

Masters Project Proposal Form

COURSE

MA Digital Arts

NAME

**Amy Read
Vaida Kaklauskaitė**

DATE

COMPLETION DATE

18 August 2011

Please enter the agreed deadline for submitting work for assessment

Assessment Methods:

Blogs:

We will be keeping our individual blogs as we go through the unit, documenting our research and planning for the shoots, documenting our individual roles within the collaboration, as well as on set photographs and videos. We will also critically reflect on the images/gifs/films in the blog. This will form the main discussion during group critiques where we would like to get feedback on the images. We will also be putting the images on our joint blog and approaching magazines with them, so we will need to research appropriate ways to do this.

We will be documenting our individual roles within the collaboration by recording on set footage that will also be featured on our blogs.

www.amyreaddesigns.com/mablog

<http://vaidakaklauskaitė.wordpress.com>

<http://vaidaandamy.wordpress.com> - joint blog for final edits only.

We will also be submitting individual critical evaluations reflecting on our individual roles and successes within the collaboration and how this is evident within the final outcome. We will also reflect on our decision making process and our assessment presentation.

MA Show:

As we are exploring a range of image making the final result will be a series of images, animated GIFs, short fashion films, or a combination of these categories. They will be displayed on a screen to accommodate for the possible range of media.

Collaborative Roles:

We are continuing our collaborative roles from our previous projects. Vaida will be the photographer and Amy will be art direction and retouching. We will generate ideas for shoots through discussion, plan and execute the shoots together, and chose the final images together. This unit will involve looking outwards and finding new collaborators to build on our already successful collaboration. We will be looking for stylists, make up artists and models.

What is the work?

“No field is richer in metaphor than the body”

Martin Kemp /"Medicine in View: Art and Visual Representation", *Western Medicine: An Illustrated History*, ed. Irvine Loudon, 1997, p. 11.

We want to carry on our theme of exploring ways to represent and distort the human body using photography. By distorting the body with fabric and clothes we hope to challenge the current content of fashion imagery and move more toward the works of Zach Gold and Lucy & Bart. We are looking to work in a way that doesn't appear narcissistic in the same way a lot of fashion imagery does at the minute. (See 'Exploring Our Hybrid') To achieve this shift we will need to carefully consider our choice of models, stylists and make up artists.

We work both subjectively and psychologically distorting the body. We enjoy creating different a body image while manipulating it at the same time.

Unexpected visual representation of the body:

Maybe the feeling that fragmentation and the changing image of the body is very common nowadays, people are changing their bodies themselves for example losing or gaining weight, plastic surgery etc. Or they're image is changed/modified by others using digital technologies such as Photoshop etc.

As Amy is coming from a commercial beauty background and Vaida as a classical photographer we both were not happy with following polished body image representation. What we create now is a hybrid between fashion and experimental photography, and the bodies that we represent are ugly and beautiful at the same time.



Kiki Smith

http://en.wikipedia.org/wiki/Kiki_Smith

One of the main aims of this unit will be to push our collaboration further. This will be achieved in three ways.

Firstly, we will be introducing new collaborative partners into the project. We are aiming to work with a stylist - this could be a Fashion BA student, or a local fashion designer. The aim of this

would be to see what they could bring to our work, to see how their involvement influences the outcome. We also want to work with some new models. During MSN4 we worked with a model who had experience and we found that this enriched the images with a higher level of professionalism. This also meant that we gave up some of our control of the image, the model was able to take direction and add her own ideas to it, this gives life to the work that can only be achieved with the specific people involved in the collaboration. Some of our inspiration for collaboration has come from Lucy and Bart <http://lucyandbart.blogspot.com/>, with their fashion and performance collaboration. A duo that's used often readily available materials to distort the body and confuse the viewer.



BLOW UP

Once the secret behind sculpted cheekbones and crease-free eyes, filler is now injecting youth into the aging body. Catherine Piercy investigates. Photographed by Nick Knight.

If a definitive picture of twenty-first-century aesthetic medicine is beginning to emerge, it's one in which the boundaries between science fiction and reality are slowly giving way. Take, for instance, Sydney Coleman, M.D.'s, Tribeca practice. Inside his sleek, state-of-the-art facility, the Manhattan plastic surgeon holds the tools to erase, re-touch, and even rescale your most stubborn problem areas. It's like stepping into fantasy Photoshop—and the possibilities for redesigning your body are endless.

Your options include:

- the C cup you've never quite been able to fill out (or that has fallen with age);
- the rounder, fuller backside of your 20s;
- the ability to retouch cellulite dimples and sunken scars;
- all of the above.

What's novel here is that his weapon of choice isn't a scalpel, a laser, or a silicone implant. It's a syringe.

