



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1**

JACQUES

Total Mark 21 (17+PS4)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	4	4	5	4	4
Performance Level	2	2	2	2	2
	Total out of 90				21

Portrait Project



Irving Penn
Robert
Mapplethorpe
Anna & Bernhard
Blume
Hewe Locke

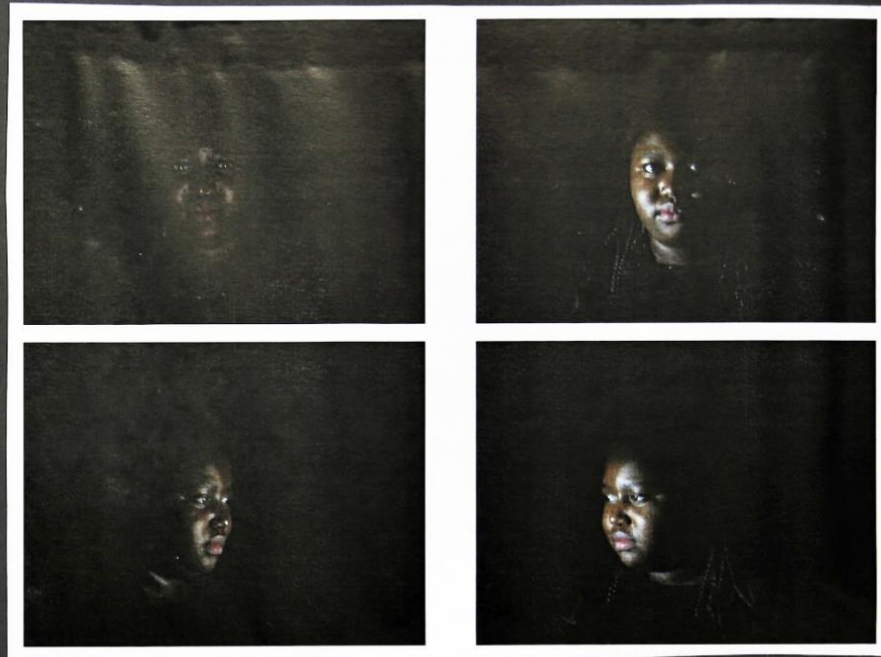


The portrait project is a very simple and self explanatory task in which I was paired with my model, someone who I didn't know and hadn't met before which meant I needed to take time in getting to know her, what she enjoys doing, what her likes and dislikes are and how she would best describe herself in order to get to know her so I could hopefully express that (what I got to know about her) in my pictures.

Having looked at the above portrait photographers I was inspired by Robert Mapplethorpe's minimalist and simple technique which I intended to explore.

After discussing _____'s favourite things, it was soon very apparent that she enjoyed spending the majority of her free time watching T.V.

Taking that into account and also wanting to test out Mapplethorpe's minimalistic theme, I decided I would set _____ in the dark room with a black background only having one glowing light she would be looking into, this was representing the glow of a T.V screen which incorporated Mapplethorpe's style as well.



After taking a few shots and test shots I felt like these four images worked best due to their framing - her face being central, the lighting - only lighting up parts of her face and highlighting the whites of her eyes. (however these images did look much better on screen than printed, I should have increased the brightness before I printed for them to print with their full effect). I think I've created a mysterious image that I managed to form from such a simple idea.

For my final piece of the portrait project I chose this image of _____ because it was my favourite due to the contrasting dark background and the way in which the light is reflected off her face only lighting up her part of her face that is angled directly towards the light leaving the rest in shadow to merge into the background.



Story Telling Project

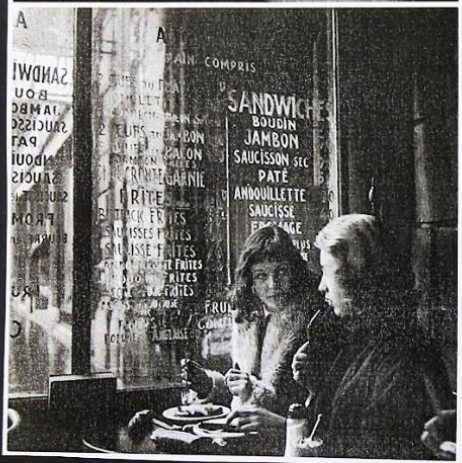


During this project, using Ed Van der Elsken's photobook as my main inspiration as each of the photographs work on their own, there is no 'big' event and little actually happens but we see a story which is well detailed.

Put into our groups to work together to create an effective 'story' we firstly had to discuss what our ideas of our story could be and agree on this idea to begin planning our photographs - shots, frames, where, when, who, as we were using disposable cameras every detail had to be planned perfectly before images could be taken.

Ed Van der Elsken

In Ed Van der Elsken's work there is no conclusion or greater message being told, leaving us to form our own conclusions, sometimes the sense of atmosphere is more effective than the presence of the actual character herself.



I especially like how the 'storyline' is left to our imagination, there is no clear cut explanation for anything which I intend to also do in our own 'story telling' projects



GROUP SHOT	GIRL FIRST (CASUAL INTRODUCTION TO THE CHARACTER)	MALE 2ND (CASUAL INTRODUCTION TO THE CHARACTER)	GIRL IN THE FOREGROUND @ THE BUS STOP - WAITING FOR THE BUS	BOY IN FOREGROUND @ THE BUS STOP - WAITING FOR THE BUS
- OVER THE SHOULDER SHOT OF GIRL WITH COFFEE - LOOKING OVER BUS STOP	- BOY STEPPING OFF BUS LOOKING @ HIS PHONE	- CLOSE UP OF GUY WITH GIRL IN THE BACKGROUND WINDOW	- BOY WALKING DOWN ST. STEPHENS	- GUY BUYS FLOWERS
- OVER THE SHOULDER SHOT OF GUY LOOKING @ HIS WATCH	CLOSE UP OF GUY ON PHONE	CLOSE UP OF GIRL ON PHONE	- GUY WALKING OUT OF STARBUCKS WITH FLOWERS DOWN LOW	EPIC "MOODY EMOSH PIC"



