

MAJOR PROJECT RESEARCH & DEVELOPMENT

MFS123

ANNA FIELD

Q11453435

OUTBREAK



Figure 1 and 2: Andreas Poupoutis Photography

INTRODUCTION

The main aim for this project is to create a book that tells a story through the use of photography and makeup. A story that visually entails the metaphoric symbolization of society's hold on what is acceptable and what's not. To increase its successfulness, a combination of props, make up and even special effects will be included, this will help reiterate the feeling of being trapped which should hopefully emulate throughout the whole book. The use of prosthetic makeup within an Avant guard photoshoot should hopefully decrease the opinion that special effects make up should only be used in film and TV circumstances.

The use of prosthetics should hopefully provide more artistic freedom during the design process, which should then result in the creative boundaries being pushed and challenged by producing something that isn't stereotypically beautiful which is a common adjective that is associated with hair and makeup. The idea of breaking through the ties of society will be applied not only within the final outcome but also the process: by using something that isn't typically meant for Avant guard pieces.

'Special make up effects simply denotes the use of make-up products and materials to take us beyond the norm. ... and either progress to far more complicated designs or expand in new directions.' (Kehoe, 1991)

The idea that everyone has to be a certain way has been made apparent due to the large amount of control and influence the media have on people's behaviour and opinions (Johnston and Fisherman, 2000). With social medias popularity on the rise, the easier it is to influence people, for the better and unfortunately also, the worst. Which is why alongside the book, some of the final images will also be posted online on various social media platforms.

Figure 1: Martha Graham, in Lamentation



T A R G E T A U D I E N C E

Originally the target audience was going to be specific to women, however since this narrows the demographic quite drastically, I have made some changes to help appeal to a broader range of people. I have decided to use a mixture of men and women as my models, as it could hopefully encourage a larger range of people to buy into my book and images. Most likely the demographic for my book will be a majority of women between the ages of 20-50 that can appreciate the message behind it as well as the aesthetic value of it all. (See Appendix A)

The issues faced in this project will be very specific to women as they are likely to feel like they have to act and look a certain way to be accepted in society. These problems mainly occur due to the opinion of the uneducated, those that see women as an object or just to be used for aesthetic value. In the recent year this concept has seemed to have become a lot more obvious, this is probably due to recent political actions such as Brexit and the American Election. (See Appendix A)

So logically, this book will be for those that do not share the same derogatory views as those seen recently, for those that have a very open mind. The aim for this book is to really go against everything that has happened and been said in the last year by expressing the concept of breaking away from the negative comments and destroying any stereotypes that some people think should be applicable.

(See Appendix A)

Despite all that has been said, some men also face the pressures of today's society on a daily basis, which is why it is important for male models to be present amongst the images, they may not realise that this is happening so it would be quite interesting to draw their attention to it.

(See Appendix A)

(See Appendix B for Company Research)



Figure 4: May Xiong, 'Geometric Maps'

COMPETITORS

Many of people have used the concept of being trapped but I didn't find that many that 1. Made a story out of it and 2. Based it back on some of the ideas that I have. Majority of makeup artists and photographers aspire for their work to be thought provoking and inspiring which is exactly the aim for my book, so in that aspect, any creative person that wants to produce work that is somewhat motivating is a competitor.

ANDREAS POUPOUTSIS - CASE STUDY ONE. (See Appendix B)

Figure 5



Figure 6



Figure 7



DOROTHEE MURAIL - CASE STUDY TWO. (See Appendix B)

Figure 8



Figure 9



Figure 10



CREATIVE DIRECTION

Authors own drawings

With such a broad concept, the experiences will differ from person to person, with that being said the initial design stage was quite open to interpretation from myself and models involved. I wanted each aspect of the story to somewhat relate to the person modelling, which is why I have only come up with 2 very basic design ideas as I need to find the models for the other looks. Majority of this book really focusses on the props and models involved, not so much the hair and makeup, however the book concludes on a sense of release and this will be portrayed through the use of hair and make up.

