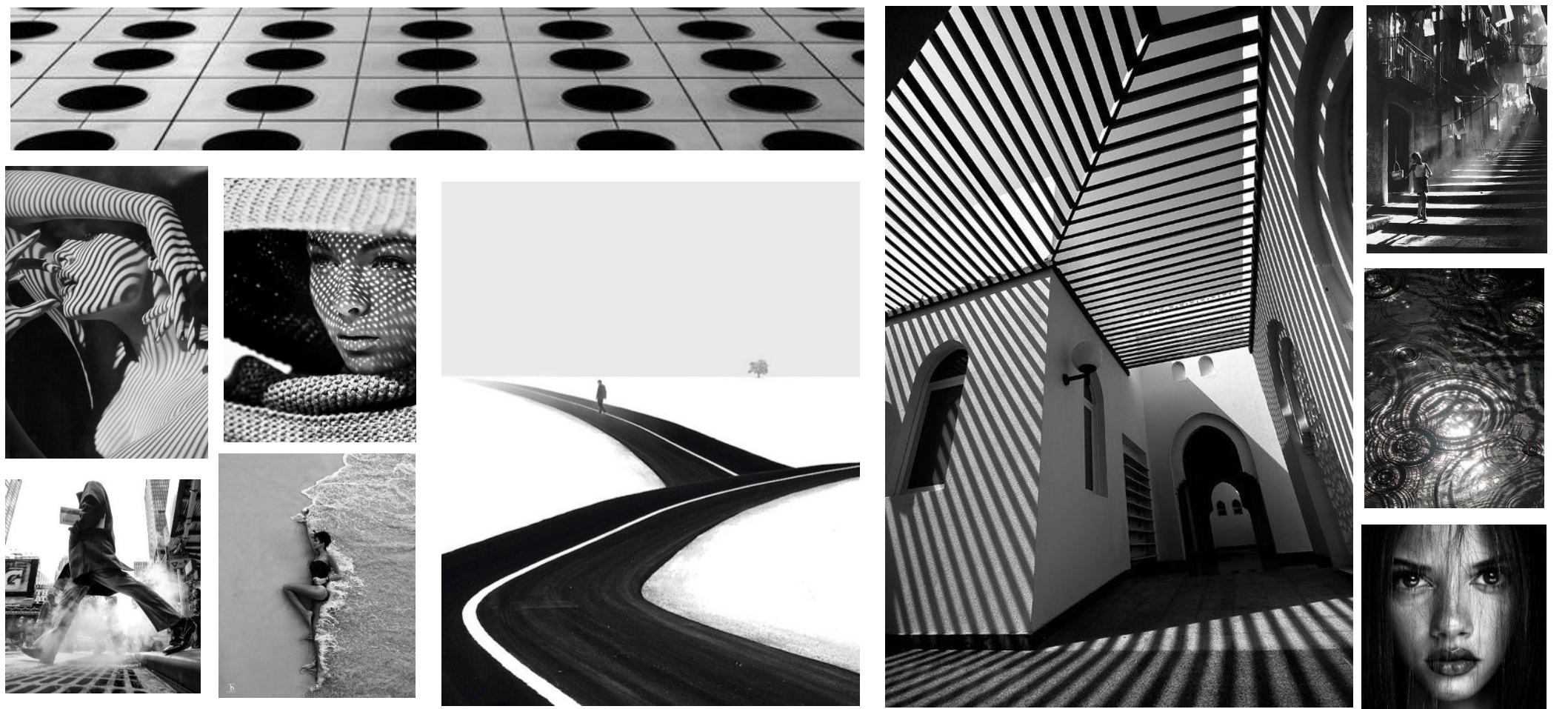




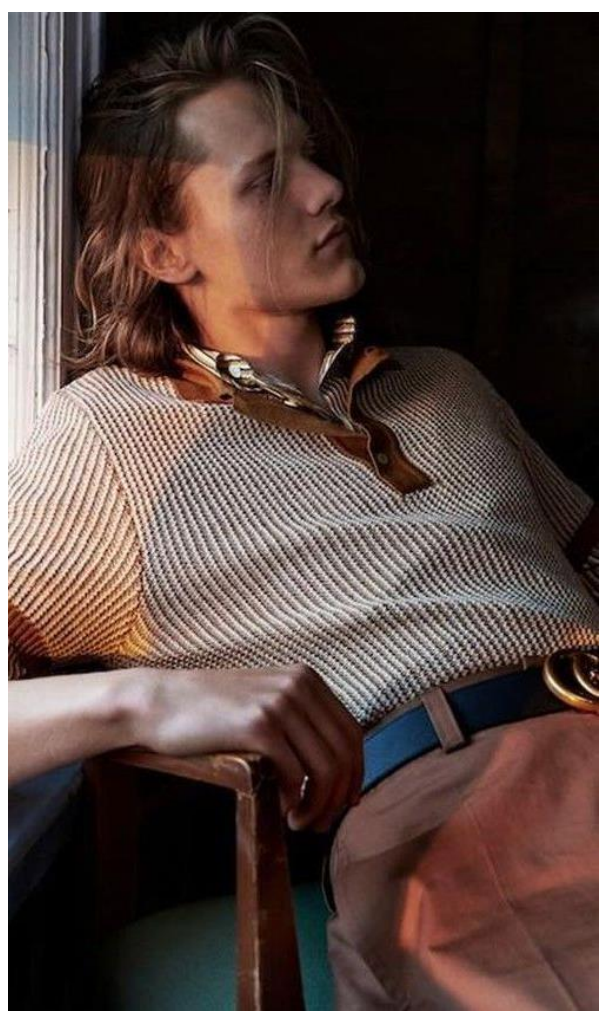
Black and white photography inspires me because I love the contrast and the simplicity it has. I like how shadows can be used in black and white photography to create texture, line and pattern and give the photo more depth and a more organic and enticing feel. Depending on the shape of the shadow, they can also make the photo look very architectural and straightforward, which makes the audience able to appreciate the simple photo and photography skills. The contrast and simplicity of black vs white makes the audience able to appreciate the photo and easily see things such as the focal point and the message being displayed (the narrative), due to the lack of colour to confuse ones emotions about where the story's going. Black and white is also a useful technique in photography because if the colours in the photo do not match or look good, making it black and white will take that issue away and let people focus more on the narrative and less on things not matching or being quite right. Using black and white photos in photography can also give the ability to show light and darkness. This can be a good thing as it allows the photography to decide the mood of the photo and how the audience feel with the use of light sources and dark shadows.



