



Pearson

# GCE A Level Advanced Art and Design

Photography  
**Component 2**

OLIVIA

**Total Mark 14**

|                              | <b>A01<br/>Develop</b> | <b>A02<br/>Explore and<br/>Select</b> | <b>A03<br/>Record</b>      | <b>A04<br/>Realise</b> |
|------------------------------|------------------------|---------------------------------------|----------------------------|------------------------|
| <b>Mark</b>                  | 4                      | 4                                     | 3                          | 3                      |
| <b>Performance<br/>Level</b> | 2                      | 2                                     | 1                          | 1                      |
|                              |                        |                                       | <b>Total<br/>out of 72</b> | 14                     |

| PERFORMANCE CALCULATOR  | Level 1   |   |   | Level 2  |   |   | Level 3  |   |   | Level 4   |    |    | Level 5   |    |    | Level 6   |    |    |                   |
|---|---|---|---|--|---|---|--|---|---|---|----|----|---|----|----|---|----|----|-------------------|
| A LEVEL PRACTICAL – SEPT 2016   | LIMITED ABILITY   |   |   | BASIC ABILITY  |   |   | EMERGING COMPETENT ABILITY   |   |   | COMPETENT AND CONSISTENT ABILITY  |    |    | CONFIDENT AND ASSURED ABILITY   |    |    | EXCEPTIONAL ABILITY   |    |    |                   |
| Taxonomy  | partial, inconsistent, <b>literal</b> , <b>elementary</b> , minimal, rushed, sporadic, <b>naive</b> , <b>little creative intent</b> , disjointed, pedestrian, credible, <b>lacks control over the formal elements</b> , <b>vague aims</b> |   |   | straightforward, deliberate, <b>just adequate</b> , methodical, superficial, <b>unrefined</b> , <b>crude visual language</b> , <b>simplistic reflection</b> , plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements |   |   | predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding |   |   | diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims, |    |    | independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives |    |    | inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding |    |    |                   |
| AO1<br>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding | 1   | 2 | 3 | 4  | 5 | 6 | 7  | 8 | 9 | 10  | 11 | 12 | 13  | 14 | 15 | 16  | 17 | 18 | AO1 total:        |
|   | LIMITED<br><b>little creative intent</b><br><b>vague aims</b>   |   |   | BASIC<br><b>simplistic reflection</b><br><b>just adequate</b> ,<br><b>unrefined</b>  |   |   | EMERGING COMPETENT   |   |   | COMPETENT AND CONSISTENT  |    |    | CONFIDENT AND ASSURED   |    |    | EXCEPTIONAL   |    |    | 4                 |
| AO2<br>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops                      | 1   | 2 | 3 | 4  | 5 | 6 | 7  | 8 | 9 | 10  | 11 | 12 | 13  | 14 | 15 | 16  | 17 | 18 | AO2 total:        |
|   | LIMITED<br><b>little creative intent</b><br><b>vague aims</b>   |   |   | BASIC<br><b>crude visual language</b> ,<br><b>superficial and unrefined</b>  |   |   | EMERGING COMPETENT   |   |   | COMPETENT AND CONSISTENT  |    |    | CONFIDENT AND ASSURED   |    |    | EXCEPTIONAL   |    |    | 4                 |
| AO3<br>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress   | 1   | 2 | 3 | 4  | 5 | 6 | 7  | 8 | 9 | 10  | 11 | 12 | 13  | 14 | 15 | 16  | 17 | 18 | AO3 total:        |
|   | LIMITED<br><b>vague aims</b><br><b>elementary</b> ,<br><b>naïve</b><br><b>literal</b> ,   |   |   | BASIC  |   |   | EMERGING COMPETENT   |   |   | COMPETENT AND CONSISTENT  |    |    | CONFIDENT AND ASSURED   |    |    | EXCEPTIONAL   |    |    | 3                 |
| AO4<br>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements          | 1   | 2 | 3 | 4  | 5 | 6 | 7  | 8 | 9 | 10  | 11 | 12 | 13  | 14 | 15 | 16  | 17 | 18 | AO4 total:        |
|   | LIMITED<br><b>vague aims</b><br><b>lacks control over the formal elements</b><br><b>literal</b> ,   |   |   | BASIC  |   |   | EMERGING COMPETENT   |   |   | COMPETENT AND CONSISTENT  |    |    | CONFIDENT AND ASSURED   |    |    | EXCEPTIONAL   |    |    | 3                 |
|   |   |   |   |  |   |   |  |   |   |   |    |    |   |    |    |   |    |    | Total mark:<br>14 |

# Examiner commentary

This submission explores the ESA theme of 'Variation and Similarities' by considering visual solutions to depicting the differing generations within a family. The investigation is initially informed by the contextual source of photographer Julian Germain, and his work 'Generation'. The candidate begins the creative journey with a photoshoot of family characters and the intention of capturing 'everyday scenes' in the style of Germain.

Experimenting with placing historic family photos in contemporary settings leads to trials with layering, collaging, and combining images of family members across the generations to explore their 'variation and similarities'. Experimentation is simplistic and unrefined; however it does help the candidate to define aims with some understanding and leads to further development of ideas concerning the placement of contemporary figures in historical photographs. Technical skills are straightforward, methodical, and unrefined. The potential of ideas is not fully recognised, and there is a tendency for these to be left unresolved. As a result, the submission becomes disjointed and loses focus. The need to establish a final resolution for the project results in vague aims and rushed decisions to pull the elements of the investigation together. The resulting response gathers some of the ideas and images explored into a triptych depicting daughter, mother and grandmother. The resulting composition, whilst demonstrating personal ideas and intentions, is naïve in its planning and execution and lacks control over the formal elements.

**AO1:** The assessment of AO1 achieves a mark just into Performance Level 2, Basic Ability. Ideas are informed by the photographer Julian Germain, and contextual sources concerning the documenting of differing family generations within the everyday domestic setting. The candidate sets out to record similar scenes in photoshoots that are brief and just adequate, capturing visual information that has superficial relevance to intentions. The resulting photographs define aims with some understanding, just addressing Performance Level 3 descriptors and accessing assessment across the boundary.



