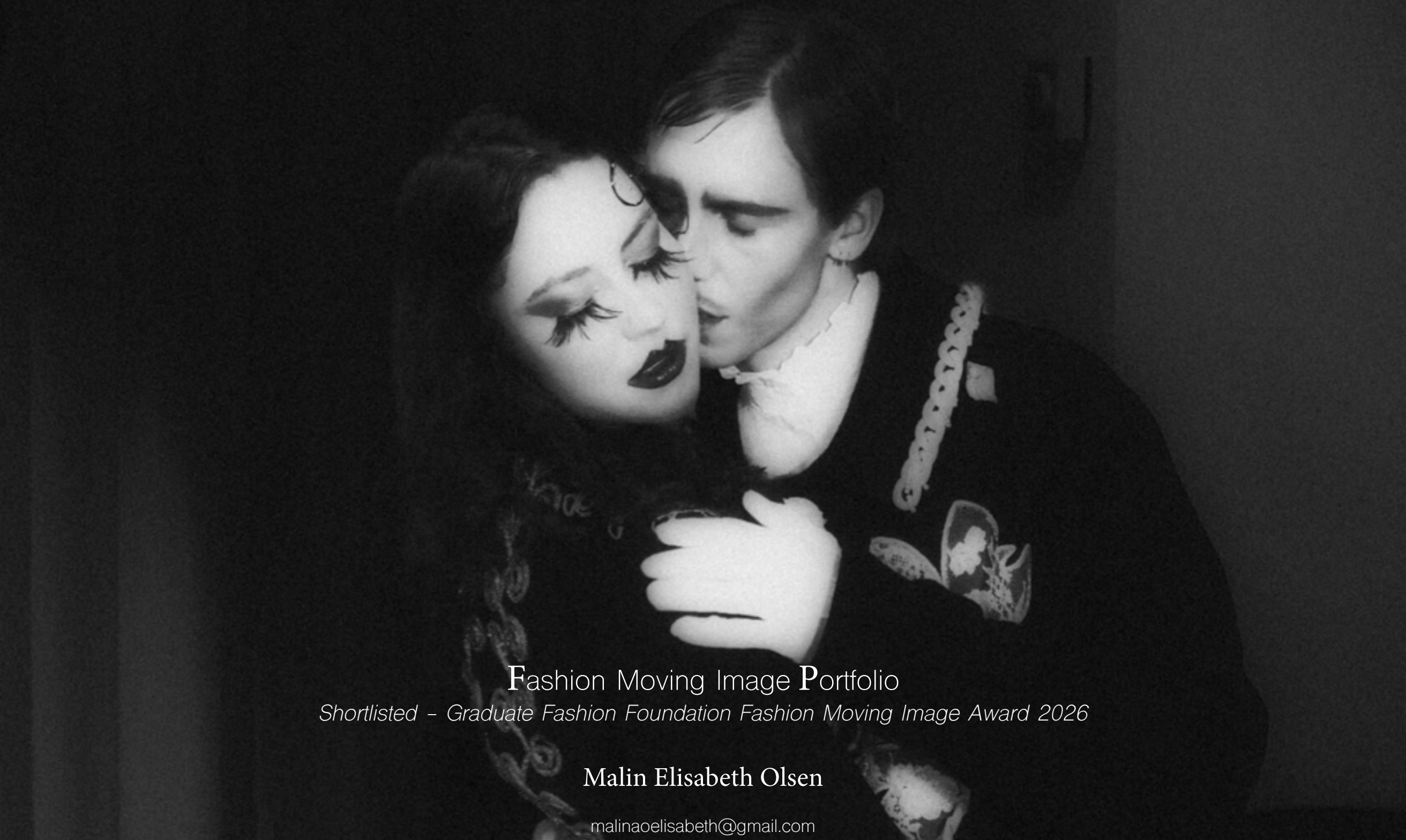


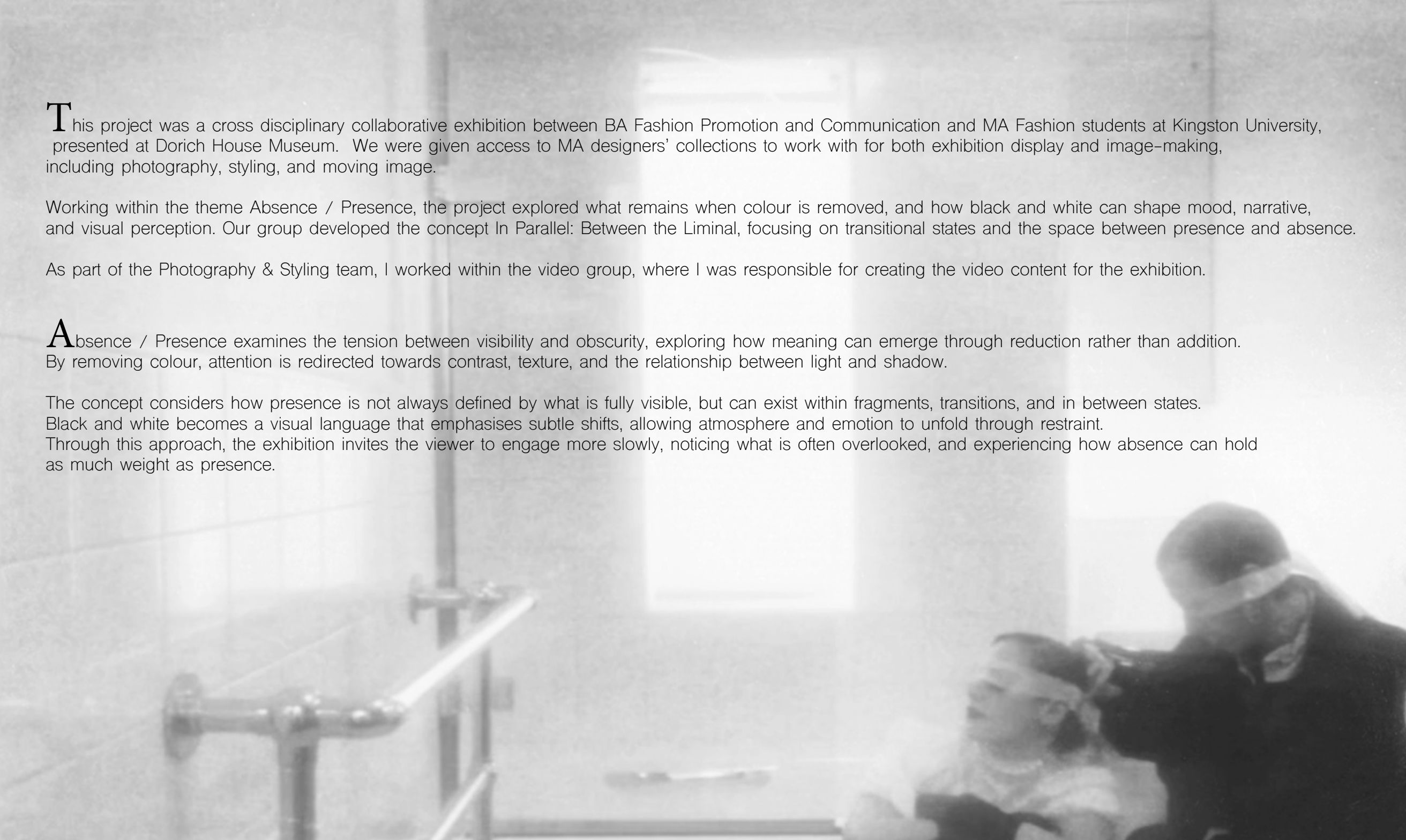


Fashion Moving Image Portfolio

Shortlisted – Graduate Fashion Foundation Fashion Moving Image Award 2026

Malin Elisabeth Olsen

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This project was a cross disciplinary collaborative exhibition between BA Fashion Promotion and Communication and MA Fashion students at Kingston University, presented at Dorich House Museum. We were given access to MA designers' collections to work with for both exhibition display and image-making, including photography, styling, and moving image.

Working within the theme Absence / Presence, the project explored what remains when colour is removed, and how black and white can shape mood, narrative, and visual perception. Our group developed the concept In Parallel: Between the Liminal, focusing on transitional states and the space between presence and absence.

As part of the Photography & Styling team, I worked within the video group, where I was responsible for creating the video content for the exhibition.

