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The Wedding Ritual: A Photographer's Journey to Capturing Practice

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Declaration

I declare that the work presented in this dissertation is my own independent work, except where otherwise stated, and that no part of this document has been previously submitted towards any other qualification.



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05 August 2019

Date

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Abstract

The study explores an alternative approach to Christian wedding photography that draws on the ritualistic narrative of the wedding as “social drama” (Turner.1974:54). Wedding photographers of the past have captured and illustrated the wedding story, with key moments, in a logical order reflecting a timeline showing the day’s events. The goal of the study is to investigate beyond the identified key moments and timeline of the Christian wedding so as to create awareness and develop understanding of the ritual and its phases and in turn, use this as a source to inspire, initiate and develop a method for the capture and production of the Christian wedding narrative in a new visual way. ‘Traditional’ Christian wedding photographers, brides-to-be and grooms-to-be are exposed and influenced by wedding photography styles of the past (which depict staged, static and controlled visual moments) or visual references from glossy magazines which place emphasis on branding, fashion-styled imagery and advertising, and lead to a romanticised and glamorised vision of possibility. The full Christian wedding narrative ritual is lost in visual representations that contain only a few glamorised and romanticised moments.

This dissertation argues that the emotional, atmospheric and narrative moments of transformation of the couple on the day can be captured visually. The main research question of this study asks how one can use photography to capture that visual atmosphere and emotional underpinning of the various stages of the marriage ritual so that these images can be seen as trigger mechanisms for memories of the event.

The study firstly engages with the Christian wedding as a ritual. Following Turner’s (Deflem 1991:3) conceptualisation of the four phases of a ritual (breach, crisis, liminal space and reintegration) the dissertation divides the wedding into these four phases. It also argues that the post-wedding events (the reception) follow the same trajectory, and present Turner’s (1974) liminoid dynamics. Working from several transformation narratives that use this approach, critical descriptive words that capture the narrative, the emotion and the atmosphere of the transformation are collected and clustered into categories. Following this, a tentative shooting schedule is proposed for each cluster/category.

A method for the analysis of the photographs emerging from the testing of each cluster's shooting schedule is determined, using Barrett's subdivisions (Barrett 2006:65). The framework, composed of clusters, shooting schedule and analytical frame, is then tested on random appropriate photographs.

The main body of work then applies the framework to 7 Christian weddings, and examples from each ritual phase are described and analysed to determine whether the photographs can be seen to capture the narrative events, the emotions and the atmosphere of each phase. The study argues that this is an effective alternative approach to Christian wedding photography practice.

The study set out to develop an understanding of ritual and its various phases filled with emotion, atmosphere and life-changing practices. The wedding ritual identified followed a similar, if not the same path, of action of a life changing event and could be linked to the ritual and its four phases as per Turner's discoveries and methodologies. Through literature of peoples' life-changing experiences a databank of words describing the various phases of the ritual by means of emotion, atmosphere and meaning were identified and put into clusters of similar characteristics. These clusters, totalling seven, are representative of the four phases in the ritual that were used as a brief for the researcher/photographer.

Barrett's picture categories allowed one to decipher and develop a shooting schedule using these clusters with collective themes as briefs. The shooting schedule, which was speculative in design, was a method to illustrate the descriptor visually. Barrett's methods supported the analysis and assessment of visuals captured in the field of the study of the Christian wedding. The visuals could be linked to descriptors and clusters which, in turn, could be linked to various phases in the ritual. The shooting schedule tested developed a visual capture framework (ritualised approach) which displayed images with a complete narrative filled with emotion and meaning, of the ritual in all four phases of the Christian wedding.

Table of contents

	Page
Declaration	i
Acknowledgements	ii
Abstract	iii
Table of contents	v
List of Figures	x
List of Tables	xv
List of Diagrams	xvii
Chapter 1	
1.1 Introduction	1
1.2 Background and Motivation	2
1.2.1 Formal approach with key moments set up by the photographer	5
1.2.2 The glamorized and romanticized approach in glossy magazines	7
1.3 Research questions, aims and objectives	10
1.3.1 Aim of the study	11
1.3.2 Research objectives	11
1.4 Theoretical frame: Wedding as a ritual	12
1.4.1 The ritual as a social drama	12
1.5 Research methodology	13
1.6 Ethics	16
1.7 Chapter divisions	16

Chapter 2

2.1 Introduction	20
2.2 Ritual and the liminal in theory	23
2.2.1 Case study 1: Liminal transition	25
2.2.2 Key words from Case study 1	29
2.3 Liminoid Space (phases)	29
2.3.1 Case study 2 and 3: Liminoid transition	30
2.3.2 Key words from Case study 2 & 3	35
2.4 Liminal (sacred) and Liminoid (profane) phases and timeline within the Christian wedding ritual	35
2.4.1 The wedding ceremony	37
2.4.2 The wedding reception	39
2.5 Word clusters	40
2.5.1 Breach: phase 1	41
2.5.2 Crisis: phase 2	43
2.5.3 Liminal / Liminoid: phase 3	44
2.5.4 Re-integration: phase 4	47
2.6 Conclusion	48

Chapter 3

3.1 Introduction	49
3.2 Developing a visual capture framework	50
3.2.1 To develop a visual with narrative content	51
3.2.1.1 Descriptive photographs	52
3.2.1.2 Explanatory photographs	52

3.2.1.3 Interpretive photographs	52
3.2.1.4 Ethically Evaluative photographs	53
3.2.1.5 Aesthetically Evaluative Photographs	53
3.2.1.6 Theoretical Photographs	53
3.3 The Descriptors	55
3.3.1 Composition: Subject position, surroundings and elements	56
3.3.1.1 Unity	57
3.3.1.2 Balance	57
3.3.1.3 Visual tension	58
3.3.1.4 Rhythm	58
3.3.1.5 Proportion	58
3.3.1.6 Contrast	59
3.3.2 Camera position	59
3.3.3 Framing	60
3.3.4 Creative use of focus and or use of lenses	61
3.3.5 Creative use of the mechanical or electronic shutter and its applications	63
3.3.6 Creative lighting interpretation and application	63
3.3.6.1 Existing light	64
3.3.6.2 Sources of lighting	64
3.3.6.3 Quality and direction of light	65
3.3.6.4 Colour of light	65
3.3.7 Use of colour / no colour in the image	65
3.3.8 Post-production editing / application	66
3.4 Introduction to tables with descriptors and shooting schedule options	67

3.4.1 Tables with descriptors and shooting schedule options	70
3.4.1.1 Example discussion Cluster 1: Breach conflict	72
3.4.1.2 Example discussion Cluster 2: Breach doubt	76
3.4.1.3 Example discussion Cluster 3: Crisis conflict	80
3.4.1.4 Example discussion Cluster 4: Crisis doubt	84
3.4.1.5 Example discussion Cluster 5: Liminal / Liminoid phase (Social experience)	89
3.4.1.6 Example discussion Cluster 6: Liminal / Liminoid phase (Individual experience)	93
3.4.1.7 Example discussion Cluster 7: Re-integration phase	97
3.5 The application of the briefs (findings) of chapter 3 to be applied and tested (field work in chapter 4)	99
Chapter 4	
4.1 Introduction	100
4.2 The Ritual: developing a practical application for the photographic medium	100
4.3 The image: as a visual descriptor for the ritual in wedding photography	102
4.4 The image analysis (description, interpretation and evaluation) explained	103
4.5 Image analysis of the ritual in a Christian wedding	107
4.6 Visual analysis of the ritual in a Christian wedding: A visual representation	188
Chapter 5	
5.1 Introduction	190
5.2 Chapter division	191
5.3 Findings	193
5.4 Shortfalls	195

5.5 Further research.....	196
Bibliography	197
Annexure A: Consent Form.....	201
Annexure B: The visuals analysed in chapter 4 have being placed into a ritual sequence, in an attempt, holistically, to visually present the narrative of the sacred (wedding) ritual followed by the profane (reception) ritual	203

List of figures

Page

Figure 1.1

Author Unknown. 1957. *The researcher's parents' wedding photograph.*

Black and White print. 14.5x11.5cm. Family Album. 4

Figure 1.2

Author Unknown. 1957. *The researcher's parents' wedding photograph.*

Black and White print. 14.5x11.5cm. Family Album. 6

Figure 1.3

Wyllie, G. 2015. *Let them eat cake.* Colour photograph. 27.5 x 20cm.

Wedding Inspirations magazine..... 8

Figure 1.4

Wyllie, G. 2015. *Let them eat cake.* Colour photograph. 22.5 x 16cm.

Wedding Inspirations magazine..... 9

Figure 3.1

Walton, N. 2017. *Turmoil*..... 72

Figure 3.2

Hughes, JP. 1998. *Pretty for a Black Girl.* 76

Figure 3.3

Hilliard, J. 2012. *Hilliard X Combo.* 80

Figure 3.4

Klein, L. 2018. *Emotive Portrait photo shoot*. 84

Figure 3.5

Brunskill, C. 2013. *Clive Brunskill of Getty Images photographs Andy Murray lifting the Wimbledon men's singles trophy in July 2013 as hundreds of fans hold up their camera phones*. 89

Figure 3.6

Lumley, BM. 2010. *First Communion Two*. 93

Figure 3.7

Herz, N. 2015. *Couple walking in the water at Coney Island*. 97

Figure 4.5.1

Analysis of Figure 4.5.1 108

Figure 4.5.2

Analysis of Figure 4.5.2 111

Figure 4.5.3

Analysis of Figure 4.5.3 114

Figure 4.5.4

Analysis of Figure 4.5.4 117

Figure 4.5.5

Analysis of Figure 4.5.5.....	121
-------------------------------	-----

Figure 4.5.6

Analysis of Figure 4.5.6.....	124
-------------------------------	-----

Figure 4.5.7

Analysis of Figure 4.5.7.....	127
-------------------------------	-----

Figure 4.5.8

Analysis of Figure 4.5.8.....	131
-------------------------------	-----

Figure 4.5.9

Analysis of Figure 4.5.9.....	134
-------------------------------	-----

Figure 4.5.10

Analysis of Figure 4.5.10.....	137
--------------------------------	-----

Figure 4.5.11

Analysis of Figure 4.5.11.....	140
--------------------------------	-----

Figure 4.5.12

Analysis of Figure 4.5.12.....	143
--------------------------------	-----

Figure 4.5.13

Analysis of Figure 4.5.13.....	147
--------------------------------	-----

Figure 4.5.14

Analysis of Figure 4.5.14 150

Figure 4.5.15

Analysis of Figure 4.5.15 153

Figure 4.5.16

Analysis of Figure 4.5.16 156

Figure 4.5.17

Analysis of Figure 4.5.17 159

Figure 4.5.18

Analysis of Figure 4.5.18 162

Figure 4.5.19

Analysis of Figure 4.5.19 164

Figure 4.5.20

Analysis of Figure 4.5.20 167

Figure 4.5.21

Analysis of Figure 4.5.21 170

Figure 4.5.22

Analysis of Figure 4.5.22 173

Figure 4.5.23

Analysis of Figure 4.5.23	176
---------------------------------	-----

Figure 4.5.24

Analysis of Figure 4.5.24	179
---------------------------------	-----

Figure 4.5.25

Analysis of Figure 4.5.25	182
---------------------------------	-----

Figure 4.5.26

Analysis of Figure 4.5.26	185
---------------------------------	-----

List of Tables

	Page
Table 2.1 Cluster 1: Breach conflict (Word Cluster)	41
Table 2.2 Cluster 2: Breach doubt (Word Cluster)	42
Table 2.3 Cluster 3: Crisis conflict (Word Cluster)	43
Table 2.4 Cluster 4: Crisis doubt (Word Cluster)	44
Table 2.5 Cluster 5: Liminal / Liminoid phase: Social Experience (Word Cluster)	45
Table 2.6 Cluster 6: Liminal / Liminoid phase: Individual (Word Cluster)	46
Table 2.7 Cluster 7: Re-integration phase (Word Cluster)	47
Table 3.1 Cluster 1: Breach conflict (Shooting Schedule)	70
Table 3.2 Cluster 2: Breach doubt (Shooting Schedule)	75
Table 3.3 Cluster 3: Crisis conflict (Shooting Schedule)	78
Table 3.4 Cluster 4: Crisis doubt (Shooting Schedule)	83

Table 3.5 Cluster 5: Liminal/Liminoid phase:

Social experience (Shooting Schedule)	87
---	----

Table 3.6 Cluster 6: Liminal/Liminoid phase:

Individual experience (Shooting Schedule)	92
---	----

Table 3.7 Cluster 7: Re-integration phase (Shooting Schedule) 95

List of Diagrams

	Page
Diagram 2.1 Religious Ceremony (ritual – liminal) Based on the work of Victor Turner.....	24
Diagram 2.2 Secular Ceremony (ritual – liminoid) Constructed from the work of Turner	30
Diagram 2.3 Religious Ceremony Developed from the Turner model	37
Diagram 2.4 Social Ceremony Developed from the Turner model	39
Diagram 4.1 Illustrates events and logical steps taken from the formulation of the study based on the ritual, to prepare for final practical application (which is speculative in nature), of the ritual cycle to be reproduced and illustrated in a visual way.....	101
Diagram 4.2 Illustrates events and practices from the Photographic logbook (practical application and experimentation recorded) to the final analysis of the selected images, to see if one could possibly link the (random) visuals to the phases of the ritual, thus representing the ritual in a visual way with the emotions and atmospheres identified in the various phases.....	102

Chapter 1

. “...photographs and other similar artefacts do not document events and people but actively construct memories and create meaning I believe that, through creating this image, I took partial control over the memories she would leave behind I had become an active participant in creating a familial past and stories” (Guyas 2007:16-18).

1.1 Introduction

The study will engage with the ritual of the western Christian wedding and its many facets, so as to develop a range of visual imagery that sets out to spark memory, and to encourage the viewer to relive the experiences and experiencing of that wedding through visual representation in photographs. The purpose is to use the narrative of ritual moments and the emotions and atmospheres that various phases of that ‘ritual wedding story’ suggest, to develop and justify a body of work that will embrace and trigger the memories and experiences of the wedding day as these speak to the changing social structures at play in a wedding.

As technologies change so does the role of the modern wedding photographer. A wedding photographer should be able to tell a story using visuals – a language to communicate the essence of the events as they unfold. As an artist he¹ should be able to capture these experiences so that they can be relived, not only as a visual, but as an emotion – a memory that one can share with others. A modern wedding photographer works with technology (a science), people (culture), visual information (a visual record and means to communicate), art (a medium of expression), storytelling (memory and image) and ritual (both in and out of religion). As such, his practice is not a mere documentation for record purposes but far greater.

This dissertation argues that, to do this well, the wedding photographer as visual capturer, as the creator of memories, triggers that evoke experiences, emotions and atmospheres and as director of the emerging visual narrative, should have a good understanding of the day which is about to unfold (indeed, even of the events and

¹ As I am conducting the research both as researcher and as artist I shall be using the male pronoun throughout where appropriate. I note this here, stating that I am aware of the gender neutrality needs.

the purposes of those events leading up to the ceremony and beyond). Weddings evoke themes of romance, of new beginnings and previous experiences, of love, joy, ceremony, commitment, celebration and community, all of which can be reflected thematically in the images shown and created. "A theme is a narrative element that prevents the images from being static and indicates the direction and style of the shoot" (Etienne 2011: 44). As such, the task of the photographer in this situation is to capture the story of the changes that come about through the wedding ceremony.

This massive responsibility lies in the wedding photographer's engagement and application – the body of work generated – which will live on for many years after the day is past (and forgotten by some).

1.2 Background and Motivation

On reviewing my own wedding, I page through the visuals and series of events captured in a stills image album that is 'my wedding album'. The images are composed of both colour and black and white visuals which all follow a logical sequence and set moments in a timeline of events that happened on the day. "The beholder of these kind of amateur photos does not usually evaluate them with respect to their artistic and technical merits, but by the details and memories the images evoke" (Mäkiranta 2012:40). I realise that the visuals display a technical competency of the photographer but lack in visual atmosphere and mood which could have been created and generated through the artistry of the photographer on the day. I also realise that "... the process of recording a wedding [could be] perceived as stimulating memory only at its later stages -- at the level of the photograph" (Shagoyan 2000:13). I find myself searching for a story with emotion and visuals depicting many more of the events of the day. It is as if puzzle pieces are missing – many stages before and after the ceremony are not documented. Unlike "the work of the Hollywood portrait photographer" who "had to arouse expectations, suggest promise, capture myths and crown success" (Kobal 1980: 84), there is no evident personalised style or artistic applications to the approach used to record the visuals of my wedding as I viewed them. The wedding album, which could have been a visual narrative of a wedding – *my* wedding – is incomplete and only seems to provide a form of 'documentary evidence' that some form of ceremony or

event had taken place. It is as if the wedding album is nothing more than a visual proof of a wedding having taken place. I find that this wedding album does not make “our ritualized behaviour during the marriage ceremony observable” as Bezner claims it does (2002:3).

Wedding photographers of the past have captured and illustrated the wedding story, with key moments, in a logical order reflecting a timeline showing the day’s events. The goal of the study is to investigate beyond the identified key moments and timeline of the Christian wedding so as to create awareness and develop understanding of the ritual and its phases and in turn, use this as a source to inspire, initiate and develop a method for the capture and production of the Christian wedding narrative in a new visual way. This research project is to determine how a requested memory (that is, what the people who commission the wedding photographer would want to remember) can be relived through the viewing and reviewing of an alternative approach to the making of the visuals of a marriage process. The stills, when reviewed, must evoke emotions and feelings, as well as the atmosphere related to the wedding that will be desired by the viewer (bride and groom). As Barrett (2006:58) suggests: “If we are aware that pictures evoke feelings in us, then we can identify them, acknowledge them, and try to decipher whether something in the picture triggers such feelings in us.” Thus, as a photographer, if one knows that this process occurs, then the photographer can set out to construct the visuals to achieve this effect.

Barrett (2006:56) notes that “Mike White placed the responsibility of interpretation on the viewer rather than on the photographer.” However, in a commissioned situation the product (in this case the visual representation of the wedding day), the story, and all that goes with good story-telling should satisfy the needs of the bride and groom. The wedding photographer must use his knowledge in the capture (the taking of pictures), post-production (the editing) and a well-developed understanding of the critical and evocative moments in the wedding rituals that will take place (that is, the wedding procedures and practices) to produce images for the commissioners that will best represent the social drama of the day. Such images evoke significance, where “. . . significance refers to how a photograph affects us or what it means to us” (Barrett 2006:58).

Returning to my wedding I realise that key moment to key moment, the spaces in between the set traditional expectations, and the emotions that accompanied those moments and spaces were not considered or explored. The absence thereof presented visuals which are static, set-up and lacking narrative form, but which were placed on a timeline of an event that has taken place. The photographer documented the event but failed to capture the mood, ambience, intention and significance of the experience and story of “us” – the bridal couple on their wedding day².

In the first set of figures that follow I discuss the basic technique used in wedding photography dating back to 1957 with a formal, static and structured setup approach to wedding photography. I then turn, in the next set to current modern glamour visuals representing branding and fashion found in a typical online or hardcopy wedding book illustrations in which models have been used. Visuals dating back a hundred years or more to current modern-day practices all give the photographer and bride and groom-to-be a visual reference and many times acts as a norm (standard) to how their wedding album could or should be.



Figure 1.1: *The researcher's parents' wedding photograph.* 1957. Black and White print. 14.5x11.5cm.

² It is accepted that current day weddings are documented, recorded and relived through a number of modern-day media. This may range from video (moving images) with audio and voice-over, image slide presentations, stills (the photograph) and a combination of all. This dissertation engages only with stills, as a matter of delimitation, but acknowledges that much that is engaged with in the dissertation might have bearing on these media 'representations.'

1.2.1 Formal approach with key moments set up by the photographer

It is a common (or traditional) practice in wedding photography (including current practices) that the photographer sets up the visual in a formal, static and structured manner. The group picture (that is, images with the family) as represented in figure 1.1 (a formal group picture of the researcher's parents in 1957 on their wedding day) has used a formal approach of a bridal couple with family members outside of the structure of the church in which they were wed to capture such a group picture. In this image there are two rows of figures in the visual. The back row has four figures in a slightly staggered but formal formation, looking over the heads of the bride and groom. In the front row there are three figures: the bride centred (the main focal point, accentuated by the white dress and framed by men in dark suits) with the groom on the left of the image (as per tradition, to the right of bride) and the bride's hand 'nestles' in the crook of the groom's arm. On image to the right is the best man. The men 'frame' the woman. On either side of the groom and best man are two female figures: the bridesmaid (who is taller) and flower girl (who is shorter) respectively, who 'frame' the central figures (the front row representation is rigidly patterned as a woman, a man, a woman, a man, a woman, and creating an informal arch that echoes the church arch behind them); the flowers being held by the ladies in the front row are of similar design and composition and accentuate the through-line of the arch. The two male figures have double breasted jackets, tie and shirts all with a uniform tone. The steps of the building were used to give height to persons in the back row and allow all in the picture to be arranged so that their faces are visible. The two female figures on either end of the image (when viewed from left to right) as well as the arch of the building help box the human figures into a space which gives structure and uniformity to a formal family picture (seen as a key moment after the wedding ceremony). The photographer has also used the building structure, making it form part of and simplify the background thus maintaining (and accentuating) the focus point on the group of people and thereby accentuating the static and posed nature of the photograph.

Today, formal group pictures of the bride and groom with family members all seem to take on similar or the same, structurally posed, look. "Posing means that the person mimics and predicts the culturally acceptable picture through which one would like to present the self" (Mäkiranta 2012:42). Pictures dating back some four

generations, as the one illustrated above does, have similar compositional trends with pose, structure and setup. Critically, this does not take away from the importance of the pose and the photograph, but this dissertation offers that more can be generated around the wedding.

When Yervant Zanzanian began studying at Melbourne's Photographic College, “. . . they told him not to bother if he just wanted to shoot weddings” (Hart 2008:27). The perception was that of someone documenting the function: “They thought the idea of a wedding photographer was someone who took snapshots of people doing things at weddings” (Hart 2008:27). Wedding photographers in the past were not seen by other visual artists, photographers or specialists in media production as persons as in need of a unique skill set, to apply and execute their artistic ability when using the medium of photography.

Beside the standard “photograph outside the church” (as discussed above) wedding photography also captured traditional social and cultural norms. Key moments are identified and captured in predictable staged/posed setups and visual applications, as in figure 1.2 of the bride and groom cutting the wedding cake.



Figure 1.2: *The researcher's parents' wedding photograph.* 1957. Black and White print. 14.5x11.5cm.

In figure 1.2 an oblique angle (or view point) has been used to capture the subjects. The viewer can see a frontal-side-view of the bride and groom in the process of cutting the cake. Directly behind the couple is the best man, who appears to be looking over the shoulder of the bride so as 'not to miss the moment'. The bridesmaid standing next to the best man is also viewing the cutting of the cake. The flower girl in the foreground, looking on, is shorter than the rest of the group and does not obscure or block out anyone or important objects in the picture. All seem to be posed as 'witnesses' to the event. The decoration hanging from the ceiling and the three-layered cake together with the bridal couple jointly hand in hand focusing on the cutting of the cake display characteristics of some form of festivity or action at the reception of the bridal couple. Despite the seeming actions of cutting and witnessing, the figures are static, frozen and appear almost mannequin-like. (ironically, the shadows cast by the human figures; cake and decoration show the use of a flash bulb during the taking of the picture, which is the only real indication of some form of "photographic spontaneity.").

The staged, posed setup and controlled styled images are evident in current wedding day photography which I too as a photographer have experienced (and find in my wedding album) 35 years after the marriage of my parents. As a practicing photographer I have done numerous weddings using both analogue and digital photography. The key moments and timeline for many a bride is similar if not the same of those done by many before her. It is as if western culture within a social order have been coached and guided to what a Christian wedding album should contain, and how its rituals should be represented. The photographs are modelled on past wedding photographs. However, this is not the only source of modelling of wedding photographs that are to be found.

1.2.2 The glamorized and romanticized approach in glossy magazines

Social media, magazines and bridal expos are but a few of the other trend-setters in today's Christian wedding photography arena. Couples to be wed are exposed to the trends of modern wedding practices (particularly around clothing for the wedding) through a variety of media. These influences and standards are set through advertising involving professional models, agencies, venue-owners and marketers

who are all competing for wedding business. It could be argued that their approach both glamorize or romanticize the event (at times to unobtainable degrees).



Figure 1.3: Wyllie, G. 2015. Colour photograph. 27.5 x 20cm. Wedding Inspirations, SA. (Boltt, 2015: 26)

In figure 1.3 a professional model has been used to exhibit a wedding garment, in a perfect setting. Her makeup, hair and all accessories (for which there are prices listed in the top right-hand corner of the image) combine in a perfectly balanced and demure pose of a potential bride-to-be on her wedding day. The model is posed to 'display' the perfect moment, and the garment is exhibited in such a way that any bride paging through the magazine could envision herself standing in that space, as if her wedding could occur in a very similar fashion. The visual of a model bride captures clean and uncluttered lines, strategically positioned to suggest the hint of movement in the spreading of the dress, but not so much as to unbalance the lines. The eyes are downcast (in 'bridal submission' perhaps), the splash of red in the flowers breaks the whiteness of the garment, and the extended hairstyle adds to the slim lines and tallness (and therefore elegance) of the model. The model has been

centred in the frame and stands out against a slightly out-of-focus uncluttered background, which, with its repeating arch-like structures and delicate vertical white columns resonates with a church entrance. The top of the frame has leaves from a tree lining the border, creating a sense of depth and an aspect of nature, between the foreground of the 'bride' and the background. The elegantly casual stance and the way she holds her flowers pointing to ground, her pose and style all combine to present a glamorized and romanticized vision of a modern woman in a wedding gown. The glamour and fashion-styled visual becomes the frame of reference, the starting point upon which the bride is to base her look and possible experience. This is what she wants to be.



Figure 1.4: Wyllie, G. 2015. Colour photograph. 22.5 x 16cm. Wedding Inspirations, SA. (Bolt, 2015: 31)

In figure 1.4 the same model is now posed with a male figure (one could assume a person playing the role of a groom). They are posed together in a vertical colour image in which the bride stands to the right of the photograph and slightly in front of the 'groom'. Her hand (with one arm pointing out and up) holds onto a pillar, the other hand and arm points down with flowers in hand. She leans in towards the groom standing to the left and slightly behind her. There is no contact between the two figures which gives a clear representation of the garments they are wearing.

Both figures look straight into the camera with no smile or emotion, just a perfect pose which displays the garments in a harmonious manner. In this image the backward arch of the model, the train of the dress draped across the front of the image, almost 'underlining' the presence of the groom, and the opening of the upper part of the torso of the female model provides a sense of allure, of invitation and of gentle eroticism to her pose. This is counter-balanced by the almost confrontational, 'square-on' and braced stance of the male model, giving an impression of 'hands-off-ness' toward the viewer. The background, which is slightly out of focus, shows a space within a garden which is airy and light with the top part of the photograph containing a hint of an arch-like structure. Thus, despite the change from a demure model pose to a provocative model pose, there are similarities in intention to figure 1.3.

The visuals in both figure 1.3 and 1.4 are a good representation of garments, hair and makeup, accessories and venue space with little or no emotion, besides the obvious glamorization and romanticization. These visuals become popular reference to which brides and their partners aspire. Yet, critically, both approaches, namely the formal approach with key moments set up by the photographer and the glamorized and romanticized approach one sees in glossy magazines fail to reveal the drama and complete story of the wedding ritual.

1.3 Research questions, aims and objectives

Given the problems with contemporary wedding photography and parallel potential to capture the narrative and ritual significance of weddings, as outlined in the previous sections, the following main research question was formulated:

How can one use photography to capture the visual atmosphere and emotional underpinning of the various stages of the marriage ritual so that these images can be seen as trigger mechanisms for memories of the event?

To guide the study further the following sub-questions were posed:

1. What visual, emotional, atmospheric and event-driven dynamics are at play in the various stages of life-changing rituals in general and the marriage ritual specifically?

2. How can one use photography to capture the visual, emotional, atmospheric and event-driven dynamics and mood present in the various stages of the wedding ritual?

1.3.1 Aim of the study

The aim of the study was to identify methods and processes in photography that could enable the wedding photographer to produce images that would reflect the emotional, atmospheric and narrative moments of the wedding day, so that these would not merely form a record of the day, but would develop an artefact that can be relived, through visual memory triggers, with meaning and joy, thereby allowing the photographer to become “an active participant in creating a familial past and stories”, as Guyas (2007:18) suggests for the photographer.

The study identifies relationships, practices, applications and a narrative sense of being between ritual, visual atmosphere (through technique) and requested memory generated from the images. The study also addresses, inevitably, the empathetic role of the photographer as well as stressing the importance and understanding of the relationship between the ritual, technology, imagery and the active participation and presence within the wedding ritual.

1.3.2 Research objectives

As visual artists, wedding photographers have been educated in camera capturing techniques as well as post-production processes through editing. In this they can present a product that is ‘text book compliant’. What is often missed is an understanding of the ritual and practices in the Christian weddings. Therefore, one of the main objectives of the study was to develop an understanding of the interwoven processes arising from such rituals, symbols, emotional and atmospheric trajectories and memory connected to Christian weddings. This understanding led to engaging with the second objective which was to explore visual camera technology to capture and stimulate that which happened that revealed these processes on the wedding day. This led to the third objective which was to develop and justify a possible shooting schedule that could be used as a guide in the capturing of these ritual moments, their symbols, emotional responses, atmospheric conditions and memories.

Thus, the relationship, interaction and visual representation of the various stages of the Christian Wedding ritual and reception, memory (meaning, significance and experience when reviewing the images) and visual atmosphere (the application and practices done to evoke memories with images in an appropriate manner) was studied and reflected upon, which defined the central aim of this study.

1.4 Theoretical frame: Wedding as a ritual

The Christian wedding ritual is a religious/sacred ceremony or ritual in which the marriage of two persons, the bride and the groom, takes place normally in a sacred space (and thus it has the characteristics of a liminal space – to be defined below), where the sacred space can be seen as “a dedicated space for communication between God and humanity” (Thiessen & McAlpine 2013:137). A secular/profane ritual has the hallmarks of the sacred ritual but is practised outside of the religious domain. In the wedding narrative these can be seen as events that form part of the pre- and post-religious/sacred wedding ritual. “Life-crisis rituals refer to that class of ritual which mark the transition of one phase in the development of a person to another phase” (Deflem 1991:4). As such the study will investigate and analyse the dynamics present in the ritual practices (whether sacred or profane) with specific reference to the Christian wedding, and the visual representations thereof. The study will attempt to identify the best possible way in which images will reflect the essences of the day.

1.4.1 The ritual as a social drama

Turner “introduced the notion of social drama as a device to look beneath the surface of social regularities into hidden contradictions and eruptions of conflict in the Ndembu social structure.” (Deflem 1991:3). Turner further distinguished between the ‘liminal’ as “The ritual of modern, industrial religion” (Deflem 1991:16) and the ‘liminoid, which refers to “ritual outside the religious domain” (Deflem 1991:16).

Following the Turner model the ritual can be divided into 4 phases, or acts, to continue the social drama metaphor (Turner 1974:54): (a) the separation (such as before the wedding/in preparation, and may include the engagement); (b) the crisis

(which is the lead up to the actual ceremony and would include matters such as the arrival at the church but may also include the so-called 'bachelor' and 'bachelorette' parties); (c) The liminal (Wedding Ritual/Phase), involves the religious aspects of the wedding ritual, where the wedding ceremony between two people takes place before God (and the state, where applicable); and finally (d) the reintegration into society, in a different state of being, namely no longer as a man and a woman, but now a couple. Anthropologist Shagoyan has explored the role of the photographer in the wedding ritual and also drawn links between such a ritual and theatrical language, explaining that the photographer "not only divides the participants in the wedding into performers and spectators, but breaks the wedding into 'acts'" (Shagoyan 2000:20; see also Turner who sees these matters as "social dramas" as indicated above).

Speculatively, it can be argued the same (or very similar) phase dynamics occur in the liminoid driven ritual phases, which involve the part of the wedding ritual known as the "reception." In this aspect it is the first time the couple enter a social gathering of people (society) as a wedded couple. They share personal interactions (such as the first dance, or the cutting of the wedding cake) with each other for guests to see. They share their good fortune (such as the throwing of the garter and bouquet) and interact with their guests. Finally, they leave the venue to enter the world. As such the characteristics of the liminal ritual are repeated in a secular manner in the reception ritual.

To capture their experience in a visual manner I will start by identifying the best possible applications, methods and practices to best communicate the ritual so as to create memories through images with visual atmosphere supporting meaning and storytelling ability.

1.5 Research methodology

The stages in the marriage are linked to a timeline where each moment/stage has its own 'ritual'. Thiessen and McAlpine claim that such stages become rites of passage that "help individuals to reflect upon where they have been, where they are, and where they are going" (2013:137). The requested memory of each stage must be

identified with reference to the visual atmosphere. The stills when reviewed must evoke emotions and feelings that will be desired by the viewers such as the bride and groom, in this case. To achieve this the photographer needs to develop a visual capture framework or, as Dickie puts it, “a way of telling “(Dickie 2006:7).

The photographer must use his knowledge in the capture (taking of pictures), post-production (editing) and a well-developed understanding of the rituals that will take place to produce images that will best represent the social drama of the day. This study is reliant on the professional competency and experience of the artist/researcher as photographer and is further reliant on the practice of the profession, namely the wedding photographer. As such, discoveries that are to be made are reliant on an interweave of the artist, drawing on the understanding of the rituals and the demands of memory and visual atmosphere, and the exigencies of the moment. As such the trajectory of the research is practice led, emergent, iterative and developmental.

In this study I, as photographer/researcher, endeavoured to develop a model for the application of photographic technologies and techniques that could communicate the various ritual stages through four phases, in accordance with the sub-research questions stated earlier. These phases are developed according to the iterative nature practice-led research as described by Candy and Edmunds (2010) in that I develop an initial model or working plan through literature review and analysis, which I then employ in practice, on the basis of which I revise the model and re-apply to produce a final selection of images. The final selection of images was then analysed towards the development of a model or framework for wedding photography.

Phase 1: In Phase 1 I identified clusters of descriptive-words through the reading of real life-changing ordeals/events people have experienced and written about. I argue that these events are and can be classified as rituals, a process of change and transformation. The experience is explained and described by using literature. Words used to describe and illustrate experiences are identified and grouped by character and meaning. To the photographer such words (noted as descriptors) describing a mood, an emotion, or a feeling one could be experiencing within a phase of a ritual can be used as a photographic brief.

Phase 2: In Phase 2 I developed a speculative shooting framework (ritualized model) from clusters of descriptors identified in phase 1. As wedding photographer, I developed a visual shooting framework/shooting schedule (purely speculative in nature) by means of addressing, noting and manipulating the capture process, composition, lighting and post-production techniques to try to produce visuals that best illustrate the descriptor/s (for the photographic brief).

It must be noted here that reference is made throughout the discussion of photographic practice in this study to 'camera 1' when referring to standard practices in technique and processes. Camera 1 images will therefore refer to images that document the wedding in a logical and non-experimental capacity (as presented in Figures 1.1 and 1.2 above). 'Camera 2', however, is used to refer to experimental practices in technique and processes that are developed through this study. An example of a 'camera 1' photograph would be an image of the couple in focus whereas camera 2 may photograph the couple out of focus, thereby placing visual interest on different shapes and colours. As the study will be using real weddings as a platform to describe the phases of the Christian wedding, a second shooter will be present to capture the camera 1 portrayal of the wedding.

Phase 3: In Phase 3 I conducted a pilot study to familiarize myself, as photographer, with the wedding ritual. I photographed two weddings so as to identify the various ritual stages of the wedding and was able to observe how the "social drama" plays out, to which I responded with standard and experimental photographic practices. The experimentation was conducted and executed in accordance with the visual shooting framework developed for the various stages of the wedding ritual. A visual analysis was then undertaken to determine what discoveries and findings were made in this pilot phase. I then implemented the findings and interpretations of the pilot study in the capturing of a further five weddings. Experimentation within the practice of wedding photography was conducted and executed. This type of imagery is speculative in nature used to illustrate techniques, poses, gesture and themes to help develop and identify possible solutions and applications to the various stages of the wedding ritual. "The purpose of exploration is discovery and the job of the photographer is to find and show what is or has been" (Dickie 2006:13). A visual analysis and findings will be done. Identify findings and recommendations.

Phase 4: In Phase 4 a visual analysis using Barrett's (2006) picture categories for data collection and interpretation of photographs selected based on experimentation, application and execution supporting techniques of camera 2's speculative nature in the field was undertaken. Using the standard process of description, interpretation, contextualisation, and purposing in terms of the categories identified by Barrett, namely descriptive photographs: "...offer visual information, with greater or lesser detail and clarity, about the surfaces of people and objects" (Barrett 2006:65), explanatory photographs: "...to be accurately placed in this category, a photograph should provide visual explanations that are in principle verifiable on scientific grounds" (Barrett 2006:70), interpretive photographs: "...seek to explain how things are, but they do not attempt scientific accuracy, nor are they accountable to scientific testing procedures" (Barrett 2006:78), ethically evaluative photographs: these photographs "all make ethical judgments" (Barrett 2006:85), aesthetically evaluative photographs "... are usually about the wonder of visual form in all its variety and how it can be rendered photographically." (Barrett 2006:85), theoretical photographs: these are "...photographs about photography [and develop] theoretical issues about photography and photographing" (Barrett 2006:100). The Barrett categories of visual image analysis supported data gathering (information) and allowed the possibility of the images in the study to be analysed. The reason for the visual analysis was to provide a system to engage with and substantiate the choices made in the photographs.

1.6 Ethics

Standard model-release forms were signed with the bride and groom of the seven private weddings photographed throughout the course of this study (see Annexure A). Permission was obtained from the relevant parties to use selected images for the dissertation. The wedding couples were informed before the wedding of the nature of the camera 2 capture. They were also encouraged to give instructions as to what images they wished to have captured using the standard camera 1 application.

1.7 Chapter divisions

Chapter 2

This chapter contains the literature on ritual, the liminal and the liminoid, and will then proceed to demonstrate how these acts in a social drama can be applied to the wedding and reception rituals.

As Christian weddings have phases, timelines and patterns which are observable and noted so too have rituals. The chapter is to identify the ritual; its phases and develops an understanding of both the sacred and profane ritual.

The chapter will further illustrate, through literature, various people's experiences as they move through a state of transformation. In the case studies, the phases and transformation within various life-changing ordeals will be pointed out and discussed. The characteristics of the phases of the ritual and timeline are noted.

The words used to describe what a person might be experiencing within a certain phase within the ritual will be grouped and placed into clusters with similar meaning and characteristics. These clusters, as a collection of words (descriptors) will be used as a brief for the photographer to try to develop a way (photographically) to illustrate with mood and atmosphere the descriptor visually, using technique and creative applications.

Chapter 3

In this chapter the photographer develops a visual voice, a means to illustrate the mood, atmosphere and emotion of the descriptors which generate a collective theme when grouped (a cluster of words) through a still image.

A shooting schedule option is developed, that is, techniques in the capture process using composition, camera position, framing, focus and use of lens, creative use of shutter, lighting, use of colour /no colour and post-production applications.

The shooting schedule is derived from the clusters formulated in chapter 2 which have grouped words (descriptors) of similar meaning and character. The shooting schedule will be formulated and tested in real world weddings.

The type of information one could gather from a photograph when viewed will lead to the development of a visual capture framework, a means by which, through triangulation, one will be able to analyse the data presented, note trends and depict meaning, by adopting and using Barrett's categories of visual analysis in the study (Barrett 2006:43.). Seven images (one for each cluster) have being used to illustrate the technique used to gather and analyse information from the images using Barrett's categories.

Chapter 4

In this chapter a collection of camera 2 examples created by using the tested shooting schedule is presented and a visual analysis done according to Barrett's categories. The visual representation of the emotional descriptors will link the image to one or more emotional clusters, which in turn can be linked to a phase in the ritual.

The Image Analysis in chapter 4 was done under the following 4 headings:

(1) Logbook of shooting schedule option and metadata

This reflects the approach, applications and techniques used to capture images of the wedding ritual whilst in the field. Post production applications were also noted.

(2) Barrett categories

Barrett's image categories are used to identify meaning and atmosphere of the image to support the narrative functionality within the image.

(3) Descriptors pointing to mood and atmosphere word clusters

The visuals were analysed to see if they fulfil the mental picture generated by the relevant descriptors or clusters.

(4) The actual moment in the ritual, posing the questions as to whether the image could be linked to a phase or phases within the ritual.

Chapter 5

The final chapter offers a summary of the dissertation and states the findings of the study. In this chapter I also reflected on the research process and identified specific areas where further research is required.

In the chapter that follows I engage with literature on the ritual in religious and profane domains. Real life experiences will be shared, with people describing and illustrating their experience through literature and a choice of words. These words and descriptions (grouped) will help create and form briefs from which a photographer can draw and try to create visually illustrations or pictures which display similar characteristics in the form of mood, visual atmosphere and moments in the wedding narrative.

Chapter 2

2.1 Introduction

If one were a regular church attendee, one could posit the idea of a seemingly set pattern or series of events, from the time one awakens to the return home. The phases of the preparation, the church service and the journey home are observable and fall into a pattern of social or human behaviour known as a ritual “...with distinct phases in the social processes” (Turner 1974:54).

Rituals are practiced, observable and noted in both sacred and profane spaces, where sacred spaces are seen as those in which the events are ‘overseen,’ sanctioned and co-ordinated by some higher power, and profane spaces are ‘overseen’ by societally determined forces¹. An example of the sacred ritual would be a bride and groom in a church, with a religious leader (that is, one that has been called and blessed to carry out the work in the world by a higher power) at the front of the church leading them through the rites of passage and a process of transformation (Turner 1974:56). An example of the profane (or secular – the two concepts will be used interchangeably) space, as argued here, would be the reception, where a nominated member (such as the so-called ‘best man’) would lead the socially gathered group of people through rituals or rites of passage in the reception of the newly wedded couple. “Rites of passage help individuals to reflect upon where they have been, where they are, and where they are going” (Thiessen & McAlpine 2013:137). This dissertation argues that the processes are extremely similar in trajectory.

