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**SENNEN POWELL**

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PHOTOGRAPHY

PORTFOLIO

INFRARED

CLICK ON THE WORDS

BLACK & WHITE

PEOPLE

INSECTS

FLOORA

PHOTO

BIRDS

JOURNALISM

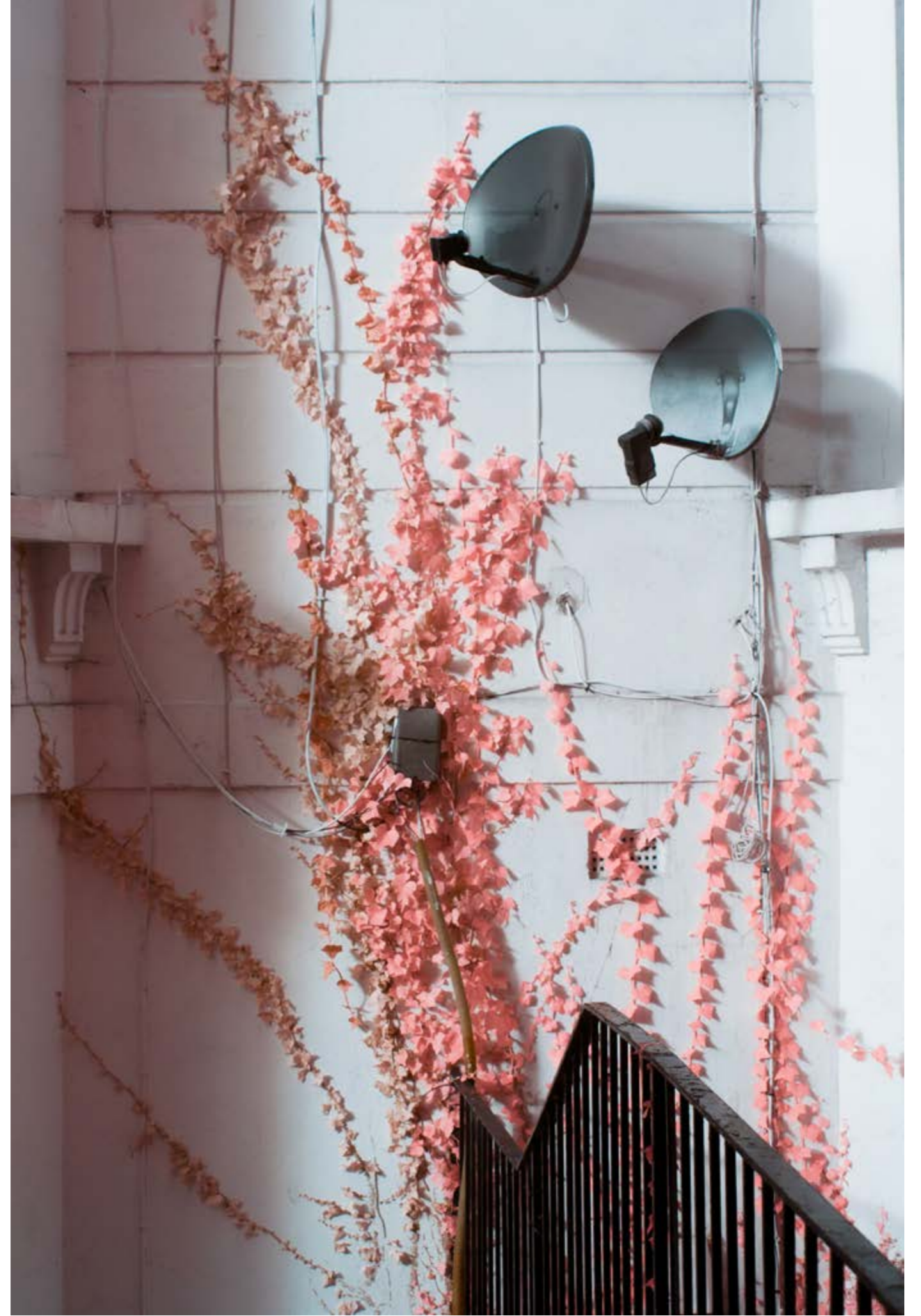
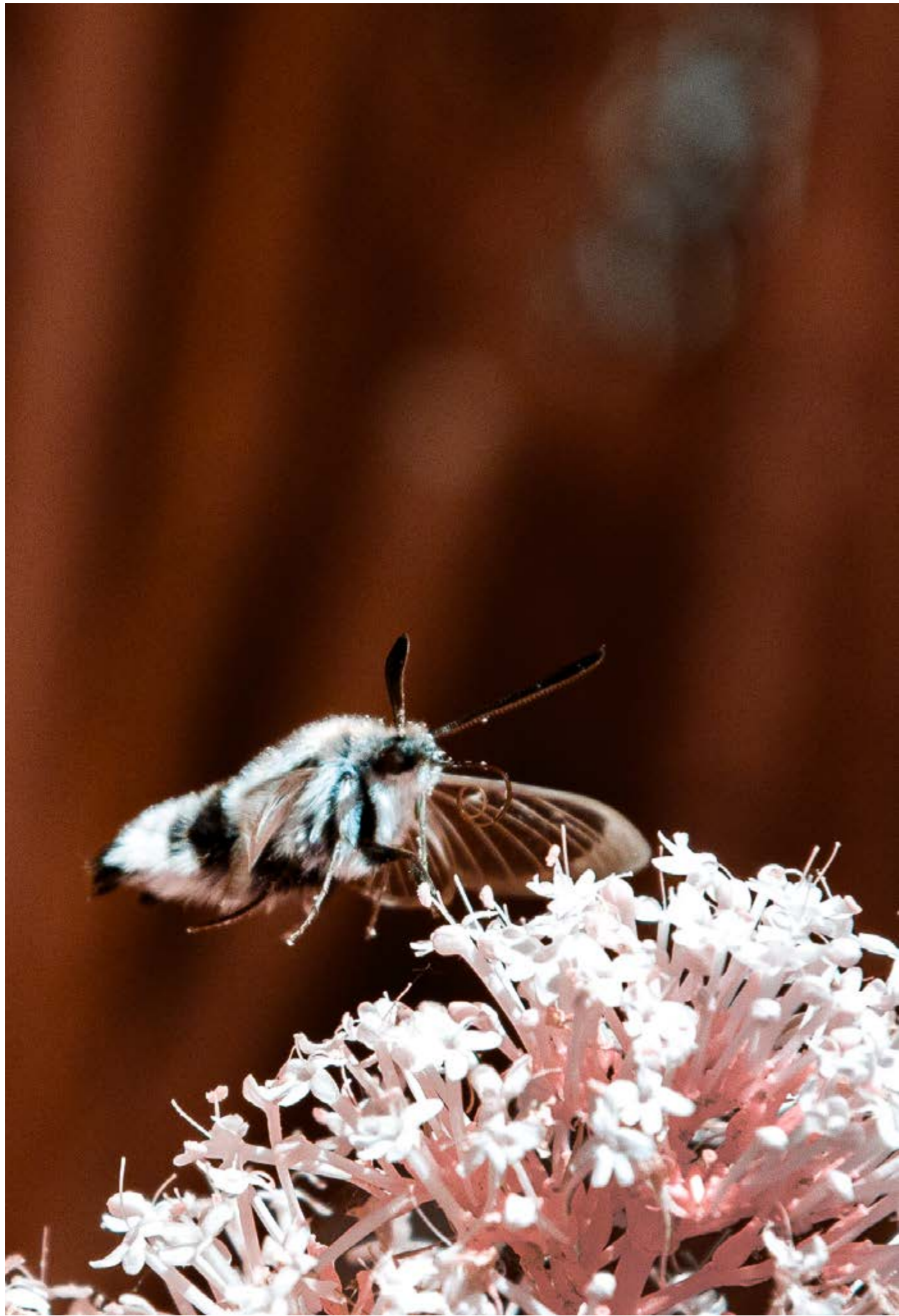
# INFRARED

