Collective Time Individual Motion

My Personal Investigation explores Time and Motion through photography and experimental image-making. The project began with my observations of public spaces, where people continuously shift between moments of collective belonging and quiet personal isolation. This fluid transition sparked my curiosity: How does time reshape the way we see ourselves within a group, and how does movement reveal our individual trajectories? A visit to Tate became a turning point. I photographed my teacher standing still amid a moving crowd, and this moment exposed a tension I often feel myself—being swept along by the rhythm of others while not fully aligning with it. This contrast between stillness and motion deepened when I created layered images of birds in flight: moving together, yet each following its own unique line through space. Through these investigations, I began to understand Time and Motion as dual forces. Even within a collective, each person occupies an irreplaceable path. My work aims to visualize this tension—how we exist within the group while constantly negotiating our roles as individuals.

A Slow-shutter photo taken during my study visit Tate

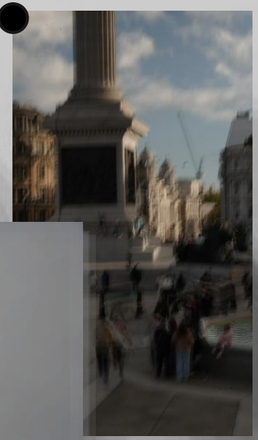




A flock in collective flight, yet each bird with its own distinct motion



The flow of people in the square



Visit and research at Tate





The movement of people crossing the street

Inspired by the works of Francesca Woodman

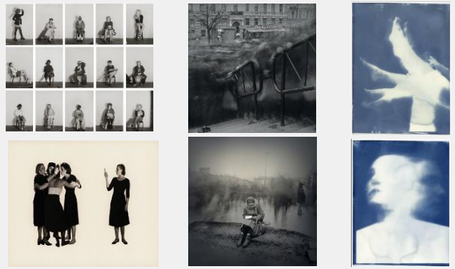




A gathering I saw while visiting the museum

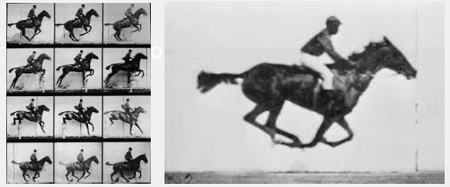
Artist research

I draw on five artists to deepen my investigation into collective identity, individual isolation and movement.



Cindy Sherman | Alexey Titarenko | Brittany Cassette

Cindy Sherman, Alexey Titarenko and Brittany Cassette shape my understanding of how identities are constructed and negotiated in public spaces—through role-play, visibility within groups and emotional vulnerability.