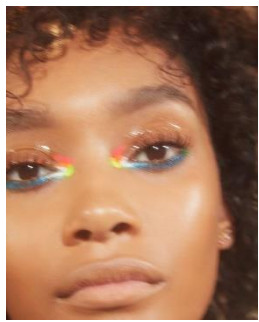
INSPIRATION



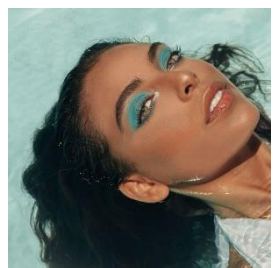
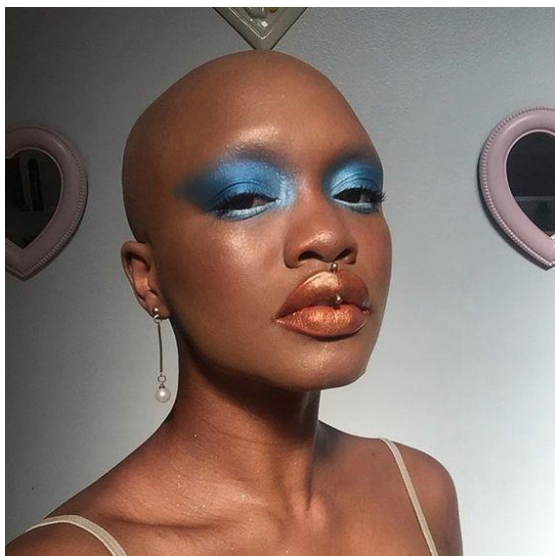
Fashion photography inspires me because it is able to make the audience feel inspired and pleases many aesthetics. Clothes, accessories and shoes all contribute to the narrative of the photo and they make a big impact while showing the audience the mood of the person modelling and what they're about. I love fashion and personally, looking at fashion photography evokes a feeling of want for me and inspires me to be 'fashionable', and this shows how the photos effect the audience. Working with new or vintage fashion can give photos a certain feel, and the background and contrast matter a lot when working with fashion photography. Fashion photography also inspires me due to the fact that you can work with many colours, styles and pieces and it will still be acceptable because fashion can be many things and is susceptible to personal preference and point of view. With fashion photography you can be funky while still selling a 'product', and I like this because it is very open and free while still having a purpose.