Perhaps it was only a matter of time before the revolutionizing power of injectable fillers—from human fat to hyaluronic acid-based synthetics like Restylane and Juvederm—made its way below the neck. After all, they've been lifting cheekbones, filling in under-eye hollows, and replacing lost volume in the face for more than a decade now. Yet while their body-sculpting applications are undeniably exciting, they're not without controversy—for starters, with research remaining in its relatively early stages, surgeons still don't know their possible long-term side effects. One thing, however, is certain: As experts around the world scramble to harness its youth-restorative potential, filler is heading south.

SMOOTHING OVER MINOR IMPERFECTIONS

The evolution of using small-scale dermal fillers on the body may owe a singular debt to the hand, where the appearance of protruding veins and tendons has betrayed a perfectly good facelift on more than one occasion. "It was the next obvious step after the face," says Fredric Brandt, M.D., a cosmetic dermatologist with practices in New York City and Coral Gables, Florida, who began padding the area with dermal fillers like Perlane nearly seven years ago.

These days, dermatologists like Manhattan's Howard Sobel, M.D., are using carefully controlled amounts of Radiesse (a filler made from calcium hydroxylapatite, a naturally occurring substance found in the bones and teeth) to plump the occasional dimple from cellulite. Success, however, depends upon choosing the right physician; an overzealous dosage "can create more bumps than you had in the first place," cautions Sobel.

In the case of sunken scarring—the tiny hollow where a precancerous lesion was cut away, the deflated souvenir of a cortisone injection, the shallow depression of an acne scar—a few injections of Restylane or Juvederm can restore volume for up to eight months, says Brandt.

Its corrective power may be marvelously efficient, but even in proper hands, says Mary Lupu, M.D., a clinical professor of dermatology at Tulane School of Medicine, "you can have complications with any filler"—including a hardened accumulation of material known as a "nodule," which may form beneath the skin's surface at the injection site. In some instances, it can be treated with massage or, in the case of hyaluronic acid-based fillers, dissolved with an injection of hyaluronidase; in others, it may break down naturally over the course of several months to several years. (continued on page 337)



HOPE FLOATS

Body suit by Lucy and Bart, a collaboration between Lucy McRae and Bart Hess. Model: Caroline Trentini. Hair: Sam McInight for Premier London; makeup: Val Garland at Streeters London. Details: see in This Issue. Fashion Editor: Phyllis Posnick.

<http://www.lucymcrae.net/>

Interestingly Lucy and Bart's original body sculpture with tights and balloons was taken on by Nick Knight, a well-known fashion photographer and published in Vogue. For the Vogue shoot Lucy and Bart worked with a professional model, photographer, make up artist and stylist to create a more polished and stylised version of their original idea. This idea has gone from being a self-produced "low – tech prosthetic ways for human enhancement" to a high fashion editorial shoot in Vogue. This is a hybrid of fashion and art photography, and one we would like to research in order to better understand our own practice.