# Examiner commentary continued

**AO2:** Similarly, the candidate's performance just lifts into Performance Level 2 assessment in AO2. The photoshoot demonstrates the intentions of experimenting with collage and layering of images to explore the facial 'variation and similarities' of family members across generations. Whilst technical skills reach just adequate descriptors from Performance Level 2, Basic Ability, experiments with ideas and media demonstrate vague aims; they address all descriptors in the Limited Ability category.

**AO3:** In meeting AO3 the submission drops down to the Limited Ability assessment band, demonstrating vague aims for recording observations and little creative intent. A series of portrait photographs provides the basis for collaged images that are rushed and elementary in their level of technical skill and have a disjointed impact on the development of potential outcomes.

**AO4:** In presenting a personal response, the submission veers away from earlier investigations and resolves the investigation into a literal and elementary composition of portraits layered onto a simple background. The overall presentation demonstrates a level of technical ability that is naïve, with little creative intent and lacks control over the formal elements.





Ben Al-Sheikh (memory & memories)



Francesca Woodman



Andy Sherman



Ana Mercedes



San Taylor-Wood



Trud memory



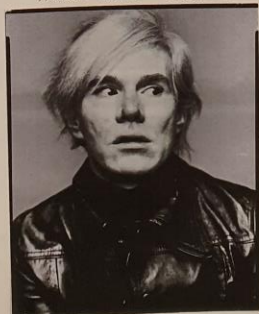
Marcel Wike - SOS 1973



Tracey Emin 'A thought of her'



Christian Thomson

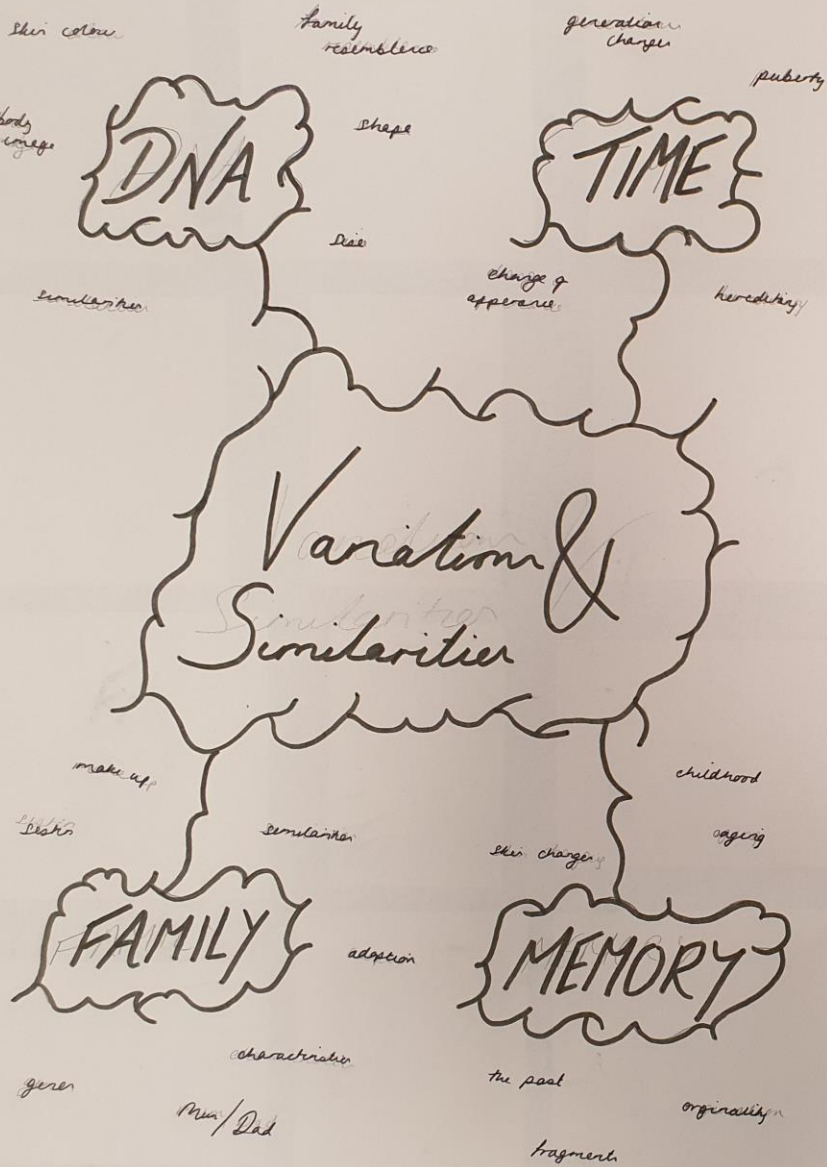


Andy Warhol



Chris Orville





Seydou Keita  
 "I was capable of making someone look good."

His photographs portray Bamako society during its era of transition from a cosmopolitan French colony to an independent capital

Keita balanced a sense of formality with a remarkable level of intimacy with his subject.



Seydou Keita

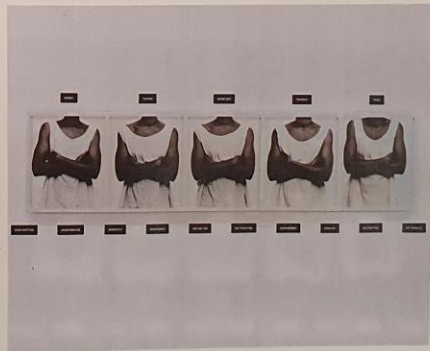
Records the small variation in a families/ narrow subject  
 ↓  
 that can hint at a wider truth

Relates to Miss Desfontaines portrait

worked primarily with daylight and for economic reason

↳ only took a single shot for each picture

Plaques are positioned directly above each of the photographs  
 'Monday - Friday'



suggest a diary of sorts  
 ↓  
 relates to 'forced' photos

Similarity of the pose in the photograph can portray the transition with little on the horizon.

Lorna Simpson

Stark with her arm folded tightly across her chest. Emphasising the wrinkle in the fabric of her clothing.

pose appear both guarded + defiant

sequence of photos.  
 time-lapse photos of a figure shifting from side to side.

plaques at bottom are repetitive conversation implying a repeated breakdown in communication with personal/physical need relationships

# Genetics

test shoot.



