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**Total out of 90** 21
Portrait Project

The portrait project is a very simple and self-exploatory task in which I was paired with my model, someone who I didn’t know and hadn’t met before which meant I needed to take time in getting to know her, what she enjoys, doing, what her likes and dislikes are and how she would best describe herself in order to get to know her so I could hopefully express that (what I got to know about her) in my pictures.

Having looked at the above portrait photographers I was inspired by Robert Mapplethorpe’s minimalist and simple technique which I intended to explore.
After discussing my favourite things it was seen very apparent that she enjoyed spending the majority of her free time watching T.V.

Taking that into account and also wanting to test out Mapplethep's minimalist theme, I decided to set her up in a dark room with a black background and have her face glowing light. She would be looking into the glass of a T.V. screen which incorporated Mapplethep's style as well.

After taking a few shots and test shots I felt like these few images worked well due to their framing - her face being central, the lighting - only lighting up part of her face, and highlighting the whites of her eyes. However, these images did look much better on screen than printed. I should have increased the brightness before I printed for them to print with them full effect. I think we've created a mysterious image that managed to remain from such a simple idea.
For my final piece of the portrait project I chose this image because it was my favourite due to the contrasting dark background and the way in which the light is reflected off her face, only lighting up one part of her face that is angled directly towards the light leaving the rest in darkness to merge into the background.

During this project, using Ed van der Elsken’s photobook as my main inspiration as each of the photographs work on their own, there is no ‘big’ event and little actually happens but we see a story which is well detailed.

Put into our groups to work together to create an effective ‘story’ we firstly had to discuss what our ideas of our story could be and agree on this idea to begin planning our photographs - shots, frames, where, when, who, as we were using disposable cameras every detail had to be planned perfectly before摄入 could be taken.
Ed Van der Elsken

In Ed Van der Elsken’s work there is no mention or greater message being told, leaving us to form our own conclusions, especially in the sense of atmosphere. It is not sufficient that the presence of the actual character is there.

I especially like how he ‘storyline’ is left in our imagination, there is no clear cut exploration for anything which I intend to also do in our own ‘story telling’ project.
Ed Van der Elsken

In Ed van der Elsken’s work

- Girl putting on lipstick in mirror - close up
- Photo of bus arriving
- Photo of girl going into Starbucks
- Guy walking into Starbucks
- Guy sitting in Starbucks with flowers
- Empty Starbucks window
- Close up of girl’s legs walking along
- Close up of flowers
- Guy throws flowers down on road
- Are each other recognition? Walk in different directions on the floor

First Test Shots
In our second test shoot we went to every single scene we had planned in our storyboard taking the exact images we wanted in our final project.

I found that the lighting was very important in blocking out our characters' faces but in addition, it also worked well in blocking out irrelevant passers by.

I also found that the timing was VERY important in such a busy area because people would block out our characters running to scene.
Again here you can see that the exposure was set really high diluting the whole image.

We also had to test, a number of times, the placement of the characters in our final scene because the distance between them shouldn't have a large impact on the idea we intended.
A few of our
Final Outcomes:
Colour Project

PLAN

Elvis Costello - visited 'wet and windy' looking for imagery to feed into project.

Party poster

Gus at Exploring Colour Project

Nicol and Eva's home

Beach - Walkham

PICTURE

Picture of four people smiling.
Elina Brotherus

One of the main things I really like about Elina Brotherus’ works is how simplistic and abstract they are at the same time. I especially enjoy the muted tones in the background of the landscapes in comparison to the bold block coloured tones of the woman’s clothing.

In addition I really like how vast and empty the landscapes are, how they look ‘never ending’ as if the woman in the foreground will be ‘lost forever’ if she walks any more deep into the distant landscape.

I intend to explore with colours creating images much like hers.

Doug Aitken

I really like the way Doug Aitken combines a number of different, yet relaxing and similar images together in a methoded yet organised compositions, merging a number of scenes together to create a new image. I also really like his use of bold colours in his work and the way his choice of colours compliment each other well.
Test Shots from my Phone.
For my first couple of test shots I just used my phone to do so. I went to ‘sets hill’ just outside of the prison, on the outskirts of Norwich, because I had previously visited here and hadn’t really liked the scene, how you could see over the huddle of Norwich. However, the grass was too vibrant and bold in comparison to the muted tones of the sky and I was unable to create the ‘cinematically’ illusion.