With Infrared I access the surrealist world of the poisonous blues and blood pinks of light outside the visible spectrum.

I use it to enstrange the landscape and sometimes the human elements within it. Plants reflect more of the red so anywhere there is life there is rich colour. I used this to highlight the effects of moorland fires in Cornwall and to emphasise the disconnection between what is man made in the landscape and what is 'nature'. More importantly I use it to bridge to other ways of seeing which are as beautiful as they are strange.



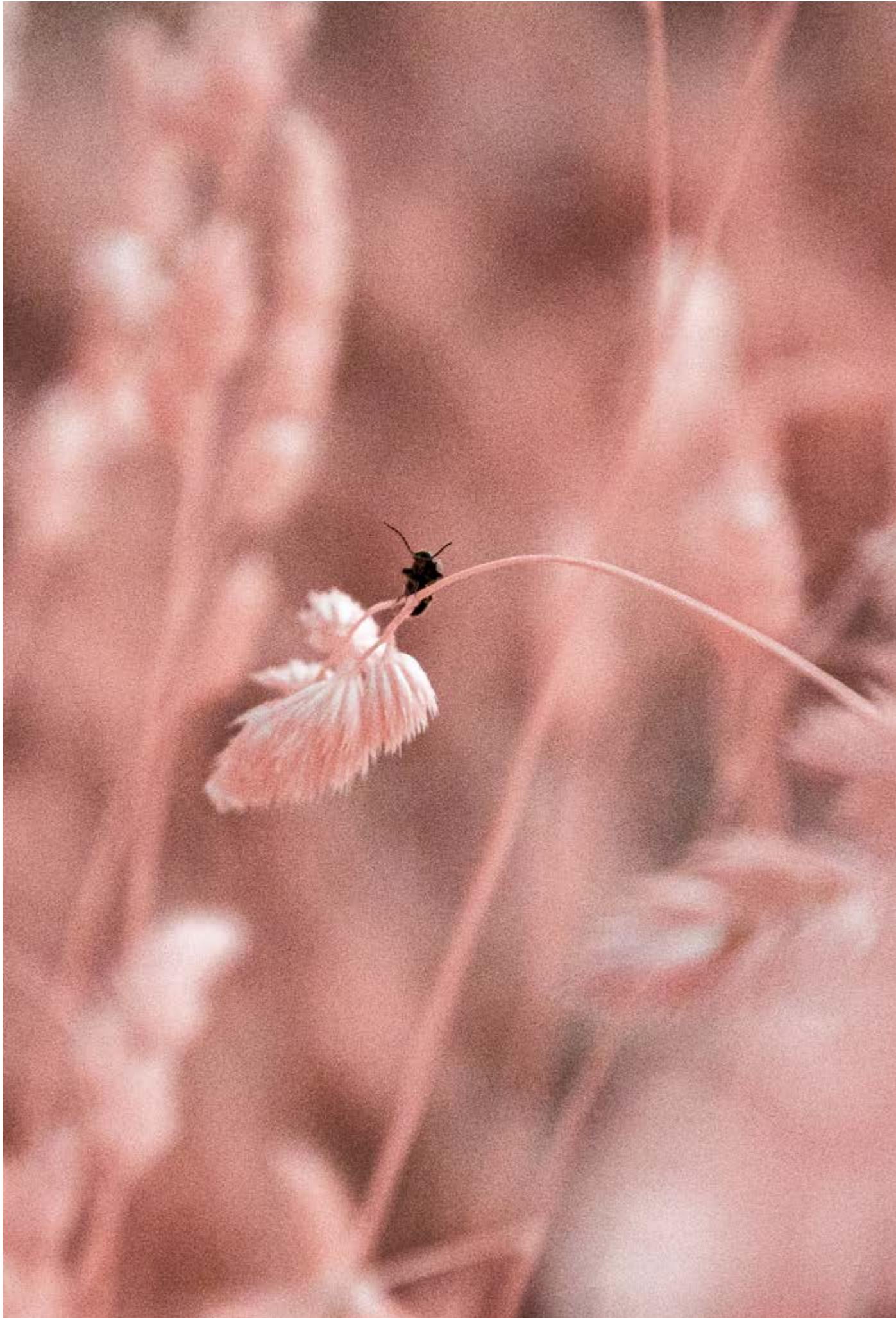








WESTERN RELIEF ROAD







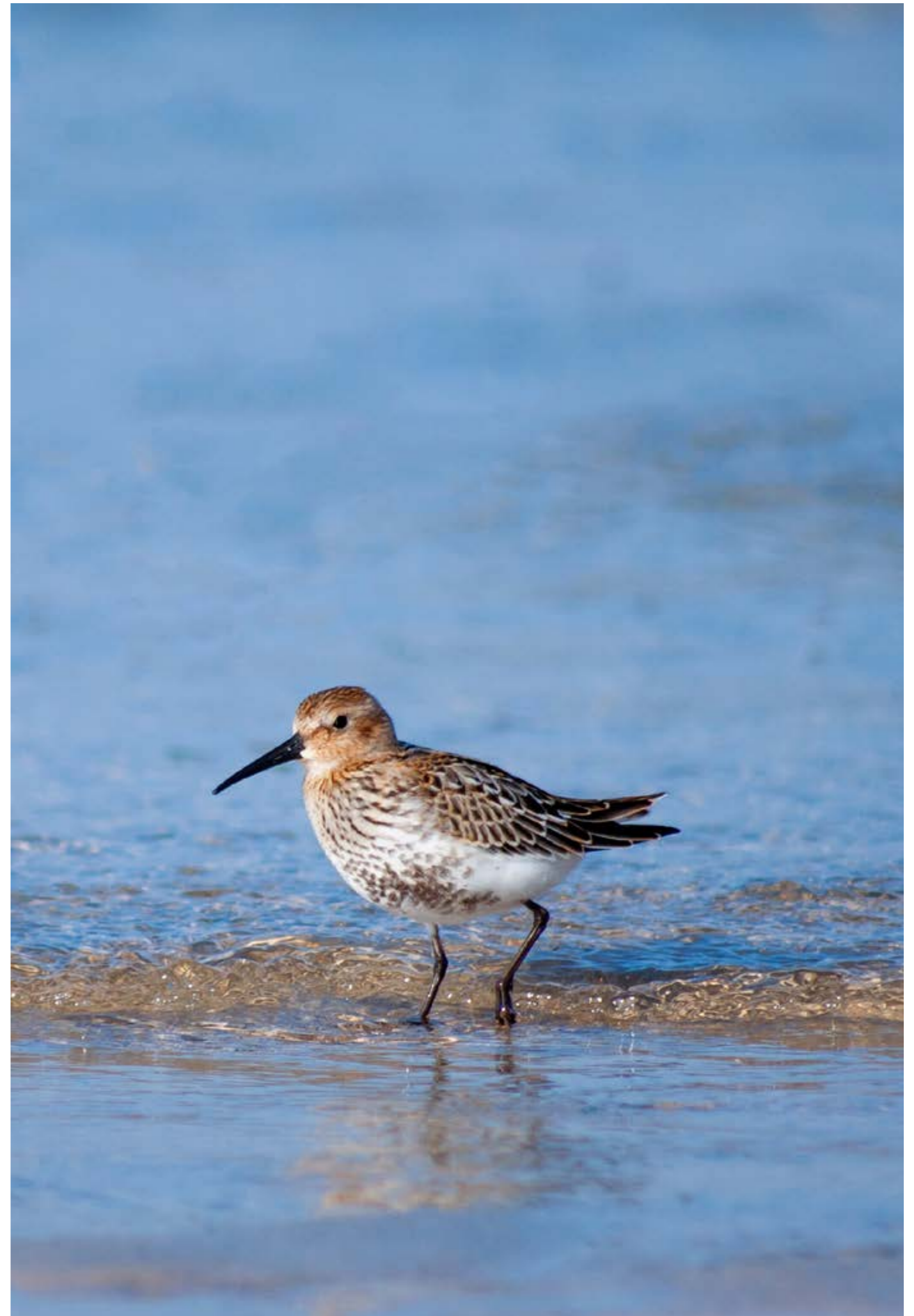
# BIRDS

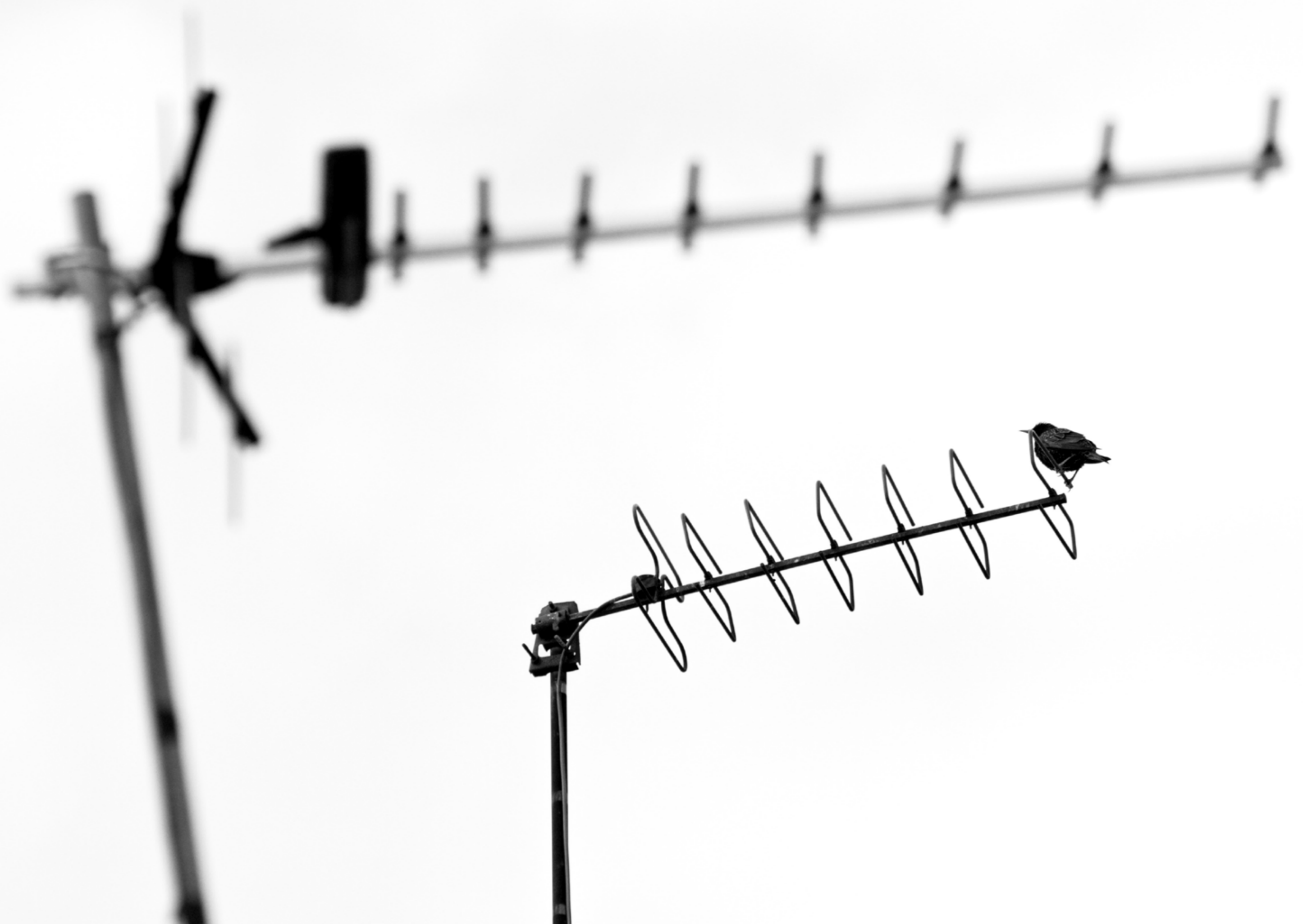