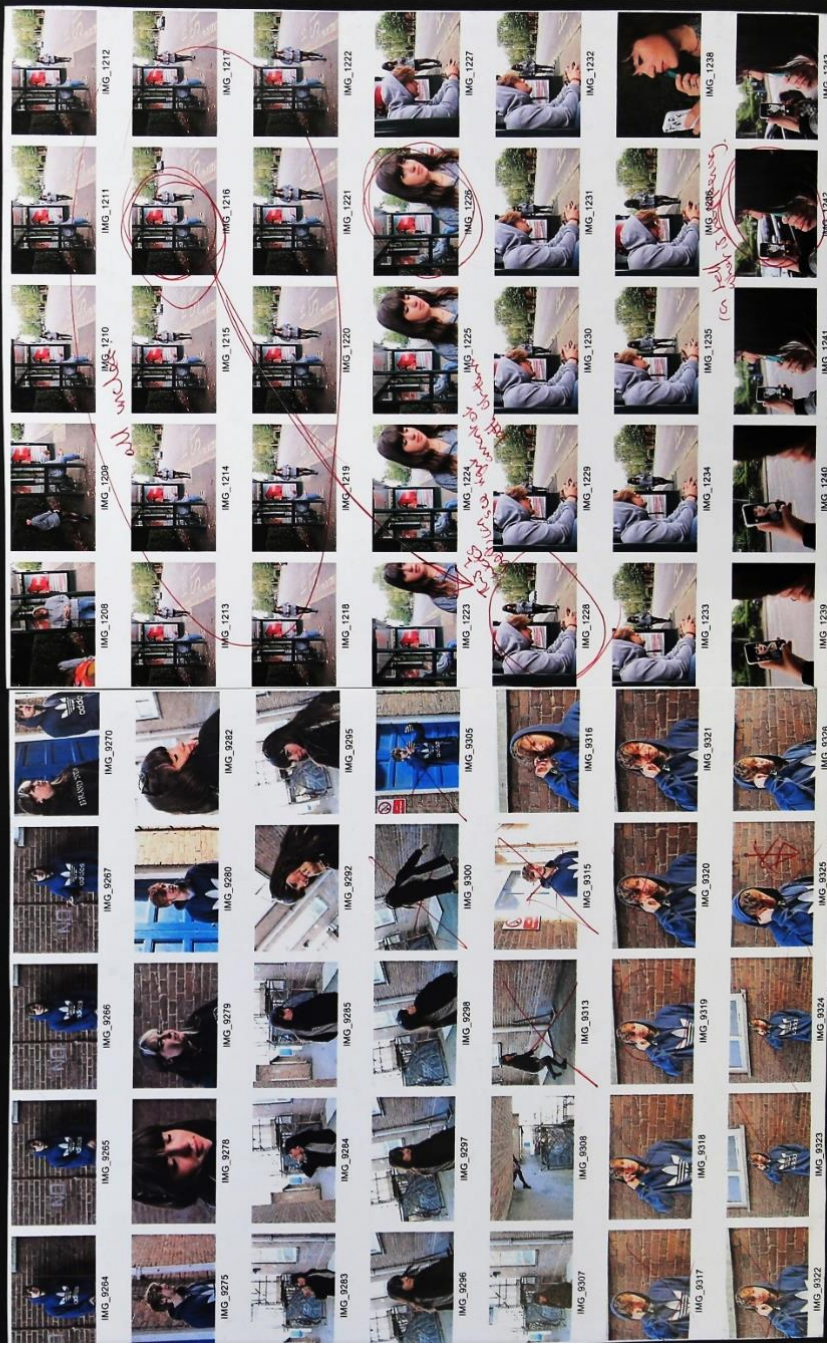
First T.

Ed Van der Elstken

In Ed Van der Elstken's work



<p>- GIRL PUTTING ON LIPSTICK IN MIRROR - CLOSE UP</p>	<p>- PHOTO OF BUS ARRIVING</p>	<p>- PHOTO OF BUS LEAVING</p>	<p>- PHOTO OF GIRL GOING INTO STARBUCKS.</p>
<p>- GUY WALKING INTO STARBUCKS</p>	<p>- GUY SITS IN STARBUCKS WITH FLOWERS</p>	<p>- EMPTY STARBUCKS WINDOW</p>	<p>- CLOSE UP OF GIRLS LEGS WALKING ALONG.</p>
<p>GUY THROWS FLOWERS DOWN ON ROAD</p>	<p>SEE EACH OTHER RECOGNITION?</p>	<p>WALK IN DIFFERENT DIRECTIONS</p>	<p>CLOSE UP OF FLOWERS ON THE FLOOR</p>



