

ARTIST MODELS

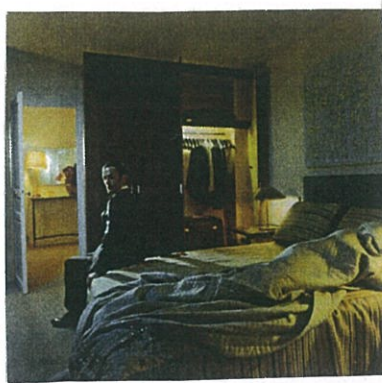


Gregory Crowdson

→ cinematic approach to photography
→ images are posed/staged to create a dramatic scene that looks like a still from a movie.

→ tableaux lighting
→ attention to detail

→ rings + watch in panel 3 are also shown in panel 1.



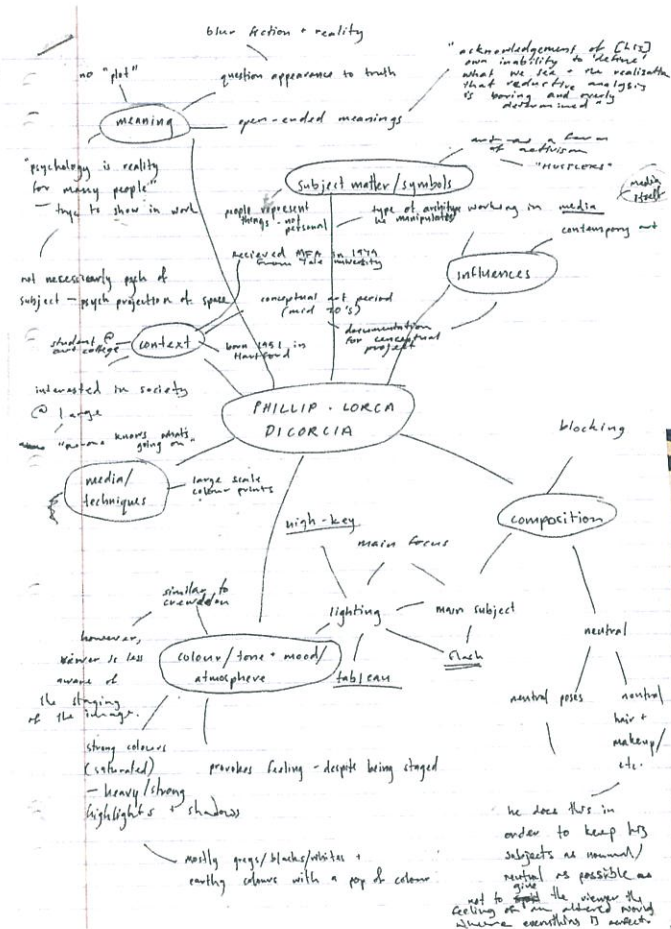
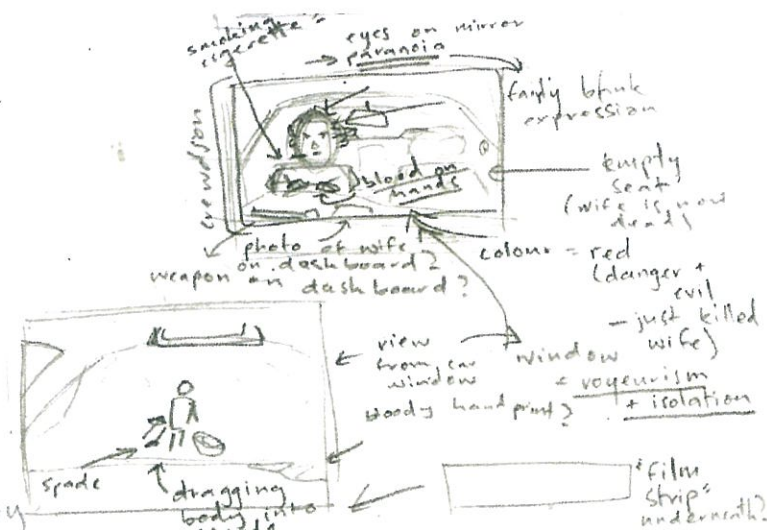
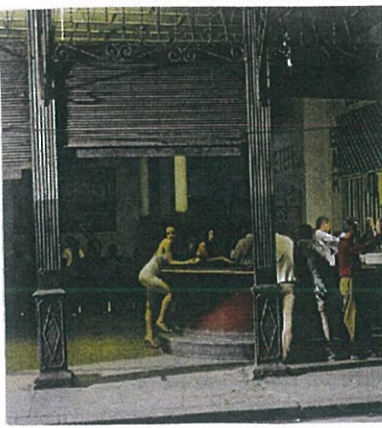
Philip-Lorca diCorcia

→ uses flash to create dramatic tableaux lighting effect — this is shown throughout my portfolio.

→ cinematic approach to photography
→ staged images

→ High contrast images — strong shadows + highlights
→ I could use this to emphasise facial features and make subject look menacing.

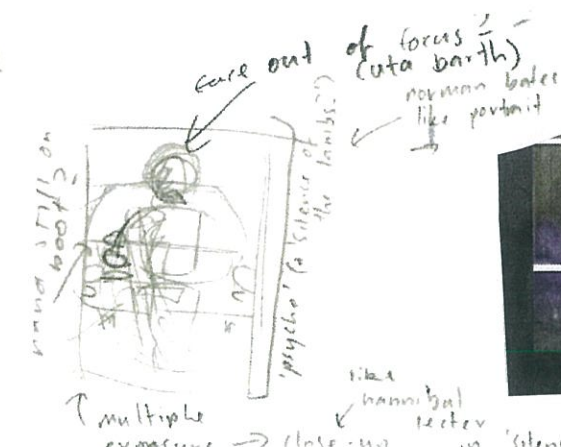
→ themes of isolation (also influenced by Edward Hopper).



Vita Barth

→ deliberate use of focused, and out of focus images

→ I could use this to distort my images and create a ghostly, ethereal presence (maybe blur wife? - wife's ghost haunting husband?)
→ could also use this to portray grief? things become blurrier as the man comes to terms with killing his wife?



head tilted down, eyes looking @ camera.



