



## *The Glamorous Feast*

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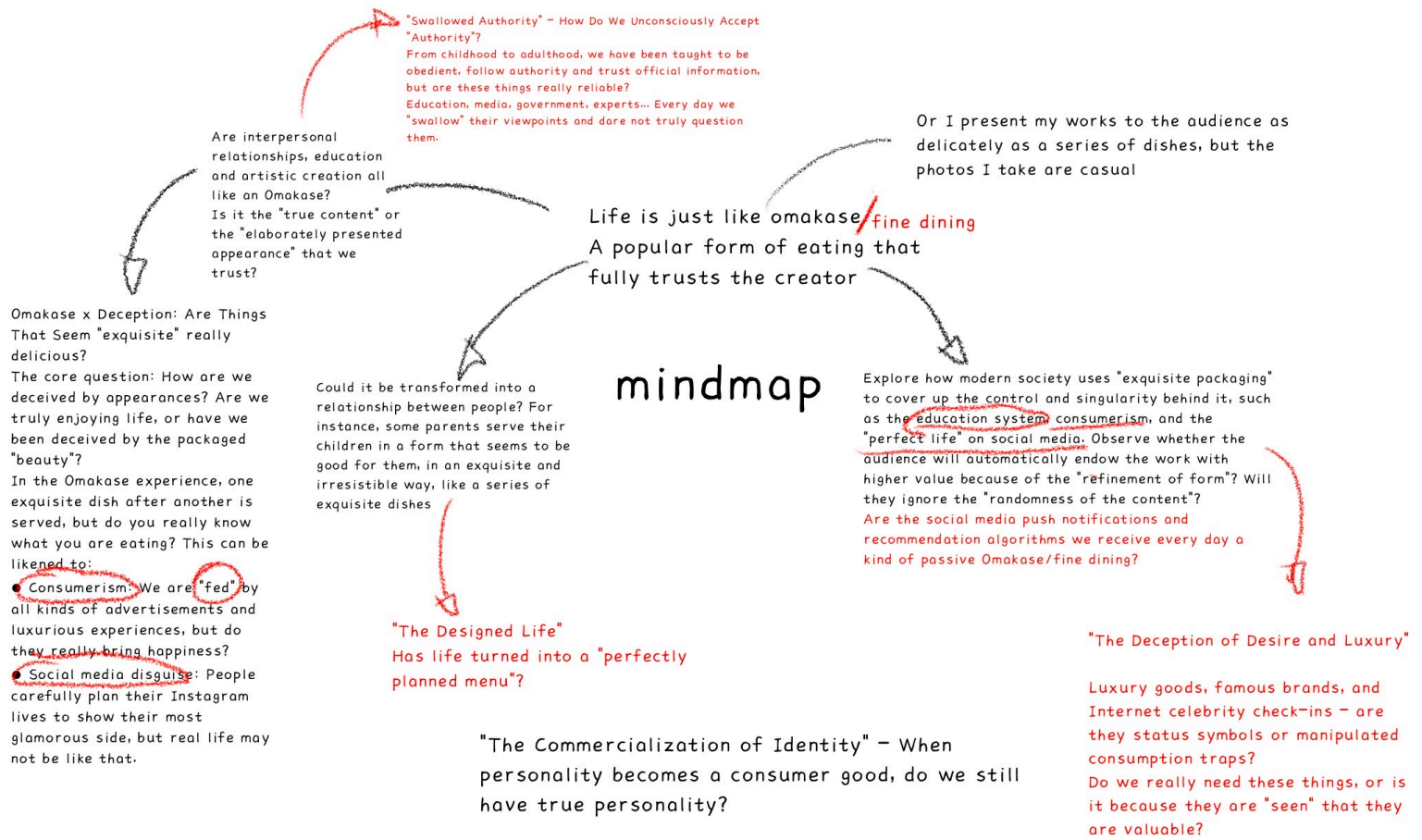
Course: BA Fashion Photography Year 3

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• 02/PROJECT CONCEPT





# "Expanding the Boundaries of Photography: Cyanotype, 3D Modeling, Sculpture, and Three-dimensional Images"

When I learned that this project needed to start creation from "self", I realized that this was not only an exploration of the theme, but also an opportunity to integrate the technologies and media I had learned during the three years of university. I chose fine dining as the starting point because I am personally obsessed with such highly ritualized dining forms (such as tasting menu, omakase) in themselves. The initial attraction came from the taste and care of the food itself, but as the experience accumulated, I gradually realized that these restaurants seemed to pay less and less attention to "deliciousness", and instead became more concerned about "appearance". So I began to think - when "beauty" overwhelms "feeling", what exactly is left after eating?

I have decided to take short films as the main form of presentation for the project, and at the same time, transform the media techniques I have learned previously, such as cyanotype and modeling, into important visual and conceptual "props" within it. I'm not merely recreating a meal, but rather "reorganizing" this grand feast about food, desire, viewing and performance.

In order to break the planar limitations of traditional images, I attempt to make the photos three-dimensional and materialistic. For example, I print food photos on edible chocolate chips so that the images can be "swallowed". Embed the image into the epoxy resin to become one of the "cold dishes". The cyanotype works are printed on blue cardstock and hand-woven paper to simulate the texture and feel of beef tarts. These constitute the "five courses" in my fictional menu, each of which is a visual translation and symbol of real experience.

In one of the dishes, I used Blender to construct five different images of disadvantaged women and presented them as "ingredients". This is not merely the superimposition of visual effects, but rather a metaphor I use to represent the groups that are gazed upon, consumed, and commercialized. Through coordination with the performance, this "serving the dish" process is no longer merely a display of actions, but transforms into a structural narrative device, continuously superimposing and advancing the rhythm, meaning and space of the short film. The application of cyanotype brings a certain "imprecise" image language to the work.

In addition to image experiments, I am also attempting to incorporate sculptural language into my creations. Some of the props that appeared in the short film - such as deformed cups and distorted tableware - were all made by me personally as part of the photographic narrative. These handcrafted items are not only props but also my attempt to combine photography with materials and artistic set design. I hope to break the boundaries between media, making my works a platform that accommodates more forms and sensory experiences, and stimulating more possibilities across fields.

In this project, fine dining is no longer a scene about eating, but a comprehensive platform for me to conduct media experiments, social criticism and political expressions. Every dish and every prop is both an exploration of formal language and a questioning and reversal of the phenomena in today's society.

- **1. Still Life**
- Cyanotype technique
- 3D modeling
- Prop making
- Art direction and set design
- **2. Image Materialization**
- Printing photographs on chocolate, transforming images into edible art experiences.
- Embedding images in resin to give them a sculptural quality, breaking the flatness of traditional photography and creating tactile, displayable objects.
- **3. Short Film**  
The short film is structured around the ritual of “serving courses.” Through the combination of photography, performance, and physical installations, it builds a visual narrative exploring the entanglement of consumption, desire, and identity.
- **4. Fashion Portrait**

• Shooting Concept

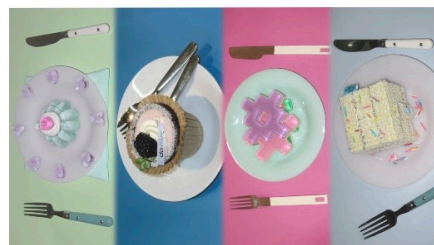
- 04/From Concept to Execution: Staging the Feast

# Still Life Photography

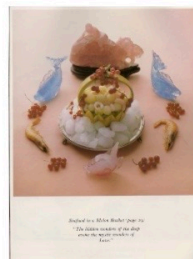
·Exploration of Creative Processes and Media

In this project, I hope to integrate the techniques I have learned and continuously explored during my college years to form a cross-media practical path. Cyanotype was an experimental photography method that I focused on researching during my junior year. Its unique colors and contingency provided me with a visual language that broke the conventional narrative of images. Modeling is a tool that I have been exposed to since my sophomore year. It enables me to extend from two-dimensional images to three-dimensional space.

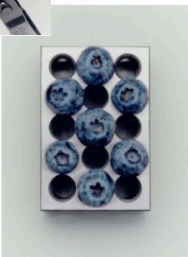
In addition, I also tried to make some installation objects by myself, including cups, tableware and other props closely related to the theme. This not only enriched the visual part of the images, but also aroused my deeper interest in the boundary relationship between photography and sculpture, space, and art setting. These attempts are not only experiments with materials and techniques, but also my efforts to transform "photography" from static images into a more open and comprehensive sensory experience.



For me, still life is not just about taking pictures of some objects, but about conveying a sense of "ritual" through them - seemingly exquisite, but actually a bit oppressive and unreal. It is a very important part of the entire work, both beautiful and a little disturbing.



