



Pearson

# **GCE A Level Advanced Art and Design**

**Photography  
Component 2**

**MEG**

**Total Mark 24**

|                              | <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>                  | 5                      | 6                                     | 7                     | 6                      |
| <b>Performance<br/>Level</b> | 2                      | 2                                     | 3                     | 2                      |
| <b>Total<br/>out of 72</b>   |                        |                                       |                       | 24                     |

# Reflections ~ Surrealism

"Surrealism is a 20<sup>th</sup> - Century movement in art and literature which sought to release the creative potential of the unconscious mind"

# The Truth ...

This theme fits into the title of truth as looking into a mirror is seen as the true you although it is not the truth, it is simply a reflection it is not the real you. This is playing with what is true and what isn't.

By looking at distorted photos using mirrors is really a play on the truth as it is twisting and distorting the truth through a distorted mirror, making the picture untrue.

## Photographers and resources of inspiration to my project

- Erwin Blumenfeld
- Ansel Adams
- Bresson
- Kertesz
- Elliott
- Friedlander
- Vivian Maier
- Gerhard Riether
- Kertesz
- Robert Smithson
- <http://www.thisiscolossal.com>

# Photographers

## ERWIN BLUMENFELD

Blumenfeld's images were never conventional: models' heads were replicated, frames were split, mirroring devices were used, some features were accentuated over others. There was an element of the surreal to his portraits.

He was influenced by:

Lucas Cranach the Younger (e.g. the fabric in his nude "Lucretia")

George Grosz (e.g. Dada)

Man Ray (e.g. solarisation)



This photo by Erwin Blumenfeld is an inspiration to my project, and is one of the reasons I chose to look at reflections in the first place. I find Erwin Blumenfeld's work very inspirational and his photos have helped me many times with new ideas for photos myself.

This photo is quite surreal and I love the fact her face has become distorted as the *middle piece* of the photo has been moved, which goes right through the middle of her face and slanted it further across.

This is a play on the truth on the face as it is not a true representation of a face, and it also seems to me to look like she's looking at a mirror and the middle piece has broken.

This is another great example of Erwin Blumenfeld's reflection work. I think it is extremely clever how he has made multiple reflections using a model so it appears to go on as far as you can see into the photo. I like this idea of using multiple reflections as it produces a surreal photo where it is hard to tell how he has done it. I like the wonder and mystery of how a photo has ended up like that and I believe this is a great example of that.



# FRIEDLANDER

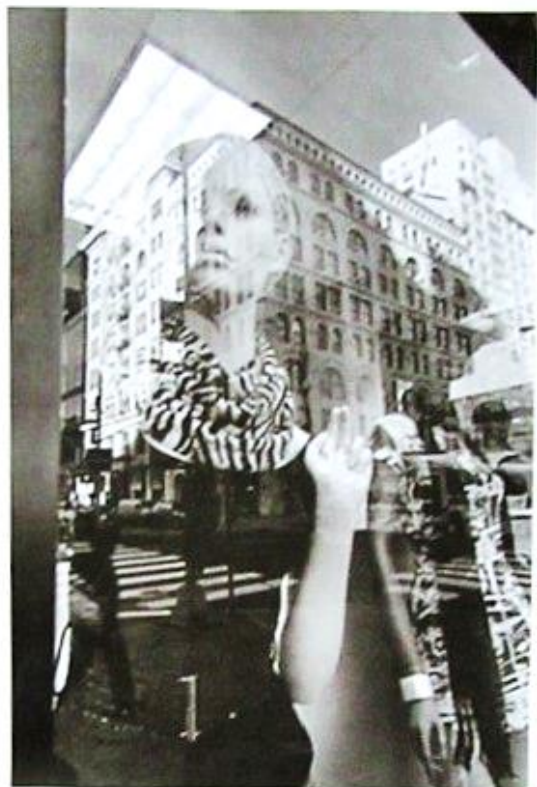
The 28 images in "Mannequin" are shot between 2003 and 2011 and nearly all in New York City. At first glance many don't look that fresh since the artist used the same shooting technique as in his 1960s street photography – capturing reflections from store display windows. Even so, there is still a lot to look at and like.

For this body of work, Friedlander artfully superimposed the reflections of building facades or skylines onto the mannequins or vice versa. Many of the images have the usual Friedlander hallmarks; his reflected self-portrait in the window, clutter and chaos. He often shoots from a low angle and that makes the models seem larger than life, emphasizing their role as fashionistas

As might be expected, Friedlander adds layers of complexity to many of these photographs. In "New York City, 2011," a support strut from a construction site bisects the mannequin and becomes a diversion. In "New York City, 2009," lettering on the window interrupts the view while shadows of the letters are projected onto the mannequin.

I like Friedlander's work using reflections and it is an inspiration to me as he is playing with the truth. The reflection and what is actually behind the glass merges together so you don't know what is the truth. Also it isn't just a picture of the place or object it's just a reflection which could be seen as untrue as it's not the actual place or thing it's only a reflection.





These mannequin photos by Friedlander appear particularly unique and abstract.

I find it very clever how you are able to see the mannequin, the light in the room it is in and the reflections of outside on the glass. It means the photo is all mixed so some bits are inside and some are outside but they all merge into one.

I love the use of reflections here and how he has used just this piece of glass to produce such an amazing image.

It is also a play on the truth as it's hard to tell what is in front of him and what is a reflection.

## ELLIOTT ERWITT

Erwitt was born in Paris of Jewish-Russian immigrant parents. In 1939, when he was ten, his family immigrated to the United States. He studied photography and filmmaking at Los Angeles City College and the New School for Social Research, finishing his education in 1950.

Elliott Erwitt is an American photographer, best known for his black-and-white images that capture ironic, absurd and beautiful moments within everyday settings. Like Henri Cartier-Bresson's photos, Erwitt's photography is characterized by the masterly captured "decisive moment".

I like Elliott Erwitt's reflection photos as they are what I am interesting in. They play with the truth and reality. It is hard to define what the truth is and whether these photos can be counted as the truth or not. I also like how he used different reflective surfaces instead of mirrors and glass he has also used water.



I love this photo by Elliott Erwitt, the detail in it is amazing. I love the fact that Elliott must be standing behind some glass or something to take this photo because you can see the reflection of him taking it and the inside of some room on the lady's hat. I find this fascinating, as at first you are immediately drawn to the woman's reflection in the glass which is the first example of using reflections in this photo, it's only when you properly look into the photo you notice there is a reflection in the woman's hat. I like the fact he has used this subtle reflection and it is something I would be interested at looking at in my project.

## ANSEL ADAMS

Throughout his life, Adams was drawn to the water for its visual potential, exploring where elemental forces meet," says Phillip Prodger. "As an innovative Modernist, he explored seriality, motion and time, using a range of techniques to capture a definitively fluid and elusive substance."

The undeniable attraction of water as a photographic subject captured Adams at an early age. The very first photograph Adams ever made, shown at PEM for the first time, features a watery pool at the Panama Pacific Exhibition of the 1915 World's Fair, made when Adams was just 14 years old. Over time, his lens claimed the territory between Yosemite National Park and the Pacific, as well as Hawaii and Alaska, where he shot images shown in this exhibition.

I like how he has experimented with water as a reflective surface. Water is good form of reflection, it questions the truth as looking at yourself through water can appear blurred and distorted sometimes, and most of all it isn't the true you it is simply a reflection of yourself through water. I think it is a good surface to experiment with and would like to try using it in my project at some point.



I love this photo taken by Ansel Adams, I like how clear the reflection in the water is of the tree, I like the idea of using water to produce reflections. This photo looks quite surreal as the water has produced an image where you cannot even see the bottom of the tree due to the mist in the photo so looks continuous as if the tree doesn't end. It appears quite mysterious due to the mist and how the photo is put in black and white. It is clever because if you put this photo on the side you wouldn't be able to tell what is the actual tree and what is just the reflection, which is a huge play on reality and what is true and what isn't.

