



Pearson

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

**Photography  
Component 2**

**NATALIE**

**Total Mark 28**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	7	7	7	7
<b>Performance Level</b>	3	3	3	3
<b>Total out of 72</b>				28

# Truth, Fantasy or Fiction

In response to the exam title, I have chosen to investigate Gothic and traditional depictions of fairy tales. I was inspired from my coursework studies in English Literature where we have been focusing on the role and presentation of women in Gothic Literature. The text that has especially strong feminist connotations is 'The Bloody Chamber' by Angela Carter; in which she explores sexuality and gender roles through her adaptations of fairy tales in a collection of short stories. In the introduction of 'The Bloody Chamber' Helen Simpson writes 'The Bloody Chamber is like a multi-faceted glittering diamond reflecting and refracting a variety of portraits of desire and sexuality' which complements the undertones of traditional fairy tales intertwined with her own narrative to create a combination that is both haunting and poignant. Researching this further, I read the original writings of fairy tales that have now been commercialised to produce the beloved 'happily ever after'. Rather than fairy tales being stories of true love and fulfilment of dreams, they are rather tales of morality punishment through violent and sexual consequences. I am also going to expand this further by the muses of pre-Raphaelite paintings such as The Lady of Shallot and Ophelia in the flowers as this introduces another Gothic element as well as focusing on how women are portrayed in traditional literature. I am going to combine all of these elements into my photography exam project to produce pieces that reveal the original stories of fairy tales whilst focusing on the portrayal of the feminine role in which traditional as well as Angela Carter's modern depictions challenge and explore. The feature of feminism alongside gothic will enrich my project as my photographs will have a social and political message behind them, thus forming a Fine Art structure to my photography. Margarita Kareva distinguishes the relationship between fantasy and the female model in her award winning photography that distinguishes the fantastical along with the traditional connotations of fairytales. The fantasy element to her photography is produced through her use of make-up and props as well as white balance to create photographs that could have been taken from another world. Her work is globally recognised especially in her home country of Russia, as she travels across the globe in order to capture the perfect setting for her photography. The technique of shooting in outside locations alongside editing photographs in Photoshop using specific tutorials is one that I will greatly incorporate into my project to achieve the stunning effect that Kareva produces. Equally, Kirsty Mitchell started her photography career with the 2009 summer project 'Wonderland' to aid her in grieving the loss of her mother. Mitchell states 'this escapism grew into the concept of creating an unexplained storybook without words, dedicated to her, that would echo the fragments of the fairy tales she read constantly to me as a child.' With over 280,000 followers on social media and global recognition, the project took 5 years to complete and is now a series of photography and film that communicate modern and fantastical compositions that have been derived from childhood fairy tales. Mitchell displays a focus on the fragility and beauty that is demonstrated in fairy tales through her use of props and costumes that she created from her fashion background. The emotive story behind her photography enriches her work, which is another factor I want to incorporate into my project.



# Margarita Kareva-analysis

Margarita Kareva is a Russian photographer who is recognised worldwide for her photography, especially her work that holds a strong fantasy element which I have chosen to study. Kareva travels around the globe but is mostly based in Ekaterinburg in her home country; she works as a commercial photographer and runs training courses for Photoshop. Alongside this, she is a Fine Art photographer who produces photography inspired by fairy tales and fantasy books. Kareva only started photography professionally in 2011 and over the last 5 years, has become one of the best fantasy photographers through her established work. Kareva explores both sides of fairy tales, focusing not only on the light but also the dark as she experiments with good and evil in each photograph. To produce her fantasy rich compositions Kareva experiments with lighting as she uses a lot of white balance to make her photographs have a professional finish as well as a realistic element. Her use of props also adds to the compositions of her photography as they allow the story of the photographs to be easily communicated whilst adding a sense of mysterious mystique. These often introduce natural elements such as fruit and animals which create relationships within the photograph and how the maternal instinct is presented in her female models. Kareva only uses female models which are an interesting factor in her photography and one that I want to explore further as this gives social and political context to her photographs. Her choice of colour is often captivating as she specifically selects colours to convey messages; for example her use of white snow exemplifies purity and the red of the apples as lust, passion, love and blood. Overall, Margarita



