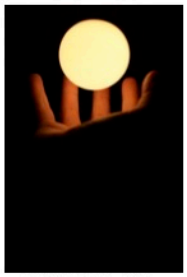
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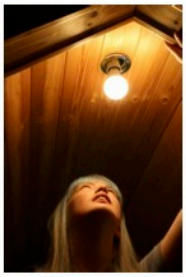
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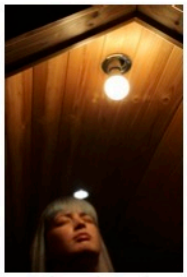
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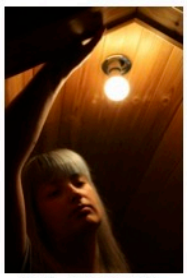
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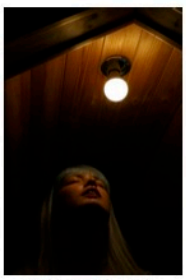
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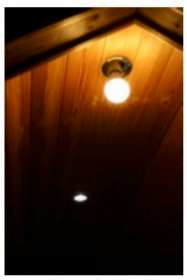
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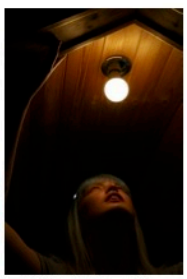
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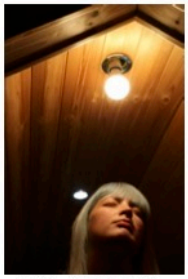
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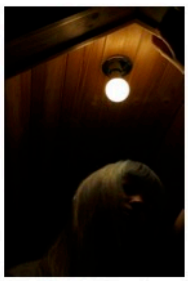
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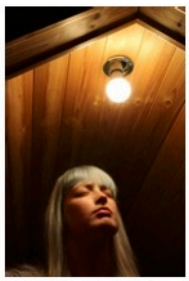
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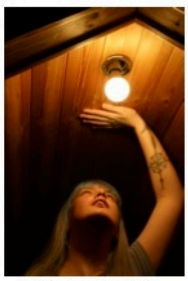
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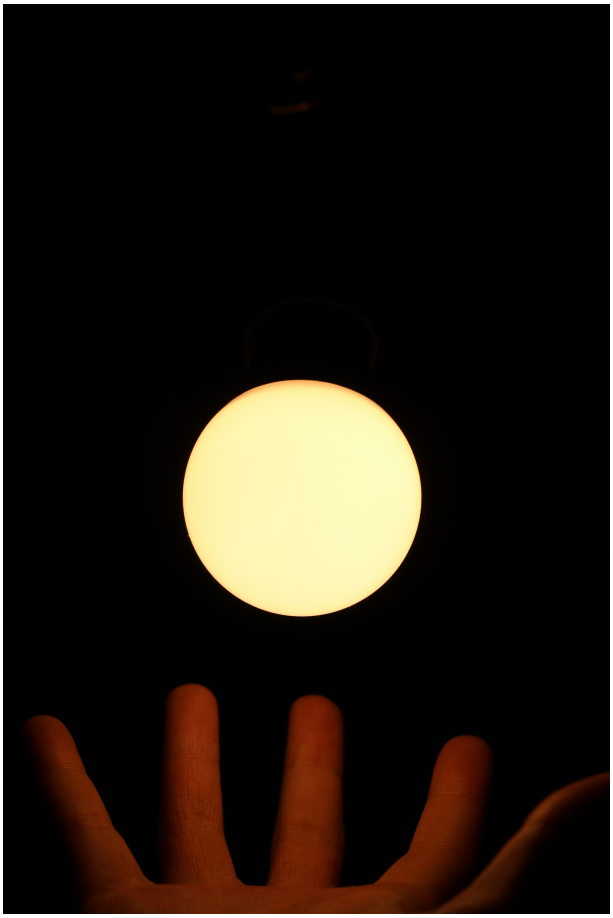
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This was an interesting process, trying to photograph a light bulb, setting the camera on self-timer, and putting myself within the images to express emotion in a very different way. I believe that there is emotion within all of us, and everywhere we look. I found Mehran Djojan, a Berlin based photographer who specialises in portraits expressing each emotion of those individuals, full of colour, sexuality, and equality, which I think is amazing exploration. Photographing the light bulb was very experimental because light has always been intriguing, I could not see for most of the session due to the light being so bright, however each image turned out successfully I feel that there is almost a poetic aspect to the images, how the light reflects off the models features portraying various aspects of emotions. You will see the images that were the best results from this shoot, I have only selected four of the light bulb and my hand due to my concept, and how I wish to proceed forward.