## VIVIAN MAIER

Maier's best-known photographs depict street scenes in Chicago and New York during the 1950s and 1960s. A critic in *The Independent* wrote that "the well-to-do shoppers of Chicago stroll and gossip in all their department-store finery before Maier, but the most arresting subjects are those people on the margins of successful, rich America in the 1950s and 1960s: the kids, the black maids, the bums on shop stoops." Most of Maier's photographs are black and white, and many are casual shots of passers-by caught in transient moments "that nonetheless possess an underlying gravity and emotion".

William Meyers said "There are a high number of self-portraits in her work, as if she were checking on her own identity or interpolating herself into the environment. A shadowy character, she often photographed her own shadow, possibly as a way of being there and simultaneously not quite there."

Some people see a particular vanity in photographers' self-portraits. But with Maier's, it seems like a case of the photographer trying to figure out her subject. Given that she died with most of her film undeveloped and negatives unprinted, it's a safe bet that she never found the answers she may have been searching for.

I am interested in the work of Vivian Maier as it is simplistic yet something about her photos make them seem more complex than they are and are very intriguing to look at. I find it interesting that she never tried to publish any of her work and how it was all kept private, it means we are unsure why she took these photos and we are left to guess why which makes them very mysterious. It could also mean that she never saw her work as something worth publishing she maybe didn't think it was good enough or it could have been private to her.

Either way I admire her work and would like to try some photoshoots based on the principles of her photos.



This is one of my favourite photos using reflections. I love how it appears so complicated yet it is infact a simple photo. It appears quite surreal as Vivian looks like a giant in the reflection compared to the ladies sitting down that you can see through the glass.

I like how she wore something dark so these ladies can be seen clearly, where as the rest you cannot see as clearly this draws your attention to these ladies immediately.

It is a very confusing photo as it is very hard to tell if they're both outside but then why is there glass or if vivian is inside and they are outside or vice versa as it is so hard to tell what is a reflection and what is infront of her, this is a good quality in a photo I believe as it makes the viewer try to guess and wonder how it has been done.

## ANDRE KERTESZ



I particularly like the mood to this photograph, it seems quite mysterious and eerie. I think the contrast in black and white creates this mood, also the fact the photo is so lonely, with no one in and the weather appears so dull this adds to the mood.

I like how Andre has used a puddle as a form of reflection, I like the use of water as a form of reflection. I like how there is only a single tree being reflected and nothing else. I think it is very inspirational when looking for ideas for my own project.

I like how the water in a wine glass appears upside down to the viewer. It is a form of distortion and could make a photo rather surreal. I like how plain the background is in this and simple it is. I like the fact it is just a wine glass with what looks like two black chairs. I also like how the wine glass has distorted this by making the two chairs fit in the glass. I think this a unique photo as it isn't often you see reflections through wine glass, and I like how he has thought to use it.



## GERHARD RITCHER

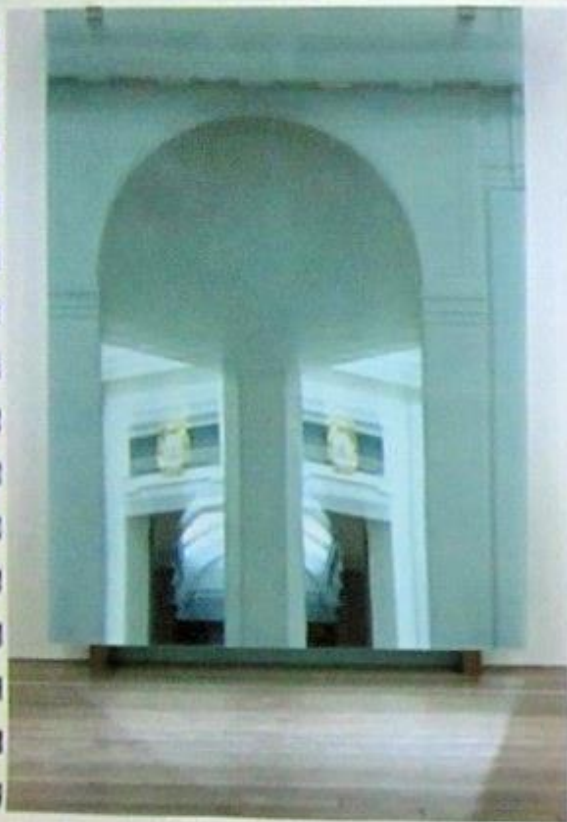
Richter began to use glass in his work in 1967, when he made '4 Panes of Glass'. In that work, each pane was framed and fixed to a stand, so that one could look through them individually. It seemed to say, what are paintings but windows on the world? '11 Panes of Glass', made almost forty years later, is much less conceptual. By stacking them up, one after another, Richter is able to play with glass's ability, both to be looked through, and to reflect. Because there are multiple panes, the transparency is incrementally affected by the reflectivity of the glass. As one moves closer and away from the work, the distortions vary and one sees oneself reflected several times over. The blurring effect is similar to that found in Richter's photographs.

*I like the idea of having multiple reflections as it will make a different outcome the normal reflection it will come out more distorted and look unreal. I think makes things more interesting to look at as it's something different.*

*I would like to play with multiple reflections myself to see the outcome.*

Gerhard is also a painter and he plays with reality in his artwork, I like this concept of playing with reality and that is why I am looking at reflections as it is a play on reality and what is real and what isn't. He paints over normal images to make them surreal and different. This inspires me as I like the idea of surrealism in photos using reflections and is something I would like to attempt in my photos, it will play with reality even more as surrealism is big play on what is real and what isn't.





#### Online caption

"Richter began to use glass in his work in 1967, when he made '4 Panes of Glass'. In that work, each pane was framed and fixed to a stand, so that one could look through them individually. It had a strong cerebral content, in keeping with the contemporary Conceptual Art movement, but it also had a certain dead-pan humour. What are paintings, after all, it seemed to say, but windows on the world? '11 Panes of Glass', made almost forty years later, is much less conceptual. By stacking them up, one after another, Richter is able to play with glass's ability, both to be looked through, and to reflect. Because there are multiple panes, the transparency is incrementally affected by the reflectivity of the glass. As one moves closer and away from the work, the distortions vary and one sees oneself reflected several times over. The blurring effect is similar to that found in Richter's photo-paintings."

Personally I love this exhibition, as I am interested in how the multiple panels of glass reflect in different ways to produce a blurred effect. It appears quite surreal, due the fact that there are so many layers of glass making multiple reflections. I also like the fact that glass can both reflect and be seen through but in this case due to there being so many panels of glass the chance of being able to see through them is decreased significantly.

I am interested in taking photos using more than one panel of glass so I can produce multiple reflections creating distorted images.



# Final photos



I love how this photo appears to look as if there are two hands in the reflection one looks like it is touching the real hand and the other looks like it is reaching forward to grab the first reflected hand. I like how it has come out like this as it's quite surreal.



I also like this photo and the fact there are two faces looking back in the reflection. They appear rather blurred which just adds to the abstract feel to the photo. It looks as if the photo has been edited to seem as if there are two faces looking back when in fact it is how the reflection actually is. This is due to the fact an oven door has two layers of glass meaning there are multiple reflections.



What I like about this photo is that there is a double reflection created so it looks as if two fingers are pointing back. I also like how vague the reflection is, it gives a sense of mystery. I like the fact the fingers appear to be touching as it could give the photo a narrative feel as the viewer wonders what is happening and why they may be touching.

This photo is quite unique I feel, I like the fact there are two hands touching the glass so even more reflections are produced. In this photo it is very hard to see the reflections clearly, it is possible to see the first reflection of the hand but other reflections are very blurred and vague. I like how vague the reflections are as it appears even more surreal.



By looking at multiple reflections it showed me how reflections can distort things, to make them appear different to how they actually are. By looking into distortions I decided I want to try some myself.

