

Project Proposal May 2018

Timeless

By

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The timeless in you is aware of life's timelessness. And knows that yesterday is but today's memory and tomorrow is today's dream. - Khalil Gibran

Research Objectives

I intend to photograph a mix of children and adults. Using creative skills to form the image into a piece of artwork that will look at home in a gallery. To do that I need to gain a more in-depth insight into the paintings of the 16th and 17th and 18th century.

By looking to begin with at Rembrandt and Vermeer and then moving on. Researching various paintings and aiming to create the same visual effects and meaning with my photography.

I will look into the stories behind those images and research who those people were in those paintings that inspire me. So that I can recreate old portraits with the same passion, light and story but with modern technology.

Who were those painters? I will look into the evidence there to suggest that styles and ability of painting changed due to the inventions of the camera obscura as discussed in Hockney's Secret Knowledge?

Learning new lighting techniques, researching historical costumes and looking for a story to tell, using these techniques and newly learnt post production to assist with authentic looking images and create images that evoke emotion. I have a strong alliance to paintings, they are all that is left of a visual medium of a person long gone and I would like my images to do the same. I am rejecting digital images in favour of pieces up on a wall or display. I will, however, use digital to capture this.

Personal Growth

I will also need to work on my self-confidence as at times am very intimidated by fellow students and professionals. This is due to the fact I have always worked alone in my photography. I will be doing external courses and more collaboration to help with my knowledge of working with other people as well as a workshop and exhibition.

Audience

One of my main objectives is to grow and expand my audience. I will use the skills gained in various tasks in the next nine months to prepare me for developing an audience that are not current customers but are people that will be interested and understand the story that I will tell in my final project.

Personal aims and objectives

Ongoing

Learn new techniques post production

Create my own textures and actions so that I am not using other peoples work

Improve studio equipment as required.

To critically evaluate my practice as I proceed.

Re look at suppliers for printing and framing

To be more critical of the commercial aspect of my practice.

Consider how to express my stories I want to tell.

May 18 - Jan 19

To study 16th to 18th century paintings further so as to learn the light used to create the effects.

Visit National Portrait Gallery.

Visit the Victoria and Albert Museum to study costume.

Have my own exhibition.

Combine earlier centuries with more modern influence for example a body of work based on G Bragolin's Crying Boy.

To print a book with Work In Progress.

Consider further my motivation for preserving images

Jan 19 –May 19

Look at the emotions behind the new images and look at the impact of nostalgic photography on the sitters I am using by creating a survey.

To continue to photograph theatrical images as they connect to the theme I prefer working with, but look at new options and ways of doing it like new venues.

Look deeper into who my future audience are.

Look further into the effects that crying children have on the audience.

The Crying Boy

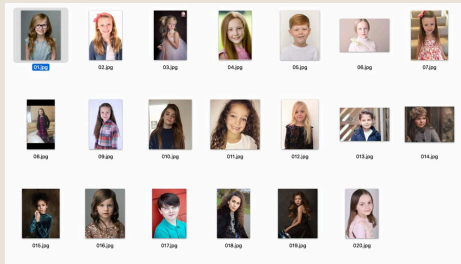


© G Bragolin

© G Timms

This was a remake part of 701. I was really inspired by those tears and made my own version. So I will be using this theme and the paintings of G Bragolin to do a body of work that will focus on the story of the crying children, using costume from that era as well as historical influences.

Work process and work to date



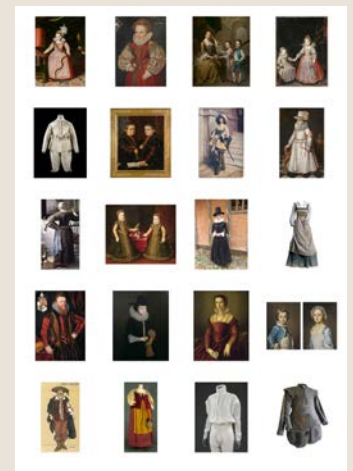
Appendix 1

Costume Ideas

I asked families to research what they could get hold of based on images they saw on a Pinterest page I set up. I have researched that era and looked at styles and colours as well as textures that I wanted to create. Families then showed me samples of what they could get hold of.

