Fluidity & Structure

By Clemmie Laidlaw

Fluidity &Structure

Form   symmetry   asymmetrical   cut-out   textures   exposures   low-key lighting

water

Inception   features   initial thought   mirror self   spring buds   dropped in water   continuation of movement   action/ reaction

tones   architecture   contrast   cream

framing   paint

control   distortion

hands   Mixed media   dance

freshwater   plain form   natural shape

Stitching   graphic overlay   feathering   burn   projecting   building

gel lenses

Geometric   structural   architecture   rigid   plan   high   low   graphics   design   lines   sharp   edges   reflections   landscape   super-impose   nature   fabric   monochrome

palimpsest

graffiti   wall paper   markings   removal   erasing

Athletic   motion   objects   material   flash   low-key   enhancements

scraping   tearing   destruction   smooth   calm   relaxed   falling   filter

perspective

effect

Weather   indoor   outdoors   sharp   refined   individuality   underwater   start/ end   imperfections

sketching

burnt   ink   colours

People

Objects

Water/liquids

Plan of Action

My aim for this project is to show structure and fluidity through a range of shutter speeds, exposures and editing.

For this project I will be starting by taking a series of shots that show fluidity and structure through exposure. I want to look at this so I will be able to define what makes a photograph have fluid or structural emphasis.
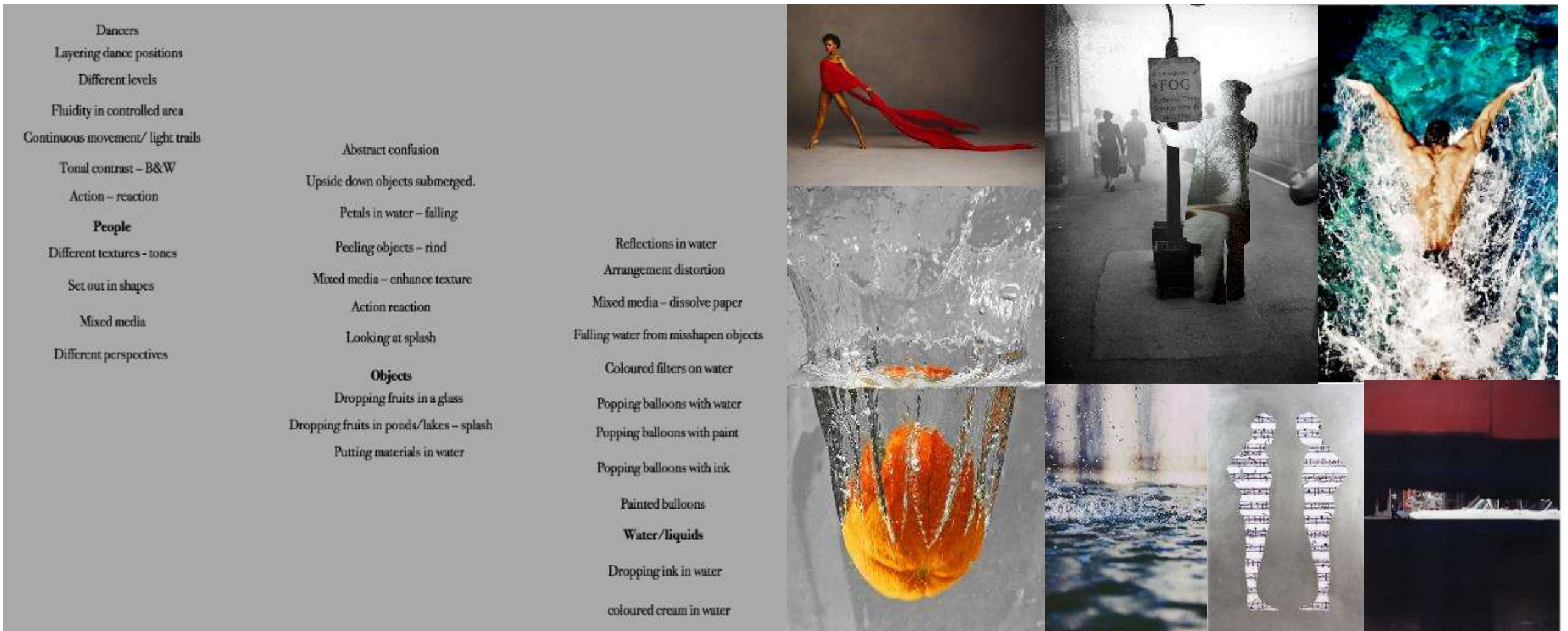
photograph

After taking photographs of people with different exposures and settings to further understand my project , I will have a go at using limited areas of colour as well as a multitude of different colours. By doing this I will be increasing my understanding of how colour affect harmony and fluidity within the pictures or if colour creates a jarring overtone to the photographs that allows them to seem more structural.

When using colour I will play with lack of colour – monochrome, to see if it makes the photographs have harmony and fluidity. Or if it detracts from the aesthetic appeal as there is no colour. Then I will see if applying areas of specific colour helps or hinders the idea of harmony and fluidity within the photographs.

Next I will be using the idea of colour I will go into more graphic styles of photography with more editing. I will do this so that I will be able to create structure with colour against the fluid primary motions that my models are creating. I will do this by using a paint tool to mesh the idea of realism and surrealism through block colour, whilst doing this I will also be linking fluidity and structure as the human form is fluid and natural whilst the edited block colour is unreal and structurally layered on top of the photographs.

To further this I will be seeing what happens when you contrast block colour to monochrome. By using monochrome I hope to enhance my photographs and show more fluidity not only through the continuous colour scheme but also because the tones should link into each other to create seamless photographs.

Dancers
Layering dance positions
Different levels
Fluidity in controlled area
Continuous movement/ light trails
Tonal contrast – B&W
Action – reaction
People
Different textures - tones
Set out in shapes
Mixed media
Different perspectives

Abstract confusion
Upside down objects submerged.
Petals in water – falling
Peeling objects – rind
Mixed media – enhance texture
Action reaction
Looking at splash
Objects
Dropping fruits in a glass
Dropping fruits in ponds/lakes – splash
Putting materials in water

Reflections in water
Arrangement distortion
Mixed media – dissolve paper
Falling water from misshapen objects
Coloured filters on water
Popping balloons with water
Popping balloons with paint
Popping balloons with ink
Painted balloons
Water/liquids
Dropping ink in water
coloured cream in water

Mark Hanauer

Mark Hanauer moves between genres of photography whilst combining his experiences. He tries to explore emotional and technical possibilities within his surroundings.

Image analysis

The photograph that I will be focusing on is the bottom left photo of the man coming up out of the water. I have chosen this photograph specifically because the monochrome colouring of the picture and how it effectively works with the contrast of fluidity form falling water ,whilst still having the structure of the building behind. This creates a vertically linear emphasis which give a well-rounded aesthetic feel as your eyes are being drawn up through the picture.

Personal Response

The photograph on the bottom left seems to have a lot of motion not only because of the slow shutter speed but also because of the static building behind the man. This puts into effect the idea that the man is truly moving and its not only the camera doing the work. There is also a lot of energy that is portrayed which is nice to see because it gives character to the photograph which is harder to do in a black and white photograph because your depth perception can be thrown of.

Alice Garick

"Every detail manifests with deep thought and intuition." All of the work that she does is made using a film camera so that she has to go through the process of developing the photograph - giving the photographs more depth.

Image Analysis

These photographs are all created using film. As the photographs are in black and white there are contrasting tones. The photograph I am focusing on is bottom right. This is a dance portrait of someone jumping with their back leg bend whilst front leg extended with a flexed foot. The background is plain although there is a spotlight in the lower half. The contrast in the picture not only comes from the tones but the sharpness as the foot is in complete focus whilst the arms are slightly blurred which adds to the effect of movement.

Personal response

For the photograph on the bottom right I feel as if there is a lot of character and personality portrayed. Even though there is no colour in the photograph. The emotion that seems to be portrayed is happiness. I get this from the smile on the persons face as well as the extreme energy that seems to be within the photograph. There is also an energy as the skin that is seen is so bright and vibrant against the dark background. Visual interest in the picture for me is the contrast between the clarity and blurred parts of the photograph which seems to add movement.

Paul Schneggenburger

Paul Schneggenburger studied fine art photography which lead to a career of deepened shoot photography

Image analysis The image that I will be analysing is the photograph on the top left. I have chosen this photograph because although it is a lot more static than the majority of the rest of this shoot, this photograph has a different ratio of motion to static. It also has a unique composition. The curvature of the light in a crescent shape gives motion to the photograph whilst the angular and static girl on the sofa creates a discord within the photograph as she is clearly in focus. This makes the photograph intriguing to observe.

Personal Response

The photographs of the moving sleeping people seems to show a lot of motion and character in their own particular way. One of the clearest ways that fluidity is portrayed through hair. Whilst the structure is portrayed for the almost geometric forms of the arms.
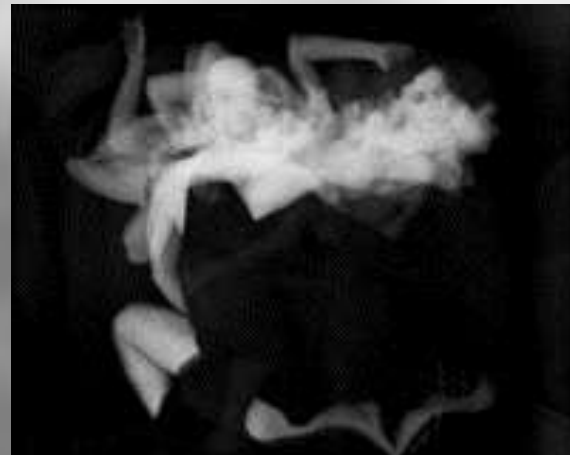
Andrew Eccles

In 1987, Andrew became a professional photographer himself and has been shooting celebrities, models, athletes, politicians, musicians, and dancers ever since.