First Test shots

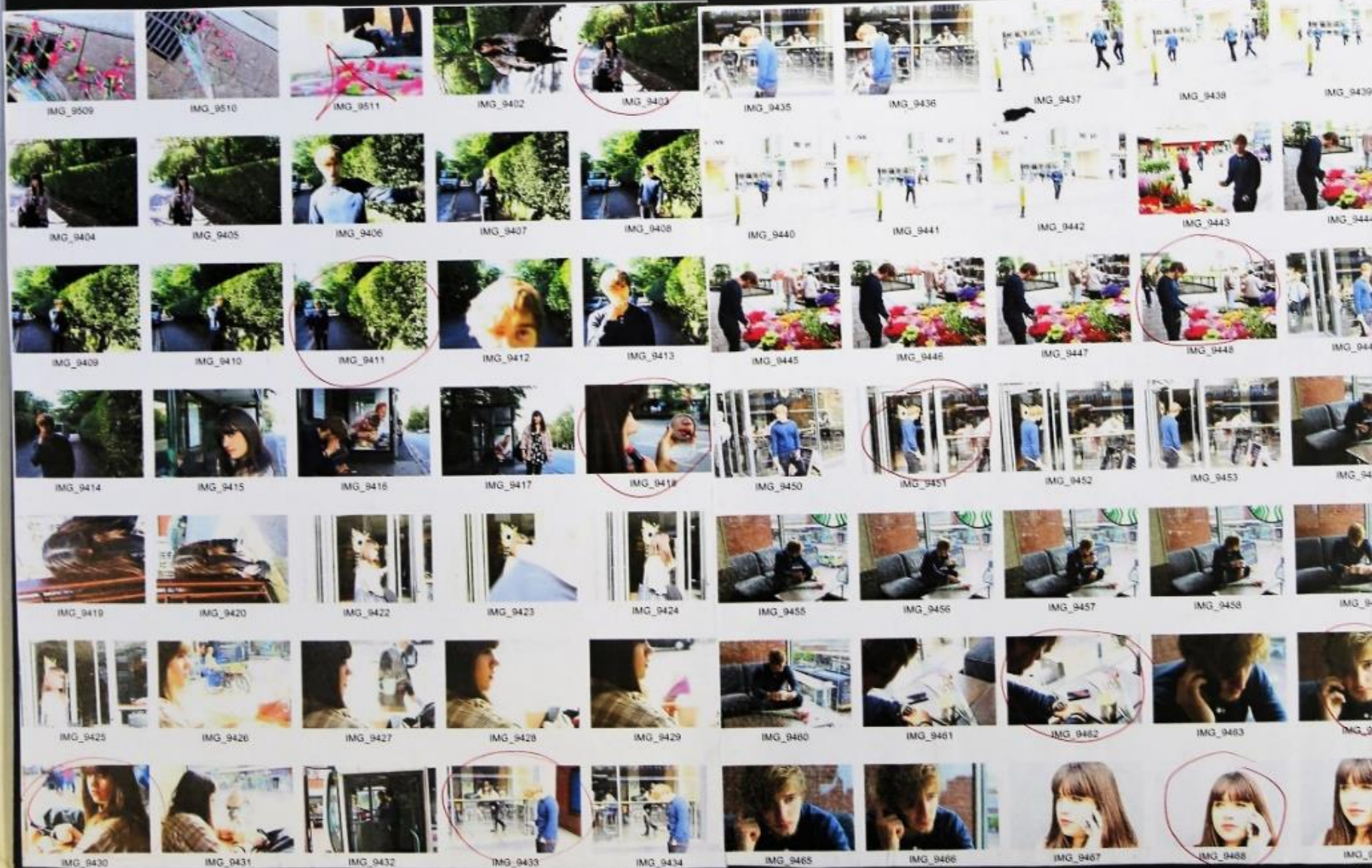
SECOND Photoshoot



In our second test shoot we went to every single scene we had planned in our story board taking the exact images we wanted in our final project.

I found that the highlight was way too bright blocking out our characters faces but in addition it also worked well in blocking out irrelevant passers by.

I also found the lighting was VERY important in such a busy area because people would block our characters moving to scene.





Again here you can see that the exposure was set really high dilating the whole image.
 We also had to test, a number of types, the placing of the characters in our final scene because the distance between them ~~was~~ had a large impact and effect on the idea we intended.

A few of our
Final Outcomes :



Colour Project

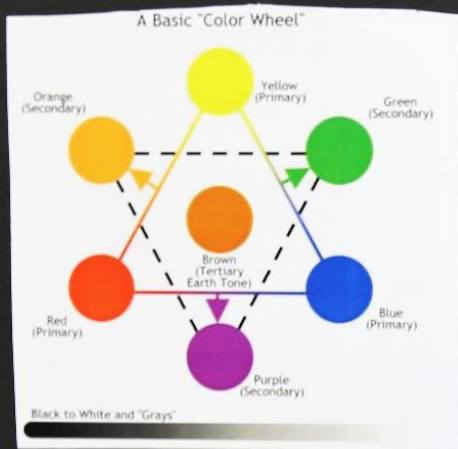


Elina Brothers - muted tone background, brightly colored foreground in the foreground.
 Pong uitken → lowi horn; suffering enduring harsh environment — contrasting bikini in snow.
 Gabriel Orozco → Nancy honey — Beach - holkham.
 NRI 4HP (Colour Project)
 Britannia Rd. (op. prison)
 Brunelton Rd
 NRI4. Towards sitting water born vinyl.
 op. crossroad.

PLAN
 NRI 671
 Western manors

Colour Project - PLANNING

The idea of the colour wheel is to show the 'opposite colour' of each colour so I can refer back to this to make sure I don't use 'clashing' colours that would result in rubbish pictures.



Doug Aitken

I really like the way Doug Aitken combines a number of different, yet relating and similar images together in a muddled yet organised composition, merging a number of scenes together to create a new image. I also really like his use of bold colours in his work, and the way his choice of colours complement each other well.