I then went to Holkham beach, bearing in mind it’s October so no other person was there. I was very quick to capture some images creating a lonely atmosphere with muted natural tones from the mist at the beach.
I really liked both these photographs. The first one because of the dress and how it works well with the scene (although the printed pictures don’t look as good in comparison to being on the screen). However, I think the way the horizon is in line with the top of her dress I don’t think it creates the right affect, I feel as if the ground is too overpowering and too much of our focus. So I dealt with this by changing lower and showing the camera long upward to line the horizon up with the girls waist line. This allowed me to create the illusion of infinity and a more encompassing sense from the girl as she becomes the more dominant feature. Unlike in the top image where she is swamped by the ground.

In addition I really like how the whole jumper breaks her up a bit, making the image less perfect - as she is not just a beautiful young girl in an immaculate dress, it emphasises the imperfecting and harshness of the environment.

After assessing my first couple of photo-shoots and having experienced the cold weather at the beach, making my model stand in the cold, rain and wind in a skinny little dress. I then had the idea to take pictures based on the aspect of “suffering” and “enduring” the harsh atmosphere. Focusing more on the painful reality of things rather than trying to create and capture a beautiful, immaculate perfect image. I thought I could try embrace and incorporate it in my work, much like Roni Horn’s work where he photographed the same woman in the same room every day for a number of months capturing the emotion in her face.
TIMM KÖLLN

- CYCLIST PORTRAITS

The thing that drew me into Timm Kölln’s photographs was how unposed these portraits are, how they are single snapshots taken at the end of the race but the race is still continuing in their expressionless eyes. The pain, mud, and sweat laughter on them is captured in the image – almost war-like as they feel relief and pride for finishing, there aren’t really any feelings of defeat that come across. I also really like them being black & white which prevent my distraction of colors from their faces, as well as the plain background. The posture of the men in these images & their stance also hold a great impact on the emotion held in these pictures by the men.
My Response

Analysis of my response to Timm Kollin

For my response to Kollin’s I decided I would do a self-portrait project and for this I bought a cycle resistance trainer (an attachment stand for the back wheel of my bike to build up resistance making it harder to cycle) I then spent 30 minutes cycling as hard and fast as I could to work up a sweat – to the point of exhaustion where my vision began to go blurry and the sweat was dripping of my face and my legs felt shaky – I just thought I was going to pass out. And once I reached this point I would hop off the bike and go take a number of photos using a tripod, camera and remote I had set up previously so that it was ready to take a photo by just pressing the remote as soon as I was ready. I repeated this a number of times until I was just too tired to do any more.

This was only just a onetime quick response to timm kollins work as I only briefly wanted to explore his work.

The majority of my photographs didn’t come out well as I was unable to get it to focus well on me due to the artificial light. However, I was able to produce a few good pictures. Next time if I were to do another photoshoot I would change the colour of my top to possibly a light grey of blue so you were able to see the sweat more prominently additionally I would ensure the better focus and better lights.
LOOKING AT COMPOSITION OF IMAGES

COMPARING DELAROCHE ‘La Mort de Sardanapale’ AND JEFF WALL ‘Destroyed Room’.

ZENA HOLLOWAY - UNDERWATER PHOTOGRAPHER

Having taken pictures by the sea using an underwater camera this made me want to explore underwater photography further, which then brought me to Zena Holloway.

Although there is clearly a lot of editing that was gone into her work to produce such effective images, what initially drew my attention to her work was the form and the shapes formed by the silk fabrics - how there is so much motion yet they are captured at a stillness, a stillness moment.

I think the contrasting colours also work really well - and so I will try this out in response to her work using brightly coloured fabrics.

Finally, I also like the composition of these photos - how simple they are, no distractions, nothing other than the body form and flowing fabrics.
Oleg Kulik

- Alice vs Lolita Series '99

Analysis of Oleg's work:

A few images from the contrast of the datasets his photos link back to the qualities similar (like Holloway)

First Photoshoot (Test)

...photos...
PLANNING THE NEXT SHOOT

Analysis of 3rd Underwater shoot

For my response to Holloway's photography a lot of preparation was necessary as I needed to hire out a local pool, order in a number of different coloured fabrics and ensure I had the right equipment. Due to this pool being indoors this meant the natural light was extremely poor and so I had to use a variety of underwater torches and lights.