## Still Life Moodboard



This set of still life Moodboards organizes my references on color, light, material and composition before shooting. It helps me conceive the atmosphere and spatial sense of the entire image, and also gives me more direction when preparing props and setting up scenes. This set of still life Moodboards organizes my references on color, light, material and composition before shooting. It helps me conceive the atmosphere and spatial sense of the entire image, and also gives me more direction when preparing props and setting up scenes.

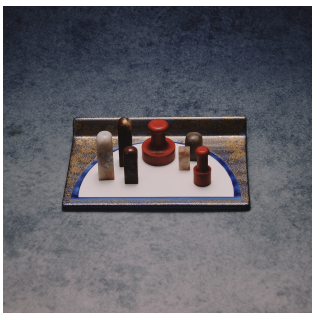


# Still Life Photography

01 / Concept Design & Visual Planning

02 / Pre-Shoot Preparation & Production Execution

03 / Post-Production Editing & Color Grading



- 1 The beautiful lie
- 2 Tailored illusions
- 3/The Crystal Dream
- 4/The Taste of Obedience
- 5/Nothing There
  - Concept of the Five “Dishes”
  - Props and Scene Composition
  - Creation and Production of Props

· 1 Concept Design & Visual Planning



The beautiful lie

# 1

## • 1 Theme conception

### • The Beautiful Lie

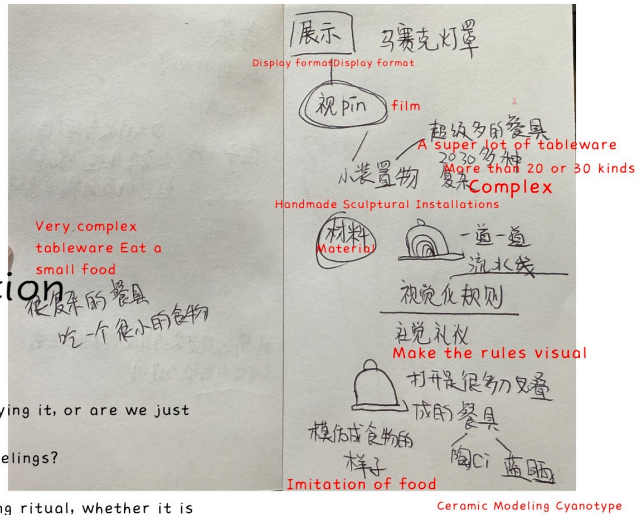
#### Appetizers

I "The Scam of Ritual" - Are we really enjoying it, or are we just performing?

Excessive ritual = a substitute for true feelings?

Questions to think about:

- Modern people are increasingly emphasizing ritual, whether it is birthdays, afternoon tea, travel, dressing up... Do these really make people happier, or are they just "performing happiness"?
- Is ritual a kind of "self-packaging" that makes life more meaningful, or is it just another kind of social pressure?
- If there is no audience (social media), will we still do these things?



A "dish" with a sense of ritual

A small piece of food is served on a large plate

Can cloth be used to simulate food of different lengths and sizes? Cyanotype can transfer photos onto cloth



Soft clay

材料 Material

石塑粘土

Afternoon Tea Photos from a Restaurant I Visited Earlier

打卡拍照的照片 特写照 吃的和人

5 or 6 photos

精选很完美的照片

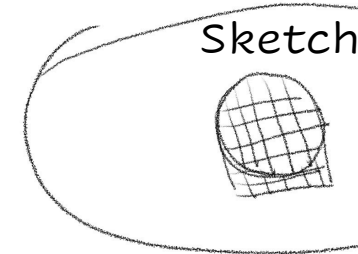
很复杂的餐具 吃一个很小的食物

这个餐具是每一个菜里出现的?

Weave the cotton

cardstock into a Mosaic shape before cyanotype

After cyanotype cut the pictures into strips and then weave them



5 6 layers

1. The first layer is garbled (cut into strips after cyanotype printing, then weave)

2. The remaining 4 layers are woven with cotton cardboard first and then printed with cyanotype

## • 2.1 Prop Fabrication

Tableware making materials

- 1 Knife and fork
- Stone modeling clay/ceramic mud (can be made in the store)
- 2 Cups

Idea 1

The cup body is displaced or has multiple structures (ironic repetitiveness)

Design inspiration: A cup has many cup outlines, such as a coffee cup on the outside, a red wine cup on the next layer, a Japanese tea cup on the next layer...

Performance: Each layer represents a "rule" - different utensils must be used for different occasions, and finally it becomes an impractical, multi-layered structure. It's just drinking water, but you have to change a bunch of "appropriate" containers.

Idea 2

Layered/embedded small cups inside the cup

Design inspiration: There are several small cups nested inside the cup, one inside the other.

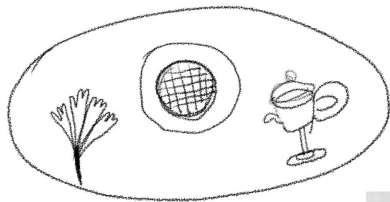
Performance: The concept of a nesting doll cup, but it cannot be drunk directly, and must be removed layer by layer. The absurdity of "using cups according to occasions" - it seems exquisite, but it is actually complicated and cumbersome.

Photos printed on tableware and cups

Photo transfer methods: cyanotype or Polaroid transfer, are there any other methods?

Cyanotype may not be successful

菜 moodboard



Sketch



## • 3 Prop Sketch & moodboard



## • 2.2 Prop Fabrication

sketch



Handcrafted sketches of "peculiar" tableware making



## The Concept Behind My Cyanotype Design

### 1. The Beautiful Lie

This "appetizer" directly lifts the veil of the entire "sumptuous feast": What we are obsessed with, is it the satisfaction of the taste buds or a false illusion wrapped in an exquisite appearance?

I chose to print the cyanotype on the pre-woven cotton cardstock to simulate the common form of beef tarts in fine dining. By presenting "inedible" items in the name of food, it awakens the audience's vigilance against the absence of a sense of reality.

And cutting, shuffling and re-pasting the image after cyanotype is my destructive response to the "visual order". When everything is pieced together by labels, filters and aesthetic standards, has the "beauty" in our eyes long turned into a meaningless visual jigsaw puzzle? These fragments seem elegant and neat, but in fact they are tasteless - just like the daily life that is constantly beautified, performed and shared in contemporary consumer culture.

This "disguised appetizer" not only formally simulates the beginning of a high-end meal, but also conceptually raises the most acute question: Under the packaging of "beauty", what is left for us to truly savor?

## ·4 Still Life Prop Selection

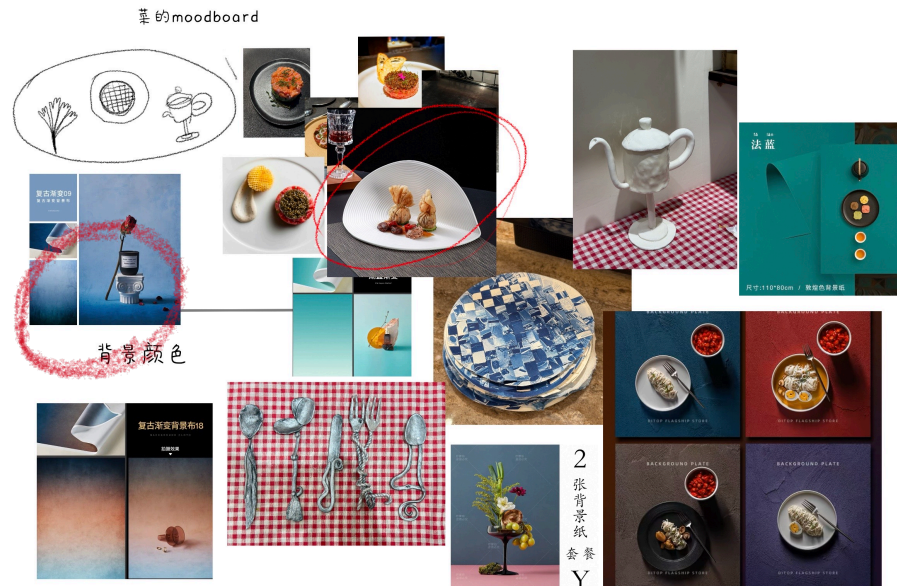


The tray used as a plate in the short film (because in the short film, the average plate is too low to be captured in all aspects)

## "Form Over Function: Why I Designed These Cups and Utensils"

In my handcrafted sculpture installation, I designed an "irregular-shaped cup" as a conceptual prop. It is composed of various drinking utensils joined together: the tall leg of the wine glass, the body of the mug, the handle of the teapot, the lid of the teacup, the spout of the tea... These objects, which should belong to different functions and contexts, were forcibly combined on a single cup, symbolizing the artificially piled rituals and formal sense in the refined food culture. This work satirizes the phenomenon that a meal is infinitely complicated and stereotyped in a humorous yet slightly absurd way.