In this photograph the composition is very interesting as it combines the idea of the heroine with the villain. This photograph is based in the fairytale of *Snow White* which is made evident by the mirror and the apples in the background. Also, the model Kareva has chosen to photograph has fair skin and dark hair which is symbolic of Snow White's skin as white as snow and hair as black as ebony. The make-up of the model develops this further as her lips are red which adds a voluptuous quality to the photograph which almost sexualises the model causing her to be objectified, similar to Snow White in the story. The evil queen in *Snow White* famously asks 'mirror mirror on the wall, whose the fairest of them all?' so, naturally the mirror in the fairy tale is associated with her character. However, in the photograph the model is holding the mirror which suggests that Snow White has evil within her thus communicating the message that there can be darkness as well as light in everybody, even the people who are stereotypically 'good'. This symbolism is accentuated further with the contrast of the blue and red fabric. The model in the photograph is wearing a royal blue dress which is often associated with wealth and status which therefore reflects the character of the evil queen. Whereas the red fabric beneath the model is the colour of passion, love, lust and power. Furthermore, red and blue are the colours of blood as before the red blood cells become oxidised the blood naturally has a blue colour. This contrast runs deep within us biologically which further re-iterates the message of good and evil traits within people and it is which side we choose to act upon that shapes us into who we really are. Finally, Kareva introduces an element of nature to convey the fairy tale of *Snow White* as apples are placed around the model, introducing the addition of the 'poison apple'. Also, the background setting is a woodland forest which reflects the forest where Snow White and the Huntsman meet. These elements darken the tale further and bring an element of Gothic to the photograph.



In this photograph the model is engulfed with flowers around her which lays the focus to be on the nature involved in fairytales. The positioning of the model in this photograph has a Pre-Raphaelite quality which conveys femininity through the composition. The flowers represent fertility and purity which convey the further. The photograph shows a similarity to 'Ophelia in the Flowers', which is a painting taken from the scene in Shakespeare's *Hamlet* in which the character of Ophelia drowns herself amongst the water lilies. The combination of gothic undertones with the beautiful simplicity create the atmosphere of fantasy photography which complements my stimulus. The rich colours of the flowers stand out against the model as the intensity of violet and blue tones make them focal points within the photograph. The model's hair is interesting as it is extremely long with a rich red colour that wraps around and caresses the leaves and flowers in the background. This also communicates the message of femininity as hair is often described to be a woman's 'crowning glory' as long hair has been written to describe a woman's beauty for centuries in literature across the world. The photograph also has religious undertones as Eve was described to be the original mother nature as she in her own rights was Queen of Eden along with Adam who was King. The intertwining of the model's hair against the floral background gives the impression of Eve laying in the garden of Eden which further elevates the fantasy element to Kareva's photography.



The intertwining of the character of Snow White and the evil queen in the previous photograph has been developed here as Kareva has chosen to focus her attention on the character of the Snow Queen. The Snow Queen has been interpreted in many different ways; for example, in C.S. Lewis' *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe* the character of The White Witch is also described as the Snow Queen who is responsible for the everlasting winter and the darkness that Narnia has been flooded with. This is based upon the Hans-Christian Anderson fairy tale which shows the solemn sadistic behaviour that comes with solitude. This is captured in the atmosphere of Kareva's photograph as the model is lying in the centre of the photograph as if she were lifeless with her hair falling like waves against the tree. The pure white of the model's hair in contrast with her dark eyes and lips create an alien-like appearance creating the indication of a fantasy-type being which links back to the fairytale element of the photography. The model is pushed into the foreground further as the white is so stark against the dark of the bark in the background that it creates a harsh focal point which is emphasised by the model being positioned in alignment of the centre of the photograph. White is the symbol of purity and innocence which communicates the meaning of snow and how it can be a fresh start as it create a blank canvas. Also, snowdrops grow from beneath snow thus suggesting she is bringing life through the nature surrounding her which complements the previous photograph as this is the subject of femininity and fertility. The depth of field is varied in the photograph as the far background is out of focus whereas the tree and the model in the foreground are in a high resolution focus thus determining more attention to be placed on these factors of the composition which creates dimension in the photograph.



The fairytale behind this photograph is again Snow White with the incorporation of the traditional and old-fashioned style of mirror. The reflection in the mirror is an interesting concept as it symbolises self-reflection which is a major feature within the tale of Snow White and is the evil queen's ultimate downfall. By relying upon the mirror to provide her with the opinion that she is the most beautiful woman in all the land she becomes drunk on vanity which leads to the intense jealousy she feels over Snow White. The sin of pride is often described as 'the gateway sin' as it is the introduction of evil which is reflected in the tale of Snow White. In modern society we are obsessed with our appearance as we are flooded with images of the idea of 'perfection' from the media which consume our everyday lives. The shallowness of this means that we concentrate more on our exterior properties to who we are as people which Kareva communicates in this photograph. The colours in this photograph also link to its fairy tale foundations with the model dressed in white, black and red which combine purity, darkness and passion. The depth of field is varied yet effective as the reflection of the model is the most focused within the composition, thus causing the focus to be centered on this part of the photograph.