Image analysis

The photograph that I am analysing is the photograph below of the woman with red drapery around her. This is a dance portrait. She is raised on her tiptoes with legs split as though walking. Arms straight behind her with red material flowing out behind her and through her hands. The background is plain although slightly dappled brown/grey. The background contrasts the bright vibrant red of the fluid fabric . This makes the photograph seem more sharp and edgy as there is a definite contrast. A large part of the interest within this photo is from the structure and composition of the picture. The woman is on the left side of the photograph but the red fabric trails out behind her leading our eyes. As we travel through the photograph due to leading lines it gives the photograph a smooth aesthetic. The red also bring an interest as the rest of the photograph is neutral tones which could seem to dull the photo if the red was not added.

Personal Response

looking at the girl with the red fabric I feel that there is strong juxtaposition in the composition. This comes from the fluidity of the material and the strength and tension that she holds in her legs whilst on tiptoes. The mood of this photograph also seems to have an air of mysteriousness as well as passion. The drapery covers her body which gives us the idea of passion. Whilst she is walking off screen as though she has a purpose which adds to the mystery of the entire photograph.
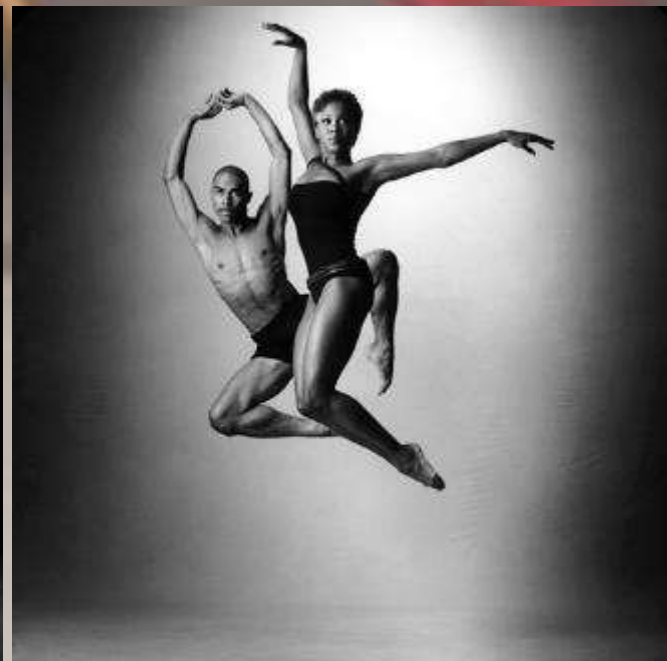
Saul Leiter

Some of Saul Leiter's colour photographs have been exhibited at the Museum of Modern Art .Leiter said that the camera became — like an extension of his arm and mind — an ever-present interpreter of life in the metropolis.

Image Analysis

Leiter strongly shows the idea of leading lines within his photographs. This is shown most clearly through the photograph on the bottom left as 1/3 of the photograph is taken up by a beam. Leading your eye from bottom to top of the picture of the police man. Leiter also emphasised has an emphasis of colour within his photos. This enhances The vibrant and happy emotions that seem to come from observing his work. The photograph on the bottom left is intricate because of the detail of the left pole that takes up much of the photograph. The detailing is of weight veins that seem to come through the black paint.

Personal Response

From looking at these photographs I feel that a large part of these pictures is based on the vibrancy or definition of colour in the photographs. There is a cleanliness to the shots which gives the photographs a very tight aesthetic in that there is a symmetry within the group of photographs. The photograph second left seems to be taken from an older era as there are block colours and simple check prints. These photographs all have an element where there is a lot going on. Even though there is a lot going on within the pictures there is definitely an element within the photographs that draws your eye and almost seems to simplify the picture as that element stands out amongst the hustle and bustle of the rest of the frame.

Zadok Ben-David

Zadok Ben-David, was inspired by nature from being born in Yemen and moving to London.

Image analysis

The image that I will be analysing is the bottom left sculpture in the vista landscape view with the male orange sculpture. I have chosen this sculptural artist because of the unique composition of the male sculpture as well as the unique style of design creating the figures. The design gives an interesting effect as although you can see it is non naturalistic you can also see that there is a definite influence of a naturalistic style as some areas look like branches and leaves. The light also plays of the metal of the sculpture giving the sculptures a more realistic identity as there are fluctuations of colour.

Personal Response

The image on the top left seems to capture my imagination. Not only because it was the first picture I observed but because of the setting that surrounds and contrasts the sculpture. The orange body complements the sky as well as throws out perspective within the photograph. The figure seems as though it is as tall as the trees although it is just because it is closer to the viewer. This gives the sculpture an unearthly feel although not in an eerie way as we still have a connection as we can interpret the sculpture as a human form.

Ralph Steiner

Ralph Steiner is known for his odd angles, abstract and bizarre subject matter.

Image analysis

The image that I will be analysing will be the photo with lines of washing hung up repetitively that recede into the background. I have chosen this photograph as it displays fluidity within structure as the washing relies on the lines. This shows a balance which enhances the photograph and gives it more dimensionality as there is more to observe through contrast. I have also chosen this photograph as the slight tonal variation between the washings adds to the idea of individuality within a topical basis. All of the washing is the same but the tonal difference makes them individual. I also enjoy the sense of movement that is in the picture. It seems to come about by the curvature of the dips in the fabric.

Personal Response

The image that I will be doing a personal response to is the photograph on the bottom left of the page. I have chosen this photograph because it shows complexity and simplicity verging into one. The simplicity comes from the unity of one liquid coming and being one tidal wave. Whilst the complexity comes from the intricate veins that you can see coming up the beach in different directions. The whole photograph comes together with the monochrome overlay that brings the intricate texture displayed within the wave together to become a united and coherent piece.

Peter Callesen

Works with sheets of paper as it is the most consumed media for carrying information. Using paper makes it a relatable material. Paper enhances the frailty that underlines the tragic romantic themes of his work.

Image analysis

The first piece of art that I will be analysing is the piece on the bottom right. I have chosen this photograph because it represents simplistic detail. The simplicity within this piece of art comes from the two tones that are used. Brown and white. The detail comes from the individual leaves and branches that create interest for the viewer to observe. There is also an intrigue within this piece of art that comes from the way that the cut-out of the tree creates the roots but in contrasting colours. I also enjoy the way that you can still understand that the original point of focus was a tree and that just because there are only two colours used you can still interpret the art clearly.
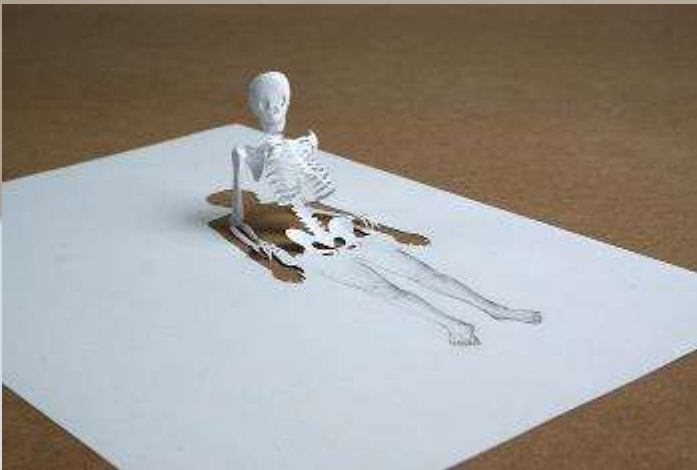
Personal Response

The bottom left image is the image that captures my imagination the most. This is because there is the idea of negative space having a purpose which relates to positive space. There is also a very clean and simplistic idea even though the outcome is so unique and intriguing. There are also different mediums used which gives the art another dimension . Removed objects, drawing, and added painted paper. The whole piece of art is unique and makes you think about what has happened to create this piece.

Lucas Simoes

Spanish photographer who takes interest from taking photographs and making theme more personal by folding or burning.

Image analysis

The first image that I have chosen to analyse is the bottom left of the man on the sofa. I have chosen this photograph because the structure of the photograph comes from the original photograph. Whilst the fluidity and freedom comes from where the photograph has been burnt. I feel that the burned areas definitely add character. This is because you cannot control a flame and so no two burns are going to be the same. There is also a lot of character in the picture because of the backdrop. It is casually someone's home which gives a personality to the photographs.

Personal Response

The image of the boy at the train station is the photograph that captures my imagination the most. This is because there is so much character portrayed without having the face present in the photograph. The burn also creates an emphasis within the photograph as it adds colour as well as a sense of texture. The lighting also takes your eye further into the picture with its leading lines.
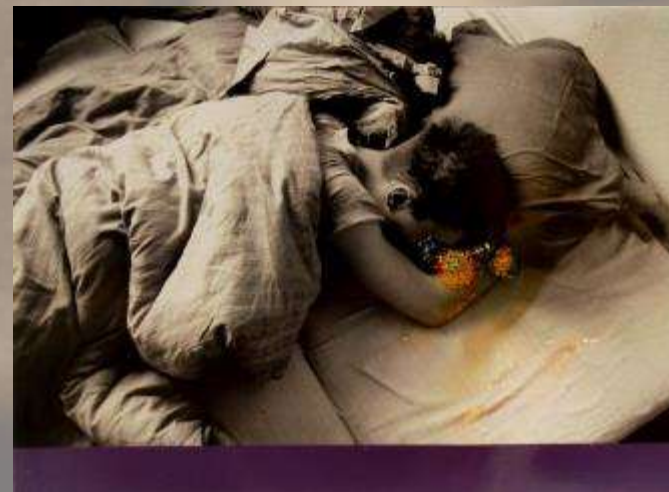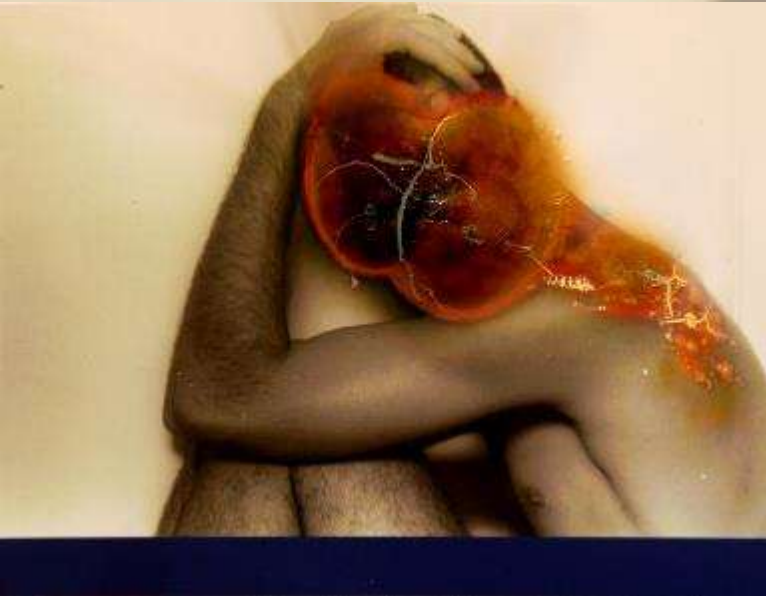
Merve Ozaslan

Merve Ozaslan studied at Mimar Sinan Fine Arts University. She studied ceramic art which gave her depth perception as well as an interest in patterns and design.