# Typology





# Julian Germain - Generations

Julian's beliefs of amateur and 'functional' images is reflected in his book 'For every minute you are angry, you lose sixty seconds of happiness'. With his project on 'Generations' he engages with similar themes concerning the life cycle, the oppositions, human biology, characterisation and manner, the specifically and consequently record direct chronological history of descent.



see great changes  
evolution between  
the second oldest and  
the youngest in this  
and looking in the same  
direction

↳ the generation  
oldest - youngest

↳ in relation to the  
other generations and  
members of the family  
↳ there are no  
relationships left family

↳ recorded in  
chronological order



↳ Come across a shaped  
images, yet they seem natural  
as they are in their own home  
in which they are comfortable in



My Mum, Sylvia Palmer



My mum, Diane Smith



My sister, Natalie Smith



Camera :

Film photography : Kodak portrait 130 400

Technique : inspired by Julia Gornai, generation. I want to show how families grow and develop.

Settings : manual focus, aperture F5, 1/200

Composition : stood in age order - Natalie 23, Chris 52, Lynn 84

Shot in a natural environment to show uniqueness of the family. Taken in my Nan's bungalow where she used to be children with my mum being one of them.



(WGW) : I enjoyed this shoot because you can see clear genetic differences throughout my family. A notable figure in these images through her my nan is standing confidently in the middle. She stands with confidence and shows her importance in the family through this as she is still a matriarch to her oldest daughter yet now she can be her elderly mum. The body language expresses her leadership in the family.

EB1 : If I shot the 3 sitting down, I would show them in the same position, yet there are so many differences in the way they would sit... My Nan would be sitting with her legs crossed and in a wooden, fully comfortable elderly chair yet my mum and dad would sit with their legs crossed, slouching back on the sofa (which my Nan said sat on as she can't get out of it).

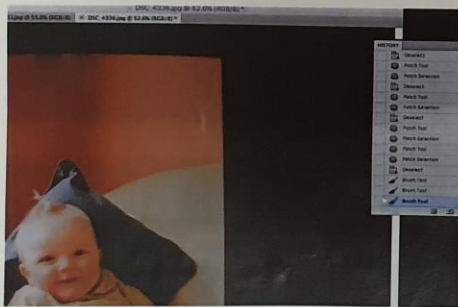
I would change the composition slightly, making sure my nan was not at the back. This would allow the image to become more clear and allow the concentration to be on the people rather than the background.

Moving on... this shoot allowed me to realise that I don't want to develop my project to show the similarities and differences within my family, but more concentrating on the changes in my own life. Therefore my next move will be to document on different ways how my life has progressed and how relationships / family friendships have changed. With looking at Julia Gornai and Lorna Simpson, I have realised I want to document more of change & which myself rather than my family, leading me onto developing my work into found imagery & portraits.



# Comparing shoots

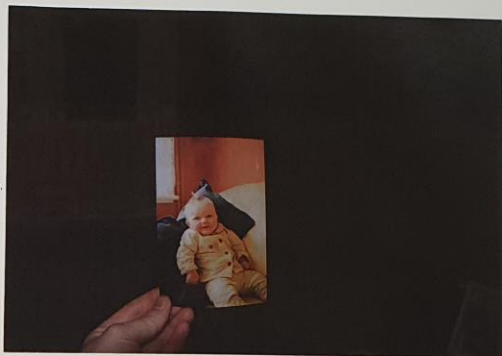
In my first photoshoot, I had the ISO at 100 meaning not enough light was getting through. However I just liked this effect as it brought the focus onto the picture, but this wasn't my aim - my aim was to show the difference through this and see what I had so this would be un-reliable and useless.



To improve these photos, I edited out the flash as it took attention away from the photo.

I had to improve my work and allow the background to be seen, so I need to see increase the ISO.

This is the first image I took, the ISO was low (100), allowing the darkness to invade the background. However, I liked this effect as I thought it brought more concentration to the



found image. However, that wasn't the aim of this shoot... my aim was to compare how my living space has changed over the years. So I needed the background to be visible. Have to increase ISO

Here is the improved, I increased the ISO to 400 and then 640 in the sun light. I roughly aligned the window frames in red line and the found image to show how in the same place yet there are so many differences. The lounge has become more modern and has completely been re-decorated. This shows how things change over time.





### Found images

I have chosen these images because I want to use them to show how there are differences in how and how I have changed as a person. I plan to use these and manipulate the images to show this through Photoshop.

Found images are very delicate and hard found memories of ones life therefore using these would allow me to show how a person can change with a personal meaning as I want to cherish these memories.

### Found images





For



It represents the lost  
to lowering the brightness,  
people within. As a  
w me to show my emotions  
ped to be - how closeness  
full of tension and regret



me  
me  
me





Within my project I'm looking at the differences and similarities within myself and my family. Here I have focused on me and my mum. I have found modelled photos of my mum during the 2000s, and I thought I would take photographs of myself to compare out facial features. I did this through collage by hand and by photoshop. My say me and my mum have similar features - same chin and mouth - however, I think we are similar but due to our differences (with me wearing glasses & with longer hair) we don't look as similar as everyone thinks. I then went onto scanning the collage, flattening it & putting filters/noise on top of them to see if they merged our features together.





# So Far & Inspiration for



Throughout my exam I have  
 witnessed the four onto similarities  
 and differences within myself and  
 my family. I have been influenced  
 by portrait and Photoshop because  
 I want to show similarities and  
 differences that go unnoticed and  
 ones that have actually been put in  
 place for one to notice.



## Gallery...



In the Orchard Road Gallery, Dorthea  
 has used paint to reflect how she changed  
 as a person and how one can change due to  
 other people in your life. She used the  
 same brush of paint/pencil and allowed the  
 ink to run out to show gradual change  
 how she'd have a long-lasting impact.

Throughout my exam I want to focus on more  
 portrait development as I want to show similarities  
 and differences within myself. I need her need  
 this project to show her own development as a  
 person and how she's changed. She used herself  
 and her body to portray her physical differences  
 and has used a photobooth as a unique way  
 to portray this.



# Chris Otsuka

"Imagine finding me"

"If, again I have a chance to meet, there  
 is so much I want to ask."  
 Otsuka finds found images that hold her most  
 precious memories and edit her older self into it.  
 She does this because she believes that represents  
 her want to know her younger self.  
 She has inspired me because the use of Photoshop +  
 found imagery allows her to document that there are so  
 many differences and similarities in her life now compared  
 to her young self in these images.