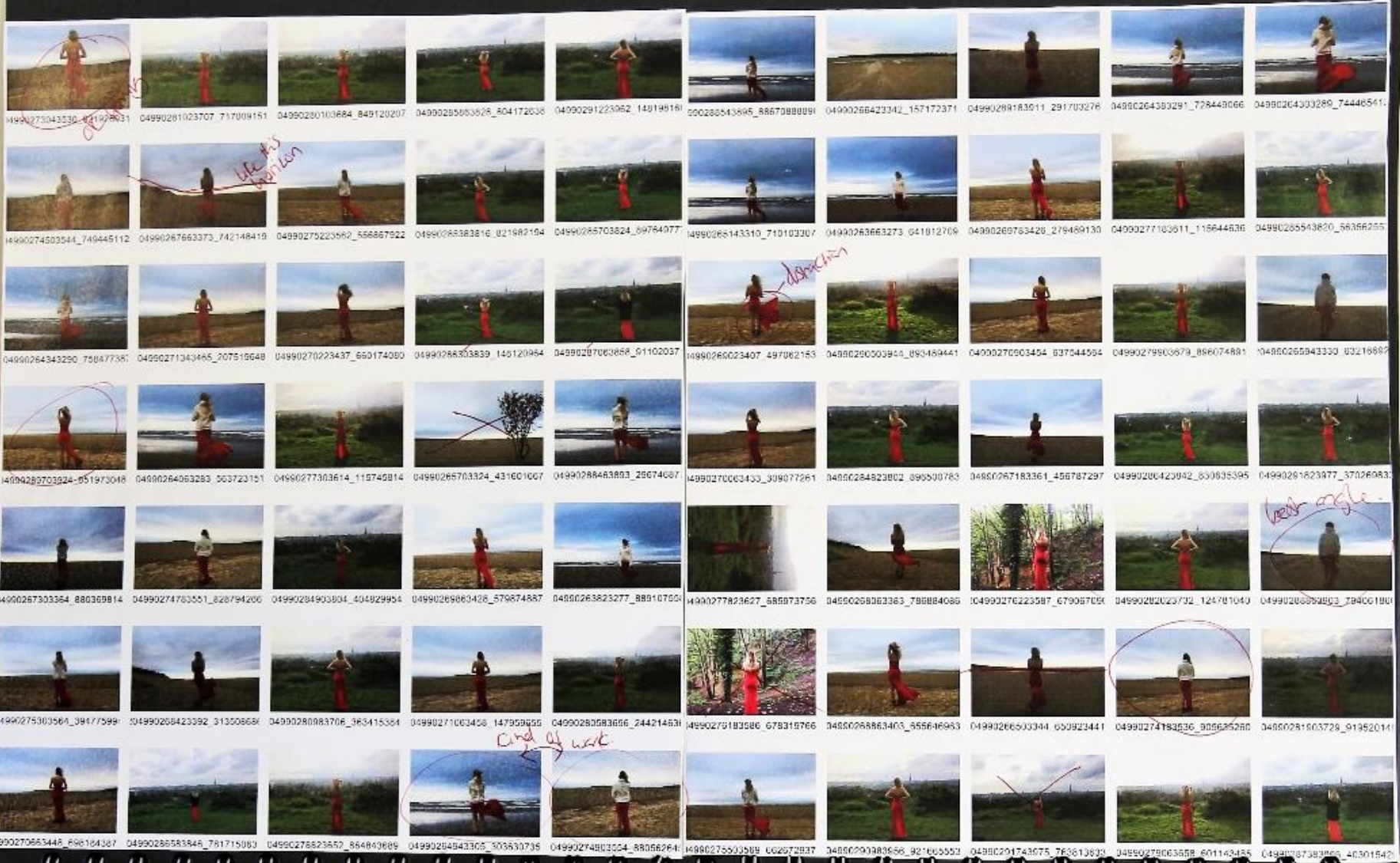


Elina Brotherus

One of the main things I really like about Elina Brotherus' works is how simplistic AND detailed they are at the same time. I especially enjoy the muted tones in the background of the landscapes in comparison to the bold block coloured tones of the woman's clothes. In addition I really like how vast and empty the landscapes are, how they look 'never ending' as if the woman in the foreground will be 'lost forever' if she takes one more step into the desolate landscape. I intend to explore with ideas creating images much like hers.



Test Shots from my Phone



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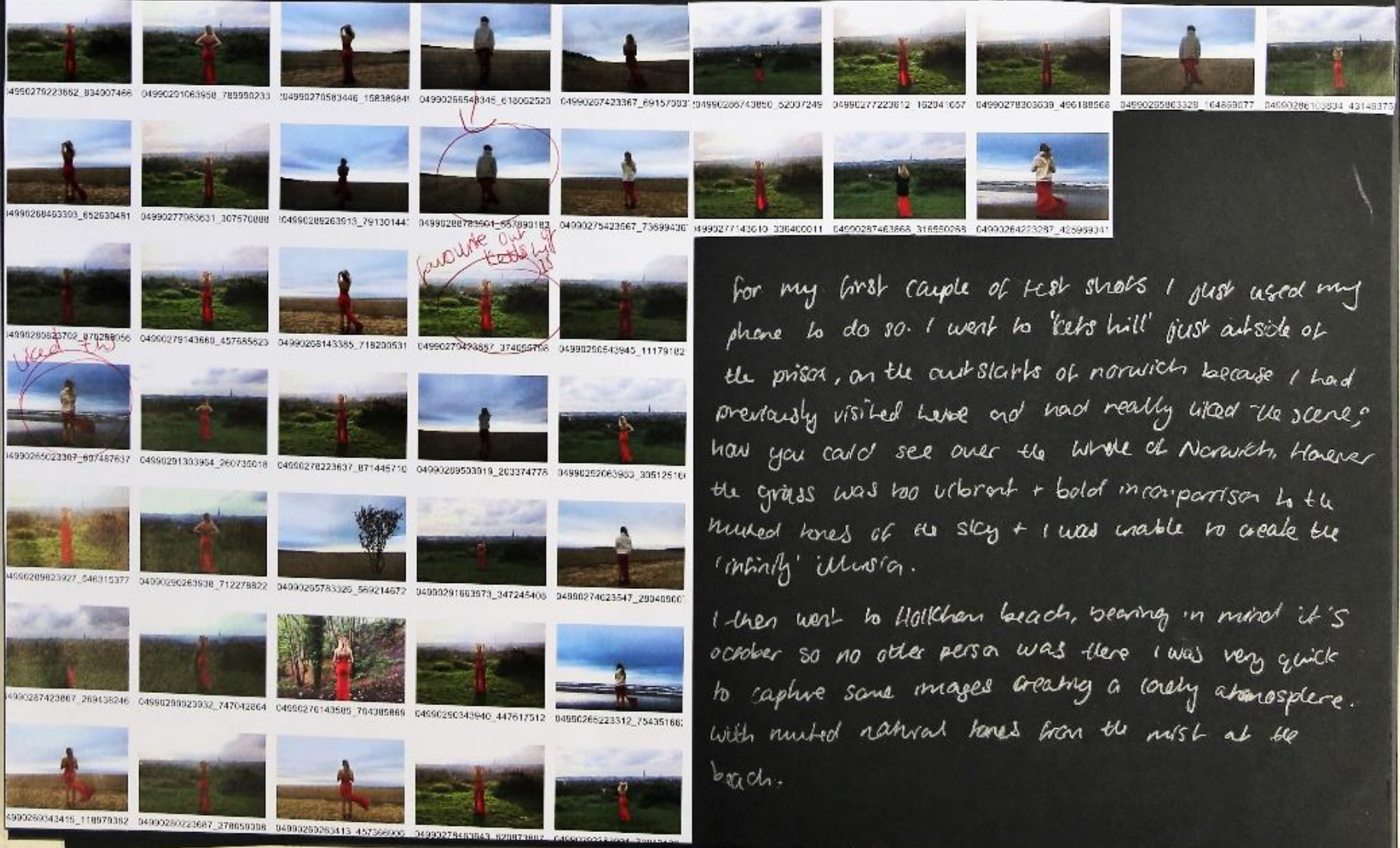
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for my first couple of test shots I just used my phone to do so. I went to 'kets hill' just outside of the prison, on the outskirts of norwich because I had previously visited here and had really liked the scene; how you could see over the whole of Norwich. However the grass was too vibrant + bold in comparison to the muted tones of the sky + I was unable to create the 'infinity' illusion.