David Hilliard

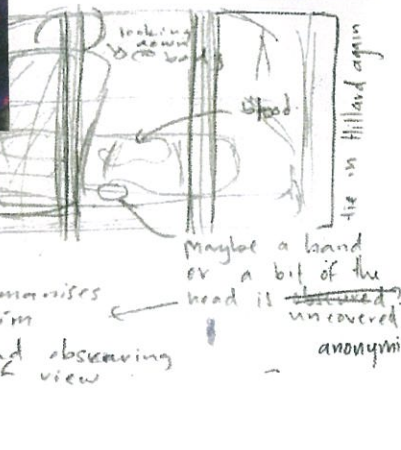
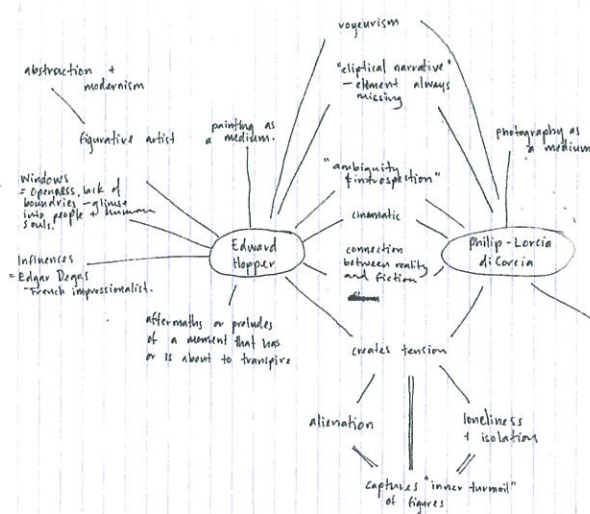
→ Separation — an image made from slightly different viewpoints separated by white lines

→ focus — deliberate use of in focus and out of focus images

→ His images create sense of space through his multiple viewpoints
→ I could use this to create a sense of time and space also.



Hilliard (diff view points)



humanises victim husband obscuring part of view

voyeurism

ARTIST MODELS

Ryan Schude

- Dramatic use of tableaux lighting (creating cinematic look)
- staged, cinematic approach to photography
 - similar to Crewdson + diCorcia.



polka-dotted dress the wife wears as background



← examples of my Vanitas



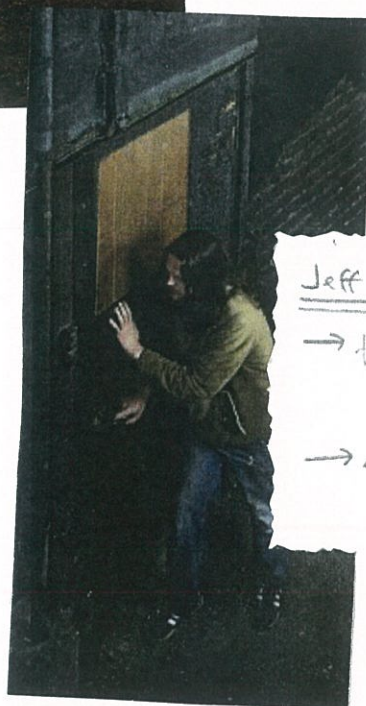
Audrey Flack

- Vanitas paintings of personal items, photos, etc.
- I could have the wife's dress, rings, watch (and maybe a photo of the wife?) to create a similar image? — reflection?



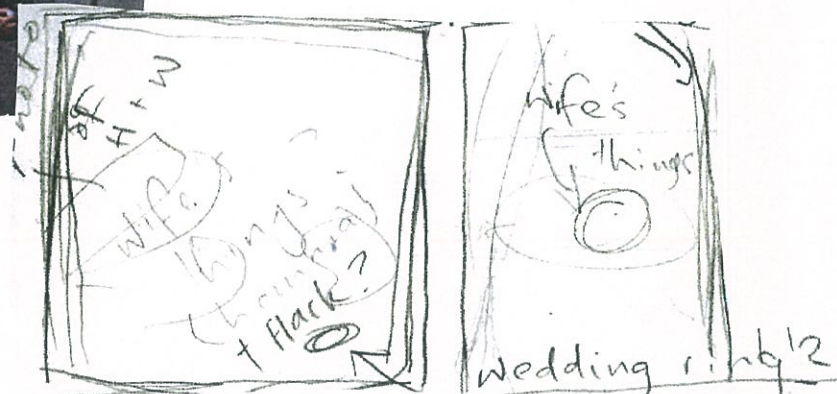
Edward Hopper

- windows are used to symbolise isolation
- strong themes of isolation and voyeurism
 - could use windows in the same way to symbolise isolation + voyeurism also.



Jeff Wall

- tableaux / flash photography
 - creates dramatic lighting and shadows.
- cinematic approach to photography
 - staged images



Sam Taylor-Wood

- Soliloquy series - a large image with a panoramic strip underneath
 - creates sense of time and space
 - could create "film-strip" instead - ties in with cinematic style I am creating?
 - movement → film-strips could explore movement/motion as well as time + space?



obscure viewpoints of posed subject

Takashi Homma

- use obscure angles of subject to create space around the posed subject.
- I could use this to show the wife's body on the ground while also creating a sense of space.



Izumi Kaura (body photos)

Joan + body (Richard + Kaura)



WINDOWS + ISOLATION

Windows symbolise isolation and separation
→ lack of boundaries

→ giving a glimpse into people and human souls.

Voyeurism

the use of windows also introduces the idea of voyeurism - looking in and capturing a glimpse of someone's life.



what I like (Ryan Schude)

- He creates a sense of voyeurism through his use of windows
- "candid" snapshot of a moment of everyday life.
- I want to use this idea of two separate viewpoints of the same moment.

Final images using two viewpoints

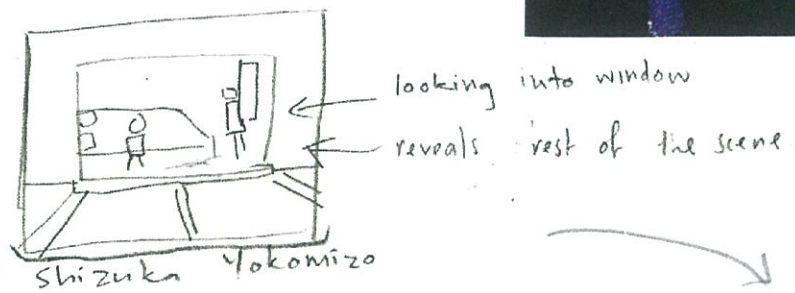
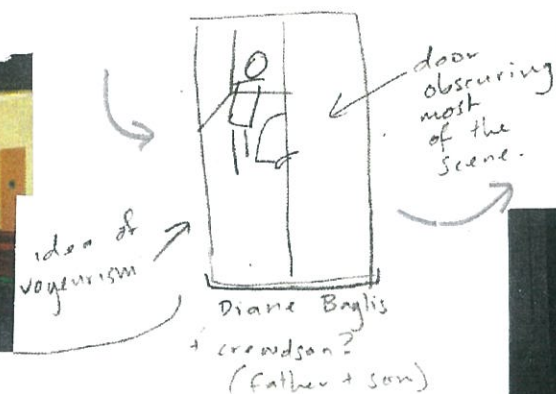
→ I was also heavily inspired by Crewdson's 'Father and son' and Diane Baylis.

ARTIST MODELS =

- Edward Hopper
- Philip Lorca - diCorcia
- Ryan Schude.