These edited images  
 present how much Otsuka has  
 changed as a person  
 and grown into a woman.

She has mostly  
 used found images  
 put on/just & really to  
 the construction of the image  
 is on the change of herself.



Otsuka has also made  
 eye contact with the  
 camera. This can  
 compare her speed of  
 making her photographs  
 more realistic.  
 By being with the  
 same face gears as  
 her younger self, this  
 recreating the past

When re-creating the image  
 she replicated what she's doing  
 from her she is eating bread,  
 enjoying her younger self.

However, in this certain development  
 she's eating a smaller piece of bread  
 rather than a whole bread stick...  
 is this to show maturity? From my  
 perspective Otsuka is not only recreating her  
 younger self, but is actually showing how  
 she's changed as a woman as well.

I want to use Otsuka as  
 my work because her style  
 is distinct yet displays  
 how her life has changed.  
 Visually, he works in a formal  
 selfful, her editing is  
 unnoticeable - the way she's gone  
 back in time and posed in the picture  
 with her younger self.



# Self-timer exposure



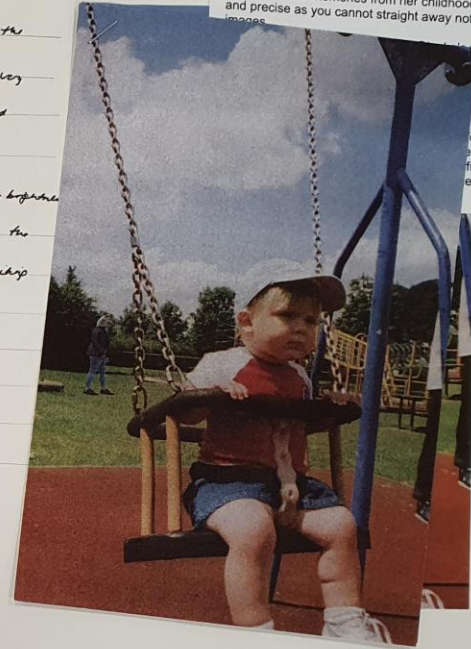
|   |   |   |  |  |
|---|---|---|--|--|
| <br>20 March 2019 at 16:40:17<br>Canon EOS 5D Mark II<br>1/400   f/5.6   ISO: 200 | <br>20 March 2019 at 16:40:45<br>Canon EOS 5D Mark II<br>1/400   f/5.6   ISO: 200 | <br>20 March 2019 at 16:41:00<br>Canon EOS 5D Mark II<br>1/200   f/5.6   ISO: 400 | <br>20 March 2019 at 16:41:12<br>Canon EOS 5D Mark II<br>1/400   f/5.6   ISO: 1000 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/11.8   ISO: 400 |
| <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 100 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 100 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 100 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 100  | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 100  |
| <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/178   f/5.6   ISO: 100 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/178   f/5.6   ISO: 100 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/178   f/5.6   ISO: 100 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  |
| <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  |
| <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  |
| <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200 | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  | <br>20 March 2019 at 16:42:10<br>Canon EOS 5D Mark II<br>1/180   f/5.6   ISO: 200  |
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Handwritten notes on the grid:

- working and focus for self timer.
- TOO LIGHT
- TOO DARK
- not in focus
- TOO DARK
- TOO DARK



Now I have used Photoshop  
to edit myself into the  
image. I selected the  
outline of my body very  
carefully, then placed  
myself in the image.  
I adjusted the noise, brightness  
and color balance of the  
image to allow the editing  
to come across not  
natural.



Chino Otsuka inspired me throughout my exam because she digitally visits places where she has memories from her childhood. Her Photoshop skill is very accurate and precise as you cannot straight away notice that she's edited her now-self into her images.

work because it allows me to document  
the many similarities and differences in  
life. As we have got older, relationships have  
changed. I have chosen each picture for a specific  
reason. The images now many years have flown by.

found images and taken a photoshoot of  
myself in the images when edited. When  
I have fully my body and place it in the image  
I adjust the noise, sharpness and levels of my edited





I chose this image because it has my nan and grandad in, sadly he isn't with us anymore. This photo shows a time of a growing relationship within grandparents and grandchild – something that I still have today with my Nan. However many things have changed since this image was taken, my Nan used to be able to care after me and watch me prosper, but now my Nan can barely stand up and open the front door for me. Therefore this photo is very special to me and I wanted to edit myself into it to show that I have matured into a young lady and my Nan and Grandad were a part of that and I am grateful for their existence.



This man and women holding me are my Aunt and Uncle, yet from when this image was taken, many things are different. Sadly, the two split up a few years ago and I haven't seen my Aunt since...don't even know where she lives. This edited image shows how much relationships have changed – this women used to hold me with care yet now I wouldn't recognise her if she walked past me. I have edited myself walking past them, because I'm walking away from what used to be to reality.





# Projection...



Racheal Russell

'These photographs are the beginning of my exploration of projection on the human form.' Russell uses projection to explore human as a form, she projects various shapes, patterns and textures to portray her project. However I'm using old family photos to resemble how time have changed and how I've grown up as a person, looking back on the good old times.



In the photo above along, I am the girl in the photo ago and have a costume card





What I've done here is used projection to project found photos onto myself, then used self-time to document this. These photos are of moments of me and my family, however some of these moments can never be created again as relationships have changed, people has passed and relations aren't as close. I have tried to display this through using projection. I have tried to capture myself to emerge into the pattern of the photo as much as possible. With these images, I feel that there is real emotion of family relationships, showing how things have changed.



# Michelle Caplan

Mixed media Collage Artist

Her work is a reflection of her passion for art & collage, mixed with the graphic art skills. The portraits bring her to photographic history, each piece with its own narrative; trying to tell the story of the person behind the image. Can transform a line to a family past and provide a visual legacy for the future.

↙  
pictures seem extremely full of 'noise' lack of quality.

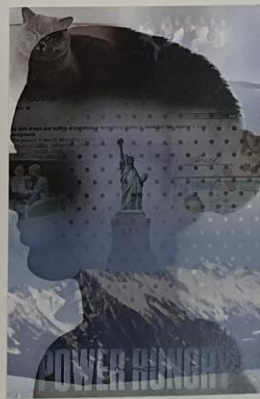
↙  
opacity of portrait has been reduced below the other material to be seen.



↘ portrait picture to basis of the collage, use all these patterns/pictures represent.