In my photography of birds I capture their behaviour and ecology and their form and beauty alongside my main wish to reflect a capacity for thoughtfulness and dignity. I play very close attention to composition and enjoy using it to break birds down into more symbolic forms. A robin's breast without the rest of it's body, a gannet's wings in motion with only a beak peeking out, the black of a swan's face. I also like to express the emotion of a habitat, such as the dream-like atmosphere of a gannet colony or the tension of nature within human structures or pollution.



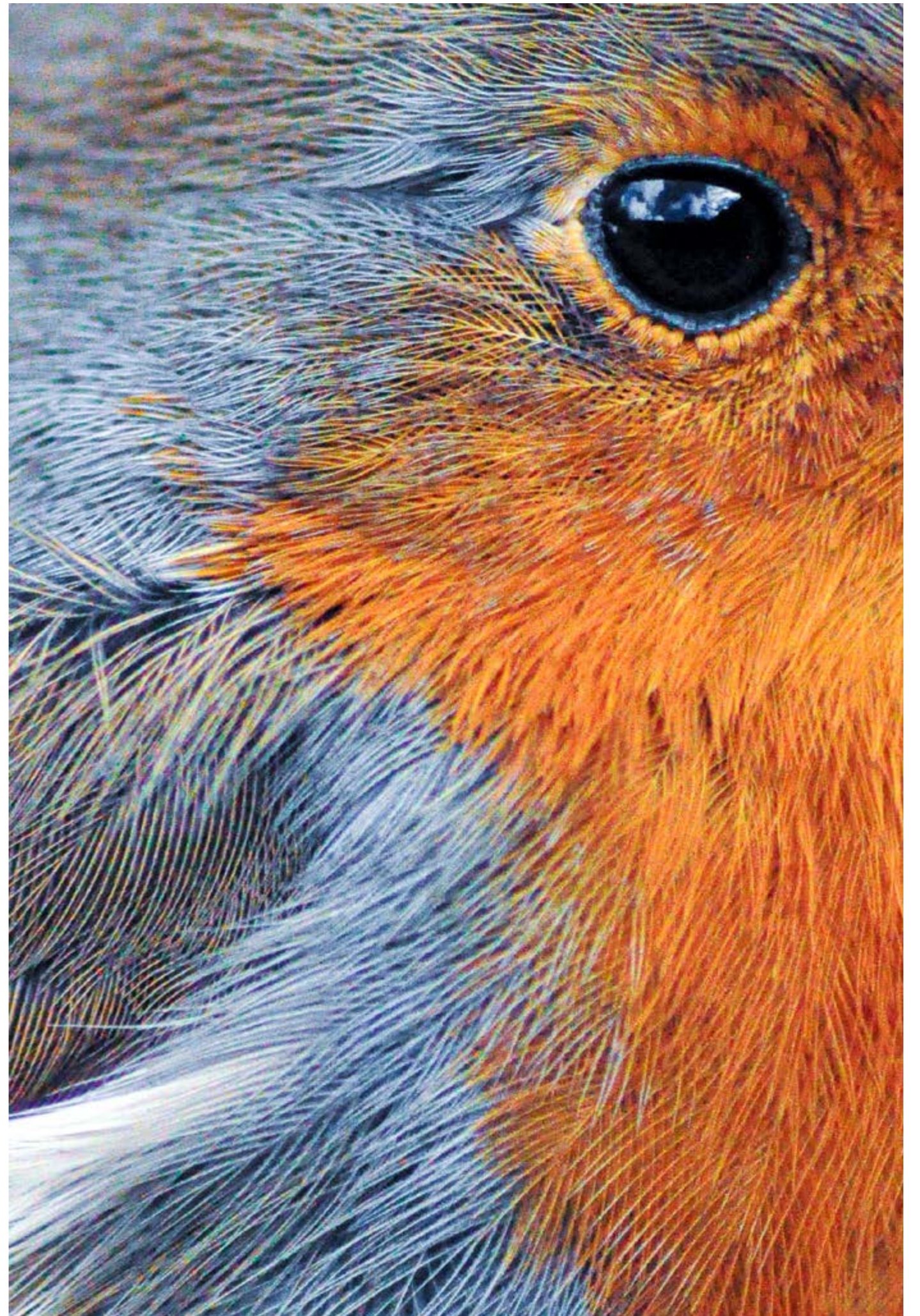














# BLACK & WHITE

Black and white is by far my favourite medium. Although I use it throughout my photography I will also specifically make photographs under the theme of black and white and love experimenting with it (I wrote an photo essay on this <https://kolarivision.com/learning-to-speak-in-black-and-white/>). Unlike colour there is only texture, form and light; if you get it right you can almost feel the photo on your skin. It allows me to sculpt light, shown here with my image of trees reflected in water or the final image of light beams across the sea. My relationship to the subject completely

changes; planes and boats are no longer swamped in blue but become stranded in blackness. Shadows become the protagonist, light connects unexpected objects or shamelessly singles out components which the eye would normally lose in the throng of colour vision. There is power in its simplicity.