Although this photograph doesn't have a fairy-tale that it has been based on, it is still inclusive in fantasy photography as the model has been dressed as a princess. The setting of the photograph is an outside location as the model is standing on a bridge where it is snowing. The introduction of snow in this photograph creates a feeling of purity and new life. However, in this photographic series as it has been a running symbol of magic and fantastical serenity to the photograph. The rose and gold tones of the model's dress and crown bring femininity to the photograph as rose is the symbol of romance whilst pink is traditionally associated with the female gender. The lace wrapped around the model adds a sense of fragility to her presence as the intricacy of the detailing is similar to that of snowflakes which are microscopic ice formations thus forming a relationship between the model and her surroundings. The fur wrapped around the model's shoulders brings a further element of nature to the photograph as it is the fur from an animal and therefore reflects a traditional form of outerwear to keep warm. The lighting in this photograph is effective as the white of the background and the snow reflects into the camera lens and thus causing the composition to be illuminate; Kareva uses the white balance technique when photographing to allow the richness of colour and depth of detail to be captured.



Much like the previous photograph, this photograph does not have a fairy tale which it is based on but rather chooses to focus on a character type. Contrastingly, in this photograph Kareva has chosen to base her model on the darkness which gives fairytales their gruesome reality. In this photograph the model is being circled by ravens which were believed to be birds from the underworld thus introducing an element of death into the composition. The model herself is dressed head-to-toe in black which is often the colour associated with funerals, as if she were in mourning for something. The background shows that the photograph has been taken at an abandoned site against a full moon which evokes an atmosphere of superstition which brings a Gothic element into the composition. The angle of the photograph is interesting as there is a slight 'fish-eye-lens' effect which gives the impression of the model's surroundings closing in around her, causing her to recede into the photograph herself, thus further re-iterating the idea of darkness as the shadows begin to draw ever closer. The depth of field is effective in this photograph as the ravens have been shot slightly out of focus as if they have been captured mid-flight which brings a sense of realism to the photograph.



This photograph captures a moment from a scene in the fairytale Snow White. Once the queen has planned to kill Snow White she runs away from the castle into an enchanted forest in which the darkness surrounds her as the shadows and trees begin to close in towards her. The composition of this photograph shows the model amongst the trees which are at different angles as if they have become gnarled over the years. The model is holding her neck and chest which displays a feeling of anxiety and fear, much like Snow White in the fairytale. The snow in the background adds an atmosphere of realism as if the fairytale were true but also adds texture to the photograph as well as a sense of coldness which affects you physically when you view the photograph; thus causing an air of haunting power. The owl on the model's shoulder reflects the colours of the background trees as it is a tawny owl so has a combination of brown and white tones, bringing the background colours into the foreground and creating a camouflage effect. The model is the central focal point in the photograph due to her positioning as she is centrally aligned within the frame. Also, the model is wearing a white chignon and lace dress which contrasts from the background and thus forces her to be elevated to the foreground. The model also has the traditional attributes of Snow White as her hair is black, her skin is very pale and her lips are red which makes the photograph identifiable to its fairytale foundation.



The composition of this photograph is very interesting as it has been edited skilfully in photoshop. The background of the photograph shows two polar bears walking amongst the trees and snow. The editing process has been done to a high quality to achieve the result and clarity of realism Kareva has captured within the photograph. The model contrasts to the one in the previous photograph as she is wearing different shades of brown which complement the colours of the hedgehogs she is carrying in the basket in front of her. In doing this, this symbolises how women in society can often feel camouflaged as if they just blue and blend into everyday life, causing them to be forgotten or treated like the are part of the furniture. This was especially felt at the time fairy tales were written as feminism only first started in the Victorian era. In literature, women were often characterised as passive individuals who has little or no independence who were there to serve their husbands. This is reflected in this photograph as the model is dressed plainly which symbolises her stereotypical and traditional role as a woman. The snow in the photograph has been photographed as large particles which cause them to become focal points which distract the eye away from the model which thus emphasises my previous point. This also creates a 'bokeh' type effect which adds a sense of mysticalness to the photograph.