↘ pattern, photos, that in the background

↘ This photo literally TELLS A STORY.







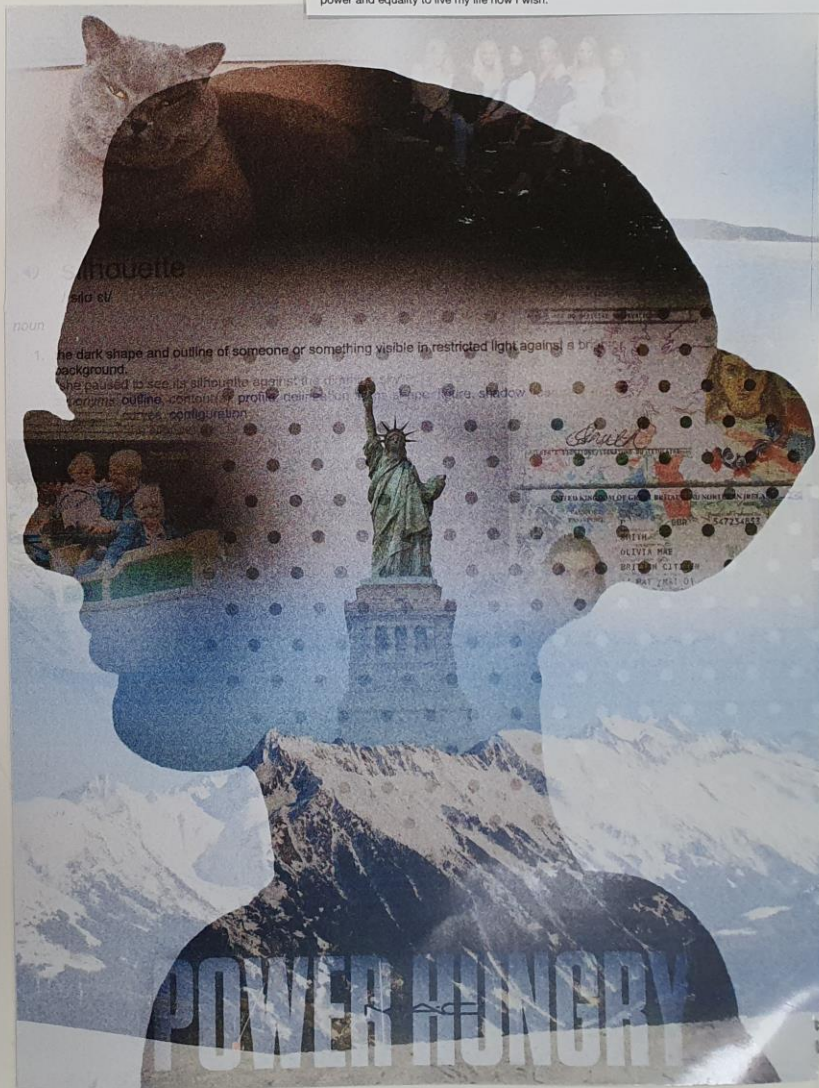
The photo below, captures a precious moment of my mum side of the family. I purposely stood in this position because I wanted someone to be projected on my body outline. As you can see on the back of my head, a lady is projected onto my hair, my mum aunts. From when this photo was taken to now, lots have changed. She's been diagnosed with cancer and won't be with us much longer sadly.



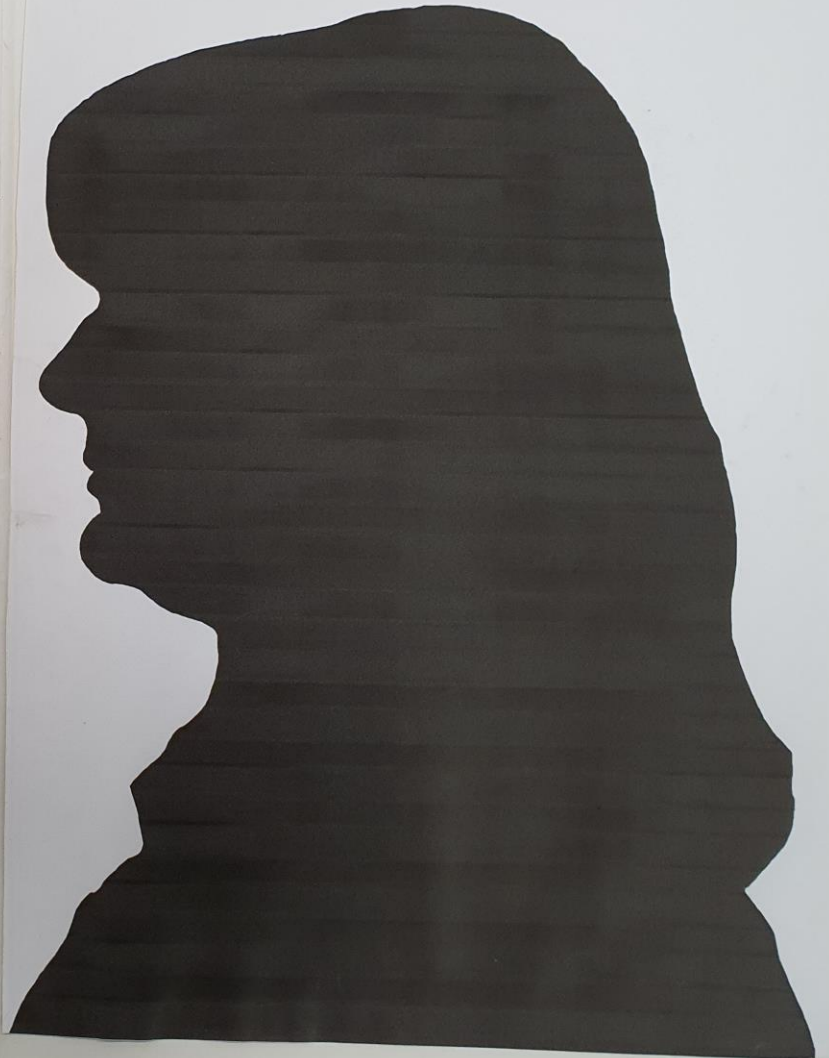
## First development

(using photoshop) 1999

Here I have been inspired by Caplan because she uses various material and texts to express individuals. To do this within my project I wanted to show what makes me different/ an individual. I took side profiles of myself and then edited in what makes me, with found images and photos I have taken that resemble some of my most precious memories. Moreover these images also resemble my power as a woman. A 'stereotypical' woman as many describe them to be usually have their hair down, don't wear glasses and are always looking ready. However that isn't me at all, I've always got my hair up and wear glasses over contact most of the time for my own comfort. The pictures in the background resemble how I've grown into a strong independent woman - raised by strong parents, been influenced by strong woman role models and have the power and equality to live my life how I wish.