Absence / Presence examines the tension between visibility and obscurity, exploring how meaning can emerge through reduction rather than addition. By removing colour, attention is redirected towards contrast, texture, and the relationship between light and shadow.

The concept considers how presence is not always defined by what is fully visible, but can exist within fragments, transitions, and in between states. Black and white becomes a visual language that emphasises subtle shifts, allowing atmosphere and emotion to unfold through restraint. Through this approach, the exhibition invites the viewer to engage more slowly, noticing what is often overlooked, and experiencing how absence can hold as much weight as presence.

Early Cinema Influence

Lumière and Company 1995

Inspired by early cinema and observational filmmaking
Static framing and minimal camera movement
Focus on real-time moments rather than constructed narrative
Short duration films (approximately 50–60 seconds)
Emphasis on presence within a single moment

Technical translation:
Frame rate: 16–24 fps (silent cinema pacing)
35mm film grain texture
4:3 aspect ratio
Reduced sharpness to soften digital clarity
Increased highlights and slightly washed midtones
Added imperfections: scratches, noise, subtle glitches

Visual intention:
To recreate a sense of stillness and authenticity
To slow down perception and focus on subtle movement
To capture transitions within a moment rather than action



Aligns with Absence / Presence through reduction and restraint

Jacob Parra-Mena – Film Influence

Research notes:

- Atmospheric and immersive visual storytelling
- Non-linear narratives that resist clear resolution
- Meaning constructed through mood rather than explicit storyline
- Open interpretation, allowing the viewer to form their own understanding
- Dreamlike and slightly unsettling visual tone

Movement & sound:

- Strong emphasis on movement and physical expression
- Use of subtle, continuous motion rather than dramatic action
- Sound and music used to shape emotional rhythm
- Layered audio creating immersive, almost disorienting atmospheres

Visual intention:

- To create a sense of being between reality and imagination
- To evoke a feeling rather than communicate a fixed narrative
- To explore presence through ambiguity and atmosphere



This influence informed my approach to creating a slower, more visual language within the exhibition context

Personal Creative Vision

Research Notes:

- Atmosphere over spectacle and narrative
- Slow-paced storytelling as a response to visual overload
- Emotional presence over visibility
- Interest in ambiguity, observation, and viewer interpretation
- Exploration of feeling beyond materialism and consumption

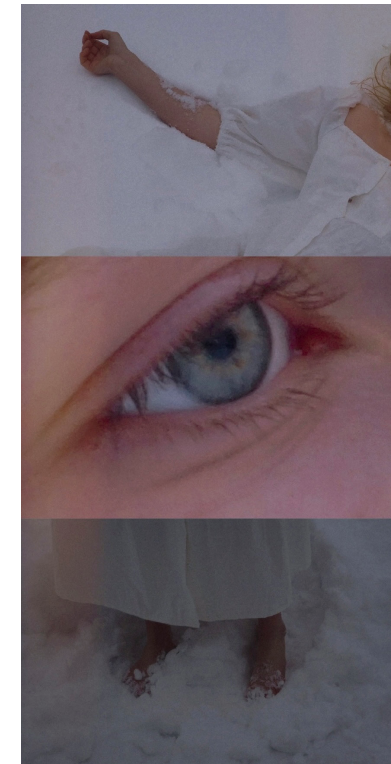
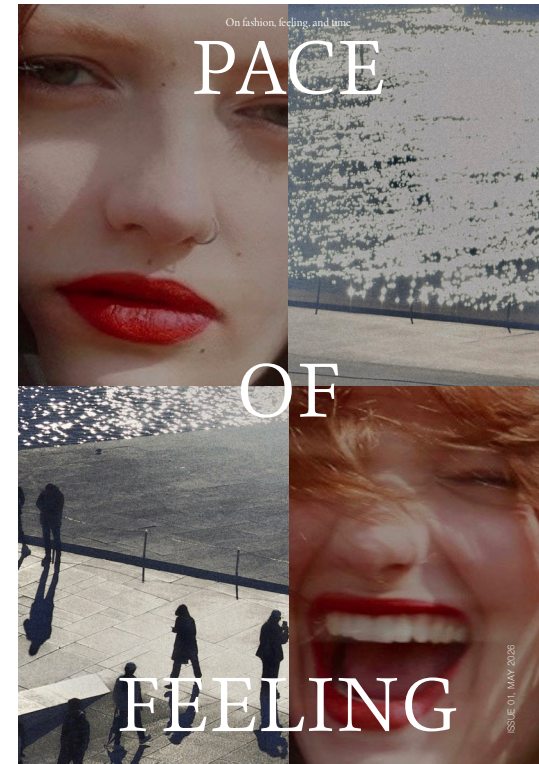
Visual Approach:

- Minimal movement and carefully constructed compositions
- Use of stillness, gaze, and body language to communicate emotion
- Soft focus, immersive imagery, and cinematic pacing
- Attention to rhythm, silence, and emotional restraint
- Images designed to be experienced rather than consumed

Creative Intention:

- To create work that lingers beyond the moment
- To encourage reflection rather than immediate reaction
- To communicate emotion through atmosphere rather than explanation
- To explore intimacy, distance, tension, and human connection
- To merge fashion communication with cinematic storytelling

This philosophy informs my wider creative practice, where emotion, atmosphere, and time become more valuable than speed, visibility, and constant output.



These images/work reflect the recurring themes within my practice: atmosphere, emotional presence, observation, and slow-paced visual storytelling.



Triptych Film — House Tour

Each film represents one room within the same house.
Each film follows a couple, exploring shifting power dynamics through atmosphere rather than narrative.
Together, the films form a fragmented house tour, built through emotional tension and psychological interaction.

The House as a Connecting Structure

What connects the films is not plot, but space, atmosphere, and relational dynamics.

The house functions as a shared environment in which each couple exists within a different emotional state.
Each room contains a moment already in progress, as if the viewer has entered something private without invitation.

There is no clear beginning or ending, only fragments of presence.

As the viewer moves from room to room, the house becomes a container for shifting control, intimacy, and tension, constructing a psychological portrait of both the relationships and the space itself.

Narrative Logic - Fragments Rather Than Story

The project deliberately avoids traditional storytelling. There is no dialogue, explanation, or resolution.
Instead, the films are driven by motion, feeling, time, and atmosphere.

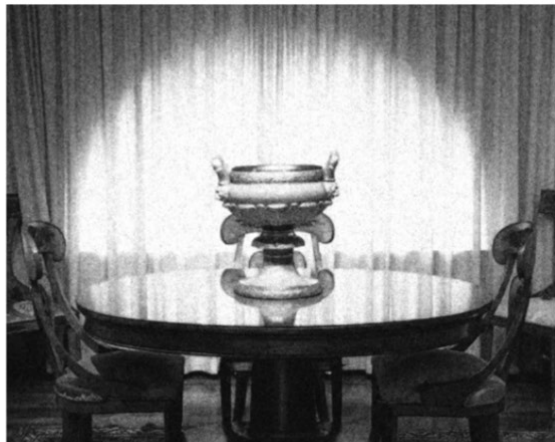
Small actions—laughter, touch, brushing hair, eye contact, become the primary narrative material.
Meaning is not explained, but sensed.

Across the three films, the relationship dynamics evolve, from softness and submission, to disruption, and finally to control and reversal of power.

Each film captures a moment suspended in time, with emphasis placed on presence.

Key Themes - Mystery, Intimacy, Sensuality, Cold Elegance, Power, Discomfort, Psychological

Styling Notes - Cold Elegance, Mystery, Sensuality, Power



Film I - Living Room

Location: Inside Dorich house museum Living room, entered through a circular doorway

Opening Action: The camera slowly moves through the round doorway and enters the living room.

Composition

Couple is already seated:

Model 1 sits grounded inside the armchair.

Model 2 sits on the armrest, legs crossed, leaning into the other body.

This positioning establishes *intimacy*.

Action & Atmosphere

The couple does very little—yet everything feels charged.

They touch each other slowly: shoulders, hair, arms.

Their gestures are gentle, elegant, and controlled.

They alternate between looking at each other and looking directly into the camera.

Their eye contact with the camera suggests awareness—as if they know something the viewer does not. This creates a quiet unease.

The intimacy feels almost too long, forcing the viewer to remain inside the moment without release.

Tone - Calm, unease, composed, luxurious— and uncomfortable.
The viewer is watching something private, yet the subjects allow it, even invite it.