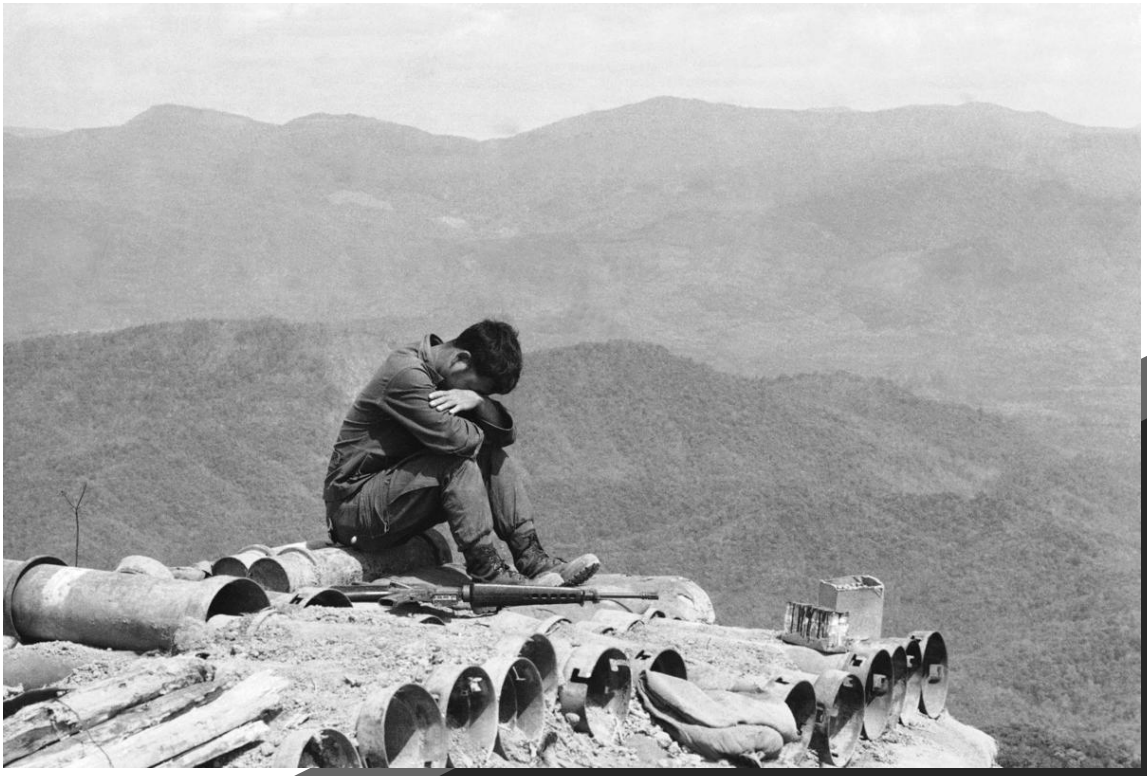


Figure 9: Ut, N. (1974). *Soldier Rests*. [online] Los Angeles Times.

Nick Ut

Vietnamese-American photographer, Nick Ut, is a photojournalist who photographs incredible situations from war and conflict. In 1966, Nick Ut joined The Associated Press in Vietnam. Ut also covered the rest of the Vietnam War for AP. In 1977 he went to work in Tokyo, Japan and then was transferred to Los Angeles. Whilst covering the war of Vietnam, there were many incidents for Nick Ut. When the American and South Vietnamese invaded Cambodia in 1970, Ut was wounded three times in the stomach, his left leg, and his chest, he would say it was the highlight of his career until June 1972 when he photographed the iconic image of Kim Phuc running and screaming down after her village was bombed with Napalm by South Vietnamese planes. After taking the image, he rushed the girl to the hospital where her life was saved. The incredible bravery of this man is astonishing, in every photograph he captures the intensity, drama, and heroic moments of war.

During this project it has opened my eyes up to more theories in the world of photography. A civil war story that shocked the very core of politics and devastated the republic of Syria. 250,000 lives were lost in four and a half years of conflict. Violence was increasing throughout the country, with such majority that a civil war was formed into a government battle for control of cities, towns and the countryside. In June 2013, 90,000 lives had been killed during the war said the UN (United Nations), the figures began to climb in August 2015, 250,000 according to activists and the UN (United Nations).

This article predicts many interpretations of conflict, the chaos and the suffering of civilians, the alliances formed and democracy changing day by day expresses political differences, human rights, and rebellion. My inspiration includes the motion of conflict within the current situation we all face, I realise that there are many ways of representing conflict, our nation does not face the horror as the Syrian civilians have seen. I intend to use the emotion and disaster within this image as the main source of impact for the shoot.



Figure 10: al-Halabi, B. (2015). A man carries a girl injured in a reported barrel-bomb attack in Kallaseh district. The Guardian.

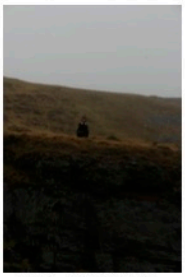


Figure: 10: McCullin, D.. (1960s). *Boys Boxing.* [online] Caledonian Road, Islington, London.

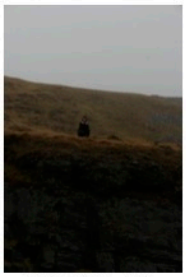
Don McCullin

Don McCullin is one of the greatest photographers of our time. Few have enjoyed a career so long, none of such variety and critical acclaim. 50 years has proved himself a photojournalist without equal, documenting the poverty of London's East End, and the horrors of wars in Africa, Asia or the Middle East. After his journeys with the RAF through Egypt, Kenya and Cyprus, McCullin returned to London armed with a twin reflex Rolleicord camera and began his career photographing a local gang named The Guv'nors. McCullin's photographs are amazing, the contrast that tells the story of what it was like growing up, the environment, the poverty and gangs that ruled the streets with power and fury. Street gangs express their majority of emotions, and power through conflict, and this is the main reason why I chose Don McCullin, especially with his war photography which show many complications during the war.