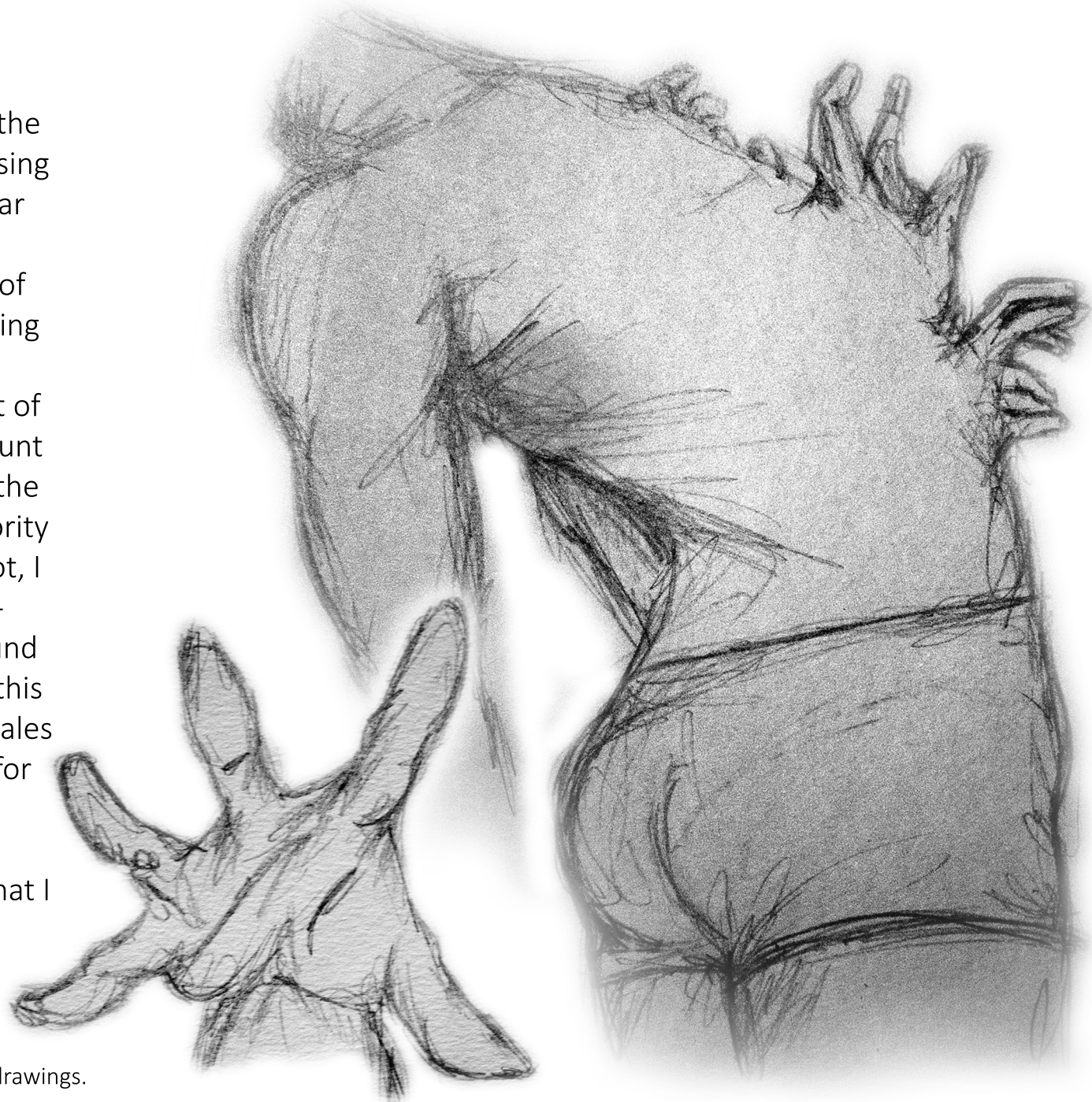
The images on the right are just initial sketches of what I would like one of the prosthetic pieces to look like only if it is possible to create.



STORY 1:

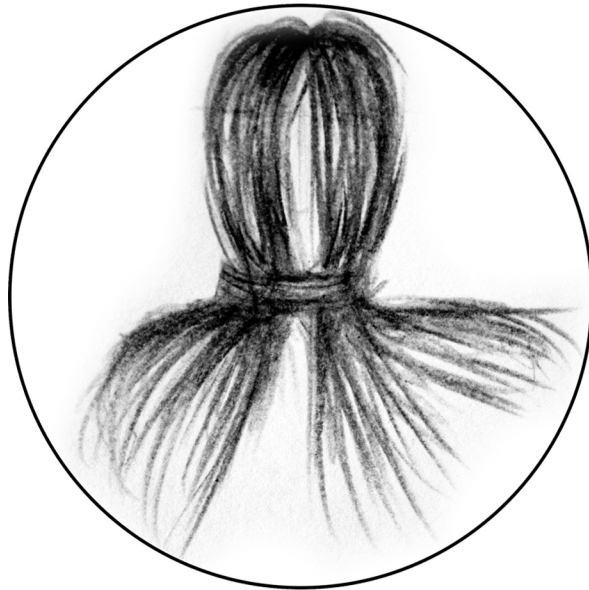
This image, is just an example of what the prosthetics pieces will look like, the posing however may not result in this particular style but possibly on similar lines. I see these different pieces being made out of silicone and then placed on the skin using special effects techniques. This may be one of the most challenging stories out of the selection, mainly because the amount of time it will take to create and make the silicone moulds. This would be the priority due to the time schedule. For this shoot, I plan on using a male model, simply because the whole concept revolves around the hand coming out of the chest and this may become problematic as many females may feel uncomfortable being topless for an extended period of time.