I will look deeper into reflections that are not a true representation of reality and find photographers that fit into this category. I will hopefully then have some inspiration from these photographers so I can produce some photos myself.

Also as this is all about the truth by looking at distortions in reflections really tests that. The truth is hard to define and it's hard to know what is seen as true and untrue, as a photo of something can be seen as untrue as it is not the real thing it is simply a photo although it looks the same. Also a reflection in a mirror can be seen as untrue as it is simply a reflection not the actual thing even though it looks the same. By looking at distortions in reflections is really playing with the truth as a reflection and a photograph can be seen as untrue let alone an inaccurate representation of reality. I would like to use objects and surfaces that reflect, for example I could use curved glass, water, mirrored surfaces, curved mirrors. I want to test various reflective things and really test the truth of a photo.

It is an interesting thought that mirrors can be seen as untrue as they have been made to represent the truth, they are there so you see things how they are, as a representation of reality. So for it to be said that they are untrue is a fascinating thought.

## KERTESZ DISTORTIONS

Kertész's interest in distortions begins in 1917, when he photographs a swimmer underwater

In 1933 Kertész was asked by the publisher Querelle to contribute nude photographs to the men's magazine *La Sourire* (The Smile). Since the war he had been interested in the optical distortions created by water or the chromium-plate housings of auto lamps.

For this project he used three mirrors and a camera. "Sometimes, just by a half-a-step left or right, all the shapes and forms have changed. I viewed the changes and stopped whenever I liked the combination of distorted body shapes," Kertész recalled.

He used a combination of contorting mirrors to warp the nude figure, he began tinkering with reality.

I really like Kertész's distortion photos as they are surreal and are a real play on reality. They confuse the viewer and you don't know how he has done them which is truly amazing. I want to produce something along these lines, by using surrealism to play with the truth of a photo.



This is a great example of Kertész's distortion photos. I like how you can see the girl before she is reflected as well as in the mirror. He has clearly used some sort of curved mirror to produce a really surreal and distorted image of the model. This is not a true representation of the lady so would be seen as untrue in my opinion.

I like this photo as the reflection looks like a long curved women's legs with feet at both ends of it. And then there appears to be a floating arm with a hand at either end. I love how the mirror has distorted her like this, as it is completely surreal and I am unsure how it has produced an image like this which is so unlike how the model actually looks.

It is interesting as mirrors have been created to represent the truth and show the exact same thing looking in, where as this is completely different to what is looking in, this is one of the reasons I find this so fascinating, as you expect an exact representation of the women in a mirror but this is not that.

I am keen to try some photos using distortions and reflections to make photos surreal and test the truth.

From looking at Kertesz's distortion photos, I wanted to try something similar to that myself. Where he is twisting the truth and reality using a mirror as a reflective surface.

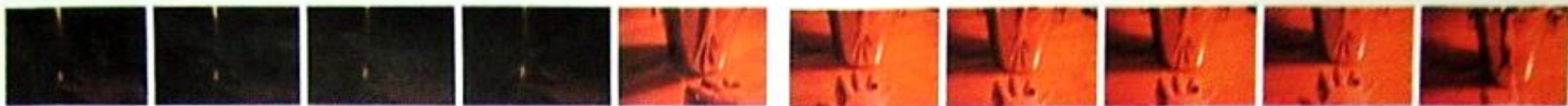
# PHOTO - SHOOT PLAN ...

For my experiment with this I will use:

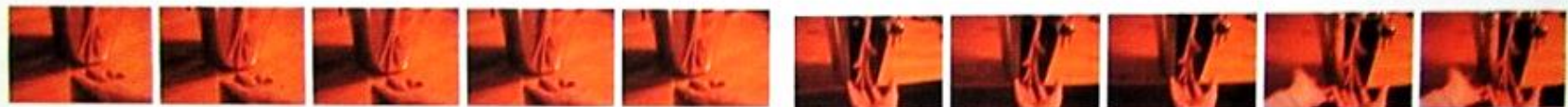
- A mirrored round wine holder
- A models hand
- A camera

I will get the model to place her hand near the mirrored holder and see what the reflection looks like, as the holder is round it will distort the image of the hand. I will get the model to move her hand up and down the mirror to see if the image changes in different positions. I am hoping this will produce a distorted image and play with reality.

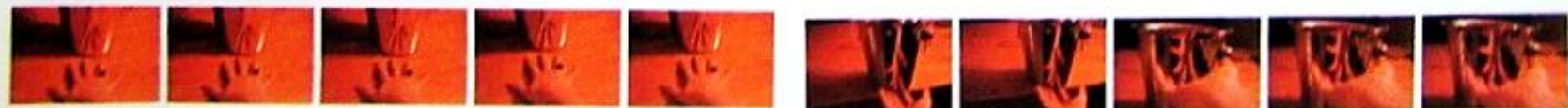




→ These 4 photos are too too dark.  
You've changed the lighting and what's visible  
in the last.



→ I'm not sure if these photos using the hands as they are too blurry



# DISTORTIONS



→ This is my favourite console wheel as they are the photos that portray distortion the best using reflections. They are the biggest play on the truth.

I like the photos where either the single hand is reflected really distorted or where there appears to be two hands reflected back.



I like the use of this wine holder as it is round meaning it produces distorted reflections. The hand in the reflection appears to be quite long and a weird shape. It has completely changed the shape of her actual hand making the image untrue as it isn't an actual representation of reality. I like the fact that the reflective surface of this has created such a surreal outcome.

This photo also appears distorted as the hand looks really stretched, an odd shape and very large. You can also see her arm in the surface which looks abnormally small compared to the size of her hand. It is also starting to show the top of her hand at the other end of her arm which is obviously very untrue.





This is probably my favourite photo from the shoot. I like how the curve at the top of this object has created a bend in the reflection meaning at the end of her hand in the reflection there is another hand. This reminds me of the work of Kertesz's distortion photographs. I like how surreal it is and I am happy with how it has come out.

## Review of photoshoot:

I am happy with the outcome of this photoshoot as I wanted to make distortions using reflections with curved surfaces or something that made an untrue reflection. I was also particularly interested in doing this with a model like Kertesz. I have achieved my aim in this case. Although I think an improvement to this photoshoot would have been taking even more photos doing a greater variety of things. Also the lighting is a little orange so this photoshoot would have been better if it took place earlier in the day.

By looking at these images using reflections to make a distorted image by using something that created an untrue representation of what was in front of it for example a curved mirror, it made me want to look into the idea of creating distortions using reflections but using normal mirrors that create an accurate representation of reality.

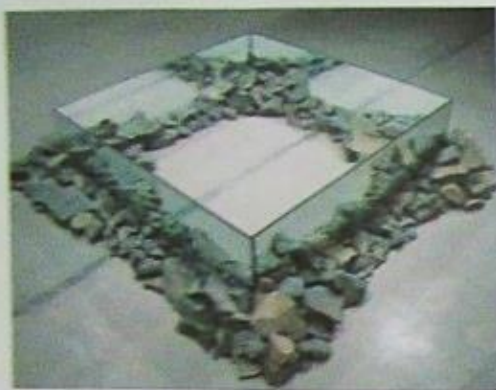
## ROBERT SMITHSON

In 1967 Smithson began exploring industrial areas around New Jersey and was fascinated by the sight of dump trucks excavating tons of earth and rock that he described in an essay as the equivalents of the monuments of antiquity. This resulted in the series of 'non-sites' in which earth and rocks collected from a specific area are installed in the gallery as sculptures, often combined with mirrors or glass. In September 1968, Smithson published the essay "A Sedimentation of the Mind: Earth Projects" in Artforum that promoted the work of the first wave of land art artists, and in 1969 he began producing land art pieces to further explore concepts gained from his readings of William S. Burroughs, J.G. Ballard, and George Kubler.

Smithson believed that taking natural materials out of their original contexts abstracted them. In this work, Smithson's idea of abstraction is made visual, as the wedge-shaped pile of coral is multiplied and fragmented in its mirror reflections.