The same design concept has also been extended to the "irregular-shaped tableware" I created: a spoon with three tips, a fork with two tips, a knife with an unbalanced shape... They seem like tools, yet they have lost the efficiency and logic that tools should possess, becoming concrete metaphors for the absurdity of a refined life. These unconventional combinations reveal the contemporary dining reality where form overwhelms function and experience gives way to performance.



## ·5 Still Life Background Paper Selection and Styling

Soft clay ①



The process of prop making

After the shaping is completed, it is sent into the oven for setting



After being put into the oven to set, it is air-dried and then colored

Shape the clay into the desired form



I tried two different materials during the process of prop making:

The first time I used stone plastic clay. Its advantage is that it can be air-dried naturally without the need for additional baking, and it is suitable for quick setting and experimentation. However, in actual operation, I found that its ductility was poor and it was difficult to control during the shaping process, resulting in easy deformation of the shape and difficulty in grasping the details. Eventually, the presentation effect was not ideal. Therefore, I decided to give up using it.

The second time, I switched to soft clay. It has higher plasticity and can more precisely restore the complex forms I want. It is especially suitable for expressing the concept of "irregular-shaped tableware", and the final forming effect is also more in line with my expectations.



蓝晒感光相纸 (7寸圆形)

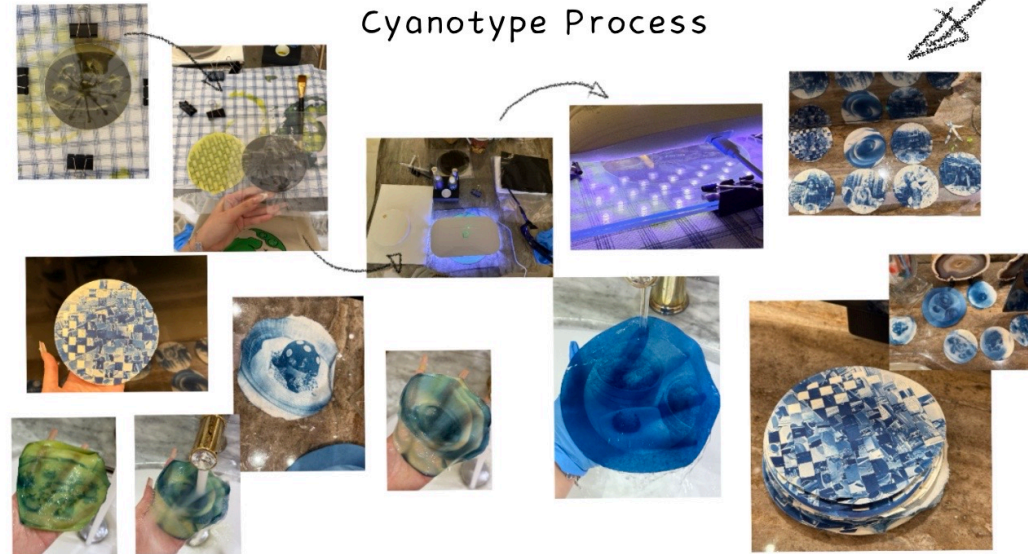
For this dish's cyanotype process, I selected three different materials: 300gsm watercolor paper, regular watercolor paper, and fabric. Each material brings its own unique texture and visual quality. The 300gsm watercolor paper, being thicker and more textured, allows for a finer and deeper cyanotype effect. Regular watercolor paper is softer and produces a more delicate and subtle blue tone. The fabric, on the other hand, breaks away from the rigidity of traditional paper, giving the cyanotype image a greater sense of dimensionality and physical presence.

The photos were converted into black-and-white negatives in Photoshop, and the image shapes were set to circles.



All of these photos were taken by me. I'm deeply obsessed with visiting and documenting high-end restaurants and hotel afternoon teas, which became the starting point of this project and led me to reflect on the meaning behind this behavior.

### Cyanotype Process



During the production process, I first mixed ammonium ferric acid and potassium ferricyanide to form a photosensitive solution, and then evenly applied it to the selected material surface (such as watercolor paper or fabric). After it dries naturally in the dark, place the prepared black and white negative film on it and then expose it with an ultraviolet lamp. Finally, rinse with clean water and let it dry.



02

**Tailored Illusions**

*A touch of artificial branding, some male dominance, heavy capital marketing, and a surge in consumer desire.*

Tailored illusions

# 2

## 2 Tailored Illusions

"The Commercialization of Identity" - When personality becomes a consumer good, do we still have true personality?

Problem thinking:

This is an era of "tailor-made fantasies" - so-called high-end customization experiences and personalized services are increasingly packaged as a kind of "illusory enjoyment". Behind this lies a system jointly constructed by a male-dominated aesthetic system, extensive capital manipulation and precise marketing. It not only shapes the direction of desires but also constantly stimulates consumers' longing for "being seen" and "being envied". This longing does not arise naturally but is artificially designed and constantly magnified. We think we are making a choice, but in fact, we have just fallen into an illusion woven by both brands and social mechanisms.

Selection by favor Selection by

② 翻牌子  
翻牌子

Commodification of Identity

Housewife  
立体的 有厚度的  
一道菜上可以看到3张照片  
不能是真的食物

Women with labels  
Three photos can be seen on this dish  
Three photos can be seen on this dish

尺寸: 32.5\*22.5\*13cm  
材质: 棕色浮雕PU

巧克力  
把人分成三个部分

moodboard

Final choice

### ·3 Still Life Prop Selection

巧克力  
Chocolate (real and edible)  
把人分成三个部分  
Divide people into three parts

头	head	
肚子	Belly	
腿	leg	

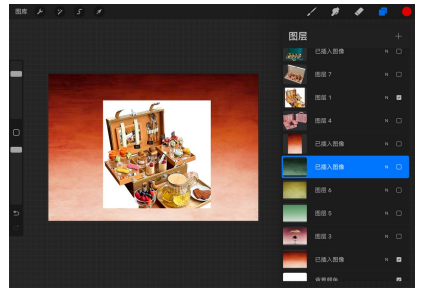
·2 Sketch

3个人设 人妻 教师 萝莉  
Three people set up wives, teachers and girls



Why choose chocolate?

I chose chocolate as the material because I wanted to shift the image from "viewing" to "swallowing". When I print the photo on the chocolate, the image is no longer a calm object to be viewed, but becomes a "physical object" that can be consumed, chewed and even destroyed. This is both an exploration of the materiality of images and a response to the phenomenon in fine dining where "beauty" outweighs "taste" - when images are magnificent but can melt and shatter at any time, their sense of authority is broken. I want the audience to realize that the "refinement" we pursue is often a fleeting and empty illusion.



### ·4 Still Life Background Paper Selection and Styling



The photos printed on the chocolate



These photos are from my friends whom I took  
The makeup and styling come from herself



## The Crystal Dream

# 3

## The Crystal Dream

This dish, inspired by "foam", symbolizes the meticulously crafted "illusion of desire" in contemporary society. I named it "The Crystal Dream", ai to reveal the empty essence behind luxury goods, famous brands, high dining and even the "Internet celebrity check-in" culture.

In this section, I raise the core question:

Do we really need these luxuries, or do we give them value merely because they are "seen"?

How can the high-end catering and luxury goods markets manipulate consumers' psychology by deliberately creating scarcity?

In the sophisticated manipulation and consumption game of capital, is so-called "identity symbol" a manifestation of status or an illusion that continuously drives desire? When everything becomes a runway, can we still touch upon true satisfaction?

The elaborately crafted sense of value, the artificially set sense of scarcity, and the manipulation of huge amounts of capital - all these constitute an endless consumption cycle, making true satisfaction all out of reach. Through this "perfect bubble", I hope the audience will confront directly: Beneath the glamorous appearance, that desire that is within reach but always empty is precisely the core of our alienation.

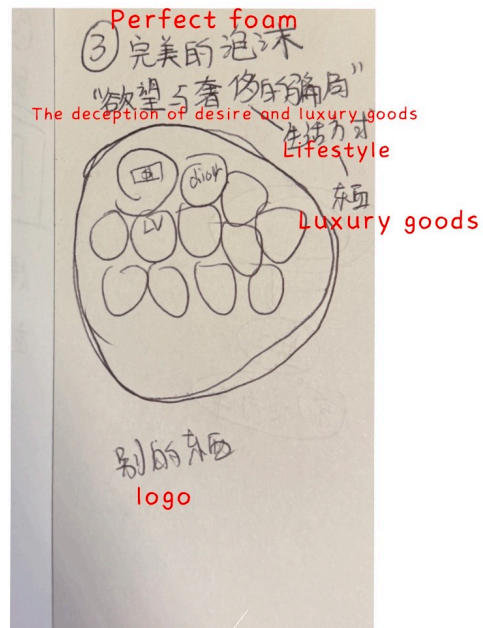
## Why did I choose epoxy resin for this "dish"

In this "dish", I sealed the photos in the epoxy resin to symbolize those "products of desire" that have been solidified and packaged seemingly perfectly. The transparent texture of the epoxy resin is like the display in a luxury goods window - bright, clean, visible but untouchable. I freeze the human figure in an illusion, presenting an appearance of "never spoiling", just as those brands, check-in spots and luxury restaurants that people talk about with relish are all visual commodities shaped for people to watch and consume.