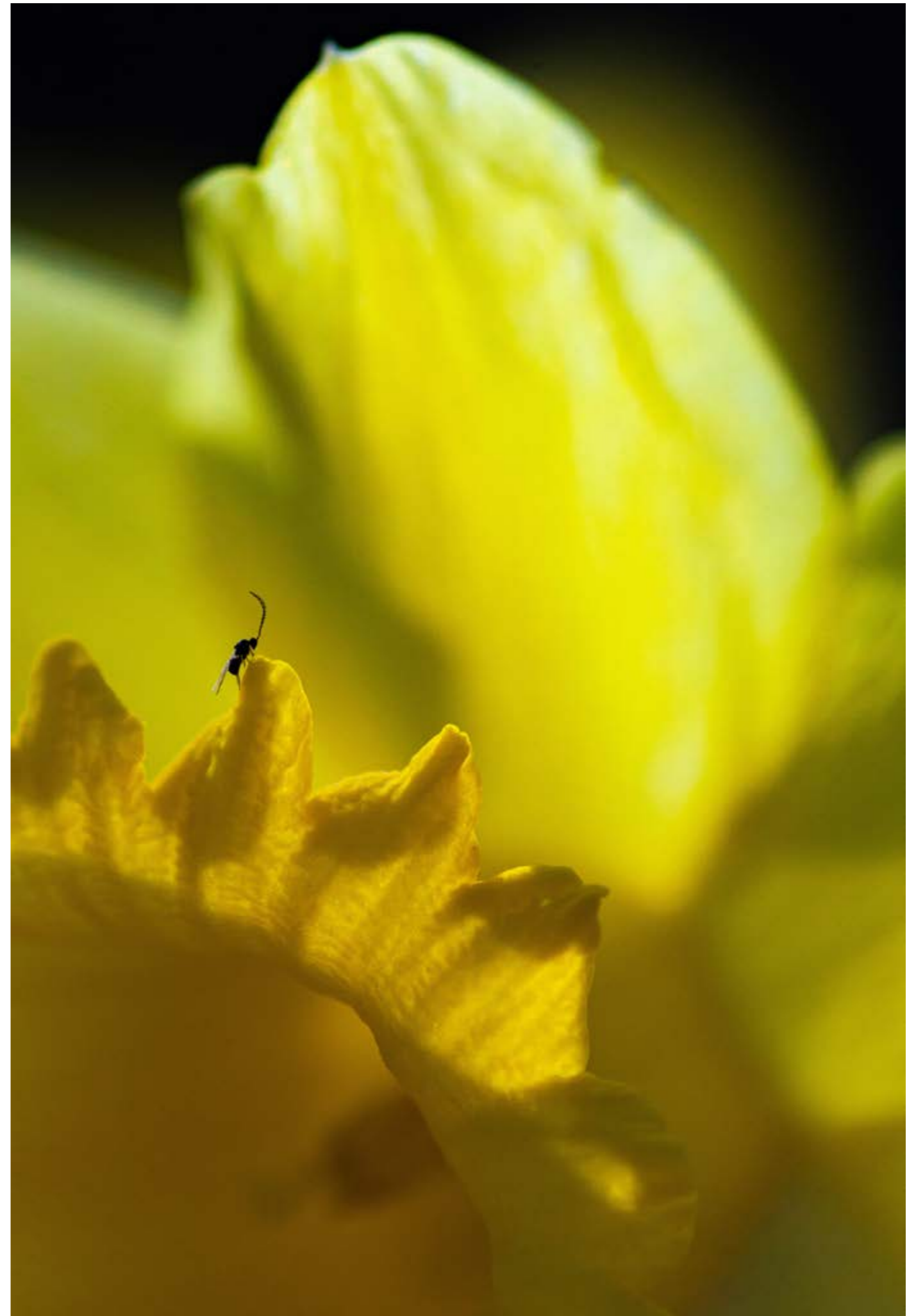