Image Analysis

The first image that I have chosen to analyse is the photograph on the top left. It is a photograph of a girl standing straight with the outline of her next to her but within the outline is a part of a forest landscape. I have chosen this photograph because of the contrast of definition within the photograph. There is a structure to the black and white of the photograph. Then the green forest landscape shows freedom and fluidity. The contrast of colour also attracts attention to photograph. There is also a purity in the picture from the bareness of her feet and the grunge on her clothes that add a realistic idea.

Personal Response

The image of the men on a tightrope with a girl high jumping over it intrigues me the most and gives me inspiration. This is because the large area of sky in a diagonal line is extremely bright and creates contrast within the predominantly grey scale picture. The linear geometric influence of the tightrope and the bar also increase the interest within the photograph as the lines create a strong sense of structure that balances well with the freedom of the clouds.
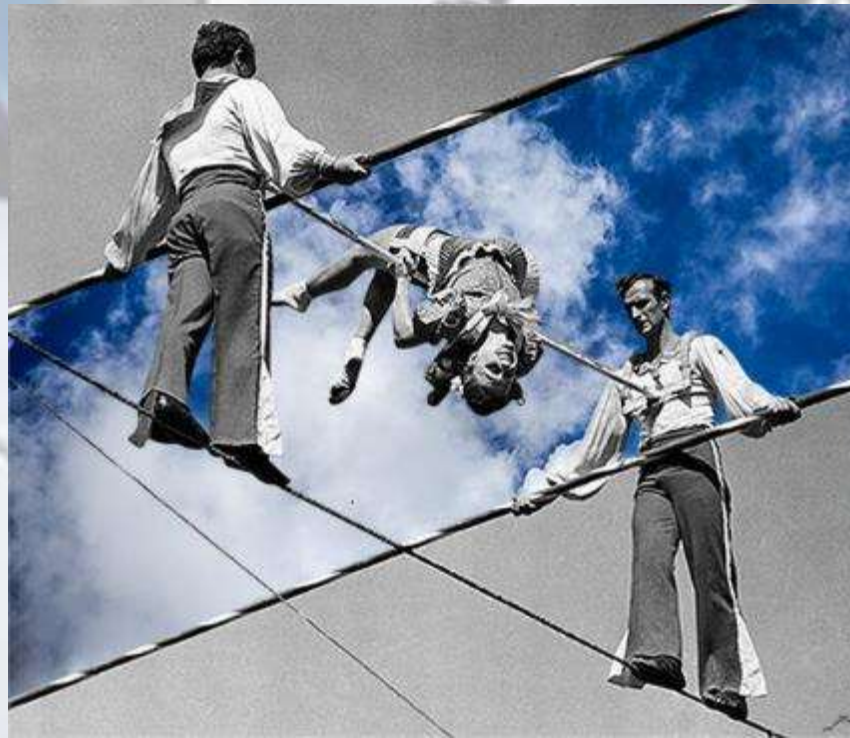
Bronagh Kennedy

She creates prints that were inspired by her previous career as an urban designer and combining her love of photography, architecture, graphic design and maps. The use of block colour can clearly be seen as the influence from graphic design.
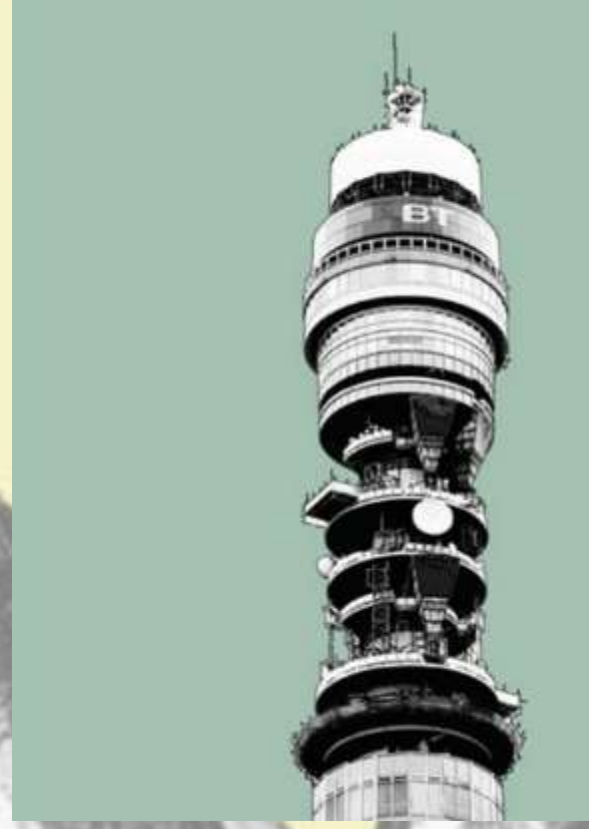
Image analysis

The photograph that I am analysing first is the bottom left photo of the pineapple. I have chosen this print as I feel that it has the most texture and intricacy throughout the rest of her works. This print shows texture through the range of shadowing that is used to create the idea that light is bouncing off of the pineapple. Texture also seems to be created by the individuality of each spike off of the pineapple. The bright colours behind the pineapple makes the outline pop out and enhances the idea of three dimensionality. The colour also makes an interesting addition to the pineapple picture because the pastel background gives a continuous background and stability.

Personal Response

The photograph that I will now be giving a personal response to is the peach background with the palm leaves on it. This photograph gave me the most inspiration for my project as it seems to capture the idea of structure and fluidity. It does this through the block colour of the background which portrays the idea of structure. Whilst the palm fronds emphasise the idea of fluidity through the leaves all being different and having no repetition throughout the composition of the leaves.

I did this shoot because I wanted to look at long exposure with water and how the fluidity of water is enhanced by the structure in the background as well as the tables that line the left hand side of my frame. Fluidity within this shoot could have been looked at without using the long exposure but I think that by using a long exposure it enhances the nature of the water as we get more of a sense that the water is constantly moving.

Editing Process

For this shoot I used two different processes. I only used two as I was pleased with how the photographs came out originally. The only thing that I wanted to do was create a larger contrast so that the fluidity of the waves was seen clearer as well as the structure of the buildings behind look more solid with more depth. Firstly I used levels and then I used the hue/saturation tool to bring the colouring up to make the photograph more lively.
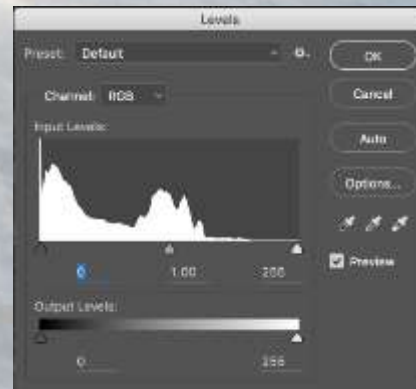
Overall appearance analysis of shoot

I am pleased with the outcome of these photographs. There is clear influence from fluidity with the long exposure as well as having it look more fluid because of the buildings in the background and the tables in the foreground making the picture have more fluidity. I am also pleased with the editing process. I am pleased with the process as it has made the colours come out more as well as adding the contrast that I wanted.

Shoot Plan

For this shoot I wanted to look at long exposure and fluidity. Fluidity can be clearly shown through water as well as the motion of the waves crashing over the rocks. Whilst the structure is clearly shown form the prominent rock that divides the water when it splashes all around it. I also took inspiration from Mark Hanauer's work and how the motion can be captured in a unique way using this technique of long exposures

Editing Process

To edit this shoot I used two simple processes. The first was levels so that I could bring light into more of the lower left hand side of the photographs as that is where the light balance seemed to be lacking. Then I used the brightness/contrast tool. I used this as I wanted the photographs to have more depth and a deeper colour to the shades. Contrast also made the nooks and crannies of the rocks seem deeper and from that it made the rocks seem more sturdy and stable within the shot.