The fairy tale that is the foundation of this photograph is again *Snow White*. The apples are an important part of the composition as the model is surrounded as the model is surrounded by them as they have been scattered around her and are in collecting baskets either side of her. The 'poison apple' in *Snow White* is the symbol of evil as it is what the evil queen uses to try to kill Snow White so she can once again become the fairest of them all. In placing the apples around the model, this gives a foreboding sense as if her fate is being foreshadowed within the composition. On the other hand, this also achieves the notion of the model being in control of her own fate; adding an intensity of power to her character. This also shows a feminist perspective to the composition as the model is not enacting the passivity of Snow White but rather actively dealing with the situation and thus brings the photograph into modern feelings and views. In the background is a forest which shows the development of the story as she has now escaped from the huntsman. The forest also represents the battle that the model has had to overcome which develops the feminist atmosphere of the photograph. The pure white and green tones of the background contrast with the model in the foreground as the deep richness in red cause the model to stand out and become the central focal point within the photograph. The battle of purity and lust is one that is often expressed in traditional

# Kirsty Mitchell - analysis

Kirsty Mitchell was born in 1976 in Kent which has been known to be called 'The Garden of England.' When she was younger, Mitchell's mother used to read her fairytales as part of her bedtime story which she notes as 'she instilled in me the most precious gift a mother could, her imagination and a belief in beauty, it became my root, and the place I constantly try to return to in my work, and my dreams.' As she grew art became Mitchell's sole passion in which she developed her love for the subject into her main focus of study in the forms of Fine Art and Art History as well as training at the London College of Fashion in Costume for Performance. After completing her degree she branched into the medium of photography in which she discovered the power seeing the world through a lens holds. In March 2008 Mitchell's mother was tragically diagnosed with a brain tumour and in November of the same year sadly passed away. To deal with the intensity of loss and tragedy Mitchell lost herself in her photography to produce 'pieces that echoed the memories of her stories, and the belief and wonder I always felt inside.' Using her Fine Art and Textile background, Mitchell began to design costumes and set designs to re-create the tales her mother used to read her and bring the magic that she felt alive in a photographic series and thus 'Wonderland' was born. Through the project's growth, it has since taken social media by storm as millions of users worldwide followed Mitchell's story and have helped fund her project so she was able to leave her fashion career behind in order to be able to devote all of her time to Wonderland which she has dedicated to her mother. It has also branched into the press as Vogue Italia and The BBC News have also recognised her work. The series *Wonderland* follows different female models which have been dressed in Mitchell's creations and photographed in set spaces and are professionally edited to achieve the intensity of surrealism that is present within her photography. I find her photographs awe-inspiring and the story behind her work is extremely moving to me as I my mother has also been affected by cancer so I can understand the emotion behind 'Wonderland'. The depictions of the women in her photography series is also very interesting as the models are the central focus within the composition which has a feminist connotation as they are shown to be powerful beings; this echoes the mark left on Mitchell from her mother and the powerful impact leave on others which was traditionally challenged within the fairytale genre.



Gammelyn's Daughter a  
Waking Dream  
2012  
Archival pigment print

The composition of this photograph is very interesting as the model is disguised amongst the flowers due to costume and make-up the model has been dressed in. The intensity of lilac and rose tones in the photograph eludes an atmosphere of femininity and romanticism which communicates the feminine prospect of Mitchell's work. In pre-Raphaelite artwork women were often surrounded by nature, especially flowers as these convey a maternal atmosphere and beauty which is the traditional essence of women in literature. Flowers also symbolise fertility as well as sexuality as the rose is the symbol for the female sexual organ which is where the sexual connotation of traditional artwork and literature is derived from. The model's face is half-covered with flowers which strike a similarity with Bill Brandt's work; Brandt photographed nude women in the 1960s in which their bodies were covered with shadows due to the highly contrasted black and white photographs. By re-creating this, Mitchell conveys the message of the embrace of symbolic femininity by adapting Bill Brandt's compositions. The model is holding a boat in her hands which introduces the fantasy element into the photograph which feature in traditional and modern fairytales such as Bluebeard and Peter Pan which reflects the background to her project *Wonderland*. The depth of field in this photograph is effective as the foreground is slightly out of focus which forces more attention to be drawn to the model in the mid-ground which is highly resolute and in focus.