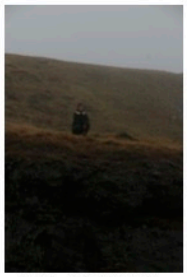
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(Conflict)



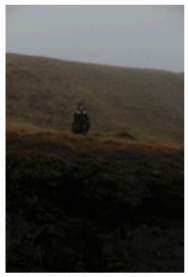
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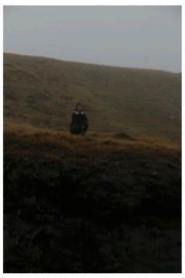
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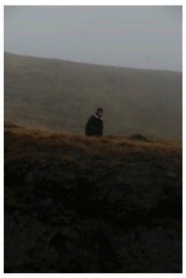
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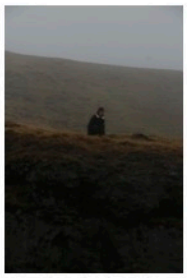
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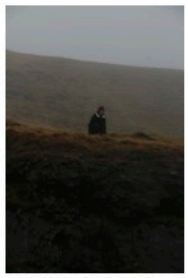
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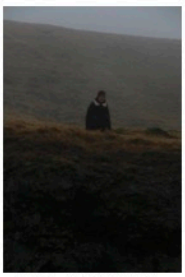
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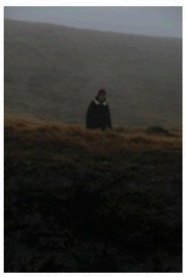
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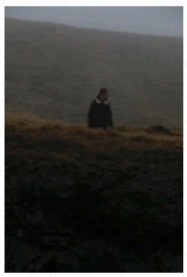
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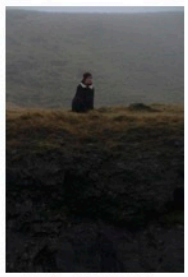
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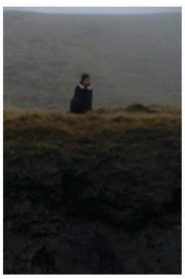
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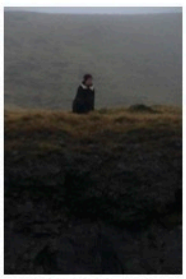
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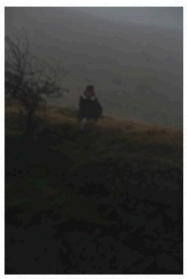
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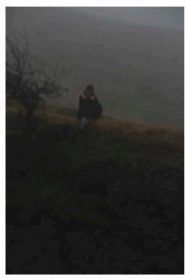
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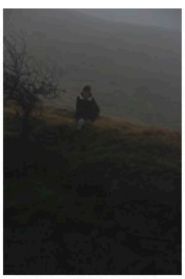
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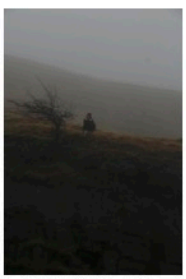
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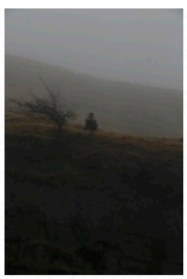
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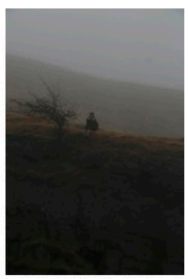
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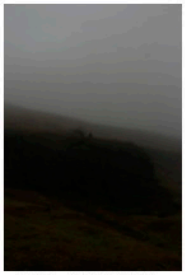
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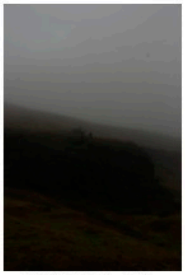
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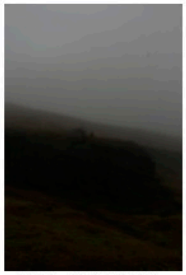
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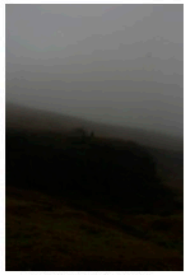
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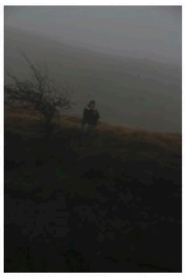
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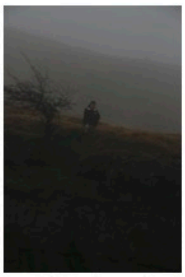
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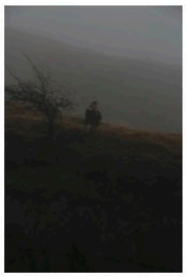
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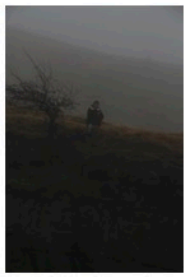
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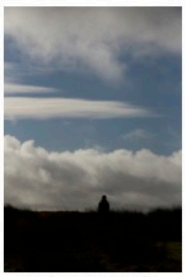
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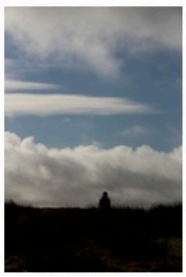
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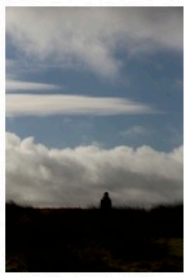
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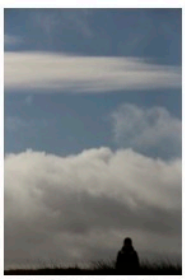
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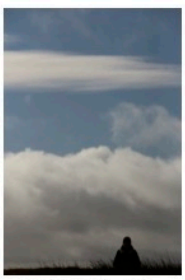
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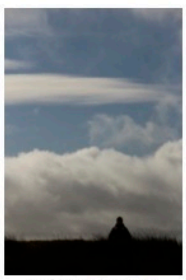
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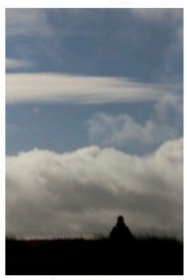
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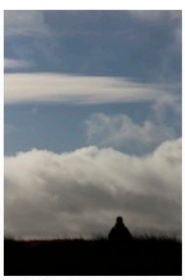
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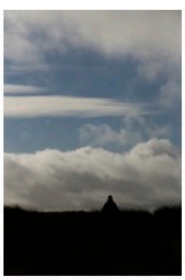
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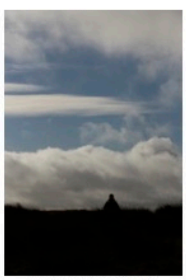
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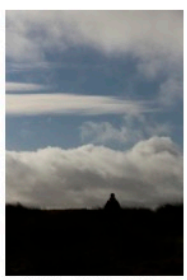
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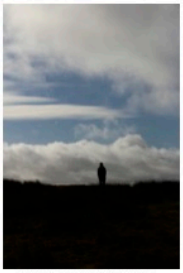
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Canon EOS 70D