Overall appearance analysis of shoot

I am pleased with appearance of this shoot as they portray both fluidity and structure clearly. There is also a depth of colours within the water which makes the photographs more realistic and three dimensional.
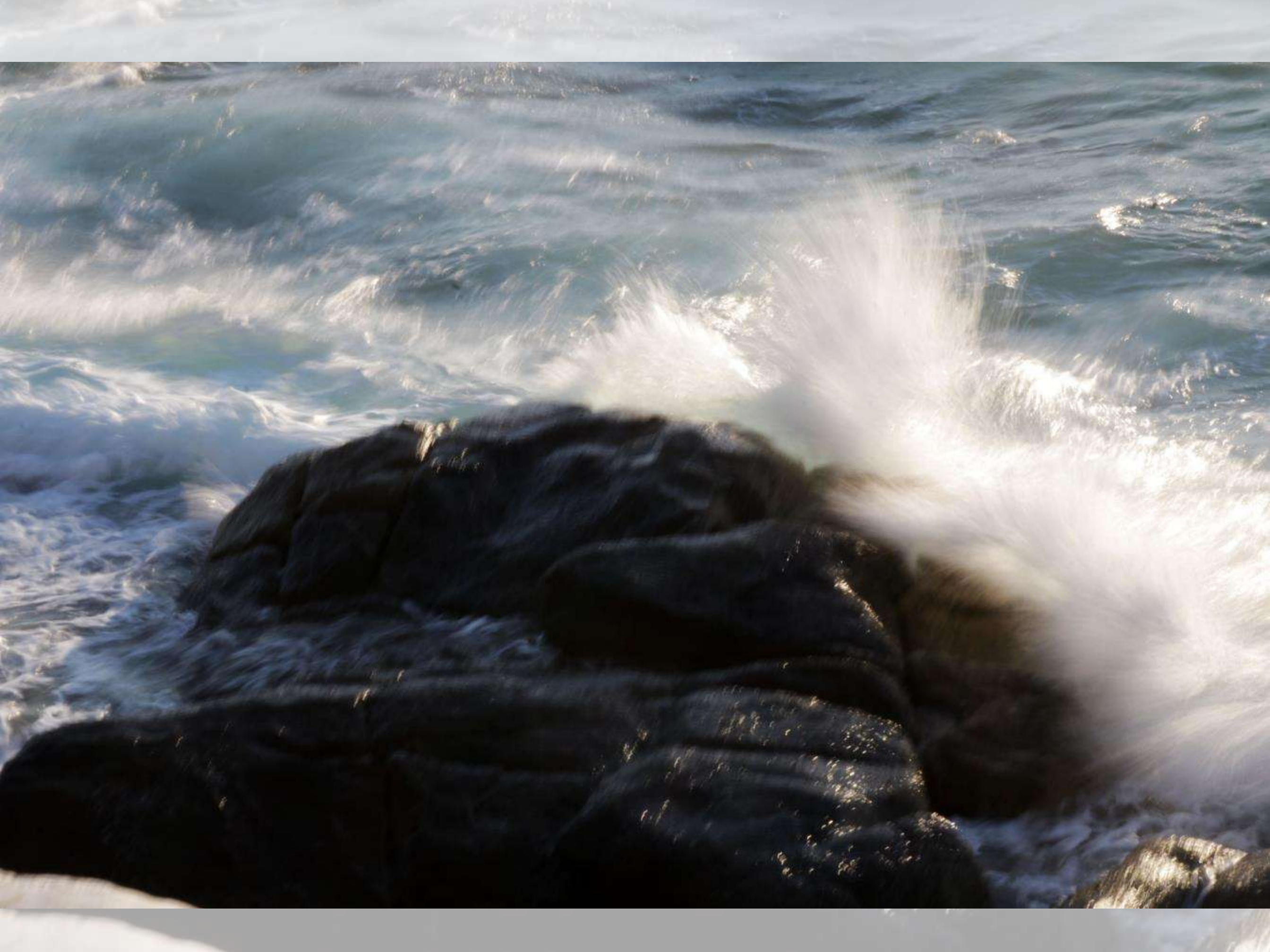
Bill Wadman

Bill Wadman is an American portrait photographer living in Brooklyn, New York. His images have been seen on the covers and pages of major publications throughout the world. Bill's 'Motion' project has been featured in Popular Photography, Eloquence, and PhotoYou magazines as well as on The Huffington Post.

Image Analysis

The photograph that I am analysing is the photograph on the bottom left. This is of a man in a grey outfit. The photograph looks more abstract as it seems as though there is continuous movement. And you cannot completely define where the start of one photograph merges with the shapes of the other layers. The background of these photographs also seem to add depth to the picture as the dancers are not on a completely flat black background. There seems to be texture on the floor and background which add to the photograph as there is more to look at. It also makes the photographs look more realistic as it is not a photo-shopped completely black background. This photograph also seems to have a lot of life to it as the colours are vivid and alive even though they seem to be quite naturalistic colours.

Personal Response

Bill Wadman's work can be seen individually or as a collective. I prefer to look at the photographs as individuals as I feel you can determine more from them in terms of character and emotion portrayed. With the photograph on the left it seems as if he is going through a movement. The character and emotion in this picture seems to come from the blurred copy of faces. It seems to make the emotion of the picture seem longing and quite sad.

There seems to be more emotion in this picture as there is movement and life. You can imagine what he is doing and where he is going. This is all added to by the fact that there is a black background which puts the figure in a dominant position in the picture, this is because he is light and bright.

This photograph is made by the low shutter speed. It has allowed the continuous lines of light to travel across the photo. Making the initial photograph look like a continuous movement.

Shoot Plan
Blurred mask photography

For my next shoot I am working off of all my previous shoots in this project as well as taking inspiration from dance inspired movement photography like Bill Wadman's work. For this set of shoots I want to have movement in the picture. Through these shots I will be trying to determine if taking facial expression out of a picture changes the character of a person. I will have some parts of the body in the picture so that I can also determine if body language changes the perception of a person. Even if it is just through a photograph. I will also be converting the photographs to black and white. This is so that the image will be more pure with shapes and lines being the dominating feature rather than colours.

Original Photographs

The layout for this photography was just in a simple music school. The thing that made the photographs look unique and have their own personality was the change of shutter speed. By changing the shutter speed it created an illusion that looks as if there is more than one person.

0.8sec, F-stop 11, ISO 1600

0.8sec, F-stop 11, ISO 1600

0.8sec, F-stop 11, ISO 1600

0.8sec, F-stop 11, ISO 1600

0.8sec, F-stop 11, ISO 1600

0.8sec, F-stop 11, ISO 1600

Editing process and setting

I used the same editing process within all of these photographs. Firstly I sharpened the photographs so that there was a clear outline of the figure. Then I changed the levels so that the tones had more range and so when converting to black and white there would be more tonal depth. And lastly I converted the photographs to black and white. The tone that changed the most was red so I increased it to make the setting seem darker and give the photographs more edge.
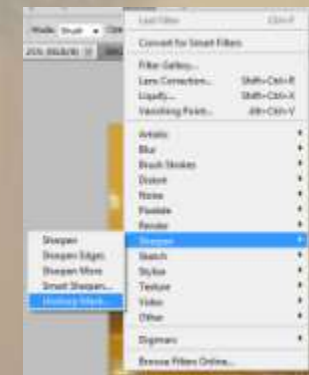
F-stop 22.0, shutter speed 0.4, ISO 400

F-stop 22.0, shutter speed 0.4, ISO 400

F-stop 22.0, shutter speed 0.4, ISO 400

F-stop 22.0, shutter speed 0.4, ISO 400

F-stop 22.0, shutter speed 0.6, ISO 400

Shoot plan

I took this shoot at sunset as I wanted the sunset to feature in the photographs as it creates an intriguing outline of the trees. It also makes the legs stand out more in contrast. With these photographs I want to create a sense of fluidity in movement through using a long exposure so that you can see through a trail where the legs have been and where they are going to. It is also nice because you can see the trees through areas of the models legs. The structure of the trees contrasts the legs which also adds to the character of the photographs.

F-stop 22.0, shutter speed 0.6, ISO 400

F-stop 22.0, shutter speed 0.6, ISO 400

F-stop 22.0, shutter speed 0.6, ISO 400

Editing Process

To edit these photographs I used 5 different processes. Firstly I chose two photographs which have the same layout i.e. landscape or portrait. Then I sharpened them. I did this to make the lines of the legs clearer and more defined as well as increasing the definition of the tree line and the details of the specific branches. Then I changed the opacity of the top layer so that the bottom layer can come through. This gives the effect of motion. Then use levels on both photographs to get the right intensity of dark and light that I want. Lastly I convert the bottom layer to monochrome. I do this so that there is a contrast between top and bottom layer because of the colour on the second layer coming through. This makes the photographs intriguing to look at and speculation about the way it was taken increased.

Overall appearance analysis of shoot

I am pleased with the overall appearance of the shoots. I feel as though they have an air of mystery about them. In both what they are depicting as well as what processes were used to create them. I enjoy the way that structure comes through in a subtle way in this group of photographs as it is the refinement and detailing of the structural trees in the background which seems to add the most depth for me.
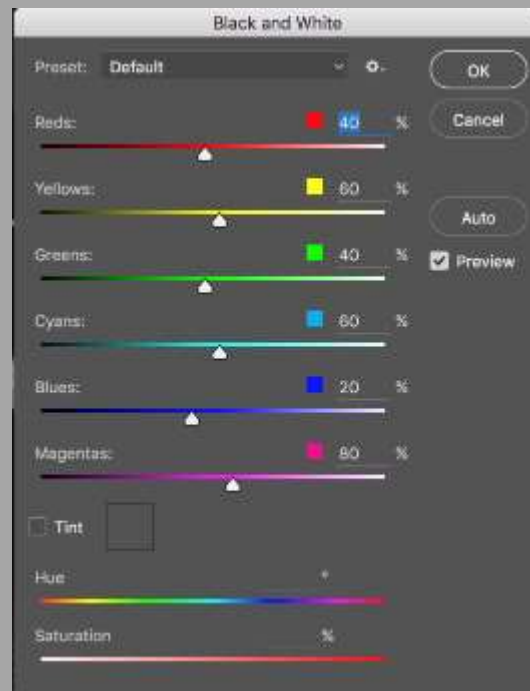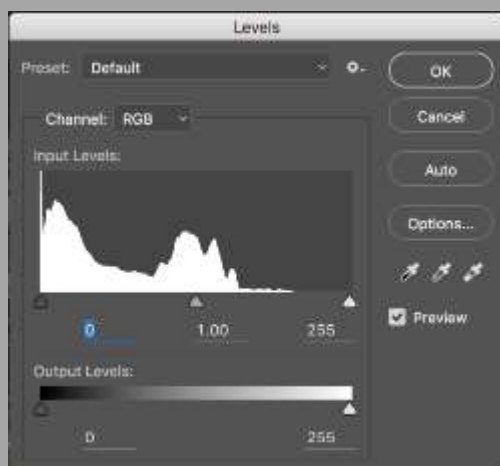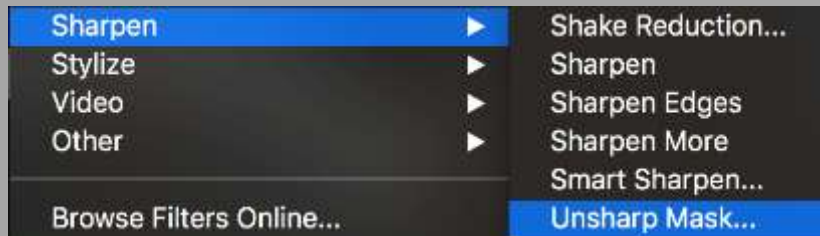
Possibilities to advance shoot

I am pleased with the overall appearance although if I had to chose for something do repeat but do differently I would use a tripod to get a more steady focus. Whilst changing the white balance to have more blue tones within the photograph. I like the balance of light and dark as it gives an heir of mystery to the photographs. I would also maybe add different body parts like arms o create a more disjointed effect.