A rite can be seen as a “manner of performing divine service, [a] repeated series of actions, a body or code of ceremonies, [a] performance of rites” (Macdonald 1972:1167). Centrally, this definition suggests a process from one event to another, that such a process is codified, that it is ceremonial, and that there are elements of performance, ‘drama’ or heightened action involved.

By way of demonstrating the similarities between the sacred and the profane in terms of actions, if one was a regular movie theatre attendee, once again one

¹ It is not within the domain of this dissertation to debate the differences between theological “higher powers” and societal higher powers that take the form of ideologies. Nevertheless, the similarities are noted

could observe the pattern or series of events, from the time one steps out of the house to the return home. The phases of the preparation, the movie (a separated space, where the attention during the process is drawn to the front), the exit 'in a changed state' of relaxation or heightened emotional experience, and the return home are similar in nature to that of the ritual of the church attendee, only now it is in a non-religious space and practice, making it profane in nature yet still a ritual: "...it is important to see rites of passage as flexible, working models, or schema..." (Hockey 2002: 213). Thus, the rituals in both the sacred and profane have the same phases/stages and are similar in characteristic and application.

Victor Turner (1974:54) identified, observed and noted the four phases (patterns or series of events) through which a person going through a life changing rite will pass, experience and be transformed. The purpose of this chapter is to introduce the notion of ritual and the four phases identified within a ritual, demonstrated as patterns and a series of events, so that these phases can form the basis of the photographic narrative that forms the purpose of this dissertation. The ritual of the Christian wedding – seen as a life changing event – can be broken up and placed into the four Turner phases of the ritual namely the breach, the crisis, the liminal space and the re-integration (Deflem 1991:3).

The chapter will document these time lines and break them up into definite phases. Attention will be paid to these phases and how they can be represented photographically in the study to best communicate both the sacred and the profane "...rituals accompanying the change in social status of an individual or a cohort of individuals..." (Turner1974:56) of the Christian wedding in a South African context.

A wedding can be seen as a ritual, both sacred and profane (as explicated below). "Life-crisis rituals refer to that class of ritual which mark the transition of one phase in the development of a person to another phase" (Deflem 1991:3). This pattern (ritual) can be applied to current wedding practices with distinct phases and transformations that take place throughout the ceremony and reception on the wedding day of the bride and groom.

With reference to Victor Turner's studies of the Ndembu of Northern Rhodesia in 1950: ".... [Turner] made an innovative contribution to anthropology by introducing the concept of social drama" (Deflem 1991:2). He used this concept of social drama to look beyond the norm of social regularities, that is, the everyday passing of events, to foreground the dramatic, or emotionally and significantly heightened nature of the structures of the phases of a ritual. (This 'emotionally and significantly charged' directive will become critical to the argument presented below and to the nature of the photographs produced). The Christian wedding ritual is a religious ceremony (ritual performance) in which the marriage of two persons, the bride and the groom, takes place normally in a sacred space which can be seen as "a dedicated space for communication between God and humanity" (Thiessen & McAlpine 2013:137).

For those undergoing a life-cycle ritual this usually represents "...an enhanced status, a stage further along life's culturally prefabricated road" (Turner 1974:57). It should be noted that the marriage of two individuals need not be a religious one; (the contract [agreement] can be drawn up and carried out in a court of law, which would imply that the ritual has been made secular [profane]. It should also be noted that in some weddings the signing of the marriage contract also takes place in the church, in which case the sacred and the secular overlap, but follow a ritualistic pattern).

The study will refer to the 'four phases of the ritual' (Deflem. 1991:3) to identify common characteristics of each phase in a word format. This will be done through engaging documentations of selected people's life-changing ordeals where they have transformed from one state of being or existence to another – three case studies in which persons have experienced and reflected upon the life-changing ordeal will be referenced in this chapter. "The passage from one social status to another is often accompanied by a parallel passage in space, a geographical movement from one place to another" (Turner.1974:58), which implies that such events occur, inevitably, in space and as such can be captured photographically as well. Drawing on the words used in the case studies to illustrate the emotions, atmosphere and phases (within the ritual) in which they find themselves, this study

attempts to use these emotive and atmospheric descriptions to create a series of collective themes/clusters to attempt to capture the emotions one could be experiencing (and those potentially present in the phases at given points in time might, too). These thematic emotional and atmospheric clusters will then, in the next chapter, be connected to potential photographic shooting schedules. The process will be 'tested' in chapter 4.

2.2 Ritual and the liminal in theory

The ritual has a flow in which "actions follow actions according to an internal logic which needs no conscious intervention on our part..." (Turner 1974:87). The flow into which the ritual is divided has four distinct phases namely the breach phase; the extension of the breach, or crisis phase; the liminal/transformation phase; and the re-integration phase. The time frame of each phase will differ from person to person and ritual to ritual. The way the ritual operates follows the same pattern or phases through which a person will flow. With the Christian wedding the study will identify the phases, the time line and note the transition from one-time phase to another.

With Turner's field work among the Ndembu tribe he noted that he could not "analyse ritual symbols without studying them in a time series in relation to other events" (Turner 1974:54), thus explaining and justifying the pattern and ultimately the stages one is able to identify within the ritual. Turner, too, regarded the "symbol as an event rather than a thing" (Turner 1974:54). This implies that, although a ritual appears to contain symbols, they are in fact 'symbolic events' or events that carry added meaning and weight. Turner was able to identify a pattern of social behaviour among the Ndembu tribe which played out as:

. . . 'The social drama' which exhibited a pattern of four phases: (1) Phase 1: a breach of regular norm-governed social relationships between persons or groups of a social unit; (2) Phase 2: a crisis or extension of the breach, unless the conflict can be sealed off quickly; (3) Phase 3: adjustive and redressive mechanisms (transformation) brought into operation by leading members of the social group; and (4) Phase 4: reintegration of the disturbed social group or social recognition of an irreparable breach or schism, which was from a first report Turner's research produced among the Ndembu in his doctoral dissertation (Deflem 1991:3).

In diagram 2.1 the rites of passage have been identified and broken up into Turner's four distinct phases to provisionally demonstrate how in a ritual a person undergoing a life changing experience would pass through the following phases, namely the Breach, extension of the Breach (Crisis), Liminal space, Re-integration².

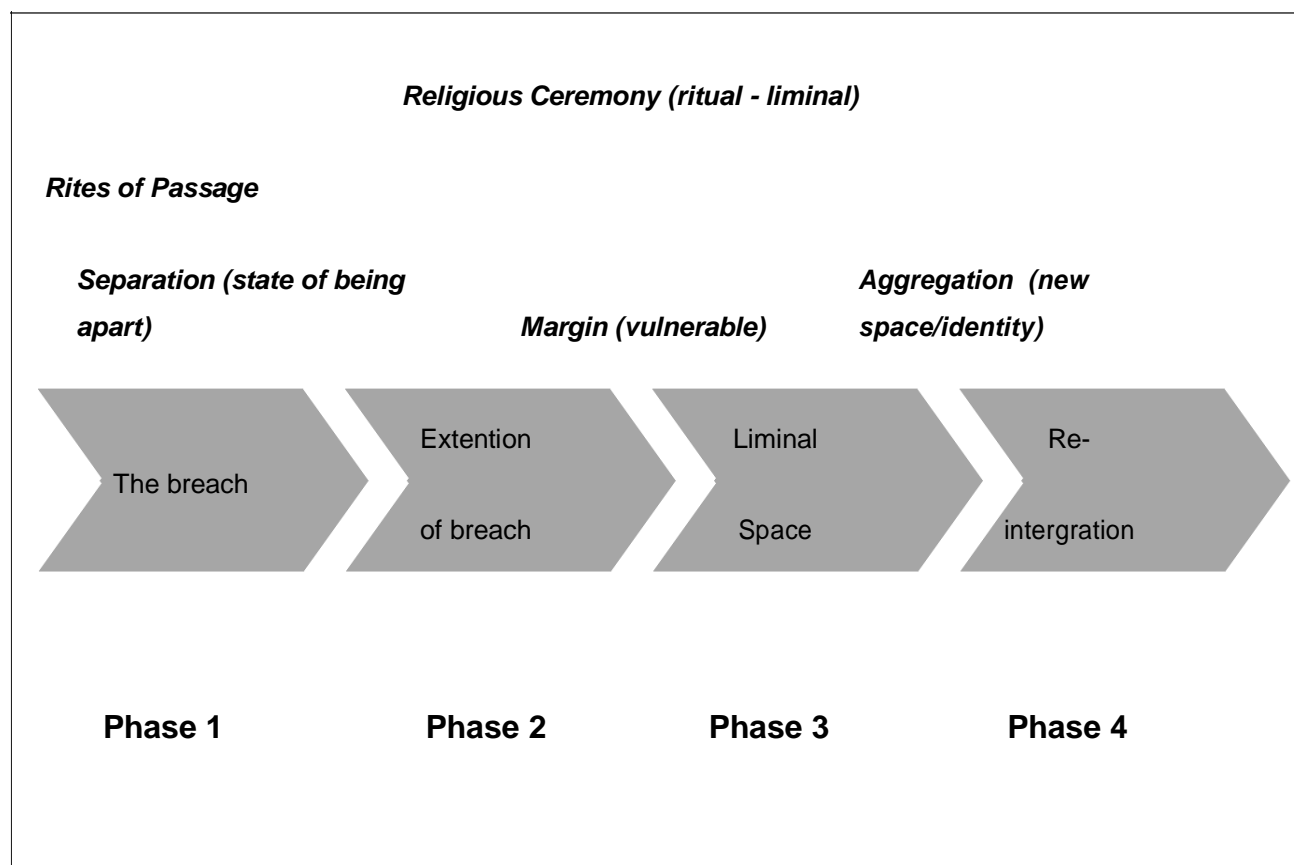


Diagram 2.1 (Based on the work of Victor Turner)

In summary, a particular part of a community begins to experience contradictions or problem areas in the way that they related to or functioned in that community. This potentially leads to a 'breach' in the smooth-running of the community. If the community can contain the breach, there is no need for further activity. If, however, the community cannot contain the breach, it leads to a potential 'crisis' in the community. If the crisis is threatening, then the part of the community that is generating the breach and crisis needs to be separated from the community for remedial, transformative or life-changing activities. They are taken to a 'liminal' or threshold space (as described, below). These activities take place in a domain separated from the community at large but are conducted by the sanctioned members of the community. Once the transformation has been accomplished, the

² It is noted that, from here on, the names of phases are capitalised to make them distinct from the common use of the terms.

transformed part of the community is 're-integrated' into the community, in the changed state, and with the new sets of responsibilities and ways of living in place (or, in some cases, where remediation is not possible, they are denied re-integration and a separation occurs). The central moment is the liminal phase, which is the one in which a person or persons act out or partake in a ritual which is done in a sacred space which can be seen (as noted above) as "a dedicated space for communication between God and humanity" (Thiessen & McAlpine. 2013:137).

To describe and demonstrate the dynamics of the phases this dissertation will make use of a number of case studies. The first set of cases speak to the use of the liminal (sacred space) trajectory, and the second set to what will be described as the liminoid³ (or secular/profane space) trajectory. This section will end with the key potential emotion and atmosphere descriptors extracted from the descriptions.

2.2.1 Case study 1: Liminal transition - The descriptions that follow reference Maimai's paper on Maasai Association, entitled 'Preserving and Celebrating Maasai Cultural Heritage' (2016), as well as Warfield-Coppock's article titled 'The Balance and Connection of Manhood and Womanhood Training' (1998).

Phase 1 (the breach): "Separation from Mother. The rite of separation to an unknown situation is also a symbol of death" (Warfield-Coppock 1998:128).

As noted above "the social drama among the Ndembu exhibited a pattern of four phases: (1) a breach of regular norm-governed social relationships between persons or groups of a social unit" (Deflem 1991:3). In the breach phase in a social relationship, (where the concept of social relationships is also known as 'communitas' – the "notion of communitas describes the process of levelling which occurs when previous role distinctions have been stripped away" (Hockey 2002: 216) where distinctions have been counterproductive for the community) one can see this as the potential act of breaking or tearing apart. This period is marked by a breach of normality within a social structure/communitas. This is when one person or several persons exhibit behaviour that might need for them to be removed from their current social order due to a problem (or a coming of age, in the case of the Maasai, for example).

³ Turner's understanding of the difference between the liminal and the liminoid is explained in 2.3, below.

These persons are threatened with being cast out to fend for themselves, stripped of identity in the order to transform and re-integrate in another form or changed person.

A fine example of the timeline (phases) of the ritual and practices can be found within the Maasai society. Circumcision (*Emuratare*), a ritual undergone by both men and woman with the intent of transforming from child to adult, is seen as the most important ritual in the rites of passage a member can undertake, thus rendering a new identity and standing in society (Maimai 2016:1).

This stage in which this ritual is performed is just after puberty. The circumcision ritual is seen as “an initiation that elevates a person from childhood to adulthood” (Maimai 2016:2). The breach arises when the boys and girls of the tribe no longer see themselves fitting in as children and yet do not comply with traditions and acknowledgment to be part of the adult world (resulting in the “breach”). This leads to the *Enkipaata* (pre-circumcision ceremony), where the boys would have been removed from their existing (known) state of existence in a society and would have to go through an initiation (an ‘unknown’ state) to progress to the next phase of becoming a man. They will be detached, separated from their former roles and standing within the *communitas* and take up the challenge of the initiation which lies ahead.

Phase 2 (extension of the breach/crisis): “Initiatory Death. The passage requires the death of one life to gain access to another. [A] ... move from darkness to light” (Warfield-Coppock 1998:128).

During this phase “a delegation of boys, aged 14 to 16 years of age, would travel across their section of land for about four months announcing the formation of their new age-set” (Maimai 2016:2). Houses are built in an area chosen by the prophet (*Oloiboni* — an indication of the sacred at play). This area would accommodate all boys from the region to be initiated, thus staying in one area. The boys sleep in the forests (in hiding) the day before the ceremony, alone, in isolation, offering a time to reflect and prepare for the ceremony about to take place. “When early dawn approaches, they run to the homestead and enter with an attitude of a raider” (Maimai 2016:3). They wear loose clothing and dance non-stop for the entire day; this is seen as the start of the transition into a new age set.

“In this way the boys move to the second phase: “a crisis or extension of the ‘breach’, unless the conflict can be sealed off quickly” (Deflem 1991:3). During this phase a decision must be made.

Within the Maasai *communitas* boys had to prove that they had qualities and display signs (including strength and stamina) of being a man. They carried with them a large spear; they herded large volumes of livestock (this was done for several consecutive days) before the circumcision ceremony (Maimai 2016:3). The ceremony takes place on the eighth day. The boys would line up and take a cold shower to cleanse themselves. As they move to the place of the ritual (actual circumcision practice) they are encouraged by elder mates and family members accompanied by nasty looks and threats. It is a time of pure horror yet accomplishment. Here they would be approaching the point of no return. They were about to cross the threshold (Maimai 2016:3).

Phase 3 (Liminal space): “Initiatory Ordeals. Three areas (physical: fasting, silence, darkness; spiritual: initiate’s preparation for adult life includes awakening to adult spiritual; and mental life through concentration, problem solving, bonding and accessing the spiritual world through meditation and prayers” (Warfield-Coppock 1998:129).

The critical phase of consideration is phase 3, which is also known as the events that take place in the “liminal space.” ‘Liminal’ means ‘threshold’ and is the space where members in the social group move from one state of being to another. It is a sacred space, a space of ‘betwixt and between’ states, blessed by a higher power (Turner 1974:71). In this “...transition, called by van Gennep ‘margin’ or ‘limen’ (meaning ‘threshold’ in Latin), the ritual subjects pass through a period and area of ambiguity, a sort of social limbo which has few of the attributes of either the preceding or subsequent profane social statuses or cultural states” (Turner 1974:57).

An elder in the *communitas*, usually a spiritual or church leader or prophet, leads the ceremony of the transformation that is to take place, a journey into the unknown and new standing in society for those transformed – “...church leaders and annual attendees associate sacred space with ‘identity formation’ and ‘journey’” (Thiessen & McAlpine 2013:144).

The interaction before God or a higher power together with an elder (leader) in the community and a congregation (a group of people with the same social structure and spirituality) witness the journey, the stripping away of the old and the embracing of the new standing in the social order on this sacred ground or space prepared by the initiators or social order symbolising the “image of the world, the world concentrated by the presence of the Supreme Being” (Warfield-Coppock 1998:128).

In this way the initiates are led through “adjustive and redressive mechanisms brought into operation by leading members of the social group” (Deflem 1991:3). Van Gennep notes that *rites de passage* “should be used ... for rituals accompanying the change in social status of an individual or a cohort of individuals” (Turner 1974:56). It is a social/sacred performance that is life-changing, a rite which is used to “set people up” (Turner 1974:57) for their new roles in the *communitas*.

This is when one crosses the threshold and moves into the space of transition. This is the phase when change takes place. With the Maasai, ‘boys’ they enter into the place where the circumcision will take place, where “circumcision is a physical ordeal largely associated with traditional practices” (Warfield-Coppock. 1998:129) and will exit the space as men. This happens just before sunrise. It is performed without anaesthetic, is extremely painful, and specifically marks the transition from boy to man (Maimai 2016:3).

Phase 4: “Initiatory Rebirth and Collective Regeneration - Received and acknowledged as adults” (Warfield-Coppock 1998:129, emphasis added). The fourth phase brings about either a reintegration of the previously disturbed but not yet realigned social group into the *communitas* after the events that have taken place in the liminal space, or a social recognition of an irreparable breach or schism (Deflem 1991:3)⁴. This is when one takes up one’s new space in society. The role and social standing would have changed. This will reflect the transformed person. The Maasai boys/men would receive livestock (hallmarks of their new position

⁴ It should be noted that the events of the liminal space do not necessarily lead to a reintegration into the community. It might, indeed, lead to a realisation that the only way to solve the crisis is to foster a schism, or a separation between the community and the crisis-bringers. In the Christian wedding one is reminded of the minister’s words from the liturgy: “If anyone here assembled can offer just cause why these should not be joined in holy matrimony, let them speak now, or forever hold their peace.” Should someone offer such cause, the wedding cannot take place, and the wedding couple is separated from each other and each return to different communities.

as owners of cattle) and gifts from friends and family to acknowledge their transitions from boys to men. They would also gain a great amount of respect for their bravery.

The men would have to wear black clothes for 4-8 months for the healing process to take place; thereafter they would take on their new standing in society as new warriors and adults (Maimai 2016:3).

2.2.2 Keywords from Case study 1:

An investigation of the emotions and atmospheric markers from these four phases potentially reveals the following trigger words: Separation, initiation, cleanse, disown, painful, bravery, new person, silent, remove from familiar surroundings, unknown situations, fearful, break, movement from darkness to light, from profane to sacred, death of one life to gain access to another, awakening, bonding, ascension, rebirth, regenerated, resurrection, changed, celebration, completeness.

2.3 Liminoid Space (phases)

Whereas the sacred moment in the above process is marked by the notion of the 'liminal,' Turner notes that the structure can also be applied when the sacred is replaced by the social (or secular/profane). "The rituals of modern, industrial religion were noted by Turner as liminal..., he referred to ritual outside the religious domain as liminoid, having as its most distinct characteristic that ritual activity is no longer nationwide but individualized to certain specific groups" (Deflem 1991:16).

To demarcate the difference, he introduces the term 'liminoid' to replace the 'liminal.' As identified and reflected in diagram 2.1, these same four phases are, thus, applicable and hold truth for social rituals/social dramas outside the religious domain. Turner proceeds to indicate that the dynamics or mechanisms of the liminal space are often taken over by society and potentially stripped of their sacred manifestations. This has been anecdotally demonstrated in the introduction with the illustration of and between the ritual of the church goer and the movie goer. These social rituals take on the same form and space within the time line, experiences and real-life crisis, and are of a similar nature and play out within the social drama in

much the same way. When this occurs, the liminal space becomes a “liminoid” space (Deflem 1991:17).

The liminoid space has all the characteristics of the liminal space but does not include the higher power sanction of the events in the space. To a large extent these liminoid characteristics are accepted by society as part of a ‘secular ritual’ process.

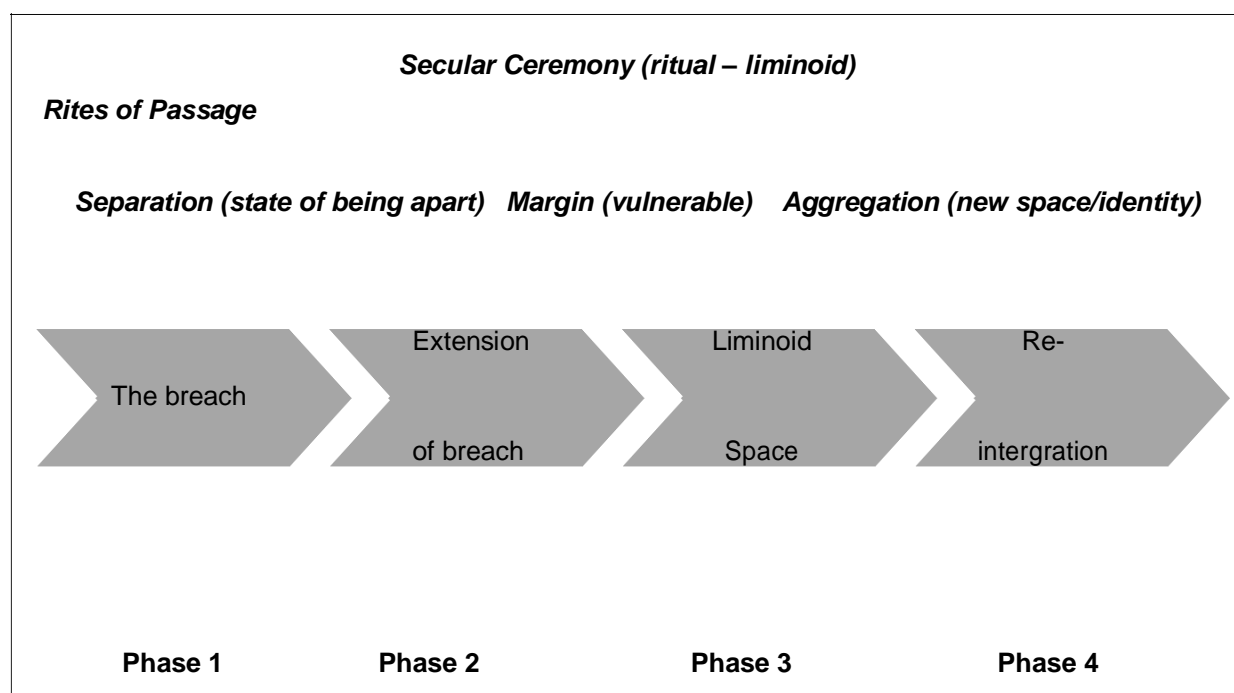


Diagram 2.2 Constructed from the work of Turner (as above)

The points that follow below will identify the ritual aspect and dynamics at play of the four phases as illustrated in diagram 2.2 with reference to the ‘liminoid space’. Whereas before one case study was used (the Maasai one) here two very different case studies will be used to describe and demonstrate the process, and, as before, the section will end with the key emotion and atmosphere descriptors extracted from the descriptions.

2.3.1 Case study 2 and 3: Liminoid transition - The inclusion of the following examples display the similarities in terms of place as well as characteristics of a ritual on the timeline, as per Turner. The phases in both the sacred and profane are alike and share the same in experience with reference to the before, during and after. To demonstrate this reference is made to two case studies: **Case study 2:** Jean Clark’s autoethnographic paper entitled “Change is Boundaries Dissolved: Exploring the Process of Transition” (2012:44) and **Case study 3:** Jason Prior and

Carole M. Cusack's paper on "Spiritual Dimensions of Self-Transformation in Sydney's Gay Bathhouses" (2010:71).

The reason for the inclusion of these articles is to illustrate how two very different modern "social dramas" fit into and resemble those reflected and experienced by the Maasai people, as well as how the three different social standings can be broken up into the time-line identified by Victor Turner's model of religion and ritual. The main difference between the three illustrations is that the Maasai ritual (experience and transition) is a religious one (sacred) and Jean Clark's and Jason Prior and Carole M. Cusack's papers on experience and transition are outside of the religious domain⁵, making them profane experiences.

Phase 1 (Breach) (Case study 2): When Jean Clark's marriage ended, she experienced, for three months, what it was like to be unemployed and homeless. She presented by means of a talk "... what her experiences had taught her about transition ... 'the space between in a process of change'" (Clark 2012:44). She had become divorced and thus removed from her existing social structure (of being married), entering a new space of being alone. Divorce can be seen as the act of breach through separation in which she was torn away from her former social structure and left in a place unknown and unfamiliar. This reflects the first stage of "breach of social relationship" of the Turner model of the social drama. It was a time and space which was filled with pain, loss, loneliness and uncertainty. The breach at times could be voluntary (such as in the process of boys becoming men in traditional African rituals) or forced upon one such as in Clark's case of divorce in which she lost her life partner.

Phase 1 (Breach) (Case study 3): The men of the gay community of Sydney engaged in practices, rituals and beliefs that were 'not accepted' among the social order (communitas) of the heterosexual community. As outcasts these men had to hide their sexuality in order to be accepted by main stream society. This isolation and denial of sexual preference in the public eye created the potential for a real-life crisis (the breach). The gay bathhouses of Sydney in the 1970's and 1980's "offered supportive environment in which Sydney's 'sexual heretics' could celebrate

⁵ This does not exclude the idea that the experiences described are not 'spiritual' ones, but the notion of a formal, religious or even dogmatic approach is excluded in the liminoid trajectory.

their liberation rites and rituals in a context that was insulated, as much as possible from the outside world” (Prior & Cusack 2010: 75).

The acts of rejection of sexual preference, isolation, living a secret life, rejection from main stream society, outcasts, and torn between two worlds are all characteristics in this phase of the breach of the (future) patrons of the gay Sydney baths.

Phase 2 (Crisis) (Case study 2): Clark was struggling with “...the risk of making major changes in my life. A time, I now recognise, when I was afraid of moving into that transitional space” (Clark 2012:44). This is an extension of the breach – she was unemployed and removed from what she considered normal and was in a critical space. As Turner (1974:59) suggests, such a situation begs for change where “in liminality, profane social relations may be discontinued, former rights and obligations are suspended, and the social order may seem to have been turned upside down”.

Clark herself had great difficulty moving to the transitional space to take on a new identity and functionality in the social order. This was not a voluntary decision but a change in the social structure, unexpected and not in her control. To move to the next phase, she had to work through the crisis of her loss and pain. With Clark “the search became more conscious; there was a journey to be made from the known to the unknown by way of time and space that seemed to have no words” (Clark 2012:45). The place made her feel vulnerable and exposed. Turner (1974:54) describes such a situation thus: “I came to see performances of ritual as distinct phases in the social processes whereby groups became adjusted to internal changes and adapted to their external environment” – a potential that Clark appears ripe for.

Phase 2 (Crisis) (Case study 3): Creating restricted semi-public domains (like the bath houses) could become places and spaces in which the gay men of the 1970s could withdraw and be intimate with each other and anonymous (Prior & Cusack 2010: 74).

As long as the men were in what the heteronormative claimed to be a normal and acceptable 'main stream' of society with behaviour and practices unlike their own, the gays of Sydney would be emotionally in crisis, as well as being alienated from other human beings. A decision had to be made to journey to the baths to allow for transformation and the discovery of a place not known to them. The acts of moving into the unknown to explore, experience and practise with the idea to transform oneself were seen as ways of dealing with the crisis.

Phase 3 (Liminoid) (Case study 2): With Clark the turning point in her life was when she entered the betwixt and between, where "liminality is a complex series of episodes in sacred space-time and may also include subversive and ludick events" (Turner 1974:57). However, this liminal space has no manual or directions one could consult. Clark "wanted to explore, to find words for ... something like 'the space within the process of a transition'" (Clark 2012:44). She was not "searching for theories, because change is a very mysterious space" (Clark 2012:45). Such a space is also known as the 'leveller', where, as one journeys through this liminal space one prepares to take on a new identity, a new standing in society: "...rites of passage help individuals to reflect upon where they have been, where they are, and where they are going" (Thiessen & McAlpine 2013:137).

Clark notes that at times one is cast into limbo, a space unknown until one can again move back to a new space where one can build new boundaries and create a new identity. "During many rituals of transition, described in Van Gennep's and subsequent works, metaphoric death is followed by metaphoric rebirth" (Hockey 2002: 214). In this sense Clark experiences what Turner (1974:77) suggests: within this phase of the ritual "liminality may be for many the acme of insecurity, the breaking through of chaos into cosmos, of disorder into order ..."

Phase 3 (Liminoid) (Case study 3): "The ritual crossing of the threshold into the bathhouses was the start of the journey" (Prior & Cusack 2010:85). Moving from the breach and crisis to the liminoid space took place as a ritual where "the transformative process for bathhouse patrons commenced with the actual ritual of crossing the protective threshold into the baths" (Prior & Cusack 2010:84).

Once crossed one was in the liminoid space of betwixt and between (with a definite goal and decision of transformation in mind). Thus, a physical space formed and shaped part of the ritual. Mentally and physically these men were in a new world and space, their role and identity had, too, been changed to this 'otherworldliness'.

These bathhouses went beyond just the physical, but one could enter the realm of spirituality, and transformation into the person you wanted to be in the outside world (Prior & Cusack 2010:75). "The symbolic deaths and resurrections which often take place during the liminal phase are analysed as a way of severing connections with a previous social position in readiness for 'rebirth' into the next" (Hockey 2002:213).

This space created a world unto their own. "These men believed that their sexual exploration in the baths provided a unique place where all three – spirituality, sexuality, and transformation – came together" (Prior & Cusack 2010:80). "The journey into the bathhouses, like the journey into the underworld, was marked by the stripping away of symbols: the bathhouse patrons surrendered their clothes and status and, stripped of their identity, entered into another world" (Prior & Cusack. 2010:86). This was a sense of rebirth into a world in which they felt accepted and transformed.

Phase 4 (Reintegration) (Case study 2): When Clark moved to a new city to start her own business and become part of a new society, she also set out to help others with journeys of transition and change. She helped find words to explain and identify the various stages of this, the 'social drama' of their lives. Clark moved through the liminal phase to accept her changes and transformation and was once again ready to re-integrate into a social order, to take up her place.

Clark looked back at her own experience of liminality – "I recall fear and excitement, desolate loss and potential gain, inertia and exhaustion, yet freedom, a sense that it was never like this before, and it will never be again, the 'space unlimited, reaching stars'" (Clark 2012:47). Clark had experienced, lived and passed through the four phases of the ritual and its real-life crises and, through transformation, to be accepted and re-integrated into the norm of her social structure.

The ritual experience is “of real change in which we discover ourselves and encounter one another” (Grainger. 1997:5).

Phase 4 (Reintegration) (Case study 3): The ability/strength to go back into the old community with the transformation of the new became possible for the gay men. A renewed personhood was in place, following the encounters in the baths. The ritual and tradition the gay community had transcended to, was full of symbolism, meaning and real-life experiences. In this sense ... “‘re-aggregation’ or ‘incorporation,’ includes symbolic phenomena and actions which represent the return of the subjects to their new, relatively stable, well-defined position in the total society” (Turner1974:57).

The acts of real-life experiences, acceptance, meaningful engagement, transformation and spirituality contributed to the re-integration into the outer world they once felt alienated from. These men of the Sydney gay baths were able to face the world with a new view and existence (and a sense of empowerment and solidarity), in the social standing of the society in which they lived.

2.3.2 Keywords from Case study 2 & 3:

Drawing on the descriptions from these two case studies, the following clusters of words that speak to the emotions of the participants and the atmosphere of the different phases, can be isolated: pain, loss, risk, very afraid, transitional space, mysterious, between the known and the unknown, less clear, chaos, excitement, crisis of identity, lost, journey, lonely, exposed, vulnerable, world outside, limbo, life change, hidden, ambiguous, transforming, exploring, otherworldliness, ritual, spirituality, isolation, mystical, embrace, spiritual seekers, life story, removed, emotional, ecstatic, rapturous, crossing the protective threshold, removal of garments, enhanced, altered, reintegrated, abandon, anxiety, excitement, timelessness, stripping away of symbols, stripped of identity, new experiences.

2.4 Liminal (sacred) and Liminoid (profane) phases and timeline within the Christian wedding ritual

The study now turns to the Christian wedding to attempt some documentation on how this fits the model being generated. It should be noted that the actual ritual

process would proceed from the beginning of the courtship (where the breach between two families begins to emerge), through the engagement (where, in an attempt to contain the physical and other demands of the potential bride and groom a 'social contract' is undertaken of commitment to each other), the processes leading to the wedding such as the bachelor and bachelorette parties (where matters appear to reach a crisis), then on to the actual wedding ceremony (the liminal space) and beyond (the re-integration). However, for the professional photographer to be available to document all these phases, which might span several months, if not years, is, except in unusual circumstances, beyond possibility. Therefore, in what follows, the descriptions have been 'telescoped' to deal with the pragmatic situation of the day of the wedding. Nevertheless, as will become apparent, the phases are still applicable.

Furthermore, the sacred ritual of the marriage ceremony (captured by the notion of the liminal space of the church) parallels the profane ritual of the reception, captured in the notion of the liminoid space. In this sense, the couple are still outside the *communitas* of friends (and as such there is a breach) which then leads to a crisis in the pursuit of acceptance (captured in the best man's speech, for example, which is usually ribald and revealing of 'hidden secrets' of the bride and groom), followed by the liminoid space of transition (perhaps best illustrated in the toasting of the new couple by the members gathered) and concluded by symbolic actions that demonstrate the casting off of the ceremonial robes of the wedding (the throwing of the garter, for example) which transforms the couple into ordinary members of the *communitas*.

It can be argued that Turner sees these matters of weddings as "social dramas" (as indicated above). Following the Turner model these acts/stages can be broken into (a) **Phase 1: The separation/breach** (before the wedding /in preparation, and may include the engagement), (b) **Phase 2: The crisis** (which contain all the preparations that lead up to the actual ceremony and would include matters such as the arrival at the church but may also include the so-called 'bachelor' and 'bachelorette' parties) (c) **Phase 3: The Liminal** (Wedding Ritual/Phases), involving the religious aspects of the wedding ritual, where the wedding ceremony (contract) between two people takes place before God (and the state, where applicable) and finally (d) **Phase 4: The reintegration** into society (Turner 1974:57), in a different state of being, namely no longer as a man and a woman, but now as a couple.

2.4.1 The wedding ceremony

Marriage “... is a holy covenant before God” (Fairchild 2015:2), a ceremony in which two people (from different families, communities and backgrounds, and, in many cases, different genders) are joined to become life partners and embark on a journey to a time unknown. In diagram 2.3 the phases and timeline within the Christian wedding in the Liminal phase, have being identified according to Turner’s pattern of social drama within a life changing ritual, are presented.

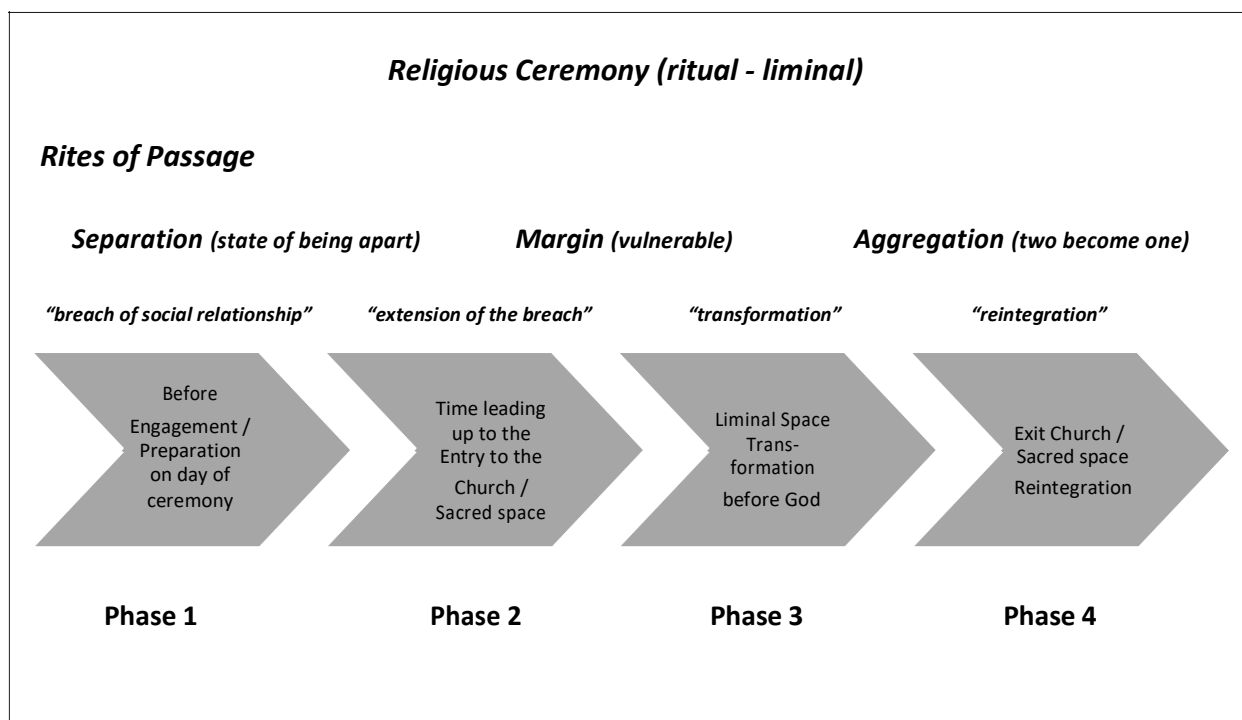


Diagram 2.3 (Developed from the Turner model)

Phase 1: Before engagement (before religious activities): The stage of separation represents being apart. This stage could extend as far back as the “bachelor” and “bachelorette” functions. More commonly it is the time of preparation on the day. This involves both the venues (sacred space) of the church and (profane space) of the reception area. The couple do not see one another, and the guests and groom will only see the bride on her entry to the church. Often the bride and groom have time to reflect on past and current standings in preparation of what lies ahead.

Phase 2: Time leading up to the entry of the church / Sacred space (final steps before religious ritual commences): The groom would have entered the church alone and waits for his bride to arrive. These are the anxious moments waiting for the bride and for the religious ceremony to begin. Often this a time of high anxiety as

crises around preparations and decisions made, and fear for the future, are present and need to be attended to.

Phase 3: Liminal space and transformation: The bride arrives. The moment she steps over the threshold into the sacred space accompanied usually by the bride's father (or officially designated other), walks her down the aisle, stops, and then lifts her veil to expose her to the community and groom. "The most popular belief is that the traditional bridal veil was worn to conceal the bride's beauty from the evil spirits who might steal her away" (Webster 2014:2). The bride is then 'given away' (an act of discarding the past) to the groom.

The bride and groom are united and stand in front of the minister (elder/chief), the group of people (society) viewing/witnessing, waiting for the sacred aspect of the social drama to act out – "... In the liminal phase of the rite, the heart of the dramatic experience; this process of social identification becomes even more intense" (Grainger 1997:4).

At this stage they are betwixt and between, that is to say, on the threshold and, following Turner, is neither man nor woman, nor couple, but in between. The bride has been given away; the couple now wait for the sacred ceremony to unite them as one. One moment flows into the next, where 'flow' is "...a state in which actions follows action according to an internal logic which needs no conscious intervention on our part..." (Turner 1974:87)⁶.

"The symbolic deaths and resurrections which often take place during the liminal phase are analysed as a way of severing connections with a previous social position in readiness for 'rebirth' into the next" (Hockey 2002: 213). This is the religious act of promising each to the other, before God. The words, the promises, the commitment before God is also made before all in the community. All look on and listen to hear the words, the promises and new beginnings where the exchange of rings "symbolizes union, eternity and completeness" (Webster 2014:2).

⁶ Although Turner claims an 'internal logic' in the case of the wedding it can be argued that this is determined by the liturgy used for the religious ceremony. Nevertheless, although it is beyond this dissertation, it can be posited that such liturgy has been divinely inspired, and therefore does, indeed, have an 'internal/eternal logic' that follows the internal logic of a ritual.

In an interview with one of the participants in the study conducted by Thiessen and McAlpine the following was said "... 'till death do us part' and 'to have and to hold, to love and to....'....the actual ritual of the words 'Do you take this man to be your lawful....'....I wouldn't have felt married if I hadn't have had those words said before God" (Thiessen & McAlpine. 2013:139).

Phase 4: Exit church/sacred space: Here reintegration and acceptance into the group of people (society) in a different state (no longer single but married) occurs and includes acts such as the throwing of confetti. With the throwing of confetti – “throwing rice...symbols of fertility, prosperity and health” (Webster 2014:2) – symbolically demonstrate the feelings of the *communitas* as the wedding couple reintegrate into that community in their new, changed, state.

2.4.2 The wedding reception

The social ceremony ritual outside of the religious domain takes a similar pattern of events and a time line to that of the liminal ritual, only now it is in the liminoid (socially organised, profane) space. Turner developed “the concept to embrace all transitions and all rituals everywhere” (Bigger 2002:209). In diagram 2.4 the four phases and timeline within the Christian wedding in the Liminoid phase (the reception), have being identified according to Turner’s pattern of social drama within a life changing ritual. Turner’s belief is that “ritual has still a central part to play in modern western society” (Bigger 2009:212).

