

THE DAYDREAMS AND STORIES OF TIM WALKER

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19 February 2017

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Introduction

Today we live in a world of multiple global wars, terrorism, loss of employment and increasing dominance of the World Wide Web over personal privacy and information. One could imagine that the anxiety of inhabitants upsurges their need to escape to a dream-world. John Storey, researcher of cultural theory with an interest in popular culture,¹ notes that certain practices of popular culture can be perceived as “forms of public fantasy” and “a collective dream-world”.² Popular culture inspires wishes and desires of people and thus stimulates fantasy and daydreams. The public shows great interest in stories of fantasy³ like series of books and films such as *Harry Potter* (writer J.K. Rowling), *Star Wars* (creator G. Lucas), and *The Lord of the Rings* (writer J.R.R. Tolkien). Tolkien wrote his famous trilogy in the 1950s. Academic in the field of interest on contemporary literature and film, Theresa Freda Nicolay, researched the relation between escapism and the anxiety of people living in Europe after the World Wars (1914 and 1945), industrialisation, and urbanisation. There appears to be a similar Zeitgeist today. Nicolay wrote that Tolkien favoured escapism (into fantasy literature) as the creative expression of reality within a “secondary (imaginary) world”.⁴ Tolkien created another, imaginary world outside the real world in which his readers ‘live’. The trilogy challenges the mind of Tolkien’s readers to engage with the writer’s personal fantasy and possibly their own.

Besides fantasy literature, more kinds of popular culture invite us to engage in fantasy. The film industry in Hollywood sells dreams by telling stories based on Western culture. Global commerce sells a promise of a better life through advertisements and storytelling. One of these advertisement expressions is fashion photography. Fashion photography as a form of publicity, frequently published in women’s fashion magazines,

¹ To define the term culture for this thesis I suggest a combination of what I read in *Cultural Theory and Popular Culture* by John Storey (2001, p.2) and *Keywords* by Raymond Williams ([1976] 1983, p.90) Culture is a particular way of life of western civilization with its signifying works and practices of intellectual and especially artistic activity. The “predominant modern meaning” of the term popular is “widely favoured” or “well-liked”. (Williams [1976] 1983, p. 236). In this regard I would argue it is plausible to label fashion photographs as popular culture.

² Storey 2001, p. 9.

³ Fantasy is an ambiguous term, much discussed by literary theorists, but for my purpose I would describe fantasy in books or films of fictional objects, creatures, or worlds non-existing in real life. They are supernatural like elves, talking animals or living dolls. Fiction can also be about an imaginary person or life, but it has no supernatural characteristics. As read in “What is Fantasy?” Laetz, Brian and Johnston, Joshua J. 2008. *Philosophy and Literature*, Vol. 32, 1, pp.161-172.

⁴ Nicolay 2014, p. 79 and p.66 as quoted on Wikipedia accessed on 23-5-2016, <https://en.wikipedia.org/wiki/Escapism>

promises a future transformation for the buyer. It represents a lifestyle a viewer might fantasize about. Writer and art-critic John Berger researched hidden ideologies in visual images and describes publicity in general. He argues how publicity contributes to the mass-production of glamour. The process of publicity alters people into an enviable state, which according to Berger constitutes glamour.⁵ Although Berger discusses publicity in general his description certainly applies to fashion photography. Most fashion photographs represent glamour and sell a narrative of a life that could be, a fantasy. Certain fashion photography, as presented in fashion magazines, books and museums, might be labelled as popular culture, stimulating the viewer to engage in their own fantasies and dream-world. This type of fashion photography attempts to represent a narrative by representing a mood of desired lifestyles and identities, instead of merely a presentation of a garment. Jennifer Craik is a researcher in the field of fashion, communication, and culture. In contemporary fashion photography, according to her, the mood is more important than the depiction of the clothing as objects of desire.⁶ Tim Walker (England, 1970) is a contemporary fashion photographer who creates moods in his fashion photographs, which invite the viewer to fantasize about a desired life or identity.

Walker's photographs are published in fashion magazines as *Vogue*, *W*, and *Harper's Bazaar*. In the summer of 2008 Walker had his first solo exhibition '*Pictures*' at the Design Museum in London. In the same year he donated six photographs to the permanent collections of the Victoria and Albert Museum and one to the National Portrait Gallery in London. In 2012 the '*Story Teller*' exhibition in the Somerset House showcased 150 of Walker's latest photographs, props he used in his photos, and films that were directed by others and him. Extensive photo books accompanied both exhibitions. I would describe Walker's style as unique in its extravagance and fantasy. Walker, his team of set builders, and stylists create sets, granting his photography 'stagedness' and fictional character.⁷ The scenes are staged and the representation in his photographs is often dreamy and fantastic. Walker's inspiration seems to originate more from fiction and fantasy such as well-known children's stories, songs, and Hollywood films than from actual events in real life. In an interview with Karl Smith Walker himself characterizes his work as entertainment and escapism. He invites the viewer to be part of his fantasy of a mood or

⁵ Berger 1972 [2008], p.131.

⁶ Craik 2009, p. 192.

⁷ Fiction defined as imaginary and non-existing in real life. Stagedness refers to the fact that his work is mostly staged.

beautiful fairy tale. Walker states that he is in a privileged position to daydream and visualize these dreams in his photography:

“That’s really important to me; so important. They’re all dreams: every picture is a fantasy. Not so much the portraiture, but the set pieces definitely are fantasies and I think that the model or the sitter in a picture is the window for the viewer – for any person – to be a part of that fantasy. It’s me asking them, inviting them, to enter into that, whether it’s a dark and sinister mood or a beautiful fairytale. It’s escapism – that’s what it is.”⁸

Walker’s notion is supported by the fact that escapism is frequently connected to female popular culture such as soap opera, romantic film, romantic fiction, and women’s magazines⁹ and that Walker’s photos are initially printed in a glossy fashion magazine, mostly read by female readers.

The presentation of fashion photos as a series in a magazine suggests a connection between them. It stimulates the viewer to mentally fill in the gaps while flipping the pages from one image to another.¹⁰ It draws the viewer into “a narrative sequence, a picture story that exerts an extended hold”.¹¹ One could say that, printed in a fashion magazine, many of Walker’s photographs have a storytelling character. The title of Walker’s exhibition and book ‘*Story Teller*’ hold a textual connotation, which ‘pushes’ the viewers of his photographs to regard his photographs to hold a possible story. We can assume Walker aspires to present himself as a storyteller and his photographs as stories.

A story can be a narration of an actual event or fiction. As I mentioned before Walker’s work seems to originate from fiction. David Herman researches cognitive narratology, examining what stories are and how they work. In the glossary in his book *Basic Elements of Narratology* Herman defines the term ‘fiction’, which it is connected to “a story world assumed to be imaginary rather than actual” and “the participants are

⁸ Smith 2012. Interview.

⁹ Storey 2001, pp. 113-145. Here he discusses theories on gender as a category of analysis of popular culture. Jackie Stacey describes cinema as ‘dreamplaces’. She described that the women she questioned “escaped *into* the luxury of the Hollywood glamour, escaping *from* hardships, dangers and restrictions of wartime Britain”. One could argue this to be an out-dated analysis, but I think these forms of popular culture are even so in the twenty-first century a way to escape daily life and not just for women. In this same chapter other theorists such as Tania Modleski, Ien Ang, Rosalind Coward and Joke Hermes discuss the other forms of popular culture as mentioned here.

¹⁰ Porter Abbott 2008, p. 41/89

¹¹ Garner, Philippe. “The Celebration of the Fashion Image: Photograph as Market Commodity and Research Tool.” In: *Fashion as Photograph: Viewing and reviewing images of fashion*. Ed. Shinkle 2008, p. 48. Curator and expert in collector’s market of fashion photography Garner discusses how the small number of iconic images may not be representative for the story of fashion photography as a whole. He grants more narrative power to the fashion photo series than to an individual image.

transported there through a more or less immersive experience”.¹² It indicates that fiction in a photograph might represent a story, which is imaginary: a ‘mental’ story.¹³ Berger discusses the term story in regard to photographs and remembers his childhood experience of being immersed in a story. “You were listening. You were in the story. You were in the world of the story teller.”¹⁴ We might imagine this immersion in an oral story to have a similar effect for the viewer of Walker’s photographs. Each viewer has his or her own perception of a possible story of a photographic image. Berger and other photography theorists, note that, what we know or what we believe affects the way we see things.¹⁵ It means that one photograph can have different meanings dependent on the viewer’s knowledge, personal background, and culture in which the image is presented and how it is discoursed. Although thoughts are personal, the photographer and way of presentation can influence the possibility of a certain narrative. In order for a photograph to transmit a possible story it has to have narrative aspects. I will explain about the possible narrative character of Walker’s work next.

In order to conceive the potential presence of narrative in photographs of Walker, it is helpful to realize that narratives are an important part of our lives, omnipresent and extremely diverse. Many forms of narrative are strongly related to language. As a theorist of literature with an interest in semiotics Mieke Bal occupied herself with a theory on narrative. She mainly focuses on narrative in texts though, adapting her definition of narrative to photographs, it is arguable that a narrative image is an image in which a narrative agent or subject tells a story.¹⁶ We could remark details in several of Walker’s photographs, such as location, pose, expression, colour, and props, as narrative agents, which appear to have certain meaning and tell part of a story. The scenes represented in a majority of Walker’s photographs are more than merely a documentation of the clothes. Of influence on the narrative of a photograph or a series of photographs is the ‘reading’ of them. The referent depicted, the way of presentation, technical choices of the photographer, and cultural codes or the knowledge of the viewer each impose different meaning and narrative on an image. In his research on the relation between language and photography, linguist Clive Scott states that narrative in a photograph is the capacity of it

¹² Herman 2009, p. 186.

¹³ By this, I mean an internal story possibly formed in the mind of the viewer. Film and literature for example are external stories.

¹⁴ Berger [1982] 2013, p. 103. He refers to an oral story.

¹⁵ Berger [1972] 2008, p. 8. Roland Barthes, Susan Sontag and Allan Sekula are a few of these other photography theorists that explored this discourse on meaning and context in photography in the 1970s and 1980s.

¹⁶ Bal, [1985] 2009, p.5.

to complement or replace an image by language.¹⁷ We see first, we recognize and then we form thoughts and language. The provocation of certain mental activity when a viewer looks at a photograph of Walker might cause the viewer to change his or her attention from an external world to his or her internal world of thoughts and images. As Walker explained in the interview with Smith, he externalised his fantasies and daydreams into his photographs.¹⁸ Could it be that Walker's daydreams in the form of photographs triggers the viewer to fantasize and daydream?

Daydreaming is a common phenomenon of human behaviour. What is this phenomenon, which feels like an escape of 'real life'? In the 1970s clinical psychologist Jerome Singer has researched fantasy and daydreaming, also called internal conscious fantasy, and describes the latter as a shift of our personal notion of an external world to our private, internal world.¹⁹ Walker's conscious fantasies, leading him to daydreams, feelings, and emotions, inspired him to express them by means of his photographs. Singer discusses a result of his research on daydreaming among a group of "relatively normal, reasonably well educated middle class American men and women": "A very large number describe their daydreams as taking the form of fairly clear images of people, objects or on-going events. Visual imagery is the predominant modality for experiencing fantasy."²⁰ If daydreaming is mostly visual imagery it is possible that a visual narrative such as some of Walker's photographs could stimulate viewers to have fantasies and daydreams.

One could remark his photographs as narrative photographs and Walker himself as a 'narrator' but narrative photos do not tell a story with a structured beginning, middle and ending. Besides the narrative aspects, his work contains elements of fiction. In theories of photography, narrative and fiction have been researched and elaborated on, but so far narrative and fiction in photography have not been linked to the possible daydreaming and story in the viewer's mind, a mental story. More than the work of other fashion photographers, part of Walker's work is possibly inclined to have this effect of daydreaming and mental story because of the narrative and fictional character of it. I am interested to determine narrative and fictive aspects in Walker's photographs and my thesis is that these elements possibly evoke daydreams and mental stories for the viewers.

¹⁷ Scott 1999, p. 99.

¹⁸ Smith 2012. Interview.

¹⁹ Singer [1975] 2014, p. 3.

²⁰ Singer [1975] 2014, p. 54.

In the first part of this thesis I will elaborate on narrative in photography, the connection to language, the difference to the term story, the influence of context, and the notions of time and action. A narrative might be formed in the mind of the viewers when they observe a photograph. The formation in the viewer's mind is a different process from processing a linguistic narrative like literature. Next I will discuss some characteristic elements that represent the narrative and fictive aspects in Walker's work. Elements that could be of influence to the narrative character of his work are colour, play with scale, and the role of the model.