INSPIRATION



I am inspired by makeup photography because I love how creative, colourful and artsy it can be. I like how when you change the models makeup, you can create any mood or aesthetic you want and even alter the way the model looks and comes across. Makeup very much so shapes the photos taken as it can make or break a look. I also am inspired by the lack of makeup in many cases because it shows a very real and organic look for a woman which is something I love. Bold eyeshadow can be very flattering and high end looking which can give a photograph a pricey and put together feel. The colours and lines manipulate the work to adhere to a certain aesthetic; whether it be happy, sad, disturbing, androgynous or really anything. I also think using the simple power of makeup can really enhance the way a photo come out and beautify whoever is the model. It is also a good tool for situations like a summer photo shoot with a model who needs to look sun kissed quick. Makeup is the easy fix.



INSPIRATION



Cultural and poverty photography inspires me because it shows the raw and beautiful way that others live. It is very eye opening and I strive to incorporate this kind of photography into my final production. I love the pop of colours that cultural photography shows a lot of the time because it creates a mood that although they don't have much, they're happy. I love the clothing and fashion that cultural photographs show because it is always quite funky and colourful and has a very organic vibe. The nature and greenery of some cultural photos creates a very beautiful aesthetic and helps to show the way that others live. Cultural and poverty photography is insightful and a real eye opener to the modern-rich world. It shows us the struggles others have to live with and the everyday hardships that we take for granted. This type of photography is very humbling and although it doesn't mean as much as a trip to the 'third world' it gives perspective and a view into poverty. It inspires me to take a different view on life and to think and learn from the message these photos display



INSPIRATION



In a saturated digital media world, high-quality print magazines are a great way to stand out from the crowd. Many people value the time to sit down and read about less stressful things than what's going on in their life. But how do you create a print that will engage and manipulate readers to actually buy it again? Easy; all you need to do is include some art and bold colours and you're half way there. With all the new technology concepts like magazines are increasingly becoming less and less popular, so they have had to start thinking outside of the box in order to continue to captivate readers. The newer and younger magazines these days are drawing attention to them by

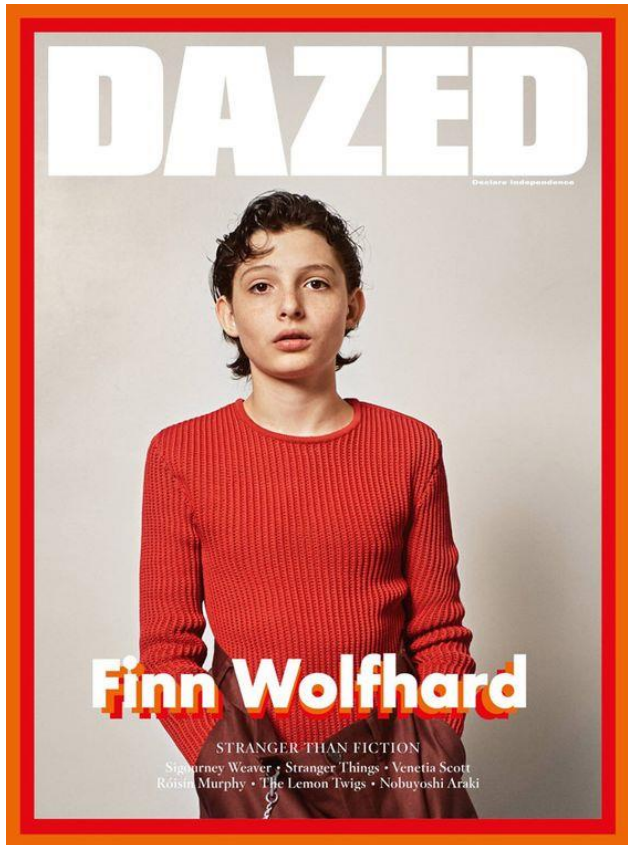
being bold with colours and type but keeping it simple enough that passer-bys will take in the idea is a huge technique being used. The photography that correlates with these magazine covers is always eye catching, fashion forward and as bold as ever. Magazines such as 'DAZED' are always putting forward bold and admirable covers and layouts that inspire the artistic types and show both new and old fashion, styling and concepts. Magazines are a great way to show a layout of ideas that, when done well, hold a readers attention in an artistic and innovative way. Nowadays magazines are able to speak to audiences mainstream magazines rarely address—which



While the term "print is dead" might still apply to mainstream glossies that are struggling, smaller niche magazines are actually thriving.



means, by default, the content is more diverse and inclusive, making up for the lack of new points of view, women of color and a spectrum of sexuality. Magazines are trendy, fashionable and



are a great way to get out new information, looks, and keep the world updated with what's going on right now.