Smithson acknowledged that viewers experience artworks with their bodies, not just with their sense of sight, and that their perceptions shift as they move through space. The reflections in Smithson's mirrors change in direct relationship to the position of the viewer, so no two people experience it in precisely the same way.

*Corner Mirror with Coral* is an example of what he called a "non-site." "Instead of putting a work of art on some land, some land is put into the work of art," he said. Smithson's non-sites sit directly on the floor of the museum rather than on pedestals. This was a huge break from tradition, instigated by Minimalist artists. In opposition to traditional museum display, the works become part of the viewer's space rather than taking on a separate or elevated status.



Robert Smithson's photos are great example of creating distortions using normal mirrors that represent the truth.

I love this photo as it looks like the rocks have been placed in pile and that there are no mirrors there. This photo relies on the mirrors creating an accurate representation so that the exact same thing is reflected multiple times to look as if there is just a pile of rocks there. I would like to try creating photos like this for my project as it is an inspiration to me, I would like to create a surreal photo using ordinary mirrors.

# PHOTOSHOOT PLAN

## What I will use:

- 3 tile sized mirrors
- Someone to hold them up
- My hand
- Flour

## How I will conduct the photoshoot:

Firstly I will get someone to hold the mirrors up so they don't move or fall down, the mirrors will be positioned in a cube like shape. I will try various things with this such as putting my hand on one of the mirrors so it reflects in all of them. It will look surreal as it my hand will be in the reflection so it will be the same hand four times. It







I like the fact the hand has reflected 4 times so it looks as if they are touching each other.

It looks quite surreal as it's exactly the same hand repeated as if they are touching.

I also like the fact you cannot tell what hand is real and what is a reflection, this is the play on reality.



I like the photo edited to black and white as I think the colouring doesn't look as effective. I like how you are unsure of what is real and what is the reflection. I like the mirrors places in this cube like way, it means there are 4 symmetrical hands and they look as if they are touching each other. It is a play on the truth as the reflection isn't the real hand and you are unsure what is the truth and what isn't. I am pleased with the fact you can't see me in the reflection taking the photo as that would be a distraction that I wouldn't want.

## What needs improving from the photoshoot:

To make this photoshoot better I need to use larger mirrors so there aren't spaces in the background where there are no mirrors present meaning you can see parts of the background. To do this I will buy some bigger mirrors and repeat this photoshoot to make it better.

I will also experiment further with the larger mirrors and try more things. I will continue to play with the truth in what is real and what isn't.





# Final photos



I like the use of flour for this photo, I think it is effective. I like this photo because you can barely even tell there are mirrors there, it just looks like a pile of flour. I also like how you cannot tell what is the actual flour and what is just a reflection. My aim is always to be playing with the truth of a photo and I think this has as you cannot tell what's the truth here and what is simply a reflection.

My re-try of this photoshoot has come out a lot better than my first attempt, there is no background showing in the photos to distract the viewer meaning you have to focus on the subject matter, which are the reflections in the mirrors.

I like in this shoot how it has given a surreal effect, as the flour in the middle reflects off the mirrors to look like there aren't mirrors there and that there's just flour laid out.

This photoshoot has achieved what I aimed to do which is a play on the truth. As this is the theme of the project it is important to keep referencing back to this. I have altered the truth for this photoshoot by using mirrors in a corner meaning it will create a square look to it, the flour in the mirror is simply a reflection not the truth, however it is a true representation. I have played with reality here as it is confusing to the viewer to what is actually happening and which is the real flour and what is the reflection.

For inspiration I looked at a website called: this is colossal in which photographers post various photos they have taken. There was a huge range of photos using reflections that inspired me. There are many photographers on this site in which I looked further into for my project.

These were some of the links that were of a particular interest to me:

<http://www.thisiscolossal.com/2012/10/mirrors-on-easels-create-the-illusion-of-desert-landscape-paintings-in-californias-joshua-tree-national-park/>

<http://www.thisiscolossal.com/2015/07/guillaume-amat-mirror-landscapes/>

<http://www.thisiscolossal.com/2014/04/reflected-landscapes-by-victoria-siemer/>

<http://www.thisiscolossal.com/2016/01/babel-tower/>

<http://www.thisiscolossal.com/page/2/?s=mirror+landscape>

# COLOSSAL ARTICLE

I have included photos from these links in my project as they are relevant and of a great inspiration to me and my project. By looking at these photos it has helped further my project and given me more ideas of what I can do myself.



Photographer Guillaume Amat Places Mirrors Into  
Industrial and Natural Landscapes to Look Both  
Beyond and Behind – by Kate Sierzputowski on July 15,  
2015



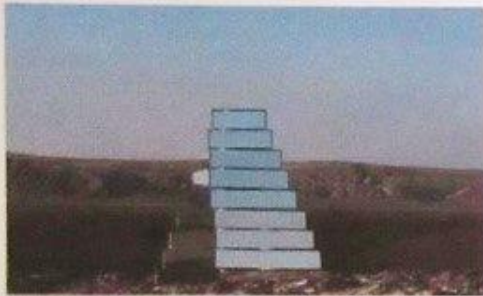
What I like about this photo is the fact that it seems so out of place like where you would expect to see an area of grass there is the sky. It looks as if the sky is on the ground. I like how a man is holding up the mirror, it is different than using an easel which makes the photo more unique and he doesn't take attention away from the mirror as you can barely see him.

Mirrors on Easels Create the Illusion of Desert  
Landscape Paintings in California's Joshua Tree  
National Park- by Christopher Jobson on  
October 1, 2012



I like this photo by Christopher as it appears unreal, it doesn't look like it is meant to be there. I like how blue the sky is in the mirror as it stands out. I also like the fact the cactus shows a little in the edge of mirror so you know it is a true reflection and so it fits in with it's surrounding more.

## Babel Tower: A Kinetic Mirrored Ziggurat Reflects the Surrounding Iranian Landscape



I like this photo because of how subtle the mirror is in it and how both the reflection and background are in focus so you can see everything clearly. I like how the reflection fits in so well. It is clever how the mirror edges have been blurred so you can barely see them. I like the setting to this photo as it has an obvious skyline and ground so in reflections this is still obvious. I would like to try something like this further into my project.

## Chicago Mirrored Time-lapse

Colossal- video by Craig Shimala.



I enjoyed watching this video and was one of the reasons I actually chose these project ideas. I saw this video and it gave me ideas and inspired me to try reflections but physically rather than copying this. I liked how surreal the video looked and it has inspired me to do things like this but in my own way for my project.

## PHOTOSHOOT PLAN:

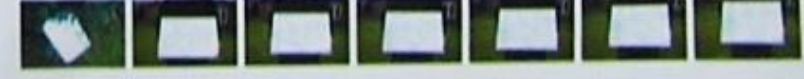
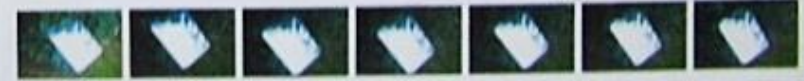
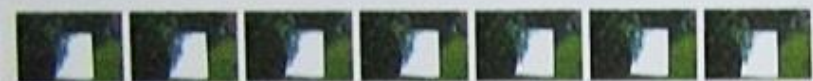
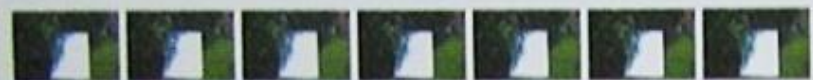
### What I will use:

- A model
- Large mirror
- Outside space
- Camera

### How I will conduct the photoshoot:

Firstly I will conduct the photoshoot in the middle of the day so the daylight is right and the sky is bluer and clear. I then get a model to go in the garden and hold a mirror up. I will stand opposite the model and take the photos but at angle so you cannot see me in the mirror reflection.