In the second part I will discuss how Walker's photographs could represent a story. Besides the narrative elements, the fiction in Walker's work could stimulate the fantasy of the viewer to form a mental story. Firstly I will discuss the elements that relate to 'stagedness' and the fictional character. Fiction in a photograph might represent a story that is imaginary. I will discuss Walker's way of production, which involves teamwork and creates this staged fiction. Furthermore the aspect of staged fiction in his work possibly reminds us of film stills. I will show that a reference to film, a story telling medium, is quite present in many of his series. This presence might hold certain associations to the viewer's memory of narrative forms of fiction in Western culture such as film and literature of fantasy. This part has a relation to context in the first chapter.

Secondly, the fantasy of the viewer possibly turns the narrative in the viewer's mind into a daydream. This daydream might take the form of a story. Walker's work might represent an imaginary story by daydreaming. I will investigate literature in the field of psychology and cultural studies concerning theories of fantasy and daydreams and how they might relate to Walker's photography. The term daydream holds a notion of escapism: our attention shifts from an external world to an internal mental world. I will describe what daydreams are and how they relate to fantasy and might hold a story.

Chapter 1 Narrative aspects and characteristic elements

Narrative aspects under regard.

Language and narrative photograph.

In order to be able to discuss how Walker's photographs have narrative characteristics and how they link to the topic of this thesis, we need a more distinct description of the related terms narrative and story, linguistic terms related to language.

First we need to clarify on the term 'narrative'. A famous definition was written by philosopher and linguist in the 1960s and 1970s Roland Barthes, describes in his essay, "Introduction to the Structural Analysis of Narratives":

"The narratives of the world are numberless. [-]. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances: narrative is present in myth, legend, fable, [-] painting...stained glass windows, cinema, comics, news item, conversation. Moreover under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society... All classes, all human groups, have their narratives... caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself." (Barthes [1966] 1977:79)²¹

In short, according to Barthes, narrative is everywhere and can exist in an endless diversity of forms, such as fixed, photographic images.

Though narrative and story are related, they are not the same. Former photographer and psychologist Greg Battye tutors art and design. He analyses the storytelling power of the single image in his book *Photography, Narrative, Time* and applies theories drawn from cognitive science and psychology. Though his book focuses solely on the single image, while I discuss single *and* series of images by Walker, his explanation gives a possible difference between narrative and story. Battye clarifies the term narrative by stating that all stories are narratives, but not all narratives are stories and

²¹ Quoted by Herman 2009, p. 7.

therefore, a story is not necessarily the same as a narrative.²² To explain this further he quotes literary theorist on in the discipline of narratology, Gerald Prince, who defines part of his concept of narrative as “the representation of at least two real or fictive events or situations.”²³ To narrow the difference down Prince explains that a narrative can indicate a sequence of events not necessarily having a distinct beginning or ending while a story is a structured narrative with a beginning, middle and end.

We can imagine a single or series of photographs to hold a narrative, since we see the depiction of an event. We see no chain of events with a beginning, middle, and an end. So how could there be a story? In his essay about our engagement with visual narratives, philosopher in the field of mind and language, Bence Nanay compares recent accounts of narrative, similar to that of Prince, by philosophers Gregory Currie, David Velleman, and Noël Carroll. Nanay notes they all agree, that the experience of narrative is strengthened by a certain connection between two or more different events.²⁴ Thus, in addition to Prince’s theory, not only do we need multiple actions or events to create a narrative, but additionally an implication of a connection between them. According to Nanay the first event is what we see in the picture; the second is the story we might create in our mind. In our mind we associate what we see and our memory of certain knowledge of events from the past is addressed. The event in the photograph might represent another, connected event. Nanay explains this through differentiation of the term depiction and representation. A photograph can depict one event and represent symbolically or by association a chain of events. Regarding image 1, I see a *depiction* of the model surrounded by characters with masks and colourful costumes. My interpretation of what it *represents* is by personal knowledge: I recognize Tibetan flags and traditional costumes. The image shows a group of people standing and I wonder and might fantasize about the actions before and after the depicted moment. We could say the multiple layers could cause some of his work to represent a story. The viewer of Walker’s photographs sees a narrative and I argue that the single depicted event could stimulate the viewer’s thoughts to form further narrative or even a mental story.²⁵ Scott notes that “the narrative is outside the photograph; the photograph is a window into the narrative”.²⁶ We only see the depicted event but Walker, the storyteller, suggests to the viewer a whole story outside the photograph. A photograph

²² Battye notes that a single event does not make a story. “She opens the door” he calls a minimal narrative, which doesn’t make a story. (Battye 2014, p. 43). In the opinion of Prince the sentence “she opens a door” would not be a narrative, since it is only one action or event.

²³ Battye 2014, p.40.

²⁴ Nanay 2009, p. 120/121.

²⁵ The term mental story refers to a possible story in the mind of the viewer. See p. 6, footnote 23.

²⁶ Scott 1999, p. 241

is merely a selected frame of an index of reality the photographer chooses to show the viewer. Though the selected frame shows one event, the world outside the frame possibly holds endless events and connecting them could form a story. The narrative might be inside the depiction of the photograph but the possibility of a story is outside the photograph in the viewer's head.

Reading a text, listening to a story, or looking at a photograph can stimulate a person in different ways. Since the terms narrative and story are deeply rooted in linguistics, whether oral or written down, it is relevant to explore the way a viewer experiences a photograph and how it evokes narrative and or a story in a distinctive way from orally or written.

One could imagine that any stimulation of the senses of a person could invoke a narrative; the smell of lavender, the taste of candy, the sensation or sound of water, or a sight of an old photo can bring back memories and create thoughts and or feelings. These thoughts could create a narrative leading to a story in the mind of a person. Dutch sociologist Henk Smeijsters researched psychology of music and explains the theory of George Steiner, literature theorist and cultural philosopher, how reading a novel or listening to music addresses us differently. In case of the latter it is not necessary for us as listener to 'understand' the music in order to create a story. The experience of music affects our body and mind in a direct manner and Smeijsters calls this a primary cognitive process. We can appreciate music without knowledge and thoughts. In case of the former our mind interprets, associates, and imagines. Our knowledge and thoughts form an understanding of the text. Therefore we can understand the story. Smeijsters distinguishes this process as a secondary cognitive process. Smeijsters remarks that does not mean there can be no secondary cognitive process when listening to music.²⁷ Music can later form thoughts and a narrative in the mind of the listener but it is not necessary in order to experience the music. It is interesting to relate this to the experience of the viewer of a photograph. One could imagine that the experience of viewing a photograph is in a way a mix of reading a book and listening to music. To stress the intrinsic nature of seeing Berger states in the opening lines of *Ways of Seeing*: "Seeing comes before words. The child looks and recognizes before it can speak."²⁸ When I look at a photograph of Walker, for example image 1, I am firstly aware of colour, form, and composition: we could envision this igniting a primary cognitive process and we instinctively experience the aesthetics of

²⁷ Smeijsters 2008, p. 28.

²⁸ Berger [1972] 2008, p. 7.

the work without knowledge and thoughts.²⁹ On a second level the abundant presence of detail prolongs my attention and my knowledge and thoughts start to interpret forms, associate colours, and imagine: a secondary cognitive process possibly forms a narrative or even a story in my mind. I am aware one might argue that any picture can be perceived to stimulate a narrative. Nevertheless one probably understands the difference in the general idea of pictorial narrative between a fashion photo of a clothed model in the studio and, for example, image 1.³⁰ My argument is therefore that the relevance of Walker is his ability to evoke narrative and stories by his photographs. His photos *show* (an image) and *tell* (a story). Walker combines these two apparent separate structures of showing and telling, as Battye distinguishes,³¹ although the story is not formed by written or spoken language. A description of photographic, pictorial narrative could be that a photograph shows 'the depiction of a singular event that stimulates a secondary cognitive process for the viewer'. This secondary cognitive process might have the singular event to be followed by more events in the mind of the viewer, who might turn the events into a story with a beginning, middle and end.

A narrated or written story can form, next to language and thoughts, images in one's head, and 'reading' a photograph can bring, next to images, thoughts and language in one's head. When we hear or read about a white house with a red roof in the woods, we automatically form an image in our head. When we look at a picture of the same house we might think of a narrative or story in response to that image. A description by language represents this house in fiction; in a photograph the depiction of the same house is a 'real house'.³² Or more precise, the photograph is an index of a real house. In opposition to the 'fictional', intangible language, a photograph is tangible and considered to depict the real *'thing that has been there'*.³³ There can be confusion for the viewer of Walker's photographs in depiction and combination of fabricated fiction and actual. For example in images 3A and B we could be confused between who is the doll and who is the living person in the photograph as the depicted fabricated doll is larger than the actual human

²⁹ This reminds me of the term affect. Affect is a reflex-like reaction of the brain that can incite memory and or emotions. I will discuss this further in the chapter on daydreams.

³⁰ My argument is that some of Walker's work stimulates the viewer to experience daydreaming and form mental stories. His use of fantasy and play with scale is part of this. I will elaborate on this when I discuss characteristic elements in his work.

³¹ Battye 2014, p.40.

³² In this era of digital imaging we cannot know whether a depicted scene is real or not anymore.

Nevertheless, Walker photographs analog and all items depicted in his photographic scenes are real.

³³ Barthes [1980] 2000, p. 76.

model. In image 1 there can be confusion between reality of masked persons and the model with a fabricated white face similar to a mask. The paradoxical way in which Walker constructs the setting of his photographs has little to do with life itself, as one could understand by observing image 2A. This image shows a situation impossible to be real, since the depiction suggests that the airplane came from the outside of the house right through the wall to the inside, however the wings are undamaged and the damage in the wall is too small to let the wings through. Although the scene resembles real life -planes do crash into buildings- the details give away that it is a constructed reality. The fictional character of Walker's images might stimulate the viewer to dream away in the irreal scene. Through personal interpretation the viewer might create a story from his or her own knowledge. This notion of personal interpretation is ambiguous: for every viewer of Walker's photographs there is the matter of diversity in context. I will explain this in the following part.

Context influences the narrative

As mentioned before representation is of influence on the viewer. Part of the possible representations and associations for the viewer is context. Context is the first important issue to discuss since Walker's photographs have been printed in glossy women's magazines, exhibited in museums, and published on online platforms such as his own website and Pinterest.³⁴ The experience of the individual viewer of a photograph is interwoven with structures and cultures and how he or she interacts with them. A context is formed by where, why, how and to whom a narrative or story is told. In his research on understanding and interpreting photographs, artist and art critic Terry Barrett differentiates three types of context: internal, external and original context.

The first type he mentions is internal context. It is dependant of our common and personal knowledge. What does the image basically describe? We automatically have associations if we see the pose of a female model, her facial expression and shapes of objects. This forms a personal interpretation of what we see and influences the narrative or story we form in our mind.³⁵ By common knowledge we know the person on the photograph is a model. Literature theorist H. Porter Abbott researched narratology and

³⁴ One can find an immense number of his photographs on Pinterest.

³⁵ Barrett 1999, p.96

remarks in his book *The Cambridge introduction to narrative*: “We are different people with different backgrounds, different sets of associations, different fears and desires”.³⁶ The consequence of this is that we, as a viewer, each create our own interpretations of a pictorial narrative. To indicate the differences in cultural background I refer to research showing that photographs are not recognized as an index of reality when shown to inhabitants of cultures non- familiar with two-dimensional realistic images.³⁷ This is an extreme example of difference in cultures but we might imagine that in regard of image 4 an African viewer does not recognize the resemblance of the content to the British children’s song Humpty Dumpty, therefore the photograph might have different meaning for a non-English speaking viewer.³⁸ One who is not familiar with the character Humpty Dumpty misses an extra layer of information. It illustrates how personal cultural, external and social knowledge influence the viewer in formation of, not just an interpretation, but also possible narrative when looking at a photograph. When she explains the vicious circle of social knowledge and narrative, theorist and researcher of photographic culture, Liz Wells states “narrative has become a key structuring principle at various stages in construction, arrangement, organization, transmission and understanding of information of many kinds. Social knowledge is a part of how we interpret, decode and encode stories that are a part of our social lives”.³⁹ It means that in order to process information we receive as a viewer, we need information that one can not read from the image. Our personal knowledge combines with the information we are offered.

