

REJECTED

The ambiguity of photographs rejected from advertising campaigns

The direct and seductive language of advertising reflects our collective desires and aspirations. Essentially, no one is immune to the siren's song of consumerism.

Some time ago, I initiated a digital archive on my computer, aptly titled 'REJECTED', where I would place certain photographs from advertising photoshoots I was commissioned. My focus gravitated towards those images that dared to defy the conventional norms of ad representation. There was a captivating duality in these frames, a kind of fracture that inevitably consigned them to the shadows of advertising nonexistence. 'REJECTED' resonated with me profoundly, particularly within the realm of shaping female identity in social discourse. These images revealed a landscape far more complex and diverse in portraying women than what the limitations of advertising briefs usually allow.

The photographic project 'REJECTED' is a collection of unpublished shots that, through subtle, often accidental shifts in framing, reveal manipulations of the advertising industry and the absurdities and fragility of marketing constructs.

The stark, conflicting details that emerge in 'REJECTED' – a stray tear, a blemish, or a technical anomaly disrupting the fabricated scene – invite a deeper interpretation of the advertising spectacle, revealing sophisticated persuasion strategies and the toll associated with maintaining idealised visions of the world.

The fractures in meaning present in 'REJECTED' reveal fragments of truth about us and how we construct our social reality. They encompass both our desires and fears, allowing us to see humanity in its more genuine, nuanced, delicately shaded existence.