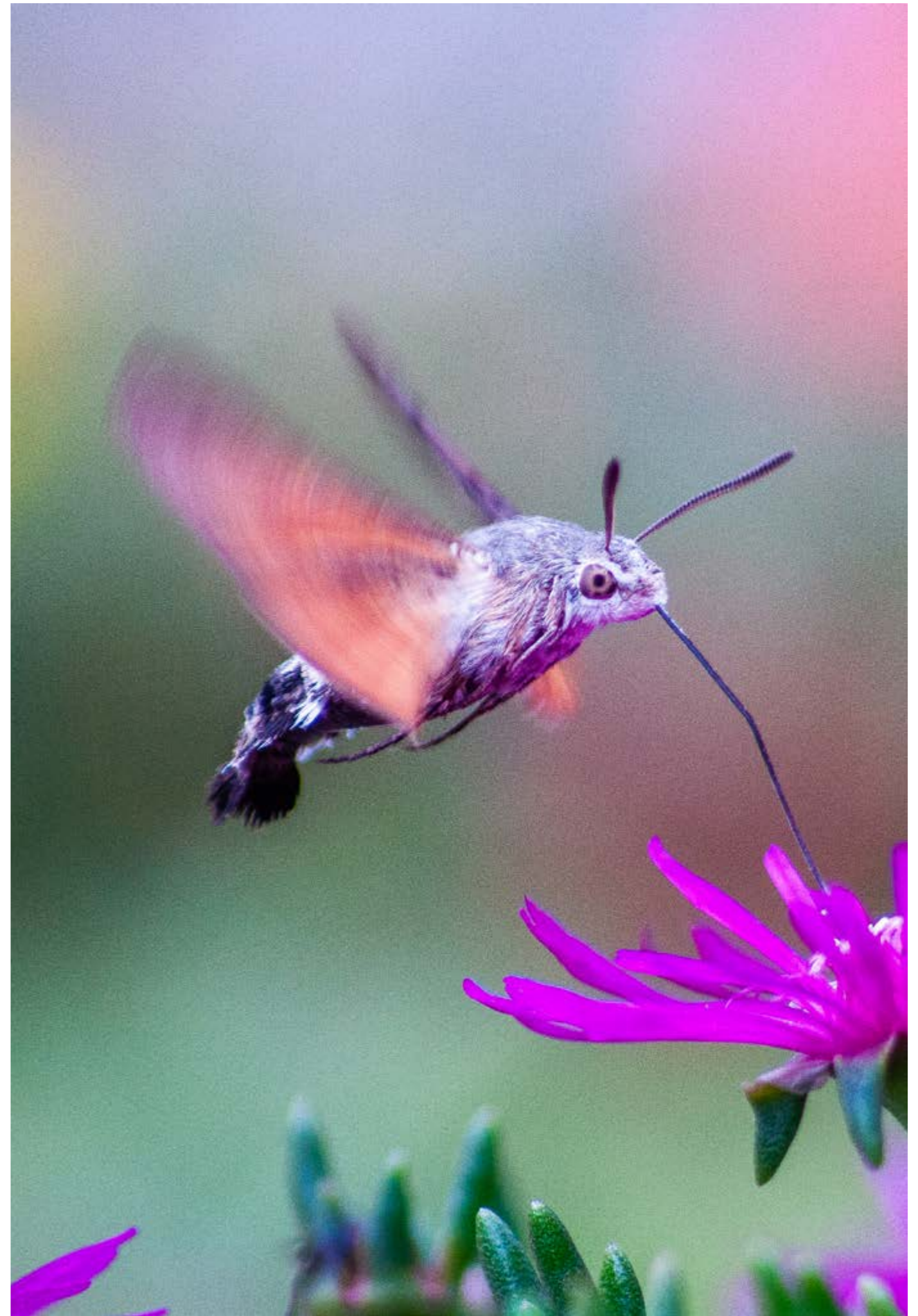
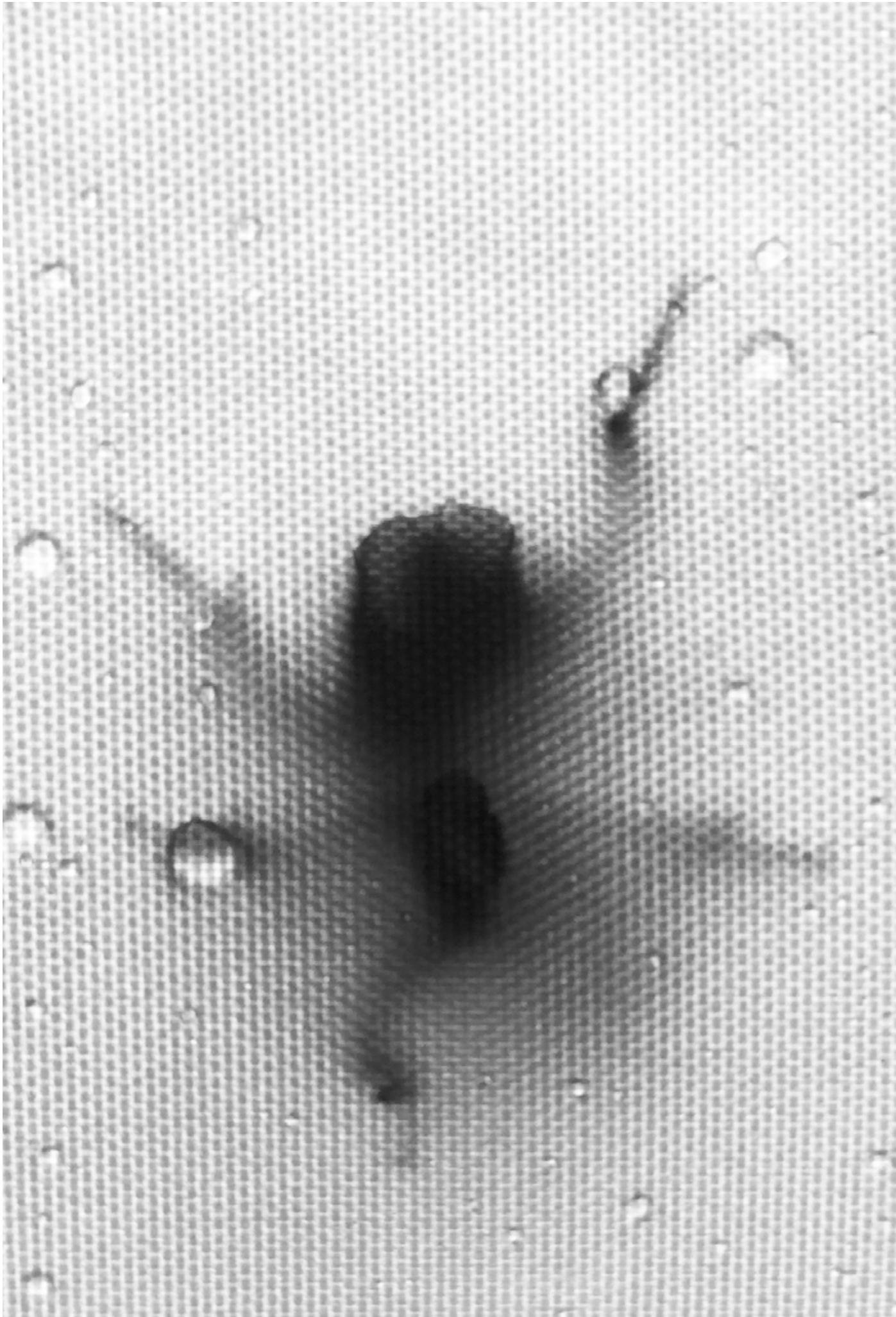