Below is the type of hand placement that I envision for the look.



Authors own drawings.

Authors own drawings



STORY 2:

Above is just a slight idea of the type of images that would be produced for this section, very basic headshots that will gradually grow into larger more expressive images. The layout of the book will massively aid the publication in telling a story through the use of pictures.

I got this idea from a Photographer named Howard Schatz (See Appendix D) who creates a story through the models expression. He gives the models a scenario and they would then have to recreate their reaction – the idea of having a backstory behind the image really stood out, which made me want to touch on that aspect. Isamaya Ffrench was also a key influence, (See Appendix D) especially her work with Theo Adams Dance Company which pushed the creative boundaries with the styling, makeup and the shots themselves, these short films and images made me want to work in a similar style.

There will obviously be more storys included in the book, these are just 2 of the ideas.

TRAPPED

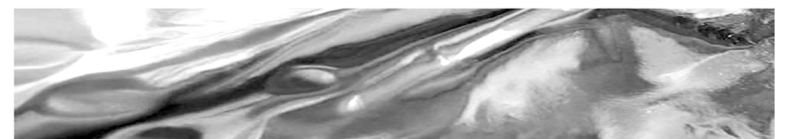
ESCAPISM



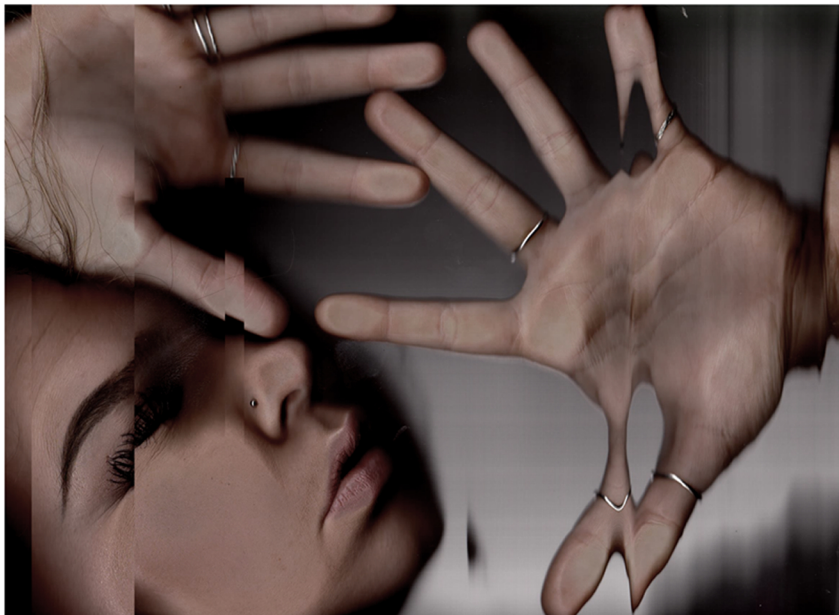
RESTRICTED



FREEDOM



TEST
SHOOT/IDEA -
(See Appendix C)



BEAUTY DIRECTION

For majority of the shoot the makeup will be very minimal, almost as if there isn't any. The reason being, the whole feel of the book will represent the struggles of trying to get out from society's moulds and be true to who you are. I really wanted the first part of the shoot to be where all my models looked relatively similar but then as the story progresses the colours become more apparent.

The makeup for the final image of each model will be bright and colourful- I have considered looking into what colour makes them happy and what they think the makeup should look like, give them free reign on their look. I may still do this but for the time being I have created looks that represent the idea of freedom.

ALEX BOX

When it comes to the use of colour I have always admired Alex Box's work, whether it be dull colours, to richer warmer tones or really bright colours. The way Box incorporates every aspect of the face to work alongside the colour pallet chosen is just incredible, her work is the point of inspiration for my outcomes. The painterly technique she uses throughout a lot of her work is what I find really interesting, it almost seems really relaxed and free.