The second type of context, influencing a possible narrative in a photograph described by Barrett, is original context. He ascribes original context of a photograph to knowledge of social history, art history, the history of the individual photograph, and the photographer.⁴⁰ The viewer might know more work of Walker, the viewer might know about the history of the photograph in the fashion magazine. In relation to the viewer of photographs of Walker this knowledge is addressed and rooted in Western and, often classic, English history. An example is image 1A. It refers to World War II and I, as Western European viewer, recognize the clothes, hairstyling and type of airplane of that

³⁶ Porter Abbott 2008, p. 89

³⁷ Shore 1966, p. 3. Allan Sekula elaborates on this in his introduction of *On The Invention of Photographic Meaning* by referring to the research of anthropologist Melville Herskovits, who shows a Bush woman a snapshot of her son. She recognizes nothing. For her the two-dimensional photograph has no meaning or associations with her three dimensional world.

³⁸ Humpty Dumpty is a fictive being, often used as a metaphor for a small and clumsy character, mentioned in an English children’s’ song and as a character by writer Lewis Carroll in a book.

³⁹ Wells [1996] 2004, p. 37.

⁴⁰ Barrett 1999, p. 96.

era. These details add an extra layer to the option to form a narrative or story in my mind.

Besides internal and original context, Barrett distinguishes a third type of context. External context is formed by the situation in which a photograph is presented. I will discuss two ways of presentation here: the display in museums and the publication in fashion magazines as I feel these are relevant modes of display for this thesis in relation to a possible narrative, escapism and daydreaming.⁴¹ An image exhibited in a museum offers a different mind-set for the viewer from viewing it in a glossy fashion magazine. Large size images framed on the museum wall convey a different story from the magazine size printed sequential pages in for example *Vogue*. In contrast to publication in a magazine, the images in a museum each can become a unique and exclusive object of art with numerous meanings. Usually the only text here to inform the viewer is the name of the photographer, the title of the single work and the used technique. The textual suggestion by the magazine makers of a story is absent in the museum space. The 'Story Teller' exhibition does suggest that the viewer can admire the photograph as a singular object of high art. A single photograph extracted from a series might hold a different narrative for the viewer. If we look at the four photographs by Walker in image 6A, one might be able to imagine the different suggestion of a narrative for the viewer between the images together in image 6 A and the singular image 6B. Furthermore, while the reader of a magazine usually has the same static pose while flipping through the pages, the visitor of a museum is in motion. The viewer walks along the singular, often large size photographs and might be more aware of the external surroundings and other visitors. We could imagine that it is less likely for the viewer of Walker's photographs to daydream and escape daily life in the surroundings of a museum. We could regard the visit to the museum itself as an escape of daily obligations. I will elaborate more on this possibility of daydreams and escapism in chapter three. The exhibition of Walker's photographs in The Design Museum (2008) and Somerset House (2012), and addition to the collection of Victoria and Albert Museum (2008) possibly contributed to Walker's status and established him as an icon among iconic fashion photographers such as Cecil Beaton, Richard Avedon and Irving Penn. Since in the 1990s the relationship between fashion photography and the museum has been firmly established⁴² Walker's exhibitions twenty years later possibly have

⁴¹ Walker's photo books are not discussed in this thesis. I argue photo books to be somewhat of a mixture in regard of escapism and daydreaming between the experience of the viewer of reading a fashion magazine and visiting a museum. A photo book combines images, can be handheld and flipped through in one's private home. It might be similar to the effect of reading a fashion magazine.

⁴² Williams 2008, pp. 216-217

consolidated the cultural value of Walker's work and establish him as a photographer of importance to our contemporary culture.

Before the presentation of Walker's photographs in a museum, his work is mostly originally published in women's fashion magazines. A fashion magazine is easily obtainable, affordable for most, and can be held in one's hands, bringing the photos close and giving the feeling of holding them as objects. Joke Hermes notes in her studies on the meaning of women's magazines, as a genre of popular everyday media, that the general idea of reading (and looking at) women's magazines is that it is often a secondary activity to fill 'empty time' having little meaning.⁴³ The magazine can be easily picked up to divert the reader from daily duties and obligations, but is also easy to put down.⁴⁴ Firstly it seems important that this genre of everyday media use can be fitted into everyday obligations or fill up the gaps between these obligations and secondly it has to be relevant to the fantasies, anxieties and preoccupations' s of readers and viewers.⁴⁵ It might be possible that looking in relaxation at fashion photographs in a magazine might stimulate the viewer more to fantasize and daydream. This diversion of daily duties and obligations and relevance to the fantasies of the readers reminds us of the notion of escapism Fiske formulated: we escape from our daily duties and obligations to our personal fantasies.⁴⁶ In a glossy magazine fashion photos are mostly presented in pairs of two often combined with textual information such as title, price and name of designer of the clothes printed in or next to the photograph. On the opening page of the series as we can see in image 2B, the pun or header⁴⁷, "Shocks away" and caption above even take up almost half of the page. The header, a text added by the magazine makers, is a communicative device and invokes associations that might be that the clothes can resist a shock or are of shocking beauty: ' if you wear this you will turn heads, people will be shocked, you will stand out'. In a second layer of information we read the additional caption to the pun "Spring's oatmeal hues, faded checks and gingham, and love-worn, crumpled silks evoke memories of the Forties". The additional text could be associated with a feeling or mood of a 'faded and crumpled but colourful time gone by' as the text in the photographs suggest. As we see in images 1A, B, C, and D, the styling, hair and make-up are similar to this specific time of

⁴³ Hermes 1995, p.7. Despite the fact Hermes' research is focussed on the *reading* of these magazines I would like to extend this general view to looking at the photographs in them, since the photographs are an integrated part of the magazine.

⁴⁴ Hermes 1995, p. 64.

⁴⁵ Hermes 1995, p.143

⁴⁶ see note 28.

⁴⁷ A pun is a text with double meaning or a play on words whereas a caption is subtext. In this case the caption sets a mood.

World War II in Europe. The texts reinforce the mood of the images. Last, if we are interested, we read the extra information concerning the clothes. In juxtaposition of the extra meaning that text can attribute to a photograph, it can also limit its meaning. As Barthes argues in *The Fashion System* a caption can also limit the mind of the viewer and “immobilize our perception of an image”⁴⁸ and “The images freeze an endless number of possibilities: words determine a single certainty.”⁴⁹ We can imagine that when looking at Walker’s photographs in a magazine the texts that accompany the photos might limit our personal fantasies and daydreams. Since the museum might not stimulate the suggestion of a story by the lack of information, the viewer is free to create his or her personal story. The magazine might limit the suggestion of endless stories by the added textual information; the viewer is limited in his or her freedom to create a personal story but stimulated into a staged narrative.

In short, context is of influence on narrative and a possible story in more than one way and consists of personal knowledge of the spectator for example of cultural background, knowledge of history and of how and where the photograph is presented. In case of viewing Walker’s photographs these issues are of influence of how his photographs invite us to create a narrative in our mind. We interpret and associate. In order to establish what connection between narrative, a story and the reference to time and action there is in a photograph, I will next discuss this connection.

Time aspects

A second issue of narrative important in relation to Walkers’ images involves action, events, and time.⁵⁰ It might explain how, besides the more obvious possibility of narrative in a series, a single photograph can also hold a narrative. Narrative in linguistics holds multiple actions. As mentioned before if the events are connected and sequenced with a beginning, middle and end it is noted as a story. So it seems likely there is also a lapse of time involved in a story. Herman names two distinctive properties of stories: “At a minimum, stories concern temporal sequences-situations and events unfolding in time.”

⁴⁸ Van Gelder and Westgeest 2011, p. 186.

⁴⁹ Barthes 1983, *The fashion system*, p. 13, As quoted by Westgeest and van Gelder.

⁵⁰ An action is to be defined for this thesis as *something done so it can accomplish a purpose* and an event is *an occurrence, something that happens*.

and “stories are accounts of what happened to particular people [or animals] - and of what it was like for them to experience what happened - in particular circumstances and with specific consequences”.⁵¹ A narration of a person sitting on a chair is not so compelling, but if we tell why this person is sitting on a chair, how the person experiences it and what will happen if the person gets off the chair we might create a story.

In this example a combination of events takes place over a period of time. We could argue that a narrative, the viewer derived from a photograph by association and fantasy, might turn into a story that is a creation of connected and sequential events in the fantasy of the viewer. The photograph depicts merely one slice of time but a photograph might invoke thoughts for the viewer about the scene as ‘what happened before’ the depicted moment and ‘what will happen next’. By choice of framing, scene, poses, colour etcetera, the ‘photographic narrator’ can imply a narrative however does not control the story that might be formed inside the viewer’s head. The spectator is free to fantasize his or her own story. We could regard a scene in a photograph as static and immobile but as discussed above despite this immobility there is a possibility of narrative. In order to support my argument that a viewer not only might but can not even help but fantasize about narrative time, I quote Porter Abbott, who emphasizes that “the human tendency to insert narrative time into static, immobile scenes seems almost automatic, like a reflex action”.⁵² Similar for gaps in stories of language, the viewer of an images or images can not help but form his or her personal fantasy of a narrative or maybe further, a story. Nanay, researches the engagement of the viewer in regard of visual narratives. In addition to the beginning of this chapter I will elaborate more on the aspect of time in a narrative photograph through the theory of Nanay on engagement of the viewer in narrative photographs. He claims that the experience of narrative does not need to consist of a representation of an event that is goal-directed or suggests connected events through time or causality.⁵³ He describes these two general notions of narrative pictures. The first notion is that there needs to be an imaginary cause and effect connection possible in the depiction on the photograph. He uses the famous picture of Henri Cartier-Bresson *Behind Saint-Lazare Station* (Paris, 1932) to clarify this notion. It depicts one action: a jumping man. Other non-depicted possible effects are represented: he might land in the water, he might get wet. The first

⁵¹ Herman 2009, p.1. Herman notes that the term *people*, is shorthand for “embodied human or human-like individuals invested with felt, conscious awareness of the situations and events recounted in the narrative.” Nevertheless I added animals, since an account of the events that happen, for example, in the life of a dog, can evenly be a story. But this might show a thin line between the term *account of an event* and a *story*. This could indicate that the personal experience by the protagonist might be the crucial issue.

⁵² Porter Abbott 2008, p. 7.

⁵³ Nanay 2009, p. 123

action we see and the following action we imagine. The viewer can easily imagine that as the puddle caused the man to jump, the jump will cause the man to land in the puddle and the effect will be that the man will get wet. Nanay describes the second general notion of narrative in photographs: the depicted action needs to be directed at achieving some kind of goal.⁵⁴ If we look for this goal-directed action in Walker's photographs discussed in this thesis, we could find it in image 2C and 3B most clearly. In image 2C the pilot stretches out his hand to the woman, it might represent his goal to help her. In image 3B the foot of the large doll is lifted, a represented action might be that she means to step over the fence or kick the model. Both general notions let the viewer imagine the represented events or actions. We can imagine that in a series the first two notions can be more easily represented than in a single photograph. Nanay argues that a single picture can even so hold a narrative and not just by a represented connection between cause and effect, or a goal-directed action. How might the viewer experience a photograph and engage in a complete story? In addition to the two general notions Nanay gives a third notion of our engagement with narratives. He argues that the '*awareness*' of the viewer is more of an influence to engaging in narrative than a representation of two or more events or actions. Nanay explains this awareness of the viewer. The narrative in the photograph does not actually have to be depicted by the event in the photograph. I can explain this if we look at image 4, we are aware as viewer of an action not shown in the photograph. We see a white shape resembling a huge egg and we are aware that this 'egg' broke by cause of a fall. The consequence of the action of falling is depicted though the actual action is not. We are aware that the model behind the egg could be responsible for the fall, but that moment is not depicted. This notion argues that an actual action or event does not need to be depicted for the viewer to become aware of a story. This awareness could create a fantasy in the head of the viewer and form a narrative or possible story. It could be that, similar to our reflex to fill in the gaps in stories of language, the awareness of the viewer of action and events not depicted in a photograph stimulates the viewer to fill in the gaps. We can imagine the gaps of information between a series of photographs to stimulate our fantasy in a similar way.