# INSECTS

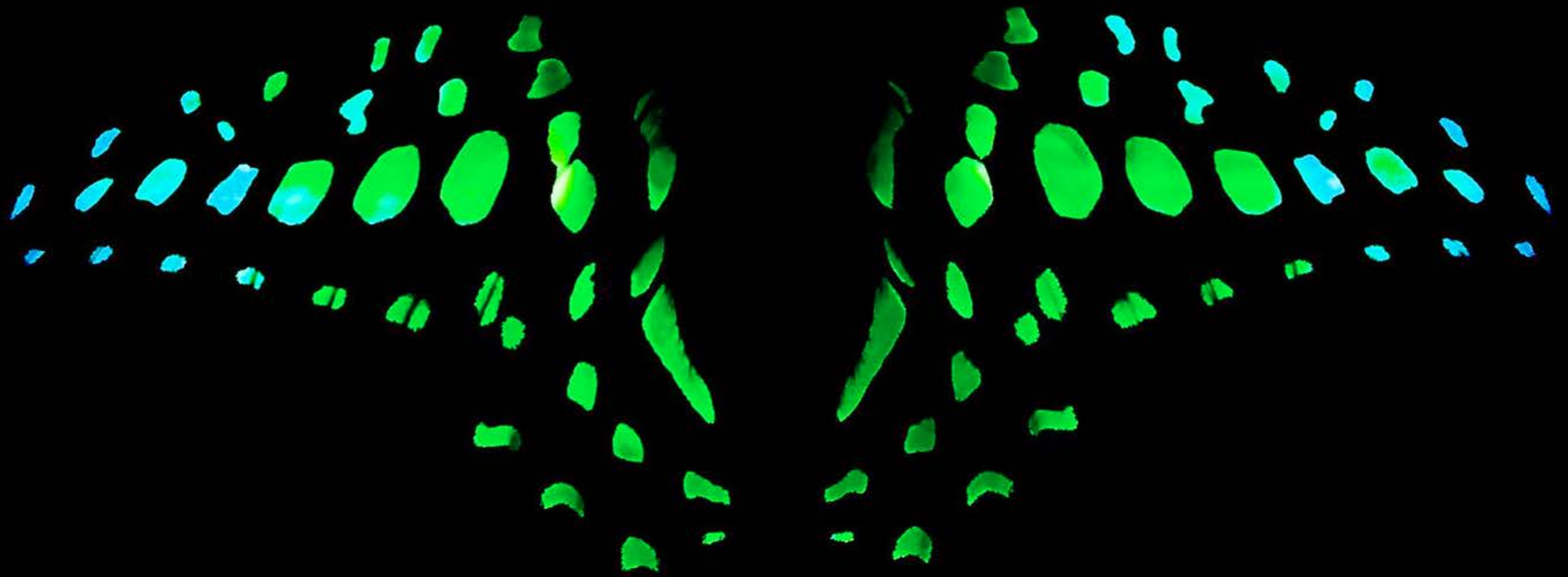
Insects; to whom a daffodil is a mountain, my yellow science book is a studio, a raindrop covered tent is a leaf, a flower is supper and a back garden is a Quidditch pitch and a hoverfly a golden snitch.

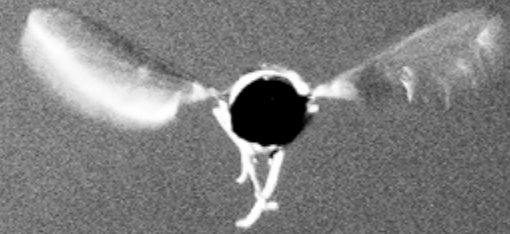












# PEOPLE



My portraiture is more abstract than the classical style. I like to explore how light interacts with people's faces and bodies. Often though I don't include people's faces at all, preferring to instill feelings of mystery, tension and loss.







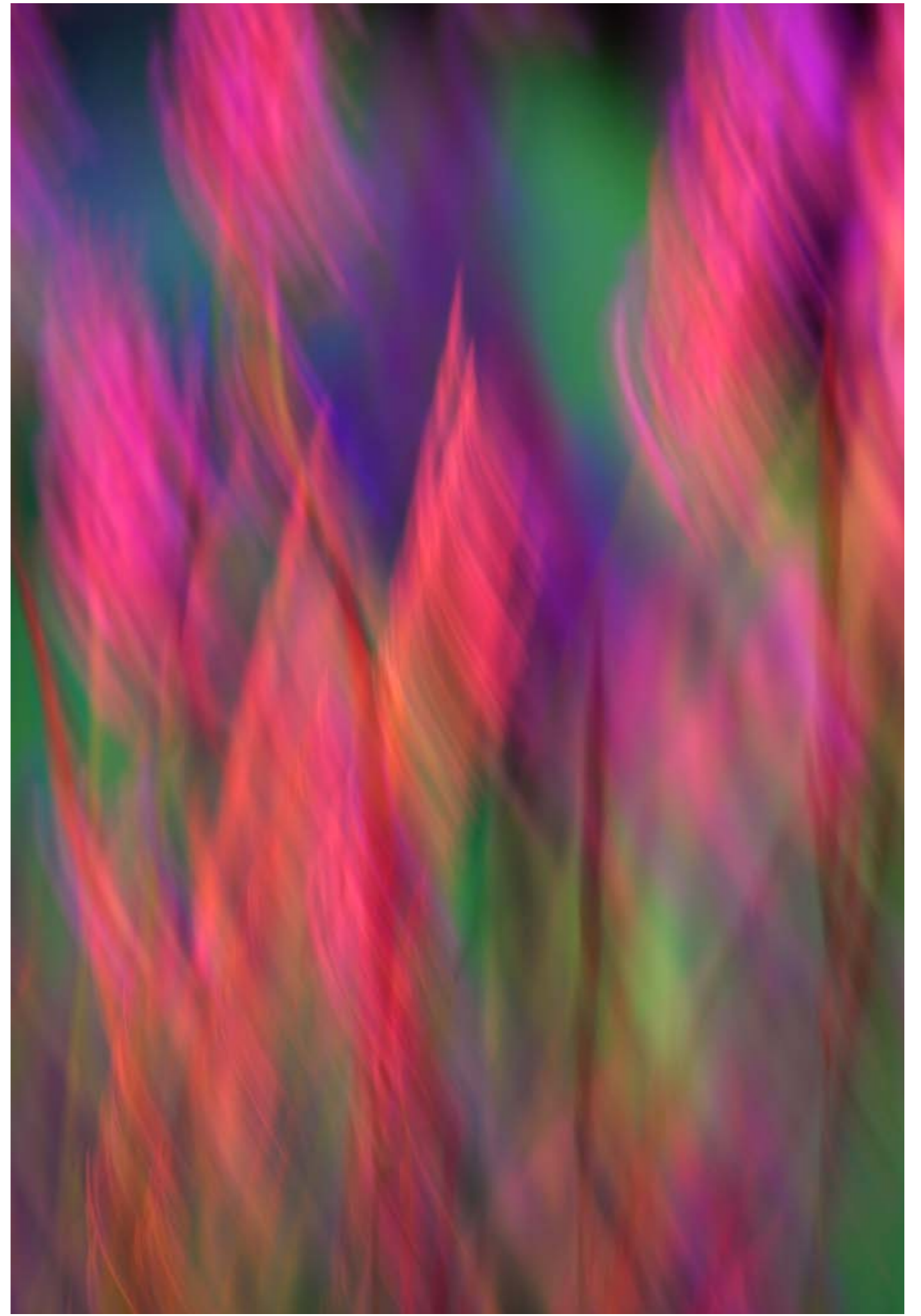




# FLOORA



The themes of colour and shape are central to my images of flowers. I like to find perspectives which are more unique, examples here are the use of double exposure and inversion, editing out a stalk to make a seed look like a virus particle and using a long shutter to emphasise the flame-like vibrancy of lavender flowers in the afternoon sun. To stretch an image even further and tell a story with a flower is my highest goal. As powerful symbols of both life and decay I've reflected this in my images of emerging sea anemone like blooms all the way to a dandelion who's time is up; about to loose the last of it's seeds.