I then went to Holtchan beach, bearing in mind it's October so no other person was there I was very quick to capture some images creating a lovely atmosphere. With muted natural tones from the mist at the beach.

I really liked both these photographs. The first one because of the dress and how it works well with the scene (although the printed pictures don't look as good in comparison to being on the screen). However I think the way the horizon is in line with the top of her dress I don't think it creates the right affect. I feel as if the ground is too overpowering, taking too much of our focus. So I dealt with this by crouching lower and shooting the camera lens upwards to line the horizon up with the girl's waist line, this allowed me to create the



illusion of infinity, and a more empowering sense from the girl as she becomes the more dominant feature unlike in the top image where she is swallowed by the ground.

In addition I really like how the white jumper 'breaks' her up abit, making the image less perfect - as she is not just a beautiful young girl in an immaculate dress, it emphasises the imperfections and harshness of the environment.

Roni Horn



After assessing my first couple of photoshoots and having experienced the cold weather at the beach, making my model stand in the cold, rain and wind in a skimpy little dress I then had the idea to take pictures based on the aspect of 'suffering' and 'enduring' to have atmosphere. Focusing more on the painful reality of things rather than trying to create and capture a beautiful, immaculate perfect image, I thought I could try embrace and incorporate it in my work, much like Roni Horn's work where he photographed the same woman in the same food every day for a number of months capturing the emotion in her face.

Photoshoot no. 2



PA140001

PA140002

PA140003

PA150004

PA150005

PA150036

PA150071

PA150072

PA150073

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PA150037

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PA150035

PA150066

PA150067

PA150068

PA150069

PA150070

very animated!

too posed!

*liked the
look!*

*looks really animated!
like. despite
being
posed!*

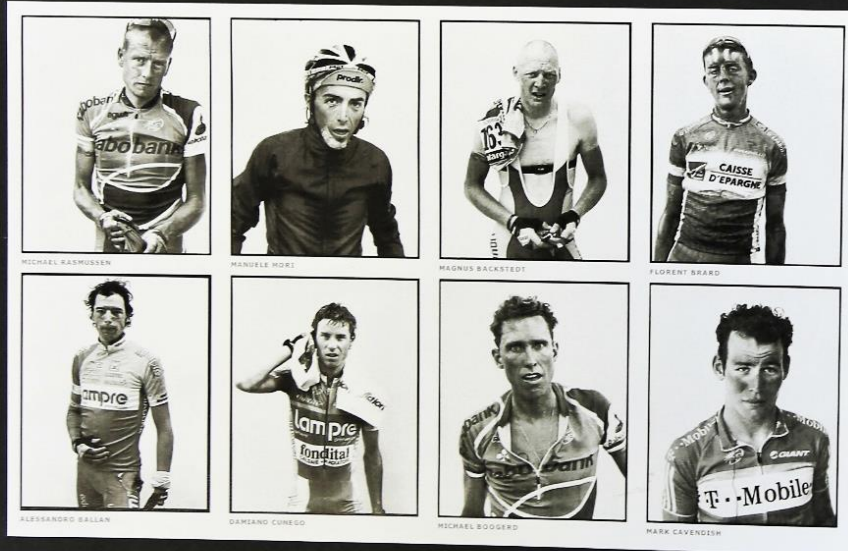
*add hair
longer mess!
light*



TIMM KÖLLN

- CYCLIST PORTRAITS

The thing that drew me into Timm Kölln's photographs was how 'unposed' these portraits are, how they are single snapshots taken at the end of the race but the race is still continuing in their expression + eyes. The pain, mud and sweat leftover on them is captured in the image - almost war-like as they feel relief and proud for finishing, there aren't really any feelings of defeat that come across. I also really like them being black + white which prevent any distraction of colours from their faces, as well as the plain background. The posture of the men in these images + their stance also hold a great impact on the emotion felt in these pictures by the men.



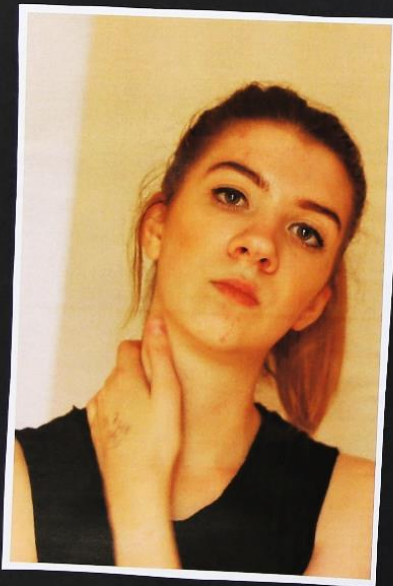
My RESPONSE

Analysis of my response to Timm Kolln

For my response to Kolln's I decided I would do a self-portrait project and for this I bought a cycle resistance trainer (an attachment stand for the back wheel of my bike to build up resistance making it harder to cycle) I then spent 30 minutes cycling as hard and fast as I could to work up a sweat – to the point of exhaustion where my vision begin to go blurry and the sweat was dripping of my face and my legs felt shaky – I just thought I was going to pass out. And once I reached this point I would hop of the bike and go take a number of photos using a tripod, camera and remote I had set up previously so that it was ready to take a photo by just pressing the remote as soon as I was ready. I repeated this a number of times until I was just too tired to do any more.