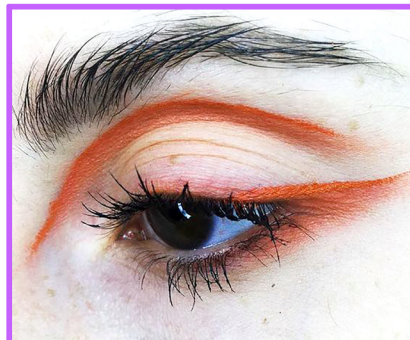
FREE

Authors own moodboard

ESCAPED

ALIVE

BRIGHT

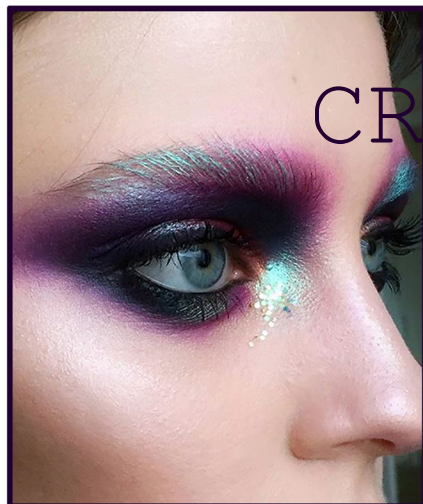


LOOK 1:

I have designed this look with the intention of it being made for a male face, however I wanted to leave that aspect open so if another model feels like it would be more suited to them then so be it.

This look was mainly based on shots of bright colours everywhere, the lines down the centre of each colour will either be a paint line or a careful graphical line. The reason being was because I still want an element of control over the look something that represents the fact that they're still not 'free' but have improved drastically. I drew the straight lines on the face chart but now I am thinking about it I think the paint drags would look a lot better and represent this backwards freedom a lot clearer. This will all be created out of either Aquacolour or Supracolour, these will maintain the bright effect that I am after.

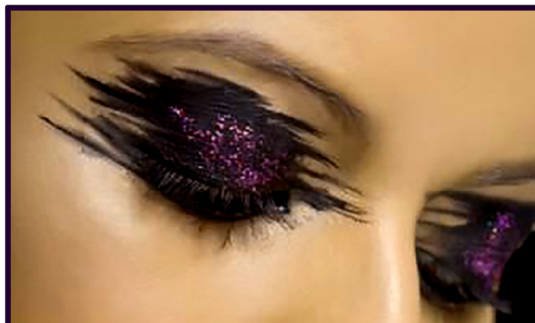




CREATIVITY



POWER



AMBI TION





LOOK 2:

Similarly to the previous look, I have designed it again with the lines over the purple patches, I see this one maintaining the straight thin lines rather than paint-brush lines. The more I look at it the more I see it with really bold purple lips, this all depends on who would be modelling and whether they would suit it. This one is possibly a little subtler than the last so would most likely go on someone that is less extravagant – it is still quite a bold look however

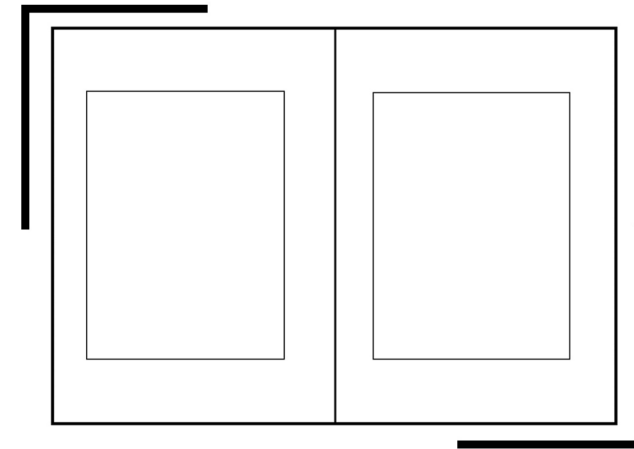
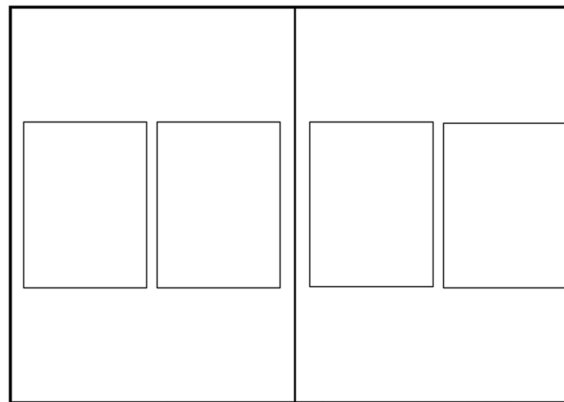
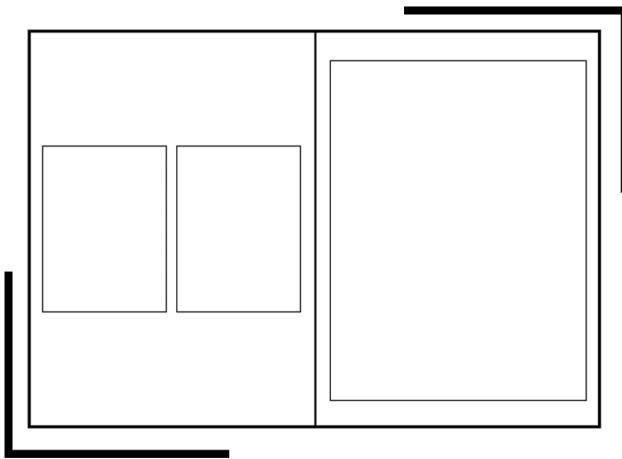
I chose purple because I see it as a power colour, similarly to red they both hold power and ambitious vibes about it which is exactly what I am looking for, for all these looks. The others may differ in colour but that will be decided closer to the time. After researching into the colour purple, it is also seen to evoke creativity which is exactly what this book entails.