Model 1 grounded inside the armchair.
Model 2 sits on the armrest, legs crossed, leaning into the other body.



Film II - Bathroom - Interruption

Location: Inside Dorich house museum - "Bathroom"

Opening Action: The door opens from the inside, appearing to open by itself. The camera enters slowly, as if intruding.

Composition

Model 1 role rests in the bathtub. Model 2 sits beside the tub, touching her hair.

Model 1 is relaxed, eyes closed.

The moment feels intimate, nurturing, and ritualistic.

Shift: Suddenly, both characters stop.

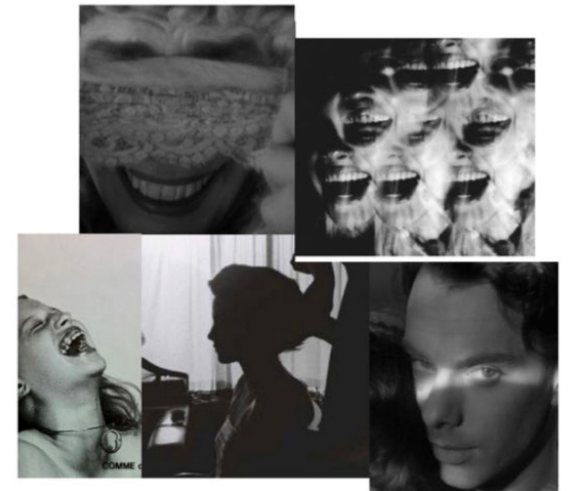
They open their eyes as if waking from a daze and slowly turn to face the camera.

They stare directly into the lens for several seconds—long enough to feel confrontational. Then: They break into laughter. The laughter is uncontrolled, slightly unsettling, almost mocking.

It feels directed at the viewer.

Ending - The camera slowly retreats. The door closes.

Tone - Psychological discomfort.



Film III – Dining Room – Control

Location: Inside Dorich house museum – Dining room, centred around the table

Lighting: Central light draws attention to the table, creating a natural focal point and reinforcing ritual and power.

Composition

The couple stands opposite one another from the table.

They *stare* at each other.

Then *stare* at the camera.

Then back at each other.

This repetition establishes tension and anticipation.

Action: Model 1 (female) slowly walks around the table, dragging her hand along its surface.

She approaches Model 2 (male) with *confidence and control*.

He looks at her.

She looks at him.

She initiates physical contact, pulling him closer

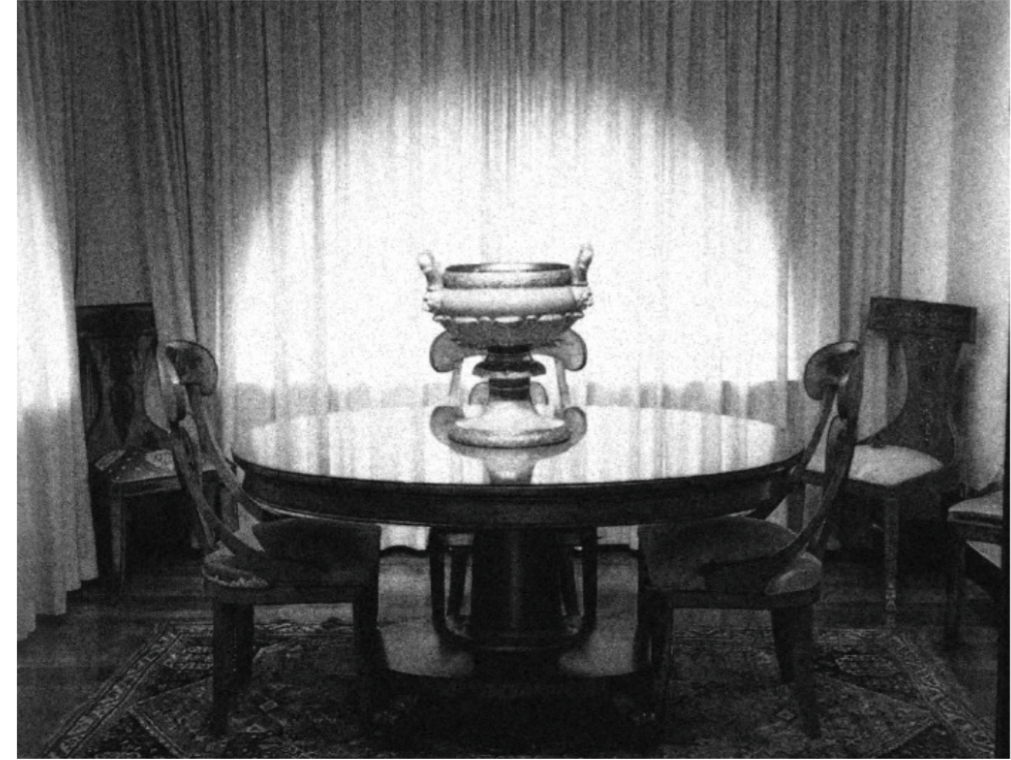
He responds, but her movements suggest a quiet shift in control