Model Sheet

I applied for models using Facebook, I specifically asked for models that wanted to collaborate and whom could get hold of costumes from the era of Rembrandt and Vermeer. Using paintings from that era as inspiration for costume. I then selected models based on a certain look and also costume combined. I told people I would be looking to hold an exhibition at some point so asked for a model release to cover this. They received three images for their time.



Appendix 2

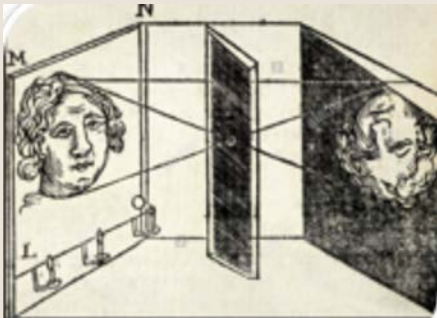


Figure 1

For most of my sessions to date I have used my studio space. I have made do with the equipment I currently own but have looked into what I need and how to focus on Rembrandt lighting skills with consistency. With trial and error I feel I have success with using my current studio and speed lights. I do however want to master this and other styles with natural light too.

Whilst researching the 16th century, I came across a book by Hockney that discussed in his opinion that focus was wrong in certain paintings, and the reason for that was the use of camera obscura. Which then after that invention went on to notice a huge improvement in artists work. I will be looking further into this process.



Figure 2

Exhibition

I have been offered a 16th Century manor house called Ashby Hall. I will be using both natural and studio lights on set. The models I use will be again sourcing their own costumes we agree on and will be collaborating to create timeless images where they will fit on a wall of a Manor house and not look out of place. That said it is also very important to get across the right venue for an exhibition. It needs to lean itself to the 16th and 17th century so that the photographs look in keeping. I have found a very well known Gallery I would like to display in. The Usher Gallery in Lincoln. It has a museum attached and has collections, Paintings, drawings and prints by leading British and European artists, dating from the 16th Century to the present day.

Financial

The costs involved to hire would be around £200 per day. Other costs involved would be printing costs and framing. Costs yet to be decided as and when I decide on the style I would like. Also marketing material I can leave behind like a brochure or flyers. I am in the process of sending application forms.

Primary camera will be a Nikon d750 back up Nikon d610

Primary Lenses will be Nikon 24-70 and Sigma 50mm Art Studio equipment

I use are Nikon Speedlights 900 x 2 and a quadralight studio light with octobox and reflectors. I will use currently owned items but costs for new items as required are my own.



Figure 3 ©haart

Workshop

To raise the funds for this I will be planning a workshop on teaching Fine Art child imagery. This will enable me to have the capital to choose the most effective framing and visual aspects of the exhibition. I will teach basic camera skills, posing and use of props and post production techniques. I will be looking to charge £100 for a three hour training, where I will provide models and costumes for people to get a taste of studio and natural light photography that is styled. The workshop will be advertised on Facebook and Instagram.

Inspiration and context

It is very important that this project has room to change and grow and I aim to create more emotional depth to my work. One of my favorite artists Marta Everest has a great style of photography that really captures the essence of the child, engaging in whatever they are doing. I will be looking at this style for a part of my work. The other artist, a painter named Weistling really focuses on historical mood, using light and tones.

The reason behind this project is because I felt my imagery was beginning to feel empty. I will make them more meaningful, with emotional depth. I have always worked alone and so by having to collaborate with parents and children, designers and clothing specialists. I will also collaborate to design how my images will be portrayed in a gallery and with literature to accompany them.

My work has a similar style to Pip Bacon, she has a great way of bringing vintage styles into her work. Is fantastic at lighting and also works from a pretty small space like myself I have found a lady after my own heart, lives in Holland, her name is Gemmy Woud-Binnendijk I have contacted her to ask if she does workshops and she has replied saying she does and will be in touch. Most of what I do does involve children but looking at Gemmys work, I need to also incorporate more adults, which is why I feel my project needs to be very flexible so that I can use adults too.