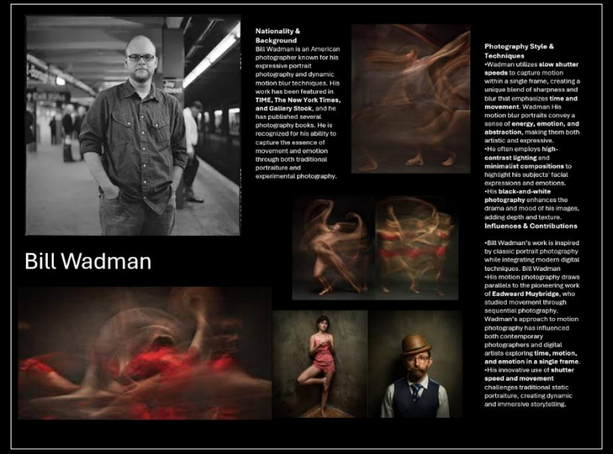


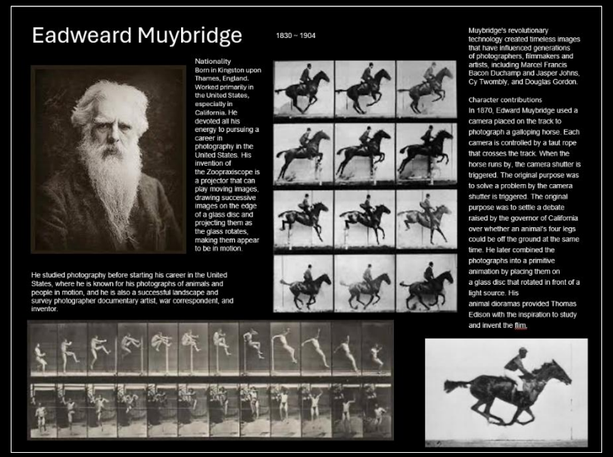
Eadweard Muybridge

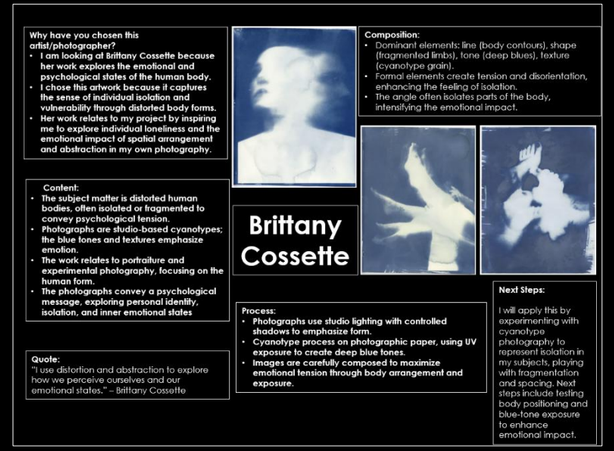


Bill Wadman

Bill Wadman and Eadweard Muybridge provide the technical and conceptual basis for visualising motion: Wadman through layered long exposures, and Muybridge through sequential studies that reveal transitions between belonging and solitude.







1. Temporal Dimension

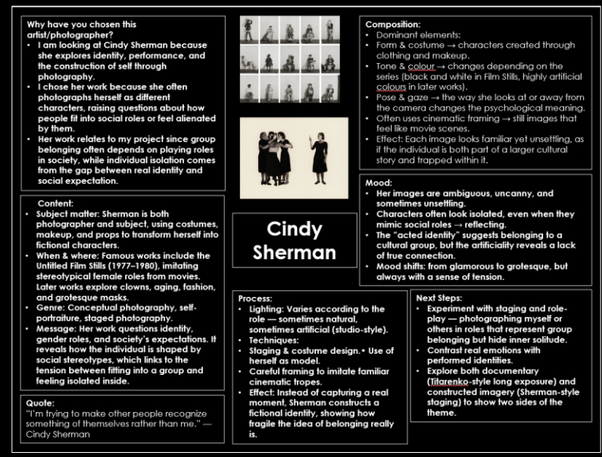
— **Wadman & Muybridge:** Their long-exposure and sequential motion studies provide the visual tools to capture time, movement and individual trajectories within the collective.

2. Internal Dimension

— **Cassette**: Her work exposes the emotional depth and vulnerability beneath these constructed identities.

3. Social Dimension

— **Sherman & Marenkov**: They reveal how individuals perform roles within collective spaces and how visibility shifts inside a crowd.



Research Insights

Visual plan & Contact sheet

Behind the Scenes of the shoot.

Brittany Cossette



Equipment:
- Camera: Canon F1b + 60mm / 1.4f
- Lighting: Single light source + diffuse
- Backdrop: Monochrome
- Film: Ilford HP5 (ISO400)

Shots and Composition.
- Before shooting, use digital camera to test a light reading to avoid overexposure
- Black - and - white film preserves more highlight.
- Use a tripod to ensure three shot shutter speeds do not result in blurred

Team Introduction.
photographer: my self.
Assistant: my self.
Model: one.

Pre - shooting Location Plan
- The studio: controllable light.
- Mark the aperture, shutter speed and ISO of each camera position the ISO of film is fixed

Film Processing Plan
- Processing: Develop film in darkroom.
- Scanning: High - resolution scanning to preserve the graininess of the film
- Post - Processing: keep to a minimum only adjust the contrast and grayscale curve to maintain the film texture.