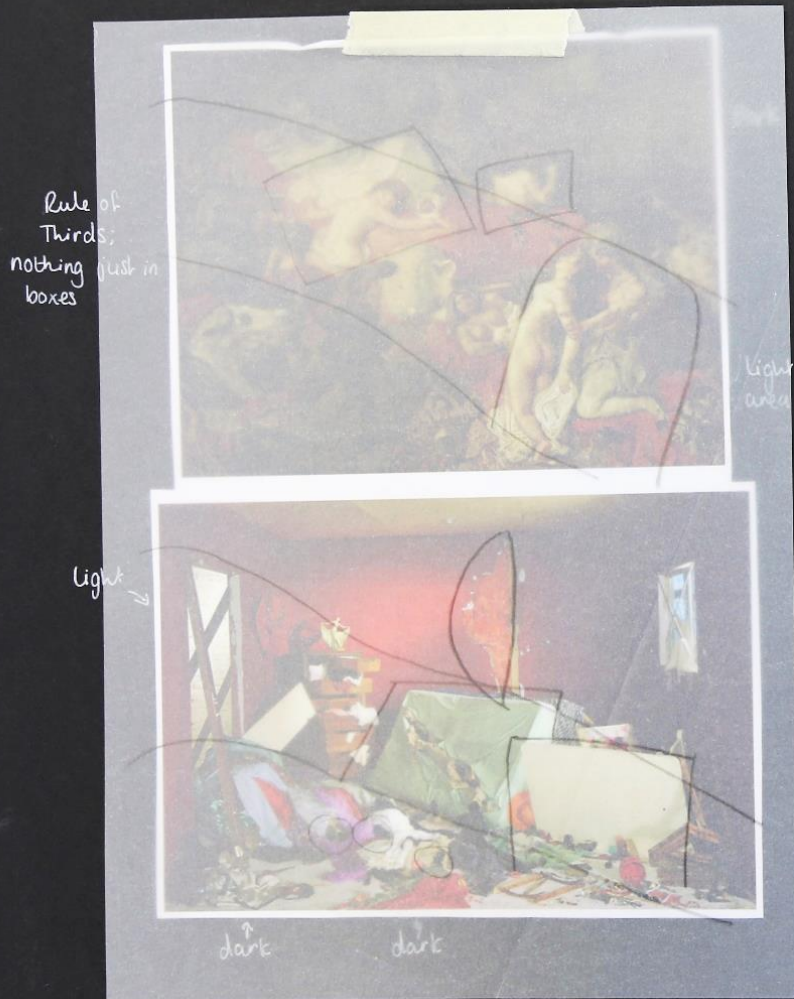
This was only just a onetime quick response to timm Kollns work as I only briefly wanted to explore his work.

The majority of my photographs didn't come out well as I was unable to get it to focus well on me due to the artificial light. However, I was able to produce a few good pictures. Next time if I were to do another photoshoot I would change the colour of my top to possibly a light grey of blue so you were able to see the sweat more prominently additionally I would ensure the better focus and better lights.



LOOKING @ COMPOSITION OF IMAGES

COMPARING, DELAROX 'La Mort de Sardanapale' AND JEFF WALL 'Destroyed Room'.



PERSONAL STUDY;

ZENA HOLLOWAY - UNDERWATER PHOTOGRAPHER

Having taken pictures by the sea using an underwater camera this made me want to explore underwater photography further, which then brought me to Zena Holloway.

Although there is clearly a lot of editing that has gone into her work to produce such effective images, what initially drew my attention to her work was the 'form' and the shapes formed by the silk fabrics - how there is so much motion yet they are captured at a standstill, a strobic moment.

I think the contrasting colours also work really well - and so I will try this out in response to her work using brightly coloured fabrics.

Finally I also like the composition of these photos - how simple they are, no distractors, nothing other than the body form and flowing fabrics.



OLEG KULIK

- ALICE vs LOLITA SERIES '99



Analysis of Oleg
a few images from
contrast of the
about his phot
links back to El
qualities simila
(like Holloway)



RESPONSE - FIRST UNDERWATER SHOOT

FIRST PHOTOSHOOT (TEST)

edits:

P1272417	P1272418	P1272419	P1272420	P1272421
P1272422	P1272423	P1272424	P1272425	P1272426
P1272427	P1272428	P1272429	P1272430	P1272431
P1272432	P1272433	P1272434	P1272435	P1272436
P1272437	P1272439	P1272440	P1272441	P1272442
P1272443	P1272444	P1272445	P1272446	P1272447
P1272478	P1272479	P1272480	P1272481	P1272482



PLANNING THE NEXT SHOOT

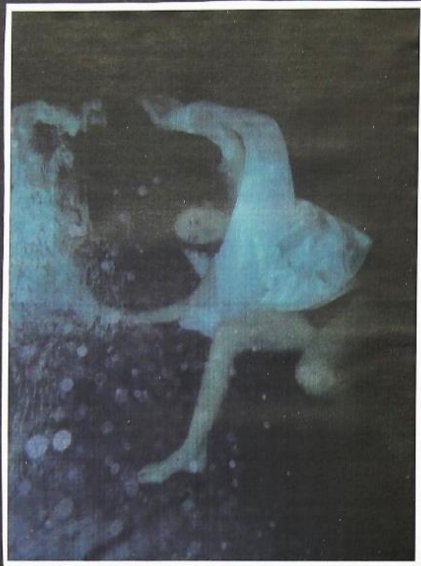
Analysis of 1st Underwater shoot

For my response to Holloway's photography a lot of preparation was necessary as I needed to hire out a local pool, order in a number of different coloured fabrics and ensure I had the right equipment. Due to this pool being indoors this meant the natural light was extremely poor and so I had to use a variety of underwater torches and lights.

I found this photoshoot enjoyable as well as fairly challenging as it was the first time I had taken an underwater shoot and I felt that this was apparent in the outcomes of my work because of the time limit I had of pool use I was not able to perfect the technique of underwater photography fully. During the test shoot I realised I would need some sort of weight to hold me down under the water because I would just keep floating up which was inconvenient when trying to take the photos.



I took some weights with me to hold with my feet to keep me down. I also found that the camera focus was distracted by the bubbles we had caused when swimming down so we would have to wait for the water to settle before I could take any pictures. I had tried using a number of different fabrics such as the red and black ones as well as a white dress. The fabrics that I used became transparent once submerged in the water which meant the camera lens was unable to focus on it well and capture the shapes formed. However, using the white dress which had a silk lining did work better in this aspect because it came through as a more block colour. But I was set on achieving better results using the coloured fabrics because I wanted to continue using colours as an important theme in my personal study.



FINAL PHOTOLOG





CHOOSING FINAL IMAGES



Why I Choose my Final Images

I chose these three images for my final piece because throughout my personal study my work has been heavily influenced by Elina Brotherus' focus on colour contrast, composition and formal contrast which resulted in the progression of my interest in these aspects too. Alongside the influence of Zena Holloway's underwater photography which I really enjoyed and so I knew I was undoubtedly going to do this for my final outcome.