Shoot Plan

For this shoot I am taking inspiration from my earlier sunset and legs shoot. I have taken inspiration from this shoot because it shows how images can be layered together to give a sense of time and fluid motion within one photograph. I have also chosen this as my inspiration as my previous work using this effect did not seem to live up to the plan in my mind. For this shoot I will be using a studio setting as well as choosing to do a self portraiture using wireless trigger connected to my camera. By using myself I can critically analyse without worrying about the ability to get the right shot. It also increases the time allowed to take the photograph since its my own schedule. I will use a double flash on my camera in a dark room with a longer exposure. This will allow my photographs to look layered. By having the look of layered images it will give us a sense of motion. Motion depicted through the blur of overlapped exposures. The structure within these photographs like the constant. There are two constants within this shoot. The first is the complete black background. This not only ties the photographs together but through the solid black colour it gives structure to the outline of the figure. The second constant within this shoot is the mask portrayed in each one of the photographs. Although the mask is in different positions each time

it is seen there is still a unity and structure within the photographs because there is a common factor which adds to the overall effect of the images by making them seem unreal and quite creepy.


1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

1sec, F-stop 22, ISO 100

Editing process

For these images I used four different editing processes. The first was to sharpen the photographs and make the outlining clearer and more crisp using the sharpening tool. By doing this I was increasing the structural element within these photographs The second was changing the levels to make sure that there was a large contrast in tones. By having multiple different tones it enhances the idea of fluidity as there is different depth to the hair which make it seem like it is moving more. It also allow the figure to seem more separated from the black background. The third editing process that I used was only applied to a few photographs, these where when I felt the composition ratio of black background to model was to large. To remedy this I cropped the black background with the rectangular marquee tool. The last editing process was to convert the photographs to black and white. I did this because there was a blue hue that overshadowed the pictures. Although this did give the photographs a more eerie atmosphere it also made the photographs much cooler than I wanted them to be . By converting the photographs to black and white it made the idea of the person stand out more clearly, gave a sense of unity to the shoot by having a common factor within each and kept the colour balance at a neutral tone. This reduced the eerie atmosphere around the photographs and made them more mysterious.

Overall appearance analysis of shoot

I am pleased with the appearance of the shoot as the layering effect seems to have worked better with studio lighting and multiple exposures in stead of the natural sunset photographs where I layered two photos on top of each other to create the same effect. I am also extremely happy with the lighting used which creates a reflection on the mask. Not only does it give a highlight to the photographs but it also shows the depth of the photographs from enhancing the curvature.
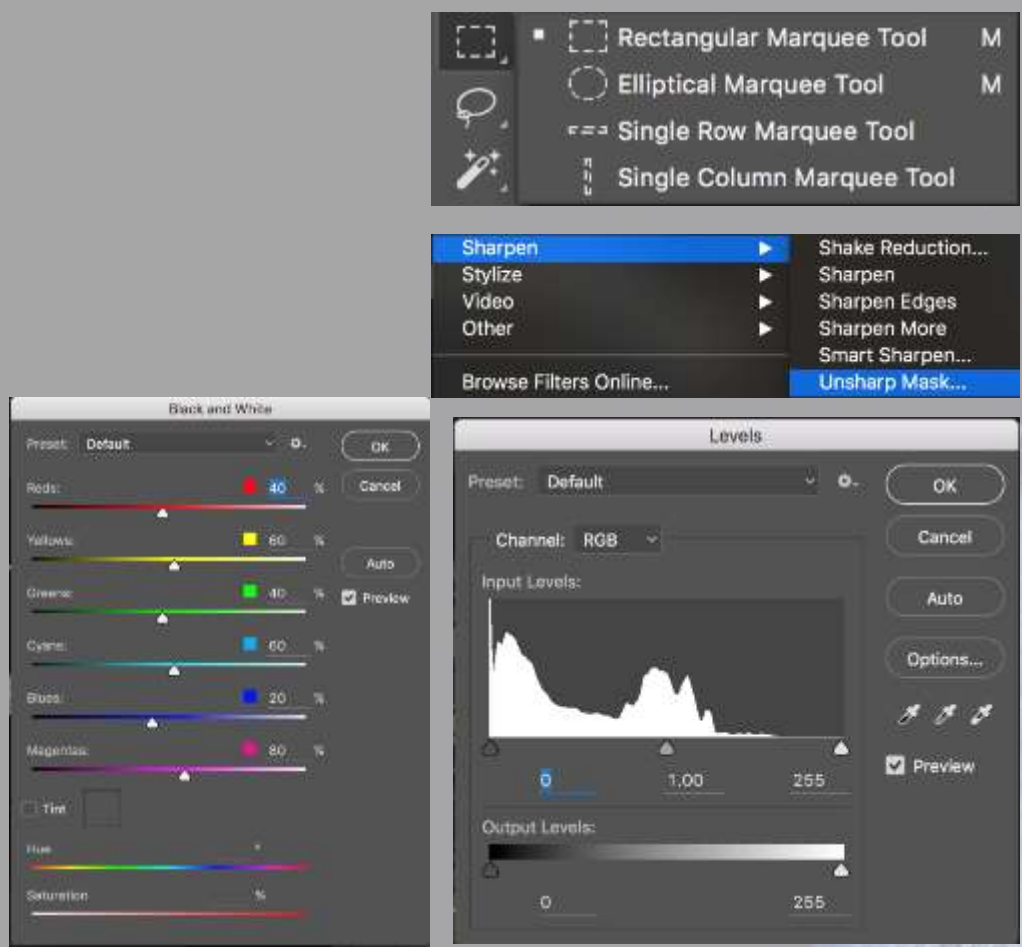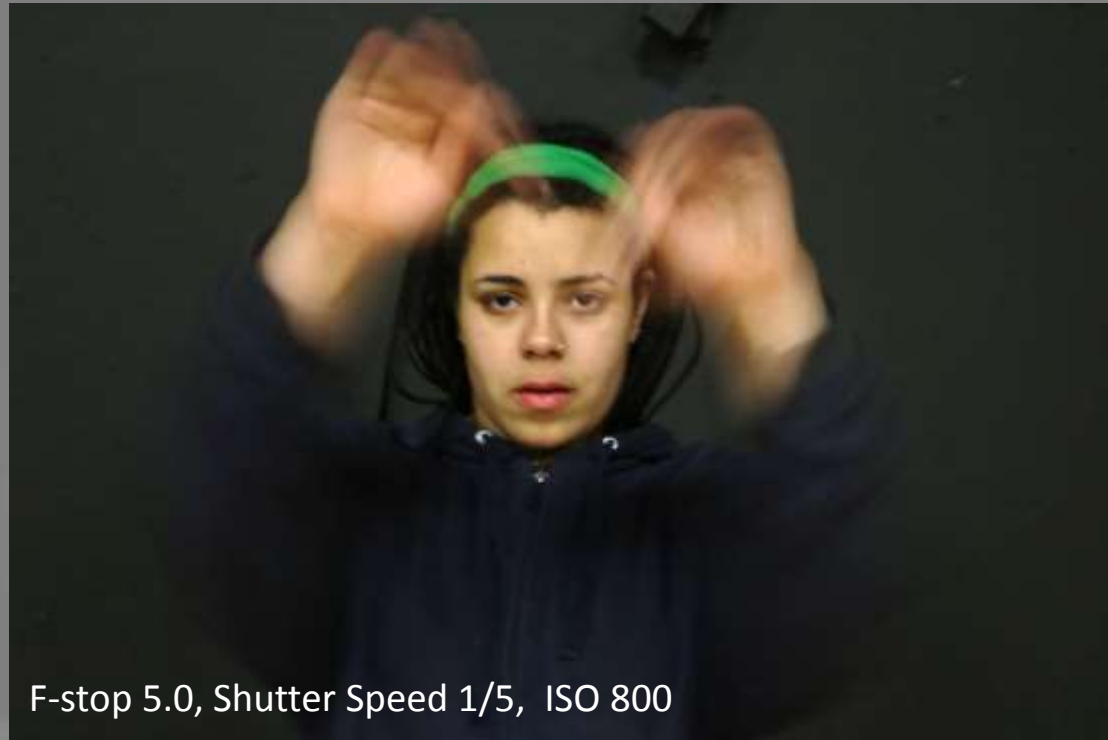
Shoot plan

For this shoot I want to try and create a disjointed illusion which also adds an offset structure to the composition. I will be doing this by using multiple different editing tools. I would also like to show fluidity through the continuity of the monochrome tone throughout all of the photographs. I will also be taking the photographs with different speeds so that there is a blur on some of the photographs. Making it seem like there is more fluidity. Then I have used quick shutter speeds so that the photographs will be in exact focus. It will also allow me to see the multitude of shapes that have been
created.

F-stop 4.5, Shutter Speed 1/160, ISO 3200

F-stop 4.5, Shutter Speed 1/160, ISO 3200

F-stop 4.5, Shutter Speed 1/160, ISO 3200

F-stop 5.0, Shutter Speed 1/5, ISO 800

F-stop 5.0, Shutter Speed 1/5, ISO 800

F-stop 4.5, Shutter Speed 1/160, ISO 3200

F-stop 4.5, Shutter Speed 1/160, ISO 3200

Editing Process

For this shoot I used multiple different editing processes for different photographs. For all of these photographs I used 4 of the same editing tools. The first editing process that I used was the sharpening tool. I used this so that it would be clearer when rearranging parts of the photograph. The second process that I used on all of the photographs was levels. I used this so I could correct the light balance to how I wanted. And thirdly I converted all of the photographs to monochrome. The fourth editing process that I used was the healing brush tool. To remove unwanted objects from the photograph so that there would be a more central focus in the photographs.