I found this photoshoot enjoyable as well as fairly challenging as it was the first time I had taken an underwater shoot and I felt that this was apparent in the outcomes of my work because of the time limit I had of pool use I was not able to perfect the technique of underwater photography fully. During the test shoot I realised I would need some sort of weight to hold me down under the water because I would just keep floating up which was inconvenient when trying to take the photos.

I took some weights with me to hold with my feet to keep me down. I also found that the camera focus was distracted by the bubbles we had caused when swimming down so we would have to wait for the water to settle before I could take any pictures. I had tried using a number of different fabrics such as the red and black ones as well as a white dress. The fabrics that I used became transparent once submerged in the water which meant the camera lens was unable to focus on it well and capture the shapes formed. However, using the white dress which had a silk lining did work better in this aspect because it came through as a more block colour. But I was set on achieving better results using the coloured fabrics because I wanted to continue using colours as an important theme in my personal study.
Why I Choose my Final Images

I chose these three images for my final piece because throughout my personal study my work has been heavily influenced by Elina Brotherus’ focus on colour contrast, composition and formal contrast which resulted in the progression of my interest in these aspects too. Alongside the influence of Zena Holloway’s underwater photography which I really enjoyed and so I knew I was undoubtedly going to do this for my final outcome.

The photos that I have selected out of this shoot I feel represent the theme that I have been focused on well. I think that the flowing form of the red fabric has enabled me to create a relationship between my model and the water as well as it successfully slightly distorting the body’s form.

I decided to use a completely different composition to that of the photographers I have looked at because I particularly the ambiguity of these images, the confusion they cause at first glance as it is not initially clear what is going on, what the context is within.

I think these three images work well together and allow me to express a number of my successful images.
Exposure to the Natural Elements

My personal study theme is ‘The exposure to the Natural Elements’ which was predominantly influenced by the photographers Elina Brotherus, Roni Horn and Zena Holloway due to their unconventional portrayal of people in their environments and exposure to the elements. The work of Brotherus and Horn was most interesting to me as I wanted to explore different ways of representing the relationship between people and nature within my own work.


Initially the main thing that really interested me in Elina Brotherus’ photography in this series was the use of colour and the effects this achieved. I appreciate how she focused on muted tones for her natural landscape backgrounds to use in contrast with the vibrant and bold block colours of the figures. This allows the light to reveal the body form in addition to acknowledging how the human figure interacts with the environment around them. Her use of contrasting colours and very mirrored/equal composition draws my attention to the focal point; the figure. Not only does her work portray ‘colour contrast’, but also ‘formal contrast’ between the formal simplicity of the landscape, of just a few lines with the form of the body.

Elina Brotherus began this series after visiting her friend who had said in conversation that “photography is the new painting” which then gave her the thought provoking idea to explore this idea further and so began this new series.

She used contemporary means of expression such as large format colour photography but she admits to being heavily influenced by classical figurative paintings, which is noticeable in her photos. Throughout the series she focuses on a number of things, mainly; the light, colour and composition, much like a painter would tackle in their art work, which was crucial in producing such successful images.

Through researching the cultural context of her work I discovered this was a very personal series for her because the landscapes she photographed were either local to her or surroundings that she knows well or places she has visited at some point in her life. Additionally, the models that she had used were also only people that she knew. On finding this out I was looking forward to responding to her work as I knew that I would also be photographing places that I had visited and people I was friends with thus making this project more personal to me from the start.