My aim is as always to play with the truth and I want the image to appear as if the mirror shouldn't be there, like in some of the colonial article photos. I like how the mirror in the desert photo looks, as it appears as if it shouldn't be there and is mysterious. I would like to try something similar.





## FINAL PHOTOS



I do not like this photo as I think it is too blurred and I wanted it to look like the trees weren't meant to be there. I also don't like how you can see the garden fence in this as it's a distraction.

This is one of my favourites from the shoot as it looks out of place and I like how you can see some of the tree as it is reflected up. However the lighting is awful in this, I wanted the blue sky to be clear in the mirror but it has just come out white. I was inspired by Christopher Jobson's Cactus photo in the desert.



I don't particularly like this photo, I just don't think it has an effect at all it just looks fairly boring. I was hoping for the sky to look brighter and that it would look a little abstract or like something from the Colossal article however the photo has not gone to plan.

## REVIEW OF PHOTOSHOOT

This was not how I planned the photoshoot to come out, I wanted the reflection image to come out far clearer like in Christopher Jobson photos using a mirror on the easel. However in my photos the reflections were far too pale so you cannot see the sky as clearly as I wanted.

I do not like the outcome to do this photoshoot as the reflection is far too pale and unclear. To better this photoshoot I would do it later in the day and when the sky was brighter to produce a clearer image.



# Photoshoot plan ...

## CORNER MIRRORS TO MAKE MULTIPLE REFLECTIONS

### What I will need:

- Tiled mirrors
- A model

### How I will conduct the photoshoot:

I want to try a range of things with these tiled mirrors. Firstly I will line the mirrors up and see if I can make a sequence using them at different angles, so you can see more and more as the mirrors go across, like the work by Duane Michaels series of sequences. Then I want to try creating multiple reflections, by standing one mirror up then getting my model to look into the mirror whilst holding up another, I am hoping they will reflect off each other to create multiple reflections.

# Photoshoot plan ...

## CORNER MIRRORS TO MAKE MULTIPLE REFLECTIONS

### What I will need:

- Tiled mirrors
- A model

### How I will conduct the photoshoot:

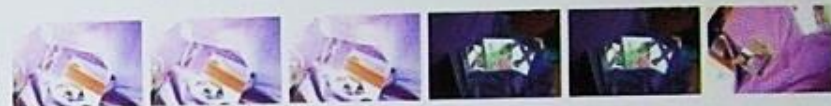
I want to try a range of things with these tiled mirrors. Firstly I will line the mirrors up and see if I can make a sequence using them at different angles, so you can see more and more as the mirrors go across, like the work by Duane Michaels series of sequences. Then I want to try creating multiple reflections, by standing one mirror up then getting my model to look into the mirror whilst holding up another, I am hoping they will reflect off each other to create multiple reflections.

For this photoshoot my aim is to create surreal photos, where the reflection in some is infinite. I want to get a range of photos that makes people wonder how they were taken.

I will not be distorting any of the image as I will be using normal mirrors that reflect the truth but the beauty of these photos will be in the fact that there are multiple reflections creating a surreal look as the reflection gets deeper and deeper. Also by using more than one mirror I can reflect more than one thing or create a sequence, this is working with reflections to make a surreal photo that will play with truth of mirrors. It is not a representation of one thing it's many and it's all about how you look at it, and what you think is the truth.



Setting up mirrors and practicing to see what they look like



I like these 4 due to the editing and cropping, I think they are effective



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ON KRAM AN CHAY NUN VAIQUA



THE BUNNET NAME ARE THE CANTONNA  
BY THE BRAD





This photo reminds me of the work of Duane Michaels series photos, as one mirror leads to the next revealing more and more each time. I like the concept of something getting clearer and clearer as the photo goes on, revealing more and more. I also like how the arm appears jagged, this distorts the photo slightly. It is a play on the truth as this is obviously not the models arm normally it is jagged from all the mirrors so it has created a surrealist effect and is slightly narrative adding more interest to the photo.





I like the sense of depth portrayed in this photo, I like the fact you can see the models eyes in each reflection as it gets deeper and deeper. Her hands also appear to pop up from no where as you look deeper into the reflection. The photo appears a little surreal as you wouldn't expect her hands to be popping up from no where. I like this photo as it is quite unique and is hard to tell how it was taken which I like.



After taking these unique photos using multiple reflections I wanted to see what else I could capture using reflections but try capturing things without necessarily always using mirrors. I decided to search on the internet and interest for inspiration. I found photographers such as Susan Derges and I found lots of photographers that use refraction. I am interested in looking at water reflections and other reflections that are unique or surreal.



## WATER DROPLET- SUSAN DERGES



In 1993 Susan Derges received a South West Arts Award and was appointed Lecturer in Media Arts at the University of Plymouth, Exeter. From 1997 to 1999 she was an external examiner for the BA in Fine Art: Photography at Middlesex University.

Having trained in painting, Susan Derges expressed an early interest in abstraction because "it offered the promise of being able to speak of the invisible rather than to record the visible". She turned to cameraless photography after experiencing frustration at the way "the camera always separates the subject from the viewer". Much of her subsequent work has dealt with this relationship – of separation and connectedness with the natural world

For her 1991 series she explored the interdependence of the viewer and object – creating images appearing as droplets of water containing faces, while simultaneously showing her own face with small droplets suspended in her view

Derges says "...I took lots of boring Harold Egerton like images..." and then her camera jammed. She went in front of the lens to unjam it, the film apparently ruined. "When I developed the film I was about to throw it away, but then I looked more closely and I thought, ah, there's something going on here. Then I saw the information in the water droplets. They were like little fish eye lenses reflecting multiple images of me. So there was that Man Ray teardrop element and it started having connections with surrealism. It was a fortuitous accident but one that I was looking for."



I like this photo taken by Susan, I particularly like how you can see the girls face in the little water droplets and how vague her face is in the background. I also like the fact there is nothing in the background except the blurred face to distract the viewer. It means the central point of focus are the water droplets. It appears quite surreal as the faces in the droplets look distorted. This photo is an inspiration to my project as she has used reflections in a very clever way that plays with the truth.

# PHOTOSHOOT PLAN- REFLECTIONS USING A GLASS

## What I will need:

- A large wine glass
- Someone to hold the glass
- Water in the glass

In further experiment I will also need a model

## How I will conduct the photoshoot

For this photoshoot I will need a model to hold the wine glass up at various angles in front of various things whilst I stand opposite and capture the image within the glass. I want to try taking some photos outside using bushes and trees in the reflection, I would also like to try some inside against various objects in my house.

In my further experiment with the glass I will use a model and get them to hold the glass in front of their face to produce a distorted reflection in the glass of their face.

## Aim

I am hoping the water will turn the image will be turned upside down and distorted within the water in some kind of way. I want the background to be blurred so there isn't anything to distract the viewer but they can still tell what it is, to do this I will use a small aperture. This will create a surreal effect, which a play on reality.





This is one of my favourite photos from this Photoshoot. I like how clear the chandelier is in the reflection and how some of the garden has also been reflected towards the top of the water.



I like the use of lines in the photo it shows you how distorted it is. I also like the symmetry of the lines of the door. I like the fact you can see the top of the roof too in this as you can't in the background.

## PICASSO - FACE



The work by Picasso using the face is an inspiration to me, I like the idea of distorting someones face in a photo.

In Picassos work he has represented someones face by drawing the different features of the face at different angles and sized differently to reality. This is a surreal piece as it is not a normal face it is very much distorted and it is a play on the truth of the face.

## DISTORTING THE FACE WITH THE GLASS

After experimenting with this glass I wanted to try more, as the glass come ups with distorted images I thought this would work well using a face and touch further on surrealism. It links into Kertesz's distortion photos, which is something I wanted to further explore.

It is a play on the truth as the image appears surreal, it seems like an untrue reflection.





→ Unfortunately I lost a lot of the  
photo from this shot as a SD  
card. but here are a few.



↙ My favorite shot is  
when the eye is  
visible through the glass.