For the last three photographs I used the same editing tool. I layered two photographs over each other. This made the photograph look like the figure had been moving and shows the motion that the model was in before it came to this more solid form.

Overall appearance analysis of shoot

I am pleased with the outcome of these photographs as there is a strong sense of fluidity as well as structure spread between these photographs. I am also pleased that I converted the photographs to monochrome because there is an intriguing sense of repetition and makes the set seem even more coherent.

Adding to this photograph on the right I used the rectangular marquee tool. I used this so that I can separate areas of the photograph to create structure within a fluid pose.
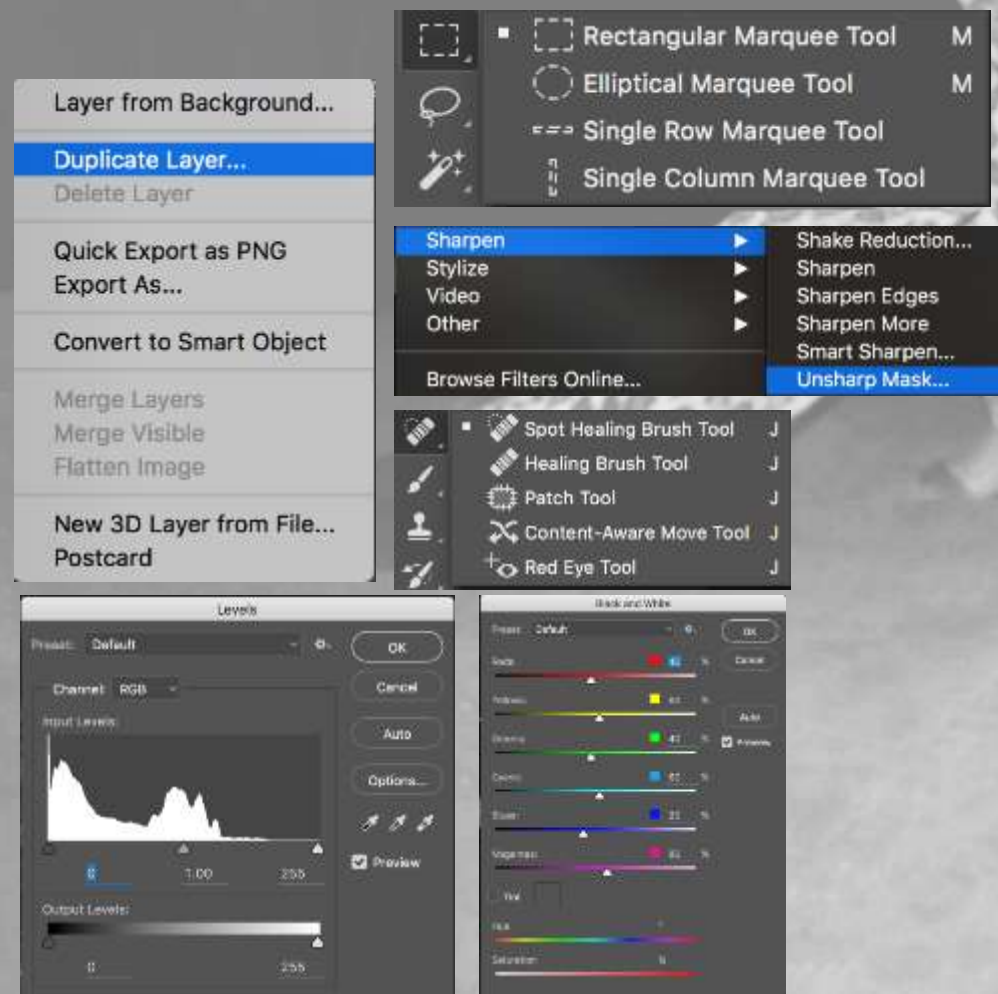
Possibilities to advance shoot

To advance this shoot I would like to attempt to use multiple different colours to advance the idea of structure against fluidity. Although I enjoy how these photographs came out as they seem to represent structure and fluidity in a clear but intriguing way at the same time.
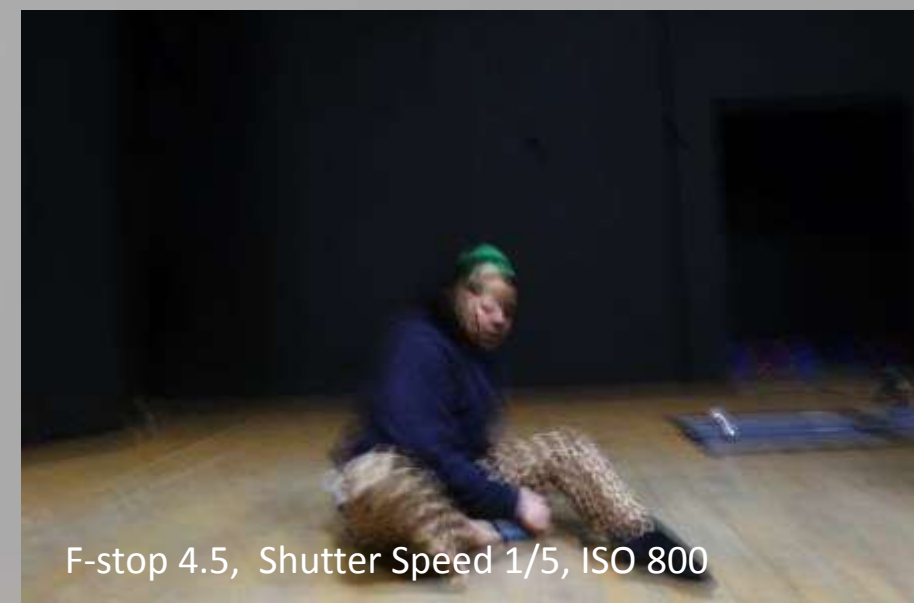
Shoot plan

For this shoot I would like to add colour to the photographs. I hope for this to make the photographs seem more three dimensional. The colour will give structure to the photographs as it is clear to see as well as outlines against the background. The fluidity and freedom of the photographs is shown by the blur of the photographs from having a long exposure as well as the random directions of hair and free movement creating a intriguing shape.

F-stop 4.5, Shutter Speed 1/5, ISO 800

F-stop 4.5, Shutter Speed 1/5, ISO 800

F-stop 4.5, Shutter Speed 1/5, ISO 800

F-stop 4.5, Shutter Speed 1/160, ISO 3200

F-stop 4.5, Shutter Speed 1/5, ISO 800

Editing Process

For these shoots I used 3 editing processes on all of the photographs. The first process used was the sharpening tool to define the outlines of my models. The second process that I used was levels. I used this as it changes the light quality so that there is a different amount of light and shade. The third editing process that I used was the healing brush tool. By using the healing brush tool I removed the imperfections so that there would be more of a focus on the central figures.

For the photographs in the shape of an L I converted the central figures to an off red. I did this by using the paint brush tool and changing the opacity. By using a red tone it makes the photographs seem like they have part of a sepia over them. Whilst for the multi-coloured photo I selected an area using the elliptical marquee tool. Then I used the channel mixture tool to change specific parts of the photograph.
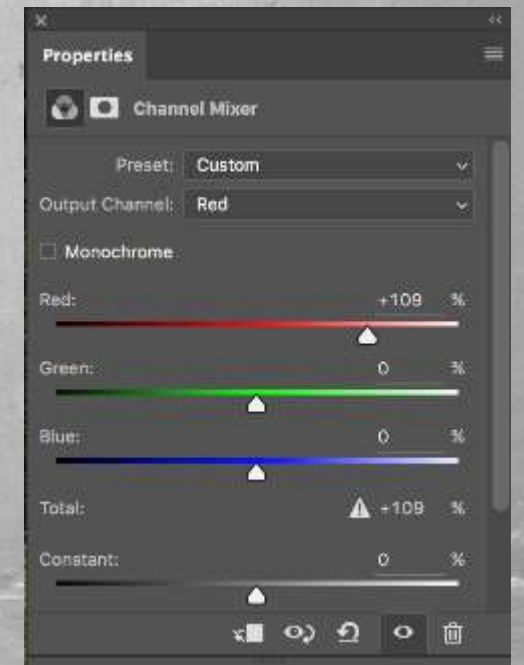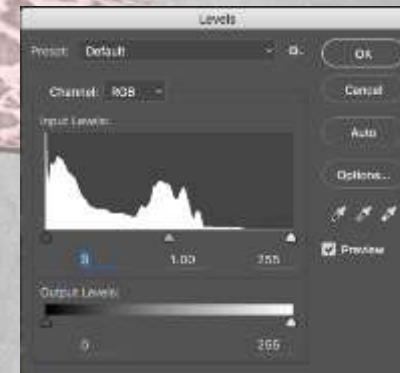
Possibilities to advance shoot

I am pleased with the outcome of these photographs as I feel that the difference of colours has added a depth to the photographs which otherwise would not have been there. But I would not repeat this process as I feel that the multi-colour seems naïve and rather childish. I could have used a contrast to invert the colours and make the photograph more intriguing.

Shoot plan

For this shoot I am taking inspiration from Alice Garick and her work using long shutter speeds. I have chosen Alice Garick because her work portrays movement clearly whilst still having some defining structure. She also uses lighting in an interesting way to highlight and make the background different. In this shoot I hope to capture motion and fluidity in one shot. This means that my model will have to keep her head very straight whilst still moving her arms in a range of motion to created blurred lines.   To expand from Alice Garrick's work with blurred motion I will be duplicating my photograph to make the arms lapse each other. Then taking inspiration from her highlighting in Alice's photographs I will be converting different amounts of faces to black and white so that there is more attention brought to the contrast of structure and fluidity.