AESTHETICS

Generally speaking, I see the majority of the book to be really minimalistic, with a lot of white and a lot of nude, however as we progress through the story the inclusion of colour will become more and more apparent. The reason being the story will develop into the realisation that it's okay to be different and it's okay to stray from the norms and from the stereotypes. The models poses will also become a lot more expressive when we go into this aspect.

Creating the whole book in black and white was also considered and then that idea would grow into the brighter colours. However, personally I feel having black and white images was seen to be quite dramatic and this isn't really what I want to go down – I want it to look plain and uniform.

As layout goes, this aspect is quite crucial as it can change the way a story is told. I see the images that are really similar become a sort of mini-series together on the same page followed by a big powerful image on the next. The diagrams below will describe it a lot better – this will change depending on the images taken but here is a rough idea.



SCHEDULE & BUDGET

Week Commencing	
9 th January	Continue designing and creating the looks for each model. Props, products and materials will have to have been bought. Finalising the choice of models.
16 th January	Finalising the design ideas. Quick test shoot outside of studio if looks need to be practiced.
23 rd January	Book all the studios needed for the weeks. Buy all the props necessary for the upcoming photoshoots.
30 th January	Week dedicated to making the moulds and creating the silicone moulds. Practicing the other SFX technique for 3 rd model.
6 th February	Photoshoots with 1 st model. Discussions if another shoot is needed. Finishing off silicone pieces.
13 th February	Photoshoots with 2 nd model. Discussions if another shoot is needed. Continuing to update the reflective journal similarly to the other weeks.
20 th February	Photoshoots with 3 rd model. Photoshoot with 1 st model. Another shoot may be necessary.
27 th February	Applying the silicone pieces to model. Photoshoots with 4 th model. Photoshoot with 2 nd model. Two photoshoots. Discussions if another shoot is needed.
6 th March	Photoshoot with 3 rd model. Post Production. Update reflective journal as usual.
13 th March	Photoshoot with 4 th model. Any reshoots if necessary. Post production from recent and other shoots.
20 th March	Any reshoots if necessary. Post production. Start designing layout and font for the book.
27 th March	Creating the layout for the book.
3 rd April	Putting together the resources used to bind the book. Or send off for first mock-up.
10 th April	Creating the mock-up of the book. Make any changes to the design idea according to the outcome of the mock up.
17 th April	Creating a final copy of the book.
24 th April	Update reflective journal on the final outcome, finish written work that is relevant.
1 st May	Finishing touches in preparation for hand in.
8 th May	Hand in.

MATERIALS:

£250

MODELS & EXPENSES:

£150

PROPS:

£70

BINDING THE BOOK: £300

WARDROBE:

£50

£ 8 2 0

PRODUCTION ANALYSIS

STRENGTHS:

This will hopefully produce something that emits positivity and excitement depending on whether the customers appreciate it or not. Even if they don't like the image itself hopefully they will be able to understand the concept behind it which would then hopefully be a positive influence to the way they feel/treat others. It would also capture the more artistic element to hair and makeup rather than it being used solely for vanity reasons.

WEAKNESS:

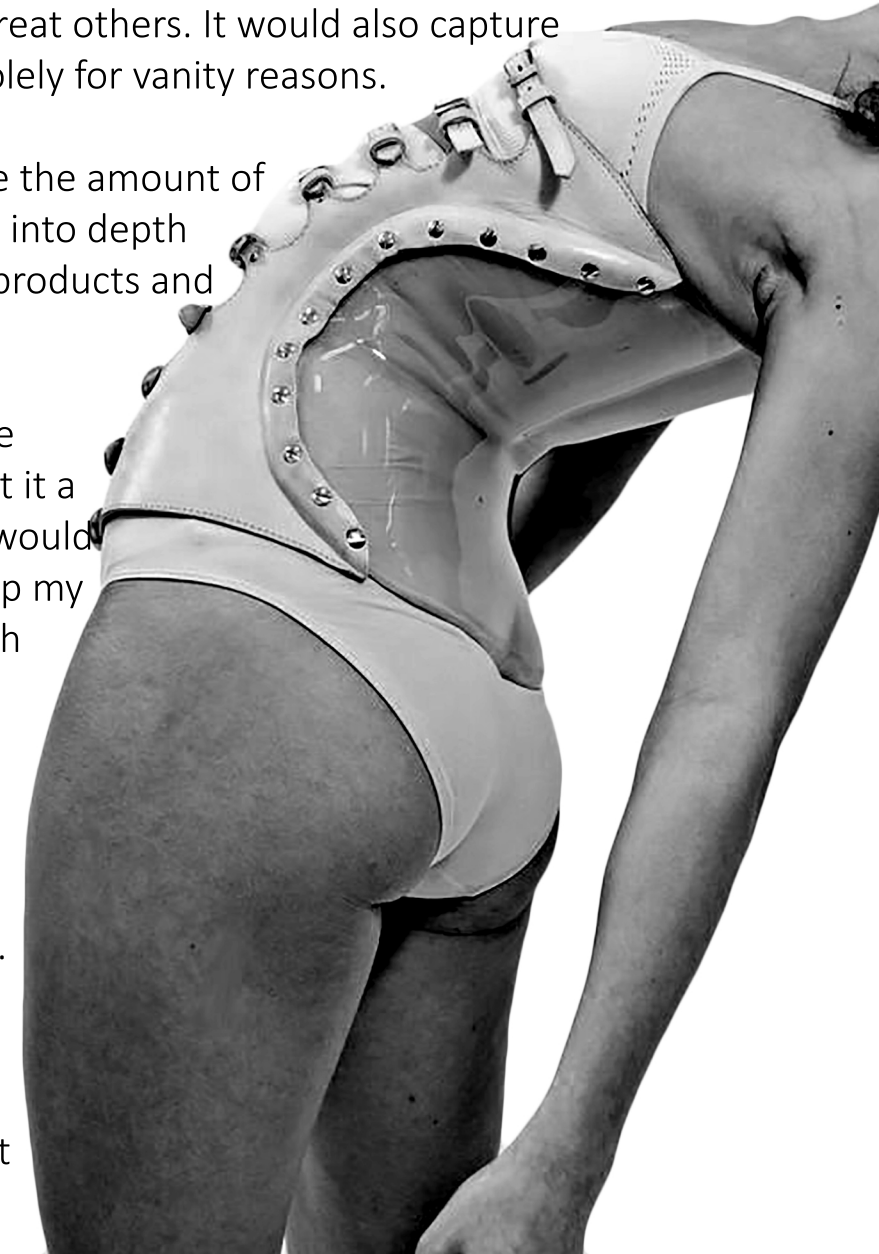
The thing that has come as quite a concern to the whole project would be the amount of time it would take to complete this, and really whether it is possible to go into depth with each person/story as much as I intend to do so. Also the cost of the products and producing the final outcome may become a slight hindrance.

OPPORTUNITIES

One of main reasons that I chose to create a book was mainly because the thought of having something physical in regards to portfolio would benefit it a great deal as well as having such a variety of different styled images that would have all been created, shot and edited by me. It will also hopefully develop my special effects skills and help improve my understanding with working with silicone, which could open job opportunities further down the line.

THREATS

As I have planned to do multiple photoshoots, many of these that include silicone pieces which not only take a while to make but also take a long time to apply, this will be a massive threat to the production schedule as I would have to cater for the time it takes to make and apply these pieces. Good time management and organisation are going to be very critical in this project- the models that are chosen also have to be very willing and patient during the process. The amount of looks that I aim to complete may possibly be too ambitious, but if any less images were created I feel it wouldn't be as successful.



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I M A G E L I S T

Figure 1 and 2: The Hidden Identities of Andreas Poupoutsis, shot by Andreas Poupoutis (2012) <http://installation-mag.com/the-hidden-identities-of-andreas-poupoutsis/>

Figure 3: Martha Graham in photo series Lamentation, shot by Barbara Morgan (1940) <http://www.metmuseum.org/art/collection/search/261134>

Figure 4: Geometric Maps, shot by May Xiong (2013) <https://www.behance.net/gallery/8604943/Geometric-Maps>

Figure 5,6 and 7: The Hidden Identities of Andreas Poupoutsis, shot by Andreas Poupoutsis (2012) http://installation-mag.com/wp-content/uploads/2014/02/Andreas_Poupoutsis_Hidden_Identities.png
<https://s-media-cache-ak0.pinimg.com/236x/8f/47/31/8f4731fa69716fee38512536d9f29c2c.jpg>
<http://installationmag.com/wp-content/uploads/2014/02/AndreasPoupoutsis-Hidden-Identities-2-of-2.jpg>