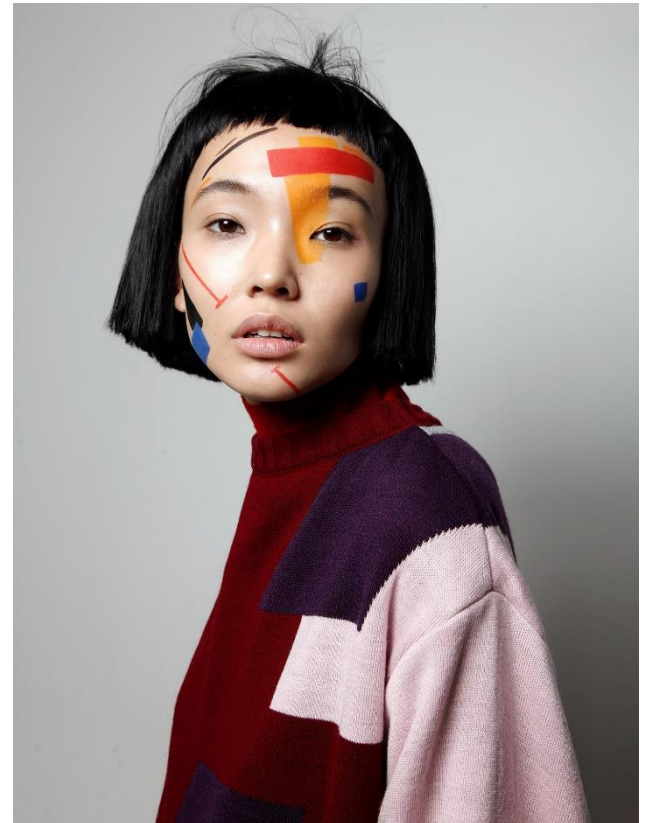
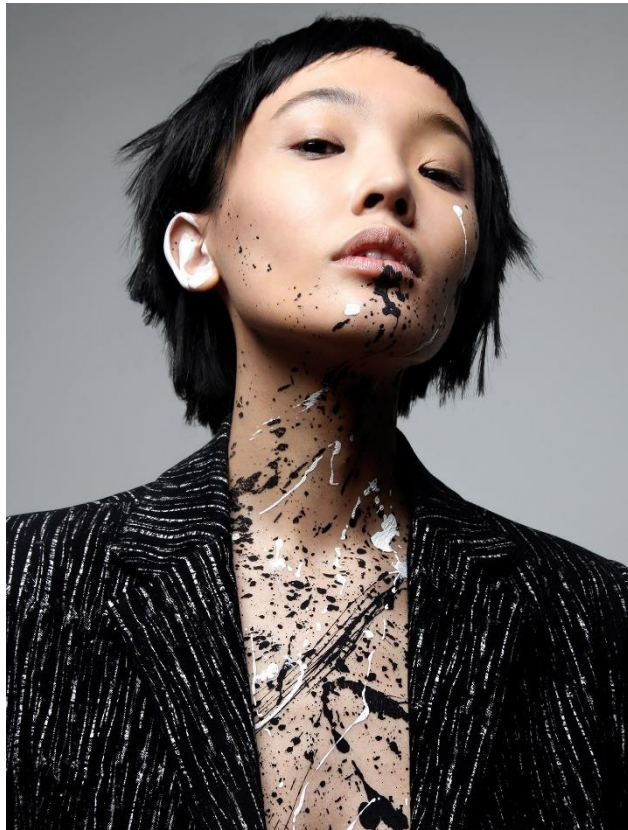
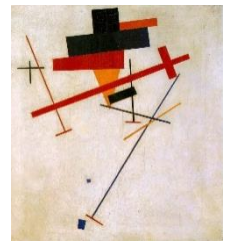
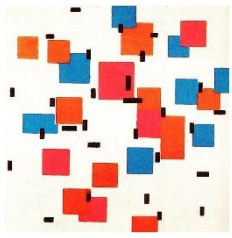
MAGAZINE EXPLORATION