The pure Blood of a Blossom  
2014  
Archival pigment print

The fantasy element is immediate within the composition as the model has been made to look like a magical creature. The flowers around the model's head create the illusion that the flowers are in fact her hair, making her the queen of femininity as she has been crowned with flowers. The stems of poison ivy wrapped around the model and coming down over her eyes look like strands of hair that have fallen over her which gives a realistic quality to the photograph. The poison ivy around the model's neck imply a sense of danger as poison ivy is an irritant to the skin which can be in some cases be deadly due to its folklore name 'poison night shade'. In Gothic literature hair is referred to as a weapon of danger in a number of ways. As hair is seen to be a woman's 'crowning glory' it is therefore an element of temptation which can lead to the downfall of the hero in the story. Sirens in Greek mythology use to lure sailors by their beauty into shallow waters so their ship would wreck upon the shore. In traditional literature women have used their beauty into shallow waters so their ship would wreck upon the shore. In traditional literature women have used their beauty for evil and corruption which was demonstrated through their hair. However, in gothic poems such as *Porphyria's Lover* by Robert Browning, the male speaker "wound Three times her little throat around, And strangled her" with her hair; thus depicting the male evil in using her beauty to kill her. The paradoxical theme is made apparent within this photograph which gives a deeper meaning to Mitchell's *Wonderland* series. The colours in the photograph are intensified as they contrast with the paleness of the model's skin which emphasises the traditional depiction to women's beauty.

The Last Door of Autumn  
2012  
Archival pigment print



This photograph is an archival pigment print titled *The Last Door of Autumn* and was taken in 2012. The fairy tale derivative of this photograph is *Alice in Wonderland* due to the setting and costume the model is dressed in. The model is wearing a costume made out of paper butterflies and playing cards which are synonymous with *Wonderland* and the project of *Wonderland* itself. Butterflies are interesting creatures as they develop from a caterpillar which reflects the transition from a child into an adult. Also, butterflies can never see their wings; they are unaware of the unique beauty they behold. I believe as haunts we are the same, we have engrained beliefs that perhaps we aren't good enough through society's eyes, causing us to be blind to our own beauty. Mitchell explores this photograph in presenting the fragility of emotional and physical connections within human nature through the form of the butterflies. The concept of perfection haunts us, particularly women in modern society as many of us are unable to accept and embrace our flaws which makes this photograph more fascinating. Additionally, the psychology of the butterfly effect is the origin of 'the Chaos Theory' which is described as 'something as small as the flutter of a butterfly's wing can ultimately cause a typhoon halfway around the world.' The butterfly effect displays the ideology that one small action can dramatically alter the course of events that affect the dynamics of life which symbolises the tragedy of Mitchell's mother's death and how this resulted for Mitchell to become an internationally recognised artist in producing *Wonderland* as a response for her mother's passing. This is conveyed within the photograph, emphasising the power of its composition.



The Ghost Swift  
2012  
Archival pigment print

This photograph is an archival pigment print titled *The Ghost Swift* and was taken in 2012. This photograph is a development shot of the same model in the same costume. The compositional elements in this photograph hold connotations of *Alice in Wonderland* which creates an atmosphere rich in fantasy. The composition is very interesting as the paper butterflies expand from the model's dress and headpiece into the space around her as if they were flying which introduces a realistic factor to the photograph and hence making it more believable. The photograph is very dynamic as, controversial to the previous photograph I have analysed in *Wonderland*, this photograph has been taken in an inside location. This is demonstrated by the dark black background and the lighting performance which has been achieved in a photography studio. The black background creates a dramatic effect to be formed as the lightness of the model's hair and skin is reflected and majored contrasted. The model's make-up represents the 'ideal' forms of traditional beauty with flawless porcelain skin against scarlet-red lips which also reflects the notion of *Snow White*. Psychologically, red lips are associated with the rush of blood to the sexual organs in arousal and are therefore associated with sex which is a topic paired with women that has been explored within art and literature for centuries. Until the sexual liberation and revolution of the 1960s it was demanded whorish of women to enjoy sex as this was traditionally seen as a wife's duty or a prostitute's profession. This view is challenged in modern society as women can now embrace their sexuality and act upon their sexual desires.

The Fall of King Gammelyn  
2012  
Archival pigment print



This photograph is an archival pigment print titled *The Fall of King Gammelyn* and was taken in 2012. The model used in this photograph is strikingly different from the others in the previous photograph. The model in this photograph is considerably older than the others. Mitchell has previously photographed which give the photograph a difference in dynamics. The composition in this photograph is the illusion of the model being part of the tree, as if she is the beating heart and the centre of the nature around her. In the Disney film adaptation of *Pocahontas*, Pocahontas seeks knowledge from the 'Grandmother Willow' tree in which an elderly woman's face appears when she speaks to it. This conveys the message of 'with age comes knowledge' which adds a respectful atmosphere to the photograph as the model has lead a life in which she has learned many lessons that have grown into knowledge and wisdom. The model's skin is textured due to her age which emphasises the combination of herself with the tree as the lines and wrinkles are synonymous with the gnarled bark that is on aged trees. Also, lines and wrinkles can be seen to be the map of an extraordinary life that has been lead which emphasises the power of the model and the importance of her age. The photograph has an overall lilac hue; the colour lilac symbolises preciousness and is considered a colour of delicacy due to its rare occurrence in nature. The frailty that comes with old age is demonstrated within this because as we become older we are more susceptible to damaging our bodies which is symbolised through the lilac hue in the photograph. The lighting is also effective as the white light reflects onto the model, illuminating her skin which creates dramatic light and shade within the photograph.