Hopper → figures + windows

- Hopper uses windows in a lot of his work to create a strong sense of isolation and separation
- What I like about Edward Hopper is that he combines his figures and windows to create an overall eerie and melancholy image. I think this would make my images more creepy/chilling.



re-enforces idea of voyeurism

introduce idea of colour reflecting emotion

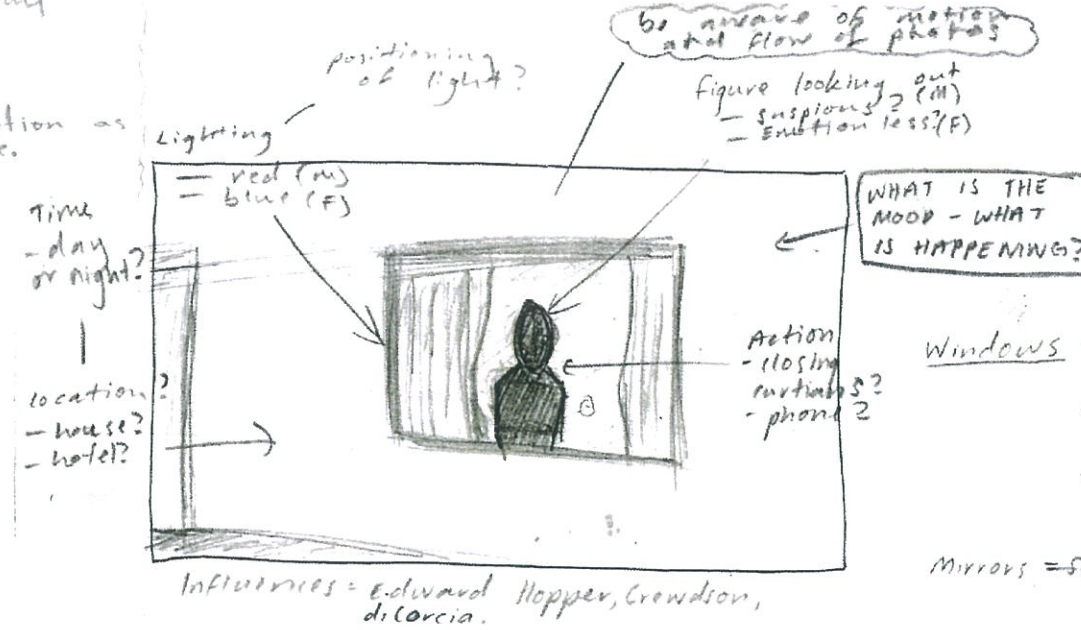


Examples of windows (+ isolation/voyeurism) in my work:



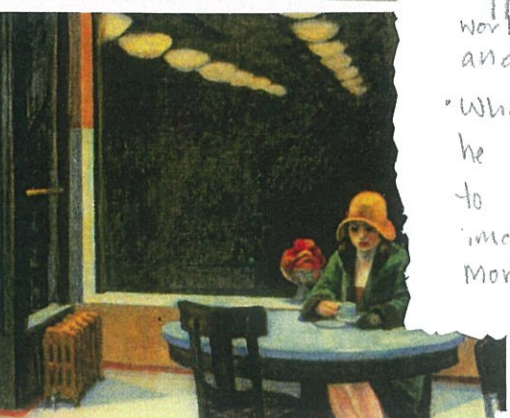
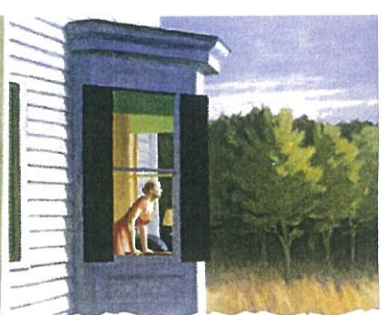
Isolation

- I want to use windows as a convention to portray the isolation and grief the man is feeling in my third panel.
- windows could also be used to symbolise self-reflection as the man comes to terms with killing his wife.
- Window → strong sense of voyeurism
→ use this somehow? maybe have husband looking out the window in blood on his face?
- Strong use of colour + lighting to emphasise melancholic feeling.
→ I really want to use colour in this way too → manipulate emotions



Windows = glimpse into person's life
- "snapshot"
= could be metaphor for people
- only see a small portion
= metaphor for feeling trapped?
- restricted/claustrophobic?

Mirrors = self-reflection
- who/what has subject become?



Ryan Schude



Philip Lorca - diCorcia

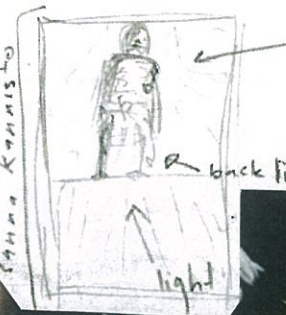
COLOUR + LIGHTING

COLOUR + LIGHTING

→ I wanted to explore how colour can be used to manipulate our emotions/feelings and reflect the inner psyche of my subject. This idea really intrigued me - particularly as I have a strong interest in psychology and cinematography and how psychology can be explored through different forms of media.



↑ final image



silhouette of husband look at wife (camera)



philip lorca-dicorcia

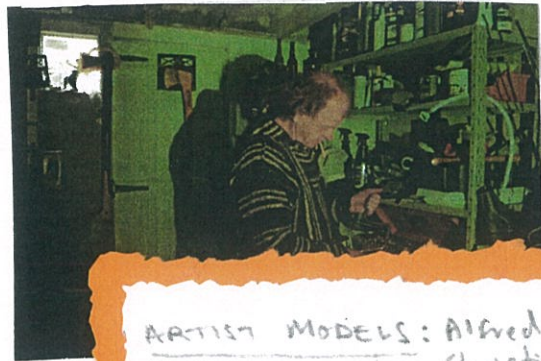
"spotlight" on subject appears as if he's been caught.

lighting = tableau

create tension - perhaps through colour also?



colour = dark?
- black, blues, greys?
- red - evil, dark, danger.
- orange = danger/caution
- green = envy?



Hitchcock → "Vertigo"

I was inspired by Hitchcock's iconic and clever cinematography - particularly 'Psycho' and 'Vertigo'. Hitchcock deliberately uses colour to represent how a character feels in 'Vertigo'.

→ I really love this idea and I knew that I wanted to explore how colour + lighting can be used to a character's psyche - and how that reflects our own.

colours = Hitchcock (inspiration)

inspired by the likes of 'Vertigo' which uses colour to symbolise characters' thoughts/feelings.

ARTIST MODELS: Alfred Hitchcock, Christine Webster, Jeff Wall, Philip Lorca-dicorcia, Ayan Schude.

Christine Webster - tableaux portraits

as was drawn to Webster's striking portraits. I loved how the focus was on the subject and how the subject appeared to be existing in a "void".

→ I felt that I could use similar conventions to introduce my subjects and their personalities, whilst also creating a series of creepy and unsettling images.

→ I thought that adding a strong colour like red would also emphasise "danger".

light source is pointing up towards subject (→ makes subject look evil + menacing)

show husband's side?