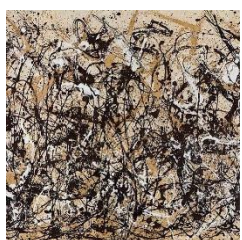
Film and videography is one of the most loved and viewed forms of media nowadays, and its clear as to why. Especially when there are people out there like Quentin Tarantino. His distinctive style and amazing filming and editing skills never fail the industry and he is continuously captivating his audience. Quentin not only makes movies, but he employs certain styles and trademarks into his films that make them 10 times more interesting. One technique Quentin uses is to have black and white sequences in his movies, as opposed to colour. These sequences are definitely inspired by his love of the way movies looked in the early days of cinema up to the way it was used in the French New Wave era. They give his movies a classical and simple feel and are a great way to create moods and captivate the audience using something different. Quentin Tarantino knows how boring titles and credits can be, so he uses them to his advantage. His titles always follow the same colour scheme of yellow and red (and white) with bold and strong type. He does this so #1 you know its his movie straight away and recognise it, and #2 so that he is able to further envelop the audience with creative visuals, not just boring plain letters. He also develops his credits well and strives to use the same bold and interesting type in order to hold onto the audience for that bit longer after the movie ends. Most of Quentin's movies end on a loud musical note or something strong and he uses this to hold onto the audience as well. Quentin Tarantino plays with the use of 'chapters' in his films and almost every one includes them. He does this due to his appreciation of classic literature as well as the fact that he can break up and manage time better during his movie. Tarantino love using recurring styles and shits and one he uses is the 'trunk shot' where you can see people looking down into the back trunk of a car. He does this to reiterate his style to the audience and play around with how he can manipulate what the viewer is seeing. He doesn't just show you someone reaching into their trunk, he shows you the person/people looking down on you (the trunk) and this is a much more advanced technique that film makers use.