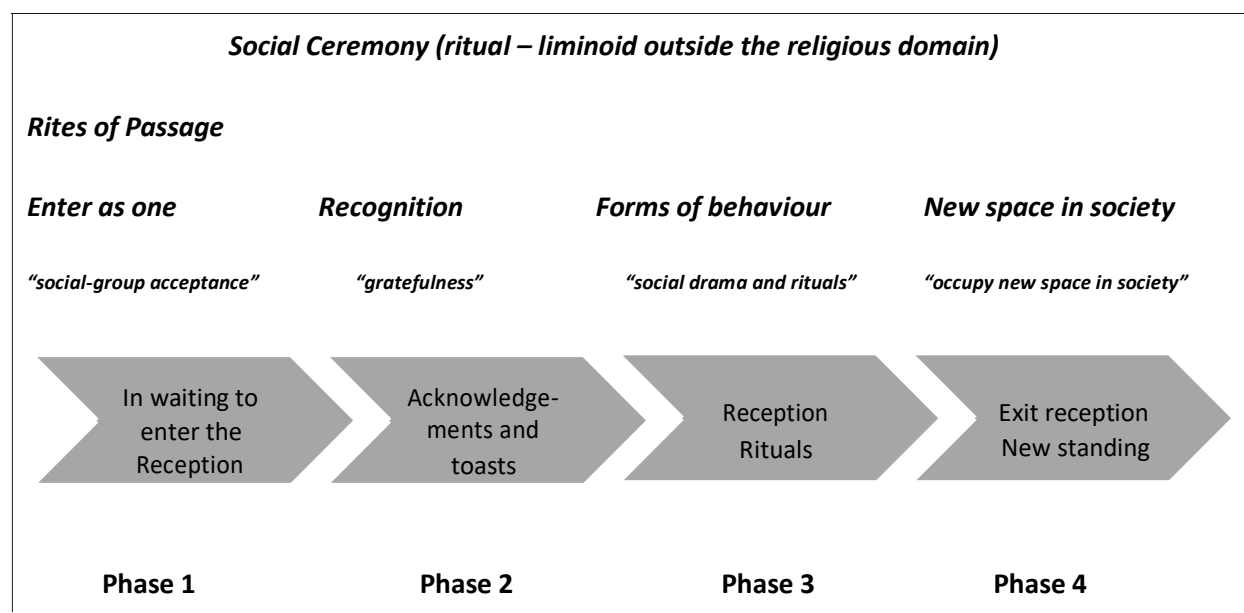


Diagram 2.4 (Developed from the Turner model)

Phase 1: This phase is the time in which the newly wedded couple are separated from their guests and awaiting the call to enter the function hall of the reception as a couple for the first time. Generally, they experience nervousness and anxiety for the events to follow.

Phase 2: The time when the best man makes a speech to his groom. He tells of past experiences and at times this can be nerve-wracking for the groom as the stories and details told are unknown to him. (More specifically, there are times that matters are revealed about the groom that he would rather not have his bride know, for example).

Phase 3: The liminal phase is “a real place and time, in which initiates are subject to a tension that is both destructive and creative” (Grainger 1997:3). This is the time when the glass is raised, and the toast is announced. This is the moment the groom and his bride acknowledge the toast and are accepted into the social order as a couple to take their new place and standing in the social order for the first time at a social function.

Phase 4: This phase is the time when the couple share their good fortune by the cutting of a cake and sharing it with their guests. It could also be when they part and leave the reception through processes of “‘re-aggregation’ or ‘incorporation’, which include symbolic phenomena and actions which represent the return of the subjects to their new, relatively stable, well-defined position in the total society” (Turner 1974:58).

2.5 Word clusters

The keywords used to describe the ritual (derived from the 3 case studies), were done so that one may get an understanding of not only the process and steps taken within the various phases but to develop an illustration, a mental picture in which one can identify with the emotions, feelings and atmospheric characteristics of the phases experienced within the ritual during a life-changing ordeal. As Grainger (1997:3) suggests: “What the rite does is to establish an emotionally and cognitively truthful experience of meaning and consequently of hope for the future”.

In the tables that follow the “theme word” column contains the words that were gleaned from the descriptions (as presented, above). The “Description” column presents possible scenarios (as illustration), or visual stimuli to activate the photographer, or key moments that need to be captured. In short, the right-hand column begins to concretise/visualise the emotional or atmospheric word-trigger. Such a concretisation is taken up in the next chapter in the development of potential shooting schedules for each emotion or atmospheric word.

5.1 Breach: phase 1

During the breach the word clusters have been grouped into two. The first of these has been titled ‘Breach conflict’ because it involves the act of seeming confrontation or actions taken against or between the person or group of persons creating the abnormality, by the community. Critically, these might be real or imagined, but they are experienced by the group being marginalised or set aside. It is as if the participants react or anticipate reacting to the *communitas*.

Table 2.1 Cluster 1: Breach conflict (Word cluster)

Theme word: Breach Conflict	Description of visual / mental representation / metaphor
Disconnect	Disconnecting with what once was; anchors appear to be removed
The act of breaking	Breaking existing bonds and barriers are crumbling and breaking.
Costume - theatrics	The masking and dressing in a new garment not known e.g. symbol of dress being the curtain (raised/opened) of the next chapter in life’s real drama.
Challenging	Challenging decisions, which one realises, are to be life-changing
Separation	Separation, taken away from what was once deemed normal and acceptable and cast into a world unknown.
Split	Split between one state of existence and another.
Potential Chaos	Chaos – like a storm one’s world seems to be directionless. Unable to see commonality between objects, symbols and human intervention.
Rambunctious	Rambunctious, difficult to control (internal and external factors)
Confusion	Confusion, a mix of emotions and the uncertainty of phases one is moving through in the ritual at present.

Turmoil	Turmoil, the world as one once knew it has been turned upside down.
Torn apart	Torn apart both physically and emotionally within a society and a standing.
Disorder	Disorder, one's social standing has no structure or platform to which one can turn. One must move through the phases of the ritual to acquire a sense of order and stability once again.
Torn apart	Torn apart both physically and emotionally within a society and a standing
Disorder	Disorder, one's social standing has no structure or platform to which one can turn. One must move through the phases of the ritual to acquire a sense of order and stability once again.

The alternative cluster is now presented and is entitled 'Breach doubt'. Seen through the eyes of the changing group it is during this phase that they are uncertain of what is to come, whether they are making the right decisions or not, and whether the end result will be positive or negative.

Table 2.2 Cluster 2: Breach doubt (Word cluster)

Theme word: Breach Doubt	Description of visual / mental representation / metaphor
Contemplation	Contemplating one's next move on this journey of transformation.
Anxiety	Anxious about actions in the present and the outcome of these actions in the unknown.
Out of view	Out of view of family, friends and society. Time to reflect on the journey one is about to embark on.
Detached	Detached from a social order, one no longer fits into that once known space within this order.
Empty	Empty, one's world and one's existence are not noticed, and one exists in a space not recognised or accepted by the social order.
Remoteness	Remoteness, an existence within a space that has the same characteristics as no-mans-land. A place where one does not seem to belong any more.
In-hiding	One is out of view of all. The world seems distant and closed off.
Stripping away	Stripping away of one's old self. Things need to be discarded.
Aloneness	Aloneness, a journey to be undertaken alone.
Isolation	Isolation, the sense of being alone in a space, unfamiliar in one's

	journeys.
Abandoned	Abandoned by family and social structures one was once used to.
Deserted	Deserted, left alone to one's own devices, one's own decision-making and one's own existence.

2.5.2 Crisis: phase 2

During the crises (extension of the breach) the word clusters have again been grouped into two groups. The first has been titled 'Crisis conflict'. It should be remembered that in the crisis phase the conflict has not been curtailed or controlled, and so the emotional and atmospheric moments are extreme, intense and almost overpowering. This cluster, therefore, reflects a person, or group of persons existing in a form of existence outside of the social structure – the adversarial relationship with *communitas* is powerful.

Table 2.3 Cluster 3: Crisis conflict (Word cluster)

Theme word: Crisis conflict	Description of visual / mental representation / metaphor
Terror	Fear of the unknown, not knowing what lies ahead.
Naked	Vulnerable and open to change/attack/hurt.
Critical Point	The point at which you must decide to move, knowing that there is no turning back, but fear seems to paralyze. Knife-edge.
Challenging/ Confronting	Pushing one's boundaries into unknown territory. Face up to the fears of the unknown.
Chaos	A world upside down, in confusion.
Potential destruction	Obliteration of the old seems about to happen. Things will fall apart.
Seeking	Desperately looking for a way out
Deepening suspicion/ Paranoia	Feelings of misgiving, wariness and disbelief. Unsure of what to expect. Experiencing fear and mistrust of what is to come. Fear and obsession of the unknown.
Indecisiveness	One's ideas, thoughts and emotions derived from the thought of the new potentially to be 'transformed you' within this social order seems to stop you doing anything.

The alternative to Crisis conflict is now posited, namely 'Crisis doubt.' As before, emotional turmoil is extreme, and the levels of doubt as to whether the actions to be taken are the correct ones, escalate. A major and irrevocable decision must be taken, and the step forward is massively intimidating.

Table 2.4 Cluster 4: Crisis doubt (Word cluster)

Theme word: Crisis doubt	Description of visual / mental representation / metaphor
Blurred	Blurred, the boundaries and critical point of transformation are not yet clear. Waiting for transformation to begin.
Hesitant	Hesitant of the next phase. The critical point of the transformation.
Frozen	Immobile and unable to step towards the next phase of transformation.
Loneliness/ Aloneness	Loneliness of the existence within the crisis phase of the ritual. Not belonging. Not in the ceremonial phase of transformation. Feelings of isolation and detachment.
Pensive	One contemplates intensely the phases to follow, the unknown.
Disconnect/cut off	Disconnect, a sense of isolation and disconnection within the social standing, just before the ritual ceremony is about to begin.
Inwardness	Inwardness, a storm brewing within. All emotion and anxiety are kept within.
Nervous/ Petrified	Nervous feelings and emotions within are concerned with what is to follow. Terror and fear of the unknown and unexpected.
Exposed	One's standing and very existence within the community seemingly at risk.
Fearful	Fearful about the transformation you are to embark on.
Alone/ Desolate	Alone, in the crisis. The breach of social order. Feelings of isolation.

2.5.3 Liminal / Liminoid: phase 3

The liminal phase is "a real place and time, in which initiates are subject to a tension that is both destructive and creative" (Grainger 1997:3). In the liminal/liminoid phase, this is the critical point of transformation, the point within the ritual in which change takes place. "During many rituals of transition, described in Van Gennep's and subsequent works, metaphoric death is followed by metaphoric rebirth" (Hockey 2002:214).

The clusters for this phase have again been divided into two groups. The first, entitled “social experience,” offers the reactions of the *communitas* to the central events unfolding before them and for which they are to bear witness. In other words, this cluster attempts to speak to the environment of and context for the events in the liminal/space. (The second cluster follows the discussion of the first cluster).

In the two tables that follow the liminal approach (to the wedding ceremony in the church) and the liminoid approach (to the reception) have been put together, as the emotions and dynamics, it is suggested, are the same, except for one important difference and that is the presence (or absence) of the higher power sanctioning the events. As such, reading the descriptions requires the acknowledgement of the presence or absence of the higher power.

Where the higher power seems indicated in the descriptions, these reflect on the wedding, but by ‘eliminating’ the concept from the description one can better understand the reception.

Table 2.5 Cluster 5: Liminal / Liminoid phase: Social Experience (Word cluster)

Theme word: Liminal/Liminoid	Description of visual / mental representation / metaphor
Other-Worldliness	Other-worldliness, one experiences a sacred space. A space in the presence of a greater power.
Sharing	Sharing as two or more engaging in a ritual. A sense of common (higher) purpose, of being together on hallowed ground.
Balance	Balance, a balance and harmony between the elder, the subject/s, the community gathered and God. A sense of being.
Peacefulness	Peacefulness, calmness sets over the ceremony as the religious ritual starts to unfold. It is ordained, and the higher power is in control.
Elegance	Elegance, the perfect picture before God. The way the ritual takes form.
Focus	The concentration and focus of the community are on the task at hand. All direct their attention to the events, moment by moment.
Reverence	Admiration, beauty, sanctity and respect.
Centre Focus	The calmness in the eye of the storm, the phase in which

	transformation will take place. The community encircles the events and holds these events in place.
Ultimate	Ultimate, an ultimate sense of being. The alpha and omega. A new journey hovers, waiting.
Belief	Belief bonds each to each other, in community and in God. A belief of being one. Oneness.
Suspense	Waiting in anticipation, expectancy for the climax of the ritual.

The second cluster within the liminal/liminoid space engages with the actual experiences of the central figures in the ritual – in this case the bride and groom. Whereas in the previous cluster the emotions and atmosphere seem to be directed toward the couple, in this cluster the emotions and atmosphere are directed towards the transformational event they themselves are undergoing, including the engagement with the sacred (in the case of the liminal) and the profane (in the case of the liminoid).

Table 2.6 Cluster 6: Liminal / Liminoid phase: Individual (Word cluster)

Theme word: Liminal/Liminoid	Description of visual / mental representation / metaphor
Transformation	The gentle and controlled moving from the old to the new.
Core	Core, the centre of the ritual. The subjects in the centre of activities around transformation.
Fulfilment	Fulfilment, a sense of justification on choice and decision made to enter into and engage with events in the liminal space
Climax	Climax, the turning point. The point of no return. The final step in the transformation process.
Oneness	Oneness, the couple's unity in one before God and community. New standing emerges.
Rebirth	Rebirth, with the death of an old order (standing) in the community there is the rebirth, a new order and standing in the same community (social structure).
Realisation	Realisation, the acceptance and acknowledgement of the new standing. The reality of the real-world acknowledgment.
Holiness/ Sacredness	The godliness of the space in which the transformation takes place. Purity of the moment.

2.5.4 Re-integration: phase 4

The seventh and final cluster engages with the emotions and atmospheres around the events of the reintegration of the person or group of persons who have been transformed and are now ready to take on their new identity and standing in the social order. The liminal and the liminoid trajectories have been entered into the same table as they appear to deliver very similar events (after the wedding and after the reception).

Table 2.7 Cluster 7: Re-integration phase (Word cluster)

Theme word: Re-integration	Description of visual / mental representation / metaphor
Transformed	Transformed, the successful completion of the ritual and transformation of the couple or person.
New standing	New standing, stepping out into the community and accepting one's new place and role in the social order.
Embracing	Embracing, both as new persons in the community and a changed place in social standing.
Festivity	Festivity, celebration and acceptance.
Crowding-in	Crowding-in, persons wanting to congratulate, touch and share in the good fortune.
Joy	Joy expressed by festivities and interaction between the person / couple and community.
Gladness	Gladness, a common sense of being between all present.
Delight	Delight, experience of the moment.
Acceptance	Acceptance, by social order and new standing in the community.
New Journey	Journey, a new journey with a transformed you / couple. New space, new horizons.
Harmony	Harmony, two beings moving as one. In synchronicity with one another. Person in synchronicity with social order.
Jointly	Jointly, becoming one. Through touch. The gaze.
Radiant	Radiant, exposing one's new form of status through body gestures and language to the social community.
Finality	Marking the end of a ritual or transformation phase.

2.6 Conclusion

Chapter 2 has introduced the notion of ritual, the phases thereof and the timeline, which allows for the narrative to be developed and to represent a person or persons who are to embark on a life-changing ritual such as a Christian wedding of a couple in a South African setting.

The reading and stories of others by means of published papers that have experienced real life transformation (ritual) in both the sacred and profane have been reflected upon in chapter 2. Words used to capture the emotions and atmospheres of the transformation process and its phases have been identified and grouped into clusters. These clusters (totally 7) help illustrate the emotional and atmospheric setting of the phases one might find oneself in and experiencing at a given time within the ritual.

In the chapter that follows the study will use these collective themes (clusters of words) to develop a brief (shooting schedule option/application), so as to attempt to capture each given phase in a visual manner that illustrates the atmosphere and emotion in the best possible way, ultimately developing a photographic application to use in capture and post-production (experimentation in the field) to communicate a visual representation of the ritual and its phases.

The images will be accessed using Terry Barrett's description and interpretation methods/model, because to "interpret is to account for all the described aspects of a photograph and to posit meaningful relationships between the aspects" (Barrett 2006:43). This approach will be used to derive meaning, atmosphere and emotion from the photographs, which all contribute to the narrative properties and storytelling ability of the images. This approach will then be tested across a number of weddings and receptions (described in Chapter 4) to see whether the photographs taken capture the emotions and atmosphere that should be present in the ritual phases of the Christian wedding and reception.

Chapter 3

3.1 Introduction

“It has been said that a picture tells a story, but in reality, still photographs help create a story in the viewer’s mind” (Kraus & Steinmueller 2010:182). The purpose of chapter 3 is to describe how the ritual, the phases within the ritual, and the visual representation of each of those phases can be identified, explored and visually exposed, in a speculative way, through the use of the photographic stills medium.

In chapter 2, a series of events which could be argued to capture a pattern of human behaviour were identified as a ritual (Turner 1974:54). The ritual displayed similar characteristics or dynamics in both sacred and profane spaces. It was found that these experiences, lived and recorded as a type of social drama (Deflem 1991:2), can be divided into 4 distinct phases namely the breach, the crisis, the liminal/liminoid and the reintegration. To illustrate what a person or persons are experiencing during the various phases, literature has been used extensively to describe what the transformation from one space to another space is like. In other words, the generic stories or narratives of each phase have been explored and described.

Specific words (defined as descriptors) used to describe the emotion (and atmosphere) that may be seen to be embedded in the phases have been identified and clustered. In other words, the act(s) of transformation and the total social drama have been identified and put into clusters which share similar emotional and atmospheric characteristics. These clusters (descriptors), as identified and generated in chapter 2, will be used in this chapter, to help define a potential (or virtual) wedding photography brief, to attempt to illustrate the emotions, experiences and events (the narrative or story involved) in each phase in a visual manner through photographic applications. This process is argued to potentially lead to the development of a ‘visual capture framework for wedding photography’.

The purpose of chapter 3, therefore, is to take the emotional and atmospheric descriptors, cluster them into themes, develop a visual shooting framework to explore the narrative steps of the ritual and then to speculate on photographic shooting schedule options in an attempt to illustrate the emotions and experiences of the subject(s) at a given time. This speculative shooting schedule will then be provisionally tested against random photographs that seem to capture generic emotional moments that can be connected to the emotional clusters, to see whether the model of analysis works. The application of the model will then be tested in the field and will be explicated in the following chapter, to interrogate whether it is possible to break the wedding and reception rituals into phases and capture the individual characteristics and narrative of each phase photographically, using the schedule and model as a series of guidelines or 'visual language prompts.'

To achieve this the chapter will first develop a 'visual capture framework' by breaking the photographic process down into principals of composition, camera position, framing, focus and use of lens, creative use of shutter, lighting, use of colour /no colour and post-production applications through description and by providing some examples. Once these have been defined, this model/framework will be applied to each category/phase of emotion and atmosphere (narrative). This will be achieved by speculatively developing a series of shooting schedule options. These speculative schedule shooting options will be used as guidelines for the photographic engagement during the phases of the rituals for weddings (as described in chapter 2) and the testing of the shooting option guidelines undertaken in chapter 4 where the rituals of a wedding will be captured and analysed.

3.2 Developing a visual capture framework

To develop a visual capture/shooting framework is to develop a voice for the camera: "... a photographer needs to develop a visual language: a way of telling that fits comfortably with the subject matter...." (Dickie 2006:7). When photographers take pictures, "they hold mental models in their minds, models that are the result of the prodding of insight, conditioning and comprehension of the world" (Shore 2007:117).

It can be argued that these models are accomplished by an interwoven combination of the use of learned techniques and practice, on the one hand, together with artistic insight and vision, on the other, to try to develop (and apply) a visual shooting framework through photographic experimentation. This chapter (and indeed this dissertation) attempts to demonstrate how this interwovenness might operate. Photography "...is a complex, ongoing, spontaneous interaction of observation, understanding, imagination, and intention" (Shore 2007:132) and as such allows itself to be an instrument and medium to accomplish one's aims and goals.

Likewise, "If cinema is a language, then we must ask: what is the structure of that language [...] ... the essential techniques, methods and elements that we can use to tell our story visually?" (Brown 2012:3). As with photography and the still, one can develop a shooting schedule through a combination of techniques, methods and elements. "If we are aware that pictures evoke feelings in us, then we can identify them, acknowledge them, and try to decipher whether something in the picture triggers such feelings in us." (Barrett 2006:58).

3.2.1 To develop a visual with narrative content one might start with identifying the potential genre-type categories the photograph could be placed in. Any 'genre-type' category has its own system of characterisation. However, all photographs draw on the same set of characteristics, although differently fore-grounded. There are several categories, and all photographs contain all the characteristics. However, speculatively, particular types of photographs will accentuate one or more of the category characteristics/requirements more than others. Thus, depending on the type of message one would like to communicate (as a photographer), or experience (as a viewer) when viewing images, one would define the category into which the image will fall. An extremely useful way of interrogating this concept is through the categories that Terry Barrett delineates in his *Criticizing Photographs: An Introduction to Understanding Images* (2006).

It should be noted that, although Barrett delineates *categories* of photographs, this dissertation will make use of the *characteristics* that determine in which category a photograph might reside.

In other words and using the first category (of 'Descriptive photographs') as an example, the characteristics of the photograph, namely detail, objectivity, clarity, simple presentation of information and the like, become a (discrete) strategy for interrogating all photographs, at least in the initial stages of any analysis. Thus, when one uses the strategic lens suggested by the category as a method to analyse a particular photograph, one is using evidence from other categories in that analysis as well. Consequently, one can argue that all photographs have all the categories present, and require the use of all implied strategies, in the analysis. To make a determination as to which category the photograph 'belongs' one can then point to what characteristics are accentuated more than others.

3.2.1.1 *Descriptive photographs*: These photographs "...offer descriptive, visual information, with greater or lesser detail and clarity, about the surfaces of people and objects" (Barrett 2006:65). Put another way, these photographs accentuate the representation of the real world, where their primary purpose is a real and life-like representation of the person or object being photographed, such as an identification photograph (an ID). The viewer need only recognise what is being represented. This dissertation uses the term "representation" as the strategic equivalent.

3.2.1.2 *Explanatory photographs*: "...to be accurately placed in this category, a photograph should provide visual explanations that are in principle verifiable on scientific grounds" (Barrett 2006:70). These photographs accentuate the context in which that which is being represented is shown. In other words, the relationship between the subject and its context is fore-grounded, where the context 'explains' the subject. The term "Context" provides the strategic lens in this dissertation.

3.2.1.3 *Interpretive photographs*: "...seek to explain how things are, but they do not attempt scientific accuracy, nor are they accountable to scientific testing procedures" (Barrett 2006:78). This type of imaging can be truthful but allows for creative intervention to be more persuading of the message or theme one is trying to communicate with the visual.

Put another way, these types of photographs accentuate an involvement by the viewer by asking of the viewer to engage in some form of interpretive act beyond simple recognition, whether this is an emotional, contextual or narrative act. For the purposes of the dissertation the concepts of “meaning, emotion and narrative” are used.

3.2.1.4 *Ethically Evaluative photographs*: these photographs “all make ethical judgments” (Barrett 2006:85) in that they reveal either some or other value system of the subject, reality and context, or they are used to make socially committed interventions into society. Such images can be politically driven in meaning and message. Propaganda is a fine example of ethically evaluative photographs. Therefore, these types of photographs accentuate the ethical perspective of the photographer toward subject, reality and context. The dissertation names this as the notion of “ethical perspective.”

3.2.1.5 *Aesthetically Evaluative Photographs* “... are usually about the wonder of visual form in all its variety and how it can be rendered photographically.” (This may be seen as a Formalist approach) (Barrett 2006:85). In these types of photographs what is accentuated are those approaches that pursue the form of the artistic such as the subject within the space and presenting the material in a very pleasing and harmonious way. The way things in this category are photographed reveal their best qualities and are only seen in the best possible way to the viewer. It could be argued that one interrogates photographs that concentrate on this approach not about the subject matter, nor reality, nor context, but on aesthetic elements and principles such as line, proportion, contrast, balance, colour usage and the like. A very good example of this is Leni Riefenstahl’s film *Triumph of the Will* (1935), which is aesthetically stunning but very troubling in all other areas. This dissertation adapts this to the notion of “Artistic application.”

3.2.1.6 *Theoretical Photographs*: these are “...photographs about photography [and develop] theoretical issues about photography and photographing” (Barrett 2006:100).

These photographs accentuate (either through presence or deliberate absence) image-making in which the artist is concerned with the photographic medium itself, its limitations, its processes and applications. In other words, “theoretical photographs” point to the actual medium. The deliberate blurring of a shot, for example, speaks to the type of ‘medium language’ that foregrounds the use of the medium. The study will experiment and test applications and techniques in both the capturing and post-production of the images captured which can be listed as a camera 2¹ application (the brief being that which has been derived from the descriptors listed in chapter 2). For this equivalent the dissertation calls this the “medium photography.”

Thus, any photograph can be analysed from all six approaches, acknowledging that one or more can be a primary focus or choice of the photographer. At the same time, any photographer knows that he or she needs to address all six aspects but accepts that only selected ones will be emphasised or accentuated.

The grouping of photographs according to Barrett into categories supports the argument that photographs do convey information. The photograph, together with its category will support the shooting schedule options offered below (which are speculative in nature) to try to identify the best possible methods and applications to communicate a phase within the ritual in a visual manner. These pictures will be used in combination to describe the collective theme derived from the combination of words used to describe the various stages of the ritual (and the various moods and atmospheres that might arise in each stage). The study will note the categories the photographs support (that is, visual information one can collect/read and interpret from the image), which in turn will help with the combination of application and methods to develop a visual capture framework to address the descriptors one has identified and are trying to express visually.

The combination and application will take the form of experimentation: the “purpose of exploration is discovery and the job of the photographer is to find and show what is or has been” (Dickie.2006:13). This will lead to and identify the potentially optimal possible solutions to develop a ‘voice’ for the camera for this particular wedding application.

¹ For the purposes of this dissertation, ‘camera 1’ refers to the standard and accepted use of the camera at weddings. ‘Camera 2’, on the other hand, refers to the use of the camera for this dissertation. (See chapter 1).

3.3 The Descriptors

This is the grouping of words with similar characteristics, which, together, generate a collective theme, which leads to the possible triggering of mental pictures to be interpreted and created by the photographer. These themes (derived from the descriptors) together with their photographic domain and shooting options could and will be used, to best illustrate the theme/s in visual way. “The context in which a photograph is seen affects the meanings a viewer draws from it” (Shore 2007:26).

The descriptor/s can be seen as a ‘hypothetical brief’ – a description of the mood or atmosphere one is trying to create to carry the narrative of the ritual/wedding moment and ultimately communicate this. The visual atmosphere is partly responsible for communicating the message or essence of the moment in time (with the other characteristics). This visual atmosphere, in turn, is reproduced by a combination of techniques, methods and applications.

Put another way, and drawing on Barrett, a picture ‘carries’ information about the subject matter, attempts through artistic composition to develop a visual atmosphere, where subject matter and atmosphere contribute to a better engagement with the context (in the study, these are phases within the wedding ritual). The techniques, methods and applications during capture and post-production must all contribute to the theme being posed and communicate (in a story-telling manner) the ideas, emotions and atmosphere agreed upon before the assignment. Such a story-telling acknowledges that, although “...a photograph is static, [...] the world flows in time” (Shore 2007:70). The challenge to create images that flow with time and tell stories within a single frame requires an acceptance of the key domains of consideration for the capture of the demands of the genre or category (for example) and thus (in the following sections) attention is paid to composition, camera position, framing, focus and use of lens, creative use of shutter, lighting, colour/no-colour and post-production, as elements of such a challenge. In the sections that follow each of these dimensions is described and discussed.

It should be noted that, although they are offered in separate sections, they overlap in practice, and thus it is that elements of one dimension might be used to explain elements within the dimension under discussion. Thus, all photographs address all dimensions, inevitably, but may be separately engaged with in preparation for the taking of (or the analysis of) each photograph².

3.3.1 Composition: Subject position, surroundings and elements

With composition the photographer deals with the arrangement of elements and subjects within the frame – where “a painter starts with a blank canvas and builds a picture; a photographer starts with the messiness of the world and selects a picture” (Shore 2007:37). This arrangement of the visual elements as well as the manner, in which they are represented within the picture, emphasises the value of importance, meaning and the visual atmosphere generated.

The structure and content of the picture are defined by “.....flatness, frame, time, and focus” (Shore 2007:38). The flatness is depicted by the choice of lens which may create a steep and flattened perspective. The frame is depicted by the camera’s point of view, which determines what the viewer can and cannot see (in other words, what has been included in the photograph for viewing, what is excluded and what is left out but may be suggested because of the viewer ‘continuing’ outside the frame in his or her imagination). The time is depicted as a static frame or one of blur creating a sense of movement. The focus is that portion of the image to which one’s eyes are drawn, leaving other elements of less importance out of focus or in places of lesser emphasis.

These are all techniques, applications and areas of creative engagement and decision-making that help create and set the stage for the story about to unfold, that will be recorded and told in a visual way.

The other factors contributing to composition of an image which are more subjective, yet very important in the creation of visual atmosphere and the overall compositional success of an image, are now considered.

² This is unlike the Barrett genre categories where all characteristics are present, but some are accentuated, according to the purpose of the photograph (and analysis). In the section under discussion all are equally important.

3.3.1.1 Unity “is the principle that the visual organisation [is to] be a ‘whole,’ self-contained and complete” (Brown 2012:39). This principle suggests that the photograph contains no extraneous or aesthetically disturbing features and thus the completed image will be one that supports and integrates the techniques, methods and elements used to create it. In turn the techniques, methods and elements used to create the image, will be the optimal method (identified and tested) to use to create an image with the desired outcome for the selected visual atmosphere. All the design principles of balance, visual tension, subject, visual elements and movement work in harmony to create the unified moment in time.

3.3.1.2 Balance “... [T]he visual weight of an object is primarily determined by its position in the frame, its colour, movement, and the subject matter itself” (Brown 2012:40). Balance should be viewed and decided upon in terms of tension or imbalance and thus through notions of ‘forces’ at play in the ‘space’ of the photograph – that which is framed. In creating a sense of balance, one must be aware of the placement of the main subject in the frame, which, in turn, creates the notion of ‘positive and negative space’. The frame can be divided up into sections, vertically and horizontally. These lines, running vertically and horizontally, are on a two-dimensional plane, conceptually breaking the frame up into blocks and as such dividing the frame. The space occupied by the subject will fall into one of these planes, leaving space in front, behind, on top and/or underneath the subject (Hurter 2007:6), which thus creates the opposing balance notion. The interplay between negative and positive space is one in which the subject is present and occupies the positive space, and the remaining space is the negative space. All the elements within the frame have a visual weight. A sense of balance or imbalance is created by the interplay between space occupied and unoccupied.

The other sense of space is created through linear distortion. By pointing the lens up or down (that is, positioning the camera higher or lower than the subject, then pointing it up or down towards the subject) one can create linear distortion, giving the illusion of lines meeting at a vanishing point at the bottom or top of the frame. By using different focal length lenses one can also manipulate the perception of space in a photograph. Brown (2012:17 and below) notes that “...a long lens compresses space and a wide lens expands and distorts space.”

Thus, one can, for example, by using a wide-angle lens, exaggerate objects in the foreground and reduce the size of objects in the distance giving a sense of depth and balance (Shore 2007:38). By using a long or telephoto lens one 'flattens' perspective, giving the sense of reduced distance between objects in the foreground and background. This is used to create a sense of balance and depth in the image to suit the subject and its placement in the elements. Potentially, by doing this one disrupts the accuracy of the representation, and draws attention to the demands of the medium, for example (see Barrett, above).

3.3.1.3 Visual tension is where "...the interplay of balanced and unbalanced elements and their placement in the frame can create visual tension" (Brown 2012:40). For example, one could have a young person looking into the frame on the line of thirds, where one third of the space is behind the subject looking in, the other two thirds are in front of the subject. One could, then, compare this to an elderly person looking outward of the frame on the line of two thirds where two thirds would be behind the elder person looking outward with only one third in front of the subject. The interplay of space occupied, and space behind and in front of the subject could tell a story of their life, time past and time left (Etienne 2011: 44). In this way, following Barrett for example, the representation of a young person or elderly person has added interpretative dimensions, suggesting a positive move 'into the future' for the young person, and a 'closing of time' for the elder person.

3.3.1.4 Rhythm "of repetitive or similar elements can create patterns of organisation" (Brown 2012:40). Repetition of shape and line help lead the eye into the picture. The pattern can become the subject itself, but in many cases, it is used as an element to create balance and unity. An example could be an image of an empty church taken from the entry, looking down towards the altar. Using a low angle, one could have the rows of pews forming a regular pattern which in turn leads the eye down the aisle (creating a line) to the altar.

3.3.1.5 Proportion refers to the relationship of the size of one thing to another. Scale notes the actual size of each individual thing or object. Proportion and scale are two dynamics used to locate the dominance or lesser importance of the subject within

the frame, both controlled by a combination of point of view (camera angle, see below), the focal length of the lens (creating perspective) and the placement of the subject within the frame for balance or tension.

3.3.1.6 Contrast: “...we know a thing by its opposite...light and dark value” (Brown 2012:40). Contrast (or the lack thereof) has powerful story-telling potential and emotional value within the emergent narrative. In stills the ‘high key approach’ with majority light tones and the ‘low key approach’ with majority dark tones are associated and give different messages when viewed. An example could be where a high-fashion model, photographed with an abundance of light and colour where all is visible, will give a very different meaning to where the same model is photographed in a darkened room with a sliver of light only lighting a small portion of her face and the other space is a dark mass with the absence of colour. The two approaches, when viewed, will communicate very different meanings and experiences, thus using light and dark to associate meaning.

3.3.2 Camera position

The selected camera position presents the point of view of the photographer but allows the viewer to see (or enter) the story from a viewpoint depicted by that of the photographer. In other words, the illusion is created that the viewer sees what the photographer sees³. This could also include a moving camera (panning a subject that is moving) or moving a camera during exposure of a static subject/object, both creating the illusion of movement in a static image. Using the ground level as a base line, the lens height from that base line can vary and the image recorded can be presented (and thus viewed) from a very different angle. For example, in a day in the life of a 4-year-old toddler every object, person or scene will be from a low viewpoint (Brown 2012:10), one will find him/her looking up and this leads the viewer to see the world from a very different view than that of day to day viewing of an adult. As Brown (2012:10) notes, this provides “...a visual equivalent of expression.”

A scene viewed from a high view point “uses a point of view that is higher than that of an average viewpoint of an adult”. As an example, one could take a portrait of a person sitting down, where the subject is looking up, over her shoulder towards

³ It is an illusion because, amongst other things, the viewer does not see what the photographer sees but decides, for example, to keep out of the frame.

the photographer. The message can be elegant yet humble in nature but also contributes to a possible expression of the dominant position of the viewer over the subject, (or the subservience of the subject to the viewer).

Finally, one could use a 'Dutch tilt', which is a technique in which the photographer tilts the camera to one side. This creates a horizon line where the bottom of the photograph is not parallel to the natural horizon. This is often used to create a more interesting visual and displays the subject in the visual elements in a more unusual way. This approach draws attention to the artificial nature of photography as a way of 'capturing reality,' yet at the same time foregrounding the use of the medium; it also has the potential to generate an expression of imbalance, tension and movement in the expression embedded in the photograph, thus enhancing the narrative.

3.3.3 Framing

Framing can be seen as the 'stage' created by the photographer. The metaphor of the stage is deliberately selected as it (a) suggests the limits of what has to be presented and viewed (as established by the lit opening of the stage), (b) it removes from view the 'backstage' events, and (c) it points more directly to the notions of narrative and atmosphere as that which happens 'inside' the theatre frame. "Setting the frame is a series of choices that decides what the viewer will see and not see" (Brown 2012:15). The viewer will see the image or set of images from the photographer's view point, or, more accurately, the viewer's access to the subject is through the eyes of the photographer. The 'stage' will inevitably change as the photographer's viewpoint changes – as the 'set' changes so do the elements, the subject's position and the placements of objects, all of which will reveal new information and the next step in the story being created. "The frame... [is] more than just a picture – it is information...to be perceived by the viewer in a certain order" (Brown 2012:38).

The use of 'passive' and 'active' framing contributes to the storytelling ability of the image as well as to the continuity of the story, where this might lead to the next

image. A passive frame can be defined as where "...the structure of the picture begins within the image and works its way out to the frame" (Shore 2007:60). With the passive frame the eye of the viewer is drawn to the centre of the frame due to the placement of the object or subject which is centred. The interplay of the subject or object with the surrounding negative space (for example, a subject looking out of the frame), might lead the eye outwards to the edge of the frame and even out of the frame. This would be an effective technique to use when subjects are expressing emotions outwardly or moving through transformation phases. An active frame, on the other hand is where "the structure of the picture begins with the frame and works inwards" (Shore 2007:62). With an active frame the object or subject could be off-centre, but the eye is led to the centre of the frame by visual elements and points of interest that are centred (for example, a subject looking into the frame or at an object that is centred or creates a point of interest which is concealed within the borders of the frame).

3.3.4 Creative use of focus and or use of lenses

The lens gathers the visual information that lies before it, controls the focal points, and then channels the visual image onto the film or electronic sensor. The lens itself "renders images in different ways. This is a powerful tool of visual storytelling" (Brown 2012:6). The lens can draw the viewer's focus to selective points, rendering everything else in the frame out of focus. This technique in which one uses the aperture to control the focus points is known as 'depth-of-field'. Alternatively, the lens can be used to render everything in focus: "...deep focus...greater depth-of-field allows more of the scene to be in focus" (Brown 2012:55). Thus, one can control the focus points, which in turn controls the viewer's focal point and draws attention to important facets, objects and subjects within the image.

This focus plane "...which is usually parallel with the picture plane, gives emphasis to part of the picture and helps to distil a photographer's subject from its content" (Shore 2007:82), and is that part of the image to which the viewer's attention is drawn by controlling depth of field; the parts out of focus will thus not distract from the parts in focus and will help control/direct the viewer's focus and attention. This is

a very important technique or application when it comes to storytelling and the creation of the image as it enables the photographer's control over what is in focus and what is not. This is one aspect of the lens.

The second aspect of lens usage is to generate perspective and space, which is also referred to as how long or wide a shot is. Thus the "...long focal length lenses...compress space... [leading to] less depth-of-field... [and can be] used to isolate a character in space" (Brown 2012:57), whereas a short focal length creates the illusion of an exaggeration of space, gives greater depth but has a profound effect on scale and size of objects near and far. Objects in the foreground will be rendered as large (exaggerated in size and scale) and therefore potentially important, whereas objects at a distance will be rendered as small and reduced in size and scale thus reducing their importance. The ability for a lens to control perspective and space is an important choice one makes when creating images with storytelling as a prime function of the image.

Controlling focus, perspective and background coverage is not done by focal length, aperture selection and distance between camera and subject alone (see below). One can make use of specialized lenses, filters and attachments. Tilt shift lenses are specialized lenses in which one is able to control perspective, used primarily for architecture and photography where correct size and scale are important. One can use them in portrait and people-type imaging with a creative application. This extends the creative options available for the photographer.

Older lenses with new technology have changed the way photographers capture the world in both stills and video. This is evident with the lens production from Lensbaby and Lomography. Both companies produce lenses from bygone eras such as the Petzvil lens and twist 60. These lenses base their technologies on lenses from the nineteenth century, giving a result that is hard to replicate in software applications.

During the great Hollywood portrait genre of the 1920's to 1940's technologies had much to do with the way images were recorded, displayed and viewed. George

Hurrell notes that photographers “at this period still worked with the diffusing Vertone lenses, ... ‘stopped’ them down as much as possible to achieve a more sharply defined image and used shadows to emphasize characters and establish a mood” (Kobal 1980: 98). This type of imaging, with bright glowing highlights and soft key tones resembling a romantic atmosphere, has been revitalised by the release of the Lensbaby Velvet 56 lens, which makes it somewhat easier to achieve results with the same characteristics and look as imaging during that period.

This makes it evident that lens choice and application have a great deal to do with storytelling ability and look of the image one wants to create and display.

3.3.5 Creative use of the mechanical or electronic shutter and its applications

The shutter of the camera determines the amount of time the shutter is open for the light reflected from the subjects/objects to act upon film or the digital sensor. This has an effect on exposure (how light or dark the image is) as well as how the image will display (static or blurred, for example). “Two factors affect time in a photograph: the duration of the exposure and the staticness of the final image” (Shore 2007:72). Both factors, namely, ‘lightness and darkness’ as well as ‘static or blur’ are used extensively in the creative process of imaging.

Movement created by a choice of a slow shutter-speed together with movement of a subject or object will create a certain amount of blur in one or more directions. This can be used to communicate an idea, creating a certain mood that best suits the image and helps with storytelling ability. A fine example would be used in dance, showing the ease of movement and flow of the subjects at that point in time. The other option would be the use of a fast shutter speed so as to freeze the motion and moment in time. These techniques use exposure time in varying degrees and can add to the success of the development of a visual capture framework that depicts motion and time in the story of the subjects at hand.

3.3.6 Creative lighting interpretation and application

Lighting is a means to expose and a means to hide so that “... what is unseen in the

shadows may be as significant as what is seen in the light” (Brown 2012:69). With light one is able to create mood and visual atmosphere. The way a photographer lights an object or person has a direct link to the message and atmosphere one wants to communicate. A “... lighting person knows [that] we can take any particular scene and make it look scary or beautiful or ominous or whatever the story calls for, in conjunction with use of lens and camera” (Brown 2012:106).