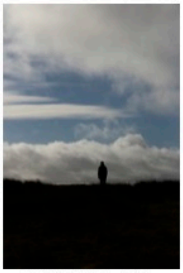
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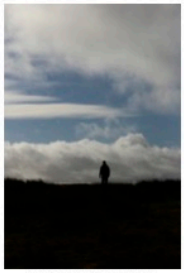
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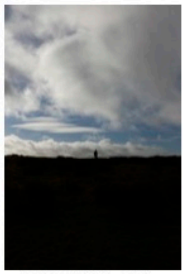
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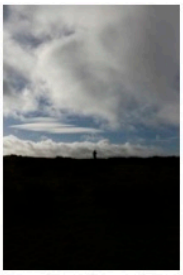
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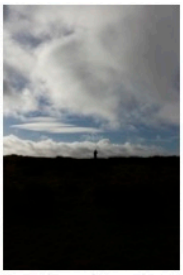
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29 January 2021 at 12:59:27
Canon EOS 70D



IMG_4722.JPG
29 January 2021 at 12:59:30
Canon EOS 70D



IMG_4723.JPG
29 January 2021 at 12:59:30
Canon EOS 70D



IMG_4724.JPG
29 January 2021 at 12:59:30
Canon EOS 70D

I think I chose the wrong day to take photographs, being up high in the Brecon Beacon mountains, with high winds, and freezing temperatures I was on the verge of turning into an Ice statue. Creating this contact sheet got me thinking about conflict, and how it can sometimes play with our minds. Conflict can be interpretated in many ways, family, relationships, food, sports, and from experience I believe that stress can play with our minds in a way that maybe we do not fully understand. In these photographs I dressed darkly as conflict can be expressed through darkness at times, frustration, and anger, with the wind at full force it was a perfect combination. I often feel that being outside in the atmospheric nature of mountains gives the cinematic feature to the images, almost makes you think of animation motion pictures, such as Disney and Pixar. The changing in colour tones, and various shadows that appear within scenes and characteristic personalities. The next page contains my chosen images from this contact sheet, four images that I intend to experiment with and make something that stands out as a metaphor for the term conflict.