I am attending a workshop in May in Venice, at Ceconi Castle in Italy, there are going to be children models but also I will have adult models to work with so I will focus on finding some confidence to work with them. This workshop will focus on lighting, posing, and post-production.

A lot of my previous post-production techniques were hit and miss, although I was becoming quite used to Photoshop my own style was not consistent. Since beginning this course I have focused on consistency and developing a style that is my own which includes the techniques I use and making my own textures and actions.



CRJ

This whole process will be logged as I work through a closed reflective blog. The CRJ blog will diarise process and progress, giving a structured forum for reflective comment. This process will be layered and the knowledge will stem from the practical process with the practice as the main factor rather than words. As mentioned earlier, the research project will be shown ultimately as an exhibition with supporting images and also self-published as a photography book. The learning will be found in the knowledge gained through the planning and making new images which ultimately will be published in a final exhibition.

Since starting the MA my work style has already improved. I have gained more post-production skills as well as learning more about marketing myself. As I grow and change this will be added to my journal for reflection.

My work can be shown further afield by consistent effort to use different mediums like Facebook to get my work shown to a wider audience.



Appendix

1. Costume examples
2. Model applicants
3. Model release
4. Risk assessment

Figures

1. Pinterest page
2. Camera Obscura
3. Ashby Hall



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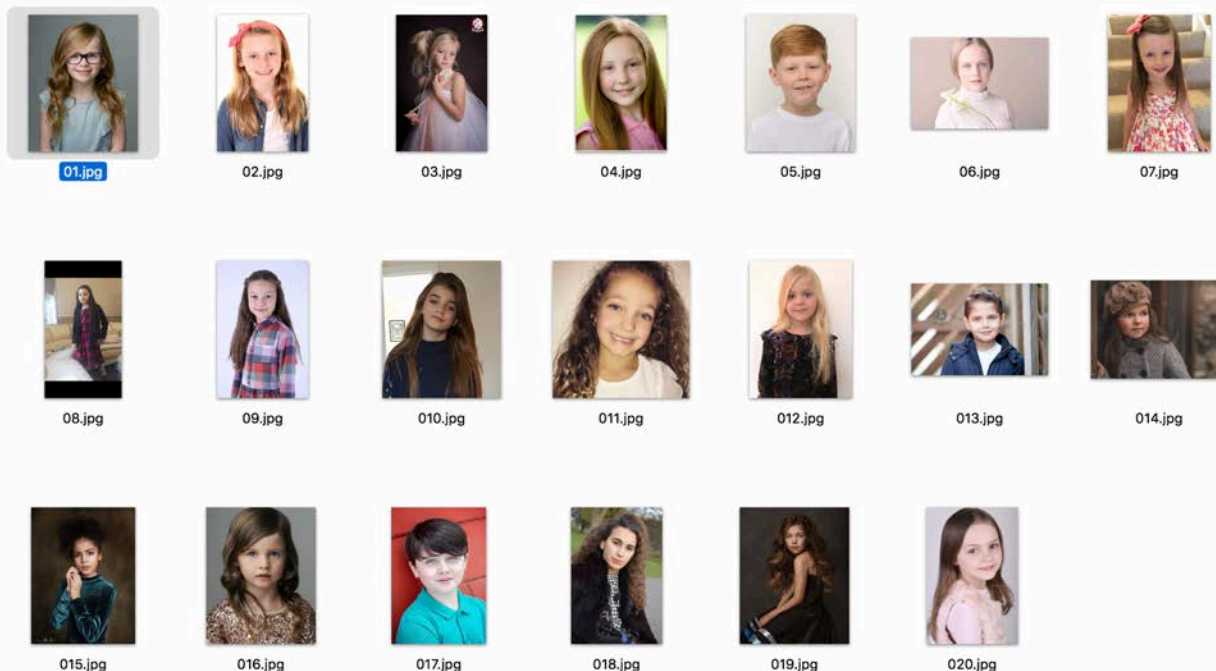
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Models and Release



Appendix 1



Parent or Guardian "Model" Release for Child

I am the parent or guardian of the child named below and I have the legal authority to execute this release on behalf of the child.