In opposition to the exaggerated pose of the model in image 3B, in image 2A the pose of the model has a more subtle character. Although it is not as overacted as in image 3B it still suggests a slice of time in an event and could therefore hold a narrative. The

⁵⁴ Nanay 2009, p.125. He elaborates further on this goal-directedness that it is most likely that if the action is more explicitly directed at achieving a goal, the viewers' awareness of it will create a stronger narrative engagement, indicating there are degrees of the viewers' engagement with narrative.

image shows a classic room where a woman seems to have been doing her make up at her vanity table. Her hand touches the mirror in a defensive gesture, her other hand seems to touch her heart or chest. The right side of her face towards us seems calm, but the mirrored image of the left side, shows a wide eye as if in shock. The viewer might interpret by these details the apparent state of shock of the model but one could imagine that just before she was looking at herself in the mirror and doing her make up. In the plane is a pilot with shoulders up in tension. The left wing of the airplane is partly under a Persian rug like it shoved under it while crashing in the room. The propellers are out of focus by motion blur, indicating they are still rotating. The depiction raises questions: what happened, who is the woman, how did the pilot crash? As a viewer we try to fill in the gaps of this one image and possibly imagine there is a narrative outside the frame. Since this is part of a series, the story might continue. Image 2C shows the same woman holding on to the edge of the right wing of the same plane in another room, the panelling has a different colour, but it appears to be in the same house. The propellers of the airplane are in both images out of focus by motion blur, however the woman's clothing is different from her clothes in image 2A. Even so in viewing a series we could remember again the remark of Porter Abbott, that the human tendency is to fill in the gaps between static immobile scenes, like a reflex, and the result could be that the viewer of multiple, juxtaposed photographs imagines a story. The viewer 'sees' more than the airplane in the wall: what preceded it landing there, what happens next? Porter Abbott explains that a reader "tries to fill in narrative vacuums" and argues the intrinsic nature of human need to constantly try to explain the cause of events.⁵⁵ This is applicable to the viewer of a (series of) photograph since it merely shows one moment of an event. It could mean that one might experience a more extensive urge to fill in the gaps when watching a photograph than when reading a novel.

Battye examined the narrative and story in a photograph related to time but focussed mainly on single photos. Despite his focus on the single image, he states about multiple, combined images that this combination encourages the viewer to "understand them as a story: as before and after, as introduction and conclusion, or as a process of development". They generate a 'sense of time' and "reinforce a notion of change between one picture and another".⁵⁶ In the case of Walker it could support that a series as printed in

⁵⁵ Porter Abbott 2008, p.41/89

⁵⁶ Battye 2014, p. 38.

a fashion magazine encourages the viewer to form a story in their mind. A minimal of two pictures of the same subject, as the series of Walker often are, could suggest consecutive events and therefore passage of time, not merely in the single image but moreover in the complete series of photographs. Published in UK *Vogue* March 2009 the series “Chocks Away”, we see the same person in different clothes and on different, though connected, locations. We could imagine a story to image 2D: the ‘protagonist’ is wearing on her head something that reminds me of a nurse’s cap of that era. We might hardly attribute narrative to this image if it were presented as a singular image, but as part of this series we could imagine a narrative or story: despite her appearance in image 2A as a well-to-do person, she might also work as a nurse during the Second World War. As a single fashion photograph it might offer less inspiration for the viewer’s imagination than this series. The definition of narrative by Porter Abbott as ‘a representation of an event or a series of events’ supports the idea that narrative and the option to evoke fantasy is present to a greater extent in a series of photographs than in a single photograph.⁵⁷

Porter Abbott specifies the temporal aspect of narrative in “narrative time” and “clock time”.⁵⁸ The event of the narrative is taking place in a certain time span of *clock time* of seconds, minutes etcetera. The photograph represents an extremely short clock time, the frozen moment, yet we could argue the detail in the photograph to extend *narrative time*. This is interesting in regard to the images of Walker, since they are often rich in detail. In the series “Chocks Away”, we see a scene that seems situated in the past of World War II (1940-45). The style of that era is replicated by the stylist and set builders in the type of airplane and styling of the models clothes, hair and make-up. One could say that by this detailed styling, way of posing and facial expressions of the models, Walker extended narrative time to the image beyond clock time and suggests a causal connection between events in the depicted scene. We could imagine ‘extended narrative time’ invites the viewer to linger on the images longer. It reminds me of Barthes’ reflection on details in photographs in his book *Camera Lucida*.⁵⁹ Great detail in photographs does stimulate to linger on them.

To summarize this chapter: I researched how characteristics of narrative and story, linguistic terms, apply to photographs. In linguistics a narrative consists of multiple events;

⁵⁷ Porter Abott 2008, p.13.

⁵⁸ Porter Abott 2008, p. 4.

⁵⁹ Barthes [1980] 2000, p.30.

a story consists of structured events with a beginning, middle and end. What are narrative photographs? I argue how some single or series of photographs of Walker might stimulate the viewer to fantasize and create a personal narrative or story in his or her thoughts. Humans have a reflex-like tendency to fill in the gaps of information. This reflex to fill in the gaps is more directed and staged by the creator of an image if a photo series is presented to the viewer instead of a single photograph. Since most photographs are made and presented, at least in the fashion magazine, as a series, it strengthens the suggestion of causal connection between the depicted events.

The internal, original and external context of why, how and where and what is represented by the photographs influences the narratives and stories we create in our minds when we view a photograph. Context of cultural background and knowledge of the viewer create personal thoughts and emotions, creating a personal narrative. Walker's photographs are presented in both magazines and museums and these different contexts bestow multiple possible narratives or stories upon them. The viewer of a magazine is addressed to purchase the clothes that the model presents, whereas photographs on the wall of a museum are objects of fine art. Context can influence the engagement in narrative for the viewer.

Furthermore, narrative in a photograph is clearly stimulated by a depiction of a subject experiencing a certain event that indicates to have a certain causal effect. In this way the narrative can be situated outside the photographic frame and the photograph can be perceived as a window to a narrative. A goal-directed action is similarly clear to stimulate the viewer to fantasize about a narrative or story. But the viewer's *awareness* of possible actions is also enough to engage in narratives or stories.

Although the 'clock time' of the depicted moment is a fraction of a second, despite the frozen moment, the viewer is aware of a possible action, which generates the dynamics and narrative in Walker's work. Detailed styling and set dressing in the photographs of Walker creates 'narrative time', extending the depicted clock time. The detailed image invites the spectator to linger with the eyes on the photograph. Walker enforces this extended experience of narrative time for the spectator by the poses of his models and suggestion of an event. The possible narrative or story in Walker's work activates creative participation of the viewer's fantasy.

In order to link the narrative aspects of language and images to some of Walker's photographs, I will discuss how his use of colour, use of scale, and the model might influence the engagement of the viewer in narrative.

Characteristics elements

Dynamic Connotations of Colour.

Particular elements, such as colour shape the narrative power of Walker's images in different manners. Nanay states "narrativity comes in degrees".⁶⁰ One image can be more narrative than others. I will argue by discussing certain elements of Walker's work why part of his work stimulates the viewer more to fantasize about a narrative or a story than work of other fashion photographers. I will discuss characteristic elements of Walker's work, which might stimulate the viewer to engage in fantasy. When we look at a photograph holding narrative aspects, it taps in to our memory. Our memory consists of personal and cultural knowledge. Some memories might even be intrinsic to our species. For example we might associate a certain colour with danger or a 12ft. doll might bring memories of children's book we once read. We might associate the pose of a model with a specific emotion. This chapter will discuss elements in Walker's photograph, which might bring the viewer in a mood, fantasize and dream away from the present.

Walker applies mostly colour photography. This is likely to be a result of the purpose for magazines and commercials. The overall sphere of Walker's work is colourful. Colour adds a dynamic and narrative element to the work; it catches the eyes and can be a symbol or stimulate a certain mood or feeling.⁶¹ According to philosopher, and natural scientist Johann Wolfgang von Goethe, colours can have physiological effects. In 1810 he wrote in his book *Theory of Colours* how he believes, when the brain perceives certain colours as orange, red, and yellow, these can be experienced as warm and inviting whereas blue is perceived as distant and cold. We can imagine different colours to bring us in a different mood. Designer and architect Johannes Itten expanded this believe in his

⁶⁰ Nanay 2009, p. 128

⁶¹ Note that colour can have different meaning in different cultures. In the book *Colour forecasting for fashion* by Debra Johnston Cobb and Kate Scully, London: Lawrence King Publishing, 2012, p.18 they give examples as "yellow in early Christianity was the colour of heretics whilst in China it is the colour of the emperor. Red is a celebratory colour of brides in much of Eastern Culture whilst in the West it is associated with subversive sexual behaviour."

book *The Art of Colour*, that colour has a spiritual and psychological effect. He claims “colours are forces, radiant energies that effect us positively or negatively, whether we are aware of it or not.”⁶² It clarifies how colours in Walker’s photographs could let the viewer experience certain moods. According to Itten colour aesthetics can be approached in three ways: visually, emotionally and symbolically.⁶³ I will clarify this by giving two examples. Firstly the colour yellow can be a symbol for the Chinese emperor, it can emotionally give a feeling of happiness and warmth, and it can visually attract the attention. Secondly black can be a symbol for death, emotionally it clearly has a different effect, sombre and introvert, and visually it is perceived as shade and lacking light.⁶⁴ As we can see if we compare images 3A and 3B, Walker uses colours to suggest a different sphere. The dark trees have a dark and gloomy feeling opposed to the light blue sky and green grass. By cause of colour, one might imagine a different narrative between the two images.

In effect colour is how we naturally see the world. As historian of photography, writer, and curator Geoffrey Batchen narrates how in the past, photographers added colourants to black and white photographs. He calls it ‘colour of life’ and remarks that it created an illusion of success and prosperity.⁶⁵ We could relate this to the glamour of fashion photography such as Walker’s. In regard of the colourful glossy fashion magazine, colour is certainly associated with glamour and prosperity. In order to understand better why Tim Walker is so successful we could follow Shlain’s explanation of the contemporary success of colour in art as he states that to love colour is a primitive instinct of humans. To argue this he explains “infants respond to brightly coloured objects long before they can learn words or even complex purposeful movements”.⁶⁶ I think this response remains as we grow up. We can not help ourselves: we are attracted by the colour in fashion photography.

Specific colours can have a strong effect. In particular the primary colours red, yellow, and blue catch our attention easily. Red has often been a dominant colour in Walker’s series. I will discuss two examples. As we see in image 5A and 5B the red

⁶² Itten [1961] 2003, p.12.

⁶³ Itten [1961] 2003, p.13

⁶⁴ Notions combined by me as read in the books and article of Craik, Itten and Albertazzi.

⁶⁵ Batchen 2002, p. 64.

⁶⁶ Shlain, as quoted by Riley. *Colour Codes: Modern Theories of Colour in Philosophy, Painting and Architecture, Literature, Music, and Psychology*. London: University Press of New England. p.6.

dresses with few black accessories stand out against the black and white background of white pages of a magazine, filled with black letters, in a white space. According to researcher in the field of fashion, communication, and culture Jennifer Craik, different cultures can connote different meanings for colours. As I mentioned before when I explained the different connotations of the colour yellow, it means that Western society may have different interpretations of colours in an image than Asian or African cultures. Colours in a photo could cause, similar to how Craik describes the connotation of colours in fashion, a clash of connotations and meanings.⁶⁷ In differing contexts colours could have even so a different meaning. For example, the sexiness of red is almost an opposite of the colour white, possibly a symbol for innocence, purity and goodness. However, a combination of red and purple might offer a completely different connotation to the colour red. In images 5A and 5B the colour black could connote for class and style. In addition to the singular symbolic of white and black, black and white tones imply nostalgia.⁶⁸ Since colour photography was not applied as ubiquitous as it has been after 1960s, black and white photos remind us of the early days of photography. Visually the colour red has an effect of isolation here and it divides shapes. Red stands out and is a warm colour. Red is a so-called advancing colour, as are yellow and orange. It appears to be nearer to the eye. According to Itten “white and black represent light and dark.”⁶⁹ Walker creates a suggestion of depth in his two-dimensional photograph by using black, white and red. The combination of certain colours seems to suggest a three-dimensional illusion in two-dimensional images as a photograph.

Liliana Albertazzi is a philosopher with an interest in experimental phenomenology and researched theories on visual perception of shape, space and appearance. She supports the theory of Itten. She remarks that “One patch of a certain hue appears phenomenally ‘light’ while another appears phenomenally ‘dark’ ”.⁷⁰ The use of red, black, and white in one photo clearly causes a suggestion of three-dimensional space. Walker simulates even more dimensions, since it appears as if the model is a two-dimensional image of a model in a magazine come to life. This trompe l’oeil is strengthened by the colour of her dress. In image 5B it appears as if the model just stepped of the cover. Image 5B refers to an earlier cover of Vogue in 1949, photographed by Irving Penn. The referral

⁶⁷ Craik 2009, p.38 and p.42.

⁶⁸ Craik 2009, p. 42.

⁶⁹ Itten [1961] 2003, p.37.