Their physical closeness suggests intimacy and underlying dominance without explicit action

Throughout this moment: She maintains eye contact with the camera.

The viewer is once again positioned as an unwanted witness.

Tone – Quietly erotic, controlled, ceremonial. The power dynamic is direct, but restrained.



Styling & Visual Direction



Film I

Concept

Before emotional attachment
Before control shifts
She appears open and light
He believes he is in control

Mood

Playful
Flirtatious
Soft
Inviting

Colour

Ivory
Champagne
Soft beige
Light gold



Film II

Concept

Symbolic ritual
Moment of surrender and devotion (from him)
Moment of release and freedom (for her)
Can be read as marriage, but never literal

Colour

White
Off-white
Cream
Soft ivory

Symbolism

White - release and clarity
The bath functions as a ritual of devotion
His act of care - represents surrender and attachment
He binds himself to her
She gains control without force
Freedom from struggle



Film III

Concept

Moment of control
Power has shifted
Roles are reversed
She now leads the dynamic

Colour

Black
Deep charcoal
Very dark tones, pop of red possible

Symbolism

Black symbolises authority and final control

Props

Roses on table



I



Slow forward movement through the circular doorway.
The living room is revealed gradually.
The space feels quiet, composed, and anticipatory.
The camera enters as an observer.

II



*Couple Seated,
Man sits low in armchair, woman sits on armrest,
legs crossed, leaning toward him,
Both stare into camera*

The camera moves slowly into the room.
The man sits low in the armchair.
The woman sits on the armrest, legs crossed, leaning gently toward him.
They look directly into the camera as it approaches.
The moment feels tense and controlled.
-camera is placed still
-black screen for 0,5 sec

III



Couple close together

The camera has come to a stop.
They turn toward each other.
They press their bodies closer together.
They touch hair, face, shoulders, and neck.
The movements are slow, elegant, and controlled.
The gestures feel intimate and deliberate
-black screen for 0,5 sec

IV



Woman turns her gaze toward the camera

They continue to hold and touch each other.
The man remains with the woman.
While embracing him, the woman turns her gaze toward the camera.
The intimacy continues as she looks directly into the lens.
-black screen for 0,5 sec

V



They continue to hold each other closely.
The man remains fully turned toward the woman and stays with her.
The woman keeps looking directly into the camera while they embrace.
The camera slowly moves forward toward the woman.
The camera zooms in, tightening the frame around her face.
As the camera moves closer, her gaze becomes deeper and more intense. The focus shifts to her eyes.

VI



Story Board ' 1

I



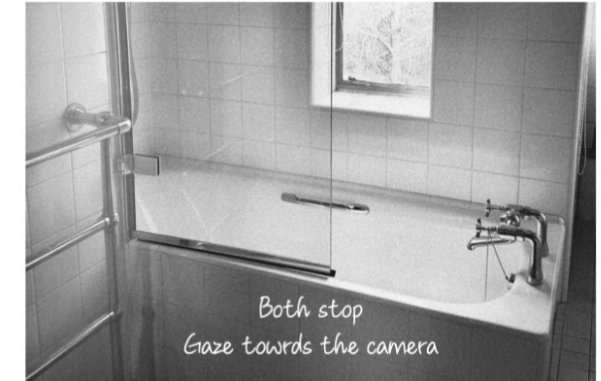
The door opens from the inside, as if on its own.
The camera slowly moves forward, entering the space.
The camera enters the bathroom.
The woman lies still in the bathtub, eyes closed.
The man sits beside her.
-black screen for 0,5 sec.