3.3.6.1 Existing light

This is considered to be natural light, available at a given time and place. This would include sunlight, moonlight as well as artificial light such as street lights, shop window lights, if at night or during times when the natural light is insufficient due to weather or time of day. The characteristics of the light can change at any given time such as a sunny day, which might become overcast during a short period of time (Langford 1997:126). The photographer will develop an understanding and interpretation of existing light, he will use it in creative ways to best suit the subject at hand. A combination of lights and light styles helps the photographer with composition and the visual atmosphere and assists in the communication of the ideas that have been identified with that particular phase, or moment, within the timeline of the story.

3.3.6.2 Sources of lighting

Light can be a mixture of light sources used in various ways giving a multitude of results to create mood and draw attention to important aspects of the image, “... one of the highlights of lighting as storytelling is the era of *film noir* ...best known for its low-key-lighting style” (Brown 2012:69). ‘Low-key’ is of such a nature that the majority of the tones in the image are dark, giving a striking play of light and shadow as a design tool within the image. One can use a combination of light sources such as flash photography in combination with natural/existing light to balance and place the subject/object within the frame and environment.

3.3.6.3 Quality and direction of light

With lighting one must look at the characteristics of light and identify the qualities and nature of the various lighting sources available, so as to apply the correct combination of lighting to create the visual atmosphere identified. Light can come from many directions, such as the back, the front, the side, top and bottom, all of which produce a unique lighting pattern which could help communicate different themes and interpretations. For example, a face which is lit from the bottom will seem unnatural and yet 'spooky' in nature. A flat lit face (evenly lit) with no hard shadows present, can portray an image of gentleness and beauty.

The quality of light deals with hard or soft light and the type of shadow the subject will cast (Langford 1997:111). A portrait done in direct sunlight with hard contrast shadows on the face resembles the characteristics of a hard-light source (the midday sun on a clear day). A portrait done with sunlight on an overcast day will have a face that is equally lit, with faint shadow in certain areas of the face. Thus, the quality of the light will illuminate the subject/face in very different ways which will help create the atmosphere one is trying to achieve within the image.

3.3.6.4 Colour of light

Techniques of using light sources of different colour value (temperature) in conjunction with the subject are design applications to produce visuals which can portray phases and stages in the storyline. The technique of using a combination of different light sources that produce different colours or lights that are colour gelled "have the ability to reach people at a gut, emotional level" (Brown 2012:8). For example, in an image one could create visual atmospheres that are fairy-like, with colour that can communicate in visual ways that are different to the manner the human eye will perceive colour.

3.3.7 Use of colour / no colour in the image

Variations of the colour spectrum are experienced and seen from day to day and

season to season. One associates colour with messages, red being hot, and blue been cold⁴. Colour can be used to describe a theme that can be the driving force behind the communication properties of an image, such as romance at sunset.

Colour is used in the design of imagery: the placement of different colours with each other such as a yellow warm interior with a bride in contrast to a blue exterior with bare trees could convey a message of two conflicting worlds.

Colour can range from strong, highly saturated colours similar to those of an oil painting to soft, de-saturated colour found in a pastel drawing. The absence of colour leaves a world in tones of grey, which is the world of black and white. The absence of colour can convey strong messages of beauty, isolation, and abstraction, for example in a different way to what we see every day in colour.

3.3.8 Post-production editing / application

Post-production editing is the process in which the images are processed, fine-tuned and manipulated so as to fulfil all the requirements needed to transform and communicate the messages in a visual manner. Brown (2012:15) notes that photographers “have taken reality.... broken it up into pieces.... put it back together....in any way we choose”.

The way in which one manipulates and transforms the image “turns a piece of paper into a seductive illusion or a moment of truth and beauty” (Shore 2007:122). To achieve this, post-production can be subtle with minor applications, or a complete transformation with changes so drastic that it appears to remove itself from reality and resurface as an abstraction far removed from its source.

Within the digital domain one is able to process images with almost unlimited potential and as such produce a visual illustration/image with convincing and promising outcomes that were difficult to achieve with older technologies: “not long ago, photographers were limited by the curvature of the lens, speed and color balance of film, uncertainty of light, and whatever could be coaxed from the darkroom.

⁴ One acknowledges that such messages may be culture specific, therefore the examples offered here are for illustration purposes only.

That was before Adobe Photoshop™ changed the rules forever.....” (Schonauer 1995:17).

Diptych, triptych and quadriptych together with double exposure, the use of screens and textures sandwiched together, both colour and black and white, a mixture of mixed media creating images in the hope of communicating aspects of importance in the phase identified, can all be utilised and exploited.

This completes the final step of production. The purpose of the next section is to tabulate the descriptors that were gleaned from the ritual moments, and then to posit potential shooting schedules for the themes around which the descriptors have been clustered.

3.4 Introduction to tables with descriptors and shooting schedule options

The tables below have been divided into 4 sections, namely the descriptors, Barrett categories (a practical application), the photographic domain and shooting schedule options.

In the first column one will find words grouped together which are similar in nature, character and theme. These words are called ‘descriptors’ for the sake of the argument. This is a group of words, which, collectively, can be used to describe an emotion or feeling that one could be experiencing at a given time during a particular phase identified within the ritual. Such an emotion or feeling will assist in generating an atmosphere.

The second column is a description of the type of information one could gather from a photograph when viewed. According to Barrett’s categories, one will be able to identify objects, subjects and aspects within the image, note relationships between these various elements which will lead to a description and evaluation of the image which can be interpreted (Barrett 2006:43). Thus, by accessing the visual images using Barrett’s categories, one would be able to view images which have significance and communicate ideas, concepts and meanings through a visual representation.

The third column is the photographic domain (as described in the previous section) such as composition, camera position, framing, focus and or use of lens, creative use of shutter, lighting, the use of colour in various applications (or no colour), and post-production applications. These are the visual tools or domains of application used to control and apply various techniques so as to create images that support the narrative of the image created.

The fourth column is the identification of methods (speculative in nature, and therefore creative in intent) to use and apply within each photographic domain, so as to illustrate and ultimately communicate the moods and atmospheres suggested by the descriptors identified and Barrett's categories of photographic information. These are to be reflected from within the image itself, thus communicating/reflecting the emotion or feeling agreed upon in the descriptors and Barrett's categories of photographic imaging.

(It should be noted that the information contained in Column 1, 2 and 3 has come from deductions made from existing literature, as is the standard practice in research. However, the information contained in Column 4 is creatively speculative in nature, drawing both on the discipline demands arising from photography, and from the creative experience of the researcher/photographer.

The tables provide guidelines, as it were, both for the taking of photographs, but also for the analysis of these photographs. In the following chapter the information in Columns 3 and 4 will be equated to a "technical log" of the actual picture taken).

A total of seven cluster tables representative of the four stages of the ritual have been drawn up based on the nature, character and theme generated by the descriptors listed in each table (and identified in chapter 2). This has led to a collective theme (per table) which could be used to describe the emotion, mood and atmosphere one could be experiencing at a given time/phase within any ritual. A visual has been selected by the researcher, where the visual, in his mind, presents the emotions of the clusters extremely well, and can be analysed using the Barrett characteristics to tie the emotions to the visual. This visual has been placed with each table cluster.

The visual has thus been used as an example to illustrate the collective theme (using a number of descriptors) listed in the table. The discussion of the image takes on a format in which information can be deciphered from the image using Barrett's categories in photographic imaging (Barrett 2006:43.). This has been used to show the application and use (method) of the Barrett categories in the description and interpretation of visual imagery. (It should be noted that the selected visuals do not connect to moments in the ritual, but to moments that present the emotional clusters. The tying in of the clusters to the rituals will occur in the next chapter).

3.4.1 Tables with descriptors and shooting schedule options

Table 3.1 Cluster 1: Breach conflict (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors: Disconnect Disorder Confusion Rambunctious Turmoil The act of breaking Torn apart Costume-theatrics Split Separation Challenging Potential Chaos	(Barrett categories – a practical application): Representation: Busy space occupied with human intervention. Context: Show extreme business with clutter in space. Meaning, emotion, narrative: Busy time with many points of interest. No singular point of interest. Unusual points of interest. Ethical perspective: Show human business and busy space (environment) of subject which at times are not related or connected. Artistic application: Movement of other persons (preparation). Detail object with out of focus human figure in background. Busy space showing human activity. Try using Dutch tilt creating an off-balance environment. Multiple focuses; strong off-centre; strong use of foreground, middle-ground and background, shifting the focus points between these planes. The Medium photography:	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
		Composition:	1. Haphazard (random) split focuses. 2. Graphic element strong use of diagonal lines. 3. Odd obstructions to subject. 4. Subject out of focus, but persons in background in focus or vice versa. 5. Moving objects. 6. Use e.g. smoke back lit, alcohol, objects. 7. Use odd angles of subject.
		Camera position:	1. Shoot from high (over shoulder). 2. Skew frame (horizon). 3. “Spying” mode candid. 4. From front using graphic elements such as lines, light and shadow.
		Framing:	1. Use of triptych; subjects half-framed. 2. Odd intrusions into frame. 3. Unbalanced focus (in triptych/diptych have repetition of object in and out of focus).
		Focus and or use of lens:	1. Everything a moving blur of subject and environment. 2. Focus with movement (blur and freeze frame). 3. Experiment with focus points.
		Creative use of shutter:	1. Slow shutter for partial blur. 2. Slow shutter with forced flash. 3. Moderate to fast shutter speed to freeze frame and movement of objects. 4. Double exposure.
		Lighting:	1. Bottom lighting.

	One could use a panoramic view of subject and space in which the subject occupies a small portion of the space.		<ul style="list-style-type: none"> 2. Irregular hotspots. 3. Unexpected shadows (play with shadows).
		Use of colour / no colour:	<ul style="list-style-type: none"> 1. Extreme contrasts (black and white). 2. Strong juxtaposing of colour in light and subject matter. 3. Use tungsten light balance with daylight. 4. Warm colour tones against cold colours tones.
		Post-production / application:	<ul style="list-style-type: none"> 1. Colour and black and white images work well depending on environment, subject and design options. 2. Diptych (two image set) with slower shutter speed so as to create blur with close up of face. 3. One can consider multiple exposures of human/object subjects.

3.4.1.1 Example discussion Cluster 1: Breach conflict

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.1: Walton, N. 2017. *Turmoil*. Fine Art America

BARRETT CATEGORIES:

Representation:

The image has been cropped to a square. The human occupant is two-thirds of a space in from the left. There is a wall with a window opening on the left through which light is passing. On the back wall there are two frames behind the subject on either side which are head height. The frame on the left is skew, with the one on the right straight. The space is empty, except for static objects in the air. The hair of the subject is to the right, static and in mid-air. She is standing with arms to the side, bare foot (on a wooden floor), eyes closed, facing the camera. The image has little to no colour. Her clothing is unaffected by the wind. The wall on the left and the back wall meet on a vertical line which is on the plane of thirds.

Context:

The space has a human figure off-centre with random objects filling up the space and floating in mid-air. The objects are blowing in from the outside through a window or hole in the wall, which is also causing the subject's hair to blow to one side. The space is littered with debris on the floor and in the air all around the subject. The subject is alone (challenged) in an empty space in which potential chaos (debris and objects flying through the air) can be seen.

Meaning, emotion, narrative:

There are multiple points of interest. There is a forced interaction between the static human figure and the objects occupying the space (air) around the subject. The skew frame in the background and the objects which have blown in from outside show an image in which disorder, the act of breaking, potential chaos and looming destruction are all factors to contend with.

Ethical perspective:

A busy space where both human and object intervention is reflected within a surreal world where time stands still but nature takes its course and the human is captured in the tension. The closed eyes of the subject suggest either a bracing for destruction or a pursuit of inner peace. It is a betwixt and between moment.

Artistic application:

A subject is off-centre, with multiple focal points ranging from the plane of focus of the subject and static objects, to the background with the skew frame. Eyes shut also displays the action of not wanting to see the chaos and turmoil of the space the subject finds herself in. The photograph seems to have captured both intense action and interaction, on one side, and a frozen moment, almost of stillness, on the other.

The Medium photography:

An overall tone of green (use of colour) is present, which is a cold colour tone, representing a cold space in which we find ourselves (viewer and subject). The

visual has being cropped to a square with the subject placed on a vertical third line from the right (perhaps as if blown off-centre). A waist level view, facing the subject from the front. No overt evidence of the medium itself is in the image. The medium plays strongly on the tensions between the static and the implied movement and energy,

Applications and techniques used to create this visual are supportive of descriptors illustrated in Cluster 1, namely of the start of conflict and chaos and the breaching of a moment of stillness.

Table 3.2 Cluster 2: Breach doubt (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors:	(Barrett categories – a practical application):	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
Anxiety Stress Aloneness Abandoned Isolation Remoteness Out of view In hiding Empty Stripping away Deserted Detached Contemplation	<p>Representation: Gaze into open space. A time to reflect.</p> <p>Context: Subject /object are not part of surroundings and do not blend in. No interaction between other persons.</p> <p>Meaning, emotion, narrative: Large negative space (dark empty space) being the unknown. Use of a passive frame working inwards.</p> <p>Ethical perspective: The use of negative space which occupies the greater part of the frame will be used to communicate the message or derive meaning.</p> <p>Artistic application: Subject can turn, face away, shooting from slightly behind. Uninhabited space (dark or light). Subject can occupy small space within the frame, leaving space on top or below. Out of focus also an option. Use plastic optic. Toned black & white post production application.</p> <p>The Medium photography: Split frame or diptych in which you use a frame (analogue style with numbering) so as to lead the viewer's eye to the next number/frame. The split/separation between the two images creates a visual tension, suspense of subjects/objects within the separated windows.</p>	<p>Composition:</p> <p>Camera position:</p> <p>Framing:</p> <p>Focus and or use of lens:</p> <p>Creative use of shutter:</p> <p>Lighting:</p> <p>Use of colour / no colour:</p> <p>Post-production / application:</p>	<p>1. Isolate subject from surroundings. 2. Back view. 3. Subject off-centre or right, or below 1/3rd (position). 4. Background (part/separate). 5. Shoot through gauze. 6. Diptych (compliment/contrast).</p> <p>1. High to extremely high or low. 2. Try a variety of camera positions. 3. Eye level panoramic.</p> <p>1. Horizontal/vertical. 2. Occupy 1/3rd of frame.</p> <p>1. Subject sharp but shallow depth of field. 2. Subject 'blurred' but surrounds sharp. 3. If background is sharp it must not distract from the subject.</p> <p>1. Slow shutter for blur subject and surrounds. 2. Fast shutters to enable handheld photography.</p> <p>1. Strong back and or top side light. 2. Background dull (dark). 3. Low key light approach (majority dark tones).</p> <p>1. De-saturated colour. 2. B&W imagery.</p> <p>1. B&W post-production. 2. Colour correction (tone down colour) de- saturate.</p>

3.4.1.2 Example discussion Cluster 2: Breach doubt

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.2: Hughes, JP. 1998. *Pretty for a Black Girl*. Creative Thresholds

BARRETT CATEGORIES:

Representation:

The image is of a reflection of a figure with bare shoulders looking into a mirror. The mirror has a wooden frame and round handle on the left. On top of the mirror frame is a collection of medicine bottles placed in line, filling the space. The bottom left of the image frame is a light switch in the off position; to the immediate right a towel and a toothbrush holder with three brushes in. There is an apparatus hanging on the wall in the upper, middle left of the frame. The image is skew with objects, frame and subject leaning over to the left. The reflection of the figure takes up a small portion of space in the visual surrounded by objects and items which are randomly placed. The subject is looking downwards. There are many focal points in and around the subject. The woman does not appear to be wearing anything. She herself is not in the image – only her reflection is present.

Context:

There is no interaction between object and human figure (reflection) in the image. There is no human intervention between the subject and another person or body. The subject is isolated.

Meaning, emotion, narrative:

Good use of the passive frame working inwards (keeping the viewers' attention within the borders of the frame). The subject herself is not in the frame but is represented by a reflection of herself in a mirror. A Dutch-tilt of the camera has given a new dimension, creating an image in which the balance and composition are uneasy and not natural to the eye of the viewer. The subject can be seen in isolation, stripped and abandoned with large areas (space) of the frame made up of negative space with random objects, placing her within a 'disordered' environment alone.

Ethical perspective:

The image displays a figure of a girl who is not portrayed in the best possible manner but rather as an average representation of herself, with little or no emotion. The subject is trusting of the photographer to allow the photographer to be a part of the space which is so personal. The downcast or closed eyes create a tension between 'using' the mirror (the purpose of a mirror is to allow for reflection) and not using it. The suggestion is that the subject is doubtful about her image.

Artistic application:

Photographing subject from behind (over the shoulder, yet not including the subject herself) as she is turned away from the photographer. Subject only occupying a small portion of the frame (1/3rd or less). The subject is looking into and down within the frame, keeping the viewer's attention within the borders of the image (passive frame). The impression is of the subject 'missing' from the encounter.

The Medium photography:

The medium, a representation of an analogue process (an image created with film and other processes outside of the digital domain). The photographer's presence is not acknowledged, so it seems as if the subject is unaware of being photographed, yet this can hardly be possible. The use of black and white puts all objects and subject on an equal standing with none being more important than another⁵.

Applications and techniques used to create the above visual are supportive of descriptors illustrated in Cluster 2, illustrating doubt.

⁵ There may be significance in the fact that the subject is Black, but what that significance is, is hard to determine, and thus the fact is simply mentioned, here.

Table 3.3 Cluster 3: Crisis conflict (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors:	(Barrett categories – a practical application):	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
<p>Terror Naked Potential destruction Deepening suspicion or paranoia Indecisiveness Seeking Critical point Chaos Challenging/Confronting</p>	<p>Representation: Interaction between person and inanimate object or person and person. Randomly placed objects creating extreme clutter. Subject looking into a space and space 'looking back' as a threat. The use of a dark space in which the subject occupies a small portion of the space. Use movement (image blur) and two frames (diptych) showing a shift in time using still images. Unclear focal points (abstract patches of dark and light). Context: Object in state of limbo/terror. Meaning, emotion, narrative: Indoors looking out into light (seeking something greater). Imbalance between subject and objects. Outdoors looking in. Looking at reflection (challenging/confronting). Ethical perspective: Look for symbolism and body moments that communicate the theme of the phase identified e.g. Seeking/Terror/Chaos. Artistic application: Shoot through objects or glass with reflections. Shoot against strong light. Double exposure. Try altering angle of view (Dutch tilt).</p>	Composition:	<p>1. Interaction between person and inanimate object/other persons. 2. Double exposure (person and object). Out of focus subject/object and objects randomly placed. 3. Reflection; shooting through glass with reflections from outside and object and person inside. 4. Alter colour making use of cold tones (some out of focus colour abstract). 5. Low key black and white with majority dark tones. 6. Subject off centre.</p>
		Camera position:	<p>1. Use both eye and waist level viewpoints in the same compositions. 2. Use low to extremely low viewpoints.</p>
		Framing:	<p>1. Close – level with subject. 2. Low – wide including extended view of background.</p>
		Focus and or use of lens:	<p>1. Sequence square (2-3 images). 2. Single frame (lensbaby) – distortion creating a linear plain of focus with blurring on the sides. 3. Fast lens – selective focus.</p>
		Creative use of shutter:	<p>1. Use both fast shutters to freeze movement and slow shutter to create blur (experiment) to see the best way to carry the idea over. 2. Use a combination of fast and slow shutter speeds.</p>

	<p>Plastic optic with soft focus/blur could work well here. Everything out of focus (abstraction). Explore large negative space (dark in tone).</p> <p>The Medium photography:</p> <p>Can shoot with camera and photographer or part thereof in reflection or shadow showing. The photographer and camera therefore confront the subject/object.</p> <p>Try using a visual (single or double) with the subject viewing, seeking, with objects (clutter) forming part of the composition. Uses movement and multiple images to capture the moment.</p>	Lighting:	<ol style="list-style-type: none"> 1. Natural light (fill reflector). 2. Unusual/unnatural lighting angles. 3. Extremely strong contrast.
		Use of colour / no colour:	<ol style="list-style-type: none"> 1. B&W. 2. Colour which is de-saturated (single tone). 3. Vivid colour which helps communicate the theme.
		Post-production / application:	<ol style="list-style-type: none"> 1. Black and white with interplay between positive and negative space. 2. Cold tone in colour both vivid (saturated) and pastel (de-saturated).

3.4.1.3 Example discussion Cluster 3: Crisis conflict

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.3: Hilliard, J. 2012. *Hilliard X Combo*. Christopher Chisman's Intensive Production Blog

BARRETT CATEGORIES:

Representation:

A reflection of two human figures in a darkened room. The image is made up of two visuals (diptych) in which one is focused and clear (on the left) the other is blurred (on the right). The image on the left has a figure in the background (standing position) in front of an open door. On the right of the left frame is a figure (headless) showing a human torso from just below the neck to upper part of the leg. The figure is holding a light-emitting object like a torch/flashlight. There is a vertical line (light grey) separating the two human figures creating two distinct windows. Light in the background is coming in from the open door; the subject in the foreground is lit by a light source pointed at and reflecting in the mirror. Most of the image is made up of dark tones. The subject's face in the background is masked. The second image has been taken from the same view point as the first only with movement of the subjects represented as blur. The blur makes the visual less clear and more difficult to see the placement of the subjects from the first to the second image.

Context:

The person holding the torch is in a state of limbo, frozen in time looking into a space unknown. The second entering the room is turning and looking upon the human figure closest to the camera. The left image present clear focus, but action is implied. In the right image the out-of-focus approach implies the action.

Meaning, emotion, narrative:

The first figure closest to the camera is partly naked holding a flash light seeking and looking into a space unknown. The second figure is of a masked person stepping into the space to make contact with the first. The scene resembles one of suspicion, chaos and seeking which is supported by a second image (diptych) in which there is movement and blur not allowing the viewer to draw to a final conclusion of events taking place.

Ethical perspective:

Body pose and gesture together with the dark environment and movement communicates a collective theme of the unknown, suspicion, indecisiveness and confronting. The half-naked figure displays someone who is exposed and vulnerable. The movement of the second figure looks confronting and displays through pose and gesture possible violent actions to follow.

Artistic application:

The use of reflection of both subjects in the scene has worked well here. A diptych in which one is in focus and the second a blurry image with movement tells the story (using movement of subject as well as 'movement' of the photographic medium). A low-key approach in lighting has being used making the majority of the tones present dark in tone with splashes of high intensity light.

The Medium photography:

A diptych, making use of two black and white images of a similar scene, but with different treatments in terms of focus and motion blur (slow shutter speed) set in

contrast and close proximity to each other, thus emphasising the way the camera and photographer represents the chaos, and potential energy and 'danger' of a scene. A low-key approach with majority dark tones has been used to create, through high contrast, a mood and atmosphere of mystery and suspicion.

Applications and techniques used to create this visual are supportive of descriptors illustrated in Cluster 3, namely crisis conflict.

Table 3.4 Cluster 4: Crisis doubt (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors:	(Barrett categories – a practical application):	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
Inwardness	Representation: Out of focus figure with stripped away items in foreground in focus.	Composition:	1. Movement (cloth falling). 2. Stills -- undecorated body parts i.e. hands, feet, torso. 3. Personal objects. 4. Separation between object/fabric and person (e.g. unoccupied shoes).
Nervous	Barefoot/undecorated parts of the body with shoes, dress or garment in foreground.	Camera position:	1. Eye level. 2. Low to extremely low view-point looking up.
Fearful	Context: Human figure with items of transformation in foreground.	Focus and or use of lens:	1. Shoot wide including some environment but close to object/subject. 2. Steep perspective placing emphasis on the subject and creating a wide background space.
Hesitant	Meaning, emotion, narrative: Movement of cloth/object from human figure.	Creative use of shutter:	1. Slow shutter/experiment with different shutter speeds so as to suit the image and effect wanted. 2. Use a fast-enough shutter speed if you require no image blur, movement or to suit hand held photography.
Pensive	Symbols and details of importance with human figure (separate).	Lighting:	1. Back light with fill. 2. Strong side /back light. 3. Strong top lighting.
Blurred	Ethical perspective: Moody detail with symbolism (cult/religious/social).	Use of colour / no colour:	1. Colour with de-saturated colours. 2. B&W with high contrast.
Frozen	Artistic application: Unbalanced composition.	Post-production / application:	1. Set of two e.g. feet and shoes unoccupied. 2. Black and white imaging with treatments of textured screens. 3. Double exposure.
Loneliness/ alone	Human figure occupies small space of frame.		
Disconnect/cut off	Can use movement.		
Alone/desolate	Both eye level and low-level viewpoints.		
Exposed	Black & white could work well here.		
Petrified	Use lensbaby edge 80 optic or similar type lens to get focus and out of focus planes running horizontally or vertically.		
	The Medium photography: One could include a light stand with a light source attached in the image. It could be to one side in a panoramic view. Not only will it light the subject but be part of the composition showing the medium as part of the story.		

3.4.1.4 Example discussion Cluster 4: Crisis doubt

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.4: Klein, L. 2018. *Emotive Portrait photo shoot*. Firefly Institute
Emotive Portrait Photoshoot with Laurie Klein

BARRETT CATEGORIES:

Representation:

Naked human figure is captured from the waist upwards, with the left arm strategically covering parts of the body. The eyes are closed. The subject is behind a clear plastic sheet or covering which appears to be wet. There is a separation between the viewer and subject in the form of a plastic sheet. The figure is naked. The eyes and mouth are closed with head tilting back in an upward position pressing up against the plastic sheet. The background is black; the subject and sheeting in front of the subject are the only parts in the image reflecting light. The sheet either has markings on it in random patterns, or the markings come from parts that are wet.

There is a clearly marked highlight shape directly above the subject's left eye that leads into a strange shape that moves out of the frame at the top. The major source of light appears to be from the top, and the subject seems to be 'looking' toward that light source, with the eyes closed.

Context:

Exposed human figure behind a wet plastic window/sheet pushing up against it. It appears as if the subject who is cut off (disconnected) is trying to pass/push on through to the other side.

Meaning, emotion, narrative:

A human figure frozen, blurred, alone and seemingly stripped of clothing protection. Cut off from the viewer by means of a wet plastic curtain/sheet. Disconnected yet exposed, she looks desolate in an environment from which she appears to be trying to break free (through to the other side of the wet curtain). The figure that 'stands behind' the subject, and looms over the subject from the back and top, seems shapeless yet threatening.

Ethical perspective:

This is a moody image with symbolism in the pose and gesture of a mummy-like figure, or an underwater figure. This seems to be showing/illustrating death in one world and/or re-birth into another.

Artistic application:

A semi-nude human figure exposed yet covering up the essentials (torso and chest). A low view point, looking up. A large amount of head room has left a space into which the subject can look (with eyes closed). The space above seems to lack shape but 'hovers' over the subject. An unusual combination of wet plastic and a human figure pushing up against it creates an image in which a mummified human body is seen wanting to break out of the dark space she's in. A human body pushing up

against a clear plastic sheet takes on a new shape creating distorted features in the human form. There is a sense of claustrophobia in the image.

The Medium photography:

A black and white image of a nude (torso and head) figure, pressing up against a plastic sheet. Frontal top lighting has been used to present the subject and wet plastic sheeting.

The pose and gesture captured by the medium with its applications and techniques support descriptors illustrated in Cluster 4, namely, crisis doubt. No overt evidence of the medium itself in the image⁶.

⁶ It should be noted that a different set of interpretations could arise from the image, namely an interpretation that might move toward the erotic and the sensual. This has not been addressed in this interpretation.

Table 3.5 Cluster 5: Liminal/Liminoid phase: Social experience (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors:	(Barrett categories – a practical application):	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
Other worldliness	Representation: Subject centred in frame.	Composition:	1. Subject centred.
Belief	Subject assisted or helped by others in a space.		2. Place subject within the environment so as to create a well-balanced and strong composition using the visual elements.
Reverence	Human intervention in ritual. Transformation.		3. Focus on example of the bride and groom and their interaction.
Centre focus	Context:		4. Out of focus, abstract but balanced.
Ultimate	Look at subject and supporting objects/persons.		5. Subject off centre yet is bigger in terms of scale and size when compared to other objects or subjects similar in nature, within a well-balanced composition.
Focus	Look for symbolism.		
Balance	Centre of the religious/profane ceremony.	Camera position:	1. Oblique angle with subject centred/off centre yet is still the strong focal point.
Sharing	Subjects need to be enclosed by the social.		2. Front view.
Elegance	Meaning, emotion, narrative:		3. Back view (low to very low viewpoint) subject centred.
Peacefulness	Watch for interplay/ interaction between higher order and subjects. Look for symbolism. Key moment in the ritual.	Framing:	1. Close up.
Suspense	Ethical perspective: Capture key moment in the ritual liminal/liminoid space, reflected by human interaction. The moment of transformation.		2. Full-length with background coverage.
	Artistic application: Have tight crop as well as wide placement shots, where you move in then out and create some space to show environment.		3. Perspective exaggerated showing subject represented bigger than surrounding objects and subjects.
	Look for back and top lighting.	Focus and or use of lens:	1. Detail with background out of focus.
	Look for gestures and key moments with a balanced background.		2. Wide view showing placement within environment.
	Look for low viewpoint opportunities (subject looking up to the heavens).		3. Detail with background in focus and subject out of focus.
	Shoot some out of focus/over the shoulder.	Creative use of shutter:	1. Use image blur sparingly.

	Medium photography: This lends itself to abstraction where colour, light and shape become the subject. A metaphor of the presence of a higher power.		2. Control movement by fast shutter mostly.
		Lighting:	1. Shoot against light. 2. Strong back and side lighting. 3. Try getting light background (filled with light). 4. Use fill flash and balance with background light. 5. Use natural light.
		Use of colour / no colour:	1. Both colour and black and white may be used (both are needed to support phase experience at that point within the ritual).
		Post-production / application:	1. Well designed and exposed images which are worked to a fine art print.

3.4.1.5 Example discussion Cluster 5: Liminal / Liminoid phase (Social experience)

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.5: Brunskill, C. 2013. *Clive Brunskill of Getty Images photographs Andy Murray lifting the Wimbledon men's singles trophy in July 2013 as hundreds of fans hold up their camera phones.* Mail Online

BARRETT CATEGORIES:

Representation:

The image is a back view of a human figure holding up a trophy. The subject is to the left of the frame, leaving space in the centre and right of the visual. The background is made up of people looking upon the trophy holder. The colour image is a horizontal view. The subject with arms held up above the head (foreground) holding the trophy is repeated by the people facing the camera, the most of whom have their arms up (either in applause, or holding cameras themselves, or waving) above their heads creating a repetition of shape (pattern). The focus is on the background, the people facing the camera. The focus point varies (multiple focal points) as one is able to view and study the people facing the camera.

Context:

There is interplay between the winning player and the spectators. The climax of the event is presented; the finale as he holds up the trophy (symbol) of the winner.

Meaning, emotion, narrative:

The subject is the centre of interest (even though not the focus point), reaching the ultimate goal in the tournament. He shares in the glory of being a winner. An unusual angle is presented, as the winner is being photographed from the back-view as he faces the crowd. It suggests an interaction between the higher order (player) and the subjects (spectators). It gives the impression of the community embracing and supporting the hero/centre of attention for that moment.

Ethical perspective:

In a competition, everything leads towards a winner. In this image, the highpoint, therefore, of the competition is acknowledged, namely the winner of the competition. This image emphasises the acknowledgement of that central figure of the competition, namely that winner. The focus of the image is on those who give the acknowledgement, namely the non-participants who witness the event as social participants in the game.

Artistic application:

The use of a wide placement shot, showing the social experience and the climax of the ritual (tennis finale) of the tennis player when winning the tournament. The key moment is captured with a back viewpoint of the winner, showing the spectators reaction and acceptance of the winning. Fast shutter speed to freeze the moment and spectators captured in similar body pose and gesture (applauding). (It should be noted that the photographer shares the winner's stage, so to speak).

The Medium photography:

Colour image in which the spectators are using cell phones and other cameras to try

to capture the moment of the trophy being presented. The photographer has captured the medium itself (cameras and phone-cameras) in use to capture images of the player and his trophy. The capturing of the medium itself in the image has created a visual in which the narrative of the moment itself has been explored and expressed in more than just a human intervention but a technological one (the use of cameras) as well.

Applications and techniques used to achieve the visual are supportive of descriptors illustrated in Cluster 5, namely liminoid-social experience.

Table 3.6 Cluster 6: Liminal/Liminoid phase: Individual experience (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors:	(Barrett categories – a practical application):	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
Transformation	Representation: Two now one, they are a couple.	Composition:	1. The couple as one for the first time. 2. Well balanced image with subjects centred. 3. The use of graphic elements in design.
Rebirth	Realisation of transformation.	Camera position:	1. Eye level. 2. Shoot low view point looking up. 3. Front/back view panoramic with subject catered.
Realisation	Context: Subject part of the tranquil environment.	Framing:	1. Close-up varying viewpoint as you shoot. 2. Close up of hands entwined and gestures given by various body parts.
Core	Meaning, emotion, narrative: Shoot subjects and objects in perfect harmony (balance), have equal spacing.	Focus and or use of lens:	1. Use selective focus. 2. Can also use tilt shift lens to distort background.
Climax	Shoot detail images (close up) of touch and interaction between subjects and objects.	Creative use of shutter:	1. Mostly fast shutter to capture moments in time. 2. Fast shutter to enable hand held photography.
Fulfilment	Ethical perspective: Detail showing unity reflecting transformation of the subject in a personal moment such as with God or a higher power.	Lighting:	1. Change viewpoint so that you show environment that is lit up with natural light. 2. Back lighting can work well here with fill flash.
Holiness/Sacredness	Artistic application: Uncluttered background. Use foreground objects with out of focus subjects to communicate a theme. Close up, various view-points. Colour and black and white can be used.	Use of colour / no colour:	1. Colour with warm tones. 2. Black and white with full tonal range as well as toning could be explored.
Oneness	The Medium photography: Beautiful moments can be represented by beautiful post production techniques. E.g. a Polaroid technique which could resemble a Polaroid lift, a Polaroid transfer or an instant type Polaroid reproduced image, in which the type of treatment used will complement the image and create a visual with a strong narrative meaning.	Post-production / application:	1. Work to fine art print with emphasis on couple and background worked so as to compliment the couple e.g. a beam of light shining down onto the couple.

3.4.1.6 Example discussion Cluster 6: Liminal / Liminoid phase (Individual experience)

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.6: Lumley, BM. 2010. *First Communion Two*. Fine Art America

BARRETT CATEGORIES:

Representation:

The image is of two female children sitting next to one another looking forward. Their hands appear to be clinched in prayer position. A very close-up, side view is used, where the two heads of the girls occupy the majority of the space in the frame. The remaining third is a space into which they are looking and facing. In the top right of the frame are two boys, the one on the edge of the frame is looking back, the more dominant figure (yet still out of focus) is looking at the girls upon which the focus has been placed. The cupped hands in a row range from focused in the foreground to out of focus as one looks further down the row. The subjects are wearing white with a hair piece in which there are flowers. The image is in black and white. There is a strong light source shining on the shoulders and picking up the flowers in the hair.

Context:

The subjects are part of a tranquil environment. A sacred space in a church.

Meaning, emotion, narrative:

The subjects are in perfect harmony and balance within the space they find themselves. They appear to be at one with God. The process of transformation and realisation is to take place in this sacred space and phase, as they pray.

Ethical perspective:

Detail reflecting transformation in a sacred space. This is a personal moment in which a connection between God and the subjects (sacred ritual) has being made. The hands in prayer position show the moment and practice of the giving ritual.

Artistic application:

Close up view-point with uncluttered backgrounds. The symbolism of the hand gestures signifies a sacred ritual in a social order. Singular point of interest with a collective theme (Holiness/Sacredness). The line of the hands across the three sets of praying hands is a vertical one, which accentuates the space in front of the girls, which is, in turn, muted.

The Medium photography:

A Black and white image. A short telephoto lens has been used to flatten perspective (making the background appear closer than it actually is). This also brings the girls closer together. A tight crop is used, with the subjects filling the frame with loss of focus in the background. No overt evidence of the medium itself in the image.

Applications and techniques used to achieve the visual are supportive of descriptors illustrated in Cluster 6, namely liminal-individual experience.

Table 3.7 Cluster 7: Re-integration phase (Shooting Schedule)

Column 1	Column 2	Column 3	Column 4
Descriptors:	(Barrett categories – a practical application):	PHOTOGRAPHIC DOMAIN	SHOOTING SCHEDULE OPTIONS
Harmony Radiant Jointly Joy Gladness Acceptance New standing Embracing Festivity Crowding-in Transformed New journey Delight Finality	<p>Representation: Interaction between human and object and human and human. Venue and festivity represented by multiple focal points. Image of couple, new standing in social order.</p> <p>Context: Moments of realisation. Human intervention.</p> <p>Meaning, emotion, narrative: Shoot that quiet moment of realisation; monitor the interactions of the subjects with each other. The moment of first touch; move close, for the messages are in the body language of the subjects. Shoot not only face but other body parts which make contact and send messages to the viewer. Observe other subjects as moments pass. Capture facial expressions, bodies entwining. Festivity with people crowding in. Finality. Shoot venue abstract/detail to help communicate different phases of the story.</p> <p>Ethical perspective: Look for social gestures that share and radiate messages out to the congregation and vice versa. These can reflect finality in a religious or social gathering in which a transformation of a person or persons has taken place.</p> <p>Artistic application:</p>	<p>Composition:</p> <p>Camera position:</p> <p>Framing:</p> <p>Focus and or use of lens:</p> <p>Creative use of shutter:</p> <p>Lighting:</p>	<p>1. Close views of the couple as they exit, keep them centred in the frame. 2. If a second shooter is available a little wider so as to include the church and some surrounding persons on the side. 3. Shoot venue abstracts /colour / black and white. 4. Shoot couple as one. 6. Shoot both front and back views.</p> <p>1. From in front of the couple, slowly moving back as they move forward. 2. Can try some lower viewpoints. 3. Shoot distant views candid. 4. From the back with a low view point and a wide angle of view.</p> <p>1. Shoot horizontal keeping the subjects centred. 2. Shoot diptych colour.</p> <p>1. Shoot wide with a close camera to subject distance, keeping focus on the subjects. 2. A wide view point with greater coverage getting most things in the frame in focus.</p> <p>1. Shoot with fast shutter at a high frame rate per second so as to not miss a moment. 2. Shoot slow shutter with wide views of venue keeping the subjects centred.</p> <p>1. Use flash as fill and balance the flash and ambient light so as to get correct exposure.</p>

	<p>Shoot in rapid procession so as to capture movement and changing gestures of bodies. Shoot abstract views / colour / black and white. Strong use of colour, diptychs could work well here. Observe subjects at all times. Black and white and colour work well at this point. The Medium photography: Include another photographer in the images (shoot wide). The photographer in the frame should not block the view of the subject or interfere with moments being captured but become a part of the composition. One can also pose or stage an image of a person photographing another using a camera signifying the use of the medium as part of the moments experienced in the ritual making it look more news worthy/storytelling.</p>		<p>2. Shoot mix lighting (both front and back lighting). 3. Shoot natural available light.</p>
		Use of colour / no colour:	Both colour and black and white images work well here. Colour works well with festivity and movement whereas black and white works well to capture emotion and body gestures.
		Post-production / application:	<p>1. Work colour to be well saturated so the image is filled with colour. 2. Black and white square images (sequence of 3 images) works well to capture the emotion.</p>

3.4.1.7 Example discussion Cluster 7: Re-integration phase

Example discussion to support Barrett's picture categories and speculative shooting schedule option



Figure 3.7: Herz, N. 2015. *Couple walking in the water at Coney Island*. Fine Art America

BARRETT CATEGORIES:

Representation:

Jointly a couple (in the foreground) walk towards other couples on a beach. The camera is at eye-level, pointing slightly down (placing the horizon in the upper-top part of the frame). The subjects have been photographed from the back as they step away from the photographer. They occupy the space one-third into the frame from the left and are moving towards an area which is unoccupied. Reflections on the wet sand area are visible of all human figures in the fore to middle ground of the visual. The focus on the subjects (closest to the camera) with inner arms around one another forming an infinity human shape i.e. from her shoulder the line runs down her arm around his waist up to his shoulder across his back down to her waist up to her shoulder and across to where the arms cross. The focus fades as one looks towards the other figures on the beach. The figures on the beach are random with some walking into the water, others walking away from the camera and some static.

Context:

There is human intervention (embracing, jointly and oneness), as a couple walk towards other couples already in the space on the beach. These other couples on the beach or going about their normal, everyday, business of being at the beach.

Meaning, emotion, narrative:

These are moments the couple interact with body gestures and movement. The image notes a couple viewed from the back as they step towards other couples sharing the same moments on the beach, that being joined as one, embracing and stepping to a new journey, a new beginning. The touch and gestures in the movement and static displays of people is one of harmony and joy that is repeated by those alone that are accompanied by their reflection (which reinforces the moments of tranquillity and harmony) – and the re-integration into the normal.

Ethical perspective:

The social gesture of the couple is repeated by others on the beach, who are holding hands, engaging with one another, and some observing the moments on the beach. The couple stepping away from the camera and moving towards a space somewhere in the frame of the image reflects a new journey, one which is being done together. The leg positions of the main subjects are perfectly coordinated, suggesting that the two even walk the same way, as they enter the beach space and appear to 'walk away from' the camera as representative of the community on the beach.

Artistic application:

One could shoot in rapid procession/succession so as to capture the moments as they unfold. The changing gestures and body positions where couples engage with one another change rapidly. The focus is that of the couple as they walk away from the photographer which was done in the above image. The photographer could have walked and matched the pace of the couple, keeping them in focus as well as the main focal point (observing the subject at all times).

The Medium photography:

This is a traditional black and white print that is shot from the back view of a couple stepping away from the camera. Sharp focus is on the subjects fading as one looks further into the frame. The inclusion of body shape and form which distorts in the distance creates random shapes and designs which are interesting points of focus for the viewer.

Applications and techniques used to achieve the visual are supportive of descriptors illustrated in Cluster 7, namely the re-integration phase. No overt evidence of the medium itself in the image.