The Thousand Empty Days of a Frozen Heart  
2012 Archival pigment print



This photograph is an archival pigment print titled *The Thousand Empty Days of a Frozen Heart* and was taken in 2012. In this photograph Mitchell has introduced the winter element which is often discussed and presented within fairytales. The composition shows the model surrounded by great shards of ice and snow covering the background which adds a gothic atmosphere to the photograph. This is emphasised with the sharp stalagmite-type shards of ice protruding from the ground which give the impression of shards of glass or swords and thus adding a violent connotation to the photograph. This also adds the impression that the model in the photograph is a villain like the evil show queen for instance. The model's face is completely relaxed and her eyes are closed which leads to the assumption that she is also frozen within the photograph as punishment for her evil and sinful behaviour. The difference in colour within the photograph separates the foreground from the background which gives a dimensional effect to the photograph. The foreground which includes the model and the ice surrounding her, has been edited to have a purple and lilac hue. The background includes darker shades which create depth of contrast in the photograph; it also has a yellow-based hue which counteracts the purple as they are opposite colour on the colour wheel so create a clear contrast within the photograph and thus making it more dynamic.





This photograph is an archival pigment print titled *A Forgotten Tale* and was taken in 2010. There is a continuation of the colour purple in this photograph as the model's hair and make-up are amalgamations of lilac and violet tones. There is a link with nature within the photograph as the model's hair appears to be contrived of purple leaves which form into a tree that grows from her head. Therefore, the model's body is the trunk of the tree with her roots spreading into the atmosphere around her. The relationship female characters have with nature within fairytales is very important as it plays a key part in the story and also highlights the sweetness of the heroine's character. In displaying this in this photograph, Mitchell is communicating the femininity of the model and the warm, maternal impact women have in fairytales. The stereotypical 'good' female is showed through the impact she has on nature as animals are a good judge of character as they can sense any hostility towards them through their heightened senses. The books that make up the model's costume form a literal display of fairytales that they originate from literature. This also symbolises the combination of the fairytales Mitchell's mother used to read to her when she was younger which the inspiration for the Wonderland project. This also creates texture within the photograph and disguises the model which creates a more interesting composition.

*A Forgotten Tale 2010*  
Archival Pigment Print

This photograph is an archival pigment print titled *Danaus (The Butterfly Queen)* and was taken in 2010. Danaus is a genus of butterfly from the tiger butterfly tribe Danini. These butterflies are more commonly known as 'tigers', 'monarchs' and 'queens' which gives the photograph an interesting context. This suggests that Mitchell is conveying the message of the model being a powerful and fierce queen which shows the feminist connotation within fairytales. Writers like Angela Carter explore the passivity and strength in female characters in her modern depictions of fairytales. Traditionally, women were written and viewed to be the weaker sex and were passive characters however, in modern literature the empowerment of women is embraced which shows how views have adapted through the feminist movement. In Greek mythology, Danaus was the twin brother of the mythical king of Egypt Aegyptus. Danaus had fifty daughters who were known as the Danaids and Aegyptus has fifty sons. Aegyptus ordered the Danaids to be married to his sons to which Danaus fled with his daughters to Argos to keep the Danaids with him. Aegyptus followed his brother to Argos to take the Danaids which Danaus agreed to so a war would not break out and his daughters' lives would be spared. To spite his brother, Danaus ordered his daughters to kill their husbands on their wedding night, all of which did except one. Hypermenestra refused to kill her husband Lycaneus after he honoured her wish to remain a virgin. Danaus was enraged with the disobedient Hypermenestra and discharged her to the courts of the Argive. However, the goddess of love Aphrodite saved her from fatality and made Hypermenestra and her husband a dynasty, which became the famous *Danaid Dynasty*. The power of Danaus' daughter Hypermenestra links with the symbolism of the butterflies as she portrays beauty and femininity as well as assertiveness which combine to give the photograph feminist poignancy.