To take this photograph I presume that I will have to use a slow shutter speed from around 1/8 to 1/5. The ISO will have to be around 400-800 as light will need to come through clearly. And the F-stop will have to be around 5.0-8.0


F-stop 5.0, shutter speed 1/5, ISO 800

Editing Process

To edit this shoot I used 5 different editing processes. The first tool that I used to edit this photograph was the sharpen tool. I used this to make the outline of my models face stand out clearer against the background. Next I used levels to correct the light balance. Then I used brightness/contrast to give my photograph more highlights . Then I duplicated the layer twice and moved them to the left and right of the primary photo. Then I changed the opacity so that you could see all of the photographs. Lastly I changed different faces to monochrome to create difference and intrigue.
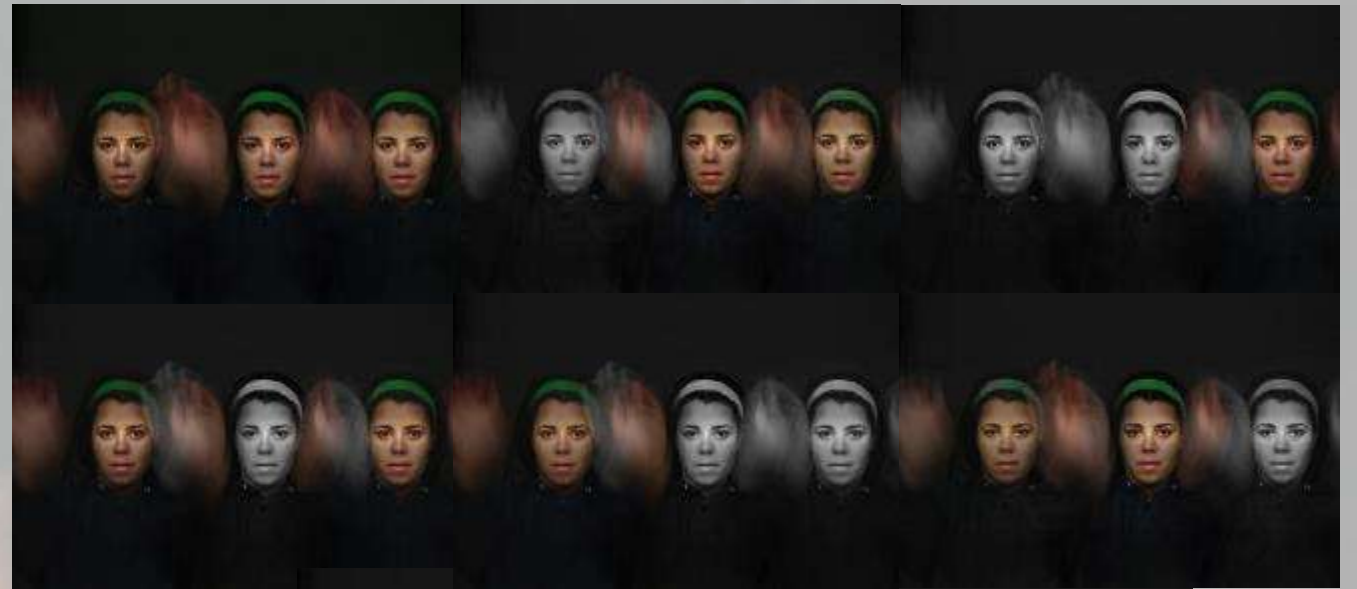

Overall appearance analysis of shoot

I am pleased with the aesthetic outcome of all of the photographs. With this shoot I wanted to create a sense of intrigue . I feel that I have achieved this through changing the different faces to monochrome areas. This seems to give intrigue as the faces have slight tonal differences between all of the faces. This shoot also seems to have encapsulated structure with the clarity of the faces and fluidity from the free form of movement of the blurred hands from movement.
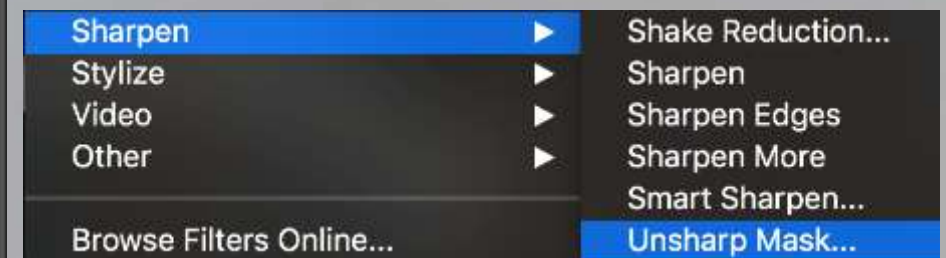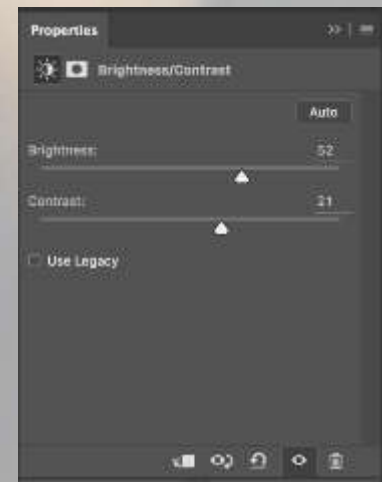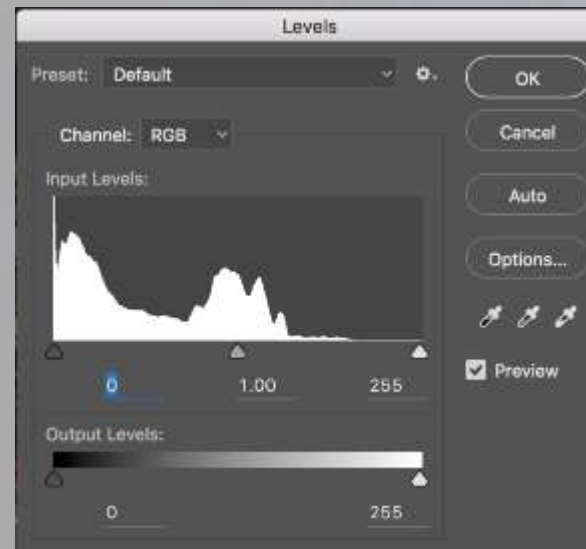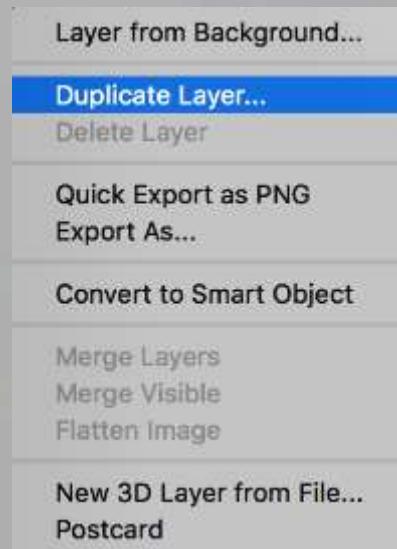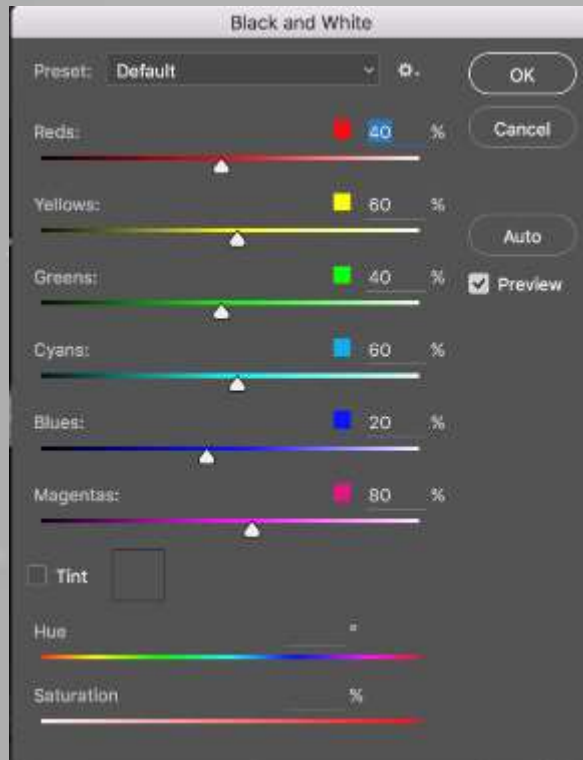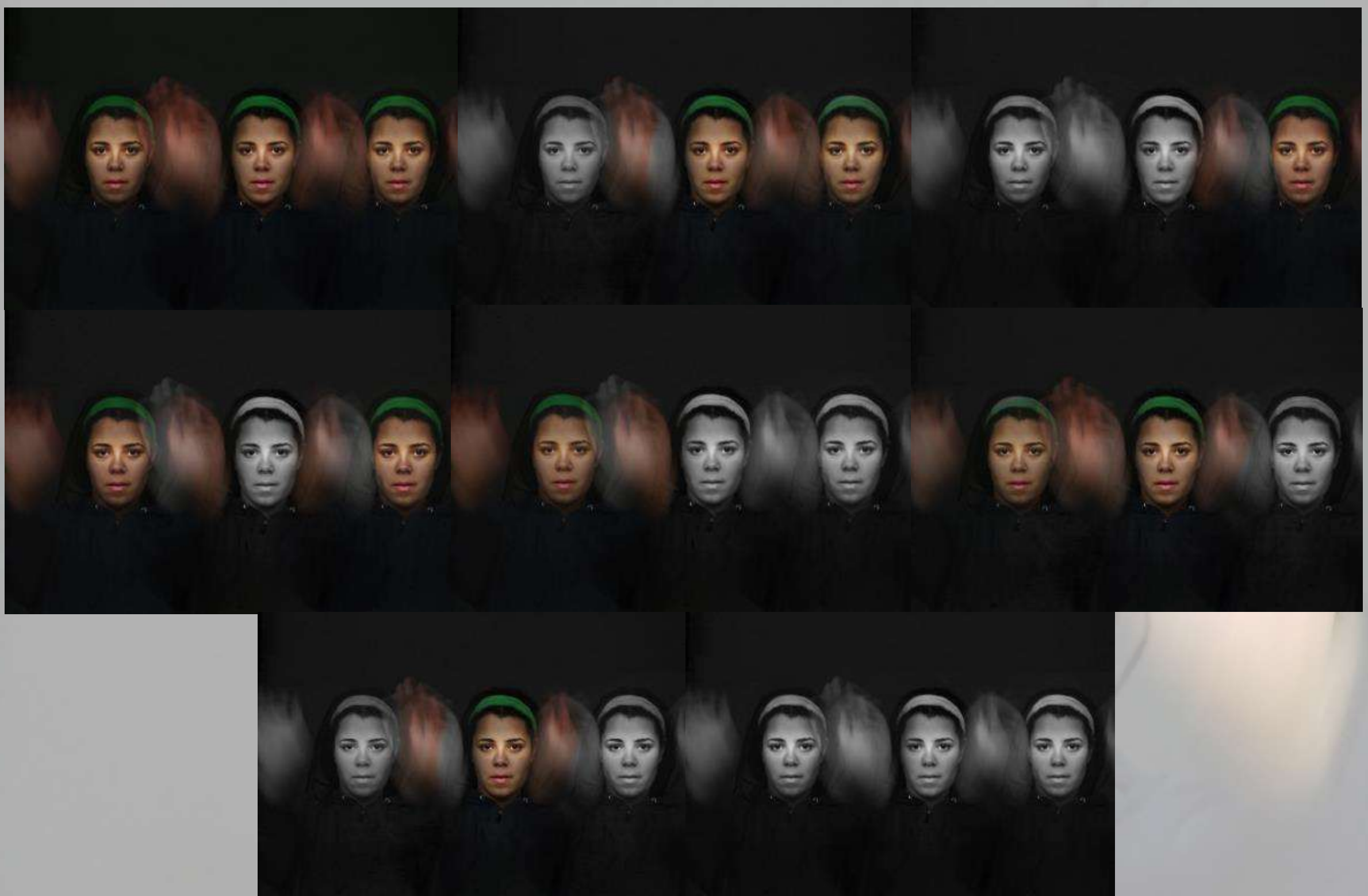
Possibilities to advance shoot