Layout sketch

Background and story

Concept: Express "Individual loneliness" through the graininess of the film and subtle gray levels, making the picture more realistic and tactile.

Narrative: The "waiting" and "irreversibility" of the film perfectly match the theme of loneliness. As the work progresses from long shots to close ups, the audience seems to be immersed in the model's psychological space, along with the shutter clicks.

Visual plan - long Exposure Portraits of multiple people.

Equipment:
- Camera: Sony A7IV + 24-70mm f/2.8
- Tripod.
- Shutter Release Remote: my phone.
- Light: A low - Intensity light.
- ND Filters.

Shots and Composition:
- Use long exposure (3-10 seconds) multiple people moving moving at the same time.
- Central symmetry or arrangement
- Keep one person still vs. other moving.

Problems:
- Overexposed
- Low light noise.
- Shooting requires multiple trials to get the right afterimage.

Team Introduction:
- photographer: my self.
- model: 3-5 Simple and uniform clothing, avoid colour distraction.

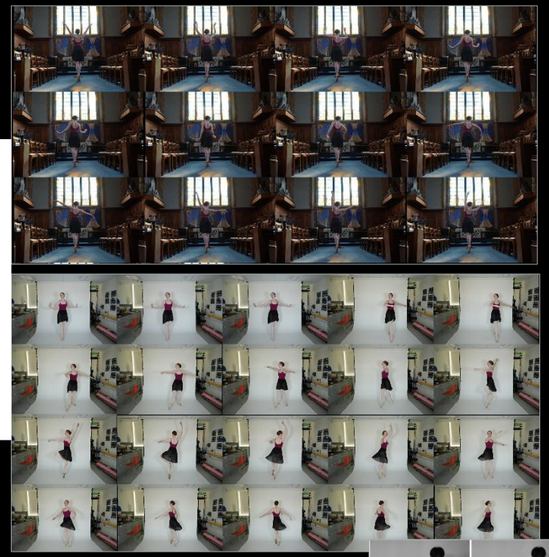
Pre - Shooting Location Plan

Location and plan:
- Indoor -> The light is controllable to avoid external interference.
- White background
- Mountains / long exposure angle.

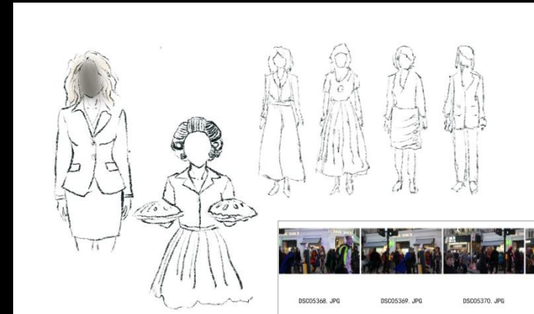
Background and story.
- Concept: The work expresses the dissolution and blurring of individual in group interaction through long exposure blurred afterimages. I Group - Individual gradually lose their boundaries and their identities merge with their action.

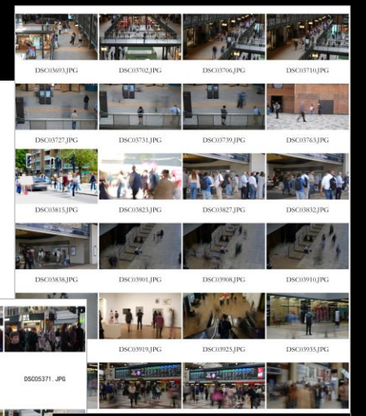


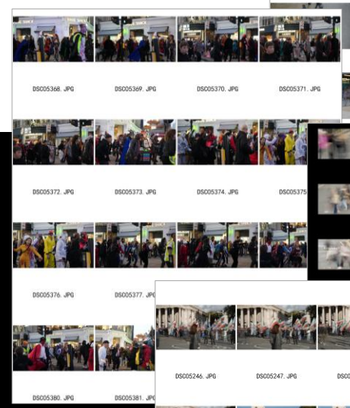
Preliminary concepts for dance movements