*The White Witch 2009*  
Archival Pigment Print



This photograph is an archival pigment print titled *The White Witch* and was taken in 2009. The background fairytale of this photograph is CS Lewis' *Chronicles of Narnia: The Lion, The Witch and the Wardrobe* in which the model is Jadis or more commonly known, The White Witch. In Narnia, The White Witch is a powerful sorceress who rules Narnia and is responsible for the ever-lasting winter that gives a gothic atmosphere to the story. In the photograph, the model who is shown to be The White Witch is holding a box with dead butterflies and flowers which emphasises the evil within her character as she has trapped the beauty and life of nature within a metaphoric box in covering it with deadly snow and ice. Contradictory to this point, there is also an exhibition of a different side to her character as it shows the innocence within her that she chooses to keep locked away as a form of protection which many women within modern society do in the form of a 'front' which they show to the majority of people, with only a selected few allowed to see beneath. The model's hair accentuates this message further as the strands have been elevated to form a smoke effect, with the folds of hair dancing like flames. The hair has also been intertwined with branches and leaves which give the impression her femininity and beauty has melted away the snow and therefore presents the conflicting feelings she feels within herself.



*Danaus 2010*  
Archival pigment print

# Response

For this photoshoot I am going to photograph in the style of pre-Raphaelite paintings as they portray women romantically with a traditional passive attitude which is depicted within fairytales. The two paintings that have inspired this photoshoot are John Everett's *Ophelia in the Flowers* and John William Waterhouse's *The Lady of Shalott*. Both of these paintings are the artists' rendering of the women that are presented in the literature form originally. *Ophelia* is a character from William Shakespeare's *Hamlet*, who drowns herself after her love *Hamlet* murders her father; *The Lady of Shalott* is a poem by Alfred, Lord Tennyson published in 1832 which tells the story of The Lady of Shalott who has been cursed to weave a reflection of Camelot for if she looks down upon it she will die. When Sir Lancelot comes along to rescue her The Lady of Shalott cannot help but look down to him which forces the curse to come upon her and she, like Ophelia, dies in the river. The act of punishment upon these characters is an area I am interested to explore within my photography as both paintings, as well as their literature-based backgrounds, demonstrate the domination men have over them and thus causing their characters to be passive and thus enforcing traditional ideology of women. This area of fairytale and fantasy photography is what I am going to incorporate into this photoshoot. As both the paintings represent women in water, I am going to take photographs of my model in the bath with dried rose petals around her. In using dead rose petals this emphasises the gothic atmosphere of the paintings whilst displaying a romantic connotation that the pre-Raphaelite era was famous for as roses are flowers associated with love. Roses also hold a sexual connotation as they are often associated with female genitalia which supports modern readings of fairytales such as Angela Carter's collection of short stories *The Bloody Chamber*. I am going to experiment with the angles of the photographs as I want to photograph the whole of the model's body to hold the connection to the paintings and to shoot in a close-up range so the detail of the reflections on the water and the rose petals are shown as well as the model's facial expressions which will be the main contributor to the atmosphere within the photographs. I am also going to experiment with photographing the model above the water surface as well as under the water to create different dynamics within the photographs and convey the messages of passivity and sacrifice.

John Everett



John William Waterhouse





I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all of the photographs. Initially, I lowered the levels of saturation in the photograph so that the colours reflected the atmosphere created from the composition. I then experimented with the curvature of light as well as the brightness and contrast within the image to produce a contrast of light and shade to add dimension and a dynamic quality to the photographs. I then selected the rose petals and increased their vibrancy so that they create focal points within the composition. Also, red symbolises is the colour of blood and traditionally symbolises romance which adds historical context to the photographs and reflects the pre-Raphaelite paintings that inspired this photo shoot. Additionally, red can also be associated with sex as it identified with the rush of blood to the genitals when sexually stimulated and aroused, thus exhibiting feminist connotations of objectification of women that is present in Margarita Kareva's photography. I then added a lighter overlay to the photographs to create a faded effect before manipulating the colour balance within the images to add warmth or coolness to the overall photograph to complement the atmosphere within each photograph.

Edits on the next page...

associated with these items bring the traditional connotations that are presented within fairytales into the composition, thus making them identifiable to their background inspiration. The model in these photographs is looking forward blankly into space which displays the feelings of emptiness that Ophelia's grief struck her with in Shakespeare's *Hamlet*. In the editing process I increased the levels of red and blue based hues to convey these elements of romance and sadness to emphasise the atmosphere created by the composition.



The angle of the camera is very apparent in these photographs as it has a slight birds-eye-view to the compositions. To achieve this, I stood in the bath with the model and held the camera at a tilted angle to the side and in-front of the model. The effect that this creates is of slight foreshortening which gives the impression of the model being physically smaller than she really is. This represents the belittlement of women in fairytales as their passivity is often celebrated and formed into the ideology of perfection. The bed sheet is wrapped around the model as if she is trapped which adds a sinister outlook to the compositions whilst the flowers add a romantic connotation to this which sexualises the model as if she is an object to be desired rather than admired. For these photograph I asked my model to close her eyes as if she were slipping into death which adds to the ominous atmosphere.