Exploring Our Hybrid



zach gold Search

Browse TV Shows

"String Theory" - Director: Zach Gold

lovescoolstudio 2 videos



2:22 / 9:19 720p

79 views

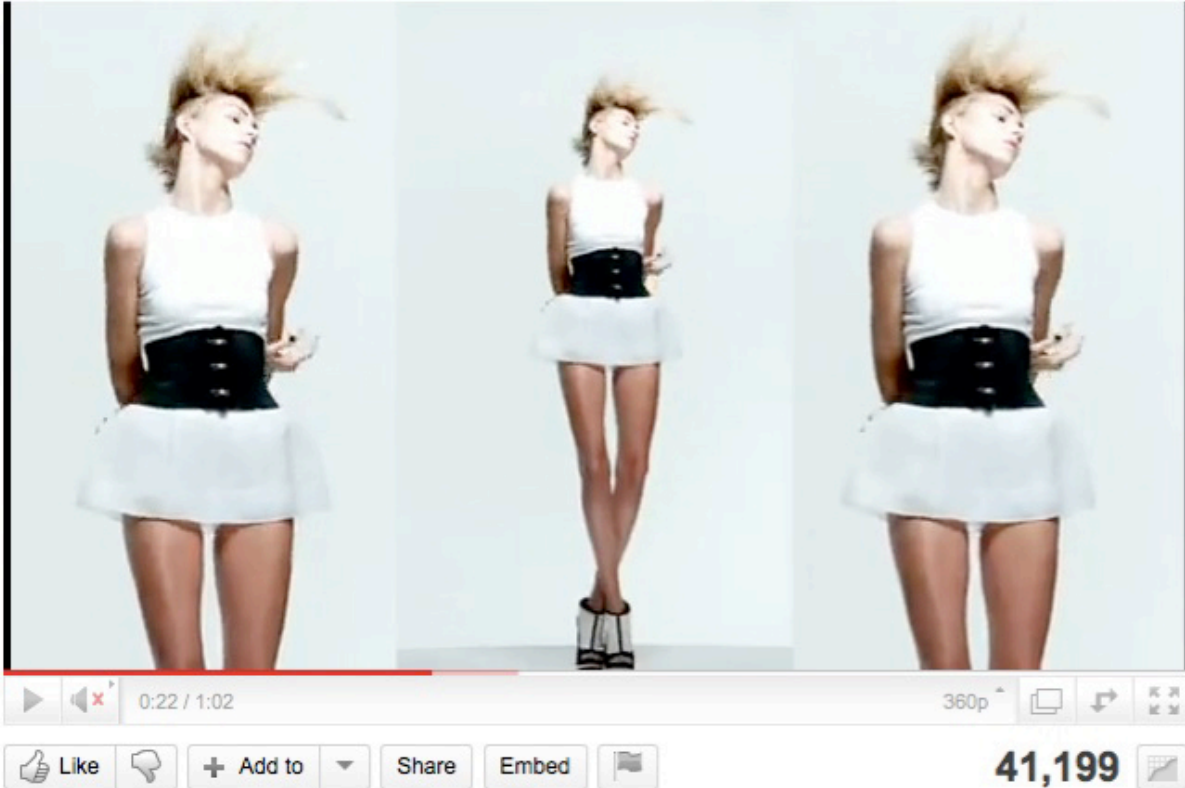
<http://www.youtube.com/watch?v=iu-p1YT5pYk>

ShowStudio - Vogue UK "Black and White" Photoshoot with Anja Rubik

faithakiyama

85 videos

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<http://www.youtube.com/watch?v=9Ezjd4bOwBc> - Nick Knight

These two videos are both shot by fashion photographers but they have very different outcomes. The first, String Theory by Zach Gold is a collection of super slow motion cuts that showcase the work of Belgian fashion house A.F. Vandevorst. The different outfits are embedded in their own distinct environments that are part of the models dream world and her reality that is ultimately destroyed. The second is by the fashion photographer Nick Knight for Vogue. This video is more like the extension of a traditional studio fashion shot. The model is against a white backdrop, and uses a fan and the clothes in the same way she might use them during a stills shoot to create movement in the still image.

There is one element that we feel fundamentally separates these two fashion films. The feeling that the model is watching herself being watched. In Zach Gold's film the model is acting, she is adding to the dreamlike quality of the environment and the clothes, her movements and emotions are connected to the story. In the Nick Knight film, the model is posing, moving from one pose to the next, there is no emotion, only a concern to appear beautiful, and model-like.

"Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in

herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight”

Ways of Seeing – John Berger, p.47

We feel that part of why our work floats between boundaries is that when we create our images we aren't concerned with making the model appear model-like and displaying tried and tested model poses, we are interested in a story - a relationship between the fabric/clothes and the model.

The second way we are going to push our collaboration is to move into experimenting with animated GIFs and moving image.

When Japan Vogue launched their first digital edition it consisted entirely of black and white animated GIFs, <http://coutequecoute.blogspot.com/2010/09/vogue-hommes-japan-digital-1-ipad.html> breaking away from the tried and tested still. This playful attitude towards the work and its digital representation is important for us commercially. As magazines become digital and paper editions die out, how prominent with the still image be?

We have been inspired by Zach Gold, and for the first time felt the same hybrid fashion context being explored. The first step will be to experiment with GIFs, evaluate its success and see how we feel about moving into moving image.

The third way in which we will be pushing our collaboration is to focus on the end context of the work. For example if we want to try to get our work published in a magazine, we will first have to decide which magazines to approach. This raises the issue of 'are we fashion or fine art, or a hybrid of both?' as this will influence which magazine is more likely to publish our work. Are there magazines that publish this type of hybrid photography at all? This will form a part of our research.

At the end of the masters we hope to have a portfolio to approach other collaborators and potential clients. Part of this unit will be exploring this, who are our potential clients, music bands, fashion designers, stylists, manufacturers wanting product photography?

Our end result will be a series of images, animated GIFs and short films, which will form an online portfolio on <http://vaidaandamy.wordpress.com>. We also hope to get our work published in a magazine such as <http://www.dazeddigital.com/> and <http://woundmedia.com/> either in the digital or paper versions.