3.5 The application of the briefs (findings) of chapter 3 to be applied and tested (field work) in chapter 4

Chapter 3 identified possible photographic shooting options, speculative in nature, that support the photographic domain so as to create visuals that will be assessed according to Barrett's categories. This should give a visual description of the descriptors (and clusters) identified and created in chapter 2. These clusters categorised the emotions and atmospheres one could, and will, experience in the various phases of the ritual. This chapter used random examples that the researcher felt captured these clusters of emotions and atmospheres to demonstrate how the adapted Barrett analytical approach would work. The purpose was to connect the photographs to specific emotional clusters.

The next chapter turns to the fieldwork images captured, using the shooting schedule that was speculated upon in columns 3 and 4 above. The approach in the chapter will be to select certain images and then carry out an image analysis (the meaning and significance of the images according to Barrett's categories) of those images and to connect this to the shooting schedule options that were used to capture those images. Once this has been done the results will attempt to connect the information to specific clusters of descriptors. The results will then be compared to where those clusters figure in the ritual, predominantly. Finally, the result of this comparison will allow one to return to the image analysed and determine whether in fact that image was actually taken at that moment in the ritual, thus demonstrating that the proposed shooting schedule works as a set of guidelines.

Chapter 4

4.1 Introduction

The purpose of the previous chapter was to lay out and explain a potential or conceptual photographic shooting schedule for Christian weddings, based on the phases of the wedding and the reception, as explained in chapter two. This schedule was drawn from three sources: the projected emotional clusters of each phase, a speculative set of technical considerations (model or framework) that might be used to capture those emotions, and a frame of analysis (Barrett) that would assist in layering potential added meaning and aesthetic complexity to the technical considerations.

Once this had been done, the researcher/photographer took to the field, shooting a number of weddings and using the schedule as outlined in chapter 3 to attempt to capture those emotional wedding moments in the field. The purpose of this chapter is to analyse selected images from those weddings to ascertain whether or not such an approach (a) provides provocative photographs that might be connected to the emotion clusters, and (b) whether such photographs could be connected to moments in the wedding or reception ritual. Essentially, the research moved from a conceptual approach in chapter 3, through a 'data gathering' phase, and in this chapter such data is being analysed for efficacy. As will be demonstrated below, such an analytical approach will attempt to 'reverse' the process, moving from random images back through the technical information around the capturing process, on to the Barrett frame and then attempting to tie the results to emotional clusters and thus to the phases in the ritual¹.

4.2 The Ritual: developing a practical application for the photographic medium

Diagram 4.1 illustrates events and logical steps taken from the formulation of the study based on the ritual, to prepare for final practical application (which is speculative in nature), of the ritual cycle to be reproduced and illustrated in a visual way.

¹ It should be noted that a conscious attempt was made to select photographs that provided analytical opportunities, and not simply ones that would be perfectly illustrative of the argument being made for each phase. Centrally, this was done to suggest that the shooting schedule could also be used for any event that might generate the type of emotional clusters developed here.

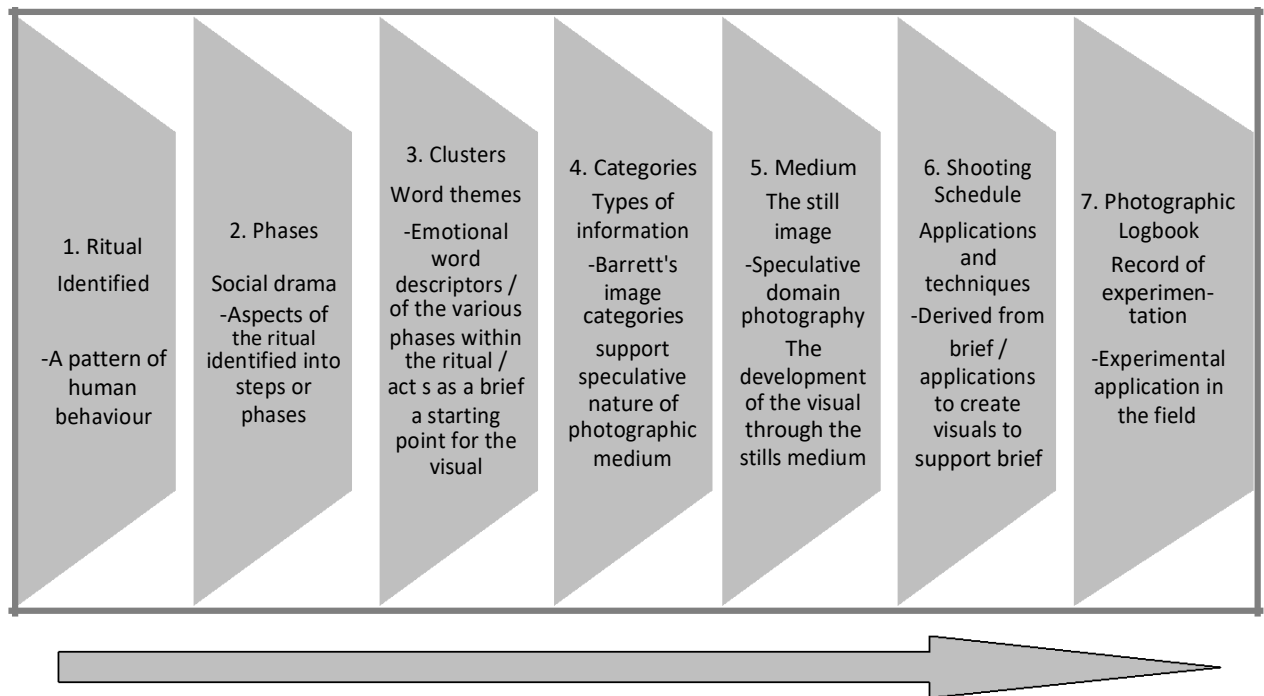


Diagram 4.1

In chapter 2, a series of events, which could be argued to capture a pattern of human behaviour, were identified as a ritual (Turner 1974:54). According to Turner “...rituals accompany the change in social status of an individual or a cohort of individuals...” (Turner 1974:56). In diagram 4.1, point 1 is the starting point upon which the study is based and formulated. The ritual displays experiences lived and recorded as a type of social drama (Deflem 1991:2) which reflect emotions and human behaviour which could be connected to the various phases within the ritual.

These patterns of behaviour (within the ritual) display and have similar characteristics in both the sacred and profane spaces. The phases of a ritual of a life-changing event, such as a marriage between two people, are no different from that of the ritual of circumcision of the Maasai boys to men (thus the transformation from boy to manhood).

This social drama can be divided into 4 distinct phases, namely the breach; the crisis, the liminal and the reintegration (diagram 4.1 point 2). These phases of the ritual (Turner 1974:54) can be described by a grouping of words (cluster/emotional descriptors) that create a written record of the real-life experiences one could possibly undergo in each of the various phases of the ritual (diagram 4.1 point 3).

In Chapter 3 a speculative shooting schedule (diagram 4.1point 6) was developed so as to attempt to create and capture the emotional and atmosphere descriptors (diagram 4.1point 3) – “The purpose of exploration is discovery and the job of the photographer is to find and show what is or has been” (Dickie 2006:13), thus helping one develop a visual in mind that will be created through the medium of photography (diagram 4.1point 5). The photographic logbook is the tried and recorded application of the speculative shooting scheduled options in the field during the time of the ritual (diagram 4.1point 7).

The processes of description, interpretation and evaluation thus may enable one to extract information from images that can be analysed based on Barrett’s frame that consists of six image categories (diagram 4.1point 4).

4.3 The image: as a visual descriptor for the ritual in wedding photography

Diagram 4.2 illustrates events and practices from the Photographic logbook (practical application and experimentation recorded) to the final analysis of the selected images, to see if one could possibly link the (random) visuals to the phases of the ritual, thus representing the ritual in a visual way with the emotions and atmospheres identified in the various phases.

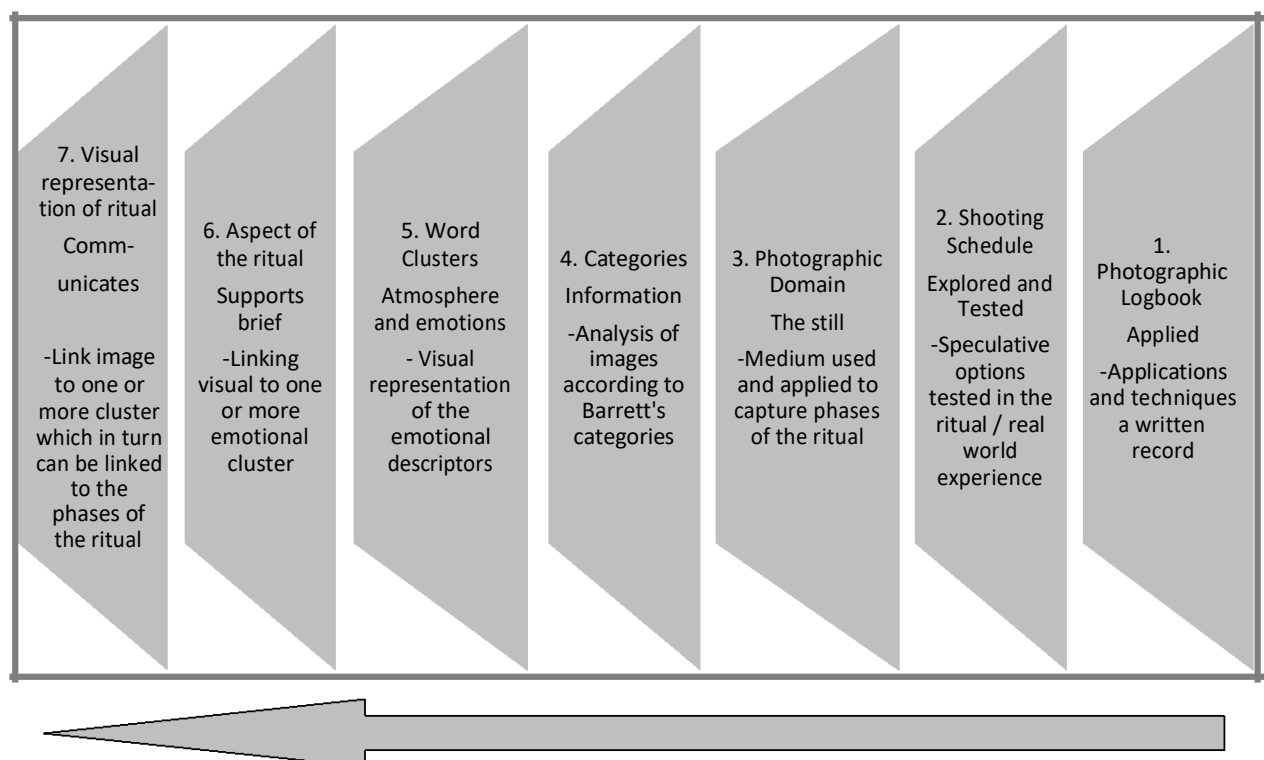


Diagram 4.2

The photographic logbook (diagram 4.2 point 1) reflects the shooting scheduled options tested (diagram 4.2 point 2) and recorded within the photographic domain (diagram 4.2 point 3) in the wedding ritual. Images created during the ritual of a wedding during both the sacred and profane phases were tested and explored. The analysis of selected images (description, interpretation and evaluation) (diagram 4.2 point 4) according to Barrett's (2006:65) categories was done following the analytical model developed and generically tested in chapter three. One would be able to identify objects, subjects and aspects within the image, note relationships between these various elements which will lead to a description and evaluation of the image, which can then be interpreted by the viewer. Thus, the images will have significance and communicate ideas, concepts and meanings through visual representation of the phase photographed.

The visual representation i.e. the image that has been developed through various applications done photographically will help reveal the descriptors (word clusters) (diagram 4.2 point 5). A given cluster supports a collective theme which "is a narrative element" (Etienne 2011: 44) and as such potentially 'tells' a moment in a story with emotion, mood and atmosphere (diagram 4.2 point 6), which, in turn, can be linked to at least one phase within the ritual (diagram 4.2 point 7).

4.4 The image analysis (description, interpretation and evaluation) explained

A collection of images is described as "a logical place to start when viewing an exhibition or a particular photograph because it is a means of gathering basic information on which understanding is built" (Barrett 2006:16). These are then interpreted "to account for all the descriptive aspects of a photograph and to posit meaningful relationships between the aspects" (Barrett 2006:43), and evaluated "telling about the point, the meaning, the sense, the tone, or the mood of the photograph" (Barrett 2006:44). From this, emotional clusters were deduced, and then connected to the descriptors, so as to see if the photographic domain shooting schedule options used to create the mood and atmosphere would help in the visual supporting and communicating descriptors identified to have risen from the phases.

The Image Analysis will be done under the following 4 headings: (1) Logbook of shooting schedule option and metadata (used to identify how the image was created); (2) Barrett categories—Content analysis (used to identify meaning and atmosphere of image so as to support the narrative functionality within the image); (3) Descriptors mood and atmosphere word clusters (does the image fulfil the brief in a visual capacity); and (4) Moment in Ritual (determining whether the image can represent a phase or phases of the ritual visually).

The Logbook of shooting schedule options and metadata, used to identify how the image was created both in capture and post-production, is a record of the applications, methods and manner in which the image was captured and managed in post-production as the photographer set out to attempt to create the emotions and atmosphere agreed upon in a speculative manner to support and illustrate the descriptor (brief) in a visual way (Peres 2007:353). The following categories were identified and applied:

Composition: The placement and arrangement of subjects and objects within the frame and their relationship to each other. “Also evident is the move towards fine-art imagery, complete with abstraction, symbolism, and the finer points of design” (Hurter 2007: 6). The composition is directly related to the mood and atmosphere created in the image and its narrative potential to communicate ideas and concepts visually (as discussed in chapter 3.3.1).

Camera position: “Point-of-view ...the camera is the ‘eye’ of the audience, how the camera takes in the scene is how the audience will perceive it” (Brown 2012:10). The camera position ‘is’ the view the viewer will see in time to come, and that has been selected by the photographer. This could also include a moving camera (panning a subject that is moving) or moving a camera during exposure of a static subject/object, both creating the illusion of movement in a static image (as discussed in detail in chapter 3.3.2).

Framing: “A photograph has edges, the world does not”, writes Stephen Shore (2007:54). The photographer will therefore select what will and will not be seen within the frame. The images will be framed from the photographer’s point of view (as described in chapter 3.3.3).

Focus and use of lens: The use of focus and the points of focus will vary from image to image, depending on whether the photographer wants very little in focus, or a vast range of subjects distant from one another all in focus (as discussed in chapter 3.3.4). The applications of different lenses and aperture settings will allow for manipulation and control of this focus plain within the image: “This plane, which is usually parallel with the picture plane, gives emphasis to part of the picture and helps to distil a photographer’s subject from its content” (Shore 2007:82).

Creative use of shutter: The technique of creative shutter application such as a slow shutter speed allows one to create image blur of varying degrees so as to emphasis movement in a stills image. The use of a fast shutter speed will allow for the capture of a frozen moment in time in which the subject is static and all the selected detail is sharply focused with no image blur. (This has been discussed in depth in chapter 3.3.5).

Lighting: Lighting a subject allows the photographer to ‘show up’ something or someone of importance and place the less important subjects or objects in the shadow. It also allows one to create mood and atmosphere which can help in the design application of the narrative ability of the image, “... [so] that what is unseen in the shadows may be as significant as what is seen in the light” (Brown 2012:69). (A discussion of lighting and its applications was presented in chapter 3.3.6).

Use of colour/no colour: The photographer has the option of black and white images with processes supporting old vintage style applications—“black-and-white film images have become a fine-art novelty...” (Etienne 2011: 62) – or vivid colour images in which colour itself helps communicate ideas and concepts of the moment in time (see the detailed discussion of this in chapter 3.3.7).

The Barrett categories (as discussed in chapter 3.2) engage with the ‘Content’ Analysis of the visual and are used to identify meaning and atmosphere of image so as to support the narrative functionality within the image. The categories are summarised next.

Representation: Descriptive photographs “...offer descriptive, visual information, with greater or lesser detail and clarity, about the surfaces of people and objects” (Barrett 2006:65). The purpose is to identify and objectively describe elements observed in the picture.

Context: This explains the relationship between the subject and its context.

Meaning (emotion, narrative): Interpretive photographs “...seek to explain how things are, but they do not attempt scientific accuracy, nor are they accountable to scientific testing procedures” (Barrett 2006:78). In this approach the viewer engages in some form of interpretive act drawing on what is represented in the photograph and what the implied contexts might be, and therefore goes beyond simple recognition.

Ethical perspective: Ethically evaluative photographs “make ethical judgments” (Barrett 2006:85). The image reveals some or other value system of the subject.

Artistic application: Aesthetically evaluative photographs “...are usually about the wonder of visual form in all its variety and how it can be rendered photographically” (Barrett 2006:85). These types of photographs accentuate approaches that pursue the form of the artistic such as the subject within the space and presenting the material in a very pleasing and harmonious way.

The medium photography: In this category the analysis falls on “...photographs [that are] about photography... [and] theoretical issues about photography and photographing” (Barrett 2006:100). In this instance one is concerned with the photographic medium as a medium itself: its limitations, the processes and the applications. The study will experiment and test applications in both the capturing and post-production of the shooting schedule options derived from the descriptors listed in chapter 2. The medium photography will be discussed from a camera 2² perspective which motivates and justifies (acknowledges) the purpose and need for the study.

² In this study ‘camera 1’ refers to the use of the camera at weddings where a traditional approach (as outlined in chapter 1 and beyond) is taken, whereas ‘camera 2’ refers to the use of the camera as documented in this project, to capture moments in the ritual (See below).

The section on *descriptors* (mood and atmosphere) (as discussed in chapter 3.3) attempts to argue whether the image fulfils the brief in a visual capacity. On completion of the picture analysis, one could possibly link the image to one or more descriptor clusters which were used to describe the emotions and atmospheres one could experience at various phases within the ritual. The visual (image) will hopefully display narrative characteristics which illustrate the theme or brief of the word cluster.

The *Moment in the Ritual* (as discussed in chapter 2.4: Ritual and the Wedding) considers whether the image has represented a phase or phases of the ritual visually and effectively: if the image fulfils the criteria (emotional and atmosphere mood) of the brief/theme of the word cluster (descriptors) which in turn was derived from the ritual, then the image should be able to illustrate the phase or phases of the ritual it was intended to.

4.5 Image analysis of the ritual in a Christian wedding

The field work (body of work) was conducted over a period of two and a half years in which the researcher made observations and gathered data in a) noting and linking the time line of the wedding to the ritual (so as to see and identify the 4 phases) in both the sacred and profane space (two weddings) with limited experimentation, so as b) to use the descriptors (derived from the four stages in the ritual as indicated in chapter 2) as a brief, and then c) to shoot images using the shooting schedule option (speculative photographic application and techniques derived and reflected in chapter 3) in the field (five weddings) so as to best illustrate the descriptors in a visual way. This constituted the experimentation in the field.

To assist in the process, as outlined in chapter 1, two modes of wedding photography were envisaged, termed, for convenience's sake, a "camera 1" approach and a "camera 2" approach. The camera 1 approach to the wedding photography set out to capture the standardised and conventional wedding photographs, carefully posed, and formally presented. A camera 2 option would be an approach to a capturing (recording) technique which does not only document the

event or happening, but explores and uses experimentation in the execution so as to enhance the narrative properties of the visual and provide a more complete (emotionally and contextually complex) representation of the event or happening that would now include images of the unexpected but memorable, the emotional and moving, even the idiosyncratic (for that particular wedding) moments. The analysis of what follows deals only with the camera 2 approach (acknowledging that many weddings also require the camera 1 option).

The images are ones that illustrate the techniques and applications applied and tested in the field. The visuals themselves are not from one given wedding and when each is viewed must be seen as a stand-alone (single) image, one in which a technique and or application has been used so as to best describe the descriptor/s (collective theme) identified within a certain phase within the ritual which acts as a brief. (The analysed photographs which follow will be arranged and presented as a narrative or ritual sequence in Annexure B). The figures discussed below have been selected for their visual, technical and experimental nature upon which the study has been based and executed. All four phases within the ritual have been explored and experimentation done, recorded and reflected upon.



Analysis of Figure 4.5.1

A) LOGBOOK OF SHOOTING SCHEDULE OPTION AND METADATA

Composition: Subject isolated in dark room, occupying $\frac{1}{5}$ th of frame.

Interaction between subject and object/mirror.

Camera position and /or movement: Close and level with subject. Wide view of background.

Framing: Horizontal panoramic view.

Focus and use of lens: Subject and objects in focus. Background starting to lose focus. A 50mm lens at f/2.8 was used with a shutter speed of $\frac{1}{320}$ th of a second.

One will be able to do handheld exposures with a relatively low ISO (ISO 400).

Creative use of shutter: Fast shutter was used to avoid camera motion blur.

Lighting: Available window light, strong back lighting, majority dark tones.

Use of colour/no colour: Monotone (black and white).

B) BARRETT CATEGORIES

Representation: Silhouette of person gazing into what appears to be a mirror. Her hand is held up to her face with one finger on her lips or in her mouth and the thumb under the chin, and her other arm folded across her chest. The hair is pinned back with a clasp. To the left of the woman are lace curtains with diffused light shining through the curtains. A table stands in front of her with bottles and a vanity case. A wall divides the room. There is a light switch on the wall. The right-hand side of the photograph presents a dark vertical space, followed by half a window, with louvers, and a view of some flowers outside the window.

Context: Bride in isolation. No physical action but an implied action of contemplation. Within the wedding context the bride is alone and thinking as she prepares to apply what is in the bottles.

Meaning, emotion, narrative: Two large negative spaces make up the greater part of the image – one light and the other dark. The photograph is divided into five sections: the contemplating woman, the light curtains, the bottle and table contained by the wall, the dark separating space and the window. The separations are both hard and soft. Besides the arm folded protectively over her chest, one cannot make out the features of the woman/bride as they are in shadow, but the silhouette is hard-lined. There is a general atmosphere of separation into compartments, but these are on the verge of blurring together. Yet the woman is motionless, deep in thought but

isolated from the outside, with the outside represented either through diffused light, or a louvered window emphasising the possibilities but also the separation.

Ethical perspective: The central features of the photograph are the bottles on the table, (in sharp focus), the diffused light through the curtain and the stark silhouette of the woman. This strongly suggests the contemplation of the move, through space and time, in the process of taking on another image. This moment has not yet happened but is about to. The wall part centred-right of the frame, and the dark space followed by the image of the outside world acts as a barrier, or an opposing force to the move.

Artistic application: There are strong vertical lines used, as well as a strong horizontal line that gets broken by the wall. The stark contrast between the crisp silhouette, the wispy curtain, and the clear focus on the bottles sets up the narrative of the potential journey that is stopped by the vertical. The use of passive frame working inwards with the bride gazing into the mirror (which, is implied but a very central focus) helps to maintain viewing in the centre of the frame, with an uneasy 'pull' towards the right hand third of the photograph, which contains no human but implied shapes. A panoramic crop allows for more space into which she is looking. The absence of colour creates a dramatic moody image.

The medium photography: A black and white panoramic image that emphasises the silhouetted shapes. The camera 2 application is different to that of camera 1 in that there is no fill light on the face and the pose appears natural, as if caught off-guard, in a moment between things. Furthermore, the subject's identity is hidden, and light is falling on random objects, which take the focus from the bride to the clutter before her. The move from left to right of shade, light, shade, light, shade, light, emphasises the remoteness and separation of the aspects of the photograph, yet draws the eyes across the photograph, imitating the line of gaze of the woman (and the potential journey).

C) DESCRIPTORS (MOOD AND ATMOSPHERE)

Cluster 2 (Breach doubt): Aloneness, Abandoned, Deserted, Isolation, Remoteness, Empty, Separation, In hiding/out of view, Contemplation.

Cluster 3 (Crisis conflict): Seeking

Cluster 4 (Crisis doubt): Loneliness, Inwardness.

The mood and atmosphere of the image is one of isolation, separation, seeking, contemplation and inwardness. The bride is only a silhouette in a space that is dark and backlit; occupying only a small portion of the frame makes her presence almost irrelevant.

D) MOMENT IN RITUAL

From the description and content analysis of the image together with the (logbook shooting scheduled options and metadata) applications and processes in capture and post-production, the image illustrates the descriptors listed in the breach doubt, crisis conflict and crisis doubt clusters in a visual way with descriptors from the breach doubt making up the majority. This in turn can be linked to the moments identified within the ritual in both the breach (phase 1) predominantly, but also the crisis (phase 2) (to a lesser extent).



Analysis of Figure 4.5.2

A) LOGBOOK OF SHOOTING SCHEDULE OPTION AND METADATA

Composition: Room space with chair and instruments of beauty occupying a small area on the side of the frame. Random objects have been isolated from surroundings.

Camera position and /or movement: A wide view placing chair and beauty instruments against an unadorned space. **Framing:** Horizontal panoramic view.

Focus and use of lens: The subject plane in focus with a slight blurring of the background.

Creative use of shutter: Moderate shutter speed of $1/125^{\text{th}}$ of a second has been used to avoid blurring while using handheld camera techniques.

Lighting: Natural light from the back illuminating the objects upon which the focus has been placed.

Use of colour/no colour: Colour image reflecting pastel tones and unsaturated colours of outside environment against darker, stronger tones of the inside space.

B) BARRETT CATEGORIES

Representation: A deserted space with chair and table, including hair-styling products and tools on the table, against an exterior tiled background that ends at a pale-yellow wall with curved openings and iron bars through which brown plants can be seen.

There are brown leaves blown onto the tile floor. The hair-styling products and chair suggest that this image was taken in an area in which preparation takes place. The chair faces towards the left of the image, away from the table.

Context: Uninhabited area (personal area). An area to be used by the bride in preparation (hair, makeup and dress), which is, at present, empty.

Meaning, emotion, narrative: The image provides multiple dark shapes against a lighter background. The back of the chair, silhouetted against the light background, almost forms a vertical line that stops just short of the top of the frame and divides

the frame into not quite equal parts. Strong horizontal lines set a calm 'stage' which, however, contrasts with the unresolved vertical of the chair. The chair faces left, which is against the normal flow of eye movement, creating a subtle sense of conflict. The absence of people in this space that seems ready for occupation, or more likely (judging by the clutter), recently vacated, sets up a scene for a possible narrative that either just played out, or is about to commence. There is thus an atmosphere of nervous anticipation.

Ethical perspective: The randomly arranged hair products on the table, in the right-hand third of the image created by the vertical line of the door frame, draws the viewer's attention and holds it due to the bit of colour of one of the bottles, thus focusing attention on the anticipated transformation (of appearance) they represent. The absence of a human figure allows one to see and study the preparation space of the bride, as if unobserved.

Artistic application: Backlighting and the use of subdued colour create simple forms and shapes that are not quite resolved into a harmonious composition, which brings a subtle tension to the image. With the strongly lit background slightly out of focus, the attention is held in the foreground, in spite of the lack of light inside.

The medium photography: A wide panoramic view of a personal space, with the use of subdued colour to reflect an area not often documented. The camera 2 point of view with the absence of the subject was used to focus on objects and

instruments not usually recorded or reflected – it would not normally be a main subject with a camera 1 approach. No overt reference to the medium itself is made with the image.

C) DESCRIPTORS (MOOD AND ATMOSPHERE)

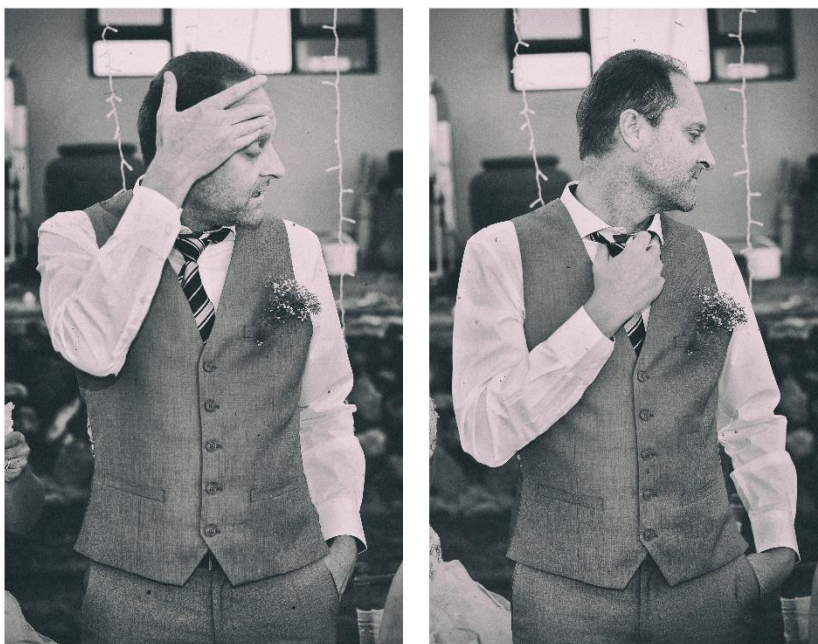
Cluster 1 (Breach conflict): Disconnect

Cluster 2 (Breach doubt): Remoteness, Empty.

The mood and atmosphere of the image is one of remoteness, an empty space which is uninhabited. The chair and table with hair spray resembles a space in which change is going to take place (or has taken place) and the tools and instruments needed for the transformation.

D) MOMENT IN RITUAL

From the description and content analysis of the image together with the applications and processes in capture and post-production, the image illustrates one of the descriptors listed in the breach conflict and two of the descriptors listed in the breach doubt clusters in a visual way. This in turn can be linked to the moments identified within the ritual in the breach phase (phase 1).



Analysis of Figure 4.5.3

A) Logbook of shooting schedule option and metadata

Composition: Subject standing with head turned away from the camera, displaying uncomfortable body gestures. A combination of two images.

Camera position and /or movement: Close-up with subject filling each frame. Same subject with two different exposures and moments in sequence (Diptych).

Framing: Centred close-up (two vertical frames).

Focus and use of lens: Focused on subject with some background showing.

Creative use of shutter: Shutter speed fast enough ($1/60^{\text{th}}$ of a second) to capture body movements with a close camera to subject distance.

Lighting: Frontal flat lighting on subject.

Use of colour/no colour: Black and white image toned.

B) Barrett categories

Representation: Two images taken in quick succession of a subject reflecting body gestures. The subject, who fills the frame and is centred, has his own hand placed on his forehead in the first frame and then he moves it to his tie in the second frame. In both images he turns away from the camera's view point and audience, looking to his left and the viewer's right. The other hand is placed in his pocket, out of view. In both images his eyes are closed. There are strong vertical lines from the subject namely his tie, zipper, row of buttons on his waist coat and arm on the right of the frame. Two strings of fairy lights on either side of the subject create vertical lines in front of which he is standing.

There is no movement of the torso from the first to the second frame. In both visuals the head is turned to the viewer's right (with a slight tilt of his head backward 'into' the background, in the second frame). The vertical lines are broken by the distinct horizontal lines created by the arm and hand on the left of the frame and the positioning of the arm on the right. The movement of the hand from head to the tie and more hand showing (yet still hidden) from the pocket in the right of the frame show an action which has been created through the use of a diptych. The background (windows and wall of a house, a veranda and a garden wall) is visible and slightly out of focus.

Context: A stressed, and nervous groom is displayed through body gesture and pose (anxious moments) whilst delivering his speech at the reception of the wedding.

Meaning, emotion, narrative: The visual is made up of two vertical images placed on one canvas. The background shows detail of windows and wall of a house, a raised surface (veranda area) and a built-up garden wall marking the end of the veranda seeming to suggest no escape. On either side of the subject are a string of

fairy lights which are switched off, helping emphasise the moment of isolation and being alone. The facial expressions and body movements (pose and gesture) in the two frames dictate moments in which he (the groom) is unaided and anxious. Both images combine to create one visual depicting nervousness, challenging/confronting emotions and stress during a speech delivered.

Ethical perspective: Display of body moments and expressions (actions) that communicate stress, anxiety and challenging times in that moment captured. The subject's hand on the face acts as a shield behind which he can hide. The other hand is hidden in the pocket, perhaps casually, but in a manner that 'closes' the body in protection. His face, turned away, allows him to avoid eye contact and conflicting views of the (seated) guests. He then moves the hand onto his tie, which needs no addressing, to stall a moment in his speech to the seated guests.

Artistic application: Diptych (two images 'stalled,' showing movement and emotion in quick succession) combined to capture expression and awkward body gestures of the groom during his speech. A tight frontal crop of the groom was captured in quick succession in which the photographer moved close and into the personal space of the subject (which may have added to the stress of the moment). The subject fills most of the frame and is kept central in both cases. With the groom turning and looking away and to the side, focus is drawn to the hands and side profile of the face. He avoids eye contact during these anxious moments of his speech yet the direction of the movement encourages the viewer to 'naturally' read his attention from left to the out of frame right. The fairy lights on either side of him are off, emphasising the isolation and aloneness experienced by him at that given point in time. This is further emphasised by the closing of the eyes.

The medium photography: A black and white diptych showing two different expressions similar in mood and atmosphere. The camera 2 approach shows the anxiety and nervousness of the subject which at the time reflects a person out of his comfort zone. To add to the complexity of the moment the photographer moved directly, and seemingly confrontationally, given the viewpoint, into the personal space of the subject, adding to his anxiety and stress. Both pose and gesture are natural (un-posed), which is unlike a camera 1 visual which could be posed, set up (staged) and taken after the actual moment of the speech.

C) Descriptors (mood and atmosphere)

Cluster 2 (Breach doubt): Anxiety, Stress.

Cluster 3 (Crisis conflict): Challenging/Confronting

Cluster 4 (Crisis doubt): Nervous.

The mood and atmosphere of the image display anxiety, stress, challenging/ confronting and nervousness that have been captured, by the expressions displayed by the groom during the speech made. The subject has been centred and fills a great portion of the frame.

D) Moment in Ritual

From the description and content analysis of the image, together with the applications and processes in capture and post-production, the image illustrates four of the descriptors listed in the breach doubt, crisis conflict and crisis doubt clusters in a visual way. This in turn can be linked to the moments identified within the ritual in the crisis phase (phase 2).



Analysis of Figure 4.5.4

A) Logbook of shooting schedule option and metadata

Composition: Single image reflecting a wide viewpoint of sacred space before the ceremony. Backlit with the subject (the altar) centred. Camera (with a low viewpoint) uses available light to show up the natural elements within the church.

Camera position and /or movement: Low view-point (camera placed on the ground).

Framing: A panoramic horizontal view of the interior of the church.

Focus and use of lens: Wide angle lens used with a low viewpoint.

Creative use of shutter: Subject static (shutter speed irrelevant); as long as camera is stationary and not moved during exposure so that the church interior can be recorded with no blur movement.

Lighting: Available natural light was used with strong back-top-lighting.

Use of colour/no colour: A colour image revealing the natural tones and colours in the church.

B) Barrett categories

Representation: A low, panoramic view in which the camera has been placed on the ground. In the front and centred is a cross. The camera is closer to the left row of pews which create a line (on the left of the frame) that diminishes in size and scale as one looks closer to the front and centre of the frame. The pews on the right show a repeated pattern of crosses, which also create strong linear patterns (repetition of shape) leading the eye up to the centre of the frame. Scattered petals line the aisle on either side, with the spacing and concentration random. There is back and top light upon which the cross (front centred) and adjacent area is lit. There is a large amount of colour usage in the central area. The only other direct colour that is not muted frames the photograph on the left. The area photographed has graphic elements in the form of line, pattern, and symmetrical shapes. There are no people in the frame.

Context: Uninhabited sacred space (reflected through symbolism) and objects in which a ceremony could take place (before the start of the religious ceremony or after the ceremony has been completed).

Meaning, emotion, narrative: The photograph is a representation of a space in which a religious ritual could be held. The space is a holy one reflected by the symbolism and presence of a cross and an altar. The pews all face towards the front – the space in which the actual ritual moments are conducted. It is a space of other-worldliness which is lit by back and top lighting. This space has been prepared which can be seen by the petals lining the aisle on either side as well as the tools of transformation on the altar in front of the church. The area has been prepared to house the congregation of a social order so that they can witness, in a Godly space, the life changing ritual of two people in marriage. There is a tension between the scattered and random petals, and the formal lines set by the rest of the space.

Ethical perspective: A holy space. A space for a sacred ritual. Symbolism in the form of a cross on the wall which is centred in the frame and an altar with Christian wedding decor are supportive of a ritual to take place. The flowers and petals on the floor all contribute to human intervention and preparation. The space seems only waiting for the human occupancy and the ritual to begin. (This analysis has approached the photograph as one of the interior of the church before the wedding. An analysis of the photograph as a capturing of the interior of the church after the wedding would have delivered different interpretations).

Artistic application: A well-balanced composition which is back and top lit (altar) and side lit for the pews showing a church interior. A low view-point showing natural

colours and tones in a space which reflects other-worldliness (symbols and altar). Repetition of shape (rows of pews) and line leading up to the altar help create a well-balanced visual. The vignette (darkening of the edge of the frame) is natural, keeping the viewer's attention directed to the centre of the frame. The uninhabited space shows an event that has not taken place but is well prepared by the rose petals on either side of the pews and the small flower bundles (simple) on every second pew. The colours are very neutral except for the space behind the altar which has vibrant red, green, yellow and blue stained glass that reflects and colour the area around the altar.

The medium photography: A low view-point colour panoramic of a church interior. The wide panoramic view which is captured with the camera on the ground (not eye level as camera 1 typically would) shows a view point not seen or experienced by the common guests. The lighting is existing side light for the pews and back and top lighting for the altar. The crop is panoramic which helps emphasise the size and space of the holy space. Graphic elements such as line and pattern (repetition of shape) all help lead the eye to the central focus point of the altar and emphasise the formality and 'settled-ness' or solidness of the interior. Virtually everything is in balance and harmony.

C) Descriptors (mood and atmosphere)

Cluster 5 (Liminal/social experience): Other-Worldliness and Belief.

The mood and atmosphere of the image is one of other-worldliness, a holy space which has been prepared for a wedding ritual. The low view-point shows rose petals lining the aisle leading up to the altar, the space in which the religious ceremony will take place. The space and altar are airy and light (back and top lit) making it an ideal space to marry and step into a life changing ritual of the Christian wedding. There is a strong sense of the eternal in the image.

D) Moment in Ritual

From the description and content analysis of the image together with the logbook shooting scheduled options, applications and processes, the image illustrates two of the descriptors listed in the liminal social experience cluster, in a visual narrative way. The image can be linked to the moments identified before the start of the religious ritual. This is the preparation phase in both the religious space (physical area), as well as the preparation of the bride and groom (participants). With the space already prepared it reflects elegance, balance and other-worldliness which is phase 3 (liminal phase) of the ritual with the absence of a human element. Thus, this time can be seen as a bridging phase between the crisis phase (phase 2) and liminal phase (phase 3).



Analysis of Figure 4.5.5

A) Logbook of shooting schedule option and metadata

Composition: Diptych of venue shot through window with persons in background.

Smoke, back lit venue with use of line as well as colour as a design element.

Camera position and /or movement: “Spying” mode, candid.

Framing: Diptych used with two different viewpoints through the same window.

Focus and use of lens: Focus behind window frame with varying in and out of focus areas in background, due to smoke-filled room.

Creative use of shutter: Slow shutter allowing static objects to be in focus and moving subjects to be a blur.

Lighting: Irregular hot spots from moving lights and laser light. The laser and colour dance lights which shone through the smoke-filled room was used as a light source. **Use of colour/no colour:** Colour image (used high colour saturation).

B) Barrett categories

Representation: Two images placed next to one another on a single canvas to form an image of a busy space. The photographer has taken the image from what appears to be outside the building looking in. The focus is on the interior leaving the window/door panel frame out of focus. The human figures inside are all turned away from the camera looking towards the bright, laser lit area. The chairs have been randomly placed, with few occupied. The tables in both frames display empty glasses and bottles. The colours of green, purple, yellow and orange light create patterns and lines as laser light penetrates the scene. The colour in the smoke-filled area is the subject and focus. The window frame pattern on the left frame is skew,

with space on the left leaving a portion open. The grill block pattern of the window frame places the viewer on the outside of the area been viewed. The right frame windowpanes are larger, do not line up and cover the entire image with the grill block pattern. The windows panes on the right lead out of the frame on the right. The windows in both images lead out of the frame on the top and bottom.

Context: A colourful, busy space with varying points of interest. A time of celebration, dance and festivity, with no set focal point. It is an image “summing up” the evening’s events and festive activities.

Meaning, emotion, narrative: The reception area has been presented, recorded and reflected as splashes of smoky-colour filled areas, showing laser light patterns, human intervention and the presence of an activity that has taken place. The image (two-image, panoramic) has captured the busy space and mood of the activity (dance and celebration). The visual makes use of colour abstraction, blur and various patterned shapes created through the use of laser light to communicate a festive mood and atmosphere enjoyed by the persons occupying the space. The colour itself, with abstraction, has become the subject, leaving the viewer (who is looking from outside through a series of windows/barriers) into a visual world of pensive chaos and bewilderment.

Ethical perspective: A moment of human business in a social space filled with festivity. Four human figures, one in the left frame and three in the right frame are looking right towards the bright laser light (of the right-hand frame), an area which seems to be the source of the activity and festivity of the moment. The festivity is represented by a means other than human pose and gesture.

Artistic application: Human intervention in a busy space. The use of a slow shutter speed to show movement blur of moving subjects has been used. The colour laser light has also frozen movement of others, seated at tables and standing. The blur and unclear areas are also an attribute of the smoke in the area. All these elements have combined to create a colour, abstract visual of multiple focal points with both blur and static displays of object and human intervention.

The medium photography: Colour diptych. With camera 2 application and experimentation, focus is on the background with the foreground (window square frames) being out of focus, showing the smoke, coloured lights, lasers and human figures. The colour and smoky bits become the focal point of interest and the subject. The out of focus window frames (which do not align between the two frames) create a barrier between the outside and inner space, yet still allowing the viewer to look into the world of the reception and festivity taking place.