Figure 8,9 and 10: Artyom Shabalov by Dorothee Murail for Fashionisto Exclusive (2013) <http://www.thefashionisto.com/artiom-shabalov-by-dorothee-murail-for-fashionisto-exclusive/>

Figure 11: Painting by artist KwangHo Shin (2013) <http://www.trendhunter.com/trends/kwangho-shin>

Figure 12: Alex Turner <http://www.dolphinmusic.co.uk/article/1516-how-to-sound-like-the-arctic-monkeys-a-complete-gear-guide.html>

Figure 13: Runway Republic Image <https://uk.pinterest.com/pin/504755070707292806/>

Figure 14: In Character taken by Howard Schatz (2010) <http://www.howardschatz.com/books.php?galleryID=42&subcatID=83&page=0>

A P P E N D I X A

TARGET AUDIENCE

There may possibly be a limited few of Boomers that really appreciate the book-to understand if it really does appeal to the broad age range that I am hoping for, I am going to construct a focus group with around 6-10 people and ask them what their opinions are, if any, to the initial images that I would have created – this will be done after my first photoshoot. . The reason for this would help me to determine what the suitable age demographic is and what the clients might be interested in.

Many of the derogatory terms and statements that was said by the US President about women and minorities were broadcast internationally and many of the equally ignorant citizens agreed and spoke up negatively (Cohen, 2016), similarly with Brexit.

I see the target audience being people that like to differentiate themselves from various situations, by what they wear or the type of bands they listen to more indie and alternative with a keen interest in art, these will most likely be Millennials and the late few that are in the Generation X. (Waterworth, 2013)

The main aspect of this project that would really distinguish it out from all the other pieces that are considered as somewhat similar would be the fact it is going to be made in a book, basically a complete story. Few people within this industry have created a book, let alone a book that will hopefully have a very basic storyline which is obviously open to interpretation by the public, however I have my own concept and plot which I will be sticking to. Like many other creative books, I see this being sold in a very specialist book shop – maybe one that is independently run or perhaps a gift shop that is connected to a gallery or an exhibition of some sort. This particular book would most likely not thrive in a book shop that is considered very mainstream, mainly because it is going to be a very acquired style that not everyone will be able to appreciate.



Figure 13: Runway Republic

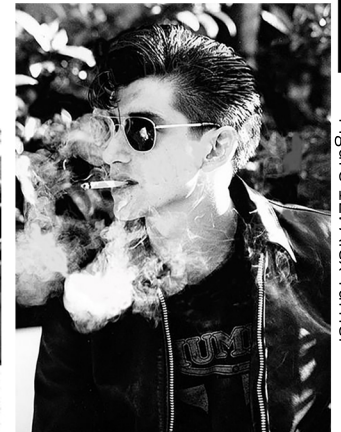


Figure 12: Alex Turner

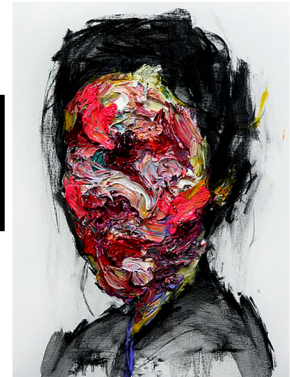


Figure 11: Kwangho Shin



APPENDIX B

In future when more images have been produced, I will contact a book shop that is independently run or that specialise in books made by Artists to see if they can stock a limited supply of my book. I feel that this may not be very successful but I will still try.

ARTSWORDS BOOK SHOP, LONDON.

Artwords book shop is situated in Central London not too far from the buzzing vibes of Shoreditch High Street and Brick Lane, the 16-year-old chain, specialises in contemporary culture and holds a wide variety of books, from fine art analysis to graphic design and photography. The books range from being heavily picture based to titles that only really cover theory. Independently run magazines and some of the well know are also sold here.

Alongside all this they also hold quite a wide variety of signed and rare edition books.

I think this would be such a great place for my book to be situated as not only does the aesthetic of the shop as a whole suit the style I'm going for but also the type of books they stock are very similar to what I want mine to look like.

I did more research into them and they do actually consider books that have been self-published, however they receive a very large number of request and only a very select few get chosen, nevertheless I think it worth an attempt.



A P P E N D I X C

ANDREAS POUPOUTSIS - CASE STUDY ONE

Andreas Poupoutsis' images were featured in a few slides back, but his work was the one that really inspired me to look into this concept a bit more. His series is called Hidden Identities which is somewhat similar, however the story behind mine is that they have these 'hidden identities' that Poupoutsis portrays but the idea is that they will be breaking out from the mould and showing who they truly are.