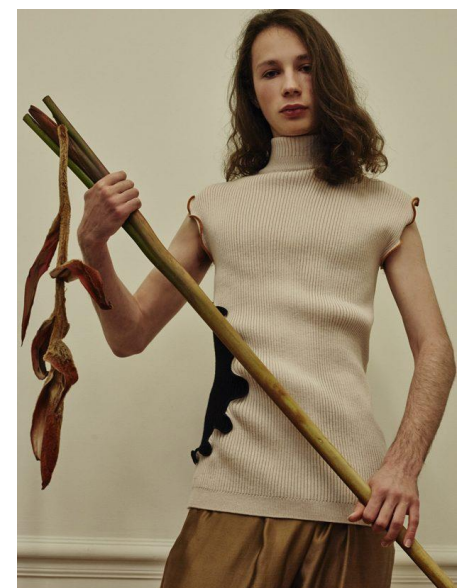
FILM STYLE EXPLORATION



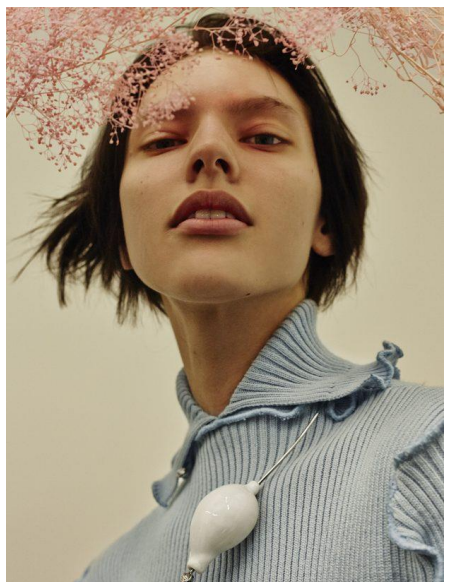
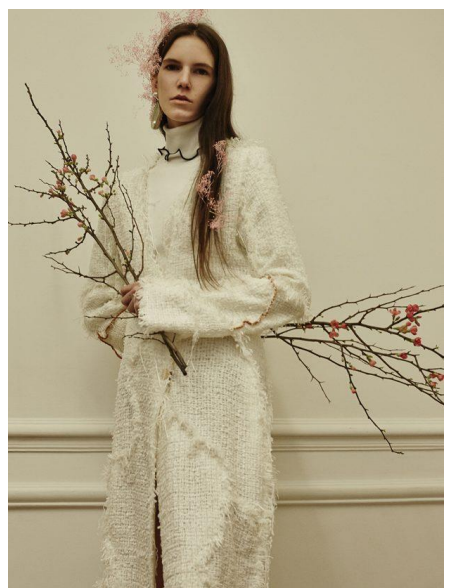
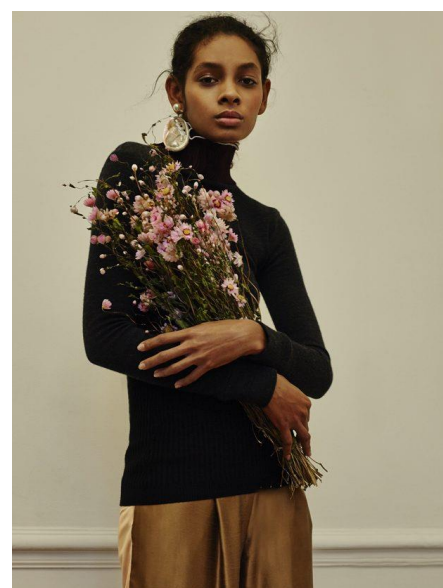
‘Canvas’ is an interesting photography series by Alexandra Leroy, working in collaboration with Moscow-based stylist Tali Rutman, combining traditional paintings with makeup art and fashion design. The combination of the artworks she used and the models create an elegant and artistic vibe and intrigues the audience. These close up portraits give deserved recognition to the models features and Alexandra Leroy has really worked to enhance their jawlines and cheekbones using the artworks as her shadows and highlights. The focus of this series is the splattered and geometric makeup which immediately draws ones eye to its alluring creativity. The models fashion is always complimenting the artworks by being contrasting or similar colours and giving the artwork the base it needs to really shine through in the photo. Angularly cut, black shiny hair was a great, fashion forward style used by Leroy as it gives her artworks an elegant and working class feel. The hair contributes even more to the way the makeup stands out as it is simple and allows the makeup to overpower the other features in the photo. A grey and dull background simplifies the look further and is a great canvas for any artsy and creative series similar to this one.



RESEARCH



‘Flourir’ is part of Peet Dullaert’s *visionary projects* series featuring Peet Dullaert’s fall-winter 2017 collection, photographed by Robbert Jacobs and styled by David Gomez Villamediana. The work of flower stylist Claire Boreau inspired the creative team to explore the harmony of flourishing organic shape and human anatomy. The beautiful, natural collection is inspired by life; the beauty of diversity and the proud manifestation of unique identity. It incorporates portrait shots and middle framed shots that capture the raw beauty of life and how it molds and emulsifies itself with nature and humanity. Using fashion and plants creates stunning focal points within the photographs and the lack of makeup and the plain geometric backgrounds allows these elements to shine through. Natural browns, blacks and whites in the clothing allow for beautiful pops of colour, whether it be in the plants or fashion, and this gives the series the beautiful harmony between all forms of life.

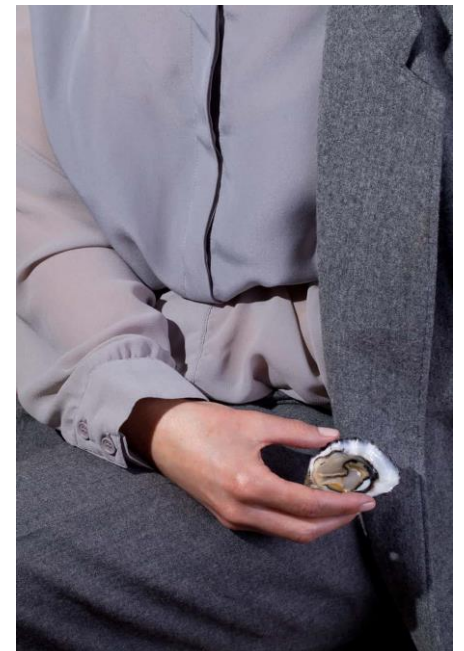


RESEARCH



Photographer Kelsey McClellan and prop stylist Michelle Maguire first met in Ohio in 2013 while working on ice-cream recipe book.