II



The man slowly brushes the woman's hair.
She remains still, eyes closed.
The moment feels calm, intimate, and ritualistic.
-black screen for 0,5 sec.

III



Suddenly, the action stops.
The woman opens her eyes.
Both characters remain frozen in place.
They slowly turn to face the camera.
They stare directly into the lens.
The gaze is held long enough to feel confrontational.
-black screen for 0,5 sec.

IV



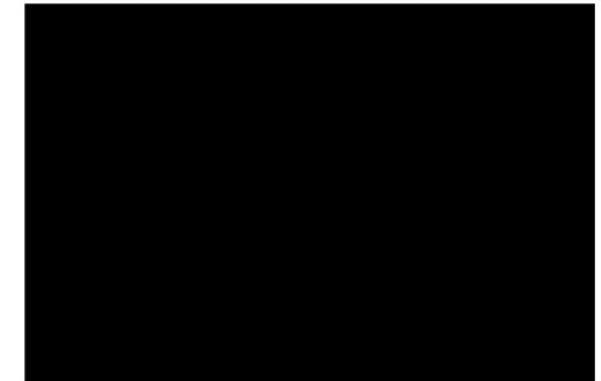
They suddenly break into laughter.
The laughter feels uncontrolled and unsettling.
They continue laugh.

V

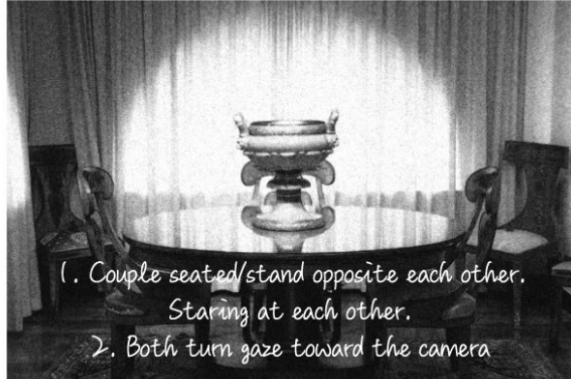


The camera slowly retreats from the bathroom.
They continue laughing as the camera moves away.
The door closes on its own, ending the scene.

VI



I



The couple stands opposite one another from the table.
The light draws attention to the table as a ritual centre.
They stare at each other.
The moment is still and restrained.
-black screen for 0,5 sec.
They turn their gaze toward the camera. The look is held.
The viewer becomes present in the space.
-black screen for 0,5 sec.

II



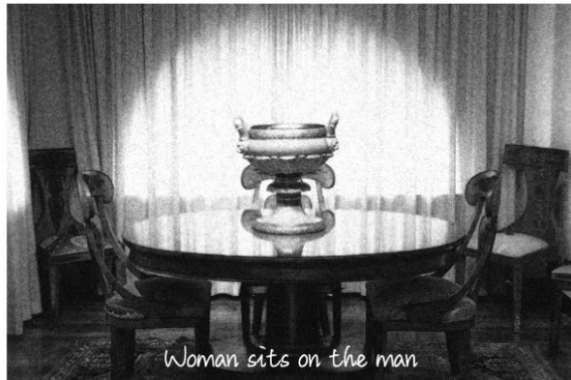
Couple turn look back at each other.
The woman stands up from her chair.
She slowly walks around the table, dragging her hand along its surface. Her movement is slow and deliberate.
The man remains seated.
She approaches the man with confidence and control.
-black screen for 0,5 sec.

III



The woman stands close to the man.
He looks up at her.
She looks down at him.
The power dynamic has shifted.

IV



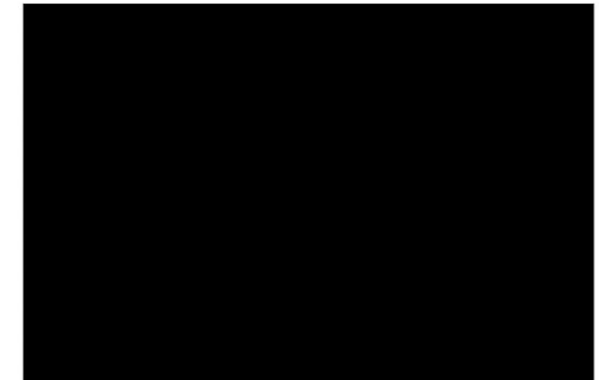
She sits on his lap, face to face.
Their bodies press together. They are hugging.
The movement is controlled and deliberate.
-black screen for 0,5 sec.