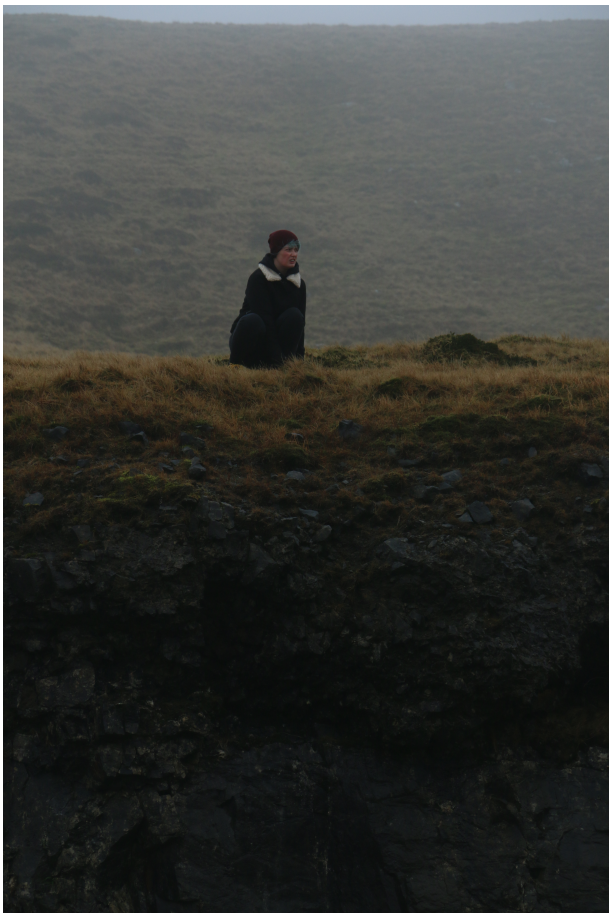










Figure 11: Eisenstaedt, A. (1945). *V-J Day in Times Square.* Time Square, New York. [online]

Alfred Eisenstaedt

Alfred Eisenstaedt, an American photographer born in West Prussia, German Empire (today known as Tczew, Poland). He began his photojournalism career in Germany during World War 2, he went on to achieve a prominent place as a staff photographer for Life magazine after relocating to America. 90 of Alfred's photographs were included in many covers of Life, and 2,500 photographs were published in countless stories. During his time in New York City, prior to V-J Day celebration is where one of his famous photographs was taken, 'V-J Day in Times Square', an American sailor was celebrating the victory, and kissed a nurse which many 'Americans felt as the war came to a close' stated by his obituary. This photograph is very spontaneous, affectionate, and using a Leica IIIa the subtlety within the contrast is beautiful.

Films.

To develop the further adventures of reality, I have been looking at film genres such as the British Film Institute (BFI), a film and television charitable organisation based in London, England. The British Film Institute is the keeper of the world's largest archives, with thousand of film productions, fiction, non-fiction, and television programmes.

During my time browsing the archives of the British Film Institute, I discovered the television adverts from past and present, many memories of motion picture and sounds that relate. In order to replicate 'reality', I felt such thrill watching this classic piece of history. This short sequence would be perfect portrayal of what reality is to us? Reality can be interpretated through the past or the present, and what I have decided is to show you what reality was like during 1980, London. This short but sweet advert tells a story of colour, those wondering the streets of London at Portobello Road on market day, browsing the stalls and traders as far as the eyes can see.

You may be wondering why I have chosen this particular advert as an example? If you look at our current situation of reality, you find that it is not what we expect, and sometimes we need an escape route, often through memory, this short picture replicates that wonderous occasion where reality was pleasurable, we could go outside, browse what to buy, communicate with others, and live out human lives. You can watch this advert at: https://player.bfi.org.uk/free/film/watch-portobello-market-1980-online

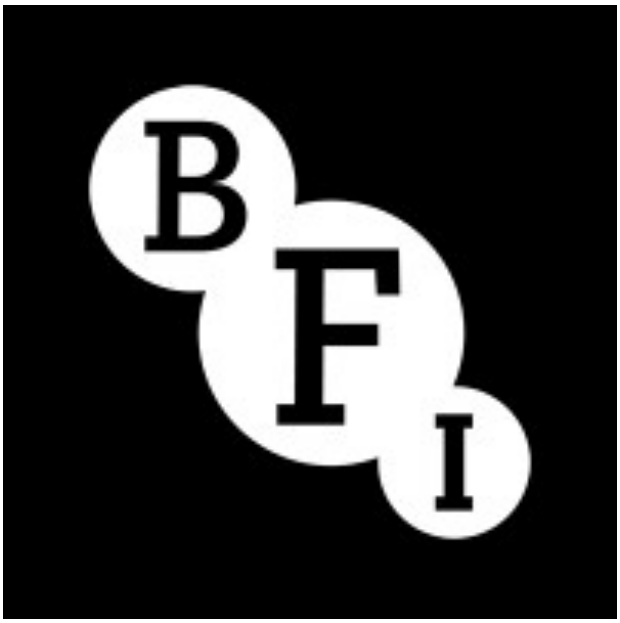


Figure 12: Linkedin (1957). British Film Institute (BFI). [online] Linkedin.



Figure 13: Bonnell, S. (2020). *Glowing.* [online] *Sian Bonnell*

Sian Bonnell

Sian Bonnell was not always a photographer. Before beginning her career as a photographer, she was a sculptor creating masses of projects within her studio, the process developed as she raised her a young family of her own and could no longer work within her studio. Making use of the time she had available, Bonnell began creating props within her home that she could take outside and use within her newly found love of photography.