This led to 'wardrobe snacks', a photographic series of appropriately sherbet-hued outfits matching various foods. The photos are inspired by people eating away from tables: Michelle's stepfather, who rests his sandwich on his thigh in between bites while he watches action movies; a computer on a crowded bus; a lunch-breaker on a park bench. "They're informal, perhaps even awkward, spaces as far as eating is concerned," says McClellan, "but the diners always appear to be comfortable and perfectly satisfied with their chosen snack. They're almost Zen-like." These very close up shots create a focal point of the food of choice and give the rest of the photo a cropped and crowded feel. Outfits with matching colours to the snack chosen help give cool and collected moods to the collection and the very 'fashion forward' but also formal clothes are almost a clash to the snacks; a nice touch to the series in my opinion. The fact that the backgrounds (when they're visible) are also the same colour as the outfit is very simple yet poetic almost, making the food stand out even more.



RESEARCH

My target audience is both men and women of all ages, although over 18 is preferred, who have a general understanding of poverty and cultural differences.

It is important to educate about the third world cultures and what others go through, and in order to do so my target audience is able to have children (to educate them) and any ethnicity is adequate, although it is preferred that more western cultures see my photography series as it is those who really need to grow an understanding and be educated on the matter.

Once again, although any income group is welcome to view my series, I am directing it to the higher income earners as I believe it is this group of people who need a 'wake up call' on the current world poverty issues and cultural differences.

In order of what my audience frequently purchases or would like to purchase, they typically purchase more expensive, materialistic things because then when they see my photography series, it can be an eye-opener to them and show them that what they're buying is not worth it and there are things that matter more than their new car or flashy mansion.

I want my audience to have internet access and own at least the basics of technology, as this means that they are fully capable of viewing my series and after viewing, they are also fully capable of doing something about it (donating etc.).

Hobby wise, my audience is very into outdoors activity's or at least some form of sporty leisure, as this means they will have some appreciation of the hard work and gruelling labour the people in my series have to go through.

I want my audience to be well educated and to frequently read up on the latest news and reports. This will enable them to be more switched on about what my series is showing them and understand the basis of the cultural issues.

My audience are social and enjoy spending time with others. This gives my audience the ability to be comfortable to talk about the issue they will be confronted with and gives them friends and people to talk to.

My audience will engage in my media product through the emotions they feel and they hardship and cultures they see. Photos that are up-close portraits will really emphasise how hard the 3rd world culture has to work to my audience, and they will see this within the lines of the peoples faces, their teeth, hair, and especially their eyes. They will engage with the colours and lines of the build of the poor, poverty stricken homes.

My audience will be intrigued by the living standards and cultural differences they see, and this will give my series the engagement it needs.

AUDIENCE STATEMENT

My intention is to construct a series of photographs that illustrates a culture that goes through hardship, suffers poverty and is overall so different to the world we live in.

My photos will capture the moments I experience and show the simplicity life had to it at that time. The Cambodian people have so much joy in what they're doing and I want to capture this joy, despite the 'house' they're living in or the clothes they're wearing.

Our current society competes so much over who has the best car and best clothes, and when you strip back all of that materialism we are usually left with little faith and a blank space where happiness should be. But for the Khmer people, happiness isn't found in materialistic items, its found in quality of life and relationships built with others. I want to draw this happiness out of the photographs and display it to my audience, bringing them a sense of what true happiness is.

I aim to capture a series of moments in a country vastly different to my own, filled with equally as different people. I want to catch a glimpse at the culture although what

I found was much deeper. The culture extends further than merely the clothes they wear or the food they eat.

I will learn that it's the way of life that has such a simplicity to it yet does not lack in happiness.

While they may have far less then us, it makes it clear what's really important, the relationships with the people around you and the attitudes you have towards life.

That is what I aim to capture in my images whether it be a poverty struck parent with a remarkable smile on their face, or a incredibly enthusiastic child coming to school at 7 am.

I want to capture these moments of excitement and happiness to give those viewing the images a slight taste of what the atmosphere is like in a place that can't be explained in words alone. I want it to feel truly otherworldly for my audience, and give them a sense that it is so different but also make them think about how maybe it isn't so 'bad' as its made out to be.

I intend to capture shots such as old people smiling even though they have had such a poverty driven life, (as well as Cambodia's horrific past that still haunts the elderly today). One huge aspect I want to capture is the attitudes of the people and the children in particular.

I would like to get shots of happy children at school, or on a motorbike, and really just immerse my audience in the positive vibes and attitudes that are shining through the poverty and rough circumstances.

I also aim to get some shots of the landscape and living situations as I feel like this alone can tell such a story about the Khmer people and their beautiful, enriching culture.

I strive to teach my audience about the quality of life that one can obtain, no matter what

INTENTION STATEMENT