The photos that I have selected out of this shoot I feel represent the theme that I have been focused on well. I think that the flowing form of the red fabric has enabled me to create a relationship between my model and the water as well as it successfully slightly distorting the body's form,

I decided to use a completely different composition to that of the photographers I have looked at because I particularly like the ambiguity of these images, the confusion they cause at first glance as it is not initially clear what is going on, what the context is within.

I think these three images work well together and allow me to express a number of my successful images.

Exposure to the Natural Elements

My personal study theme is 'The exposure to the Natural Elements' which was predominantly influenced by the photographers Elina Brotherus, Roni Horn and Zena Holloway due to their unconventional portrayal of people in their environments and exposure to the elements. The work of Brotherus and Horn was most interesting to me as I wanted to explore different ways of representing the relationship between people and nature within my own work.

Elina Brotherus – 'The New Painting' series 2000-04

Initially the main thing that really interested me in Elina Brotherus' photography in this series was the use of colour and the effects this achieved. I appreciate how she focused on muted tones for her natural landscape backgrounds to use in contrast with the vibrant and bold block colours of the figures. This allows the light to reveal the body form in addition to acknowledging how the human figure interacts with the environment around them. Her use of contrasting colours and very mirrored/equal composition draws my attention to the focal point; the figure. Not only does her work portray 'colour contrast', but also 'formal contrast' between the formal simplicity of the landscape, of just a few lines with the form of the body.

Elina Brotherus began this series after visiting her friend who had said in conversation that "photography is the new painting" which then gave her the thought provoking idea to explore this idea further and so begging this new series.

She used contemporary means of expression such as large format colour photography but she admits to being heavily influenced by classical figurative paintings, which is noticeable in her photos. Throughout the series she focuses on a number of things, mainly; the light, colour and composition, much like a painter would tackle in their art work, which was crucial in producing such successful images.

Through researching the cultural context of her work I discovered this was a very personal series for her because the landscapes she photographed were either local to her or surroundings that she knows well or places she has visited at some point in her life. Additionally, the models that she had used were also only people that she knew. On finding this out I was looking forward to responding to her work as I knew that I would also be photographing places that I had visited and people I was friends with thus making this project more personal to me from the start.

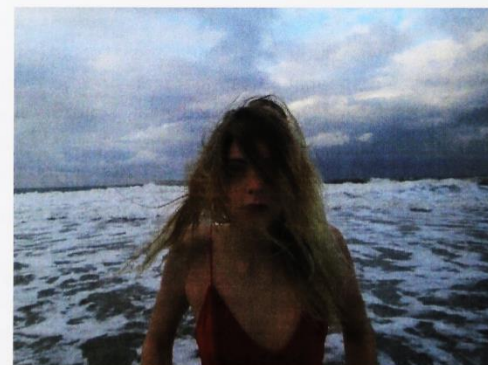


After looking at Elina Brotherus' work I decided to respond by visiting 'Ketts Hill' just outside of Norwich's prison, on the outskirts of the city, as well as in a later photoshoot visiting Holkham beach. Both of these landscapes are places that I had visited a number of times in my childhood and so I knew them fairly well. I chose these two settings because they are very different from each other. Ketts hill (at the time of the photoshoot) had really vibrant and dewy green grass with the dark toned, clustered city in the distance which I felt contrasted well with the isolated and more muted tones at the beach as well as the infinite horizon, this I thought linked well to Brotherus' photos of the 'never ending' natural landscapes she used for backgrounds. During the photoshoot at Holkham I experimented with the role that the horizon played in the images and found that in order to create the same feeling her work did it was necessary for the horizon line to be at least hip height (if not lower) because I thought in the images where the horizon line is the same height as her shoulders it was too overpowering and took up too much of the frame and focus of the pictures so didn't create the illusion of the vast space and the importance of the figure's body form. When discussing the plans for the shoot with my model I had asked her to wear the most vibrant outfit she owned and this was a red cocktail dress, at first I thought this was going to work well in drawing her out from being blended into the background and creating a high contrast however in response to Elina Brotherus' photographs where the body form held an important role in the outcome I don't think this dress would have been comfortable for her because when the tail caught in the wind it begins to distract the viewer from the form and more to the details of the dress. However I did like this effect the wind had on her clothes which I thought successfully formed a relationship between the model and the landscape displaying the interaction between both of them.



In response to Roni Horn's work I decided to go back to Holkham beach again, but this time having my model (as well as myself) actually going into the sea. Unfortunately, due to it being early November this meant the sea was really choppy and so we were unable to go in as deep as I would have liked to in order to create similar images to Horn's series (as well as it being extremely painfully cold for both of us which meant we were reluctant to do so) I had to settle with only going waist height. But we were still enduring the weather and the effect it had on my model which was the main aim of this photoshoot – to go out of our comfort zone to produce more intriguing photos in reference to my chosen theme of 'exposure to the elements'.

While exploring this theme based on Horn's work I also chose to continue to explore a composition similar to that of Brotherus' as well as the impression that contrast of light and colour has.



One thing I was less keen on in Horn's work was the composition she used, where she only showed the woman's face. Although this did create an intense feeling between myself (as the viewer) and the woman, I much prefer a wider frame like Brotherus used because I felt this allowed me to portray the importance that the landscape and environment had on the feelings expressed by my model in the images. Had I used a frame like Horn I think the

Roni Horn – 'You are the Weather' series

After responding to Elina Brotherus' work and having to go to the beach in late October and experiencing how cold it was and seeing how difficult it was for my model to pose or to look 'normal', acting as if it wasn't freezing I then decided to explore a different aspect and so developed my personal study into looking at the idea of suffering and endurance of people in conjunction with the atmosphere. I thought rather than trying to take photographs of a 'perfect' model I would try to incorporate and embrace the reality of the pain she felt due to the cold weather. This led me to Roni Horn's photography series 'you are the weather.'

This series focuses on the impact that the weather and other elements has on us and connects the world around us with our interior landscapes. The attention of her work is spent on establishing the idea that, what you are depends on where you are. Horn explained "the weather, with its amoral, wanton violence, is murderous if you don't pay attention to it, murderous if you don't respect the magnitude of it" by this she is merely explaining the hold that weather has over your feelings whether you realise it or not.