# Final photos



I like this photo because of how the glass has made the model's face so distorted. I like how you can still see the eyes roughly in the reflection, so you can tell what it is. It is inspired from Kertesz's distortion work. I also like the fact you can see the top of his actual head and then the glass lines up with that and has reflected his face upside-down to look as if his face is the wrong way round to his body. However I don't like the background to this photo as it is not plain and it could distract the viewer.

### Re-trying glass photoshoot – distorting the face

As there are a lot of background distractions in my photoshoot, I want to re-try it to get a cleaner photo, that has nothing to distract the viewer. To achieve this I will try doing the photoshoot again but I will get the model to stand in front of a plain background with the glass in front of their face.





## OUTCOME...



I like how in this the hand faces the other way to what it actually is, and I like that the models thumb is up which you can clearly see when it's through the water and out of it.

However you cannot see the reflection that clearly through the glass and water and the glass is reflecting itself, so you can see bits of the garden instead of the hand on the glass.



I am not keen on the lighting of this photo as it appears a little orange and unfortunately the glass has reflected a bit of outside on the glass again. However I do like the distorted effect the water and glass has given to the model's face.

When I was looking for inspiration on what to do next for my project I found this piece of work by Jeff Meyers. I never realised water in glasses could produce such amazing photos. By looking at this photo it gave me the inspiration to see what other photographs there are using refraction.

**Stripes by Jeff Meyer.** abstraction. Meyer uses the refractive effect of water and glass to bend and twist these black and white stripes



I love the fact he has used this black and white stripey background making the lines go in all different directions when the water is in front of it. It looks quite surreal and the lines appear 3-D. I like the simplicity of the photo and would love to try something similar in my project.

## REFRACTION IN PHOTOGRAPHY:

"Refraction is the phenomenon that causes a light ray to bend when it hits an optical lens surface"

"Refraction occurs when light strikes the surface of the new medium. As the light enters a dense medium it slows the light wave down. The light is passing from an optical medium (like air) to another optical medium (like glass). As the density of the medium changes the light striking the surface is refracted. The refraction is most obvious when the light strikes the new medium at an angle. This is because one side of the light wave hits before the other side of the wave. The result is to redirect the wave as it swings around on the slower side of the beam."

I like the idea of using refraction in my project to produce some unique and different photographs. I think it is unique as when I was looking into this for my project I didn't see as much as I thought I would, I think it is an area that needs further exploration in photography.

## UMĚNÍ LOMU

I found Umeni's photography on pinterest and I was immediately inspired by her work. Her work fits into my project as I am keen to look into the work of refraction in water as a form of reflection and Umeni has many good photographs using refraction.

Umeni's photographs are very unique and they have pushed me to look further into refraction and take some photographs myself inspired by her work.



# REFRACTION



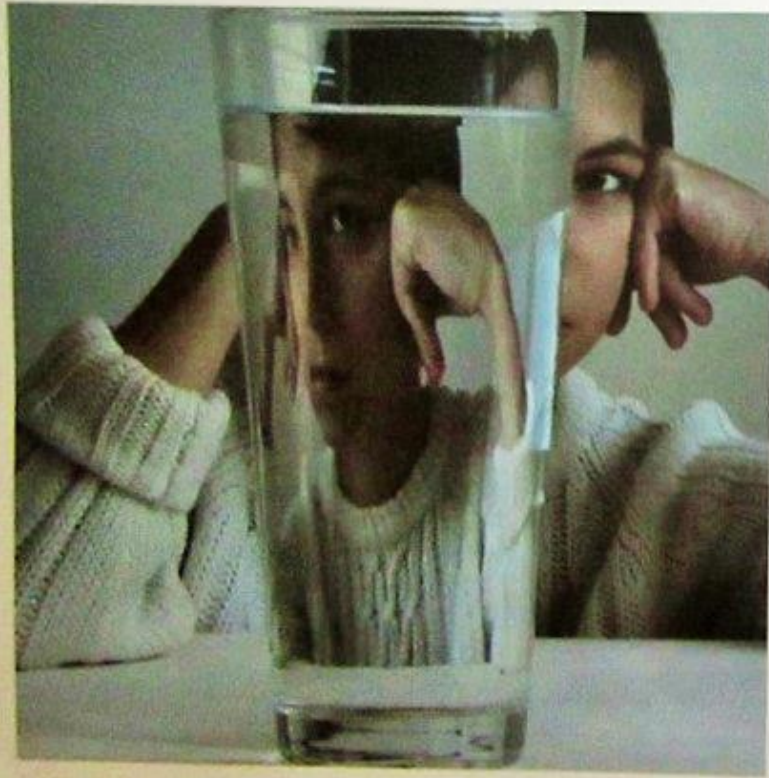
I find refraction very interesting and I think using water refraction to create a photo is very clever and produces amazing photos. It is something I keen to explore in my project. As it is a play on the truth.

I like how Umeni has used blind to be refracted, I like the use of blinds here as the lines show the refraction well has created a good in the glass as the lines go a different way to what they actually are.

I also like the simplicity of this photo as there nothing else in the photo but blinds, glass of water and the table the water is on. This draws all the viewers attention to the glass and nothing else.

## YOKOO GIBRAAN

Yokoo is another photographer that uses refraction to produce brilliant photos. I also found her work on Pinterest.



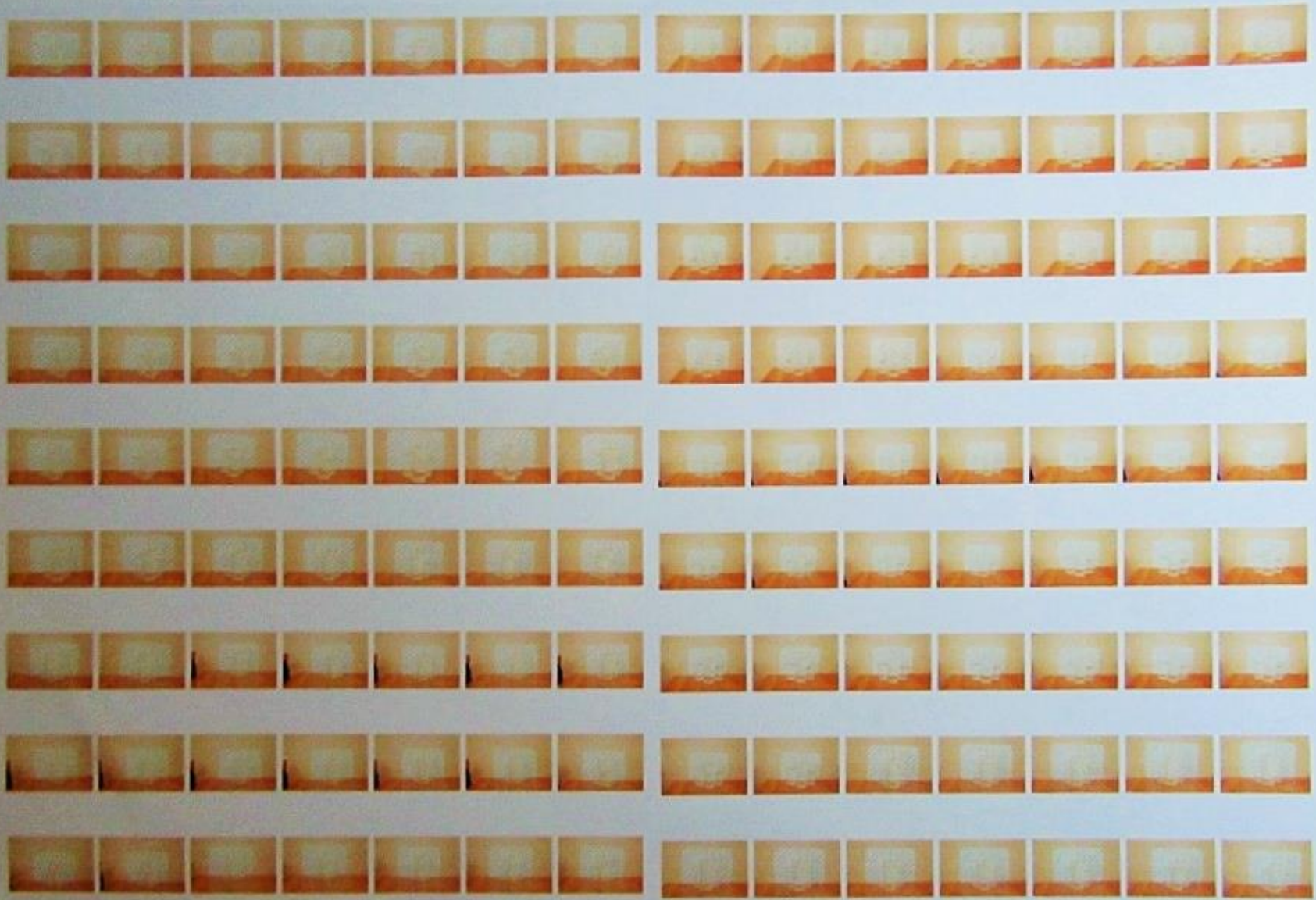
I love this photo by Yokoo Gibraan, I like the fact she is looking one way and in the glass refraction has occurred to make the girl appear to be looking the other way.