Preliminary ideas for costume styling





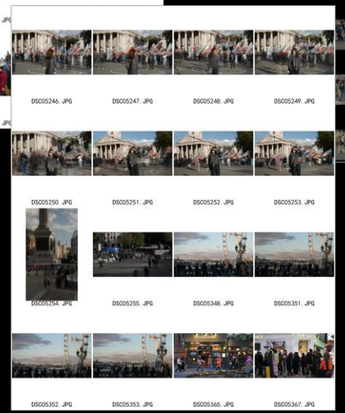




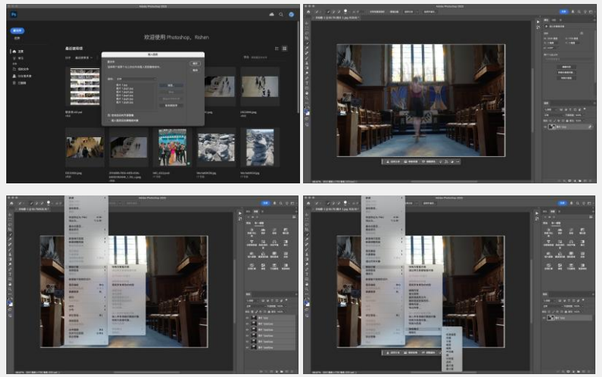


Initial ideas for using slow shutter speed to focus on the subject itself





Development



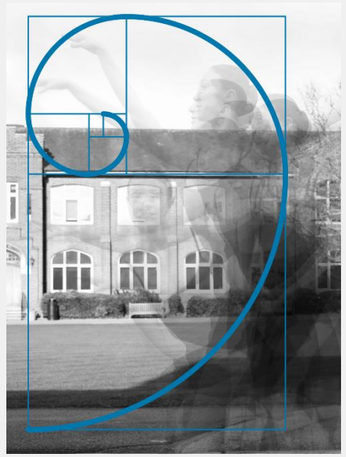
layering

including multiple exposures, digital overlays and sequential frames—will allow me to combine different moments in time.



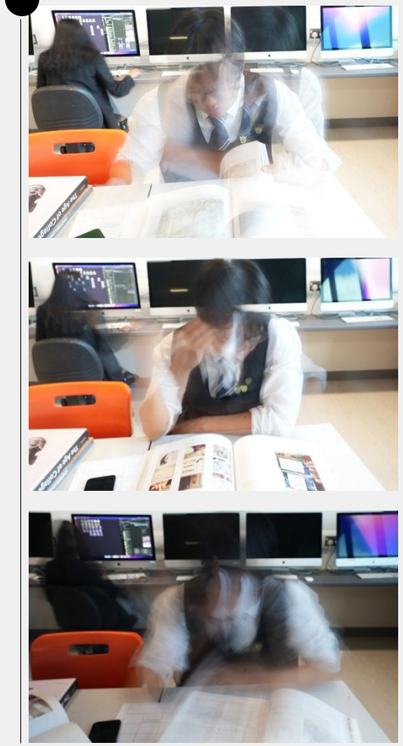
cropping tests

used to isolate gestures, highlight individual trajectories, and control the balance between the collective and the solitary figure



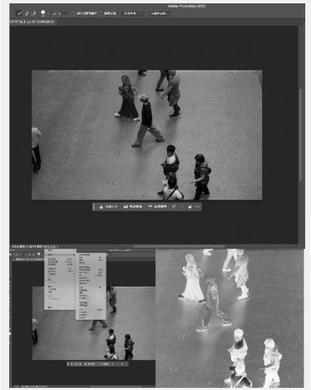
long exposure (Bulb mode)

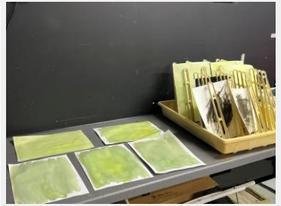
capture motion trails and temporal shifts within a single frame, contrasting stillness with continuous movement.