My choice of epoxy resin is not merely a material selection, but also a conceptual metaphor: it makes the image lose its original softness and fluidity, turning it into a rigid decoration, symbolizing the identity, desires and values that have been "solidified" by capital manipulation and consumption logic.

Unlike the images of chocolate that can be swallowed, the images in this "foam" are sealed with epoxy resin, representing those false satisfactions that cannot truly be possessed.

### ·1 Theme conception

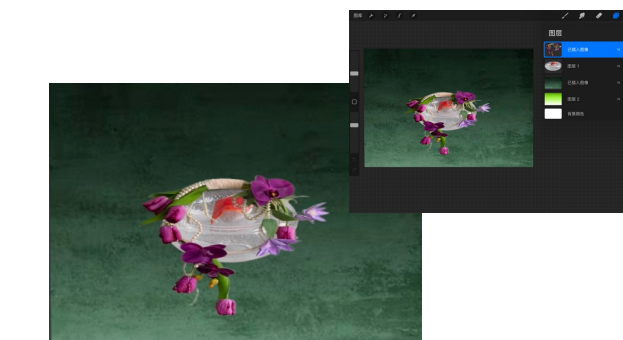
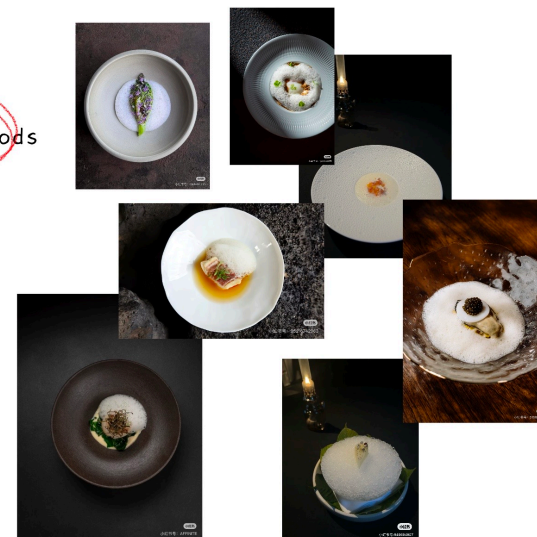


### ·2 Sketch&moodboard

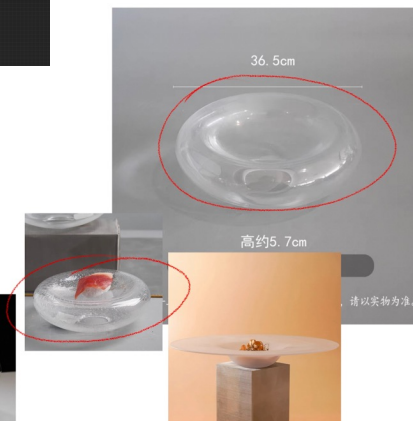
All resin beads vary in size.



### dish moodboard



### ·4 Still Life Background Paper Selection and Styling



### ·3 Still Life Prop Selection

Here is a series of images I photographed. During the shoot, I guided the model to imagine a state of obsession and madness toward luxury goods, using facial expressions and body language to convey an almost pathological desire. I also incorporated luxury items as props. After the shoot, I printed the images onto color film transparencies in preparation for the upcoming resin experiments.



Shooting with Color Film Sheets



Props Embedded in Resin

### Circular rubber casting mold

I tried two types of curable epoxy resin materials: ordinary epoxy resin and UV resin.

Although ordinary epoxy resin has a relatively low cost, it takes up to 24 hours to fully cure. During this process, images and embedded props are prone to sinking due to gravity, affecting the final effect.

In contrast, UV epoxy resin only takes about 10 minutes to set under the irradiation of ultraviolet lamps, which enables me to control the positions of images and props in the resin more precisely and complete the composition and sealing process more efficiently.



Pour UV resin into the mold, place the prepared props or film negatives inside, allow the bubbles to rise naturally, and then cure it under a UV lamp.

Cure under the UV lamp for 10 minutes.

### Epoxy Resin Bead Making Process



The Taste of Obedience

# 4

## The Taste of Obedience

"Swallowing Authority" — How Women Are Gently, Systematically Consumed

This dish takes inspiration from the familiar ritual of eating Peking duck, transforming it into a metaphorical performance about how women are subtly consumed under societal gender norms.

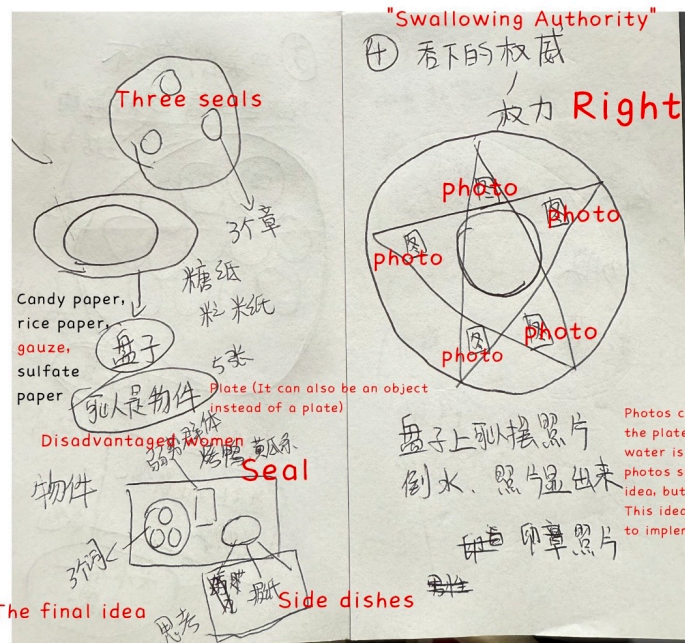
I designed five unique female figures through 3D modeling, each representing a different posture or state. These models were printed onto semi-transparent white gauze, mimicking thin slices of duck skin. Here, the female body is no longer a subject of expression but becomes an object to be judged, labeled, and ultimately consumed.

The "sauce" element comes in the form of a custom-made stamp bearing words like "Accepted," "Passed," and "Approved." In the dining experience, dipping duck skin into sauce mirrors the societal process of labeling women with evaluations and expectations — constantly being scrutinized, certified, and measured.

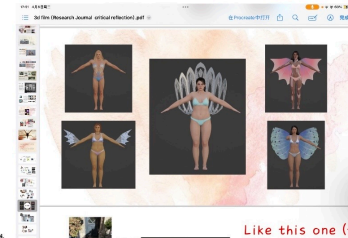
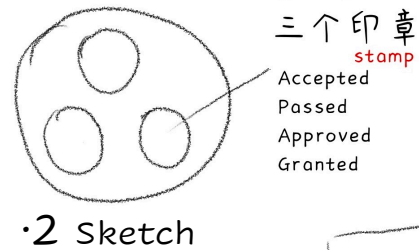
The "side dish" takes its form from the fortune cookie. Instead of blessings or predictions, each slip of paper contains a phrase of gendered social conditioning — lines like "Girls should be more obedient" or "That outfit is too much." These common sayings, often disguised as friendly advice, reinforce traditional roles and shape how women are expected to behave.

Finally, the "pill" side dish adds a layer of biting irony. It symbolizes how, when women deviate from expectations or resist imposed norms, society tends to pathologize them — seeing them as a problem to be corrected or "cured."

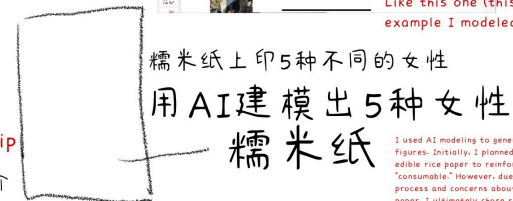
This dish, though styled as a light and familiar meal, is layered with commentary on bodily control, gender conformity, and systemic compliance. More than just a visual spectacle, it asks the viewer to confront how deeply internalized — and unquestioned — these power structures can be when we keep swallowing them without chewing.