We will be researching other collaborative teams such as Mert and Marcus (<http://models.com/people/Mert-Alas-and-Marcus-Piggott/year>), and Ollie and Capaldi (<http://www.ftape.com/spotlight/photographers/olliecapaldi/>), identifying their roles within their collaborations and how they affect the images that they produce.

We will research past and present photographers to provide a context for the concepts we want to shoot, as well as researching what sort of photography gets published in magazines such as Dazed Digital and Wound Media.

www.richardavedon.com

<http://www.herbritts.com/images/>

www.janmansy.com - fashion photographer

www.michaeldavidadams.com - fashion photographer

www.woundmedia.com - online magazine

<http://www.dazeddigital.com/> - online magazine
<http://www.dirtymouse.co.uk/category/photography/> - creative blog
<http://www.hedislimane.com/fashiondiary/index.php?id=83> - photographer
<http://videos.nymag.com/pages/fashion> - New York magazine
<http://www.kurtstallaert.com/main.html> - photographer/director
<http://www.gavinoneill.com/engine/SID/1000133.htm> - beauty photographer

A great part of our research will be practical, by testing and shooting ideas in the photography studio and critically reflecting on the results. How has each of the collaborators impacted on the work? How did we engage with the new collaborators, did they bring something new to the project, have they changed the project? Have we communicated what we originally intended to? Where is the work going?

We will be looking at our collaboration in the context of other current collaborations such as Mert and Marcus (<http://models.com/people/Mert-Alas-and-Marcus-Piggott/year>), and Lucy and Bart (<http://lucyandbart.blogspot.com/>). How has their collaborative roles impacted on the final result? Does this fluid working method improve the work? Has this working method given rise to the hybrid nature of our work?

We want to use the photography studio as much as possible to improve our workflow with the high end equipment, lighting techniques, direction techniques etc. By using the studio we have the chance to concentrate on our collaborative roles, and the roles of the outside collaborators that we have brought in, instead of worrying about using rented or borrowed equipment. Each shoot will require specific research into the visual language that we will need to use to communicate our message. We are currently looking at collaborators such as Lucy McRae and Bart Hess.

We hope to produce new and exciting work that challenges the boundaries between fashion and fine art, creating a hybrid that only exists by means of our collaboration. We will critically reflect on our roles as well as the roles of others that we have brought into our collaboration. We hope to successfully identify a context for our work, which will mean that our particular hybrid of work will be published.

After each shoot we will evaluate everyone's role within the process, how the other collaborators affected the shoot and how effectively the images communicate the original message. To fuel this we will be researching other collaborative teams such as Lucy and Bart, to see how their collaboration affects their results. Hopefully there will be a progression through the unit, visible in the shoots.

Timeline:

We have produced a timeline of the masters project that shows when we plan to conduct the research for my shoots and the shoots themselves. To be able to submit the work to magazines the images will need to be of professional quality, but within a realistic timeframe as to be able to move onto the next shoot.

JAN	WEB ELECTIVE	<p>Research: Make contacts, hair stylists, make up artists, models. fashion stylists, Sandra Reynolds, MAC (Jarrollds), John Olivers.</p> <p>Idea generation - discuss particular areas of interest, and how we can communicate these.</p>
FEB		<p>Research: Audience, potential avenues for our work. Dazed and Confused, Wound, i-D, 10 magazine etc. Online magazines, blogs, collectives.</p> <p>Art Direction: Solidify concepts and plan shoot 1.</p>
MAR		<p>Shoot 1: Access to photography studio needed. Critically reflect on shoot 1, how does it influence the web elective? The results from shoot 1 could be the content for the web design produced in the web elective unit.</p> <p>Approach magazines with images: Find out if there is a possibility of submitting editorial work. Approach online magazines/blogs.</p>
APR		<p>Plan Shoot 2: Research concept, suitable models & styling. Shoot 2: Access to photography studio needed. Critically reflect: Does the fact that we are a duo affect the way magazines publish/don't publish us? Contact more magazines, and collaborators.</p>
MAY		<p>Plan Shoot 3: Research concept, suitable models & styling. Shoot 3: Access to photography studio needed. Critically reflect.</p> <p>Contact more magazines, and collaborators.</p>
JUN		<p>Plan Shoot 4: Research concept, suitable models & styling. Shoot 4: Access to photography studio needed. Critically reflect.</p> <p>Contact more magazines, and collaborators.</p>
JUL		<p>Reflect on new portfolio as a whole and individual shoots. How has the collaboration progressed/not progressed? Is the blog and its contents communicating to the appropriate audience? (http://vaidaandamy.wordpress.com) How has adding new collaborators changed our collaboration? Is the collaboration a sustainable one for commercial purposes?</p>
AUG		<p>Assessment, Critical Evaluation, Masters Show</p>