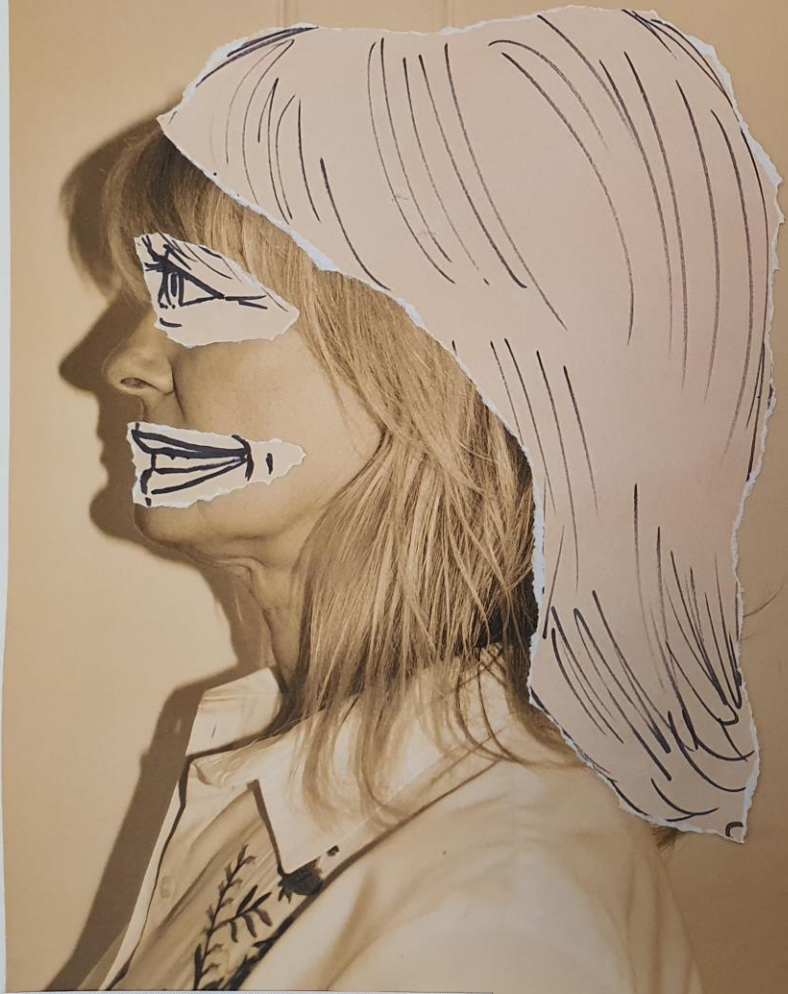


Here I have created silhouettes of me and my mother to show feature difference. My mum is always really put together - hair is always done, make up is always on. Yet I'm very different, hair is rarely curled and I only wear make up when needed. These basic black and white silhouettes really do show differences and similarities with myself and my mum. They are basic but effective.





DIANE



Here I have just experienced with a cartoon someone illustrated of my mother an just collaged it with a side profile photo of her. I created it just to experiment by but I feel it shows similarities/ differences within my mother and her characteristics as a person.



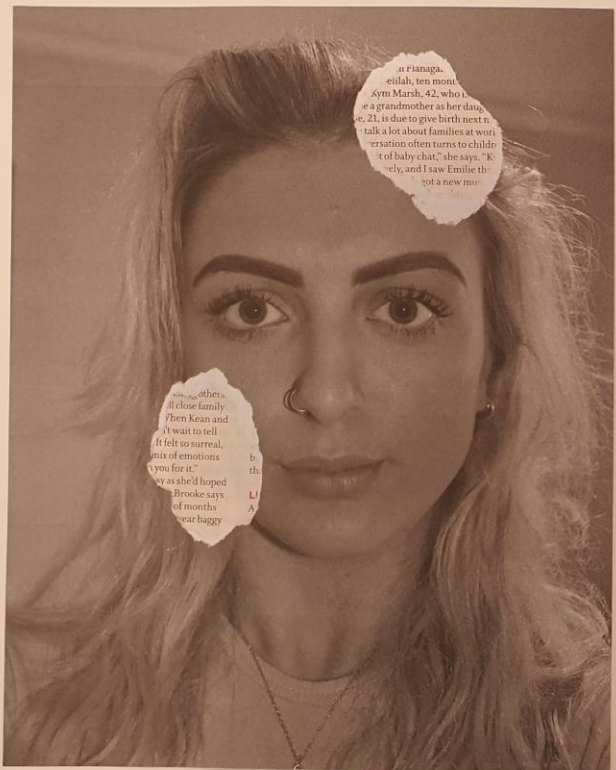
# Kensuke Koike

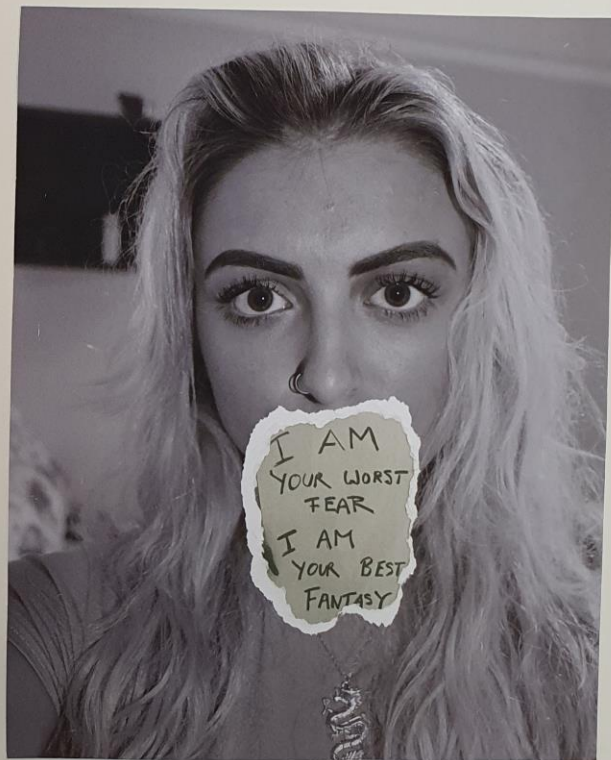
Koike cuts out regular features to show ones individually and its inspired me with my own because I want to show how I'm physically damaged from my own state and allow me to show my strength and power as a woman.