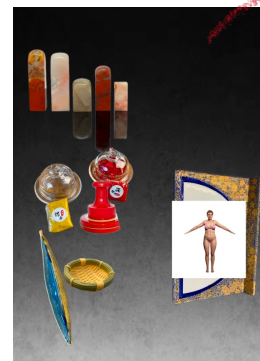
•1 Theme conception



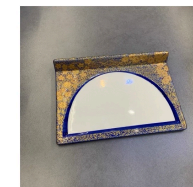
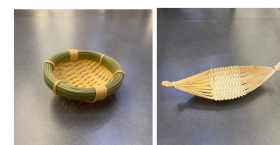
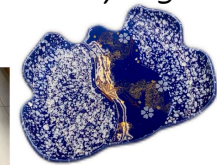
Like this one (this is the example I modeled before)



I used AI modeling to generate five distinct female figures. Initially, I planned to print these images on edible rice paper to reinforce the metaphor of being "consumable." However, due to the long customization process and concerns about image clarity on the rice paper, I ultimately chose semi-transparent gauze instead. This material not only preserved the delicate visual effect but also offered greater control during the installation process.



•4 Still Life Background Paper Selection and Styling



•3 Still Life Prop Selection

## ·6 "Custom stamp with engravings"

"The custom-made stamps bear words like a judge's verdict— 'Accepted,' 'Passed,' 'Approved'—symbolizing how women's identities are constantly subjected to scrutiny, selection, and judgment."



These are five female figures I modeled using Blender, each representing a different nationality, age, and body type. Despite their visual diversity, they all share a common experience: being passively "fed" various forms of societal conditioning—whether it's beauty standards, behavioral expectations, or identity definitions. They embody the role of the "watched," systematically shaped and judged. Beneath the illusion of diversity lies a shared reality of control, labeling, and enforced conformity.

## ·5 "Five female figures I created through 3D modeling"

女不教外，男不入厨

A woman should not teach others, nor should a man enter the kitchen.

贤妻良母，才是女人最大的成就

A virtuous wife and a good mother are the greatest achievements for a woman.

一个女人最好的嫁妆，就是沉默温顺

The best dowry for a woman is to be silent and meek.

事业再成功，没人娶也是白搭

No matter how successful one's career is, it's useless if no one marries him/her.

男主外，女主内，才是家庭的长久之道

The husband should be outside the home while the wife should be inside it. This is the way to ensure the stability of a family for a long time.

女子无才便是德

A woman who has no talent is still virtuous.

会撒娇的女人命最好

Women who are prone to babying others have the best chances of survival.

你可以美，但不要招摇；你可以有主见，但记得放在心里，不要拿出来吓人

You can be charming, but don't be ostentatious; you can have your own opinions, but keep them to yourself and don't show them off to scare others.

男人尊重的，从来都是温柔且识趣的女人

What men respect are always gentle and sophisticated women.

她太有主见了，像在跟世界吵架。

"She's too opinionated. It's as if she's having a row with the world."

独立思考不是错，但你这样让人很不舒服

Independent thinking is not wrong, but you do it in such a way that makes me feel very uncomfortable.



## ·7 The "fortune cookie" messages of discipline



05

**Nothing There**

*Air and water, alongside virtual rules that were never necessary.*



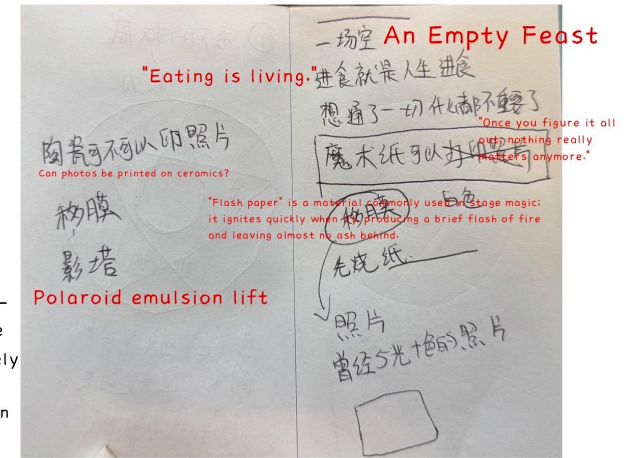
Nothing There

# ·1 Theme conception

## Nothing There

Life is like a feast. In what appears to be a lavish banquet, we constantly consume desires, labels, and beautified lifestyles—enticed by external stimulation, while the true “taste” is long forgotten. Luxury, refinement, discipline... they are served to us, and we accept them in silence, as if they were natural.

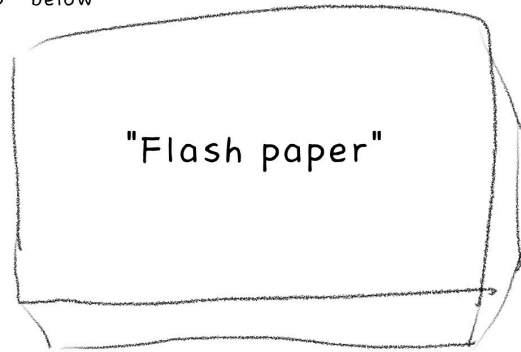
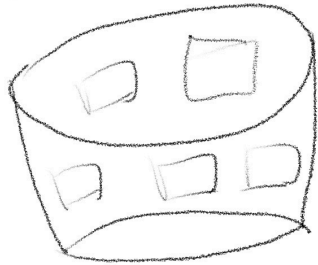
Like air and water—once the purest of essentials—they have been replaced by invisible social rules. We live and breathe within these “unseen norms,” rarely questioning their necessity. This “dish” is not meant to satisfy hunger, but to awaken a realization: when the spectacle ends, can we still sense what’s real within ourselves?



5

After being lit, there is a “soup” below

The photos are all the previous ones



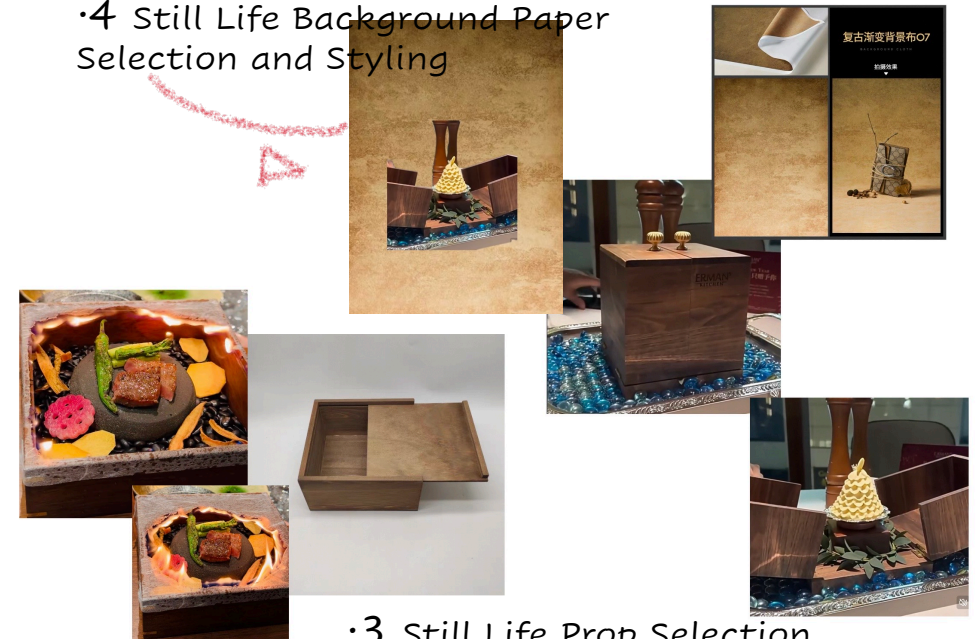
The bowl is covered with Polaroid peel-apart film (I ultimately chose to print the photos on sulfuric paper instead of using the Polaroid peel-apart film, as the film requires quick peeling after shooting, and I didn't have enough time to peel it during the shoot). Then, water is poured in, resembling the pouring of soup. The performer then crushes the peel-apart film with a whisk.

This “dish” brings together the images used earlier, wrapped in flash paper and ignited in front of the audience. After a brief flash of fire, it finally “appears.” The eater then slowly stirs the dish, which resembles a “soup,” with a whisk. The carefully constructed image and facade gradually break apart and blend together, ultimately transforming into an intangible leftover — symbolizing the consumed, disciplined, and dissolved truth of life.