Bonnell has created a series combining beauty with unnerving simplicity, richly coloured images are of luminous objects placed in vigorous positions for the use of light. This gives the images a strange other worldly appearance, although as you gain closer inspection you can see a domestic origin that becomes clear, as colanders and jelly moulds that are placed amongst grass. I am fascinated by the colours within Bonnell's series, pink, yellow, green and vivid oranges that give that subtle, distinctive feature within the images.

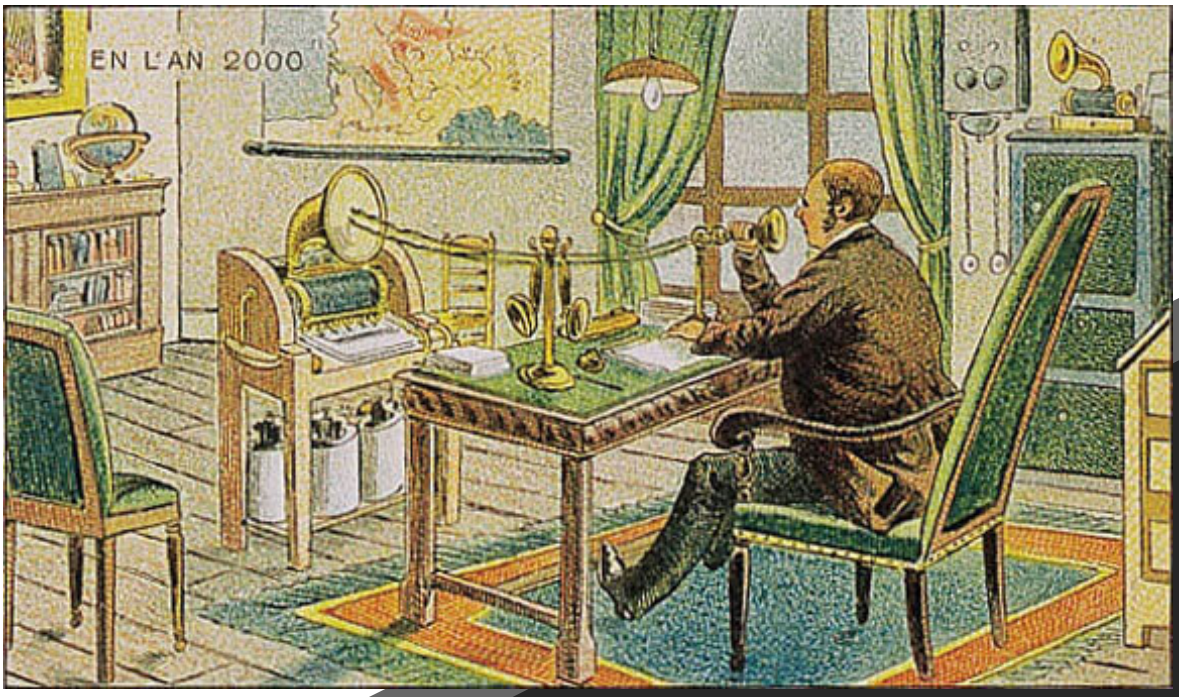
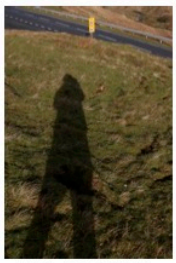


Figure 14: Côte, M, J. (1899) *A Vision of the Future*, [online] The Public Domain Review

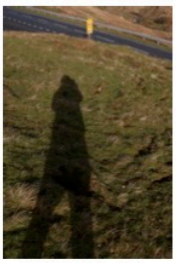
En L'An 2000 which translates to 'In the Year 2000', or 'France in the 21st Century'. En L'An 2000 is a French image series depicting scientific advances in the year 2000, they were first printed in 1899, 1900, 1901, and 1910 on paper as cigar box inserts and later on as picture postcards, although they were never distributed. The only set of postcards was acquired by Isaac Asimov, an American writer and professor of Biochemistry at the University of Boston. Asimov featured this series within his latest nonfiction work, *'Futuredays: A Nineteenth Century Vision of the Year 2000'.*

I chose the image in particular due to the content that is included within the image, The vibrant colours, the subtle pixelated contrast that produces a significant quality within the artistry is the perfect metaphor for what the image portrays technology and how that exciting period was just the beginning for electromagnetism and wireless communications, such as the telephone, and a radio.