⁷⁰ Vishwanath 2013, p.182. (ed. Albertazzi)

The Perceptual Quality of Color, in *Handbook of Experimental Phenomenology: Visual Perception of Shape, Space and Appearance*. Cichester : John Wiley & Sons Ltd.

could be perceived as a tribute to Penn, a tribute to the past. Red is potentially glamorous and implies the model is a star. The 2005 model, Hannelore Knuts, is presented as, in a way, an “über-model”: she is possibly even more glamorous than the 1949 model, Lisa Fonssagrives.

Accordingly to images 5A and 5B, in image 6A the colour red is combined with black. In this series (not presented here in the original order of publication) the red radiates a different sphere. The connotation of the colour red in this series is danger and chaos. Red is, in the Western world, commonly known to be symbolic for sexiness, aggression, danger, passion, and strength.⁷¹ This influences our perception of the model. She could be dangerous, and aggressive or passionate and strong. Additionally the colour suggests a certain type of woman, not just an ‘empty-headed beautiful face’, but a strong, passionate individual. Black has its origin in its historical use in religion, politics and social connotations. Black induces thoughts of death, conservatism, and magic.

Whereas ‘opposite’ colours can divide and separate, harmonious colours can suggest unity and conformity. People can choose a colour to wear to stand out from the crowd; likewise colour can evenly serve to form unity in a group. In image 3B we see a model and a giant doll both wearing light blue garments. It suggests a connection between them. The scene reminds us of the book *Alice in Wonderland* (Lewis Carroll 1875) because of the resemblance to Alice’s dress, especially the light blue colour. This colour could be associated with innocence and harmlessness. Together the two figures form a diagonal light blue line in the frame of the photograph. A diagonal, sharp line of green grass cuts through the blue sky behind them. Light blue and green colours maybe seen as receding and harmonious colours still the outlines and silhouettes of the subjects stand out from the green grass.⁷² It has an innocent airy feel, as light blue is a more transparent tone of blue. The colour of the sky is reflected in the garments. In the same series we see the two subjects in image 3C in a dark forest with barren trees, the doll again in the same, light blue dress, and the model in girly, bright pink. The doll has a bright red bow in her hair now, like a subtle sign of danger. The woman seems to wipe her eyes with the blue skirt of the doll. The subjects stand out and look isolated in the dark forest. It enhances an

⁷¹ Craik 2009, p.42.

⁷² The terms used here stem from various theories of colour. The colour theory, colour wheel, and concept of colour harmony are quite commonly known, so I feel there is no need for references to specific texts. But I used texts acc. on Wikipedia, Johannes Ittens’s colour theories, and “Colour Harmony” in *Colour research and application*, Vol. 27, issue 1 by Kenneth E. Burchett, 2000. He researched literature on colour harmony in an attempt to define the meaning of it. He found eight terms that characterize colour harmony: order, tone, configuration, area, interaction, association, similarity, and attitude.

uncanny feeling for the viewer. Walker is quite clever in the use of colours in his photographs, since it combines visual, emotional and symbolic effects.

The success of Walker's abundant colours today, might have the same origin as the popularity of Disney animations at the time of Great Depression after World War I (1914-1918). Regina Lee Blaszczyk, researched the cultural history of industry's use of colour. She describes how Faber Birren, an expert on the function of colour, was invited in 1939 by Walt Disney to consult them on use of colours in animations. Blaszczyk writes, "The Technicolor film *The Wizard of Oz* carried Depression-weary theatre-goers to another time and place. Sensational blues, greens, reds, and yellows, according to *Reader's Digest*, made "you feel the way the director wanted you to feel."⁷³ In our era of economic recession, wars, and terrorism Walker's photographs could work as a means of escape from reality by the colourful visual dreams he creates.

In addition to the first element of use of colours, the play with scale by use of props 'larger than life' is a second distinct element of Walker's work. If I look at the images 3B and 3C it feels almost as if I am looking at pictures in a children's book. The immense size of the doll not only diminishes the human model to a miniature doll size subject, but it also feels intimidating. I will make some suggestions to how the latter element could influence a viewer.

Strangeness of Scale

Theorists of photography Hilde van Gelder and Helen Westgeest discuss selected photographic theories in history and note that there is a discrepancy in experience in looking at real life and a photograph.⁷⁴ A photograph of a tree is printed in a magazine in a size, scaling the real life tree down to several centimetres. Walker challenges our perception of this change of scale between reality and a depicted scene on an extra level. He collaborates often with a team of set and prop builders to incorporate giant props in his images, like the blow up of a camera with a Vogue magazine (image 5A and 5B, 2005), a giant Alice-in-Wonderland -like doll (images 3B and 3C, 2012.), and a huge insect (image 6, 2012). Although I am aware of the fact that these examples of his play with scale are

⁷³ Blaszczyk 2012, p 222.

⁷⁴ Van Gelder. and Westgeest 2011, p. 113.

some of his older work, it is an element he has been using even so in recent work like image 7 and image 8 (2016). Image 7, for example, depicts a reference to a chess play come to life. The queen of chess is normally a pawn a mere five centimetres high. In image 7 the depicted queen is as large as the human model. In my experience of the photograph, the distortion between photographic and real life scale creates not only a dreamlike, fantastical sphere, but also an intimidating and terrifying one. The large-scale objects impose a fantastic world, which I know, because of my knowledge of size, perspective, and scale, it can not be real. Image 3B shows a giant girly doll similar to a classic image of a children's toy. Although the harmonious colours of light blue and green reflect the atmosphere of a normal, harmless doll, the size of this symbol of a young, innocent girl feels uncanny and threatening. The disruptive part is that the doll is depicted as a diabolical thing, since the model is obviously in distress. The dark shoe sole of the doll is behind the blond head of the model as if the doll is going to step on her. The paradox of the doll's blond curls and light blue dress, the threatening size and posture is disturbing and we can imagine the scene might evoke thoughts and feelings in the viewer of the photograph. In addition to the above associations, my cultural knowledge of the book by Lewis Carroll, *Alice's Adventures in Wonderland*, makes me associate the images of Walker with the fantasies of Carroll. The protagonist Alice becomes very small and ends up in a world of fantasy in which she has the same size as a rabbit.⁷⁵ Besides merely tempting viewers of the photographs to purchase the garments, Walker uses additional props to thus 'fiddle with the scale of the world' even more than photographs usually do,⁷⁶ in order to possibly seduce viewers to experience additional associations and meaning of the photographs, which could let the viewer fantasize.

The Model in a glamour role.

Walker works with film actresses and models he considers being 'authentic beauties'.⁷⁷ He regards Stella Tennant to look like a boy, Karen Elson to look like an alien redhead, and actress Tilda Swinton 'holds a type of beauty challenging to the cliché'. Walker searches for an authentic feel in his models. 'He is always looking for the 'unusually

⁷⁵ I based this personal association on the original black and white illustrations by John Tenniel, made in 1865 for *Alice's Adventures in Wonderland*. In later images, like in Walt Disney's animation of 1951, Alice's dress is light blue combined with a white apron.

⁷⁶ Sontag 1977 [2008], p. 4.

⁷⁷ Interview Smith, 2012.

beautiful'. Individualism attracts Walker. Maybe his models are not classic beauties but the photographs do refer to glamour.⁷⁸ They show elegant and luxurious garments in a glossy fashion magazine. The elegance and luxury cover up an 'ordinary' existence. Usually the setting of a fashion photograph mirrors solely a desirable lifestyle, but Walker creates an unreal and imaginary world. His photographs show a world of fantasy, which reminds us of a filmic world. Walker seems to attempt to release the model of just being a mannequin for the clothes. The models seem to be like actresses in a film story. They act as if they find themselves in certain roles and situations suggested by their eye line direction, facial expression, and pose. All this combined suggests an event or a narrative. Sometimes Walker's models appear to be self-absorbed in thought or feeling. Often the models look outside the frame of the photograph towards a supposed threat or presence of others. The outward look of the models suggests a world outside the frame. It seems an event just took place and that another action or event will follow the depicted moment. A facial expression is sometimes present; sometimes it is neutral, the mouth slightly opened and the face quite expressionless, which could be considered more mysterious. Walker often depicts his models as puppets, marionettes or mannequins without identity. Craik critically describes "The current preference for fashion models looking blank and expressionless - and sometimes dismembered into body parts or depicted as machine-like robots- may signal a move beyond fashion into a dehumanized world of unconnected aesthetic impulses adrift from the performativity of selfhood".⁷⁹ It reminds me of the puppet-like depiction of models in Walker's photographs such as images 7 and 8. Besides this assumed representation of a dehumanized world and loss of identity, it may stimulate the viewer to fill in the blanks of the narrative, the story is not clear, the mood of the model is blank and this could stimulate the viewer to fantasize about the scene. Remember, we like to fill in the gaps.

Berger gives another meaning to the absent, unfocused look of the glamorous model. The more impersonal the model is "the greater the illusion of their power".⁸⁰ The viewer observes the model, but the model does not observe the viewer. The impersonal posture of the model feeds the illusion of happiness and power and sustains the envy of the 'spectator-buyer'. Berger states that since personal social envy is a common and

⁷⁸ Glamour is the impression of attraction or fascination that a particularly luxurious or elegant appearance creates, an impression better than the reality. Definition as described on Wikipedia, accessed 30th of January 2017. It is in fact a fabricated fantasy as are Walker's photographs.

⁷⁹ Craik 2009, p. 189.

⁸⁰ Berger 1975 [2008], pp. 132-133.

widespread emotion glamour exists.⁸¹ The models of Walker refer to a lifestyle to fantasize about. Analysing society in 1972 Berger notes that the pursuit of individual happiness seems to have become a universal human right. This causes the individual to live in contradiction of what he is and what he would like to be. It seems since then our society has become even more a spectacle of an alluring glamorous and rich life than ever. We 'glamourize' our lives on Internet platforms such as Facebook and Instagram. The discrepancy between the lifestyle of the 'rich and famous' and ordinary man can cause an individual to feel powerless. One effect of this discrepancy between what we are and what we would like to be, according to Berger, is that because of a feeling of constant envy and loss of control we escape into daydreaming.⁸² It acknowledges that Walker's photographs propose a means to overcome the gap between our lived experience and glamorous life we envy by daydreaming. We imagine ourselves to be someone, and somewhere else then in real life. The fantasy can give a person a sense of power and control.

Besides the facial expression of the model, posture is of influence on the narrative. Sociologist Erving Goffman examined the ways we tend to classify others and be classified by them and how we tend to interact based upon these classifications.⁸³ He analysed gender characterizations in advertising photography in 1960s and identifies the pose of figures with tilted or bent heads. He calls this 'the canting posture'. He describes that "The level of the head is lowered relative to that of others, including, indirectly, the viewer of the picture. The resulting configurations can be read as an acceptance of subordination, and expression of integration, submissiveness, and appeasement." Goffman illustrates this by ads showing mostly women with heads bent.⁸⁴ Besides a canting posture other poses of the models in some of Walker's work might remind us of a scene from a film. The model can look strong, in control and in the middle of an event. It can create distance on a different level. One can imagine a viewer is not likely to identify with the characters in the series "Tales of the unexpected" as published in *Vogue* UK 2008 (image 6A), since the characters seem surreal and fantastic. The text in the magazine literally says 'the magical world of Roald Dahl'. The term magical holds a strong implication of fiction. Though the space is an unpaved road in a landscape that exists in real life, the large props, styling, and make up look surreal. The surrealism of the depicted scene creates a distance between the viewer and the model. As a viewer, we might want to purchase the clothes

⁸¹ Berger 1972 [2008], p.148.

⁸² Berger 1972 [2008], p.148

⁸³ Blackwood. Biography on Goffman as accessed on 7-7-2016 <http://www.blackwood.org/Erving.htm>

⁸⁴ Goffman 1980, pp. 46-47.

depicted, we probably could not imagine ourselves in a situation as is depicted in this series.

Scott mentions a two-way issue in the relationship between photographer and model and the role of the model in relation to the reader. The sex of the photographer is of circumstantial knowledge and influences the way a viewer sees it.⁸⁵ Though Walker is not a photographer who I perceive to bluntly depict sexual behaviour in his photographs, he is a male, photographing mostly female models. One could argue that he contributes to objectification of the model and a beautification process. Sociologist Lucia Ruggerone investigated and compared the process of production for two fashion brands and notes possible negative effects concerning the slender models. She states that fashion magazines “display and mediate contemporary aesthetic ideals” by publishing fashion photographs.⁸⁶ The models in Walker’s fashion photography are rather slender, as contemporary high fashion industry mostly requires. Extreme slender models set bodily standards most readers of fashion magazines can not meet. Ruggerone’s survey amongst females that viewed fashion images showed a discrepancy between lifestyle of the viewer and the depicted lifestyle in the fashion photos. One can imagine this to be applicable to the images of Walker. Walker presents often a world of desired beauty. Ruggerone implies this could cause frustration and low-self-esteem among the female public. In this viewpoint we could imagine the daydreaming and fantasy, which his work triggers, could be considered negative. In many of his fashion photographs the model appears to be under threat or not in control of the situation. (Images 2A, 2C, 3A, 3B) We could remark that the model appears to be passive and vulnerable and Ruggerone points out that viewers may attribute their own meanings to the depiction in the photograph.⁸⁷ Readers of a fashion magazine gaze upon the subject in a fashion photograph and may create their own interpretation of the apparent situation or mood the model is in. The model plays a role, which the viewer can fill by personal fantasy.