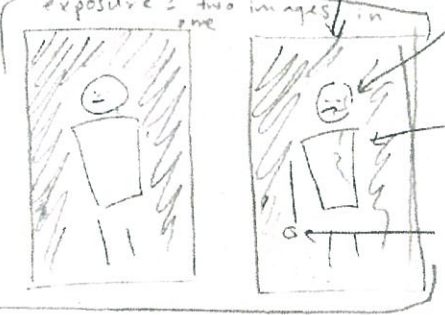
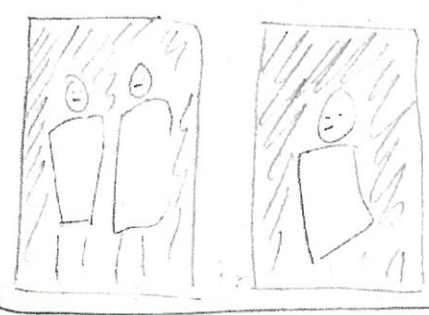
change lighting to make him appear more sinister?

perhaps use multiple exposure 2 two images in one

covered in blood

same pose as before

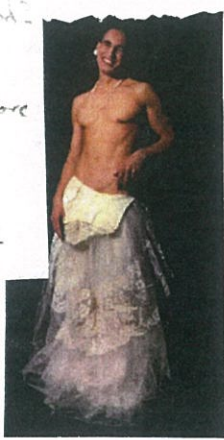
holding murder weapon 2



christine webster

husband

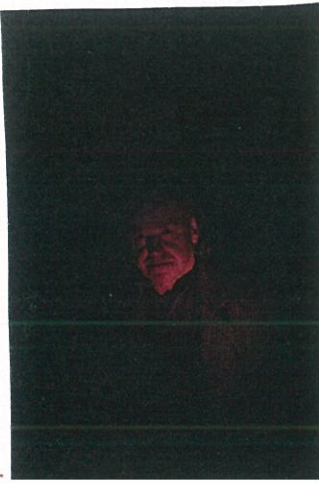
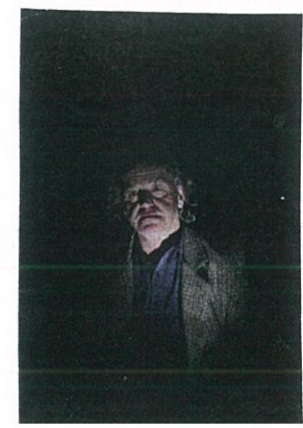
killer



christine webster



Examples of my tableaux portraits (webster):



light highlights important features = face, hand (watch + ring)

Wall, Lorca-dicorcia, Schude - Tableaux Lighting

• tableaux lighting as a way to manipulate/express subjects thoughts/feelings

• Wall, Lorca-dicorcia and Schude use flash/tableaux lighting to create a dramatic, staged-looking image - as if it's a still from a movie/tv show -

→ I really wanted to replicate this as I wanted my images to look like they're stills from a film.

→ also makes images more dramatic - I wanted my images to be strong and impactful to emphasise the subject (+ subject's psyche).



CINEMATOGRAPHY

Cinematography

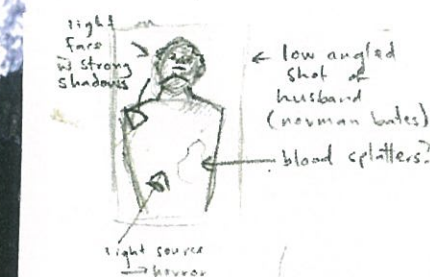
→ I have a really strong interest in cinematography and so I wanted to create bodies of work that look like Screenshots from a film. I drew inspiration from the likes of Gregory Crewdson, Philip-Lorca diCorcia and Ryan Schude because I was really drawn to their style and the way their images explore human psychology and always seem to have some darker hidden meaning to them. Alfred Hitchcock and Edward Hopper also explore themes of voyeurism and isolation, and tension/suspension in their work which I wanted to recreate in some of my own images.



Hitchcock - 'Psycho', 'Rear Window', 'Vertigo'

'Psycho'

→ I wanted to reference Norman Bates in a few of my portraits with the husband because I felt that my subject was in some ways similar to Norman Bates (two personalities/sides).
→ 'Psycho' is also a classic crime/thriller and I felt that



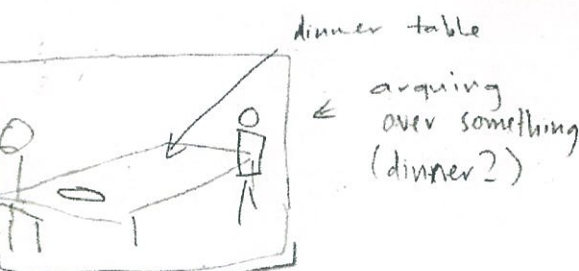
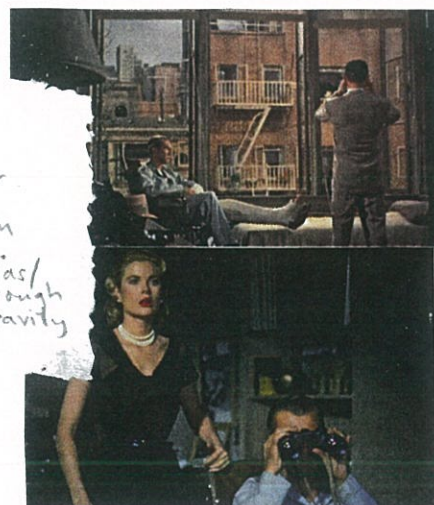
← part of the face highlighted
→ create tension + makes subject appear sinister.



themes of voyeurism
→ windows used as symbolism

'Rear Window'

→ One thing I loved about 'Rear Window' is that the movie plays on the idea of voyeurism and windows to symbolise this. This was one of my key ideas/themes I wanted to push through in my portfolio and I was heavily inspired by this film.



reflection/ghostly figure with the main subject



'Silence of the Lambs'

→ I really love the cinematography of this film and I really wanted to bring in aspects of this film into my portfolio - i.e. Hannibal's reflection in the glass = multiple exposure and ghostly presence + separation



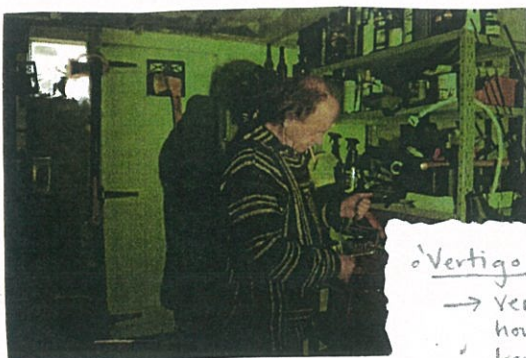
Film Noir

→ Fatalistic Hollywood crime dramas
→ melancholic, paranoia, moral corruption, pessimism
→ often thematically showed the dark and inhumane side of human nature - which was one of the biggest themes in my portfolio.