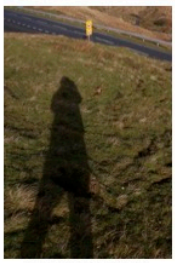
Contact Sheet
(Reality)



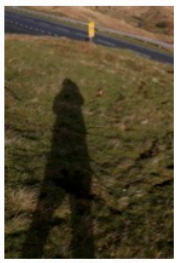
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Canon EOS 70D



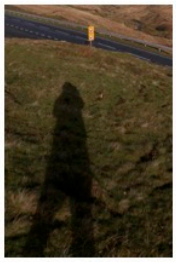
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Canon EOS 70D



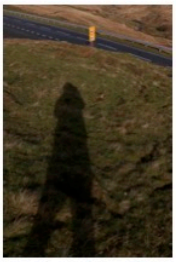
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Canon EOS 70D



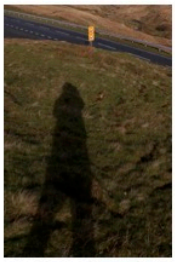
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Canon EOS 70D



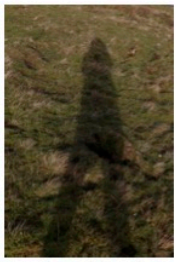
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Canon EOS 70D



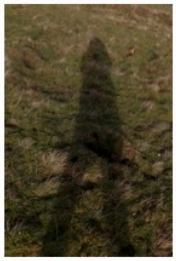
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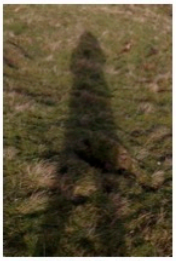
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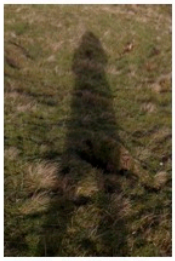
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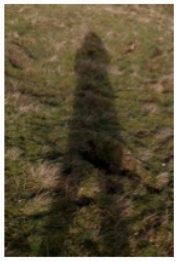
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Canon EOS 70D



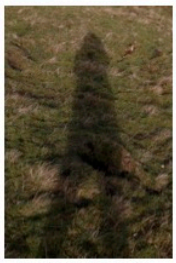
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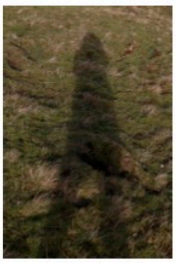
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IMG_4772.JPG
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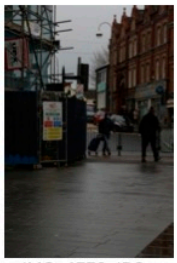
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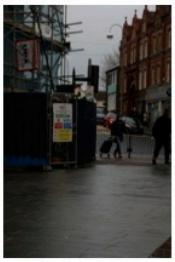
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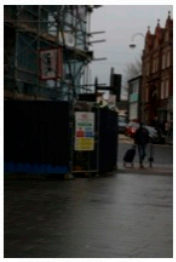
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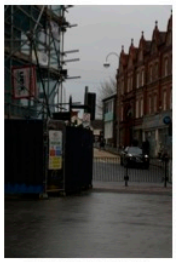
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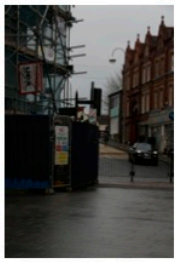
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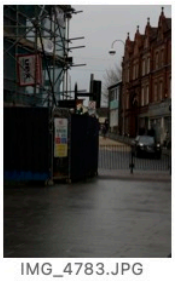
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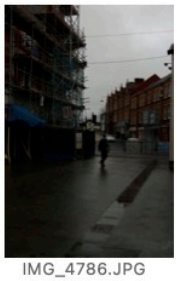
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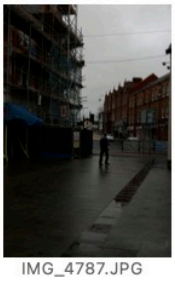
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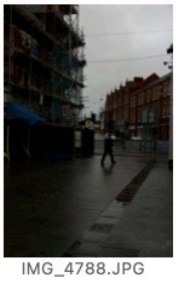
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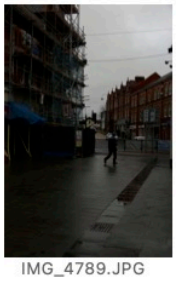
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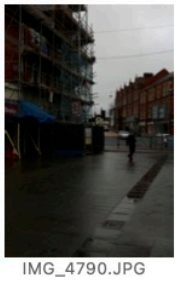
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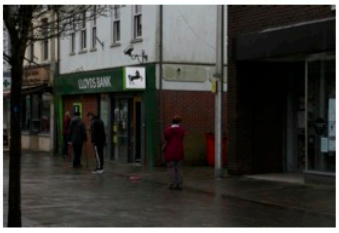
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Canon EOS 70D



IMG_4789.JPG
5 February 2021 at 10:45:00
Canon EOS 70D



IMG_4790.JPG
5 February 2021 at 10:45:01
Canon EOS 70D



IMG_4791.JPG
5 February 2021 at 10:45:10
Canon EOS 70D



IMG_4792.JPG
5 February 2021 at 10:45:10
Canon EOS 70D



IMG_4793.JPG
5 February 2021 at 10:45:11
Canon EOS 70D



IMG_4794.JPG
5 February 2021 at 10:45:11
Canon EOS 70D

I wanted to express our reality within these photographs, there not all the same, and the reason for that is because during my time in the mountains I had this idea to express reality through my shadows, more of an illusion of the feeling that we no longer exist anymore, that we are just visions of ourselves. The others are a spur of the moment idea to replicate our current situation within the Covid-19 pandemic, how it is affecting the small businesses around us, due to people staying home not going out, and the current governments regulations that non-essential businesses are closed for the time being, this particular store is closing down due to the company not making enough money to stay open.