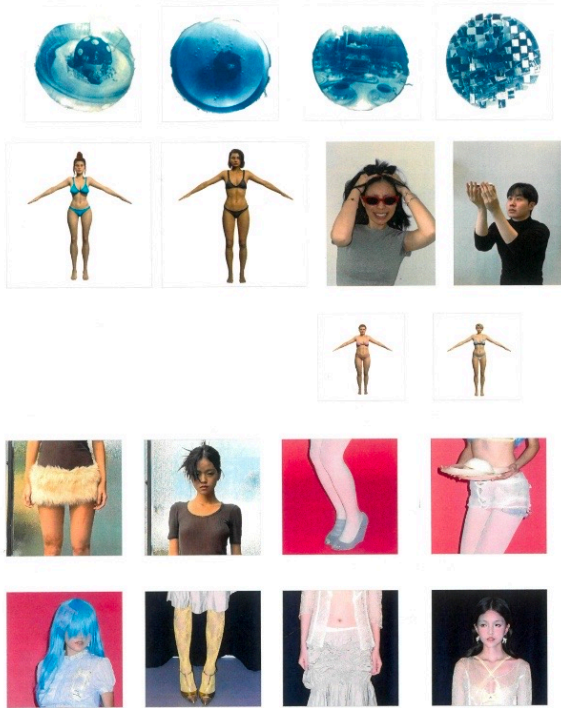
## ·2 Sketch&moodboard



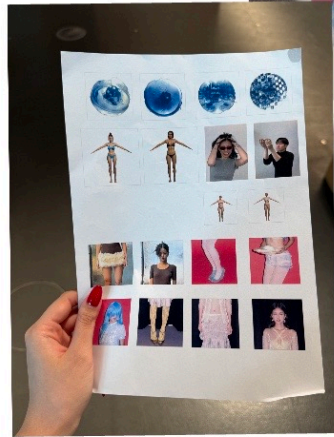
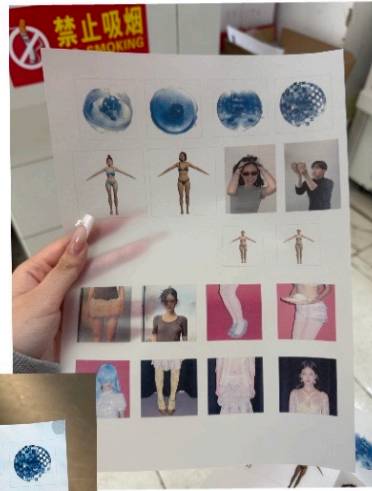
## ·4 Still Life Background Paper Selection and Styling



## ·3 Still Life Prop Selection



"The photos used in the previous four dishes."



I tried two types of paper: regular white paper and semi-transparent sulfuric acid paper. In the end, I chose the sulfuric acid paper because it is more stable in water and does not dissolve as quickly as white paper. While white paper tends to break down more easily in water, sulfuric acid paper requires stirring to change, which makes its behavior in water closer to the effect of Polaroid transfer film.



- 2 Pre-Shoot Preparation & Production Execution

**The Glamorous Feast**  
华丽盛宴

01

**The Beautiful Lie**  
精美骗局

A few convoluted rules, plenty of hype, some pointless, a touch of pure performance.

02

**Tailored Illusions**  
高定幻象

A touch of artificial branding, some male dominance, heavy capital marketing, and a surge in consumer desire.

03

**The Crystal Dream**  
水晶泡沫

A touch of manufactured value, a sense of scarcity, significant capital control, and a game of psychological manipulation in consumption.

04

**The Taste of Obedience**  
吞下权威

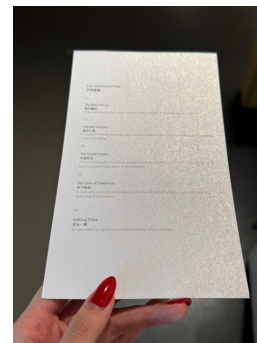
A small amount of vital information, numerous official explanations, abundant teaching, and a great deal of compliance.

05

**Nothing There**  
空无一物

Air and water, alongside virtual rules that were never necessary.

# Simulated Menu

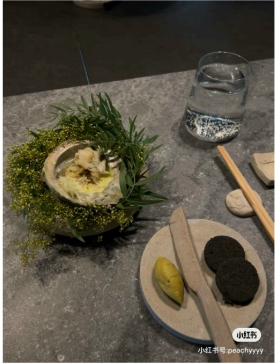


Paper selection for printing the menu

fine dining mood board



Plating Style Reference



# Choice of Photography Equipment

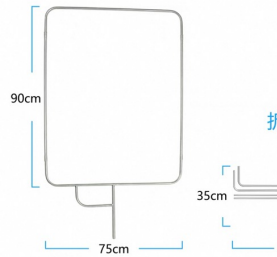
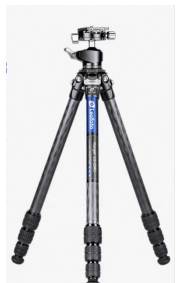
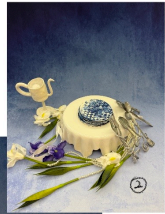


Table 1

equipment	Number	Price	Remarks
Prophoto D2 1000w	2	500	
Standard hood + hive kit	2	250	
Profoto flash arrester	1	50	
Cooper Magic Leg 40 *	6	120	
Soft Light Flagboard 75 * 90	2	40	
Soft Light Flagboard 120 * 120	1	40	
Trawling boards	2	20	
Camera + lens (rental or bring your own)	1		
Computer (rental or bring your own)	1		
Online Line	1		
Leica tripod	1		The cash can be borrowed.
Still life table	1		Buy on Taobao
Background Paper (Buy by Color)	on demand		Buy on Taobao
Strong Glue	1		Buy on Taobao
		1020	



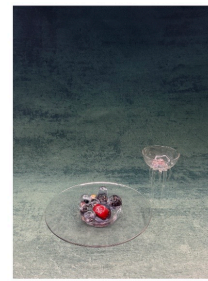
The final background color was selected as a blue gradient



Final choice



The selection of background color

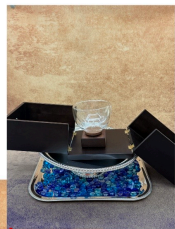


Final choice

Choose from these three plates.

Choose from these three plates.

## Pre-shoot setup



Still life matching



Final choice

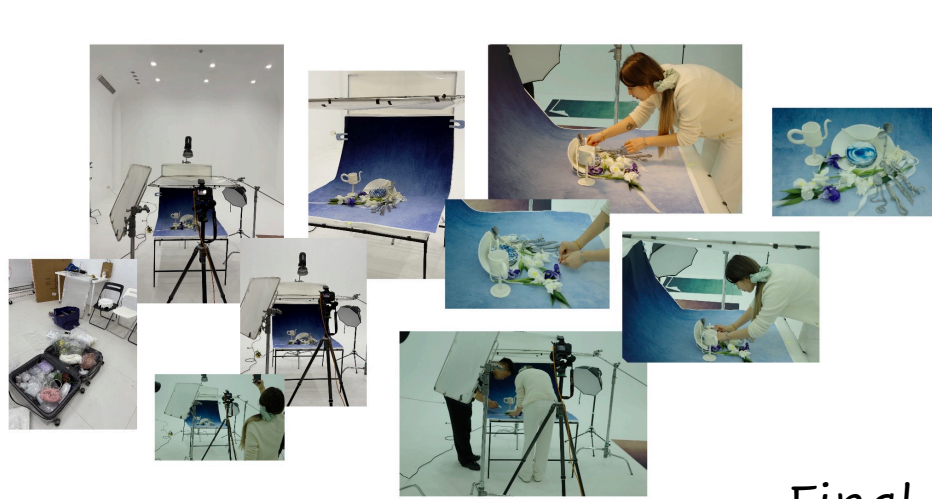
The selection of background color

The final background color was a gradient of orange and purple



The selection of background color

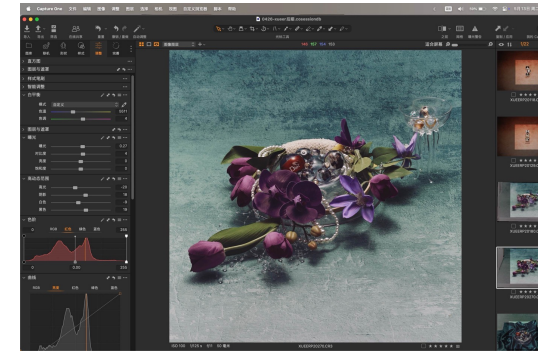
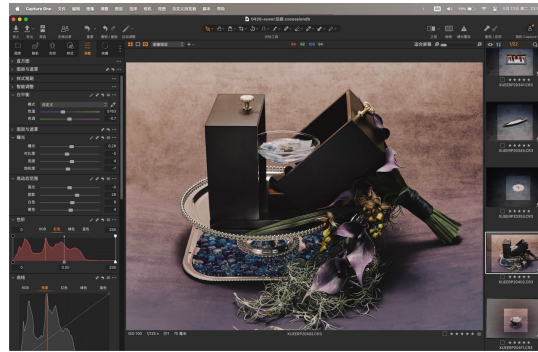
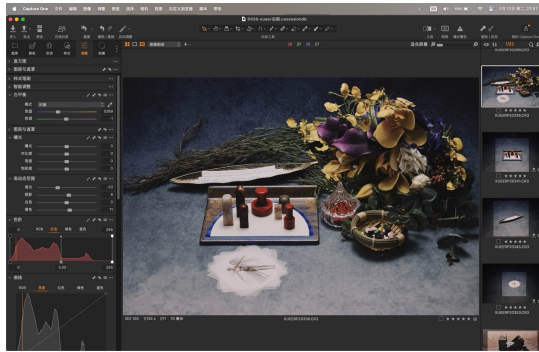
Before the official shooting, I conducted several experimental shoots to ensure that the visual presentation effect met expectations. The presentation of each "dish" has been carefully designed, with every aspect, from the overall composition to the detailed layout, striving for refinement and unity. Meanwhile, I conducted multiple rounds of tests on the background color. According to the atmosphere that different works need to convey, I tried different combinations of tones and materials to maximize the overall sense and visual tension of the works. The preparation at this stage helped me be more efficient during the formal shooting.