After looking at Elina Brotherus’ work I decided to respond by visiting ‘Ketts Hill’ just outside of Norwich’s prison, on the outskirts of the city, as well as in a later photoshoot visiting Holkham beach. Both of these landscapes are places that I had visited a number of times in my childhood and so I knew them fairly well. I chose these two settings because they are very different from each other. Ketts hill (at the time of the photoshoot) had really vibrant and dewy green grass with the dark toned, clustered city in the distance which I felt contrasted well with the isolated and more muted tones at the beach as well as the infinite horizon, this I thought linked well to Brotherus’ photos of the ‘never ending’ natural landscapes she used for backgrounds. During the photoshoot at Holkham I experimented with the role that the horizon played in the images and found that in order to create the same feeling her work did it was necessary for the horizon line to be at least hip height (if not lower) because I thought in the images where the horizon line is the same height as her shoulders it was too overpowering and took up too much of the frame and focus of the pictures so didn’t create the illusion of the vast space and the importance of the figure’s body form. When discussing the plans for the shoot with my model I had asked her to wear the most vibrant outfit she owned and this was a red cocktail dress, at first I thought this was going to work well in drawing her out from being blended into the background and creating a high contrast however in response to Elina Brotherus’ photographs where the body form held an important role in the outcome I don’t think this dress would have been compatible for her because when the tail caught in the wind it begins to distract the viewer from the form and more to the details of the dress. However I did like this effect the wind had on her clothes which I thought successfully formed a relationship between the model and the landscape displaying the interaction between both of them.
In response to Roni Horn’s work I decided to go back to Holkham beach again, but this time having my model (as well as myself) actually going into the sea. Unfortunately, due to it being early November this meant the sea was really choppy and so we were unable to go in as deep as I would have liked to in order to create similar images to Horn’s series (as well as it being extremely painfully cold for both of us which meant we were reluctant to do so) I had to settle with only going waist height. But we were still enduring the weather and the effect it had on my model which was the main aim of this photoshoot – to go out of our comfort zone to produce more intriguing photos in reference to my chosen theme of ‘exposure to the elements’.

While exploring this theme based on Horn’s work I also chose to continue to explore a composition similar to that of Brotherus’ as well as the impression that contrast of light and colour has.

Roni Horn – ‘You are the Weather’ series

After responding to Elina Brotherus’ work and having to go to the beach in late October and experiencing how cold it was and seeing how difficult it was for my model to pose or to look ‘normal’, acting as if it wasn’t freezing I then decided to explore a different aspect and so developed my personal study into looking at the idea of suffering and endurance of people in conjunction with the atmosphere. I thought rather than trying to take photographs of a ‘perfect’ model I would try to encourage and embrace the reality of the pain she felt due to the cold weather. This led me to Roni Horn’s photography series ‘you are the weather.’

This series focuses on the impact that the weather and other elements has on us and connects the world around us with our interior landscapes. The attention of her work is spent on establishing the idea that, what you are depends on where you are. Horn explained “the weather, with its amoral, wanton violence, is murderous if you don’t pay attention to it, murderous if you don’t respect the magnitude of it” by this she is merely explaining the hold that weather has over your feelings whether you realise it or not. ‘You are the weather’ consists of a hundered close up portraits of the same woman submerged in a number of different Icelandic hot springs and it is clear that the weather controls the expression on the woman’s face, whether it is snowy, sunny or foggy this is portrayed through her eyes. But when viewing these images I felt almost responsible for her suffering due to the intensity of the image and how Horn has cropped the frame to just her face so that at first glance you could not see the cause of the women’s dissatisfaction. On being interviewed Roni Horn has described her series as being “deeply erotic in a genderless way”.

One thing I was less keen on in Horn’s work was the composition she used, where she only showed the woman’s face. Although this did create an intense feeling between myself (as the viewer) and the women, I much prefer a wider frame like Brotherus used because I felt this allowed me to portray the importance that the landscape and environment had on the feelings expressed by my model in the images. Had I used a frame like Horn I think the
context of the theme would have been removed and the elements would have been denied their significance and too much would have been placed on the model.

Timm Kolln – Cyclist series

I briefly looked into Timm Kolln’s cyclist series after Oleg Kulik’s responses to see a more in depth representation of physical pain which had come across in Kulik’s work but from a different perspective.

The thing that drew me into Kolln’s work was how ‘un posed’ these portraits are and how they are a single snap shot taken at the end of the race however through their expressions the race is still continuing. The pain, mud and sweat left over on them is captured in the images, almost creating this ‘war like’ representation of the race they had just taken part in while they express their relief and feelings of pride for completing these physical and mental challenge.

Additionally, I liked the fact that this series was produced in black and white which I felt was successful in removing any distractions of colours from their clothes away from their expressions which was key in telling their story.

The posture of the men in these images and their stance also holds a great impact on the emotion felt by them all.