These are the photographs I have chosen from the contact sheet within the previous page. I have chosen these images due to the current circumstances, reality is turned upside down and it had effected society in many ways, and aspects of their daily lives.

This shadow figurine represents the isolation of being at home, rattling in a cage where you might feel safe, although at the same time you can have a sense of insanity.



Making photographs expressing reality was more difficult than I thought, however when I found Eisenstaedt, A (1945), I discovered that there was more than one way to express reality, especially our version of what we want to be real, such as *'Vj Day',* actually one of my favourite photographs, you can see by reading the story behind this image it is not reality, although it is a spontaneous version of what reality can be like.

With my final results for the aspect of emotion and conflict to the satisfaction I am looking for. I have been working to produce photograph for 'reality', with careful consideration I have decided to create something different for the purpose of reality, combining the photographs from 'Conflict' and 'Reality', I have experimented with a series of image in order to form the perfect photograph. For many like myself, this current pandemic is having an effect on mental health, a worldly problem for millions of people.

My image is supporting those who feel that this situation has made them feel invisible, isolated, non-existent, and alone. The subtle light within the one image is a representation of the search for ones self, and the white aspects surrounding the image is the figure of reality that you are searching for. Taking the time to travel back to what it use to be. The model within the image has a facial expression that shows frustration, and that creates the atmosphere I wanting, in order to portray reality, I felt that I should portray what the true nature of reality is for us from a cinematic point of view.

Experimentation

On emerging my final photographs I have decided to produce 3 images depicting the key elements of the story. However, I decided to experiment with other images to see how it would look without the manipulation included. It was particularly challenging to create three images based on each individual keyword, after a while I decided to refer back to an assignment from semester one. The metaphor behind these images have an appeal of capturing emotions, life and the purity of each moment for enjoyment and celebration for a lifetime, although there is also the cinematic aspect the colour quality and characteristic depth within the scenery and environment.





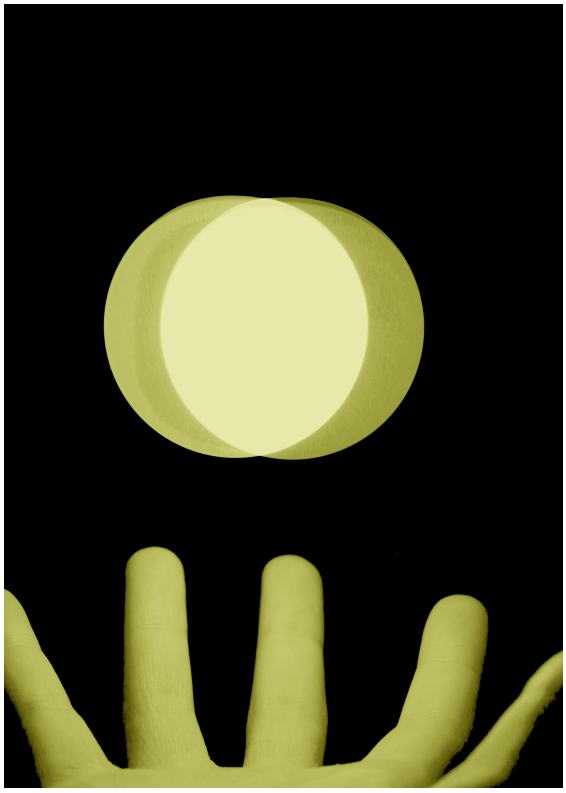








Here you can see the images I have manipulated with other photographs to create one that might seem different, however if you look more in depth you can see that they each have a metaphor for aspects of emotion, conflict and reality. In this case we would use the concept of semiotics, deconstructing an image in order to find the real objective, the purpose of why a photograph is created.





Evaluation

As I evaluate the work, I think about the many aspects of photography that I have learnt, how each component of my photographs has made me question my ability as an artist. Starting the project with a mind map explaining the development for the individual keywords, expectations, reality, emotion, conflict, and excitement, the research that follows had played a significant part within the project. From emotions to conflict, to reality, there were many genres to dig into in terms of theories, photographers, artists, authors, even the largest collection of British Film archives.

Throughout this process I have come across many new qualities and styles from photographers such as Tylee, T (2020) who created a group series ‘Cry Baby’, images of young woman based in their bathroom thinking about moments that make them cry, almost makes you think about actors/actresses that are asked to cry on demand. Taking an interest within the aspect of war photography, I decided to expand my knowledge with an article (BBC News, 2015), the Syrian civil war, a time of great peril and danger in politics and society, the aspects of cinematic features within the realistic nature of poverty and chaos, it does not even come close to what we currently go through as a nation.

I have definitely had some challenging times creating photographs that depict a new sensation of reality, however I have also learnt to trust my instincts, to question myself only when it is necessary. Critical suggestions from lecturers and various students made me realise when one thing is said, it does not mean that it needs to be done. At the end of the day, it is your decision how the image is presented, the brightness, contrast, white balance makes the image positively insightful, and poetic, with a vibrant atmospheric appeal.

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