

Emma Farrand
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Never Grow Up

Childhood can be a time of great happiness. This project is a commentary on how some adults feel that they must give up childlike things but then end up missing them greatly in the long-term. I was inspired to create this work because it relates to my feelings at this transitional time in my life, and I wanted to communicate the theme of childhood regression. As a young teenager, at times I felt that I had to choose to act like an adult rather than my own age when it would have been much easier to be childish. Even now there are times that I wish I could go back to being a carefree child. I think that this is a universal idea that many different people from very different backgrounds can relate to, which is why I chose to base my project on this idea.

I tried to incorporate a range of both childlike and more grown-up feelings, using myself as the subject. I did this by acting silly and carefree in some of the images while appearing upset or longing in others. My use of camera angle and color give the viewer the feeling that, even though I am dressed as a professional woman, I am still truly a child at heart. For example, there are shots where I am positioned far above or far below the camera to make myself appear much larger or smaller depending on the specific intention of that photograph. I also chose to use mainly primary colors because of their youthful social connotations. If I had paid more attention to pattern and movement I could have better represented the idea that the desire to regress is something that comes and goes at different times in my life.

In this body of work I am referencing the style of photographer Ronen Goldman. I appreciate his intentional use of color to create mood, his use of the 'decisive moment', and the way that he incorporates humor into his work. As this project progressed I chose to work with color in a different way than Goldman. I used a rather childlike color palette with a lot of primary colors, whereas Goldman tends to work more in complementary color schemes. I did use what I learned from Goldman's images to inform how I worked with motion in my piece. During my first round of shooting, I decided that humor needed to be incorporated into my photographs. Like Goldman, I accomplished this by practicing comical or ironic juxtaposition that came in the form of showing an adult doing traditionally childish things. A challenge that I encountered was having to take these images by myself with no one to close the shutter for me. To overcome this obstacle, I learned how to utilize the timer and the shutter remote on my camera. Learning those technical skills proved instrumental to this project. I have learned a lot about myself, as well as narrative photography, from working on this project.

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Prof. Lee Ann Paynter