C) Descriptors (mood and atmosphere)

Cluster 1 (Breach conflict): Chaos, Rambunctious

Cluster 7 (Reintegration): Festivity, Transformed, Crowding in.

The mood and atmosphere of the image is one of chaos, rambunctiousness – there are many things happening at one point in time. There is not one focal point but many. The coloured lights and the smoke show the festivity, crowding in and experience one could be witness to and part of during this part of the festivities.

D) Moment in Ritual

From the description and content analysis of the image together with the applications and processes, the image illustrates the descriptors listed in the breach conflict and reintegration clusters in a visual way. This, in turn, can be linked to the moments identified within the ritual in both the crisis phase (phase 2) and reintegration phase (phase 4) supported by the respective shooting schedule options identified. This image is linked to phase 4 (reintegration) of the wedding reception ritual.



Analysis of Figure 4.5.6

A) Logbook of shooting schedule option and metadata

Composition: The bride in preparation, with face turned away from the camera. Three other persons are present who are defined by their out-of-focus human figures in the background. Moment frozen in time.

Camera position and /or movement: The camera is very close to the bride making it possible to capture the finer hair detail.

Framing: Horizontal frame with wide background coverage. Bride has been placed off centre to the right.

Focus and use of lens: An odd focus point to the back of the head, with different degrees of blur in the rest of the frame.

Creative use of shutter: A slow shutter speed with fill-in flash to create partial blur was used.

Lighting: Natural light with fill-flash. Irregular hot spots in background which are out of focus.

Use of colour/no colour: Black and white toned image.

B) Barrett categories

Representation: An image, showing the back view of a woman's head – being the only part of the image in focus which is off-centre and to the right of the frame. To

the left of the frame are two female figures which are represented by two distorted silhouetted shapes. The figure to the extreme left has one arm held up to just below her face and the second pointing horizontally inward, in-line with her hip. The second figure is standing with one arm on her hip and the other in an upward position across her torso. Both female figures are focused on the subject facing them. A third figure on the right is looking down at the back of the figure in the foreground. The frame is divided into two halves, with the area occupied by the two onlookers on the left and the subject and third figure on the right. The area is backlit with daylight passing through curtains in the background. The use of a second light source is evident by the detail and light on the back of the subject's head. The focused area shows hair which is pinned back by a flower hair piece (detail). From the crown to the neck the hair hangs loose (untied or aided).

Context: The subject whose head is turned away from the camera's viewpoint is busy with helpers (three out of focus figures facing the camera) in a room which is backlit. In the wedding context the bride appears as if she is asking consensus to detail and dress appearance in a time of preparation.

Meaning, emotion, narrative: The photograph is divided into two sections. Firstly, the interaction between the bride and bride's helpers (the two out-of-focus figures of the women on the left) in which there appears to be a dialogue or interaction of sorts. The second is the scrutiny assessment of the garment by the elder woman (bride's mother) who is the out-of-focus figure on the right. The image is one which captures the busy space with a mood and gesture of the bride seeking affirmation reflected by the interaction between the bride's help and mother in a situation which is difficult to control. The focus points to the back of the head, the mother's out-of-focus face looking down and the two women figures to the left, creating a triangular interplay between the key players, capturing the bride between two, almost adversarial forces (the figures on the left look menacing, given the black and white nature of the photograph and the strong angles of their out-of-focus silhouettes. They are strong presences only).

Ethical perspective: Interaction between the bride and the bride's mother show a subject seeking guidance and acknowledgement in a situation which is difficult

to control. The subjects facing the camera (bride's help and mother) reveal enough detail in pose and gesture (even though out of focus) to reveal their feeling and emotions about her (bride's) choices and appearance. It is a moment in which approval and consent (or criticism) is about to be given to a bride who is about to embark on her next step to partaking in a religious ritual which is life-changing.

Artistic application: A composition in which a detailed object (flowers in the hair) is the focus point. There are other points of interest which are out of focus such as the background which has three out-of-focus figures revealing interaction between themselves and the bride. The out-of-focus figures' pose, and gesture communicate and reveal telling detail of the bride's appearance and presentation to the community and guests waiting outside. The bride will move to the next phase from being in hiding to being exposed in a religious ritual to follow. The use of a fast lens (50mm f 1.8) with a wide aperture of f 2.8 was used to help control the focus point, which is limited, resulting in very little else being in focus. Fill flash was used to light up the hair and hair detail showing an unusual back view of the bride. (One is tempted to refer to a type of halo effect here).

The medium photography: Black and white toned image with one focal point. The shooting of the back of the head as the bride turns away is an unusual point of view and focus (camera 2), with the other persons (in the frame) facing the camera being out of focus. Enough definition of the out-of-focus figures is retained to show body gesture and pose that communicates a collective theme of seeking and rambunctiousness in a moment between the bride, the bride's help and the bride's mother. No overt reference to the medium itself is made with the image.

C) Descriptors (mood and atmosphere)

Cluster 1 (Breach conflict): Rambunctious (difficult to control).

Cluster 3 (Crisis conflict): Seeking.

The mood and atmosphere of the image is a rambunctious moment of a situation as the bride turns and looks to the two distorted figures on the left of the frame. At the same time her elder mother steps in to address issues concerning the dress and its appearance on the bride.

D) Moment in Ritual

From the description and content analysis of the image together with the applications and processes, the image illustrates a descriptor listed in the breach conflict (cluster and crisis conflict (cluster 3) in a visual way. This in turn can be linked to the moments identified within the ritual in the crisis phase (phase 2).



Analysis of Figure 4.5.7

A) Logbook of shooting schedule option and metadata

Composition: A triptych. The first image is that of a woman figure, out of focus, facing an open space within the frame. The middle image is that of the wedding dress hanging, still, uninhabited. The last image is of the bride looking back into the frame towards the wedding dress and woman figure in the doorway.

Camera position and /or movement: The camera is close and level with the subject for two of the images (the bride and dress), and low and wide for the image of the woman figure standing in the doorway.

Framing: Horizontal image made up of a triptych (3 long, narrow images in sequence) to help communicate the narrative possibility of the phase being photographed.

Focus and use of lens: A Lensbaby edge 80 was used for two of the images, creating a linear plane of focus with blurring on the sides. One image is completely out of focus, using human form and shape only to define the subject being photographed.

Creative use of shutter: Fast shutter used, so as to record the limited focus areas as sharp detail with no image blur resulting from camera movement. The blur present is created through the use of the lens optic (Lensbaby edge 80).

Lighting: Natural light.

Use of colour/no colour: Three colour images. A triptych.

Barrett categories

Representation: A triptych colour visual showing two figures and an inanimate object. There are three images placed on a canvas to create one visual. The first image on the left is an out-of-focus figure standing in a doorway, a headless torso facing inward as if looking towards the second image. The frame has been divided in two halves, the top part showing the figure standing outside facing in. The bottom part has a concrete floor with reflection where the focus has been placed. The second image is of an unoccupied white dress, hanging, partly focused. The focused area shows beads and embroidery on the dress, making a patterned design. The third image is of an out-of-focus figure, a side (profile) view looking back (through the frames) at the unoccupied dress. The view of the third figure looking back marks the end of the three images. The three separate images have very little in focus. When viewed as one, a sequence from out-of-focus figure (facing into the frame) to dress (object partially focused) to second out-of-focus figure (facing back to the dress) can be seen keeping the focus point of both human figures upon the dress. The visuals of the human figures (outer images) make use of back lighting and fill light with the last image. The middle visual of the dress detail uses side lighting, emphasising texture, form and shape.

Context: Both outer images (the woman figure looking in and the bride to be looking back) are viewing the lifeless object in the centre (the wedding dress). A time of contemplation with both seeking (looking at the dress, a garment of transformation). This is a preparation time: costume-theatrics and the dressing and changing of the subject, that is, the bride, are suggested.

Meaning, emotion, narrative: The three images form a sequence of events on a time line. The transformation of stepping into the unoccupied dress (image 2), stripping away the old (barefoot figure in image 1) and an occupied dress (image 3) of a bride-to-be, as she looks back at both the dress and out of focus figure shape in the doorway of image 1 and 2. This is an image in which one captures the seeking gaze of the bride as she looks back at the object of beauty and transformation. The young woman figure looking towards the dress seems to be contemplating the possibilities and changes that are about to take place (stripping away of the old cloth and stepping into the new – wedding dress). The physical form of transformation and seeking is captured in the interactions of the three images.

Ethical perspective: The image communicates the idea of seeking and contemplation through body poses and gesture (body moments in image 1 and 3 that communicate the collective theme of the phase they are currently at). The stripping away of the old cloth and the transformation into the new cloth (wedding dress) is implied. The interplay of human with object and object with human forms a sequence through time of costume theatrics in which the gown (the object of transformation) is fitted and worn by the subject in the third and final frame.

Artistic application: A triptych was used (3 images in sequence) to collectively communicate the emotion and atmosphere of the phase the bride was going through. A time of transformation from woman to bride has been captured, showing the wedding garment as the singular focal point between the three images. Image blur through the use of an optic (Edge 80) was used to help create blurred boundaries in the image which also accentuates the blurred boundaries in real life between human and object interaction. The direction of the figure in image 1 is facing inward, thus leading the eye to the second image of the dress. One is able to study the detail on the small area of the dress which is in focus. In image 3 the subject looks back towards the dress (image 2) which keeps the eye from looking beyond frame 3, creating a see-saw or looped effect of viewing the dress from left to right then right to left.

The medium photography: A colour triptych, using three vertical images with strong blur distortion (camera 2) was used to create a single image. The crop of the subject in the first image excludes her head, the second (the dress) has little in focus and the third image is an out-of-focus shape of a dressed bride looking in towards

the unoccupied dress. The figures, both facing inward, help maintain the viewer's attention within the three frames. The three moments have been placed on one canvas to show a series of events as the bride was in preparation. The use of a specialised optic (Edge 80) was used so as to alter and control perspective and image blur.

C) Descriptors (mood and atmosphere)

Cluster 1(Breach conflict): Costume theatrics.

Cluster 2 (Breach doubt): Contemplation, Stripping away.

Cluster 3 (Crisis conflict): Seeking.

Cluster 4 (Crisis doubt): Blurred.

The mood and atmosphere of the image is of a bride seeking and contemplating the change that is to take place in this life-changing ritual of marriage. The image shows a young blurred figure of a woman looking inward towards the wedding dress, contemplating the next step. The middle image is that of a garment in which she is to dress (stripping away the old to transform into the new). The third image is of the bride looking back towards the dress and blurred girl-like figure, reflecting on a time passed.

D) Moment in Ritual

From the description and content analysis of the image together with the logbook shooting scheduled options, meta data, applications and processes, the image illustrates descriptors listed in the breach conflict and doubt as well as in the crisis conflict and doubt (clusters 1,2,3 and 4) in a visual way. This in turn can be linked to the moments identified within the ritual in the breach and crisis phases (phase1 and 2).



Analysis of Figure 4.5.8

A) Logbook of shooting schedule option and metadata

Composition: Undecorated body parts (feet). Personal object (shoes to be worn at wedding). Looks as if the toes are peeling out or peeking out of the shoes.

Camera position and /or movement: Extremely low view-point (floor level).

Framing: Horizontal frame showing detailed background.

Focus and use of lens: Shot wide, showing background detail with camera positioned close to the subject.

Creative use of shutter: Shutter not of importance as subject is stationary and camera is placed on the floor (very stable platform). **Lighting:** Strong side lighting used to light up the subject.

Use of colour/no colour: Black and white image.

B) Barrett categories

Representation: A side view of a shoe in the foreground (untied laces) with subject's bare foot (although both legs can be seen) standing behind the shoe. Subject and shoes are both facing left towards the window light, casting a shadow to the right. The light direction reveals texture in both the leather shoes and the legs of the subject. The person is centred, cropped off just below the knee, showing toes and part of the legs. The camera is on ground, level with the feet (low view-point). The foreground (which is a tiled floor) and background are out of focus. There is a fold up table to the right of subject upon which a second item of clothing has been

placed. The fold up table legs form an X shape. The subject is positioned before an open door dividing the background into three vertical sections namely a wall, a door (in front of which the subject is standing) and a second wall on the right. The focus has been placed upon the shoes and toes with loss of focus as one looks to the leg directly behind the shoes.

Context: A part of a human figure undecorated or dressed (foot and bottom part of legs) with item (shoes) of transformation in the foreground. Object appears in state of limbo. This is the preparation phase of a groom whilst alone.

Meaning, emotion, narrative: The bare foot figure of the groom resembles the stripping away of the old cloth and the new objects of importance (shoes to be worn to the wedding ceremony) in the foreground. Both are facing from right to left in the image, as if looking back in a state of limbo. The subject and object are placed in the centre of the frame, as if to stop the viewer from viewing further right into the frame. An X shape is created from a fold-up table against the wall on the right of the frame; this out-of-focus shape 'stops' the viewer from looking out of the frame and rather back towards the centre which is the focus point. The visual shows an unprepared figure exposed and in the state of transformation. Object (shoes) and leg (part of a human figure) reflect the details of importance and are the point of focus. (The wall-doorway-wall of the background also suggests a passage in and a passage out of the situation, and thus points to the notion of the limen or threshold of the ritual.)

Ethical perspective: Detail (part of a human figure and object) of a change which is to take place. The two will become one. Human body (exposed) and object of transformation (shoes) forming a singular image and 'step' into the future. However, at this time, the view is toward the past.

Artistic application: A low view point visual in which the camera has been placed onto the ground, capturing feet and part legs (below the knee) in the background with untied shoes in the foreground, using a tight crop. A detailed image with

symbolism (the shoes of transformation) has been captured. The background shows three distinct areas, a textured wall on the left, a bathroom in which the door is open (the subject is framed between the door frame) creating two vertical lines which are light in tone in the centre of the frame and the wall on the right being the third in which a fold up table to one side forms an X pattern can be seen. Upon the table is another item (clothing), folded to be used by the subject at hand. The background is uncluttered and undecorated showing an area of preparation for the groom. Shallow focus has been used only, rendering the shoes in sharp focus with a background losing focus and a foreground that is out of focus.

The medium photography: A black and white, high-contrast side-lit image taken from a very low view point. Camera 2 exposes undecorated or clothed parts of the body (feet) and object (shoes) in a close crop. The bare toes of the subject appear to be creeping out of the shoes in the foreground and this tension helps to maintain focus with the shoes. The two are shown in isolation and static and become one through the use of selective focus and low viewpoint as opposed to one that might have the groom tying his laces with shoes on (a camera 1 approach).

C) Descriptors (mood and atmosphere)

Cluster 2 (Breach doubt): Stripping away

Cluster 4 (Crisis doubt): Exposed.

The mood and atmosphere of the image is one of simplicity, set against an uncluttered background which is slightly out of focus. The subject is of the shoes untied and unoccupied. Behind the shoes stands the groom, barefoot resembling the stripping away of the old and the stepping into the new. The shoes are the groom's footwear for the wedding.

D) Moment in Ritual

From the description and content analysis of the image, together with the logbook shooting scheduled options, the image illustrates a descriptor listed in the breach doubt and crisis doubt clusters in a visual way. This in turn can be linked to the moments identified within the ritual in the breach and crisis phases (phase 1 and 2).



Analysis of Figure 4.5.9

A) Logbook of shooting schedule option and metadata

Composition: Interaction between person (groom) and inanimate object, as well as person helping the groom. Out of focus subjects with strong backlighting, reflections and random shadows. Double exposure with a vertical frame divided into two parts which are not equal in proportion.

Camera position and /or movement: Eye level view with subjects.

Framing: Vertical frame with a slight Dutch tilt.

Focus and use of lens: Standard fast lens (50mm f 1.8). Subject captured with overall image blur.

Creative use of shutter: Fast shutter so as to avoid subject changing position (even though the image was captured with the focus recording as blur). **Lighting:** Available light with strong back light.

Use of colour/no colour: Colour de-saturated. Double exposure created in post-production.

B) Barrett categories

Representation: A vertical image in which the frame has been divided into two by a skew vertical line. The divide is not equal but rather represented by thirds – to the left two-thirds and one-third to the right of the frame. The third to the right of the frame has diagonal lines, creating a pattern which display as varying shades of grey and are low in contrast. The left two-thirds of the frame has de-saturated colour. The entire image is out of focus. Two out of focus figures can be seen in the left centre part of the image. The first figure is looking down; the second figure is looking down and at the back of the first figure. The entire image is illuminated by back and side lighting. The background is light in tone with irregular shapes and lines from a window and door frame. There is a faint third figure to the left of the two foreground figures. The foreground shows clutter and other obstacles on a table in front of which they are standing.

Context: Out-of-focus colour image of groom and elder helping (preparation phase prior to the wedding ceremony). Both human figures are busy with items of transformation (object) and each other as the one on the right helps with presentation and dressing detail of the garment worn by the groom.

Meaning, emotion, narrative: The blurred image retains enough detail for the viewer to identify with the actions and moment the two figures are at. Both figures are occupied with the way the garment (tie) represents itself on the groom. The groom looks down and holds the tie as if he was studying the detail and prints on the tie, the elder (figure on the right) looks closely and corrects tie and shirt at the back of the neck which is out of view for the groom. Both figures in the frame are paying close attention to the detail of the garment (during the process of dressing) and the representation of the items of clothing on the groom as he prepares for his part as the groom on a wedding day (costume theatrics). The visual places more emphasis on the actions of the participants than on their identity and garments by the use of double exposure and out of focus subjects. The double exposure (a repetition of shape) which is magnified on the right of the frame was done in post-production and adds to the business of the image and creates a visual in which the mood and atmosphere suggest, metaphorically, that the entire 'dressing up' has become a 'blur.'

Ethical perspective: Subject is with an elder (from the social order) who is helping him with his final preparation before the religious wedding ceremony. An image in which a great deal of specific attention is given to the finer detail of the groom's outfit. The visual in this case is more concerned with the interaction and actions of the subjects (groom and elder) than revealing the finer detail.

Artistic application: Subject has been photographed using strong back and side lighting. An out-of-focus (captured in camera) image with a double exposure and reflection (post-production) has created a visual which supports and adds to the business/business of the scene. There are lines in the form of a grid in the background filling the bright back space from which the light is coming thus not leaving the top of the frame empty and featureless. An unusual approach, in which all is out of focus, has been used to capture the subjects who occupy the centre of the frame, giving a spy-like view (as if peeping through a frosted window) of a groom seeking and facing challenges in the lead-up to the wedding ritual (a changing world with blurred boundaries). The subject's body pose and gestures support actions and interactions of a groom and elder in preparation.

The medium photography: A colour de-saturated image in which the entire image is out of focus, using reflections as well as a double exposure resulting in a subtle abstract or metaphorical image of a world of blurred and unfamiliar boundaries has been created through unconventional camera 2 practices. The focus point is the interaction between two people in preparation and grooming process of a person before been presented to an audience.

C) Descriptors (mood and atmosphere)

Cluster 1(Breach conflict): Challenging.

Cluster 2 (Breach doubt): Stripping away.

Cluster 3 (Crisis conflict): Seeking.

Cluster 4 (Crisis doubt): Blurred.

The mood and atmosphere of the image is one of blurred boundaries. It is a representation of a phase in which the groom is unfamiliar. This is a phase in which the final preparation is done. The dressing in a new garment in which the wedding will take place. It is challenging and all the while he will be seeking and contemplating the next step. The complexity of the phase is represented photographically by a blur/soft focus image with strong backlighting, strange colour, reflections and double exposure, making the visual image a little abstract and unfamiliar which is relevant for the phase.

D) Moment in Ritual

From the description and content analysis of the image, the image illustrates descriptors listed in the breach conflict and doubt as well as the crisis conflict and doubt (clusters 1, 2, 3 and 4) in visual ways. This, in turn, can be linked to the moments identified within the ritual in the breach and crisis phases (phase 1 and 2) in a visual way.



Analysis of Figure 4.5.10

Composition: Unstable gaze, subject centred and enclosed with objects and subjects.

Camera position and /or movement: Low view point, shooting over the shoulders of people occupying the pews in the front. Looking slightly up to the subject from a seated position.

Framing: Horizontal panoramic view.

Focus and use of lens: Selective focus with slight blurring of the background so that the subject stands out/separated from the surroundings using a short telephoto lens (85mm f 1.4).

Creative use of shutter: A fast shutter speed of 1/125th of a second to enable hand-

held photography without image blur from camera or subject movement.

Lighting: Flat available lighting.

Use of colour/no colour: Black and white image.

B) Barrett categories

Representation: A panoramic view of three persons standing in front of a facade, facing the camera. The focus is centre and to the right of the frame (focus is on the middle figure) who appears to be focused on something looking out of the frame, with an older person to the left and a man (third figure) on the right. The background is out of focus. The older figure (on the left) is balding with hair on the sides, a shirt with collar and tie and what appears to be a pen in his pocket. The figure on the right is bald, bearded, and with a collared shirt and no tie. The focus is on the groom with jacket (formal) and label (which says “groom”), a collared shirt, but no tie. The first arch and pillar from the left frame the older person and cross, to the right the second arch and pillar frame the groom (centred figure) and bald figure on the right. The groom direction of stare is to the right and up and out of the frame. The subject stands out from both the fore and background by being the only part (zone) of the image in focus. The panoramic crop together with the side frontal view of the arch pattern and pillars, which repeat, creates a space in which the subjects have been placed.

Context: Groom (labelled) in centre of frame with background starting to lose focus. Cross symbolising sacred space (church). The groom anxiously awaiting the arrival of his bride just before the start of the religious ceremony. The person on the left is the minister who will perform the ceremony, and on the right is the best man.

Meaning, emotion, narrative: The visual shows a panoramic view of the front of a church (other worldliness); the inclusion of the cross (symbolic of the Christian faith) tells one that one is in a sacred space, a space in which a ritual is about to take place. The central figure upon which the focus has been placed is the groom (as one can see by the label he is wearing, formal jacket and shirt but no tie); he displays the characteristics of a person who is seeking in a dream-like phase through a stare (gaze and human posture) outward of the frame. The minister on the left of the

frame (formal shirt and tie and pen) and best man (formal shirt no tie) on the right are looking in the other direction (from which the bride is expected to come). There is no interaction or cohesiveness between the three figures up front; each to his own as awaiting the arrival of the bride. Each of them appear to be in worlds of their own, and, interpreting facial features, the elder is focused and ready to proceed, the groom looks nervous and the best man, very determined.

Ethical perspective: The groom is in a sacred space with an elder. The subject is separated from the space by his seeking gaze while awaiting the arrival of his bride to be. The groom is anxious, exposed and seeking in a time just before the start of the religious ceremony which is expected to follow.

Artistic application: A horizontal panoramic view of the church (interior) with the minister on the left, the groom centred and the best man to the right, all awaiting the arrival of the bride. The moment is natural (candid) as the presence of the camera was not noticed. The subject was separated from the background by using selective focus (making the background lose focus by using a wide aperture such as $f 2.8$ and an 85mm focal length).

The medium photography: Black and white panoramic view. The image was captured shooting over the shoulders of people in the pews as well as in a seated position and not with a view looking straight down the aisle as done with a camera 1 point of view in similar circumstances (where the minister and cross occupy the centre of the frame). An 85mm focal length was used to flatten perspective as well as use the camera in an out-of-view position so as to capture candid shots. Wide viewpoints are usually associated with short to standard focal lengths, using a short telephoto lens and then cropping a panoramic view is a less common practice (which helps flatten perspective).

C) Descriptors (mood and atmosphere)

Cluster 2 (Breach doubt): Anxiety, Stress.

Cluster 3 (Crisis conflict): Seeking.

Cluster 4 (Crisis doubt): Exposed.

The mood and atmosphere of the image is one of anxiety and suspense as the groom stands exposed in front of the church awaiting his bride. The gaze outward of the frame disconnects him from his best man and minister who are on either side of him. It is as if he is seeking the bride in anxious moments waiting to step to the next phase in the wedding ritual.

D) Moment in Ritual

From the description and content analysis of the image, together with the logbook shooting scheduled options, the image illustrates descriptors listed in the breach doubt; crisis conflict and crisis doubt clusters (2, 3 and 4) in a visual way. This in turn can be linked to the moments identified within the ritual in the doubt and crisis phases (phase 1 and 2), just before the start of the religious ceremony.



Analysis of Figure 4.5.11

A) Logbook of shooting schedule option and metadata

Composition: A venue interior with vacant seats. Blur between tables and chairs showing human movement within a space. Deliberate use of line and shape. **Camera position and /or movement:** Level to low view point. **Framing:** Close-up with semi-wide view of background. **Focus and use of lens:** Selective focus with foreground and background out of focus.

Creative use of shutter: Slow shutter-speed of interior (stationary objects will be in focus and moving objects will be recorded with varying degree of blur depending on the speed at which the moving objects move).

Lighting: Available (existing venue) lighting.

Use of colour/no colour: Black and white image tones.

B) Barrett categories

Representation: A place with tables and chairs. Most seats are vacant and placed randomly. On the right of the frame there is a seat occupied showing only part of head, arm and torso of a seated figure. There is a candle, glasses and other objects on the table in the top right of the frame. The chairs display circular patterns with varying degree of blur in foreground, middle and background with a cluster of chairs in the middle left of the image. The round (circular) pattern is repeated (visually) by the tables in the front, centre and middle right of the image. Blur in the foreground (right bottom of the frame) are visible created by human figure movement between the tables as well as lens flare creating random light patches. The line and pattern from the chairs and circles (shape) from the tables with white drapes/cloth creates patterns, lines and shapes in the space photographed using black and white.

Context: Interior of venue with many vacant seats. Table settings are captured, which have been used or occupied, with blur movement of people between table showing human intervention and use of space. This is a time showing a human presence at a wedding reception ritual towards the end of the evening. Table are starting to empty as people depart for home.

Meaning, emotion, narrative: The space photographed reflects the aftermath of festivity, a space used in which an activity has taken place. The used venue is now the subject. The viewpoint is from that of a seated guest looking over towards the empty dance floor. The empty seats and random placements of chairs and objects on the table reflect a space that has been used and an evening which is coming to a close (with fewer seats been occupied). The atmosphere and mood show a space well used, and, with the turning and varying viewpoints and clustered grouping of the chairs at tables one could only but imagine that when occupied the conversation that

took place. This image could also be used as a closing shot, finality of the evening's events and procedures. There is an atmosphere of nostalgic memory in the photograph.

Ethical perspective: An interior detail showing that some form of social gathering has taken place. The empty chairs show that the evening could be reaching an end to proceedings and the evening as a whole (a half-filled glass, no eating utensils and rolled up lap-napkins on the table in the right of the frame). Closure and finality of an evening's events are suggested.

Artistic application: The image foregrounds objects with out-of-focus subjects to communicate a theme of finality and an end to proceedings. Human figures in a space reflect festivity with blurred human abstract figures and static objects. The viewpoint is that of a person seated at the table looking over to the dance floor. The unarranged placement of chairs and table settings have become the subject in which human figures are represented by blurring fabric (the use of a slow shutter-speed) and a back-head viewpoint of a person occupying a seat alone at a table on the far right of the frame. The monotone visual takes away any colour that could distract from the use of graphic elements such as line, pattern and shape which has been used in the composition of the image, but also emphasises the lingering passing of memories.

The medium photography: Black and white toned picture with image blur and lens flare. The venue is now photographed as a used space in which the layout and detail of the tables have been moved and changes (through the use of the occupants of the table), camera 2 captures the mood and atmosphere of the venue as used by the guests (at the end of the evening) and not one in which all is arranged and laid out before the reception ritual which is commonly done using a camera 1 approach. The toned image gives the feel of a timeless classic of a bygone era. The use of a short telephoto lens has also flattened the perspective, gives the visual effect of objects that are some distance apart being closer together (stacked up). The use of graphic elements (line, pattern and shape) has become the subject within the space.

C) Descriptors (mood and atmosphere)

Cluster 6 (Liminoid/individual experience): Fulfilment, Transformation.

Cluster 7 (Reintegration): Festivity, Finality.

The mood and atmosphere of the image is one of festivity within an area in which people are moving (image blur) and the detail of the tables showing that some form of activity has taken place. The arrangement of the tables and chairs together with the glasses and napkins shows an activity that has passed. There a definite theme of finality and stillness in the image that could be used as a closing shot to the proceedings of the evening.

D) Moment in Ritual

From the description and content analysis of the image, the image illustrates descriptors listed in the liminoid/individual experience and reintegration clusters (6 and 7). The image can be linked to moments identified within phase 4 within the ritual in a visual way. This is the phase reflecting reintegration, festivity and finality.



Analysis of Figure 4.5.12

A) Logbook of shooting schedule option and metadata

Composition: Wide back view of the couple as they exit the sacred space, including persons on either side of the couple. Well-balanced composition with subjects centred.

Camera position and /or movement: Low view point with camera pointing slightly upward.

Framing: Shot horizontally (subjects centred).

Focus and use of lens: A wide view point (35mm lens on a DSLR camera) giving one greater background coverage as well as getting most things in the frame in focus by using a moderate aperture setting of $f9$.

Creative use of shutter: Shot with a fast shutter-speed so as to avoid image blur caused by subject and camera movement.

Lighting: Used flash and ambient light together which was balanced so as to look as natural as possible.

Use of colour/no colour: Black and white panoramic image.

B) Barrett categories

Representation: A visual of a couple holding hands, walking towards a group of people. The viewpoint is low with full-length figures of all the human occupants in the image. The people facing the couple are facing the camera, making their faces visible. The back viewpoint gives the viewer the viewpoint and perspective as seen by the couple as they step into the crowd. The groom presents as being much taller than the bride. The bride stands upright while the groom leans towards the bride. What appear to be rose petals are visible in the air above and to the left of the couple, extending to the top central part of the image. The space into which they are walking has been divided into two by the actions of the people on the left and the people to the right of the couple. The background (behind the two groups) also differs, from trees and clouds (on the left) to a house and wall (on the right). This is a visual in which one is able to view the gesture (moment) of the crowd as the couple walk towards them.

The group of people to the left and centre have their arms up in the air showing the moment they have thrown the petals into the air. A man to the immediate right of the couple under an umbrella is looking up into the area where petals are seen; he is the marker between the group to the left and the group to the right of the couple. Backlighting in the form of the sun with fill flash (on camera) has been used. Behind the couple, forming part of the procession, is a dog. Rows of benches line the sides of the image, forming a path down which the couple have walked. The benches suggest that the wedding ceremony was held outdoors.

Context: This is the moment of realisation and acceptance – the first steps taken as a couple. It presents the reintegration of the now married couple as they exit the sacred ceremony (which has come to an end) and step into a space occupied by the guests who welcome and acknowledge their transformation and new standing.

Meaning, emotion, narrative: The subjects are shot in harmony from an extremely low viewpoint, with the camera facing slightly upwards. The faces one is able to see are those of the guests as they shower the couple with confetti which is lit up by strong backlighting of the sun. The emotion and body-language (gestures) displayed by the guests are captured from the bridal couple's view-point as they exit the sacred space (a finality of the sacred ceremony) and step into the social space of festivity, with people crowding in as they move past. These are the first steps taken as a couple (hand in hand) as they embark on a new journey as one. Part of the procession is the dog, which is part of the celebration and the journey they are about to embark on. The visual has multiple focal points, made up of a group on the left and right which all turn and face the direction of the bridal couple who are followed by the dog which is walking in their direction. At the same time the sun shines down through a cloudy sky (as if God, too, showers the couple with his blessing of light from above). Despite the celebratory and joyous 'feel', the image is contained by the frame, placing the emphasis on the married couple. This is emphasised, as well, by the carpet leading from the lower end of the frame, in the middle, toward the couple.

Ethical perspective: Social performance (acts) of joy and delight are displayed by the body gestures and actions captured of the guests as the bridal couple enter the space in which they were waiting. Acceptance of the couples' new standing and transformation in society are acknowledged with the throwing of confetti and welcoming of them into the area lined with people (guests). Yet the celebration is contained within the frame.

Artistic application: One of the moments taken in rapid succession as the couple exits the church, taken from the back with a low view-point. A panoramic view is presented, with most of subjects in the frame in focus by using an aperture of moderate to high *f* number (for example *f* 9 which was used to *f* 11) so as to get

enough depth of field to render most things in the frame in focus. This image renders the foreground, the subject plane (couple and guests) and background in sharp focus. Details of textured grass and trees with a raised terrace upon which the chairs and tables have been set out for the profane part of the celebrations and rituals and a house in the background to the subjects in which all guests (two distinct groups) can be viewed, all playing a role in the joy and the moment of the occasion. Even the pews, lining up the foreground, contribute to the moment the couple exit the church. This is a visual that displays what has just happened, what is busy happening and what is going to happen (a narrative of the past, present and future) in a single still image.

The medium photography: This is a Black and white horizontal panoramic view. Evident is a photographer facing the couple as they step towards the awaiting guests. Here the medium (which is visible) forms part of the energy and experience of the ritual as they step out of the sacred ceremony. Camera 2 is a distant low view-point of the couple from the back as they exit (end of the sacred ceremony), indirectly capturing (from the couple's perspective) what the couple are seeing and experiencing.

C) Descriptors (mood and atmosphere)

Cluster 6 (Liminal/individual experience): Fulfilment, Oneness

Cluster 7 (Reintegration): New standing, Embracing, Crowding-in, Joy, Delight, and Finality.

The mood and atmosphere of the image is one of a couple jointly walking from the sacred space to be reintegrated into the social order. The couple are showered with confetti from the persons on either side of them as the exit. This walk is the first step taken together as a couple as they embrace their new standing in the social order in which they live. The use of strong back lighting and fill flash, with a low view-point looking up, and the inclusion of people on either side, helps to convey the theme of reintegration, crowding in and finality.

D) Moment in Ritual

From the description and content analysis of the image together with the logbook shooting scheduled options, meta-data, applications and processes, the image illustrates descriptors listed in the liminal/individual experience and reintegration clusters (6 and 7). The image can be linked to moments identified within phase 4 of the ritual in a visual way. This is the phase reflecting reintegration, crowding-in, festivity and finality. It brings an end and finalization to the sacred ritual of the wedding ceremony.



Analysis of Figure 4.5.13

A) Logbook of shooting schedule option and metadata

Composition: Subject (bride and groom) centred. Lines in the backlit window lead the viewers' eyes towards the top centre of the frame.

Camera position and /or movement: Back viewpoint with eye level to low angle of view of the couple in front of the church. Balance between subject and environment. **Framing:** Horizontal frame with subject centred.

Focus and use of lens: A wide view showing placement (bride and groom) within the environment.

Creative use of shutter: Shot with fast enough shutter speed (e.g. 1/100th sec) so as to avoid camera and subject blur in images caused through movement.

Lighting: Strong back and side lighting (photographers' viewpoint).

Representation: Human intervention in ritual.

Use of colour/no colour: Colour image with a vintage camera image treatment

in Photoshop (post-production).

B) Barrett categories

Representation: Subjects (an about-to-be-married couple) centred, facing a person, in front of a large, stained-glass pane. People are seated, with two other persons standing, the first to the far right; some facial features are noticeable. The second facing the camera is a figure whose facial features are well-defined and can be identified. There is an imbalance between the pews on the right which show as horizontal lines repeating and creating a linear pattern leading up to the front. The pews on the left, except for the front one, are dark. The subjects occupy a large space in the frame, with a back view-point, looking to the front against large glass panels which are lit up. Behind the glass one sees an open field with low-lying buildings on its edges, a tree line and an overcast sky. The person up front facing the camera and couple is looking down and to the left. The lines on the glass converge towards a yellow stained-glass cross in the centre and upper part of the frame, below which the subjects are standing. There are strong vertical and horizontal lines in the image. The diagonal lines (leading toward the yellow crossbar of the cross) frame the couple.

Context: An interior space in which there is a couple in front and to the centre of the frame awaiting the start of the religious ceremony. The minister facing the congregation appears to be in preparation, just before the commencement of the religious ceremony. There is control and a sense of calm in which one (the viewer) is the observer.

Meaning, emotion, narrative: The subjects are exposed to a seated congregation who are waiting for the beginning phase of the religious ceremony to commence. The minister is about to start with the ritual, namely that of a Christian wedding before God and guests who are to witness the marriage of the couple in front. The way he turns to look at the pulpit appears as if he is busy calling on God to be present and bless the ceremony about to take place. The viewer's eyes look heavenward, as the lines on the backlit windows lead the viewer's attention towards the light. One can almost feel the presence of God or a higher order in the holy space. The strong visual lines draw the viewer into the centre of the image and then upward to the yellow cross.

Ethical perspective: Subjects in religious ritual with an elder (minister) in the front, controlling the process of the religious ceremony. The formalities of the religious ceremony in a sacred space are about to begin.

Artistic application: A horizontal frame showing subjects centred with side and back lighting. A vintage camera colour treatment in post-production has created a surreal or heightened religious visual of a couple in the front of the church during a sacred ceremony. A wide view (using a 35 mm lens) places the subjects well within the environment with space on either side. Use of lines in the foreground (the rows of pews) and the background (the windows) all lead the eyes heavenwards towards the light. The couple face both the light (symbolic of God) and the minister (elder who controls the ceremony) in a ritual about to begin.

The medium photography: The colour image with a vintage camera image treatment and the use of natural light from the back and side all combine to create a space in which God's presence can be acknowledged. Camera 2 captures the moment with a view point from the back (bridal couple), showing the minister's face (facing the congregation) and side view of the best man (looking at the minister) in which the emotion and narrative of the moment is shown through the facial expressions of the minister and best man. No overt evidence of the medium itself in the image.

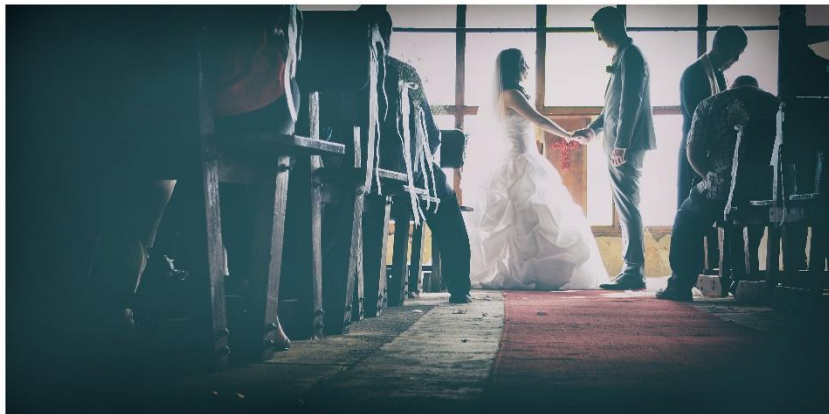
C) Descriptors (mood and atmosphere)

Cluster 5 (Liminal/social experience): Other worldliness, Centre focused, Peacefulness.

The mood and atmosphere of the image is one in which strong design (use of line and bright background) has been used to create a well-balanced image, in which the subjects have been centred and placed within the sacred space. This is the time leading up to the climax or pinnacle point in the wedding proceedings. The subjects stand exposed as the centre of focus, in expectation of what is to follow. The colour treatment of a vintage camera helps create the surreal world of the sacred space.

D) Moment in Ritual

From the description and content analysis of the image, the image illustrates descriptors listed in the liminal/social experience (cluster 5). The image can be linked to moments identified at the start of the religious ceremony leading up to phase 3 of the ritual, the climax within the liminal phase. These are moments of social experience/witness between the congregation and the couple. This will be followed by an individual experience (between the couple themselves) when the transformation takes place before God and an elder (minister) and the congregation.



Analysis of Figure 4.5.14

A) Logbook of shooting schedule option and metadata

Composition: Subjects off-centre, yet well placed within the environment of the liminal space. Subjects facing each other, joined by the holding of hands.

Camera position and /or movement: Extremely low view-point with an off-centred subject facing each other.

Framing: Low panoramic view with little head room of the bride and groom in front of the church.

Focus and use of lens: A wide view.

Creative use of shutter: Controlled movement by use of fast shutter to avoid image blur.

Lighting: Back and side lighting.

Use of colour/no colour: Colour image with low colour saturation setting (subtle colour).

B) Barrett categories

Representation: There is a couple facing each other (profile view). The woman figure is looking up at the male figure (who is taller), who is looking down at her hand he is holding. In the background behind their joined hands is a red cross made of flowers. A view-point with the camera on the ground has been used with back and side lighting (subjects), allowing the light to shine through the dress, making it partially see-through. The pews on the sides of the frame, the carpets (on the sides and the red carpet in the middle of the aisle) together with the concrete floor exposed on either side of the frame, show as lines which point in the direction of the subjects.

The light on the benches and carpets (centred and to the right of the frame), is side-lighting, emphasising form and shape. The carpet and concrete floor have rose petals randomly placed. The space around the couple is dark (as a natural vignette) which helps keep the focus upon the subjects. The front area is marked by a grid pattern of wooden beams into which glass has been placed allowing light to pass through. All other human subjects are turned away from the couple.

Context: The subjects are in a state of limbo (controlled), just before exchange of rings and vows. A peaceful moment leading up to the climax point of transformation within the Christian wedding ritual. The use of light and separation highlights the mystical moment.

Meaning, emotion, narrative: The bride and groom are standing, holding hands and facing one another, waiting for the ceremony to reach a climax. Strong back light makes it all seem like God's presence is filtering into the room. This, together with a very low view point (which is an angle not often seen), supports the idea of a holy presence and a ritual which is about to reach its climax and the point of two becoming one.

Ethical perspective: This image shows the bride and groom (as the central focus) sharing a moment filled with 'light' with each other and an elder (minister), as the sacred Christian ceremony reaches the pinnacle point of fulfilment, oneness and holiness.