V



They are hugging closely.
The man's face is no longer visible in the frame as -
they are hugging. Movement is deliberate.
Woman looks into the camera while hugging him.

VI



Couple Cast



Male Actor

Height: 5'8" (173 cm)
Chest: 34 in (87 cm)
Waist: 27.5 in (69 cm)
Hips: 34 in (87 cm)

Dress size: UK 6
Shoes: UK 7.5 (Men's)

Note: Actor has a slim frame; recommend styling with voluminous garments to amplify scale and dominant presence



Female Actor

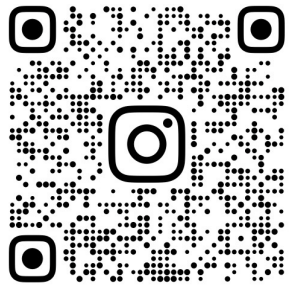
Height: 5'6" (168 cm)
Bust: 33–34 in (84–86 cm) — Cup size B
Underbust: 29 in (74 cm)
Waist: 26 in (66 cm)
Hips: 35 in (89 cm)
Inseam: 26 in (66 cm)
Neck: 13 in (33 cm)
Head: 22 in (56 cm)
Shoes: UK 5 (Women's)

Final cast selected and coordinated through direct communication with both actors, managing correspondence and confirming their involvement in the project.

Final Outcome

Final film series exploring atmosphere, presence, and psychological tension through slow pacing and minimal narrative

Emphasis on gaze, proximity, and the viewer as an observer within the space



View film
[Link](#)

Film I

stills



Film II

stills



Film III

stills



Post Production



Technical

Black-and-white grading

4:3 aspect ratio

Film grain texture

Scratches, noise, and subtle imperfections

Reduced sharpness

Increased highlights and softened mid-tones

Adobe Premiere Pro, Adobe After Effects, Cap Cut



Visual Direction

Refining pacing, contrast, and atmosphere

Cinematic and controlled visual language

and contemporary filmmakers exploring atmospheric and ambiguous storytelling

Refined through multiple edits

Focus on authenticity over imitation

Minimal narrative and ambiguity

Emotional tension through gaze, movement, and duration



Guiding Question

- Does the film feel authentic, or does it appear as an imitation?





Exhibition Context

The films were presented as part of the exhibition, projected onto suspended fabric screens within the Dorich House Museum

Film Credits

Directed, Edited & Created by

Malin Elisabeth Olsen

Russian Room (film 3)

Hair & Makeup: Morgan Powers

Actors: Dallas Hunter & Dennis French

Male Garment Design: Xintimg Yu

Female Garment Design: Amalia Nolan

Stylists: Abi Kohler, Masha Kulecha, Unidus Lu

Living Room & Bathroom (film 1 & 2)

Makeup: Lily Perkins

Hair: Cecilia Mcaloon Wolff

Actors: Dallas Hunter & Dennis French

Stylist: Abi Kohler

Living Room Garments:

Female Garment Design: Jiawei Xue

Male Garment Design: Xintimg Yu

Bathroom Garment:

Female Garment Design: Ping-Shiuan Huang

Male Garment Design: Xintimg Yu

REFLECTION

This project strengthened my ability to translate concept into moving image through collaboration and experimentation.

Working across casting, filming, and visual direction developed my understanding of pacing, atmosphere, and audience perception.

As my first project taking on the role of film director within a professional context, it allowed me to apply my creative direction in a new and more independent way.

The process also involved experimenting with analogue-inspired aesthetics, which deepened my interest in texture, atmosphere, and slower visual communication.

I was able to translate my existing visual identity into moving image, exploring how stillness and subtle shifts can carry meaning over time.

The project also required initiative and leadership, particularly in coordinating communication within the team and supporting the overall production process.

Overall, it reinforced my interest in film direction as a future pathway, both creatively and professionally.