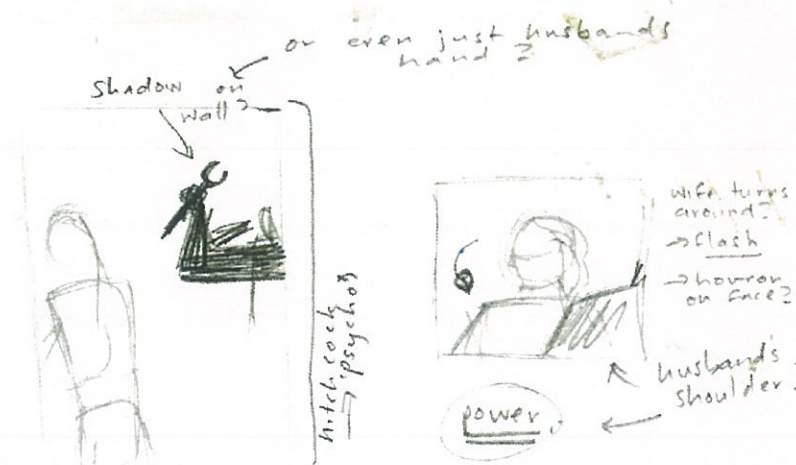
Hitchcock

I drew a lot of inspiration from Alfred Hitchcock's films. I really admire his creativity and the detail he puts into his films - and for me it was important that I recognise and reflect some of his conventions in my work.



'Vertigo'

→ Vertigo is a perfect example of how colour can be used to show how a character is feeling or manipulate the audience to feel a certain way. I was inspired to also use colour in the same way in my portfolio as I felt it was an effective way to create tension and also I really love colour theory and the psychology of colour.



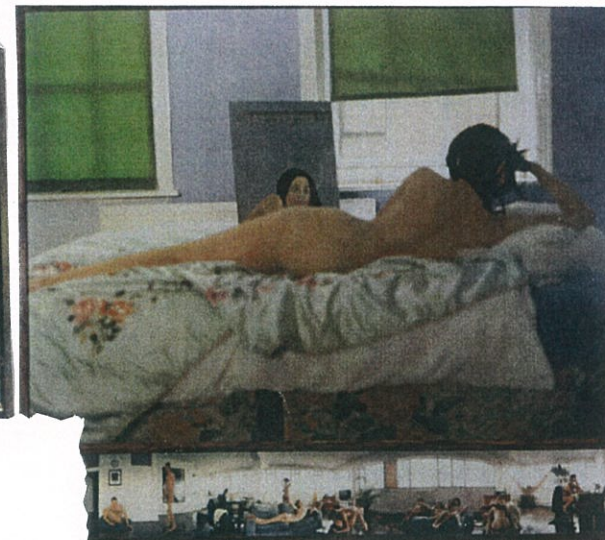
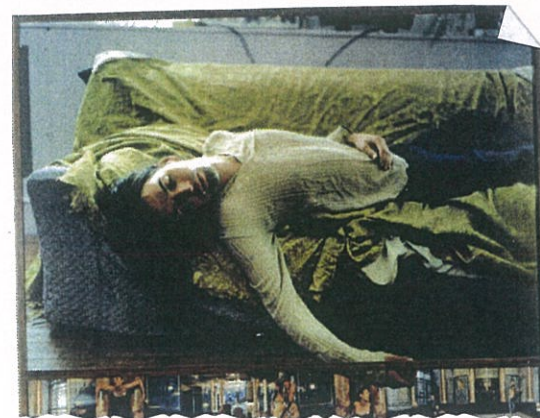
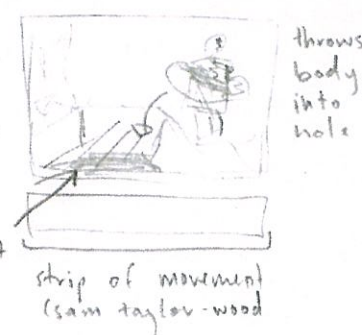
Hitchcock → 'Psycho' → 'Vertigo'

MOVEMENT, TIME + SPACE

movement + motion

→ through my images I wanted to use movement and motion to create a sense of time and space in my photos. Move over, I wanted to construct a narrative that highlight these conventions

ARTIST MODELS: Sam Taylor-Wood, Eadweard Muybridge, Etienne-Jules Marey



Sam Taylor-Wood → "Film-Strips"

"Sam Taylor-Wood's soliloquy series inspired my 'Film-strips' that are seen through-out my board."

"What I liked about Taylor-Wood"

"The way her moving-still like sequence created a sense of space and I wanted to draw from this to create a filmstrip that created a sense of movement, space and time."

"I liked how she had a large image capturing a frozen moment" → I also used this idea.

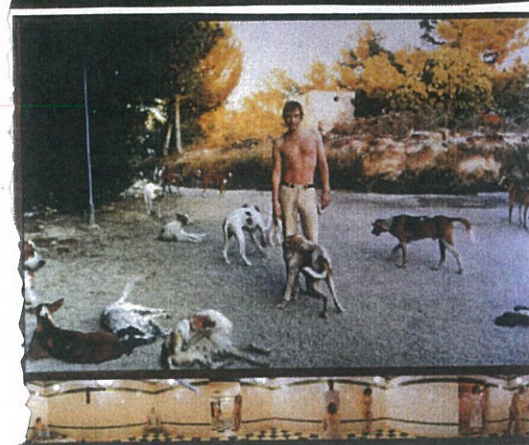


image of husband carving body (in sheets?) into the woods with spade in hand. View from the car window

ties in symbolism of windows
↑
idea of voyeurism + isolation



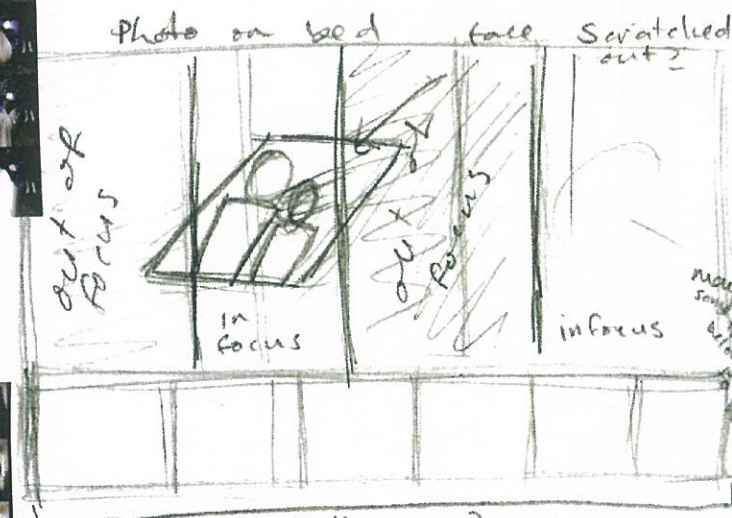
"film strip" underneath of man moving away into woods?



examples of movement, space + time in my work:



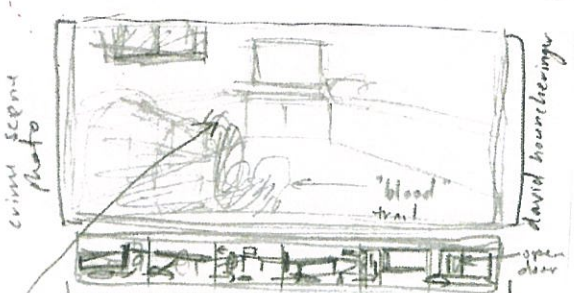
"Filmstrip" inspired by Sam Taylor-Wood.