Artistic application: Horizontal frame with back and side lighting using a very low viewpoint (a view not seen or experienced by any of the congregation present and thus foregrounding the 'presence' of the photographer) placing all the emphasis and focus on the couple in front. The subjects are slightly off-centre to the right in the image, with a strong use of line down the aisle leading the eye straight to the focal point, being that of the bridal couple. A darkened border (vignette) keeps the viewer's attention in the frame and on the lighter tones in front of which the subjects are standing. No flash or fill light was used; only the available back and side window light which was enough to light up the detail of the two faces turn towards one another. The rim lighting is enveloping the subjects (or rather the sides of the subjects), creating a space in which they stand out and are predominantly the focus point.

The medium photography: This is a de-saturated colour horizontal visual which is tightly cropped on the top. A low view-point is used, with the camera placed on the ground; the subjects are off-centre, with the strong back lighting creating a close to silhouette styled image (no flash was used), thus creating a moment as viewed from the back of the church with a fair amount of distance between the subject and the camera. This is a moment in which camera 2 has used only the available light which is all concentrated around the subjects up front, leaving the seated subjects (in the rows of pews) in the shadows.

C) Descriptors (mood and atmosphere)

Cluster 5 (Liminal/social experience): Focused, Sharing, Balance, Belief, Peacefulness.

The mood and atmosphere of the image is one of belief, promise and expectancy, as the bridal couple take each other's hands and face one another. This is the point just before the vows and exchange of rings, to seal the marriage before all present and God. The composition and body language of the couple is stable (with the stability of the bride made less solid by the light shining through the dress), focused, balanced and sharing. There is a calmness present as they are about to enter and experience the climax and exchange of vows.

D) Moment in Ritual

From the description and content analysis of the image, it illustrates descriptors listed in the liminal/social experience cluster (5). The image can be linked to moments (atmosphere and mood) just before the vows and exchange of rings are to take place in the presence of an elder (minister), in this early liminal phase (phase 3) – the couple is focused, sharing and hopeful. This can be seen as an overlap, a bridging from phase 2 (Crisis phase) to phase 3 (liminal phase) in the ritual in a visual manner.



Analysis of Figure 4.5.15

A) Logbook of shooting schedule option and metadata

Composition: A sequence of nine images of different moments in the first dance. Each image contains close-up views of the couple, centred in the frame, establishing the two as one.

Camera position and /or movement: Shot eye level, tight crop of the couple in activity.

Framing: Close-up, varying view-points as one shoots.

Focus and use of lens: Use selective focus only having the couple in focus by using a wide aperture such as $f2.8$ and moving in close proximity to the couple. **Creative use of shutter:** Shoot with fast shutter-speed at a high frame

rate per second so as to capture as many images as possible during the sequence. **Lighting:** Available venue light (no flash).
Use of colour/no colour: Standard colour image.

B) Barrett categories

Representation: An image made up of 9 pictures placed onto one canvas, making a singular image of a couple's dance routine. Each of the 9 images (in colour) have been cropped to a square and placed symmetrically in rows of three. As one views the image from left to right and top to bottom one notices the continual eye contact between the couple in all the frames except the last in which they are embracing; this last image marks the end of the series of 9. Facial expressions of both subjects are visible in 4 of the images, 3 showing only his face and 1 showing only her face; the last frame presents them embracing and her face is hidden, and his face is pushed up against her shoulder. The 9 images used in one visual, display movement and gesture which changes with each picture. The distance between subject and photographer range from extreme close-up (tight crop) to that which allows the inclusion of the torso and space around the subject. The viewpoint is level with the subjects (as viewed from a person standing close to or next to them). Existing artificial light (LED lights) used to light the dance floor were used.

Context: Moments of intimate and shared human interaction captured in the first dance. This was captured during one of the many reception practices at a Christian wedding. The couple display joy, festivity, harmony and oneness through the visuals which have been used to illustrate the first dance.

Meaning, emotion, narrative: Captured facial expressions of moments in the dance reveal joy, out-ward-ness, radiating happiness, intense sharing, communication and festivity. Touch and interaction between subjects appear in a logical sequence to communicate a collective theme in dance. The 9 images placed onto one canvas show moments and experiences of the couple at the start, middle and end of the first dance. It is noticeable that in the first image the groom's left arm is extended away from the body, but by the time the last image arrives, the arms enfold the bride; as do the arms of the bride enfold the groom.

Ethical perspective: A set of details (facial expressions) displaying experiences and moments (mood and atmosphere) caught during the time of the first dance, a ritual outside of the religious domain. (Perhaps the dance itself can be seen as a ritual, starting at a distance, and ending in the embrace).

Artistic application: A number of shots in rapid succession are presented so as to capture varying moments. These still images together show a flow of movement from the start of the dance to the end with the couple embracing. A tight crop (square) colour image totalling 9 was used to capture various moments in a dance routine to make a singular image. The collation provides a type of 'freeze-frame' sequencing of movement.

The medium photography: A sequence of facial close-ups using various view-points making up a colour image of 9 square images reflecting the first dance. With camera 2 a total of 9 images shot whilst dancing with various viewpoints during the first dance. Camera 1 would use a singular image showing the couple dancing.

C) Descriptors (mood and atmosphere)

Cluster 6 (Liminoid/individual experience): Fulfilment

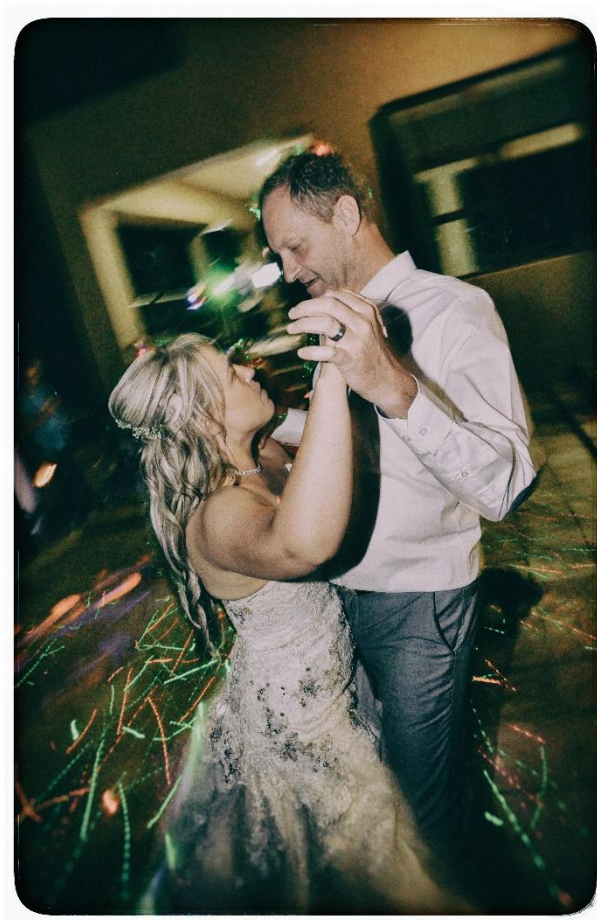
Cluster 7 (Reintegration): Harmony, Radiant, Jointly, Joy, New Standing, Embracing, Festivity, Finality, Accepting.

The mood and atmosphere of the image is of joy radiating from the expressions and body language of the couple during their first dance. This is one of the reception rituals in which the couple perform in an act of goodwill, together for the first time, the other being when they cut the cake and share a slice between themselves for all to witness, applaud and again congratulate.

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the liminoid/individual experience and reintegration clusters (6 and 7) are illustrated.

The image can be linked to moments in the re-integration phase (phase 4) within the ritual. This phase marks finality within the last phase of the ritual.



Analysis of Figure 4.5.16

A) Logbook of shooting schedule option and metadata

Composition: Shot as a close-up view of the couple, keeping the couple centred in the frame. Shot as one. The camera followed them as they moved (panning).

Camera position and /or movement: Shot eye level with a wide view point.

Framing: Close-up view with a Dutch tilt to help create a more interesting visual in a dull setting.

Focus and use of lens: Wide angle close view so as to get greater background coverage.

Creative use of shutter: Use of a slow shutter speed with forced flash so as to create motion blur in the image together with a frozen moment in time (freeze and

show movement in one image). One is able to also follow through (pan) the subject during exposure, keeping them in the centre of the frame. **Lighting:** A balance of flash and ambient light.

Use of colour/no colour: A colour image de-saturated with a toy camera treatment in Photoshop.

B) Barrett categories

Representation: This is an image of a couple dancing. The background shows movement blur and not just focus blur. The house and tiled floor appear skew, leaning over to the left and the subjects to the right. A wide-angle eye level close view of the subject was captured showing a dark background. The subjects are looking at each other (eye contact). Hard direct light (flash) was used to light the couple. An arm from both subjects closest to the camera – joined in dance – forms a triangular shape between the viewer and subject. The visual has a yellow colour tone and darkening on the edges of the frame. There are colour light streaks of red, green and purple on the floor on either side of the subjects. The middle left of the frame is an out-of-focus figure in the background. The difference in length between the two subjects allows for their bodies to be close in the lower regions, but further apart towards the head. The man appears to be talking, but the woman's mouth is closed. The eyes of each are locked on those of the other. There are strips of light behind the skirt area of the bride's dress.

Context: First dance at the reception with the couple moving as one. This is a common practice at the reception phase of the Christian wedding.

Meaning, emotion, narrative: The image presents a moment in time as the bridal couple take to the floor for the first dance. The image captures facial gestures and moments that collectively show the experiences of the couple during the first dance. The movement and blur in the background emphasise the movement of a dancing couple that is less static than that done with a fast shutter speed and flash in a single image. The colour streaks and patches on the floor all add to the hype (atmosphere and setting) of the dance. The tight eye contact, yet the open and closed mouths of

the bride and groom suggest an intriguing moment in the dance ritual. The 'business' and seeming lack of stability in the image suggest a situation bordering on the chaotic. The lights behind the bride seem to be following her, yet she is stable and seems to be in control.

Ethical perspective: A moment showing unity within chaos, and an act of public display (the dance) jointly as one. An act completed together as a couple before the guests.

Artistic application: A slow shutter speed and forced flash so as to freeze the moment in time of the couple dancing, as well as create motion blur in the background to emphasis movement and dance was used. The Dutch tilt and blurring of the background help create a more dynamic and energetic background (visually) which in turn compliments the subjects and their actions (in the image) in a visual way.

The medium photography: A de-saturated unnatural colour image with motion blur in the background and freeze movement of the subjects. Camera 2 moves in the same direction and speed as the subjects, using a slow shutter speed (also known as panning) so as to blur the background yet maintain acceptable sharpness of the couple dancing. The Dutch tilt with the subjects almost vertical has created a skew background which, when blurred, helps create a more vigorous background.

C) Descriptors (mood and atmosphere)

Cluster 6 (Liminoid/individual experience): Fulfilment.

Cluster 7 (Reintegration): Joy, New Standing, Embracing, Festivity, Finality, Accepting, Harmony, Radiant.

The mood and atmosphere of the image is of commitment to the dance, embracing the movement (and moment) together. Joined together they share in the moment of the first dance – an act in which the guests observe and later share and take part in, with the activities that are to follow in the rituals of the reception of the Christian wedding.

D) Moment in Ritual

From the description and content analysis, the image illustrates descriptors listed in the liminoid/individual experience and reintegration clusters (6 and 7). The image can be linked to moments in the re-integration phase within the ritual in a visual way.

Phases 4 in the reception ritual marks the end of the social gathering after which the bridal couple will exit to take up their new standing in society.



Analysis of Figure 4.5.17

A) Logbook of shooting schedule option and metadata

Composition: The image presents a close view of the couple as they exit the church (centre of frame). The minister is in background (off-centre to the right) as the couple prepares to exit God's house at the end of the proceedings. Two people are present on each side as a frame.

Camera position and /or movement: The image is capture from in front of the couple, slowly moving back as they move forward. **Framing:** Shot horizontally, keeping the subjects centred.

Focus and use of lens: Shot wide with close camera to subject distance.

Creative use of shutter: Shot at a fast shutter to avoid image blur by moving camera and subject.

Lighting: Used fill flash balanced with ambient/surrounding light.

Use of colour/no colour: Colour image with horizontal frame.

B) Barrett categories

Representation: A visual is of a couple as they exit an enclosed space and are met by people, with rose petals appearing in the air. The visual is a wide-angle shot (eye level view-point) taken from the outside looking in (showing an empty building with only a single figure occupying a very central space in the back with a cross, and a balanced set of window frames behind him. The man is in a formal gown, with his arms crossed in front of him). The light of the flash is balanced with the natural back and side lighting of the interior and space outside. This creates a sense of separated foreground (that is very busy), middle ground (that contains empty chairs or pews) and back ground (dominated by the static figure in front of the cross and stained-glass window). The image is a colour panoramic crop. There are multiple focal points in the foreground and background in which the isolated figure inside the enclosure and couple outside are captured and shown in one moment. The figures on the side are all turned facing the couple, who are joined by hand. The female figures are all laughing, while the man (in profile) is not. The four figures frame the bride and groom. The bride and groom are laughing and engaging with the petals in the air. The area behind the glass shows trees and grass (a field) with a white sky.

Context: This is a moment of realisation and acceptance (reintegration into the social order). This occurs as the couple exits the holy space and moves into the space occupied by their awaiting guests. The guests celebrate this with the throwing of the petals.

Meaning, emotion, narrative: A moment of reintegration as one observes the facial expressions of the bride and groom as well as the guests receiving them on either side as they line the outside of the church. At the same time the minister stands waiting behind a pulpit, for the procession to exit. As a representative of the space he stays behind, it appears. The image captures the journey from the front of the church (where the vows were taken) through the pews that contained the witnesses, and into the outside spaces, with some of the witnesses showering the couple with petals.

Ethical perspective: Social gestures (joy and finality) have been captured, that radiate messages out to the guests gathered outside of the church as well as back to the bride and groom exiting the church. However, the solemnity of the occasion is maintained through the stability of the figure in the background, with the representations of the church in the form of the cross and the stained-glass window.

Artistic application: Fast shutter-speed was used to capture quickly changing moments of the couple as they exit the church. A flash was used to fill in shadow areas. The deliberate triple layer of focus (energetic foreground, empty middle-ground and stable background) provides an artistic sense of the journey to new beginnings.

The medium photography: Colour image, horizontal with subject centred. Shot wide (wide-angle lens) so as to get a wide background coverage. Camera 2 was able to capture both the exit of the couple outside of the church and the minister in the front behind the pulpit waiting for the procession to exit the sacred space. No overt evidence of the medium itself in the image.

C) Descriptors (mood and atmosphere)

Cluster 7 (Reintegration): Joy, Gladness, Accepting, New standing, Crowding-in, Finality.

The mood and atmosphere of the image is of utter joy and gladness, as the couple exit the church to be received by the congregation who approve of their new standing in society by cheering, congratulating and showering the couple in confetti.

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the reintegration cluster (7) have been illustrated. This marks the end and finality of the religious phase of the Christian wedding which is supported by the image of the minister in the background with Bible in hand. The image can be linked to moments in the re-integration phase within the ritual in a visual way. Phase 4 marks the end of

the sacred rituals. These ritual phases will now be repeated, in a similar fashion in the rituals of the reception which is to follow.



Analysis of Figure 4.5.18

A) Logbook of shooting schedule option and metadata

Composition: The subject and bridal help are positioned to one side of the frame. The focus is maintained with image blur created through double exposure. There are multiple focal points.

Camera position and /or movement: Shooting is done over the shoulder using mirror reflection.

Framing: Wide panoramic view is presented, with a repetition of shape created by using double exposure.

Focus and use of lens: The focus is on the bride and bridal help, with the background starting to lose focus.

Creative use of shutter: A slow shutter is employed, with forced flash (creating some blur in the image).

Lighting: Back lighting with a reflection of the bride and help is used.

Use of colour/no colour: The image is monochrome-toned.

B) Barrett categories

Representation: The visual presents a toned black and white panoramic cropped image showing the reflection of two figures, one standing and one seated, in front of a mirror). Both figures occupy a space from the middle to the far right of the frame. The seated figure is looking down (making no eye contact with the photographer or the second figure). The second figure is standing leaning towards the first as well as looking at her reflection. The space to the bottom-left of the frame and middle-right show clutter and objects randomly placed. The framed image on the wall (top-

middle of the image) has had the top cut off, showing only the bottom half. The image in the frame appears to be of a dress. There is a repetition of shape and movement (blur) in the right of the frame. There are multiple focal points with the two figures (subject and focal point) and details in the background. The left of the image includes the mirror frame, giving lines which are vertical and skew. This is repeated by two lines on the wall with different tonalities, which are followed by two lines created by the figure leaning over her subject and working. The lines break the image frame up into segments revealing details of objects, humans and the space.

Context: This is a busy time within an environment showing clutter, wall frames and multiple focal points in the foreground and background whilst the bride is in the early stages of preparation (and being prepared by others) before the wedding.

Meaning, emotion, narrative: The bride makes no eye contact with the camera by looking down; the makeup artist looks at the reflection, contemplating the steps and applications needed to transform the bridal figure on the side of the frame, into a bride for the day.

Ethical perspective: The image captures human business with objects of transformation visible in the personal space of the bride, with bridal help aiding. The use of the double exposure and the image in the mirror emphasises the betwixt and between (the liminal-like space) nature of this moment in the ritual. Nothing is set; all is a reflection, or a transforming moment, captured by the lack of definitions and finality, except in the image of the bride.

Artistic application: Movement of bridal help is created through the use of slow shutter with forced flash. The application of a double exposure of the frame in post-production helps to communicate photographically the business of the multiple times at play. The abstraction of the double exposure helps segment the frame into vertical portions through the repetition of shape (line) in which details, objects and human interaction can be studied.

The medium photography: The subject is off-centre to the right of the frame with back-side lighting. The use of double exposure (post-production) helps add to the business of the space and creates a visual with multi-focal points of interest (camera

2). The medium is strongly exploited to present the passage of time and the lack of definition in that particular moment in the ritual.

C) Descriptors (mood and atmosphere)

Cluster 1 (Breach conflict): Turmoil and Rambunctiousness.

Cluster 3 (Crisis conflict): Chaos.

The mood and atmosphere of the image is one of business, turmoil and chaos, a time in which the bride's help takes control of the process – her energy and artistic application is responsible for the phase in which the bride's face is transformed to one of beauty, which might be seen as a mask which she can present to her awaiting groom.

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the breach conflict and crisis conflict clusters (1 and 3) are illustrated. The image can be linked to moments in phase 1 and 2 (the breach and crisis phase) within the ritual.



Analysis of Figure 4.5.19

A) Logbook of shooting schedule option and metadata

Composition: The image is a close view of couple united as one, as they portray fictional figures out of a movie set. There is interaction between subjects and camera.

Camera position and /or movement: The camera is positioned directly in front of the couple, with a low view-point.

Framing: The image is shot horizontally, letting the subjects take up a greater space within the frame.

Focus and use of lens: Shot with a wide angle of view, using a close camera-to-subject distance. Multiple focal points are present.

Creative use of shutter: A fast shutter is used so as to capture the moment without image blur.

Lighting: A flash is used to capture moment in low light.

Use of colour/no colour: This is a colour image with a toy camera look (application) done in post-production.

B) Barrett categories

Representation: An image of the couple taken with a low view-point looking up. The figure (male) on the right is looking directly at the camera. He has a red wig on his head, polka-dot sunglasses and a plastic gun in his right hand which is pointing in the direction of the viewer (photographer). The figure on the left (female) has a big pink bow in her hair and red heart-shaped glasses on. She is looking out of the frame to the left. The two figures are standing close, his body facing left and hers right. His arm is around her neck and shoulders with his gun hand resting on her shoulder. To the left of the frame as well as in front and around the subjects is smoke. To the right and behind the subjects one can see a string of lights and the outline of a building or structure. The sky is dark. Direct hard flash light on the camera was used to light the subjects standing directly in front of the camera filling a large space within the frame. Both subjects are smiling broadly or laughing.

Context: The image captures a moment at the reception (with the couple having fun with a new identity). This was captured during the festivities of the reception after all formal formalities were concluded.

Meaning, emotion, narrative: The image captures facial expressions, bodies entwined and festivities in a strong sense of playfulness and abandon or relaxation. The bride and groom take on a “Bonnie and Clyde” identity in the festivities, in a moment at the reception of the wedding day. This is a different type of ‘transformation’ from the preparation for the wedding ceremony. Apart from the formal garments which have been displayed throughout the day, this fun and comical identity (characters) has been created by adding props and changing their appearance so as to appear as fictional characters (new identity) as something they are not.

Ethical perspective: Social gestures (costume theatrics) radiate messages to the congregation/reception of a new and playful identity. The fact that the Bonnie and Clyde make-believe identities are created is offset by the exaggerated nature of the disguises, emphasising the playfulness.

Artistic application: The shot captures movement and the changing gestures of bodies that radiate messages out to the socially gathered group of people. A colour toy-camera application adds to the mood and atmosphere of the image. The lighting, which is hard and directional (straight from the front), supports the pose and gesture of the couple playing the fictional characters of Bonnie and Clyde. This image could work as a black and white image bringing it closer to a photojournalistic style of that time and the characters they are playing.

The medium photography: The horizontal colour image has undergone a post-production treatment. The camera 2 visual (photo-booth-type application) supports the post-production technique of a toy camera visual. This type of result can be created in both the capture (in camera) or in post-production editing.

C) Descriptors (mood and atmosphere)

Cluster 7 (Reintegration): Joy, New standing, Festivity.

The mood and atmosphere of the image is one of joy and new standing as the bride and groom take on a new identity (that of a “Bonnie and Clyde” couple) within the festivities of the moment.

D) Moment in Ritual

From the description and content analysis of the image descriptors listed in the reintegration cluster (7) are illustrated in a visual way. The image can be linked to moments in the re-integration phase within the ritual (phase 4). The image is one in which the couple uses masks and props to portray something they not (a “Bonnie and Clyde” couple), just for fun in one of the many rituals practiced at the reception of the wedding. The image does communicate the festivities of the moment, joy and a new standing, which they jointly show through fun and costume theatrics.



Analysis of Figure 4.5.20

A) Logbook of shooting schedule option and metadata

Composition: The subject is off-centre in frame, surrounded by light tones (colour) created by natural window light. There is an interaction between the central person (subject) and other persons in the frame. A tight crop of the three persons occupying the space has been created. The three people form a triangle, two looking right, and the background figure looking forward, cropped just above the eye-line, and slightly out of focus.

Camera position and /or movement: The camera is positioned close and level with the subject.

Framing: The image is a single frame, horizontal and close to the subject.

Focus and use of lens: The subject is sharp, with shallow depth creating a loss of focus in the background.

Creative use of shutter: A fast shutter speed was used.

Lighting: Strong back light (window light) with fill flash were utilised.

Use of colour/no colour: A colour treatment worked to fine art print was used.

B) Barrett categories

Representation: This is an image in which there are three figures. The dominant figure on the left of the frame occupies a space from the left to the middle where both her hands can be seen at the back of the head of the second subject (seated). The crop is tight cutting through the top of her head (top of frame), her shoulder and back on the left and the lower part of her arm closest to the camera (bottom of the frame). She is looking right (into the frame), directly at the subject who is seated. The second subject (bottom right and seated), is looking to the right (and out of the frame); only her head (and hair) is showing, as the border of the frame cuts through her chin. The third subject is out of focus in the background and occupies the space centre and to the right. She has been cropped through the head (eye line); her head is turned with arms folded to the front, looking directly at the seated subject. The background is an un-textured, toned wall, which is out of focus. There is a triangulation of focus points between the three figures (subjects) in the visual.

Context: The bride stares into open space whilst her hairdresser does finishing touches to the hair, with the group being looked upon by the bride's mother. There is a strong sense of human intervention and engagement. This is a final time of preparation before the start of the wedding ceremony. The intensity of engagement of the hairdresser is marked; the gaze of the bride seems pensive and thoughtful, and the figure at the back commanding but out of focus.

Meaning, emotion, narrative: The image is captured indoors looking into space as if seeking and contemplating the next phase or space to be. The mother looking on (centred figure) communicates and suggests a person who is to give approval of actions and recommendations of the present moment. She is the senior, centralised, figure in the image. The hairdresser is task-driven. A silent unspoken language is communicated by body gestures and poses of all three subjects within the frame. The three figures provide a strong contrast of experiences and expectations.

Ethical perspective: The presence of the mother figure (senior) is felt, and, awaiting consensus is the bride and bride's help. The image depicts a moment of approval from an elder in the time of preparation.

Artistic application: This is a tightly cropped placement shot, using back and top lighting. It is a key moment with strong triangular focus points. A selective focus is employed, with the background figure out of focus yet showing enough definition to allow the viewer to see body pose and gesture in the moment. A simple uncluttered background does not take away from the pose, gesture and messages communicated between the subjects in the frame. The close and awkward crop adds to the drama and atmosphere of the image at that particular time. It appears as if the central concern is the effectiveness of the hair style – an outward appearance of what is to come.

The medium photography: A colour image with varying focus points. There is a close view-point between the camera and the main subjects, with extended background coverage. The tight crop of the figure in the background (cutting through the top of her head), the bride's help (cutting through her head and arm closest to the camera) and the bride (cutting through her chin presenting a head with no neck) creates three points of differing interest and tension through triangulation of human figures presented with awkward cropping and placement within the frame. This application and execution are supportive of the experimental nature of camera 2. No overt evidence of the medium itself in the image.

C) Descriptors (mood and atmosphere)

Cluster 2 (Breach doubt): Contemplation

Cluster 3 (Crisis conflict): Seeking.

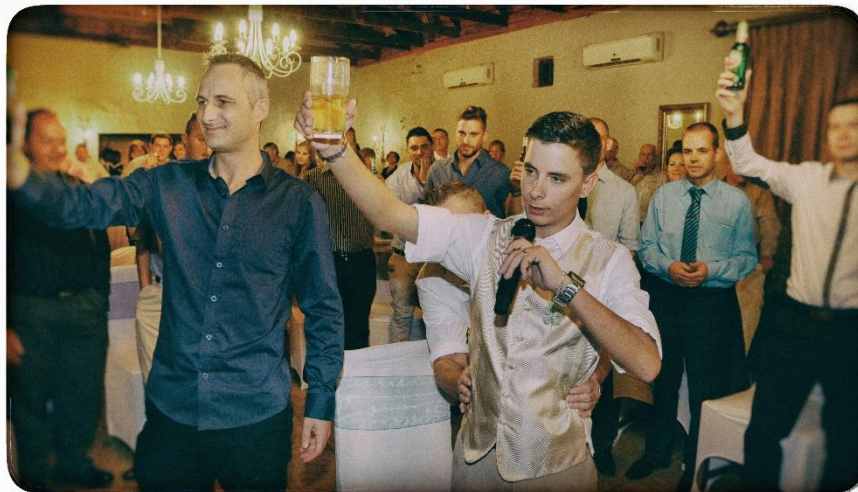
Cluster 4 (Crisis doubt): Exposed.

The mood and atmosphere of the image is one in which the bride is seeking and contemplating what lies ahead, of the transformation which is to take place. She appears sitting, exposed to her mother (a senior figure in the image) almost

as if waiting for approval of her appearance, and confirmation from the bridal help to proceed to the next step.

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the breach doubt, crisis conflict and crisis doubt clusters (2, 3 and 4) have been illustrated. The image can be linked to moments in the preparation phase (crisis phase) within the ritual in a visual way. Phase 2 marks the final preparation stages within the ritual just before moving to the space where she will be exposed to her groom and guests.



Analysis of Figure 4.5.21

A) Logbook of shooting schedule option and metadata

Composition: The subject occupies the centre of the frame. There is space in front of the subject into which he is looking. Most of the people in the image are looking in the same direction.

Camera position and /or movement: The image is captured as a side/front view with the subject centred.

Framing: It is a close-up view of the subject with a great deal of background coverage.

Focus and use of lens: A wide view showing placement of subject within the environment is utilised. Focus is on the subject with slight blurring in the background. **Creative use of shutter:** Controlled movement and moment by using a fast shutter speed to avoid image blur has been employed.

Lighting: Fill flash balanced with background light has been used, to help with creating a visual in which the background is not dark.

Use of colour/no colour: This is a colour, horizontal image, shot wide with a close subject-to-camera distance.

B) Barrett categories

Representation: A horizontal colour image of a group of people standing, all looking in one direction, is captured. The figures in the foreground upon whom the focus has been placed are male. Two figures have their hands raised, one with a glass in hand, the other a bottle. The figure centred to the right has a microphone into which he is speaking, and the glass he is raising is half full. With glass raised, pose and form, uniformity is shown amongst the figures in the foreground as well as background. Five figures have collared shirts with no tie and two have a collar and tie, including the centred figure. There is an exaggerated perspective by making the subjects in the foreground larger in size (and scale) and figures in the background smaller in size (and scale). The edges of the frame lose focus, maintaining the focal point which is centered. There is a warm (yellow and orange) colour cast (tone) which is evident throughout the image.

Context: The subject (the groom) is the focal point at one of the moments capture within the day's events. Supporting objects and subjects surround the groom. A toast is being made by the rising of a glass in acknowledgment of the words just spoken. The moment occurs during the reception.

Meaning, emotion, narrative: One can note the symbolism and human intervention through the body pose and gesture captured during the moment in the image. Acknowledgment, recognition and acceptance of the moment just passed is expressed in a visual way by the raising of a glass (a toast) and the direction all are facing (towards the subject been toasted or acknowledgment of the person who has announced something). The image captures a key moment in the reception ritual. It should also be noted that the entire group is focused towards the left of the image, suggesting a sense of containment. The 'absent presence' of the one being toasted is emphasised through the concentration of focus of the subjects.

Ethical perspective: A key moment in the climax of a reception ritual moment has been captured. Recognition, acknowledgement and celebration seem evident.

Artistic application: A wide view has been captured placing the subject (groom) in the centre of the environment in which he is the focal point. Light from the flash has been balanced with that of the natural available light in the venue. A wide-angle lens is used, through which objects and subjects in the foreground are represented large and significant and those in the background are reduced in size and scale to being less significant (with loss of focus on the edges) within the space photographed. This might emphasise the actual numbers present through the supported depth of field.

The medium photography: The image is a horizontal, colour one, shot wide so as to place the subject centred and well within the environment. Camera 2 has focused on the subject with a wide view giving a great deal of background coverage. This has allowed the viewer to see not only the groom's acknowledgment and raised glass but that of his guests as well. No overt evidence of the medium itself in the image.

C) Descriptors (mood and atmosphere)

Cluster 5 (Liminoid/social experience): Sharing

Cluster 6 (Liminoid/individual experience): Transformation, Climax, and Realisation.

The mood and atmosphere of the image is one in which the groom acknowledges and returns the toast to the best man, in recognition of the best-man's speech (which has just ended). The climax and realisation (acceptance) by the groom is captured as he was the one spoken about. The groom is in acceptance of all that the best-man has said. This is a pinnacle point in the proceedings.

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the liminoid social and individual experience clusters (5 and 6) have been illustrated.

The image can be linked to moments in the climax or transformation phase of the liminoid space (the time of transformation and change) within the reception ritual in a visual way. Phase 3 marks the transformation phase, the turning point and new standing of the couple within the community and social structure.



Analysis of Figure 4.5.22

A) Logbook of shooting schedule option and metadata

Composition: The image is a Diptych, with the vertical door-frame centred in each frame creating 4 sections (areas) of interest. The view of the camera is looking from the inside (the reception hall) toward the outside where the guests are waiting for the start of the reception function. Each image presents multiple focal points of interest and varying focal planes.

Camera position and /or movement: The camera is positioned on an eye-level to low view-point.

Framing: The image frames as a horizontal diptych of the view outside of the windows. The subjects are captured haphazardly, in natural or candid action.

Focus and use of lens: The wide view is made up of two images in a horizontal frame.

Creative use of shutter: A fast shutter (1/250 sec) was used so as to capture a moment in time.

Lighting: Natural light (back and top lighting) was exploited.

Use of colour/no colour: The diptych contains two images in colour, with no post-production treatments.

B) Barrett categories

Representation: The visual contains two colour horizontal images placed onto a canvas, creating a diptych (a single image made up of two frames/visuals placed next to one another on a single canvas). Two images have been recorded using the same view-point and angle, with the second frame moving slightly to the right. The images have been taken from inside looking out. The two images are divided into two by a wooden door beam giving a total of 4 sections established by the vertical windows. The first image focuses are on the frame and subjects/objects close to it. From left to right in the first vertical window there are two figures; the first figure is bending over, viewing something in the bottom left corner. The second figure is standing directly behind a wooden beam, viewing the same area but from an upright position at a slightly further distance. The second window of the first frame shows a bag against a glass pane, in focus, and the remainder, of figures standing and sitting in the background, out of focus. The second image focuses on the background, rendering the subjects/objects close to the window out of focus. In the third vertical window there is a garden shrub in focus with a female figure, who is out of focus, standing in front of it, filling up most of the window space, and looking in straight at the camera. The glass also shows reflections which are randomly placed lights of yellow dots and spots, and which mark the out-of-focus woman figure before the glass pane. In the fourth and last window there are two male figures; the outer figure is looking left (back into the frame). The two male figures are represented in both the first frame of the diptych (separated by the wooden pillar and out of focus) as well as in the second frame (in which they are in focus). The visual has multiple focal points with varying amounts of depth from the foreground to the background.

Context: This is a well-balanced 'multi-image' with multiple focal points. It captures human and candid, or seemingly unobserved, interaction. The presence of the visual artist is acknowledged by one person – he has been caught out. It is a busy space – a time in waiting for the proceedings to continue, in which the guests conduct everyday activities and are made aware of seating arrangements.

Meaning, emotion, narrative: The diptych captures a time of separation between the newly wedded couple and the awaiting guests. The time waiting for the appearance of the couple from their first formal couple shoot and the start of the reception and its rituals is presented. The guests are 'held', waiting for instruction to

when they may enter the space and take their seats. The image presents the guests in relaxed and everyday activities.

Ethical perspective: The images show the community (guests) in everyday activities and conversation whilst awaiting the bridal couple. It is a time in waiting, and yet 'normal.'

Artistic application: The shots from inside the venue looking out to the space in which the guests are occupied in conversation and other activities. The approach is to shoot spy mode/candid shots where the people are unaware of the camera. A diptych presenting a panoramic view looking from the inside out achieves this. The presence of the window barrier assists in subdividing each image of the diptych in two, again, allowing for multiple discrete and overlapping actions to be captured.

The medium photography: Standard colour, with no extra treatment was used. A camera 2 application used two, seemingly visually overlapping images, but betraying and interrogating the passing of time, through the dual presence of the two men (on the left and repeated on the right). It is as if the visual artist has captured a 'betwixt and between' moment here, where the two men or both 'here and there.' The photographs appear to be 'looking out' towards the guests who are waiting for the arrival of the newlywed couple. The first image focuses on the foreground, making the background out of focus, and the second focuses on the background making the foreground out of focus. There is also a duplication of two human figures (present in both images). This might add to the feeling of the passing of time, as well as the liminal space, that exists 'in between' moments. The diptych, with its multiple focal points of interest and varying focus planes, creates an interesting study of guests and venue in the absence of the bridal couple. No overt evidence of the medium itself in the image.

C) Descriptors (mood and atmosphere)

Cluster 1 (Breach conflict): Disconnect, Separation

Cluster 4 (Crisis doubt): Pensive, Blurred.

Cluster 5 (Liminoid/social experience): Suspense, Other worldliness.

The mood and atmosphere show human intervention in the form of conversation and activities of the guests whilst awaiting the bridal couple. Shooting from the inside out one can see, as one person that stares into the space (or at the visual artist), a sense of other-worldliness. This in a time of waiting.

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the crisis doubt and liminoid/social experience clusters (1, 4 and 5) have being illustrated. The image can be linked to moments in the time before proceedings commence with the start of the reception and its many rituals. The congregation are in a state of limbo, a time in which they must wait for the bridal couple yet cannot occupy the reception venue as yet and so they return to everyday activities. They, too, are waiting to step into the other worldliness of the reception venue. This can be seen as a bridging phase (between phase 1 (breach conflict), phase 2 (crisis doubt) and phase 3 (liminoid/social experience) leading up to the start of the reception ritual in a Christian wedding.



Analysis of Figure 4.5.23

A) Logbook of shooting schedule option and metadata

Composition: The image is of a bride and groom in front of the church, with the subject centred in a balanced composition. The image captures a waist-level view-point from the back in which the bride and groom occupy a great deal of the space. Window frame lines create a block structure in the background.

Camera position and /or movement: Back, low view of the bride and groom in front of the church. The camera is positioned in the aisle, between the pew rows.

Framing: The image captures a full-length back view of the couple. Panoramic vertical frame.

Focus and use of lens: A Wide-angle (short telephoto) lens was used to include subject and backlit background.

Creative use of shutter: An intermediate shutter speed of 1/60 second was used so as to get no image blur from subject or camera movement.

Lighting: Strong back lighting with fill frontal lighting from camera view-point in the form of a flash was used.

Use of colour/no colour: The image is black and white.

B) Barrett categories

Representation: The visual is of a view of a couple, captured from the back, with the couple standing, with heads bowed-down, in front of a back-lit grid-shaped window pane. The subjects are centred and occupy the majority of the space in the frame. Full length figures have been captured including the train of the dress of the figure on the left which extends over into the space behind the second figure on the right. The subjects are alone. There are diagonal lines on the window panes in front into which the couple's heads are framed. Both heads have a vertical and horizontal line passing through it. Flash light has been used to light up the back of the dress, which dominates, occupying most of the space in the bottom half of the frame. A monotone image (black and white) cropped to a vertical panorama has been used. All elements in the frame retain detail and focus.

Context: Subjects centred (back view) in church environment. This is the liminal moment, the climax of the Christian wedding ritual between two people. It is the point of no return.

Meaning, emotion, narrative: The subjects have bowed heads in a sacred space. This is the time in which the transformation in the sacred space takes place, in the presence of God and the congregation for all to witness. This is the critical point of transformation. This is also a very personal period or phase for the couple who are marrying, as they stand alone awaiting God's blessing. However, the domination of the masses of wavy lines in the dress unbalances somewhat the vertical and solemn line of the two figures.

Ethical perspective: The image captures a key moment in the wedding ritual, the critical point reflected by human interaction, pose and gesture.

Artistic application: The key moment is emphasised by the balanced background. The back view and the exaggerated vertical panoramic frame create a singular point of interest focusing on the subjects.

The medium photography: Camera 2 has captured the bowing of the heads (pose and gesture) in such a way that it is not necessary to view their faces or see a frontal view. The space into which they are facing is well lit and eerie, as if occupied by a greater power. This is accentuated by the strong vertical line of the panoramic frame. The domination of the dress in the image, however, seems to recall the everyday in the holy moment.

C) Descriptors (mood and atmosphere)

Cluster 5 (Liminal/social experience): Balance, Other-worldliness, Sharing.

Cluster 6 (Liminal/individual experience): Transformation, Core, Climax, and Oneness.

The mood and atmosphere show human intervention in the form of the blessing from God (transformation and greatness). This is the critical point in the religious ceremony, the climax, the joining of two that are to be united. The composition is well balanced with subjects taking up most of the space within the frame. (However, it can be argued that the domination of the dress destabilises the moment).

D) Moment in Ritual

From the description and content analysis of the image, descriptors listed in the liminal social and individual experience clusters (5 and 6) have been illustrated in a visual way. The image can be linked to the moment of the critical point of the liminal phase within the religious ceremony. Phase 3 marks the transformation phase, the turning point and new standing of the couple within the social structure (congregation). This is done in the sacred space, in the presence of an elder (minister) and witnessed by the congregation (social order to which they belong).



Analysis of Figure 4.5.24

A) Logbook of shooting schedule option and metadata

Composition: The subject, isolated in a room, occupies $\frac{1}{3}$ rd of frame, and is gazing through a window that contains a reflection of the outside space. Drapes behind the window create vertical lines/columns in horizontal frame.

Camera position and /or movement: The camera is positioned, close to and level with the subject. The shot is a wide view showing the subject with a reflection of the outside area.

Framing: The image is a horizontal, panoramic view. There is a vignette on the edge of the frame.

Focus and use of lens: A double-glass optic (centre of frame sharp with loss of

focus towards the edges) was used. The focus was on the subject through the glass, with the reflection being out of focus.

Creative use of shutter: A fast enough shutter speed so as to enable hand held photography (1/800 sec) was used.

Lighting: Available natural window light was employed.

Use of colour/no colour: Standard colour image.

B) Barrett categories

Representation: The visual presents a colour, horizontal image of a figure in three-quarter profile standing on the left of the frame, looking outwards. The woman figure occupies the left third of the frame. Her hands are behind her back. She is looking out through the window (to the right). The image was taken from the outside looking in (through the window). The focus is on the subject and the reflection of the outside is out of focus. There are vertical lines/columns of curtains (out of focus) hanging on the inside of the window. The focus is in the centre of the frame and softness (loss of focus) on the edges. The reflection in the window and the subject inside overlap, showing a visual of an inner and outer space as one. The subject is lit to demonstrate dimensions, with a strong light on the forehead. Her mouth is half open. The arms of the subject are behind her back, placing a further emphasis on the dress.

Context: The bride in isolation, contemplating what is to be. This could be a time just before the start of the formal ceremony which is to follow.

Meaning, emotion, narrative: A bride is caught in isolation, out of view of others, looking from the inside out. She stands with arms folded back (contemplating) looking to the outside which is reflected on the glass window pane. Her view looking out will be focused and clear. The view of the viewer (photographer) is blurred in a reflection, noting that we cannot see or feel what she is seeing and feeling. Her existing state (time and place) can only be experienced by her and the viewer can only try and identify what she is currently experiencing at that given point in time.

Yet, in her pose, and the way the image is presented, there seems a sense of defiance, or readiness for what lies ahead. She is poised, waiting for the start of the formalities in a Christian wedding. The blurred and soft-focus image challenges that poise, perhaps.