I started cutting that behind to combine color and Koike's influence, and it didn't quite resemble what I was showing a random column from a newspaper/magazine. I then thought to create a portrait using paper to show my characteristics and strength. My project has really grown into 'Women's power' and I love to put my own through my final piece.



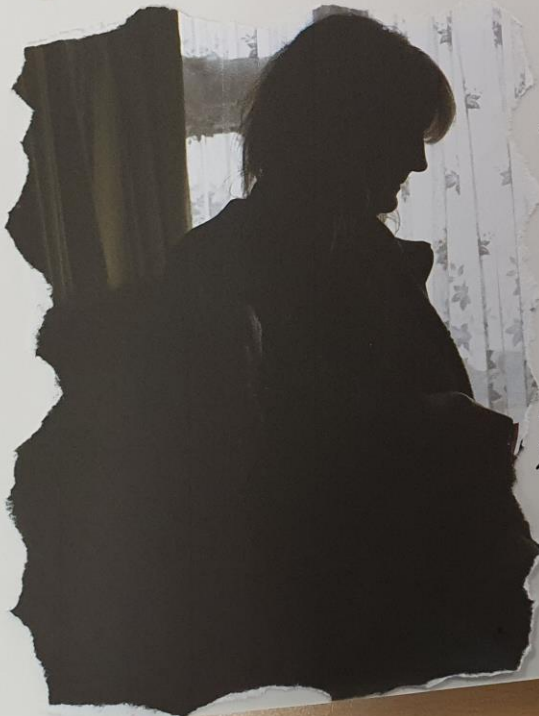




Silhouettes ... assessing body language



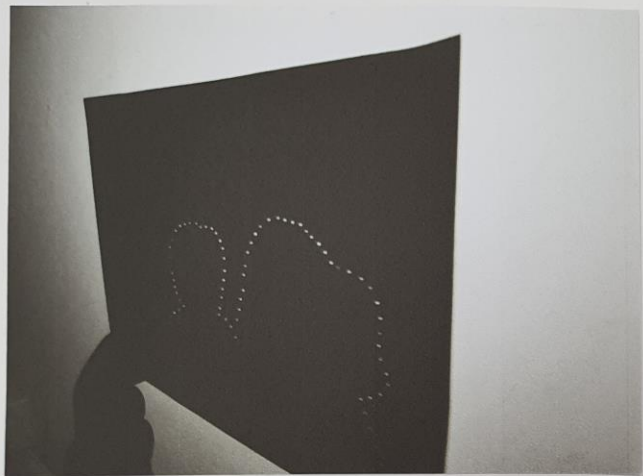




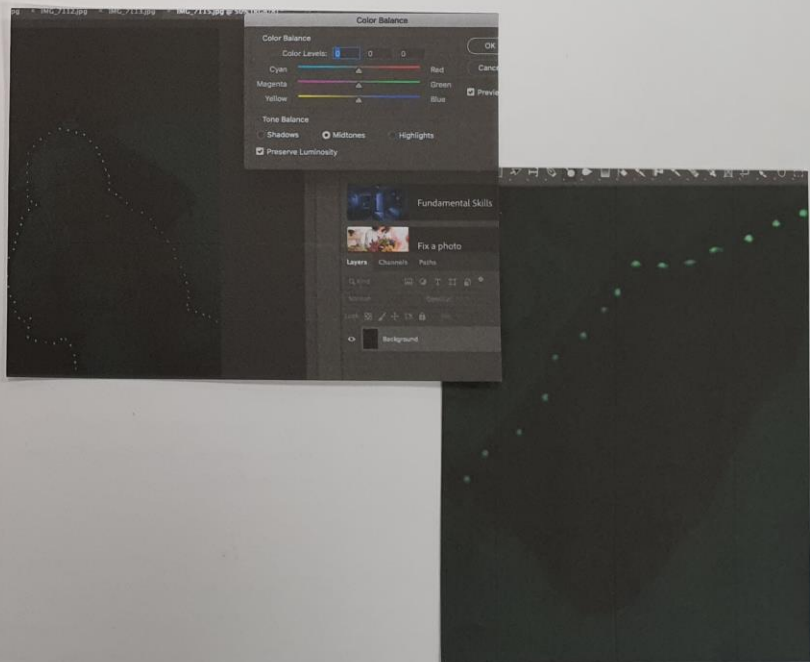
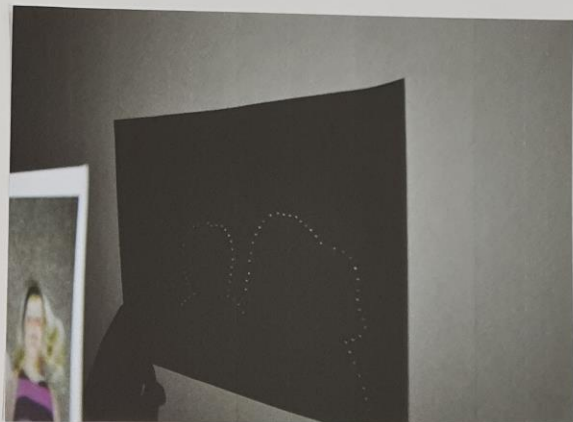
Here I have  
used silhouette  
to show the  
body language  
differences between  
my Nan + Mum.

As you can  
see my Nan is  
constantly  
looking up at  
my Mum as  
she's becoming  
waker each  
day and needs  
more + more of  
her daughter help.





Here are the pinned family photos, shown onto a wall, that shadow saw what used to be within family relation. I believe they give of a sad tone to shadow always from someone, portraying how these certain always follow me.





# Final piece planning



For my final piece I am planning to do a ~~trip~~ triptych of myself, my mum and my Nan. I am doing this to show the power of women and the roles within my family.