A further element of Walker’s work is that it seemingly represents fiction instead of reality. The fictional elements are staged and directed by Walker and his team. Next I will

⁸⁵ Scott 1999, p.131.

⁸⁶ Ruggerone 2006, p. 355.

⁸⁷ Ruggerone 2006, p. 356-368.

investigate how these elements might engage the viewer in daydreaming and how it could instigate his photographs to represent stories.

Chapter 2- Fiction, Fantasy, Daydreams and Stories.

Staged Fiction

Staged photography has been performed since the early days of photography. In 1875 writer of *Alice in Wonderland*, Lewis Carroll, photographed staged scenes.⁸⁸ This genre allows the medium commonly known for registering facts, to represent fiction. The relation between staged photography and fiction might need further explanation.

Fiction of language seems different from fiction in photography. Language is a way to express thinking hence, as Barthes states in his book *Camera Lucida*: 'language is, by nature, fictional'.⁸⁹ Photography is usually seen as representing reality. Barthes means that language can not give him the same certainty of an actual event as a photograph can. Despite this presumed 'certainty' the photographs of Walker have an uncanny tension between reality and fiction. Since we know Walker works with analog equipment, we *know* the depicted objects and subjects in some of the photographs have actually been there, but what we also see some objects that do not exist in real life. Therefore photography can also represent fiction and as we can see in the work of Walker, a story can contain a combination of fiction and reality.

Battye describes the tension between fiction and reality in photography as an "oscillation between could-be-actual and could-never-be-actual".⁹⁰ He relates this to, amongst others, work of photographers Gregory Crewdson and Bernard Faucon. In my opinion their work is in some ways related to Walker's work, despite the fact Walker is a commercial fashion photographer for magazines and they are autonomous photographers. As Battye discusses Crewdson's way of working, we could imagine parts of it to be similar to the way Walker works. Like Crewdson, Walker mostly picks his locations with great care, builds elaborate sets, works with a team, and directs his models. Crewdson directs his models almost in the same manner as a film director would and similar to Crewdson's way of production we could imagine that Walker refers to "a narrative running in his mind in which the 'characters' have a history, and perhaps a future."⁹¹ The clothes and locations depicted by Walker could-be-actual, even so Walker often includes a could-never-be-actual in his photographs if we keep in mind, for example, the series with the immense doll. Both photographers construct images of worlds, containing rich detail. Battye argues

⁸⁸ Garcia 2010, p.7.

⁸⁹ Barthes [1980] 2000, p.87

⁹⁰ Battye 2014, p.158.

⁹¹ Battye 2014, p.160.

that the viewer receives the images as narrative *because* of this richness in detail.⁹² Faucon worked with a mix of life-size mannequins and real persons in his series *Les Grandes Vacances* (1976-1995). Battye argues the mix of reality and fiction to render a minimal and unresolved sense of narrative. In the series with the *Alice in Wonderland* look-a-like, Walker works with a model, in combination with a larger-than-life doll that could-never-be-actual. Discussing Faucon's images Battye states that "the scenes have a dreamlike impossibility".⁹³ Although Faucon's work to me feels more eerie than that of Walker, similar to Faucon's images, he depicts a mix of reality and fiction, confusing the viewer.

The use of props and play with scale is a way for Walker to stage fiction. In Walker's exhibition *Story Teller* not only the photographs have been on display but also the props. Therefore the props could be perceived as a separate art form. As Walker integrates separate forms of art in his photographs, he creates a composed and staged hybrid work of art of humans, clothes, and props. The model could be perceived as a work of art by nature, the clothes as an artwork by the fashion designer, and the props as an artwork of the set builders. The use of multiple disciplines in Walker's photographs might have two effects on the perception of the viewer. The first effect is the extra layer of information and meaning of the image besides the information about the garments. In addition to the work of the fashion designer, the garments on the model, we see extra elements of props and styling. These extra elements strengthen a suggestion of a world beyond the frame and events we can not see, but only imagine. They strengthen the narrative power of the photograph, possibly stimulating the fantasy of the viewer. This is represented strongly in the images of "Chocks Away". In some of the images in this series the association to World War II is triggered by the props, such as the airplane, the logo, and the clothing. We think about the world that the pilot flew out of, into Walker's frame. We could imagine a world at wartime outside the depicted rooms.

The second effect is the confusion for the viewer of the indexical value of the photograph. It causes the viewer to wonder about the world depicted in the photograph, whether it is real or fiction. The photographs depict subjects and objects that have actually been in front of the camera. Actual rays of light did reflect on objects that have been in front of the camera. Considering this, Walker's photographs are indexical. We know that every object in his photos has been there. The photographed objects and subjects can not

⁹² Battye 2014, p. 159.

⁹³ Battye 2014, p. 160.

be fictional. However, we know the props in Walker's photographs, like the insect of image 6 and the giant doll of image 3B, are man-made and do not exist as life beings in real life. Walker creates a new fantastical world, integrating an index of reality and edited and constructed elements of fiction. In the 1980s, photographer and writer on photography Allan Sekula argued on documentary photography that it is important to insert 'fictionality' in the work and that this addition allows the viewer to have an active reflection, which surpasses the literary depiction.⁹⁴ In my opinion there could be a similar effect on the viewer of Walker's work, which combines reality and fiction by styling and suggestive texts. These elements of 'fictionality' might stimulate the viewer to fantasize beyond the depicted event. Walker suggests the insect and the doll to be alive by their pose and their supposed interaction with the model. Thus his photographs represent a world of fiction and we could argue that the incorporation of multiple disciplines of expression does challenge the indexical value of photography to depict 'real life'. The narrative it creates could be considered a paradox. This paradox consists of the fact that, though based on Walker's fantasy or daydream, the viewer creates a narrative or story in his or her thoughts and turns it through language into fiction. Language forms the origin of a narrative and is no proof of reality in opposition to the indexical photograph.

Teamwork

The way of production of Walker's photographs strongly resembles the production of a film, as similarly a team is involved in creating the photograph. Since film is focussed to tell a story, this similarity of the mode of production might mean that Walker's way of production stimulates the suggestion of narrative in some of his work. We could imagine that a team of a photographer, art-director, stylist, and set builder create photographic narratives. Ruggerone notes that the construction of a fashion photo is a long process, involving many people at different stages of this process. This 'fragmented teamwork' improves the aesthetic quality and the potential impact of the images on the viewer but also creates diffusion of authorship.⁹⁵ I question this diffusion of authorship for the viewer, since we could assume that the viewer is mostly not aware of the process and team effort, linked to a fashion photograph. The name of the photographer shows often on the opening

⁹⁴ Van Gelder and Westgeest 2011, pp. 178-179. They discuss his notion in Sekula's article in his book *Dismal Science: Photoworks 1972-1996*, pp. 117-138. Sekula describes this 'fictionality' as texts or certain images.

⁹⁵ Ruggerone 2006, p.368

page of a printed series and the name of the photographer is also the only name mentioned on the museum wall, therefore the viewer is probably not so confused about authorship. This is relevant to the narrative because to see a photographer as the iconic maker of an image adds to the status of it. Status adds to the narrative, since Tim Walker made the photograph. The viewer is more inclined to form a narrative or story about a photograph made by a famous and successful than by an unknown photographer.

To relate back to a similar production mode in film I remark that Herman argues that “film narratives result from the combined efforts of cinematographers, screenplay writers, producers of sound tracks, and other agents of cinematic narrative.” Herman calls colour, textual content, and drawings/lettering to be “expressive components”, which are crucial of reconstructing a story world.⁹⁶ Walker mainly photographs in colour and his photos in the fashion magazines are often combined with texts. By these elements we could suggest Walker’s work to resemble expressive components of graphic novels and similarly reconstruct a fictional story world.

Film stills

In the introduction I mentioned how some of his work looks similar to filmic scenes. In order to specify this I argue that Walker’s photos exhibit references to film stills. Berger discusses a different way that film and photography tell a story. He notes that a film keeps up the tension for the viewer as to “what will happen next” and that photography, in juxtaposition, presents the viewer with “what was there”.⁹⁷ This notion suggests that film tells a story and photography does not. I argue that some of Walker’s photographs offer the viewer more than just a “what was there”. Whereas films tell stories, a film still could show a slice of this story, as could a photograph with some relevant characteristics of a film still. Film stills as a photographic genre have a narrative quality and because of this narrative quality might function as a distraction from daily life similar to film.

I will explain why I argue some of Walker’s images to resemble be film stills. The essence of the film still is that its goal is to show (part of) the story of a film in an image. The image has a highly narrative function in order to represent the story. It appears plausible to

⁹⁶ Herman 2009, p. 45. Herman is discussing a graphic novel here but in my opinion this can be related to Walker’s photographs, since the images of a graphic novel are a large part of the total.

⁹⁷ Berger [1982] 2013, p,100.

conclude by the narrative aspects in some of Walker's work as I mentioned before, that he tries to tell a story with one or a series of photographs. Many of the characteristic elements of Walker's work as discussed before in this thesis hold the same characteristics as those of film stills. For example image 9 is a film still made in 1939 for *The Wizard of Oz* (Victor Fleming). The scene shows a frozen moment, theatrical expression in the protagonist's face, a suggestion of an outdoors location. These are some similar aspects in some of Walker's work.

Film theorist and historian Steven Jacobs characterizes some of them in a history on film stills in his book *Framing Pictures: Film and the visual arts*. The term film still related to film indicates "moments of stillness in a narrative flow" as Jacobs remarks. "In several languages, the English term 'film still' refers to images taken on the set with a still camera and to an extraction of one of the sixteen or twenty-four single frames that together make up a one-second piece of film."⁹⁸

I will discuss the characteristics marked by Jacobs, which I find applicable and relevant to the work of Walker in order to show the narrative strength and the possibility of triggering daydreams for the viewer. The relevant characteristics of the frozen moment of the film still I will discuss are the deep focus, an excess of visual detail, use of props, use of location instead of studio, and the theatrical posing of the model. Jacobs remarks that in a film still the frozen moment is not very similar to that in a snapshot of Cartier-Bresson, but has more similarity to classic painting such as tableaux vivants in the seventeenth century. The exaggerated poses as seen in film stills and some of the photographs of Walker, show a similar type of moment that, in the 18th century writer Gotthold Ephraim Lessing called 'l'instant prégnant' or 'pregnant' moment.⁹⁹ It is a depicted moment aiming to represent an entire story. The poses of Walker's models remind us of an action of a protagonist in a film scene. We might imagine these moments to be 'pregnant' with a story. Whereas the absent neutral look of the model as seen in image 1 could feed an illusion of happiness and power for the viewer, as mentioned before¹⁰⁰, the effect of a theatrical expression is different. Karlie Kloss, the model in image 4 has a rather exaggerated facial expression and her gestures seem theatrical. The face of Kloss is unnaturally white, heightening the theatrical atmosphere. The action seems suspended and frozen. It suggests the story continues outside the frame. The suggestion of action in Walker's work might remind us of

⁹⁸ Jacobs 2011, p. 123.

⁹⁹ Bellour 1987, p.107.

¹⁰⁰ See The Model in glamour role

a scene from a film. But the effect of a photograph on the viewer is different from that of watching a film. Barthes explains the difference in photography and cinema and why, according to him, an animated photograph, which cinema is, loses its *noeme*: 'in the Photograph, something *has posed* in front of the tiny hole and has remained there forever; but in cinema, something *has passed* in front of this same tiny hole: the pose is swept away and denied by the continuous series of images: it is a different phenomenology.'¹⁰¹ This idea of a movie and the surrealism of the depicted scene create a distance between the viewer and the model.