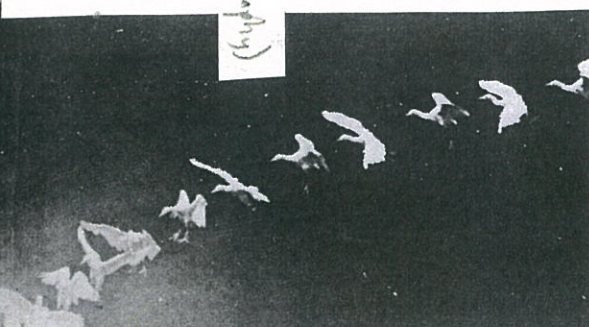
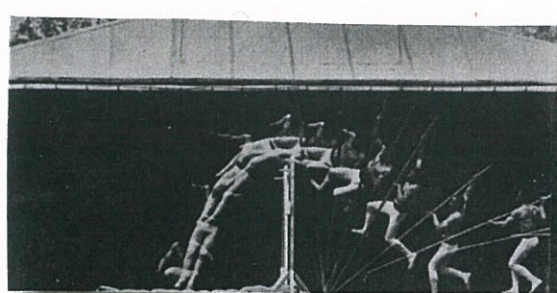
husband leaving the room?

getting out of focus in each photo

zoo trope inspired filmstrip



Sam-Taylor-Wood = "film strip" of husband moving body → show the movement of this action → different viewpoints (panoramic) as he moves body from A to B.



husband walking away blur



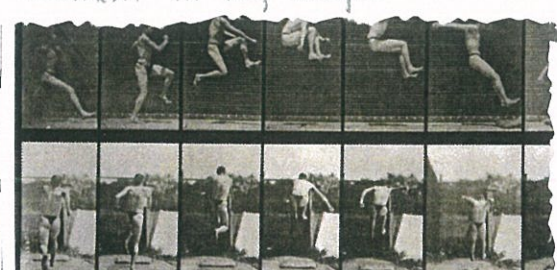
Marey + Muybridge

"I was drawn to the way both Marey and Muybridge explore movement + motion through their images."

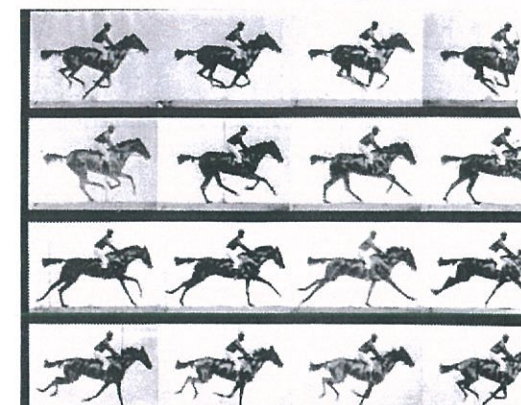
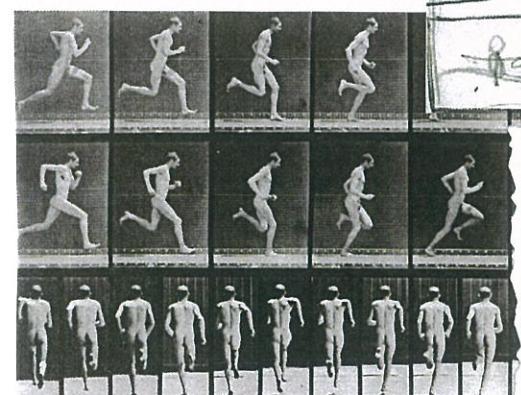
"Marey's chronophotography captures movement in a single image whereas Muybridge explores movement in a number of images → I wanted to use both techniques through out my portfolio to create fluid movement in my images"

Zoo trope

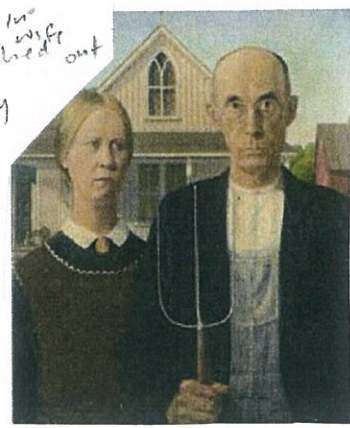
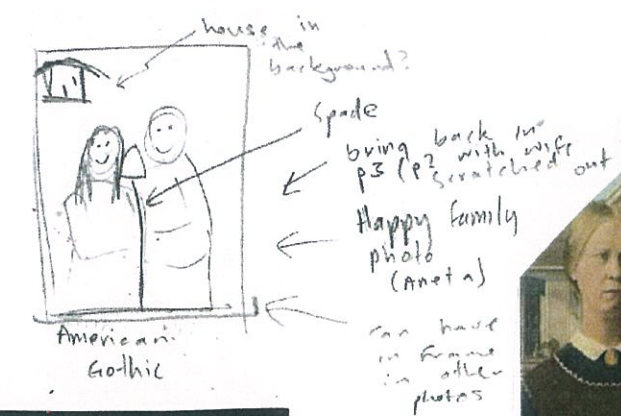
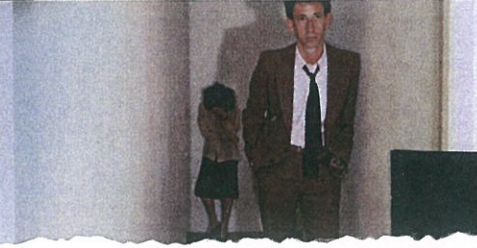
The zoo trope was one of the first examples of moving images. I wanted to combine this idea/technique with Muybridge's conventions to explore movement in a series of images.



Eadweard Muybridge



OTHER INSPIRATION



T.V Shows

→ A lot of my portfolio was inspired by crime dramas and films, as they are one of my favourite genres of film and television.

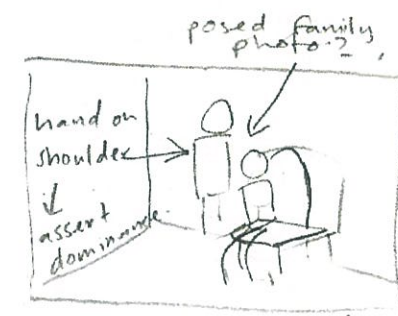
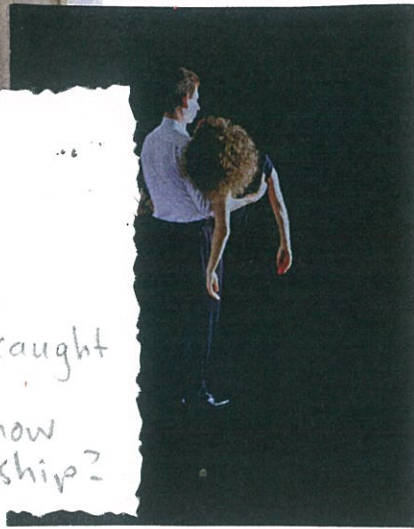
'Broadchurch'

→ I wasn't so much inspired conceptually but rather thematically. I loved how the series makes you second guess everything and I wanted to do the same thing with my images. I purposefully never explicitly showed the husband killing the wife because I wanted to throw some doubt in the viewers mind - did he actually kill his wife? or did he just find her?