A triptych is a religious piece of art, holding great amount of value.

On the left is a photography version of a triptych - it's very symmetrical and the main piece of information is centred.

# Initial thoughts:

## Final planning:

The aim of this triptych is to show the power of women within my family and to capture the value of certain individuals. The centred picture is of my mum with myself and my Nan looking up to her... as my Nan now has the role of looking after me and her own mother now.

Shadows



Two Staged



Mum photoshoot → full profile.

- Nighttime → dark eyed, had to use flash.
- eyes looking up ashen in the middle of tripod.
- shoulder included.

Nikon D7800  
 1/60 f/4.2  
 ISO: 800

experimenting with the sepia option to allow contrast to the original image.



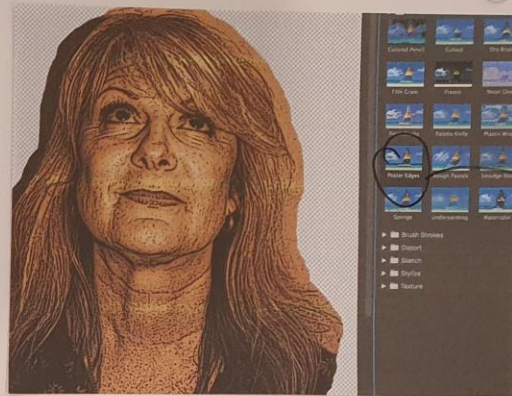
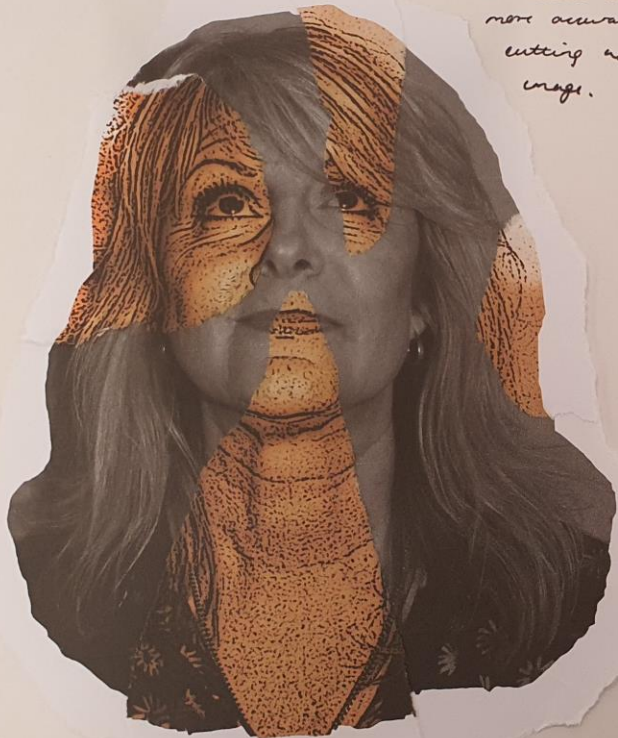
using the Filter Gallery to create a noisy edge.





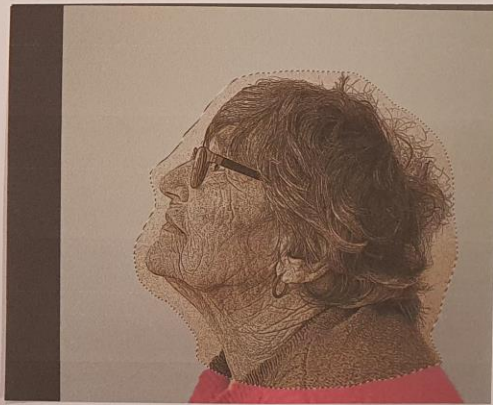
When making this triptych I want to use my skills of collage to allow this triptych to look unique and to be creative.

Here I have used physical collaging to create this. Yet I want to experiment with photoshop collaging as I believe it looks neater as given more accuracy when cutting up an image.



experimenting with the sepia option to allow contrast to the original image.

using the Filter Gallery to create a noisy edge



Proday



Shadow  
no cast



Flash  
created  
shadow



Natural  
day  
lighting



Smile  
too stopped



needs to  
be looking  
up more



Nan photoshoot. → side profile

- looking slightly up
- no flash for no shadow.

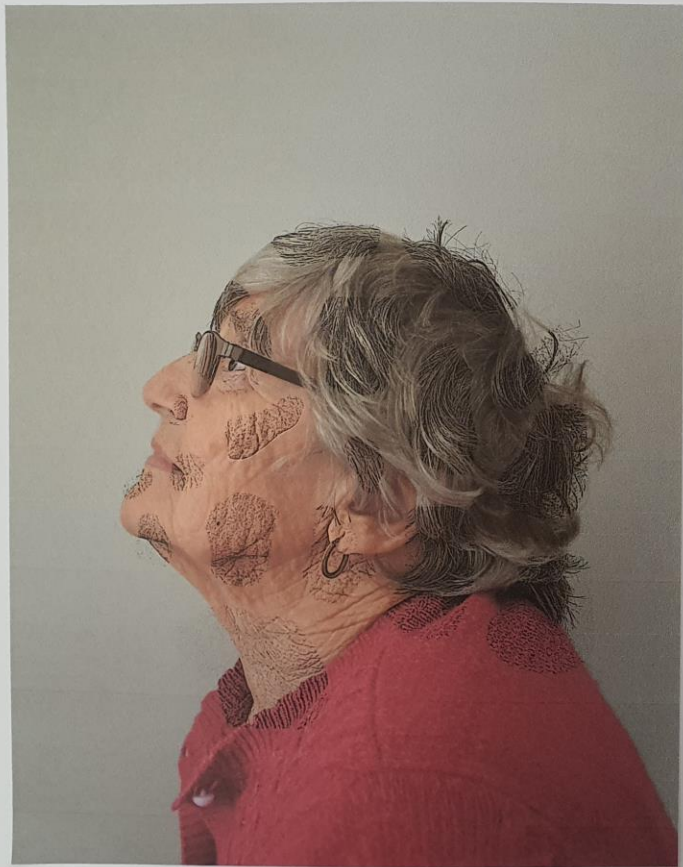
Nikon D7000 1/60

f/4 ISO:450





Shadow



X  
u  
ne

11



Images of sky - background.

Photos