Kloss looks at an artificial prop in the shape of a huge broken egg. By the details of the egg, big blue eyes, a top hat, a suit-like outfit, and a red sash, Walker clearly refers to the character of Humpty Dumpty in the book *Alice in Wonderland*. The character is well known by British people. As such, Walker addresses the "narrative formulas stored in the memory of the viewer".¹⁰² Similar to a film still, which refers to a fictitious moment of a story in a film, Walker refers with this photograph to a story, in this case a written one. This extra layer of information causes a British viewer to have expectations of how the narrative of the photograph could develop, provoking active thinking on the part of the viewer. Furthermore, the scene is shot outdoors on the location of a cornfield. The location adds to the narrative quality of the photograph, more than a studio shot since it sets the action in a more specific perspective. The location and depicted model are in deep focus, the grass in the foreground is quite sharp as is Kloss. This deep focus is also a characteristic of film stills that Jacobs notes.

We could imagine the frozen moment, exhibited in images 3B and 4, to be a photograph of a film scene. It shows a model in a dynamic and overacted pose, clearly "a movement converted into stillness",¹⁰³ which seems to suggest a person occupied in a chain of events. Jacobs also remarks that "film stills refer to films and since feature films tell stories, film stills themselves were often seen as photographs, which could implement narrative functions".¹⁰⁴ We can see this the deep focus in the sharp outlines in the trees from the foreground to the background in image 3C. The consequence of this deep focus is that it "creates an illusory space which looks hyper-realistic rather than naturalistic."¹⁰⁵ It relates more to fantasy than to reality. This fantasy invites the viewer to fantasize about

¹⁰¹ Barthes [1980] 2000, p. 78

¹⁰² Porter Abbott 2008, p.8

¹⁰³ Jacobs 2011, p. 131

¹⁰⁴ Jacobs 2011, p. 134.

¹⁰⁵ Jacobs 2011, p. 134

what the photographs depicts. Furthermore, Jacobs remarks as a characteristic of film stills “ the excessive amount of visual detail that gives film stills their enigmatic and uncanny qualities”.¹⁰⁶ This could be applicable to images 2A and 2C: the set dressing is as elaborate and detailed as that of a film set. The props made by set builders show great detail. The quality of the detail is uncanny and clearly shows that this scene is fabricated and staged. Jacobs notes that the uncanny quality of detail gives all the information in the photograph equal importance and that this is essential to the narrative.¹⁰⁷ He means that the forest is just as important in the narrative as the model and the giant doll. They all matter equally to the possible story. Furthermore, both images are shot on location, outdoors in a field and in a dense forest. Additionally, the reference to the book *Alice in Wonderland* is quite present; the doll resembles Alice, similar to the drawings in the book as we can see in image 3A, a drawing from the book by John Tenniel.

Memory and fantasy.

In his exhibition ‘*The Story Teller*’ Walker curated films that influenced him: *La Belle at la Bête* (Disney), *The Red Shoes* (1948, Michael Powell and Emeric Pressburger), *A Matter of Life and Death* (1946, Michael Powell and Emeric Pressburger) and his own first feature *The Lost Explorer*.¹⁰⁸ It shows Walker is greatly interested in film, reflecting in his fashion photography.

Film is perceived as popular culture and mirrors modern culture. Fashion photography appears to do the same. Susan Kismaric is curator in the Department of Photography of the Museum of Modern Art and Eva Respini is her former colleague curator. In their essay accompanying an exhibition on fashion photography of the 1990s they note that, fashion photography shifts endlessly by cultural, social and economic forces in order to sell clothes. “During the 1990s the genre moves away from an idealized and classical beauty towards a new vernacular allied with lifestyle, pop and youth culture.”¹⁰⁹ Kismaric and Respini remark a change from “a frozen object of beauty to a tantalizing aspect of a narrative.” Fashion photography ceased to capture a timeless moment, and instead attempts to represent a moment in time, and in this way, according to Kismaric and

¹⁰⁶ Jacobs 2011, p. 133.

¹⁰⁷ Jacobs 2011, p. 133.

¹⁰⁸ Accessed online February 2016, www.somersetshouse.org.uk

¹⁰⁹ Kismaric & Respini [2004] 2008, p.29-46.

Respini, represents more a narrative than before 1990s. The influence of cinema comes to mind. Cinema creates storylines and interrupted narratives. Walker's work refers in some of his photographs to well-known literature or films. This aspect strengthens the suggestion of a story. The viewer might have the original story in his or her memory triggered by Walker's photograph. Walker explains the different experience of fantasy and story by the viewer between film and photography in his opinion.

“ When you work as a photographer you're working more with a mood and with a suggestion of something that enables the viewer to be able to put themselves in to the picture and imagine themselves in that situation: that's what I think the human element in still photography is. With film you have to be a storyteller and not stray from the story; you have to be very, very specific – that's what that film was about.” ¹¹⁰

In photography the viewers can have their own fantasy whereas film does not let them stray from the story. Photography stimulates the viewer to mental activity.

Film theorist Peter Verstraten suggests that early cinema adapted well-known fairy tales, because their well-known background story injected these films with a narrative dimension. In my opinion this theory of adding a narrative dimension to film can evenly be applied to Walker's images, since Walker often uses well-known narratives in his photographic tableaux. We could discuss two levels of narrativity in Walker's work parallel to this film theory of Verstraten. Although a photograph is a spatial, static medium and film is a spatial and temporal medium, they share the visual element of 'showing'. Verstraten explains that *showing* can be a first level of narrativity. A photograph shows an event that is frozen in time. If the spectator knows the plot or story we could imagine he or she fills in the rest of the narrative, which is not shown by the singular photograph. The same can happen for a series of photographs: the lack of information between the images can be filled with information of the knowledge of the familiar story. Verstraten concludes: the spectator could fill in the gaps and construct a chain of cause and effect relations out of the consecutive static tableaux because of the well-known fairy tales. Walker not just uses fairy tales or other literature but well-known events and songs. He refers in his photographs to the Second World War (“Chocks away”), to a well-known children's song (*Humpty Dumpty*) and a famous children's book (*Alice in Wonderland*). In image 6A and 6B we read, in the heading on the opening page of the series “Tricks & Treats”, the name of director Tim Burton, who directed the film *Edward Scissorhands* (1990). Besides the

¹¹⁰ Tim Walker states in the interview with Smith on the difference for him between photography and film.

name of Burton some images clearly refer to his film since one of the models in image 6B is styled after the looks of the protagonist in the movie: a white face, black hair and knives instead of fingers. A consequence to consider of referring to well-known books and movies is that the viewer passively fills the gaps with the familiar storyline rather than with one's active interpretation and fantasy. In conclusion a critical notion could be that Walker's photographs are not as inspiring to one's own fantasy as I presumed. A counter argument I would like to make is that Walker does not copy the original narrative but adds his own twist as we can see in the series of "Tricks & Treats". This could discern a stimulation of the fantasy of the spectator outside of the spectator's memory of the film-story.

Walkers' series of photographs could be perceived to have a resemblance to early cinema and silent movie as evenly being a series of successive images. He carefully selected and created an order in showing the singular images. Verstraten explains that the editing can be seen as a second level of narrativity.¹¹¹ Though we could not regard his editing as random, only the spectator, familiar with the narratives Walker refers to, can "discern a story in a rather random selection of tableaux".¹¹² The reference to well-known narratives enhances the coherence and readability of the images. Since Walker stages his images carefully, the spectator is more likely to experience the image not as spontaneous but as a "deliberately staged image that was to be read".¹¹³ By staging photographic scenes, for example as he does in the series "Chocks Away", Walker challenges the viewer to a narrative.

As Verstraten discusses the 1899 cinema version *Cinderella* (Georges Méliès, 1899) he remarks that "the extravagant sets emphasize pictorial quality", possibly applicable to Walker's work regarding some of his work. Walker's images reflect Verstraten's notion of fairy tales as he mentions a notion of Stith Thompson (1977, 8); "fairy tales are set in an unreal world without definite locality and this never-never land is filled with the marvellous".¹¹⁴ This description reminds us of fantasy as described in footnote 7. In image 3B there is a larger than life doll that seems to be alive. In image 6B we see a person with hands shaped as knives, it could be gloves, but Walker suggests a supernatural being. Image 6 shows an insect holding a musical instrument, image 7 shows a chess piece larger than in real life seems to be able to move and image 8 shows a drawing of a person, which confuses the viewer even more about what is real, fiction or

¹¹¹ Verstraten 2010, p. 245

¹¹² Verstraten 2010, p. 243.

¹¹³ Verstraten 2010, p. 244

¹¹⁴ Verstraten 2010, p. 248

fantasy. Walker's work is loaded with referral to supernatural objects. In this regard we might call many of his photographs fantastical.

Daydreams and stories.

Besides the association of Walker's work to stories in film and literature, which might trigger the viewer to make a story in his or her own mind, the viewer of his photographs might experience daydreams. Daydreams have a similar structure to stories and this might cause the viewer to form a mental story in his or her mind. I will explain this in the next part.

In addition to the term fantasy, as used in popular culture such as films, books, and in many of Walker's photographs¹¹⁵ I will elaborate on the same term in regard of a person's personal fantasy. The narrative and fictional character of some of Walker's work stimulates thoughts, associations and fantasy of the viewer. Psycho-analyst Gabriella Giustino sums up reflections of colleagues on the concept of fantasy. I distilled some of the reflections in order to form a description of fantasy relevant to this thesis.¹¹⁶ Fantasy is often noted as a child's activity but also adults fantasize. A fantasy is a conscious mental activity.¹¹⁷ In the moment of reality when we fantasize the events of the fantasy do not actually happen. Fantasies can consist of thought, wishes or impulses and are accompanied by feeling states. They may be derived from the past. It exists in the mind of a person so anything goes. Mind-wandering, dreams and daydreams are also called fantasy.

As psycho-analyst Julien Varendonck noted in his book *Psychology of day-dreams* (1921) "the normal day-dreamer never loses the notion of reality".¹¹⁸ We can choose to daydream, but in general, we can not consciously choose to dream during our sleep and opposite to nightdreams, we can direct our thoughts when we daydream. Psychologists Jerome L. Singer and Vivian G. McCraven have researched the phenomenon of daydreaming in the 1960s. They discuss the results of a survey on daydreaming held among a population of adult students. Singer and McCraven call the daydream a

¹¹⁵ See footnote 7.

¹¹⁶ Giustino 2001, pp 1-8.

¹¹⁷ Though a fantasy can also be sub-conscious, this is not the type of fantasy I refer to in this thesis.

¹¹⁸ Varendonck 1921, p. 16.

conscious fantasy.¹¹⁹ They follow the idea of creator of psycho-analysis Sigmund Freud who analysed dreams and daydreams in the beginning of the twentieth century and distinguished conscious and unconscious fantasies.¹²⁰ The phenomenon of daydreams is volatile and subjective: when we think of past events, which actually happened, are we daydreaming or is a daydream always a fantasy of the future or of a present? If we think about how to solve a problem are we daydreaming? It is a fantasy about a successful future, so in this regard it can be labelled as a daydream. But it does not have to be about the future since we might imagine a possible daydream about a past event we once experienced. Both thoughts, to future or past, lead us from a present state in our life. Not only is the phenomenon itself volatile and subjective, even so the usage of the term daydream is diffuse. According to Singer and McCraven the term daydream can refer to fantasies about “wishful behaviour, curiosity about remote events or places, or creative activity”.¹²¹ We might say a daydream is mostly a fantasy about a desire and, as Singer and McCraven argue, there is no need for immediate relevance to the actual situation a person is in at the moment of daydreaming. The daydreams take the form of fairly clear images of people, objects, or events and frequently deal with future actions and interpersonal contacts. It occurs mainly when one is alone and most people reported that they enjoy it. They summarize a definition of daydreaming as “a human function that involves resort to visual imagery and is strongly oriented towards future interpersonal behaviour”.¹²² As noted in the introduction Walker considers his photographs as visualised daydreams. The publication of them in fashion magazines invites readers to join his daydreams or create their own. Singer’s research indicates that content, capacity and experience of daydreaming by the viewer differs. We see Walker’s daydreams in his photographs, however the daydreams that the viewer might have are personal and hidden. Berger notes that there is a gap between what publicity promises and what the spectator–buyer envies accordingly. Berger argues “instead of the gap being bridged by action or lived experience, it is filled with glamorous daydreams.”¹²³ We could assume there is a similar gap between the promise of Walker’s fashion photographs and what the viewer imagines. The imagined events, future actions, or interpersonal behaviour takes the form of daydreams.

¹¹⁹ Singer and McCraven 1961, p.151.

¹²⁰ As noted by Varendonck 1921, p. 19.

¹²¹ Singer and McCraven 1961, p. 152.

¹²² Singer and McCraven 1961, p. 156

¹²³ Berger 1972 [2008], p.148

Further, to make plausible that Walker's photographs might cause the viewer to daydream I will clarify how location and stimulation of the senses could trigger daydreams. Then I will argue how a daydream could hold a story. In order to argue the relevance of this thesis I will discuss the effect of daydreams on the viewer.