Final Shooting Process



· 3 Post-Production Editing & Color Grading



My color grading style draws inspiration from the vintage romantic palette associated with artist Barbara Cartland, as well as the high-saturation and tactile quality of objects found in still-life photography by Bobby Doherty.

As a result, I chose to apply a painterly aesthetic to the short film's visuals—warm tones with low contrast, soft lighting that wraps around the forms, and a muted, hazy filter that evokes a sense of nostalgia. The aim was to recreate the atmosphere of a “banquet in memory,” a visual that feels distant yet emotionally rich.

This grading approach is not merely for visual appeal, but also serves to emphasize the satirical themes in my work—ritualistic excess, consumerist illusion, and absurd luxury—placing the viewer inside a faded yet emotionally saturated painting.



02/a moving image

- 01/ Time list
- 02/Short Film: Storyboard Script
- 03/ Pre-lighting plan
- 04/Pre-shooting preparation and shooting process
- 05/ Editing process & Color grading process
- 06/ Background music

## Timeline

10:00-12:00 Scene Setup

- Final adjustments to model styling and makeup

- Still photo shooting

13:00-15:00 Wide + Medium Shots

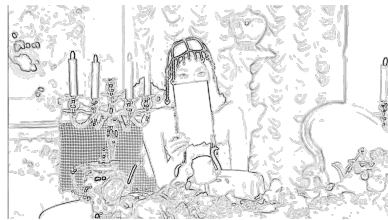
15:00-16:00 Moving Camera Pickups

16:00-18:00 Overhead Shots

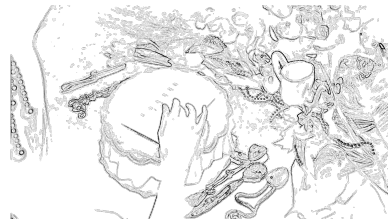
- **Short Film: Storyboard Script**
- **Theme: The Glamorous Feast**
  
- **Scene 1: Opening Shot**
- **Lens type: Fixed long shot/medium shot**
  
- **Scene description:** The female model is sitting upright in the center of the dining table. The tabletop is empty and the lighting is soft. Keep the camera still to enhance the sense of ceremony and suspense.
- **Emotional Direction:** The female model waited calmly, her eyes fixed straight ahead, and the atmosphere was slightly restrained and oppressive.



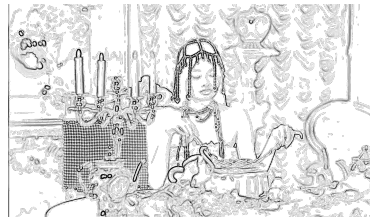
2 Medium Shot



3 Close-Up



4 Medium Shot



Dish 1: The Beautiful Lie (Cyanotype Tart)

Lens type: Fixed long shot/medium shot + top-down close-up + moving shot for supplementation

Prop composition: Sun-dried "beef tartar" + custom-made sculpted tableware (knives, forks, cups) + menu

Action process:

The first appearance of the male model: sculpture tableware and cups are presented, and the menu is placed.

The second round: Serving the dish - a fake beef tartare printed under the sun, presenting a delicate but not genuine appearance.

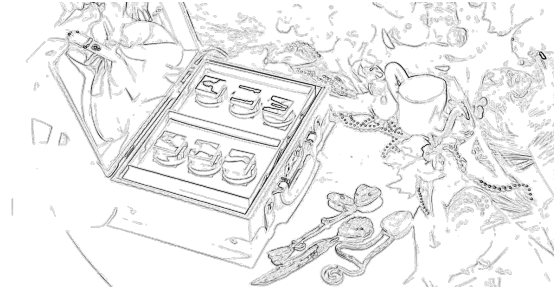
The female model began to "eat" : deconstructing the tata layer by layer, her movements were hesitant and slow. Eventually, she tried to chew and found that it couldn't be swallowed but didn't make any sound.

Emotional hint: What she is swallowing are glorified lies and disguised "dishes". The picture is exquisite yet absurd, and the model can show a slight discomfort.



1 Wide Shot

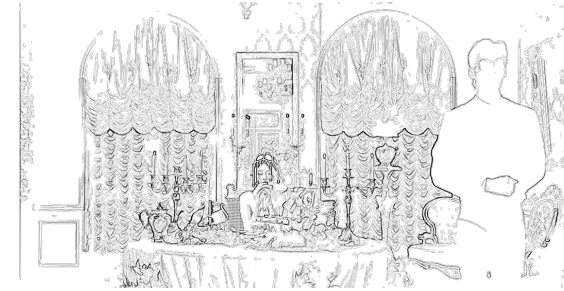
1 Close-Up



2 Medium Shot



3 Wide Shot



Dish 2: Tailored Illusions (Photographic Desserts)

Lens type: Medium shot + close-up shot from above

Prop composition: Afternoon tea box + chocolate with a "dessert" shape inside (image printed on the chocolate)

Action process:

The male model placed the dessert box on the table and tidied up the ribbon on it.

The female model gradually uncovered the "packaging" in the normal rhythm of eating dessert. Her eating movements remained gentle and restrained, but the audience gradually realized that what she "swallowed" was the materialized image and identity.

Visual hint: The close-up view of "desserts" is actually a series of commercialized and stereotyped portraits of women.

02/a moving image | 02 short film: storyboard script



1 Wide Shot



2 Close-Up



2 Medium Shot



4 Wide Shot

Dish 3: The Crystal Dream (Smoke Drink)  
Lens type: Medium shot + close-up combination  
+ smoke close-up

Prop composition: Epoxy resin beads (the image is made into small balls in the form of epoxy resin) + colored drinks + smoke device

Action process:

A male model served the third dish on the table.

Two female models poured in the colorful drinks

Three male models activated the smoke prop, and white mist filled the entire table.

The four female models brought the cups to their lips and drank them.

Emotional hint: The entire process is full of confusion. What she drank was not reality, but illusion, desire and collectively created fantasy.

02/a moving image|02 short film: storyboard script

Dish 4: The Taste of Obedience (Social Discipline)  
Lens type: Medium shot + subjective perspective + overhead shooting switch

Prop composition:

White gauze printed on female bodies ("duck skin") x5

Sauce dish (Seal style: "Accepted/Passed")

"Lucky Cookie" note (with gender discipline language)

Medical pill-shaped side dishes



1 Wide Shot

Action process:

The male model served the dishes and ingredients and gave a silent explanation (introducing the contents of the plate by mouth shape).

The female models completed the ritualized eating actions in sequence:

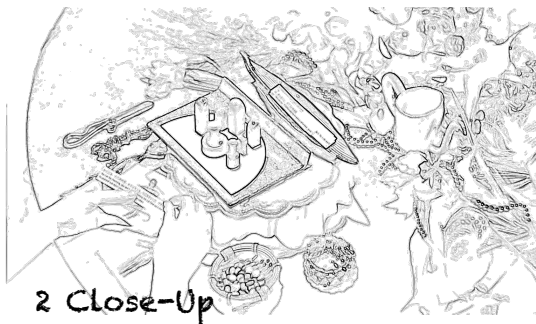
Take a piece of gauze called "duck skin", dip it in the sauce and stamp the label

2. Add side dishes (such as social admonitions like "Girls should be obedient")

3 Add the next "pill"

Each movement seems easy, but it is actually a compliant display of the disciplined body.