'You are the weather' consists of a hundred close up portraits of the same woman submerged in a number of different Icelandic hot springs and it is clear that the weather controls the expression on the woman's face, whether it is snowy, sunny or foggy this is portrayed through her eyes. But when viewing these images I felt almost responsible for her suffering due to the intensity of the image and how Horn has cropped the frame to just her face so that at first glance you cannot see the cause of the woman's dissatisfaction. On being interviewed Roni Horn has described her series as being "deeply erotic in a genderless way".

context of the theme would have been removed and the elements would have been denied their significance and too much would have been placed on the model.

Timm Kolln – Cyclist series

I briefly looked into Timm Kolln's cyclist series after Oleg Kulik's responses to see a more in depth representation of physical pain which had come across in Kulik's work but from a different perspective.

The thing that drew me into Kolln's work was how 'un posed' these portraits are and how they are a single snap shot taken at the end of the race however through their expressions the race is still continuing. The pain, mud and sweat leftover on them is captured in the images, almost creating this 'war like' representation of the race they had just taken part in while they express their relief and feelings of pride for completing these physical and mental challenge.

Additionally, I liked the fact that this series was produced in black and white which I felt was successful in removing any distractions of colours from their clothes away from their expressions which was key in telling their story.

The posture of the men in these images and their stance also holds a great impact on the emotion felt by them all.



For my response to Kolln's I decided I would do a self-portrait project and for this I bought a cycle resistance trainer (an attachment stand for the back wheel of my bike to build up resistance making it harder to cycle) I then spent 30 minutes cycling as hard and fast as I could to work up a sweat – to the point of exhaustion where my vision begin to go blurry

and the sweat was dripping of my face and my legs felt shaky – I just thought I was going to pass out. And once I reached this point I would hop of the bike and go take a number of photos using a tripod, camera and remote I had set up previously so that it was ready to take a photo by just pressing the remote as soon as I was ready. I repeated this a number of times until I was just too tired to do any more.

This was only just a onetime quick response to Timm Kolln's work as I only briefly wanted to explore his work.

The majority of my photographs didn't come out well as I was unable to get it to focus well on me due to the artificial light. However, I was able to produce a few good pictures. Next time if I were to do another photoshoot I would change the colour of my top to possibly a light grey or blue so you were able to see the sweat more prominently additionally I would ensure the better focus and better lights.



Zena Holloway (and Oleg Kulik – Alice vs Lolita series) – Underwater photography

Having taken photos in response to Horn by the sea at Holkham, using an underwater camera this inspired me to explore underwater photography further which led me to Zena Holloway a well-known underwater photographer.

Holloway's passion for underwater photography began during her travels as a young adult, working as a scuba diving instructor and is completely self-taught but she has accomplished some extraordinary results by combining the technical aspects of photography with a creative direction.

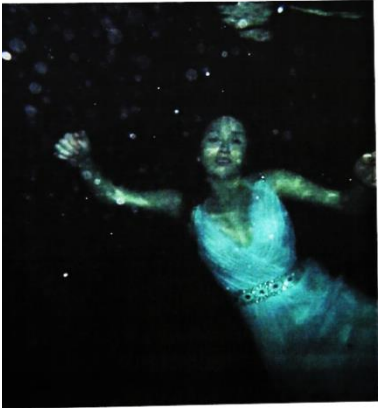
Through researching in to Brotherus and her apparent admiration for the body form this allowed me to develop an interest in the form of the body myself, which was the key aspect of Holloway's work that caught my attention. The way she photographs her models, having them pose in such ways that illuminates the body, displaying the importance of the light, colour, contrast and composition. She has frequently used a dark background and had the model lit up in the foreground which I took in to account before responding to her work. I have found that Holloway's photographs are similar to Brotherus' in terms of composition; having her models the central focal point of the images. As well as using a contrast of light and dark colours and the vibrancy of these colours to bring your attention to the focal point.

Another aspect of Holloway's work that I really liked was the use of fabrics and clothes that were key in the production of the images. I could relate back to my photoshoot at the beach when the dress caught in the wind making it come alive and become its own self – un reliant on the body to create its shape for it. This was a characteristic which neither of the previous photographers I had looked at had explored and this was something that I had encountered unintentionally but I thought turned out well and so I had intentions to try this out in a more organised manner.



I also briefly looked at a few images from Oleg Kulik's series; Alice Vs Lolita which was based on the contrast of the sexuality of the artist and the purity of the child. What I liked about his photography was how similar it looked to a classical painting which links back to Elina Brotherus' intentions of her series, to base it upon formal qualities similar to a painting. I also liked the natural tones and colours, again (like Holloway) using a dark back ground to draw our focus to the figure.

For my response to Holloway's photography a lot of preparation was necessary as I needed to hire out a local pool, order in a number of different coloured fabrics and ensure I had the right equipment. Due to this pool being indoors this meant the natural light was extremely poor and so I had to use a variety of underwater torches and lights.



I found this photoshoot enjoyable as well as fairly challenging as it was the first time I had taken an underwater shoot and I felt that this was apparent in the outcomes of my work because of the time limit I had of pool use I was not able to perfect the technique of underwater photography fully. During the test shoot I realised I would need some sort of weight to hold me down under the water because I would just keep floating up which was inconvenient when trying to take the photos and so for the next shoot I took some weights with me to hold with my feet to keep me down. I also found that the camera focus was

distracted by the bubbles we had caused when swimming down so we would have to wait for the water to settle before I could take any pictures. I had tried using a number of different fabrics such as the red and black ones as well as a white dress. The fabrics that I used became transparent once submerged in the water which meant the camera lens was unable to focus on it well and capture the shapes formed. However, using the white dress which had a silk lining did work better in this aspect because it came through as a more block colour. But I was set on achieving better results using the coloured fabrics because I wanted to continue using colours as an important theme in my personal study.

My personal study began during my colour project when I was looking at the importance that colour holds in the beauty of an image. Where I found inspiration from Elina Brotherus' images that lead to the development of my understanding of the significance that composition and the elegance of formal contrasts holds. As well as considering in more depth the context behind photos. Although, I started off exploring a more ridged and simplistic theme of the purpose of colour and contrast in an image, throughout my personal study my ideas and focuses progressed down a different route which then revolved around the theme of exposure to the natural elements this theme developed through my practical response to Roni Horn's work which then evolved through to Zena Holloway's underwater photography and the production of my final piece.