Location

Location is of influence on the experience of the viewer of a photograph. As we discussed earlier Walker's work is viewed in magazines, museums, and photo books. The locations where we look at them differ. Singer argues that a "relatively monotonous external environment is likely to increase one's self-awareness of the complex cognitive activity that makes up the stream of consciousness".¹²⁴ It suggests that a person is more inclined to daydream in an environment with ample external stimulation. On different locations we do different things. At home we might sit on the couch, in a museum we walk around. We are not performing strenuous task for work. Culture and media researcher Billy Ehn and theorist in ethnology Orvar Löfgren reflect on "doing nothing". They discuss locations where a form of "doing nothing", daydreaming, occurs. One of these locations is the privacy of one's home filled with "materiality, memories and an array of familiar routines".¹²⁵ When we sit down to read a fashion magazine, the couch functions as an island within the wider space of the room and the immobility and even the leaning back of the body, according to Freud, shapes our thoughts. Bodily positions seem to shape emotional moods.¹²⁶ Reading a fashion magazine at home is a different experience from walking around in the museum with its relatively empty, white walls. There is little personal memory, materiality and there are no familiar routines to perform. Despite the absence in the museum of the distractions found in one's home, other visitors could distract the viewer. However, both locations offer the possibility to shut out an external environment and contribute in their own way to a potential moment to daydream. The daydreamer is aware that he or she is distracted from daily life and physical activity.¹²⁷ One could

¹²⁴ Singer [1975] 2014, p. 43.

¹²⁵ Ehn and Löfgren 2010, p. 118.

¹²⁶ Ehn and Löfgren 2010, p. 111.

¹²⁷ Singer [1975] 2014, pp. 35-36.

describe the duration the viewer's mind wanders off from the present, the daydreaming, as a momentary withdrawal from real life.

Stimulation of the senses

What could the effect be of stimulation of our senses, such as sight? Varendonck brings up the notion of affect. According to him affect is a fore-conscious reaction of the primitive brain when the senses are stimulated.¹²⁸ It reminds us of the theory of Steiner. When we perceive a photograph of Tim Walker colour, form and composition might cause affect in our brain similar to a reflex of the body. Varendonck concludes that affective elements produced by sensation can be an "inciter of memory and stimulus in apperception" without our being consciously aware of it.¹²⁹ Though daydreams are conscious dreams, it might be possible affect could be the cause of them by triggering our subconscious. Varendonck also notes affect can make us discover a meaning in a sensation that our "sober mind" never could have thought of.¹³⁰ It could set the mind of the viewer to associations, which stimulate not only memories but also fantasies. Considering all the specific elements of Walker's photographs as described in the previous chapter, I would argue that some of his work might stimulate affect more than the works of other fashion photographers. The rich detail, the play with scale, use of colours, to name a few of the characteristics, could stimulate the sense of sight differently then, for example, a black and white photograph or a photograph of a model in a studio. It might be possible that Walker's photographs stimulate affect in the nervous system in a way, which stimulates people to daydream. The associations and memories Walker evokes in the viewer by the styling and set-dressing of his photographs could set the viewer of to mind-wandering and daydreaming.

Internal and external sources of stimulation influence daydreaming similar to the way internal, external and original context influence narrative in pictures. Singer mentions research indicating that an internal image uses the same pathway in one's brain as an external image.¹³¹ This appears to mean that when we look at a photo of Walker we can merely replace it by our own internal image if we suppress attention to the external, physical environment. There could also be a possibility we still have the external image of

¹²⁸ Varendonck 1921, p. 244. He remarks further that he used the term 'affect' to denote different notions such as wishes, emotions, etc. This is relevant since I argue that the viewer of Walker's photographs might experience thoughts, feelings and emotions, possibly creating a daydream and a mental story.

¹²⁹ Varendonck 1921, pp. 244-248

¹³⁰ Varendonck 1921, p. 247.

¹³¹ Singer [1975] 2014, p. 87

Walker in 'the mind's eye' and form at the same time a verbal–linguistic 'sequence of events'.

Stories

To further clarify daydreams we could distinguish the phenomenon from a fantasy or conscious dream by noting that a conscious dream is often goal directed and singular. For example we can have a conscious dream of a new house, winning the lottery, world peace, or of wearing that beautiful dress. A daydream might be more of a story. Whereas a fantasy has similar aspects as a narrative: it appears to hold infinite, contingent events, a daydream could have aspects more similar to a story: finite and a causal connection between events. The inner process of daydreams, according to Singer, can consist of, amongst other things, "pictures in the mind's eye" and "the unrolling of a sequence of events".¹³² These two inner processes as described by Singer remind me of specific photographs and stories in general, as structured accounts of events.¹³³ Photographs and stories as forms of personal expression are ubiquitous in our contemporary world.¹³⁴ Amateurs and professional artists perform these modes of expression, which we could perceive as an expression of their conscious fantasies or daydreams. In order to describe how daydreams inspire expressive arts, Singer argues that artists attempt to express "man's on-going stream of thought, daydreams and the moods they evoke".¹³⁵ Philosopher Fabian Dorsch researches philosophy of perception and of the imagination. In order to clarify why daydreaming could contain a story I note his differentiation between two dimensions of thought in daydreaming and mind-wandering. Dorsch argues that "The first difference is mental agency, and the second narrative structure".¹³⁶ Whereas mind-wandering may involve a series of random thoughts about random subjects matters, daydreaming has a coherent structure insofar as daydreams involve plots and characters, and constitute a continual train of thought. We usually stick to the same subject. If we remain to the same subject it might be so that we create a story in our head. Singer states about this structure of daydreaming that daydreams could be perceived as internal, private

¹³² Singer [1975] 2014, p. 3.

¹³³ A simple notion is that a story has a beginning, middle and end. To clarify on the term 'story' as referred to in this thesis is any account of a sequence of events, fictional or real. I will elaborate on this in chapter 1.

¹³⁴ Barthes. See his quote about ubiquity of narrative as mentioned in footnote 57.

¹³⁵ Singer [1975] 2014, p. 9.

¹³⁶ Dorsch 2015, pp. 791-813. Note that he speaks of 'focused' daydreaming. If it would be unfocused he calls it mind-wandering.

wishes and anticipations, which turn into stories.¹³⁷ For this thesis it is not the issue what the content of daydreams could be, but it is plausible daydreams follow a structured order of causal events that could have a beginning, middle and an end. Singer's and Dorsch's description of daydreaming could clarify my argument that daydreams can be 'mental stories'. Since Walker's photographs trigger fantasy, memories and daydreams with a narrative structure, his photos possibly stimulate the viewers to create stories in their mind.

¹³⁷ Singer [1975] 2014, p 28.

Conclusion

The notion that daydreams unfold as stories suggests that photographs, which trigger a viewer to daydream can manifest a story. Tim Walker presents himself as a storyteller. Apparently he wishes to engage the viewer into a story. Though his photographs certainly have a narrative character, a narrative and a story are different terms. A narrative can indicate a sequence of events, which do not necessarily have a distinct beginning or end. A single photograph depicts one event and is less likely to represent a story, since a story is a structured narrative with a beginning, middle and ending. In a number of Tim Walker's fashion photographs I have identified particular narrative and fictive aspects and characteristic elements, which support my argument that his work might indeed stimulate fantasy and daydreams in such a way that the viewers form an internal story in their mind.

Particular aspects of Walker's work influence the narrative and possible story. Context influences narrative aspects of photographs. Walker's work is published mostly as series in women's fashion magazines, art-objects on the walls of British museums, and printed in large photo books. Different modes of presentation can grant photographs different meaning. A publication such as a series presented in a fashion magazine is more likely to represent a story than a single photo on a museum wall. In general Walker's photographs are presented in Western culture. Knowledge and culture of the viewer are of influence on the narrative in a photograph. A Western viewer might have different associations than an Asian viewer.

In addition to context, expectation of cause and effect is of influence on narrative. The viewer sees a depiction of a model in a certain dynamic pose, suggesting movement and an action. The dynamics suggests events outside the frame: before the frozen moment depicted in the photograph and a result of the action after. The photograph appears to depict a slice out of a story that started and might continue. Humans have a reflex-like tendency to fill in gaps of information in their own mind. We might imagine the cause for the event we see depicted in the photograph and fantasize about a further action outside the frame. The narrative might extend, beyond the depicted event, into a story in the viewers mind.

Characteristic elements of Walker's work are colour, playing with scale and the role of the model. Walker works mostly in colour and different colours can have different meanings for the viewer. By cause of their Western culture, Western viewers form a

different narrative to red than to the colour green. Furthermore, the sight of a colour works directly on the brain and different colours invoke diverse moods. Additionally, playing with scale affects the mood of the viewer. Walker works with a team of set builders and uses props on his sets. These props are often items from reality but blown up in size. He depicts models as large as chess pieces or a puppet larger than a model. It confuses the viewer and adds a narrative by a mix of reality and fiction. This specific stimulation of sight could cause affect. A notion of affect by Varendonck is that stimulation of our senses triggers our brain in a sub-conscious way. According to him, affect is a fore-conscious or subliminal reaction of the brain and triggers the mind of the viewer to have memories and fantasies. Walker creates a certain mood with his models that he argues to be 'authentic'. He stimulates them to be more actors than lifeless mannequins. The depiction with a reference to a narrative stimulates the viewers to identify and fantasize about the promised lifestyle in the photograph. Commercial fashion photography is desire-inducing. When we see a photo of a beautiful dress, we desire to own and wear that dress. Not just the clothes are desirable, but also the lifestyle and adventures. We could fantasize about a voyage to the same region as where the 'heroin' is. Walker's photos take the viewer beyond the desire to own and wear the garments. He stimulates the viewer to fantasize.

In addition to the representation of narrative in some of Walker's photographs, there are several elements of fiction. These elements help create a fantasy world in Walker's work, which stimulates the viewer's fantasy. Walker deliberately stages his photographs and creates a fictive world, sometimes based on narrative sources of inspiration such as film and literature. The referral to these sources only has a fixed meaning for viewers who recognize the referred works. The depiction in Walker's photographs might address the memory of the viewer about a book or film. If the mind wanders of to memory it possibly stimulates the viewer to start fantasizing. Besides the occasional reference to existing and famous stories, Walker's work sometimes resembles photographs in the genre of film stills. Film stills are made to represent a complete film story in one image. The resemblance to film stills makes it plausible that Walker's photographs could represent a whole story in one image, the story Walker has in his mind. Possibly the viewer does not adapt Walker's suggestion for a story, yet creates his or her own fantasy.

A fantasy may take the form of daydreaming, which is a conscious type of fantasy since we are awake when we daydream. It appears that an environment with little distraction could stimulate daydreaming. Looking at photographs in a fashion magazine in the privacy of our home or in the quietness of a museum might indeed have the effect of

daydreaming. The moments we daydream our body is in the present, however, our mind is absent from it and more in the past or future. In order to support my argument that fantasies triggered by Walker's photographs can have the structure of a story I adduce Dorsch's claim on the storytelling character of daydreams. To clarify this he notes the difference between mind-wandering and daydreams. He remarks that mind-wandering may involve a series of random thoughts about changing subjects matters. Daydreaming has a coherent structure, according to Dorsch, insofar as daydreams involve plots and characters, and constitute a continual train of thought. It supports the argument that the possible daydreams that Walker's photographs evoke are stories formed in one's mind. Why could daydreaming be of importance to humans? Singer notes on daydreams:

“ Daydreams may even be more than just wishful explorations. They may indeed be useful. Some, of course, simply divert us and lower the level of tension and distress occasioned by a frustrating or anger-provoking circumstance. Others may provide us with an alternative environment to one that is boring or contains within it reminders of failures or insults. But to some extent, daydreams also represent rehearsals for future actions. They may suggest new and alternative ways of dealing with the future. It can be a diversion from daily life, or a tenuous task, it can be relaxing.”¹³⁸

Daydreaming makes our attention shift from an external world to an internal mental world. Walker describes his work as a form of escapism. Varendonck argues that daydreaming can be considered an escape from this present in pursuit of pleasure.¹³⁹ It is a type of escapism that could be further subject of research in narrative photography with fictional elements such as Walker's. In my regard it is important to fantasize and daydream. In this era of global wars, economic recession, and dangers of global warming of the earth we can imagine the longing of people to escape reality into personal thoughts, daydreams and stories for their own pleasure. Walker's work might bring the viewers a moment of relaxation, contact to the inner self, or even an inspiration to new ideas.

¹³⁸ Singer [1975] 2014, pp.118-119

¹³⁹ Varendonck 1921, p. 355

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