Eileen Cowin

- family doco-drama
- "candid" approach - her images look as though they've been caught in the moment
- could use this to show wife + husband's relationship?



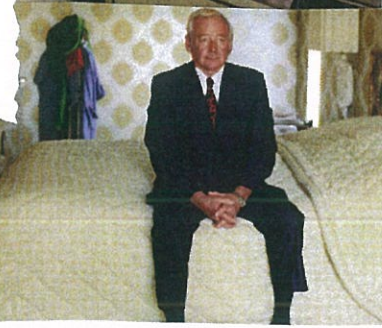
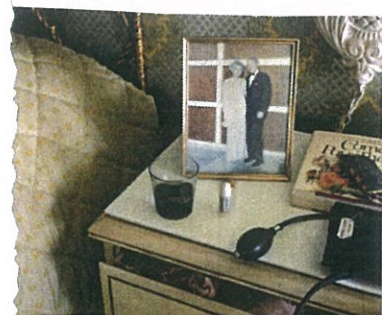
'Alibi'

→ 'Alibi' is a New Zealand tv show about a girl in a small town who was murdered. What is really interesting about this show - and what really inspired me - is that the episodes are the suspects statements about the same day, except each story is slightly different.

→ I wanted to know how I could do this but with images. I decided that I could shoot the same image multiple times but at slightly different angles or out of focus, etc.

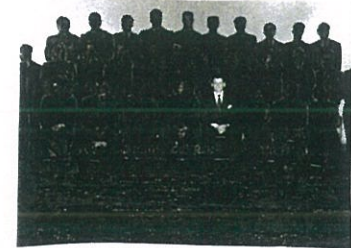
Larry Sultan

- Staged images
- Scratched/Scribbled images
- I could scratch out the wife's face in one of the portraits to reflect her death?
- (maybe photograph husband scratching out wife's face?)



'Bates Motel'

→ 'Bates Motel' is an adaption of Hitchcock's 'Psycho'. I loved how the cinematography and lighting make the show creepier and created tension. I also loved how lighting was used to reflect Norman Bates' mood (human psyche) and showed the dark side of his nature.



← example of scratching/blacking out (Larry Sultan)

FURTHER EXPLORATION

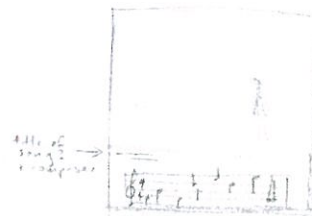
Music = Score strips under important moments
- ie. crescendo before murder.

MUSIC SCORES

= Alice Levi: 'Lipstick to void'
- suspended (permission + strings)

- "Blossoms Live", "husband do to suit" -
- dance, three parts, waltz, 12/8, 3/4, 2/4, 3/8, 4/8, 5/8, 6/8, 7/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8, 16/8, 17/8, 18/8, 19/8, 20/8, 21/8, 22/8, 23/8, 24/8, 25/8, 26/8, 27/8, 28/8, 29/8, 30/8, 31/8, 32/8, 33/8, 34/8, 35/8, 36/8, 37/8, 38/8, 39/8, 40/8, 41/8, 42/8, 43/8, 44/8, 45/8, 46/8, 47/8, 48/8, 49/8, 50/8, 51/8, 52/8, 53/8, 54/8, 55/8, 56/8, 57/8, 58/8, 59/8, 60/8, 61/8, 62/8, 63/8, 64/8, 65/8, 66/8, 67/8, 68/8, 69/8, 70/8, 71/8, 72/8, 73/8, 74/8, 75/8, 76/8, 77/8, 78/8, 79/8, 80/8, 81/8, 82/8, 83/8, 84/8, 85/8, 86/8, 87/8, 88/8, 89/8, 90/8, 91/8, 92/8, 93/8, 94/8, 95/8, 96/8, 97/8, 98/8, 99/8, 100/8, 101/8, 102/8, 103/8, 104/8, 105/8, 106/8, 107/8, 108/8, 109/8, 110/8, 111/8, 112/8, 113/8, 114/8, 115/8, 116/8, 117/8, 118/8, 119/8, 120/8, 121/8, 122/8, 123/8, 124/8, 125/8, 126/8, 127/8, 128/8, 129/8, 130/8, 131/8, 132/8, 133/8, 134/8, 135/8, 136/8, 137/8, 138/8, 139/8, 140/8, 141/8, 142/8, 143/8, 144/8, 145/8, 146/8, 147/8, 148/8, 149/8, 150/8, 151/8, 152/8, 153/8, 154/8, 155/8, 156/8, 157/8, 158/8, 159/8, 160/8, 161/8, 162/8, 163/8, 164/8, 165/8, 166/8, 167/8, 168/8, 169/8, 170/8, 171/8, 172/8, 173/8, 174/8, 175/8, 176/8, 177/8, 178/8, 179/8, 180/8, 181/8, 182/8, 183/8, 184/8, 185/8, 186/8, 187/8, 188/8, 189/8, 190/8, 191/8, 192/8, 193/8, 194/8, 195/8, 196/8, 197/8, 198/8, 199/8, 200/8, 201/8, 202/8, 203/8, 204/8, 205/8, 206/8, 207/8, 208/8, 209/8, 210/8, 211/8, 212/8, 213/8, 214/8, 215/8, 216/8, 217/8, 218/8, 219/8, 220/8, 221/8, 222/8, 223/8, 224/8, 225/8, 226/8, 227/8, 228/8, 229/8, 230/8, 231/8, 232/8, 233/8, 234/8, 235/8, 236/8, 237/8, 238/8, 239/8, 240/8, 241/8, 242/8, 243/8, 244/8, 245/8, 246/8, 247/8, 248/8, 249/8, 250/8, 251/8, 252/8, 253/8, 254/8, 255/8, 256/8, 257/8, 258/8, 259/8, 260/8, 261/8, 262/8, 263/8, 264/8, 265/8, 266/8, 267/8, 268/8, 269/8, 270/8, 271/8, 272/8, 273/8, 274/8, 275/8, 276/8, 277/8, 278/8, 279/8, 280/8, 281/8, 282/8, 283/8, 284/8, 285/8, 286/8, 287/8, 288/8, 289/8, 290/8, 291/8, 292/8, 293/8, 294/8, 295/8, 296/8, 297/8, 298/8, 299/8, 300/8, 301/8, 302/8, 303/8, 304/8, 305/8, 306/8, 307/8, 308/8, 309/8, 310/8, 311/8, 312/8, 313/8, 314/8, 315/8, 316/8, 317/8, 318/8, 319/8, 320/8, 321/8, 322/8, 323/8, 324/8, 325/8, 326/8, 327/8, 328/8, 329/8, 330/8, 331/8, 332/8, 333/8, 334/8, 335/8, 336/8, 337/8, 338/8, 339/8, 340/8, 341/8, 342/8, 343/8, 344/8, 345/8, 346/8, 347/8, 348/8, 349/8, 350/8, 351/8, 352/8, 353/8, 354/8, 355/8, 356/8, 357/8, 358/8, 359/8, 360/8, 361/8, 362/8, 363/8, 364/8, 365/8, 366/8, 367/8, 368/8, 369/8, 370/8, 371/8, 372/8, 373/8, 374/8, 375/8, 376/8, 377/8, 378/8, 379/8, 380/8, 381/8, 382/8, 383/8, 384/8, 385/8, 386/8, 387/8, 388/8, 389/8, 390/8, 391/8, 392/8, 393/8, 394/8, 395/8, 396/8, 397/8, 398/8, 399/8, 400/8, 401/8, 402/8, 403/8, 404/8, 405/8, 406/8, 407/8, 408/8, 409/8, 410/8, 411/8, 412/8, 413/8, 414/8, 415/8, 416/8, 417/8, 418/8, 419/8, 420/8, 421/8, 422/8, 423/8, 424/8, 425/8, 426/8, 427/8, 428/8, 429/8, 430/8, 431/8, 432/8, 433/8, 434/8, 435/8, 436/8, 437/8, 438/8, 439/8, 440/8, 441/8, 442/8, 443/8, 444/8, 445/8, 446/8, 447/8, 448/8, 449/8, 450/8, 451/8, 452/8, 453/8, 454/8, 455/8, 456/8, 457/8, 458/8, 459/8, 460/8, 461/8, 462/8, 463/8, 464/8, 465/8, 466/8, 467/8, 468/8, 469/8, 470/8, 471/8, 472/8, 473/8, 474/8, 475/8, 476/8, 477/8, 478/8, 479/8, 480/8, 481/8, 482/8, 483/8, 484/8, 485/8, 486/8, 487/8, 488/8, 489/8, 490/8, 491/8, 492/8, 493/8, 494/8, 495/8, 496/8, 497/8, 498/8, 499/8, 500/8, 501/8, 502/8, 503/8, 504/8, 505/8, 506/8, 507/8, 508/8, 509/8, 510/8, 511/8, 512/8, 513/8, 514/8, 515/8, 516/8, 517/8, 518/8, 519/8, 520/8, 521/8, 522/8, 523/8, 524/8, 525/8, 526/8, 527/8, 528/8, 529/8, 530/8, 531/8, 532/8, 533/8, 534/8, 535/8, 536/8, 537/8, 538/8, 539/8, 540/8, 541/8, 542/8, 543/8, 544/8, 545/8, 546/8, 547/8, 548/8, 549/8, 550/8, 551/8, 552/8, 553/8, 554/8, 555/8, 556/8, 557/8, 558/8, 559/8, 560/8, 561/8, 562/8, 563/8, 564/8, 565/8, 566/8, 567/8, 568/8, 569/8, 570/8, 571/8, 572/8, 573/8, 574/8, 575/8, 576/8, 577/8, 578/8, 579/8, 580/8, 581/8, 582/8, 583/8, 584/8, 585/8, 586/8, 587/8, 588/8, 589/8, 590/8, 591/8, 592/8, 593/8, 594/8, 595/8, 596/