Ethical perspective: The preparation is complete, a bride, dressed, waiting and contemplating the next move/step with quiet strength. This is a quiet time with object of transformation (wedding dress) visible in the personal space of the bride.

Artistic application: The visual focuses on the bride, shooting from the outside in. There is large space into which she is looking (two-thirds of the frame). The reflection on the window pane is out of focus, helping maintain focus on the bride. The drapes hanging on the inside display as vertical lines that break the image up into vertical strips.

The medium photography: The visual displays details and subject with a soft-focus effect, losing focus on the background (reflection). The subject has been placed to the extreme left of the frame leaving a vast amount of space for her to look/gaze into. There is a strong vignette (darkening of the borders/edges of the frame) which helps maintain the viewer's attention on the central parts of the image. The camera 2 approach has made use of a Double Glass optic which has given a reasonable amount of focus to the subject, which then fades to blur as one views the outer parts (edge) of the frame. The pose is natural with a blend of reflection (outside) and subject (inside) that shows the two as one (it appears as if she is coming out of water or mist) – a ghost-type figure. Precise focus and rendering of finer detail (technical quality) is of lesser importance as emphasis is placed more on the blur (out of focus bits) with an acceptable amount of focus on the subject (lacking finer detail of the dress).

C) Descriptors (mood and atmosphere)

Cluster 2 (Breach doubt): Isolation, Separation, In hiding/out of view, Contemplation.

Cluster 3 (Crisis conflict): Seeking.

The mood and atmosphere of the image is one of isolation, separation, seeking, and contemplation. A bride who has completed her preparation but is still in hiding, finds herself looking and viewing the outside which is reflected on the glass seen by the viewer.

D) Moment in Ritual

From the description and content analysis of the image, the image illustrates the descriptors listed in the breach doubt and crisis conflict clusters (2 and 3) in a visual way with descriptors from the breach doubt making up the majority. This in turn can be linked to the moments identified within the ritual in both the breach (phase 1) and the crisis (phase 2). These phases within the Christian wedding are characterised by the bride being in hiding, out of view whilst in a state of preparation and guidance by elders and a few close friends. It's also a time in which she reflects and contemplates what lies ahead.



Analysis of Figure 4.5.25

A) Logbook of shooting schedule option and metadata

Composition: A back view of the couple standing looking into an open space (meandering river including the banks on either side). Well-balanced vertical composition with subjects centred. Female on the left and male on the right.

Camera position and /or movement: Eye level view point.

Framing: Shot vertical with subject centred.

Focus and use of lens: Shot using a standard 50mm lens giving a fair amount of background coverage helping place the subjects 'into' the environment. Blurring on the outer edges has been created through post-production techniques to help keep the focus in the centre of the frame.

Creative use of shutter: Shot with a fast-enough shutter so as to enable hand held camera work.

Lighting: Flash was used to balance the light between the background and foreground.

Use of colour/no colour: Black and white toned image.

B) Barrett categories

Representation: A back view of a couple embracing, looking into an open space. The focus point being the torso, arms, head (woman figure) and upper part of the pants (male figure). The area in the background centred (in the middle of the frame) renders detail and acceptable focus. The top (sky and distant background) and bottom (foreground) of the frame are blurry. There is space on both the sides and top of the subjects (banks of the river and sky). Flash has been used in the foreground to balance and match the light in the background. There are speckles and dust particles on the image and blur on the top and bottom of the frame. The focal point is the arms, torso and embrace of the couple as they stand and look at the meandering river.

Context: The moment of realisation, acceptance and new standing. Transformation and new standing in their world (landscape) awaits. Together and united they will take the next step. This could be after the religious ceremony or reception, as a couple they exit this space and take the next step together to a new world and standing in society.

Meaning, emotion, and narrative: A newlywed couple face a world before them (landscape) in which they take a new standing, have been married (transformed). The couple stand united (embracing) with arms holding the other around the waist, looking into a space a world which awaits. Together they will take the next step. The focus is on the new journey represented by the space they are looking into; the visual displays finality of one phase and the beginning of another.

Ethical perspective: The actions and body gesture of the couple is that of unity and being one. They stand looking to the future, a private moment, before starting a journey together.

Artistic application: A vertical image of the couple facing away from the camera (their back) as they stand united looking into the landscape. There are no facial features visible. The couple lose focus on the top of the frame (his head) and bottom (from the buttocks down) making the arms, her head and his shoulders the focal point (middle third of frame). A monotone visual help keep the human aspects of the image the focal point by not allowing the colour, or tranquillity of the setting become the focus point.

The medium photography: A black and white image with a tone in which dust particles and speckles has been added to make it look like an old vintage style picture. Blur in the top and bottom thirds of the frame have been added in post production, drawing the viewer's attention to the middle third of the visual. With a camera 2 approach focus has been placed on the back view of the couple (her head, back and arm and his shoulder, back and arm), they are both looking towards a river/landscape. The couple fill the centre part of the frame with space on both sides and top. The back view with blurring top and bottom and unusual focal points has created an interesting and odd visual of a couple on their wedding day.

C) Descriptors (mood and atmosphere)

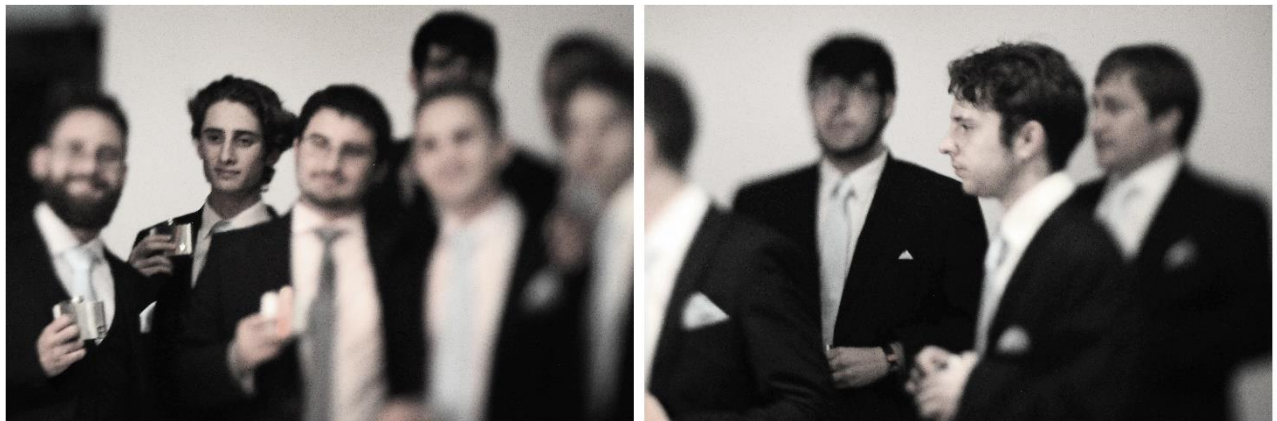
Cluster 7 (Reintegration): New standing, Embracing, Transformed, and Finality.

The mood and atmosphere of the image is one of a couple jointly (as one), embracing one another with arms around the waist and taking on their new

identity to face new challenges together. They look at the landscape as a place, a journey, together transformed.

D) Moment in Ritual

From the description and content analysis of the image together with the logbook shooting schedule options, metadata, applications and processes, the image illustrates descriptors listed in the reintegration phase cluster (7). The image can be linked to moments identified within phase 4 of the ritual in a visual way. This is the reintegration phase, with a new journey on the horizon.



Analysis of Figure 4.5.26

A) Logbook of shooting schedule option and metadata

Composition: This diptych presents a group photo of young men dressed in a formal manner. The focus is strangely selective in both frames, with large areas out of focus. The left picture has one figure in the background in focus. The picture on the right renders the profile figure in focus only. The background is neutral and not distracting.

Camera position and /or movement: The camera is positioned in a frontal side view with the subjects looking at the photographer/assistant (out of frame) setting up a formal group picture.

Framing: The two photographs (horizontal frames) are grouped as a diptych, dividing the group seemingly into two.

Focus and use of lens: An Edge 80 optic with a tilt/shift function was used in the capturing process so as to create distortion and blur with limited focus areas in the in the two images.

Creative use of shutter: A moderate shutter-speed to enable handheld photography with high ISO was utilised.

Lighting: The photographer used the modelling lights of the studio flash setup on the backdrop as a light source.

Use of colour/no colour: This is a de-saturated Colour image.

B) Barrett categories

Representation: Two horizontal images are placed next to one another to create a diptych on one canvas. The two images both have a plane of focus that is diagonally running from bottom left to top right (at approximately 45°). The zones (planes) of focus start at the bottom-left of each image and run to the top-right centre of each frame with a loss of focus as one moves further away from the focused zone or band, but still maintaining the angle of the diagonal line. The image consists of a group of figures (men); 5 of the group are each holding a silver hip-flask in one hand. The image on the left has 7 figures of which only one is partly focused; the rest of the figures lose focus as one looks to the left or right of the narrow focus band. The image on the right has 4 figures of which one is partly focused, and he is the only figure to be facing to the left and not straight forward, as the rest of the group are.

One loses focus in this frame as one looks to the left or right of the focus band. There is a varying degree of focus in both images. The three figures on the left have not only flasks in their hands but have raised them. The black and white shown by shirts and jackets display different sizes, shape and tone. The only colour showing is the skin tone on the various figures in the two frames; this tonality also varies from dark to light. The very first figure on the left and the last figure on the right are looking into the frame. The figure closest to the camera in the frame on the right is turned and facing left towards the first frame. The figures in both images range from partial focus to out of focus to very out of focus.

Context: A group picture of the groom, his best man and closest friends. Supporting objects are the hip-flasks to be used to make a toast. This is usually done as part of the reception rituals during the festivities that follow the formal ceremony. This was taken as a studio setup in front of the backdrop during a group picture before the start of the reception festivities. The group photograph was to be 'staged' for a

camera 1 approach, and therefore these images are impromptu, are not posed and occur during unguarded moments, which is one of the purposes of the camera 2 approach.

Meaning, emotion, narrative: The group picture is reminiscent of unstructured form and placement, where the group has been captured in a moment of disorder in the toast to the groom in a studio setting (which is uncommon in wedding practices). The interaction between the group members was captured with a key moment being a toast to the groom by the best man and friends. Some are toasting, while others, still reaching, are lagging behind the toast that is to be made. The best man has turned left and is facing the groom to whom the flasks are being raised. The moment is a betwixt and between moment, neither formally posed nor completely chaotic, but true in gesture and character, unlike those that are posed and set up. The out of focus and focus bits with a group that is unsettled adds to the drama and mood of the moment.

Ethical perspective: The images, capturing the unbalanced moment between formality and chaos, between the wedding and the reception, between the liminal and the liminoid all contribute to the betwixt and between of the moment.

Artistic application: The blurring suggests an attempt at capturing moments not practiced or in synchronisation. Shooting from the front and side in spy mode while the other photographer 'sets up' the group' adds to this candid moment. The photographer is looking for key moments and shooting quickly before moments are lost. By altering focus points so as to get varying points of interest adds to the spontaneity and sense of developing action.

The medium photography: This is a colour diptych with an unusual use of colour itself. With camera 2 using an edge 80 optic one is able to use the tilt function, thus altering the zone and placement of focus and creating blur and distortion in other zones of the image. In this way one can direct the point of interest and focus and alter the width of the band (zone) of sharp focus. The image was de-saturated resembling close to a black and white image with colour only in the skin tone.

C) Descriptors (mood and atmosphere)

Cluster 5: Suspense (expectation), Reverence, Sharing, Other worldliness

The mood and atmosphere of the image is one of sharing, expectancy, otherworldliness and suspense with many focal points and out of focus areas which are interesting and compliment the natural and unplanned action and gestures taking place.

D) Moment in Ritual

The image illustrates the descriptors listed in the liminoid social experience cluster (5) in a visual way. This in turn can be linked to the moments identified within the ritual in liminoid phase (phase 3) supported by the respective shooting schedule options identified. Thus, the image can be linked to phase 3 (liminoid phase) of the wedding reception ritual.

4.6 Visual analysis of the ritual in a Christian wedding: A visual representation

In chapter 4 a visual analysis of 26 images captured during 5 different weddings was presented. The analysis accessed visual data, applied techniques that were identified as part of the shooting schedule options (which were speculative in nature) to visually describe and illustrate the descriptors which were, in turn reflective of mood and atmosphere. These descriptors were grouped into seven groups according to similar characteristics and meaning. The origin of the descriptors was drawn from emotions, feelings and real-world crises which a person could be experiencing during particular phases within a real-world ritual.

The visual images were analysed according to:

1. A logbook of shooting schedule options and metadata which were the applications of the speculated shooting techniques and applications in the field while capturing of the images in real-life ritual phase moments.
2. The Barrett categories were employed for content analysis which is the way in which one could identify and derive meaning in the photographs.

3. This content analysis lead to the identification of particular descriptors of mood and atmosphere as the visuals translated the descriptors in a visual way.

4. The descriptor cluster identification led to a connection with particular moments in the wedding or reception rituals. In this way the speculative shooting schedule options were tested and found to be useful and effective.

In chapter 5 a detailed discussion of findings and recommendations will be done to conclude findings and practice.

Chapter 5

5.1 Introduction

A wedding ceremony ritual can be viewed as a life-changing experience in which the lives of two people are transformed¹ – changed within a social order/structure (Deflem 1991:3). Many wedding albums and related presentations of the visual capture of the wedding are composed of images which are static and staged (Mäkiranta 2012:40). This approach is steeped in tradition. Alternatively, often the images desired for the photographs of the wedding are glamorized to attempt to capture what appears to be a fashion styled shoot reflecting little if any of the lived moments between key shots. The full Christian wedding ritual is lost to a visual representation and is made up of a few key moments and/or glamour shots, missing the essence and transformation of the couple on the day.

The purpose of the study was to explore an alternative approach to capturing a far fuller and more authentic ‘record’ of the Christian wedding than these two approaches, which would allow for a series of stills that would “actively construct memories and create meaning” (Guyas 2007:16). The aim was to find a way to combine the narrative moments/events/highpoints/blunders and the like of the wedding, as they are steeped in particular emotions and atmospheres, so that these images could be reviewed and relived.

The project set out to identify and develop an understanding of ritual (as described by Turner and other scholars), so that the characteristics and phases thereof could be linked to the phases of the Christian wedding. The next objective was to connect the phases of the ritual to particular events or actions within the phase, so that the mood and atmosphere of each phase could be described (and prepared) for a particular form of visual capture. These descriptions of events, moods, emotions and atmospheres formed particular dynamic clusters. The clusters could then be used to develop a potential shooting schedule that would assist in preparing the wedding photographic brief as it emerged during the trajectory of the ritual. Such a shooting schedule would need to engage with the dynamics of photography as a

¹It is acknowledged that during the wedding there are a number of people engaged in the process that undergo change of loss and acquisition, for example. However, this dissertation concentrated on the bride and groom as central figures in the wedding.

technology and art form, would need to be of acceptable professional quality, and would need to address the needs of each part of the wedding as ritual.

The dissertation thus developed this triangulated system of preparing for and shooting the Christian wedding. This model was then tested in the field.

5.2 Chapter division

The purpose of the first chapter was to present the particular wedding photography (and photographer's) problem. By analysing a number of 'traditional' wedding photographs, the chapter revealed two standard approaches to wedding photography, namely the carefully posed, static record and document of central moments in the wedding, or the highly glamorised or romanticised vision of events of the day, as presented in glossy magazines and the like. The chapter then posed the research question and main aim of the study with their accompanying sub-questions and guiding objectives. It offered an outline of the research methods employed in the study and then proceeded to outline the purpose, trajectory and aim of the chapters that were to follow.

Chapter 2 introduced the dynamics of ritual, predominantly drawn from the work of Victor Turner for the theories of the dynamics of ritual. Turner divided the ritual into

4 phases namely the breach (which is the separation of a person or group of persons from their existing state or stature in a social order), the crisis (which is an extension and an intensification to the point of no return, of the breach), the liminal/liminoid being a state of transformation (either through the sacred, which is found in the liminal, or through the profane, which is found in the liminoid) and the last being the re-integration in which a person, in a changed state, takes up a new standing in the social order.

Drawing on the Turner literature, as well as a number of case studies, each phase was then described according to the typical events that took place in the phase, and

the typical emotions experienced, and the atmosphere called up by those events in the phase. These clusters were given descriptors. The clusters, with the descriptors, were set up to form the bases for the photographic brief that might be given to the visual artist, namely to capture moments in the wedding that would reflect and reflect upon the phase, the event, the emotion present and the atmosphere. These clusters were used to develop a visual capture framework which was discussed in chapter 3.

The purpose of chapter 3 was to develop a speculative shooting schedule which might be of use to capture the phases of the ritual, the narrative steps of the ritual, and the emotional and atmospheric themes evoked by the clusters developed in the previous chapter. The schedule formed the basis to develop a visual capture framework needed to illustrate the descriptors generated by the ritual in a visual way.

The first part of the process was to outline the dynamics of photography as they are to be found in composition, camera positioning, framing, focus and the use of lens, the creative use of shutter, lighting, the use of colour, and the application of post-production procedures. The dynamics were described so that these could be directly applied to building the aspects of the schedule. Following this, a model of critical or visual analysis and creation was drawn up, working from Barrett (2006), that asked for systems of representation of the event/mood/atmosphere/emotion, and contextualisation thereof, and systems of creating emotion and meaning, and then an investigation of the ethics or perspective that is brought to bear, followed by any artistic dimensions, which, in turn, would point to the exploitation of the demands and possibilities of the medium. In this way a model that contained a technique-driven and meaning-driven approach could be combined.

Finally, in the chapter, the model was tested on carefully selected general photographs that obviously fitted into the clusters drawn from the ritual analysis in terms of events, emotions and atmosphere.

Chapter 4 presented the field work. The shooting schedule was tested over a period of two and a half years at seven different weddings. This provided the researcher

with visuals which could be sampled and analysed to see if such an approach could or would lead to the discovery of photographs that could be linked to the emotional and atmospheric clusters that were made up of a number of descriptors. The second task was to determine whether these photographs that did meet the cluster criteria, were in fact taken of the particular moment in the ritual, namely whether the visual could be linked to a particular wedding (sacred) and reception (profane) phase of the rituals. If so, this would lead to alternative approaches to capturing the wedding ritual and its phases visually in both the sacred and profane spaces. The chapter presented and analysed, using the development model, some 26 photographs, and ended with the photographs placed in the order in which they might appear in the ritual. Despite the fact that these accumulated images come from different weddings, the ritual narrative, and the emotional highs and lows of the ritual are captured effectively.

5.3 Findings

The research outcomes suggest three fundamental findings. The first finding relates to the effectiveness of using the trajectory of the sacred ritual and the profane ritual to determine the particular narrative moments with their emotional and atmospheric implications, to plan and capture the visuals of the Christian wedding and reception. Following Turner, these were the dynamic moments captured in the breach, the crisis, the liminal/liminoid and the reintegration. It was established that the ritual moments connected to the sacred set of events (namely the wedding) contained similar dynamics to the ritual moments connected to the events seen as the post-sacred moments, in the profane ritual of the reception. This finding was particularly useful as it allowed for the use of very similar narrative, emotional and atmospheric clustering to be exploited for both the sacred and the profane. In other words, once one had broken the generic ritual down into the breach, the crisis, the liminal/liminoid and the reintegration, one could apply these sections to the wedding and the reception. Following this, one could isolate the dynamics at play in each section and then prepare a guiding shooting schedule for each section or phase. However, an analysis of the dynamics of each phase or section revealed that in three of the four phases, there were in fact dual and opposing sets of clusters.

The second finding emerges from this in that, through the analysis of the 4 phases of the ritual the research identified seven clusters of possible narrative moments that captured the emotions and atmosphere of each phase. The breach phase could be subdivided between the breach as *conflict* and the breach as filled with *doubt*. The crisis phase also revealed a similar duality, namely crisis as conflict and crisis as doubt – in essence an extended intensification of the breach phase. The liminal/liminoid phase presented two differing points of view, namely the liminal/liminoid as “social experience” and the liminal/liminoid as “personal experience.” The final phase, namely the reintegration was only seen as a joyous affair. These clusters were extremely useful in suggesting what to capture in each phase, and, by extension, how to capture these moments. The “what to capture” arose from the ritual narrative and the connected emotional and atmospheric clusters. This inevitably led to the posing of the question as to “how to capture” the narrative moments, with their emotions and atmospheres. This resulted in a proposed and tested shooting schedule. It was found that the shooting schedule was an effective guideline to capture the visual demands as outlined in the clusters, in the narrative moments and to work with the embedded emotions and atmosphere.

The third major finding was the exploitation and adaptation of the Barrett analytical model, firstly to attempt to add dimension and complexity to the image and the capturing moment with its decision-making needs. The model pointed to an intensification of the ‘information in’ each photograph, starting with simple representation, moving to establishing context, then proceeding to interrogate how meaning, emotion and narrative was or could be established. Following this, the ethical, ritual driven, perspective was accessed, and the model culminated in the interrogation and exploitation of the artistic and what the medium could offer or could be used to comment on – the last two were often but not exclusively connected to the professional experience of the photographer. Secondly, however, the model was extremely useful to attempt to describe, explain, interpret and evaluate the photographs that were captured, to determine whether the photographs could in fact ‘reveal’ the narrative moments with their respective emotional and atmospheric intentions. Barrett’s work became a complex, multidimensional ‘sounding board’ for each photograph.

Finally, it was found that some phases in the ritual lent themselves far more than others to the 'social drama' and the intensity of the emotions and atmospheric moments. As will be pointed out, below, this does offer further opportunities for further explorations in two ways. Firstly, it suggests that a potentially more experimental approach can be pursued in those areas that seem to offer less obvious opportunities. Secondly, the pursuit of the lead up to the wedding and the aftermath of the reception can be extended to provide a more complete trajectory.

In summary, the study demonstrates that the ritual approach with proposed shooting schedule option is an effective way of capturing the various phases and the social drama of the Christian wedding ritual. The visual narrative has visuals which support the descriptors in meaning through emotion and atmosphere which in turn can be linked to the various phases of the ritual, illustrating the experience of the subject/s at hand during the 4 phases of the Christian wedding ritual. As will be pointed out in the following sections, the actual engagement by the wedding parties with the final sets of photographs has not been tested, but anecdotally, all the wedding parties found the approach rewarding, refreshing, unusual, and, ultimately appeared to be very pleased and satisfied with the results. Furthermore, they appreciated the formality of Camera 1's traditional, posed and static capturing of the wedding, but found the juxtaposing of that set of photographs with the Camera 2 photographs presented from this research project, exciting. (It is, inevitably, too early to say whether this will still be the feeling in ten years' time when memories have faded and need to be triggered by these types of photo-albums).

5.4 Shortfalls

The study only researched the Christian wedding ritual in South Africa and no other study was done outside of this field. The researcher, during the designated period, did not have access to weddings where the bride and groom were of another ethnic group or persons of colour, or as part of same-sex marriage ceremonies. Although this allowed some form of control over variables, the study does acknowledge that the findings from this study might not 'transfer' to other communities (although it is speculated that the ritual phases would still apply).

The images used for analysis were not drawn from one wedding but rather a variety collected from all seven weddings. This was done to best illustrate the trajectory and to provide clear examples, but it is acknowledged that some of the images that are not presented but are part of a particular wedding parties brief, or were too intimate or revealing for this study, were not considered.

Perhaps the biggest shortfall in the study was the fact that the development of the breach and crisis phases (leading to the actual liminal and sacred space of the wedding in the church) was telescoped into one day. For practical and professional (as a wedding photographer) reasons this can be seen as typical of the employment of the wedding photographer, but it does suggest that a longer period with the bride and groom (for example) perhaps ranging as far back as the courtship, the engagement and then the wedding, or even only as far back as the bachelor and bachelorette parties and on to the wedding would have provided more capturing opportunities. However, this project attempted to mirror as best as possible the professional wedding photographer's task.

5.5 Further research

As arising from the shortfalls section, above, further research on the wedding ceremonies (or similar ceremonies to the Christian wedding ceremony) of other rituals and ritual applications outside of the Christian wedding could be researched to see if the shooting schedule and findings are comparable or follow a similar pattern of effectiveness, as found in this research on the photographing of ritual of the Christian wedding.

This research project only exploited stills in photography. However, because the ritual can be seen as social drama, such drama could obviously be captured through the use of other media. Therefore, further research could be conducted using the ritualised approach but applying to other visual fields of study such as drawing, painting, video, film and movie-making or a combination of mixed media. Furthermore, in as much as the Christian wedding as a type of case study was used to pursue the ritualised phases, any event or ceremony that presents similar drama-like trajectories (World Netball championships, funeral ceremonies, graduation ceremonies and the like) might open themselves to a visual capture approach as argued in this dissertation.

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Annexure A

Consent Form

CONSENT FORM

Study Title: The Wedding Ritual: A Photographer's Journey to Capturing Practice

Name of Researcher: Sean L Bogle

Please tick

all
boxes

1. I confirm that I have had the opportunity to consider the information,
ask questions and have had these answered satisfactorily. ☐
2. I understand that my participation is voluntary and that I am free
to withdraw at any time without giving any reason. ☐
3. I understand that my wedding photographs will be included in the body of
work in the study, and may be looked at by various parties,
where relevant to this research. ☐
4. I agree to take part in the above study. ☐

Name of Participant (Bride)

Date

Signature

Name of Participant (Groom)

Date

Signature

Name of Person
taking consent (Photographer)

Date

Signature

Annexure B

The visuals analysed in chapter 4 have being placed into a ritual sequence, in an attempt, holistically, to visually present the narrative of the sacred (wedding) ritual followed by the profane (reception) ritual.



Figure 4.5.2



Figure 4.5.1



Figure 4.5.8



Figure 4.5.18



Figure 4.5.20



Figure 4.5.6

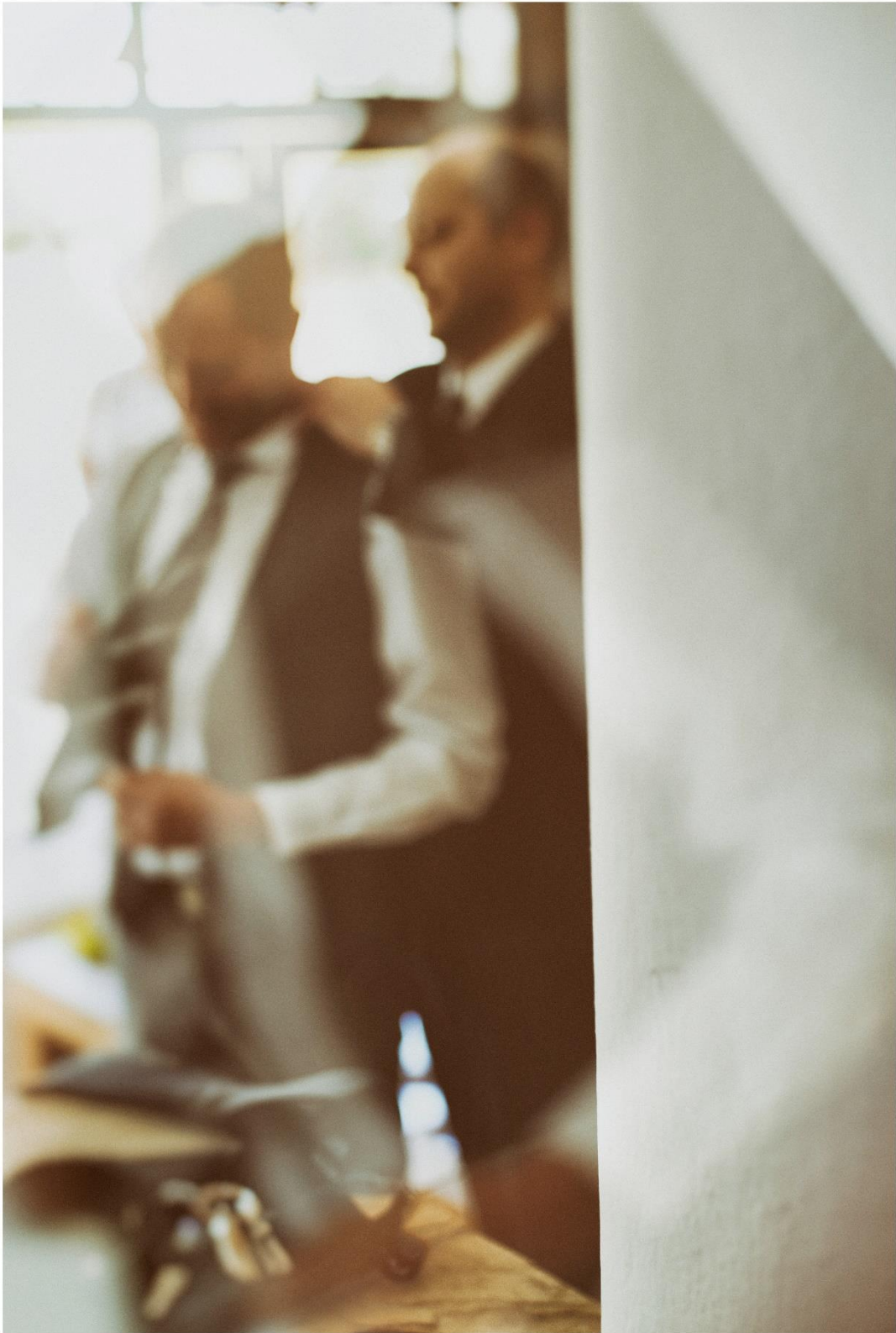


Figure 4.5.9



Figure 4.5.7

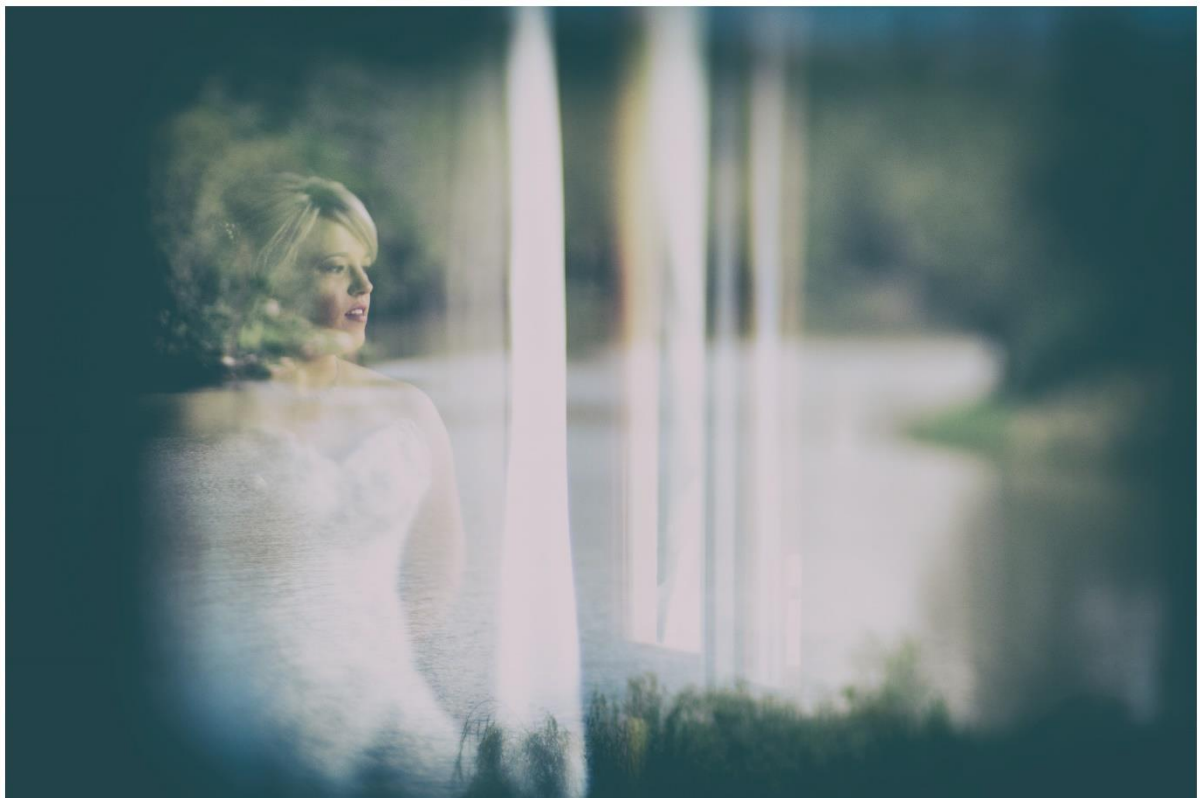


Figure 4.5.24



Figure 4.5.4



Figure 4.5.10



Figure 4.5.13

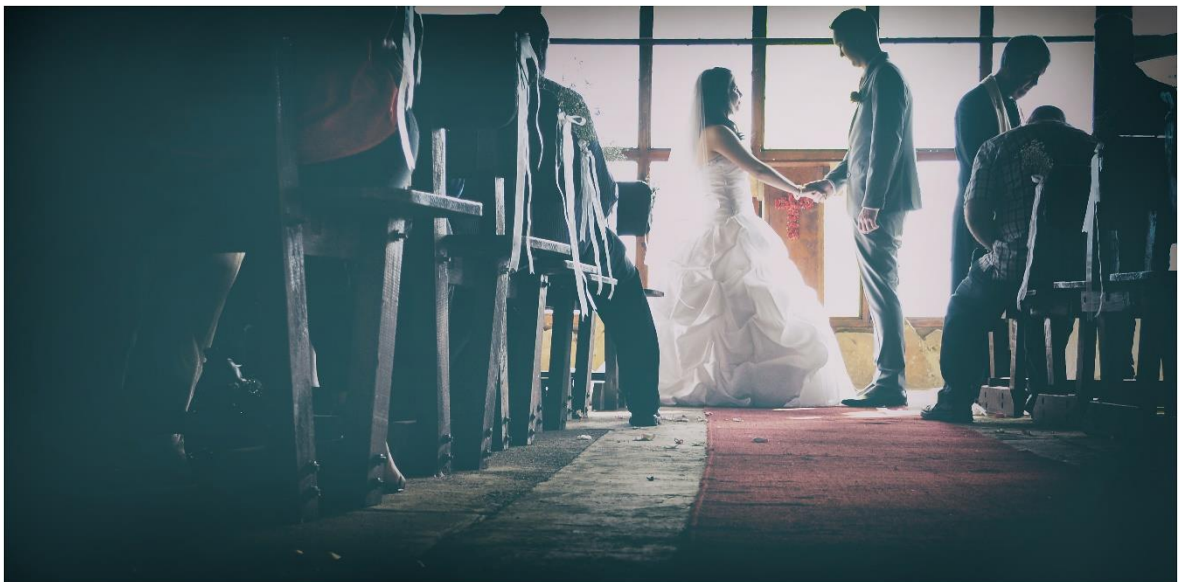


Figure 4.5.14



Figure 4.5.23



Figure 4.5.17



Figure 4.5.12



Figure 4.5.22

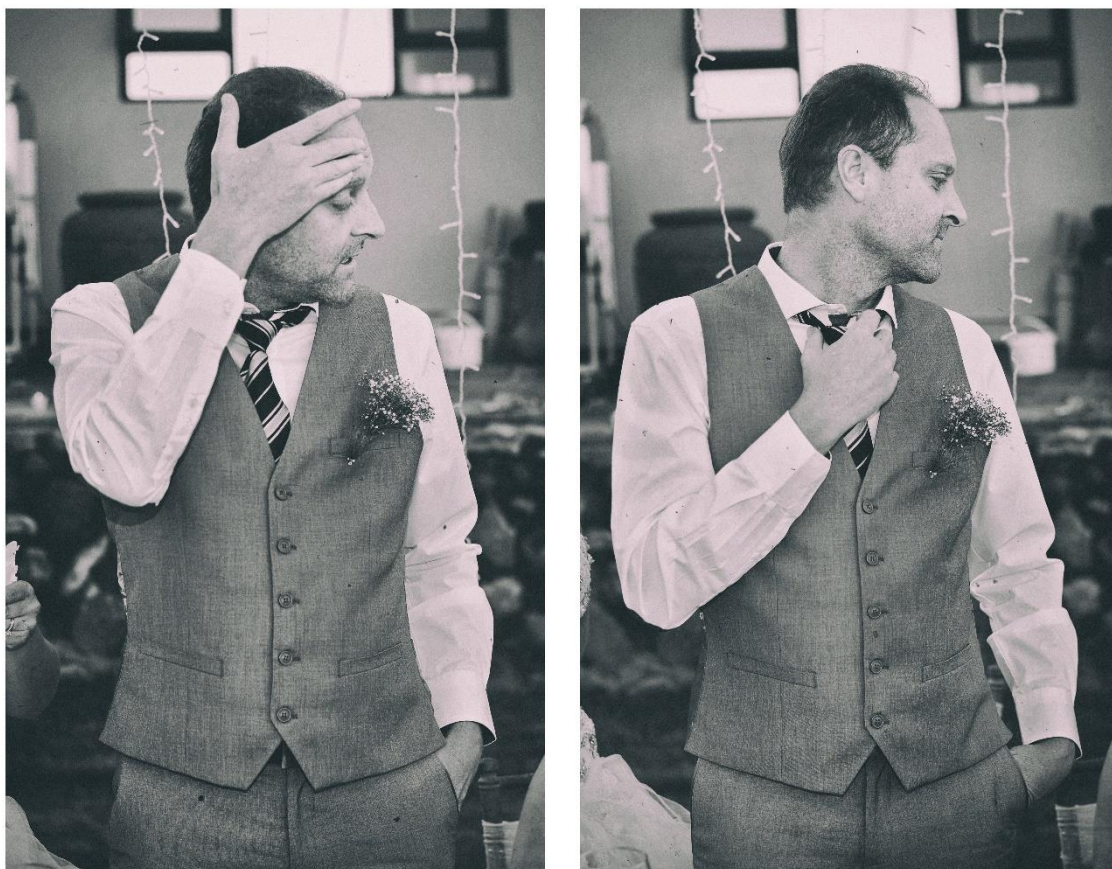


Figure 4.5.3

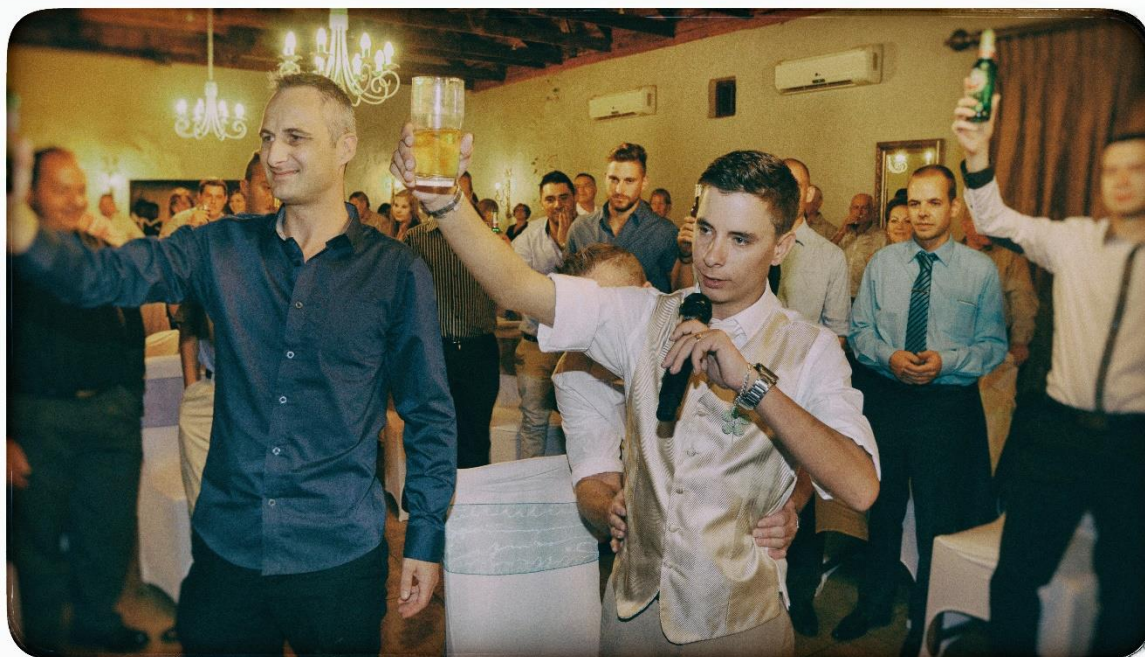


Figure 4.5.21



Figure 4.5.26

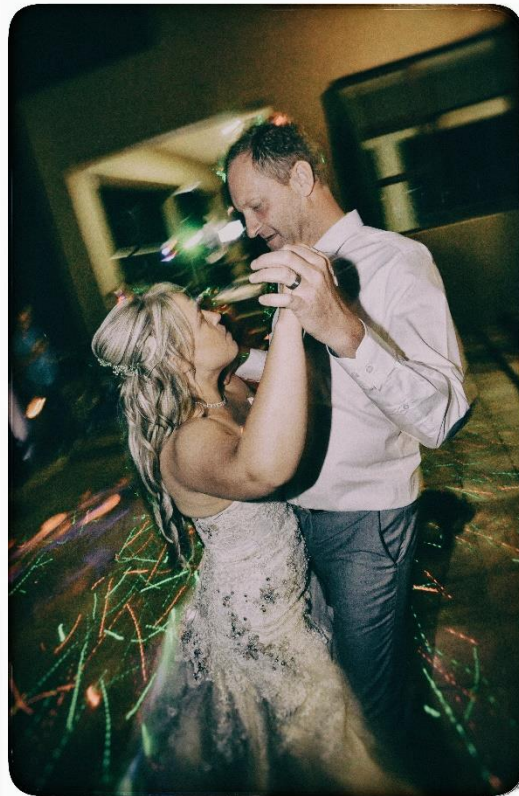


Figure 4.5.16



Figure 4.5.15



Figure 4.5.5



Figure 4.5.19



Figure 4.5.11



Figure 4.5.25