This is a play on the truth as the image in the glass not a true representation of the girl as this is not the way she is actually looking and it is not actually her just her reflection through water.

I also like how there is nothing in the background to distract the viewer.

I find this photo very clever and is an inspiration to me and my project.

I would like to try a photoshoot using glasses in my own way to produce photos playing with the truth.



## Evaluation of contact sheet and photoshoot:

I like the outcome of this shoot, especially after I edited them to black and white. However in colour I am not so keen on the colouring they look a little washed out and too light. Also when looking at the contact sheet all the photos look very similar so I should of tried more things with these glasses to get a more diverse range of photos. For example I could of tried different backgrounds and added or take away glasses. I should of tried more things and done to photoshoot at a different time in the day in a different room to get better lighting so it would be more clear. Other than that though I am happy with the way the water refracted the background and has given quite a surreal look to it.

The outcome to this Photoshoot remind me a lot of the work of Bridget Riley. Her paintings remind me of the refraction water creates. They appear to be quite 3-D in these painting although they are completely flat. My photos using refraction also create this 3-D feel and make the stripes stand out. Here is a piece of her work:





I like this photo and how the lines have refracted in this way. The lines appear to stand out and I like how the different glasses have reflected the lines in different ways. I also like how prominent the lines in the background are you can see them due to the contrast in black and white. I also think the lighting is good in this photo, I like how dark the table looks and how the background and glasses are.

I think all of these photos look far better in black and white as the blue got a little washed out in the lighting and the photos appeared too orange as well in colour.



What I like about this photo is where you can see the two glasses crossing over each other at the back, you can see this in the glass at the front. It makes the photo look a little more abstract. I like how the lines have refracted here as well and how the lines in the glass at the front stop once you can see the other glasses in it. I like the angle this photo was taken from also as it looks like you're looking up at them a little. It makes the glasses appear bigger than they are.



# PHOTOSHOOT PLAN:

## What I will need:

- A fish bowl
- Various backgrounds
- Wine glass
- Mirrors?
- Camera

For this photoshoot I will fill a fishbowl with water then place it in front of various backgrounds so it distorts the image in different ways. It should hopefully produce different images to the glasses as it is completely round. I also want to try putting a wine glass in the fish bowl which will hopefully distort the image even greater.



I changed the whole balance here to the lighting in better



↳ I can't think these photos are as good as I had hoped.



↳ I'm not sure on the lighting in these ones







experimentally I don't think  
the way you could spot behind  
the push that I was hoping it  
would repeat more in order.







I like in this photo how the model's hand has been distorted. This plays with the truth as it's a real hand simply in a bowl of water it just looks doesn't look true as the proportions are wrong. The water magnifies the hand to make it look far bigger than it actually is. This reminds me of the work by Kertesz where he uses mirrors to distort people's bodies where as I am using water to do this but not on the whole body.

This is simply an image of my garden through the fish bowl, however I like the effect it has given as it has turned everything upside down. This confuses the viewer as they immediately look to see the things they recognise but this is not the right way round so it is more difficult. You can also see the whole garden through the fishbowl where as you wouldn't normally, due to the bowl being round means it reflects more. I like this photo as it plays with reality and distorts the garden but I prefer the photos without the weight in as it simply distracts attention.





For this photo I just placed my hand behind the fishbowl with water in. I like the outcome to this photoshoot as it has distorted my fingers and one of them appears to look unattached to the rest of my hand. It is clever how water refracts in this way to make the hand appear so unrealistic. Also I like how the finger that goes through the weight also looks unattached and as if I has appeared from no where.



Here I flipped the photo upside down as viewers are automatically drawn to what they recognise so in this photo the viewer should be drawn to the image reflected in the fishbowl it is the right way up and the rest has been flipped upside down, which is good as I want the image in the fish bowl to be the main point of focus. I like the look of this upside down as the bowl then appears to be standing on nothing it looks as if it is hanging upside down.

## PHOTOSHOOT PLAN

After using the fishbowl to reflect a garden in one of my previous photoshoots I thought I should experiment further using the fishbowl but with more exciting backgrounds. I also thought I should try using other round objects to reflect like the fishbowl does so I came up with the idea of using a mini crystal ball to produce a similar kind of image.

### What I will use:

- Fish bowl with water
- Crystal ball
- Interesting background - Catholic cathedral
- An extra person to hold the object in front of the camera
- Camera

### How I will conduct the photoshoot:

In order to conduct this photoshoot I will need good lighting so I am hoping the weather will be bright and good for the shoot, I will take the photos in the middle of the day hopefully to get optimal lighting.

Firstly I will get a helper to hold up the fishbowl with water in front of the Catholic Cathedral in Norwich across the road. I will take the photos from across the road so you can clearly see the shape of the Cathedral in the reflection through the water. I will also try taking photos of the road and the surroundings too. Next I will do this same procedure but using a mini crystal ball to see how that comes out. I am also intrigued to see how it would look if the ball was placed inside the fishbowl.

I am aiming for the water and the glass to distort the image yet you can still tell what it is. This is a play on reality and the truth as the image in the glass and water is not a true representation of reality.









This was my favourite photoshoot so far, I enjoyed taking the photos for it and I believe they have come out quite well. I like the look of the Catholic Cathedral in this ball and in the bowl as they are round it has distorted the normal view to make it curved. I like this outcome as it is what I wanted from the photoshoot and I think they are quite unique which is a quality I like in photos.

I like how the fishbowl has captured the top of the cathedral in this yet at the top of the bowl there is nothing there it appears all blurred and a squiggle of light has appeared. I think this just adds to the photo, although unintentional I like the effect it has created.



I like this photo and how the fishbowl has made the buildings and road appear upside down. In the very corner of the bowl you can also see a few cars. I think the photo looks a little surreal because it looks as if someone is holding some sort of upside down world in their hand.



## PHOTOSHOOT PLAN:

As I liked using the crystal ball in my previous photoshoot I wanted to continue to use it but in a different setting that was more simple to see how it looks.

### What I will use:

- Crystal ball
- Someone to hold up the ball in front of the camera lens
- A park as a setting
- Camera

I will conduct this photoshoot in the middle of the day to get good lighting. Firstly I will go to Eaton park in Norwich to get a good setting for the photo. I will then get a helper to hold up the crystal ball in front of the camera lens to distort the image.

I hope to get a distorted image so the park is seen upside down in the ball, this will play with the truth as it's not a true reflection as it is all upside down.





I love this photo and is one of my favourites from the photoshoot. I love the simplicity of it, how obvious the sky and ground are, and when it is seen upside down it is still so obvious what is what. I also like the fact it is on my hand and how the light has hit the ball.