In consideration of the child's engagement as a model, I give Gail Timms (BeeBeau Photography) and its employees, heirs or agents the irrevocable, perpetual, and unrestricted right to take and use photographs of the child named below taken by the Photographer (the "Photographs") in all forms, media and manners, in conjunction with the child's or a fictitious name, for advertising, trade, promotion, exhibition, or any other lawful purposes. No payment is given and in return for time given three high res digital images will be give out of a gallery of Beebeaus choice. No rights to all or any images taken.

I waive any right to review or approve the Photographs, the use of the Photographs, or the matter that may be used in conjunction with the Photographs now and in the future, regardless of whether that use or matter is known to me.

I waive any right to royalties or other compensation arising from or related to the use of the Photographs. I release, discharge, and agree to hold harmless the Photographer and its employees, heirs or agents and assign from any liability by virtue of any blurring, distortion, alteration, optical illusion, or use in composite form, whether intentional or otherwise, that may occur or be produced in the taking, processing, or publication of the Photographs.

This release shall be binding upon me, my heirs, agents and legal representatives.

I also understand that Gail Timms or any agents from BeeBeau are not responsible for any expense or liability incurred as a result of my participation in this photography, including any issues incurred as a result.

I represent that I am at least 18 years of age, have read and understand the foregoing statement, and am competent to execute this agreement.

Name of Child:

Name of Parent or Guardian:

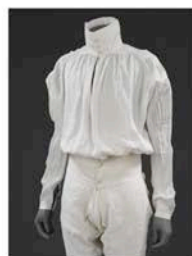
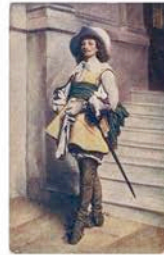
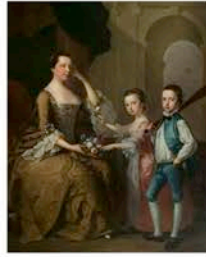
Address:
.....

Signature of Parent of Guardian: Date:

Email: Tel:

Appendix 2

Pinterest added Costumes



Risk Assessment

PHOTOGRAPHY STUDIO RISK ASSESSMENT				Date	Gail Timms at Beebeau Studio	
HAZARD	IN WHICH LOCATION IS THIS HAZARD	PERSON WHO MAY BE HARMED	PROPERTY THAT COULD BE DAMAGED	RISK CONTROLS ALREADY IN PLACE	RISK ASSESSMENT	FURTHER ACTION TO BE TAKEN
I could drop the camera	Anywhere you take the camera	Me and others	The Camera	A strap on the camera for around your neck	High	Be more careful when using the equipment, make sure insurance is up to date
Risk of allegations	Studio	Me and others	None	Chaperone always present	Moderate	Make sure if chaperone leaves that assistant is in room
I could fall off step trying to get high	studio	Me & Others	The camera and any other electronic equipment on me and studio lights	Assistant to balance	Moderate	Don't go up steps while alone
Backdrops fall	Studio	Me & Others	The camera and any other studio electronic equipment on me	Sand bags and strong stands	Low	Check stability
Flooding	Studio area, toilet	none	Camera equipment	Annual checks as old property	low	Check for leaks
I could scratch the lenses in my bag	At any point if you have the camera out with you	Me	The Camera	Use lense covers	High	Use the camera bag and make sure its not cluttered, put covers on as soon a lens changed
Drinks leaks over my camera and studio equipment	studio	none	The Camera equipment and backdrops	Drinks only in seat area	High	Make people know no drinks near photo area
Tripping on wires	Studio	Me and others	All studio equipment and camera equipment	Bags over wires or wires tucked away	High	Verbal warnings to clients

Appendix 4

The risk assessment will change with each different age group and venue. When using an alternative internal location. I check to see if a risk assessment is currently in place that I can add to my own.

(1570)