From the analysis of this shoot I will be taking away how the use of colour affects appearance to give interest to the set of photographs. By having areas of colour it creates focal points of interest. If I were to change something in this shoot I may have taken the photographs in portrait so that the composition would be more interesting.

Shoot Plan

For this shoot I wanted to use bubbles as they interpret the idea of structure and fluidity clearly. A bubble is always circular. It has a shape in which it conforms to even if the size differs. Whilst when you properly look at a bubble you can see the suds swirling in incomprehensible patterns that are completely random and changing. Another reason why I chose bubbles is because they have no set path. The wind takes them wherever . This gives the photographs that I have taken a spontaneity as I had to follow my subject matter and conform to what it was doing. To take these photographs I have to use a fast shutter speed at around 200. This is because I want the clarity of the suds so that when editing I will see the full potential of the bubbles. This shoot verges more into fluidity as I feel that I can expand on my work through taking this path. It refines my work as well as giving me new motivation to carry my work further.

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

1/320sec, F-stop 8.0, ISO 250

Editing process

For this shoot I used four different editing processes to receive the effect that the bubble is monochrome. The first process I used was to make sure that the soap suds within the bubble were crisp and clear so that there was more definition within the photograph. The second process that I used was levels. I used this process because I wanted the colour background to be dulled so that the bubbles stand out further in the photograph. But not so much that it looks surreal. The third process that I used to edit these photographs was the spot healing brush tool. I used this tool as I wanted to have some artistic licence when it came to the composition of the photographs. Although I did not use this tool on all of the photographs. The last tool that I used to edit my photographs had the largest impact on the style of photograph. I converted an area of the photograph to black and white using the select tool. I made it so that there was a variety of shades within the bubble so that it seemed more three dimensional as well as not being bland with a greyscale.

Overall appearance analysis of shoot

I am pleased with the overall outcome of the shoot. I feel that the monochromatic bubbles really add another dimension to the photograph as they draw your attention into the photograph as well as make you think more about what is happening within the photograph. I also feel as though I have portrayed fluidity well as you can really see the fluidity of the material creating the bubble. I can also see the structure through the shape of the bubbles but I feel as though the photographs would be better if I wasn't focusing on structure and rather fluidity as it means that my work will be less confined to be a particular way. As well as having more creative input and freedom when working with my shots.
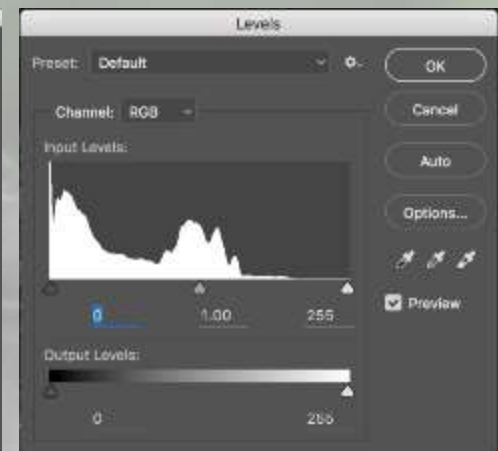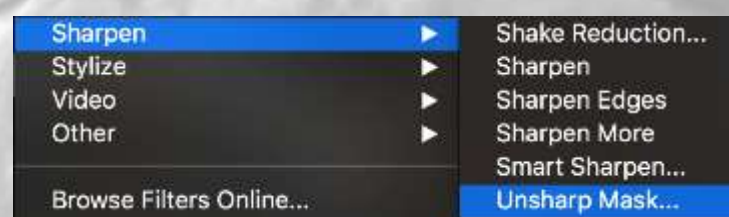
Possibilities to advance shoot

To advance this shoot I will be taking more photographs of bubbles but instead of having a natural ground background I will be taking the photographs when the bubbles are higher in the sky. Hopefully this will take my project further away from structure and more into the realms of creative fluid photography. But still having intrigue and interest by not just taking pictures of the clouds. This influence has come from my previous cloud shoot.

Shoot Plan

This shoot is an extension of my previous shoot. This is an extension to my previous shoot because I analysed the previous shoot and decided that although I was pleased with the outcome of the photographs I felt that by having a different background I may be able to get more out of my photographs in terms of fluidity portrayed within the pictures. I have chosen to make the background setting more of the sky. I have chosen this because the clouds add to the idea of fluidity through being unrestrained in they're shape.

In this shoot I hope to use the same editing processes as done in the previous shoot. I hope that again this creates an intriguing juxtaposition to the coloured background. When taking these photographs I was thinking more about the setting to try and convey the idea of fluidity clearly. More preparation also went into this shoot as I had to make sure that I could capture the light sky as well as the bubbles but if I had to low or high an aperture then you would not be able to see the bubbles at all because they are so delicate and only with the reflective property of the material are they able to be seen.

1/320sec, F-stop 13.0, ISO 320

1/320sec, F-stop 13.0, ISO 320

1/320sec, F-stop 13.0, ISO 320

1/320sec, F-stop 13.0, ISO 320

1/320sec, F-stop 13.0, ISO 320

1/320sec, F-stop 13.0, ISO 320

Editing process

For this shoot I used the same processes as used in the first bubble shoot that I completed. I chose to do this as my problem with the photographs was not the editing process that they went through but the background behind the bubbles which frustrated me. Firstly I sharpened the photographs as I wanted there to be clarity within the bubbles. Next I used the spot healing tool to remove any deemed imperfections that did not add to the photographs. Then I used the levels tool. I mainly used this to bring out the colour of the sky as well as enhance the contrast between the monochrome bubbles and the sky. Lastly I used the lasso select tool to select the area of the bubbles and then converted them to monochrome. Making it so that you could clearly see that the bubbles were monochrome.

Overall appearance analysis of shoot

I am pleased with the overall appearance of the shoot as I believe that you can really see the fluidity of the bubbles. I am also pleased because the bubbles add another dimension to the photograph as they make it so that there is more to look at. There is more to look at as there is a contrast of colours. I am also pleased with the setting that I have chosen for all of these photographs. The sky really brings to life the idea that the bubbles travel freely and that you can only follow them as there is no control over they're direction.
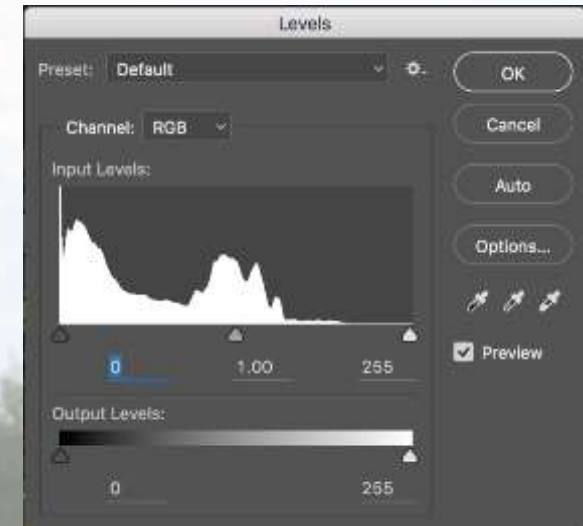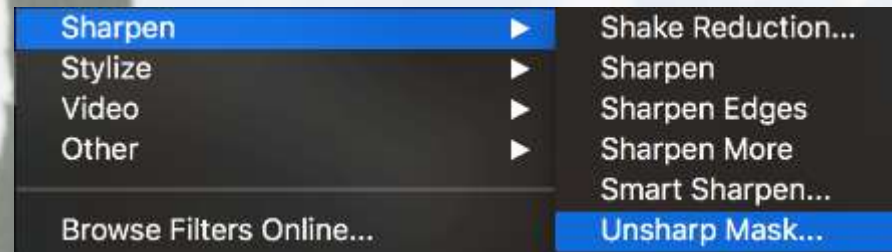
Possibilities to advance shoot

Although I am pleased with the outcome of this shoot I will not be going further with physical bubbles. I feel as though they reach they're level on a maturity stand. Taking these photographs has made me think a lot more about fluidity and how I want to convey fluidity without structure. Leading onto shoots which are completely unrefined by anything other than the initial subject.