It could be seen as untrue as everything has been switched upside-down, however it could also be seen as true as there hasn't been any editing involved and it isn't distorted, it's all about how you look at things.

# PHOTOSHOOT PLAN:

Whilst I was in Eaton park I decided to take a curved mirror with me. I thought this would be a good way to distort a photo, as the curve in the lens should alter the image.

## What I will use:

- Curved mirror
- A model
- Camera

For this photoshoot I will go to Eaton Park with a curved mirror, I plan on taking some photos of the scenery whilst my model holds the mirror up. Next I would like to take some photos using my model in the reflection to see how the mirror can distort a face. Also I will get the model to push on the mirror which will cause greater distortions.



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100







What I like about this photo is the fact the model's hand is pushing down on the mirror like he is changing reality himself. I like how the mirror distorts around his hand, how all the trees move to go around it. The mirror has also distorted the way his hand looks as in the reflection it appears bumpy and larger than his actual hand. It creates a surreal effect and would be mostly likely seen as an untrue reflection.



This photo has come out well and looks surreal. I aimed to have some photos like this so I am pleased I achieved my aim. I like how by just pushing down on the mirror it has caused my models face to appear multiple times on the mirror lens. I like the lighting in the photo and like the fact that there is nothing in the background to interfere with the photo as I want to main point of focus to be on the mirror.



This is one of my favourite photos from the Photoshoot. I love the fact the sky line is lined up in the mirror with the landscape. It looks like it's meant to be there. I don't like how in the corner you can see what the mirror is leaning on but I can crop this out easily.

I got inspiration for this photo from the Colossal article, where there were photos on easels of the landscape. Especially some photos on the article by Kate Sierzputowski.



I also got inspiration for this photo from the Colossal article especially from again Kate Sierzputowski and also by Christopher Jobson.

I like this photo because it looks as if there are trees going into the ground or something. It is such a simple picture yet has a great impact I think. I like how there is nothing in the background and how the light hits the mirror. I also like the fact the trees look a little distorted from the curve in the mirror. One criticism for this photo would be I think it is a little too bright so would need a tiny bit of editing on photoshop.



I am also happy with the outcome of this photograph, it has come out surreal as the models face has been duplicated multiple times. I love how well this mirror can distort a photo. I also am happy with the background to this as it took place in a park the background is simply greenery. I would believe this photo to be seen as untrue as it doesn't reflect what is in front of it accurately.



I like the outcome of this photo, I like the sky line matches in both the background and the reflection. I like how the trees are in focus in the reflection and how the sky matches in both. I am happy with the lighting in the photo as well as the sky is bright and blue. I like how the reflection fits in with the background well. This would be hard to measure as True or Untrue as the reflection isn't distorted in any way and fits in with the background although it is not the true background it is a reflection from across the park.

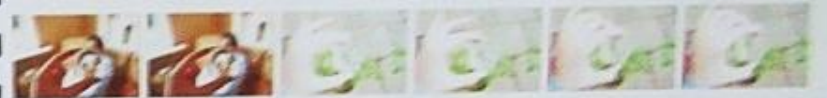
# PHOTOSHOOT PLAN

For this Photoshoot I want to work with the crystal ball again as I believe the photos before played with the truth well and I would like to try it again. I would like to try it with different things behind though for example a face as I have tried distorted a face using water so would like to try with this.

What I will need:

- Crystal Ball
- Model
- Camera

For this Photoshoot I will do it when the lighting is good so preferably in the middle of the day. I will hold the ball up in front of various backgrounds such as the garden, a face etc.







I like this photo as it looks like the whole garden is being pinched between just two fingers. I like how you can see the whole garden just through this little ball as it is rounded. I also like how clear the garden appears through this ball. I think the lighting in the ball could be better as it looks a little washed out but I still like it. I flipped the photo so it is upside-down making the reflection through the ball the right way up making it recognisable.



I particularly like this photo using a face through the ball. I think the ball has distorted the face well. It is slightly surreal as it makes the models head look far bigger than his body. I also flipped this photo upside-down so you can see the reflection clearer and is the first thing you look at in the photo. I like how the background is blurred out and how the model can be just threw this tiny ball inbetween two fingers.



## Review of Photoshoot

Altogether I am pleased with the outcome of this shoot. I particularly like the photos of the model behind the crystal ball. I also prefer the photo when they are flipped upside-down as it means you immediately look at the ball reflection and not the background as you recognise it, this is good because I want the ball to be the centre point of focus. I also like the look of the ball in-between two fingers as it makes everything appear to be far smaller than real life because it can fit between two fingers. I also like how clear the reflection is, at first I thought it would come out all blurred but it's in focus and clear which I like. There is no clear background in any of the photos because I used a narrow aperture to blur it out as I didn't want any distraction to occur from the ball.

I next would like to try another Photoshoot but using tiled mirrors again so I can create a surreal photo without using anything that is distorted. I was happy with my Photoshoot earlier on in the project working with these mirrors to create multiple reflections and play with the truth and reality of a photo so I thought I could try something similar but no the same again.

## PHOTOSHOOT PLAN

I want to try using my tile sized mirrors again for my final Photoshoot. I enjoyed working with them in the past so thought it would be good to use them again.

What I will use:

- A model
- Tiled sized mirrors
- Camera

For this Photoshoot I will use a model and try some photos like from my previous Photoshoot using them and some different. I want to create a continuous reflection again and some more unique and different photos using the mirrors.



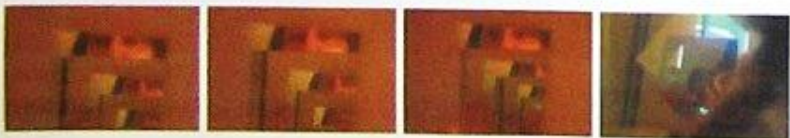
These photos  
← didn't go on  
planned and I think they  
a little messy

I am  
happy with  
the photos  
from here  
because





unfortunately you can  
see me in the reflection  
taking the photo which I don't like as it's a distraction.



I like this photo as it draws the viewer in well. I like the fact you can only see the top of her face and nothing else it means you particularly concentrate on her eyes. I also like how you can see her hand appear in the first mirror reflection and it appears her hand is holding nothing this gives the photo a sense of surrealism as you wonder how the photo is possible and if she is actually holding anything.



What I particularly like about this photo is sense of mystery it portrays, how you can only see her eyes and not the rest of her face. The model has quite a vacant look meaning the photo is subjective, they can assume what they like from the models eyes. To me they seem to look preoccupied like they are looking at something else and focused on that with out realising almost like a daydream. I also like how under her eyes you can see her hand being reflected continuously making you look deeper and deeper into the photo. I think the lighting happens to work for this Photoshoot as it's not too bright or dark. It actually fits in with the mysterious mood well.

## Conclusion to the Project

To conclude this project I have learnt a lot about reflections and different perceptions of the truth. I have learnt how to work with mirrors, water and glass to produce reflection, refractions and distortions. I have also produced some surreal photos. I have throughly enjoyed this as a project as it has pushed me to further my skills in photography. I have come to the realisation of how import the background of photo is as the viewer can be distracted by it.

I chose to focus on reflections for this project as it is a brilliant way to test to the truth and there are so many options available to chose from. My main inspiration to do reflections came from Erwin Blumenfeld and Kertesz' distortion work they inspired me in completely different ways but led to the same outcome.

If I were to do this whole project again to do it better I would of got more Photoshoots, and I would of using the curved mirror more as I don't feel like I experimented with that enough.

My favourite Photoshoots from the project would be the Cathedral ones, using the tiled mirror to create multiple reflections and the curved mirror in the park. I think these Photoshoot best show a range of reflections working with distortions to produce a more surreal photo or a simpler reflection just playing with the truth.

Finally the truth to me would be a photo that reflects reality as it is, I think the truth is a very subjective matter and I like that.