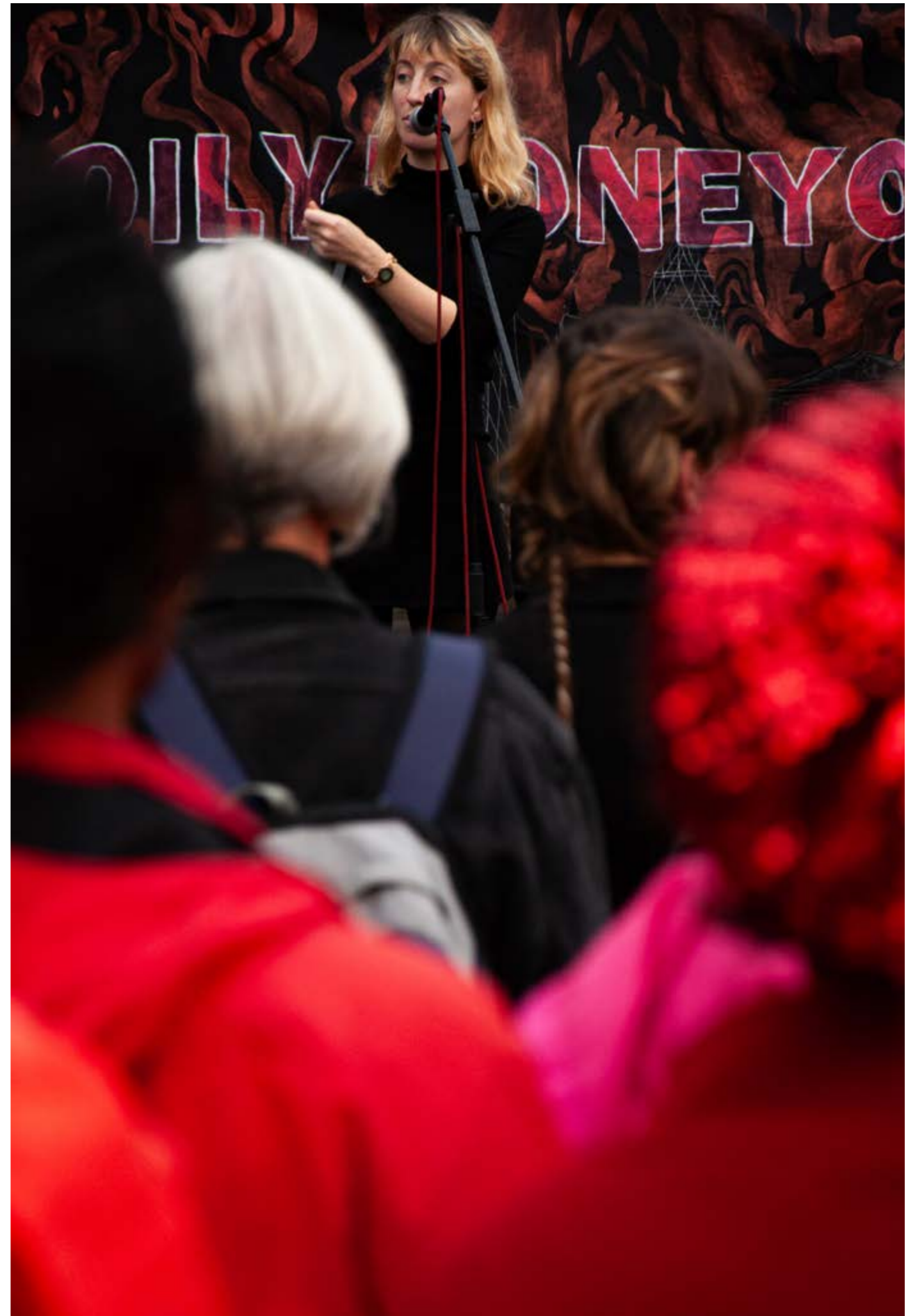
# PHOTO JOURNALISM



I've been a climate and biodiversity activist for over a year now. I have been to many actions and marches calling to end fossil fuels, to restore nature and to hold to account all the institutions which do not agree with or actively go against this. Finding creative ways to make a demand or message central to an image whilst being visually engaging has been a great challenge. I want to be able to contribute whatever skills I have to address the crisis.









NO NEW  
**OIL**  
THE  
SCIENCE  
IS  
CLEAR

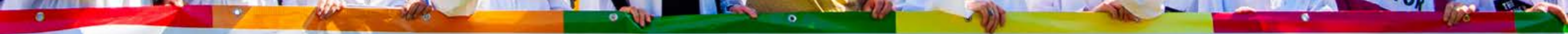
PLEASE  
SPEAK TO  
SCIENTISTS  
ABOUT THE  
CONSEQUENCES  
OF NEW  
OIL & GAS

THE  
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NO NEW  
**OIL**

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NO NEW  
**OIL**

MYTH  
DECARBONIS  
IS TOO  
EXPENSIVE  
REALITY  
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COSTS MUCH MO  
MYTH  
"NEW OIL  
LOWERS  
BILLS"  
REALITY  
RENEWABLES  
ARE  
CHEAPER



**THE OIL PARTY IS OVER**

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HOW MANY 100,000s OF  
**INNOCENT LIVES** HAVE  
THE UK'S WEAPONS &  
TECHNOLOGIES KILLED?



ROYAL VICT