Influenced: Sam Taylor Wood
- Film/Panorama Series

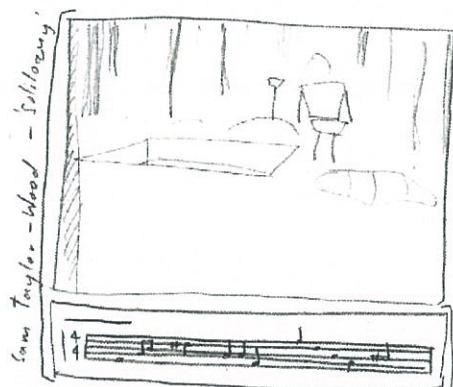
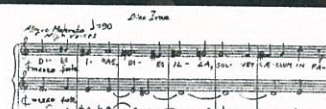


- large w/
- low underneath
- at "important"
- mountains / moving people?
- possible in ancient

Music

One idea I had was similar to the filmstrip idea but instead of images I wanted to have a few bars of a music score that fit with the "moment" - essentially creating a soundtrack to my images. I think by doing this I could create tension by taking the most suspenseful parts of a song and "stitching" it up with my image. Moreover, I believe music - much like colour and lighting - can be used to manipulate how we feel and this is used in movies to manipulate an audience - eg. crescendos in an action sequence or tense strings to create suspense - or reflect how a character feels. I think if I were to explore my ideas further it would be interesting to see how music could be used to push my ideas forward.

example of "musical"
film-strip"

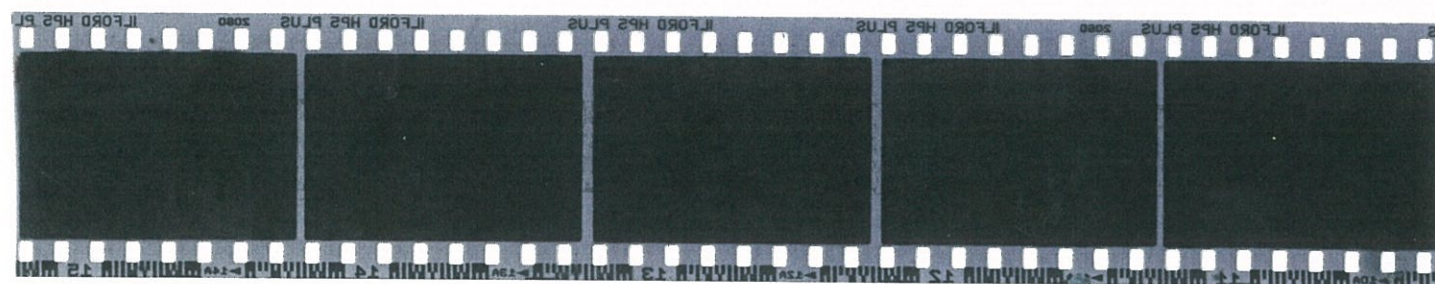


One way I was going to do this is similar to the "Filmstrips" from Sam Taylor-Wood's 'Soliloquy' series.

tense music (ie 'Dis Ira') - Gregorian chant "Day of Wrath"

Shooting on Film

I originally wanted to shoot my portfolio on film but I had some issues early on that prevented me from doing this. I would like to try using the same conventions but try shooting on film to see how much different it is compared to shooting digitally and see if there is much of a difference between film and digital. Also, I think it would be interesting to use real film strips instead of creating a film strip from a series of digital photographs.



Short Film

I would love to use my ideas/conventions/themes and create a short film that continues my narrative and portfolio. As I have stated, I have a strong interest in cinematography and many of the conventions I have used could be used to make a short film. I think it would be interesting to see how my ideas/conventions/themes translate to film. Also, I could combine this music and explore how music in film can change the mood of a scene.



Another idea I had was to have lyrics or notes or something similar ~~in~~ integrated into the photos.

what type of music

- adds layers and depth to images
- emphasises interesting or special events

second mouse
- can then add half parts
of each fluid and resuspend / resolute
to image (like Sam Taylor made images)

- However, Latin grammar seems to mostly use classical (casque) style native grammar - perhaps I should draw inspiration from this aspect of media too?

- culture of respect