I really appreciate his style with a heavy black background and strong contrast throughout this series and throughout many of his images. You can clearly see that the main objective for this series is to create that strong dynamic and the

The reason my images will differentiate between Poupoutsis' is because not only will some of the images be very clean looking, with a very minimal style going throughout which will also be accompanied by a bright white background which should help with the concept. They will also vary in styles and context. There will be different sections/story's to my book which will each have a different style depending on the person modelling.

So far Andreas Poupoutsis work is only being shown online, on an online magazine called Installations which mainly features artist and photographers work also it occasionally includes gallery write ups and exhibition reviews.

DOROTHEE MURAIL- CASE STUDY TWO

Albeit majority of these photos that are included in this series are not directly linked to what I am doing there is however a few that I think are incredible and have a solid reference to my idea and theme. There is an obvious link to texture which I can greatly appreciate and that aspect of it I find really influential.

The theme of this shoot no way relates to anything that corresponds with my ideas I just think the execution of these images may be very similar to what I had envisioned. She had created these series of images to work as a story would she also used a male model- both things I had seriously considered doing. However, despite the similarities, the images for this story were used for an online editorial website where people can submit their own work.

APPENDIX D

TEST SHOOT/IDEA

Although this isn't going to be the general style of the whole book I thought it would be an interesting idea and technique to look at. The only problem is is that this style backs up the concept of being trapped. This is however not entirely my idea, it is an aspect of it but I wanted the images to be more of a trapped, but escaping feeling to them, whereas this just looks at being trapped. I could however look more into it and find a way of expressing the emotion of release through this type of style- I don't think it will be as effective as this though, which is disappointing because I really like how it has turned out.

HOWARD SCHATZ

Howard Schatz is an incredible photographer that not only captures some of the most entertaining portraits which have such a relaxed and humorous edge but he also specialises in motion photography. Trying to capture dancers in their most elegant positions, the use of drastic lighting really makes these images work. What also differentiates him from other photographers is the extremely high contrast between the background and the model, these images really capture the essence of vibrancy not only because of the technique used but also through the content in the images.

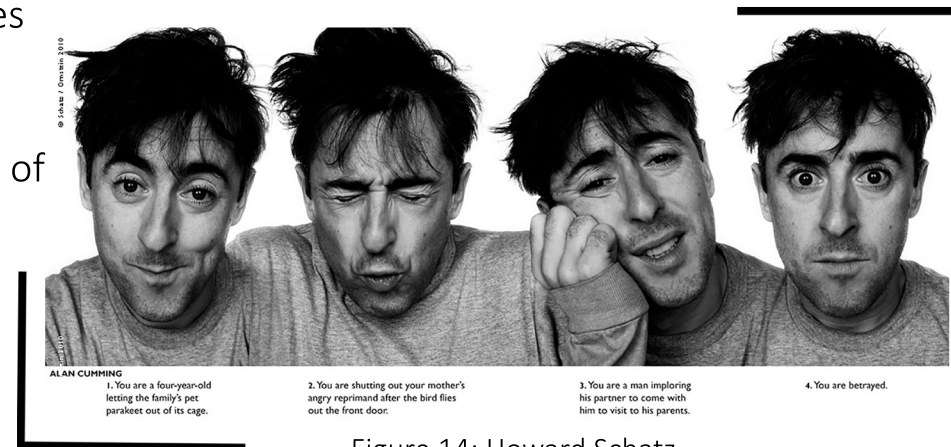


Figure 14: Howard Schatz

ISAMAYA FFRENCH

Isamaya Ffrench is a makeup artist that isn't afraid to push the boundaries, similar to Schatz her work has story behind it. You can tell it apart from anyone else's; every image portrays a different emotion or story. From a hair and makeup side you can tell that there is a reason behind everything that she's doing – a concept that she has come up with. Many of her techniques used are ones that are very popular in the film and TV spectrum, which is interesting because she too has tried to incorporate this style into an industry where it is not traditionally used.

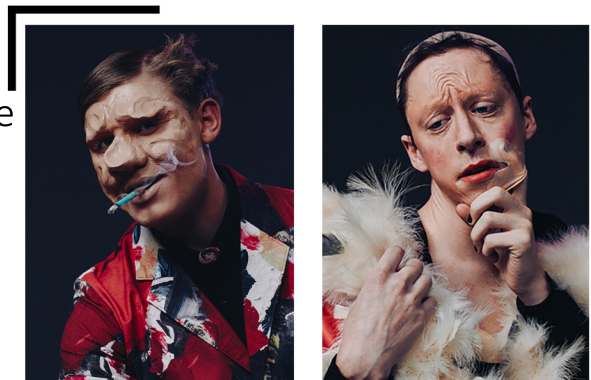


Figure 15 & 16: Isamaya Ffrench