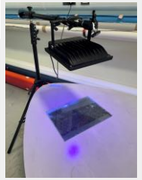




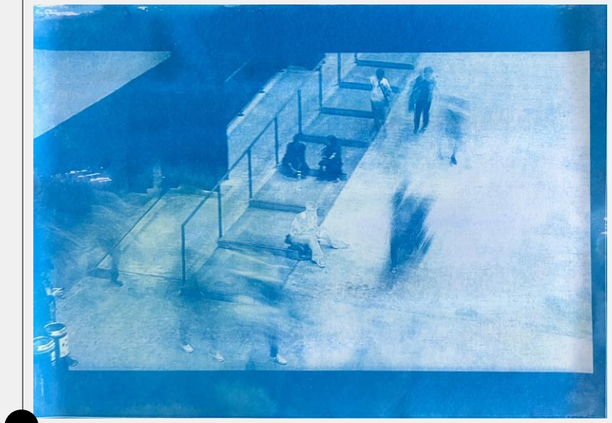












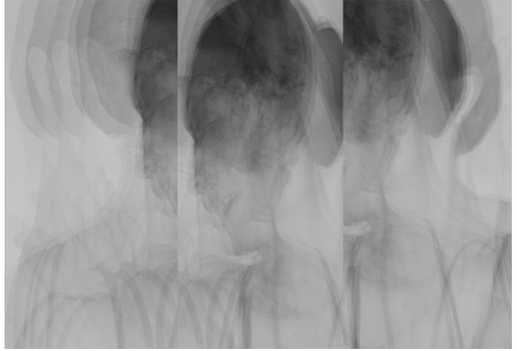
cyanotype printing

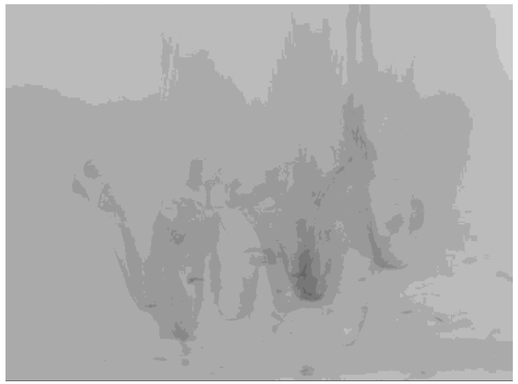
translate selected images into hand-made, time-based surfaces. The slow exposure process and deep indigo tones emphasise duration and transform motion into a physical, tactile form.

Outcome

Dancer Tracing the Self

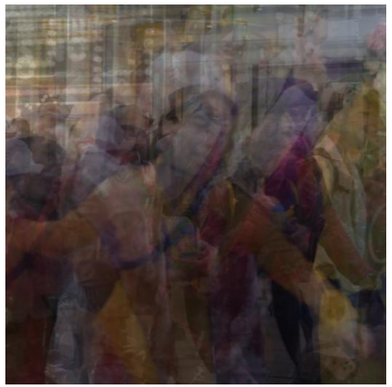








This outcome explores the body’ s internal rhythm within a solitary space. Using high-key, long-exposure photography, the moving figure becomes an ethereal trace that reveals a personal trajectory through time. Layered motions merge into a single frame, visualising the private, ephemeral dance of the self and turning a fleeting gesture into a quiet record of individual existence.







Echoes of the Crowd: The Collective Pulse

Outcome

The Cyanotype Persona: Layers of Expectation









This outcome examines how social roles shape—and often restrict—individual identity.

The cyanotype-inspired blue and structured clothing evoke formality, tradition and quiet pressure. Divided panels and obscured faces highlight the ritual of conforming, echoing Cindy Sherman’ s exploration of constructed personas. The “blue mask” becomes a symbol of the self that is adjusted, concealed or sacrificed to meet collective expectations, revealing the psychological cost of belonging.