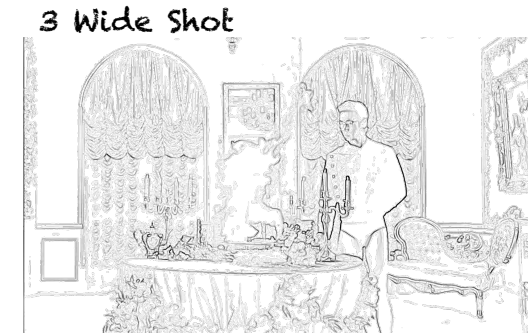
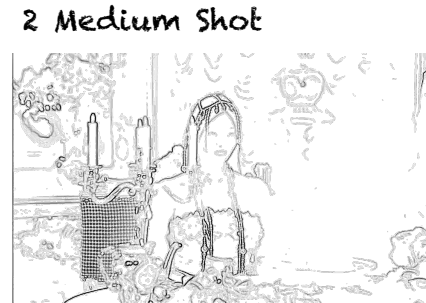
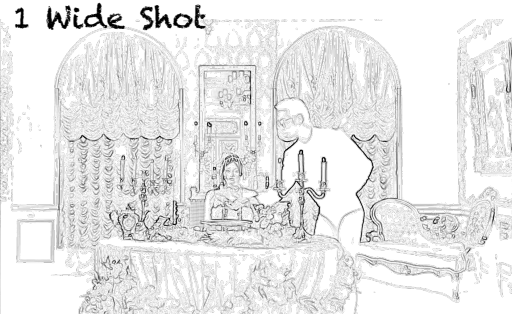
Emotional hint: Satirical yet calm, it is a gentle yet profound physical discipline ritual.



2 Close-Up



3 Medium Shot

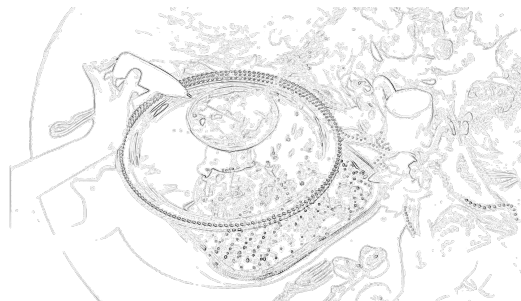
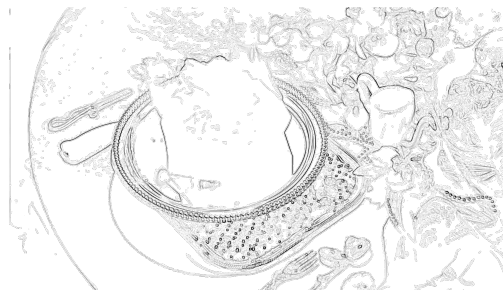


Dish 5: Nothing There

Lens type: Close-up/Low shot flame focus/close-up stirring

Prop composition:

A soup bowl wrapped in magic paper + photos printed on sulfate paper (images related to the first four dishes) + a handheld blender



Action process:

A male model carried the "soup bowl" to the table and wrapped it above with magic paper.

Light the magic paper, and the flame flashes instantly, burning out without leaving any trace.

3. Reveal the contents in the bowl: image fragments, labels, visual remnants.

The female model was specially stirred with a mixer, and the image gradually cracked and dissolved.

Supplement:

The soup bowl is covered with printed photos on sulfate paper (simulating the Polaroid film transfer effect), and as it is stirred, it gradually dissolves and turns into an invisible bowl of leftovers.

Emotional prompt: End, void. Eating becomes a meaningless repetitive action, symbolizing the numbness of consciousness and the devouring of truth.



Ending Shot: The closing shot  
Lens type: Top-down slow push away

The dining table is in a mess, the leftovers in the bowls remain untouched, and the tableware is scattered haphazardly. The female model sat with her hands dangling, her eyes vacant. The lights gradually dimmed, the scene froze or faded away slowly.

·03/Pre-shooting preparation and shooting process

01/Pre-Production Testing & Location Scouting  
02/Pre-lighting plan  
03/moodboard  
04/Casting  
05/Styling and makeup  
06/Equipment preparation  
07/Final Shooting Process

02/a moving image|02Pre Lighting Plan

Three main camera positions will be used in "The Grand Feast" :

**Overhead camera (shooting from top to bottom)**  
 Capture the detailed close-ups of each dish from above. It can highlight the details and textures of food more prominently.

**Lighting setup:** A softbox or LED diffused light board will be placed directly above the dining table to eliminate glaring shadows and provide uniform, neutral lighting.

**Wide-angle lens/main camera (main camera - Panorama) :**

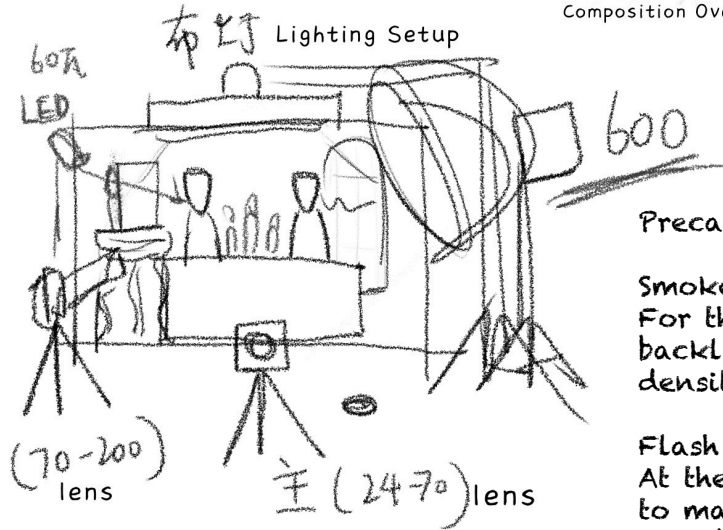
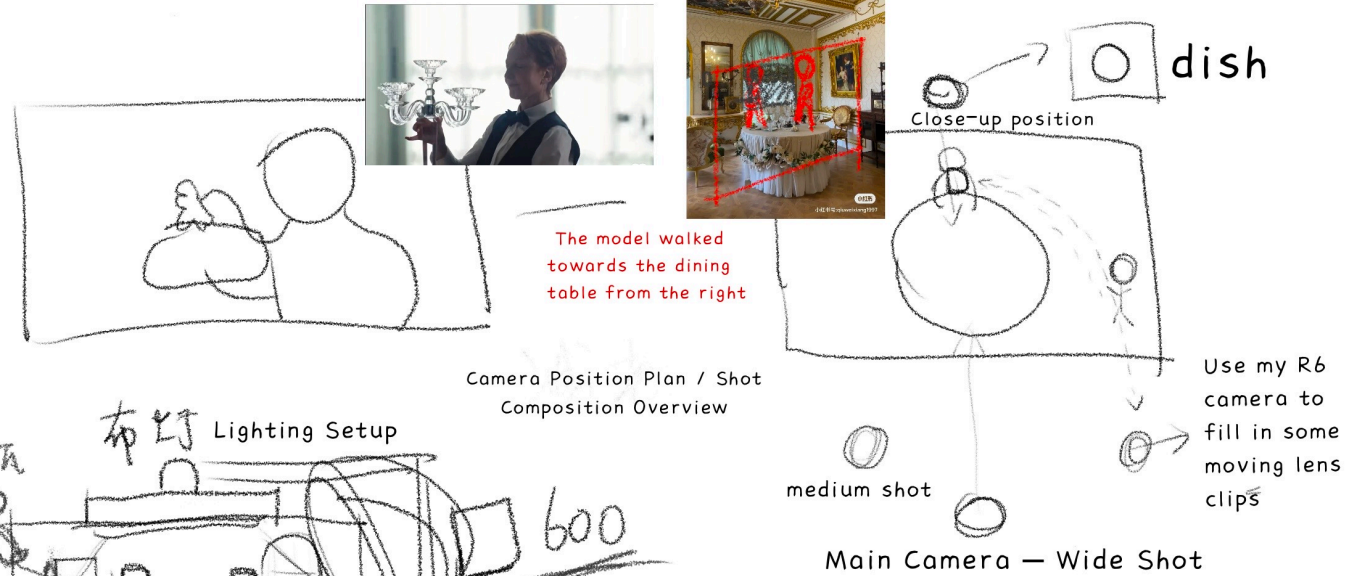
This camera is located at line of sight height and serves as the main narrative perspective, capturing the overall details of the performance - from the poses and expressions of the models to the movements of the male actors presenting each dish.

**Lighting setup:** Use the main light to fill in the lights on the model's face. The fill light on the other side can create a soft shadow.

**Medium shot/Secondary Angle (above the waist or reaction shot) :**

This photography style captures the subtle changes in emotions - the subtle reactions, hesitations, discomforts or estrangement of the female model.

**Lighting Settings:** The lighting remains unchanged



**Precautions for special lighting effects:**

**Smoke (Disc 3 - Crystal Dream) :**  
 For the fog that creates an atmosphere, backlighting or side lighting enhances the density and fluidity of the smoke.

**Flash Paper (Fifth Disc - Ashes of Truth) :**  
 At the moment of ignition, focus with low light to make the flash "burst" into a dramatic effect. The dim on-site light ensures that the firelight becomes the brightest light source in the picture.