For my response to Kolln’s I decided I would do a self-portrait project and for this I bought a cycle resistance trainer (an attachment stand for the back wheel of my bike to build up resistance making it harder to cycle) I then spent 30 minutes cycling as hard and fast as I could to work up a sweat – to the point of exhaustion where my vision begin to go blurry and the sweat was dripping of my face and my legs felt shaky – I just thought I was going to pass out. And once I reached this point I would hop of the bike and go take a number of photos using a tripod, camera and remote I had set up previously so that it was ready to take a photo by just pressing the remote as soon as I was ready. I repeated this a number of times until I was just too tired to do any more.

This was only just a onetime quick response to Timm Kolln’s work as I only briefly wanted to explore his work.

The majority of my photographs didn’t come out well as I was unable to get it to focus well on me due to the artificial light. However, I was able to produce a few good pictures. Next time if I were to do another photoshoot I would change the colour of my top to possibly a light grey or blue so you were able to see the sweat more prominently additionally I would ensure the better focus and better lights.

Zena Holloway (and Oleg Kulik – Alice vs Lolita series) – Underwater photography

Having taken photos in response to Horn by the sea at Holkham, using an underwater camera this inspired me to explore underwater photography further which led me to Zena Holloway a well-known underwater photographer.

Holloway’s passion for underwater photography began during her Travels as a young adult, working as a scuba diving instructor and is completely self-taught but she has accomplished some extraordinary results by combining the technical aspects of photography with a creative direction.
Through researching into Brotherus and her apparent admiration for the body form this allowed me to develop an interest in the form of the body myself, which was the key aspect of Holloway’s work that caught my attention. The way she photographs her models, having them pose in such ways that illuminates the body, displaying the importance of the light, colour, contrast and composition. She has frequently used a dark background and had the model lit up in the foreground which I took in to account before responding to her work. I have found that Holloway’s photographs are similar to Brotherus’ in terms of composition; having her models the central focal point of the images. As well as using a contrast of light and dark colours and the vibrancy of these colours to bring your attention to the focal point.

Another aspect of Holloway’s work that I really liked was the use of fabrics and clothes that were key in the production of the images. I could relate back to my photoshoot at the beach when the dress caught in the wind making it come alive and become its own self – un reliant on the body to create its shape for it. This was a characteristic which neither of the previous photographers I had looked at had explored and this was something that I had encountered unintentionally but I thought turned out well and so I had intentions to try this out in a more organised manner.

I also briefly looked at a few images from Oleg Kulik’s series; Alice Vs Lolita which was based on the contrast of the sexuality of the artist and the purity of the child. What I liked about his photography was how similar it looked to a classical painting which links back to Elina Brotherus’ intentions of her series, to base it upon formal qualities similar to a painting. I also liked the natural tones and colours, again (like Holloway) using a dark back ground to draw our focus to the figure.

For my response to Holloway’s photography a lot of preparation was necessary as I needed to hire out a local pool, order in a number of different coloured fabrics and ensure I had the right equipment. Due to this pool being indoors this meant the natural light was extremely poor and so I had to use a variety of underwater torches and lights.

I found this photoshoot enjoyable as well as fairly challenging as it was the first time I had taken an underwater shoot and I felt that this was apparent in the outcomes of my work because of the time limit I had of pool use I was not able to perfect the technique of underwater photography fully. During the test shoot I realised I would need some sort of weight to hold me down under the water because I would just keep floating up which was inconvenient when trying to take the photos and so for the next shoot I took some weights with me to hold with my feet to keep me down. I also found that the camera focus was distracted by the bubbles we had caused when swimming down so we would have to wait for the water to settle before I could take any pictures. I had tried using a number of different fabrics such as the red and black ones as well as a white dress. The fabrics that I used became transparent once submerged in the water which meant the camera lens was unable to focus on it well and capture the shapes formed. However, using the white dress which had a silk lining did work better in this aspect because it came through as a more block colour. But I was set on achieving better results using the coloured fabrics because I wanted to continue using colours as an important theme in my personal study.

My personal study began during my colour project when I was looking at the importance that colour holds in the beauty of an image. Where I found inspiration from Elina Brotherus’ images that lead to the development of my understanding of the significance that composition and the elegance of formal contrasts holds. As well as considering in more depth the context behind photos.

Although, I started off exploring a more ridged and simplistic theme of the purpose of colour and contrast in an image, throughout my personal study my ideas and focuses progressed down a different route which then revolved around the theme of exposure to the natural elements this theme developed through my practical response to Roni Horn’s work which then evolved through to Zena Holloway’s underwater photography and the production of my final piece.