In the photographs the angle of the camera is from a high angle as I stood over the model in the bath. The view from this angle allows the bed sheet and flowers to be captured within the composition as these elements hold significant symbolism in the photograph. The femininity and romanticism associated with these items bring the traditional connotations that are presented within fairytales into the composition; thus making them identifiable to their background inspiration. The model in these photographs is looking forward blankly into space which displays the feelings of emptiness that Ophelia's grief struck her with in Shakespeare's *Hamlet*. In the editing process I increased the levels of red and blue based hues to convey these elements of romance and sadness to emphasise the atmosphere created by the composition.



Similarly to the previous photographs, the model's eyes are closed to convey the element of death that is presented within the pre-Raphaelite paintings like Ophelia and the Flowers and The Lady of Shalott. The angle in which the photograph of the model which is conveying the moment before the final plunge into the water, thus capturing the last moment of life which creates a sense of poignant power in the composition. The feminine aspects of the model's hair and flowers add to the element of pre-Raphaelite as my model's hair is a golden blonde colour which is traditionally desired and considered most beautiful in women which is labelled as 'an English rose'. I wanted to keep this warmth in the photograph so I increased the crimson hue to maintain the intensity of the roses and a feminine and romantic atmosphere.



In these photographs I chose to take an extreme close-up shot of the models hands and feet against the flowers as these parts of the body portray different meanings that subtly communicate themes within literature that inspired the pre-Raphaelite era. In taking a photograph of my model's feet this introduces an element of death into the photograph as in coroners offices tags are usually placed around the corpse to identify them/ In labelling someone after they are dead this is essence objectifies them as they are not just seen as a body rather than a human which reflects the point my previous annotation. The hands are a very expressive part of the body as up to 55% of language is body language which includes using the hands alongside speech. In holding the flowers in her hands, the model is expressing the loss of her innocence and purity in her death which is explored within traditional fairytales. Furthermore, the symbolic quality to the photographs makes them hauntingly powerful as the compositions reflect the connotations that are the inspiration behind them.



In this photograph the positioning of the model is very interesting as she is looking down as if in deep contemplation which highlights the seriousness to the action that she is taking, much like Ophelia in the flowers. The flowers themselves add to the atmosphere as they produce a solemn effect as they have lay against the surface of the model's skin as if they have been laid there to water as behind the model's head is the bath and beneath her the pool of water which adds surreal quality to the photograph whilst modernising the composition. The lighting is also effective in the photograph as the exposure from the light above the model illuminates her face whilst capturing the water and flowers without under-exposing them. I chose to cool the hues in the photograph by adjusting the colour balance to a bluer shade as this emphasises the solemnity of the atmosphere whilst keeping the colours neutral within the composition.



I also chose to take another extreme close-up angle of my model except this time, I chose for her eyes to remain open. The stillness that my model conveys within the photograph creates a solemnly reflective atmosphere, as if she is considering dying for love which is the theme presented in the pre-Raphaelite paintings. The flowers play a vital part to the composition as they display a certain degree of sadness within themselves as they have been picked and will now, like my model, inevitably die. The white of the background allows the lighting to be effective as the artificial source bounces off of the bath which means that the photograph is not underexposed. In the editing process I increased the level of green within the photograph as this formed an intensely nauseous atmosphere which reflects the feelings of one who to embark on suicide.



For these photographs the model plunged herself down into the water to create the composition that reflects the moment of death and self-destruction. I took a birds-eye-view of the model to capture the model's facial expression and for the photograph to represent the view of seeing loved ones inside a coffin before saying the final goodbye. The flowers are surrounding the model's head like a crowning glory of femininity and lost romance which is how the women felt within the stories of *Hamlet* and *The Lady of Shalott*. The splashes of red through the composition emphasise this further as red is a colour associated with romance and passion which forms focal points within the photographs. The lighting in these photographs is effective as the artificial source creates particles of water to glisten like golden glitter which also contributes to the femininity of the atmosphere within the photographs.





Similarly to the previous photographs, I photographed my model beneath the water surface to portray the moment of drowning. In these photographs the compositions differ slightly as they are the next step after death as the model's eyes are left open as if she is now being displayed after her death, adding a darkly disturbing atmosphere to the photographic series.



# Sleeping Beauty ~ Development

In development of my previous photo shoot, I am going to further explore the passivity of women in traditional literature and the pre-Raphaelite era by taking inspiration from Charles Perrault's fairytale *Sleeping Beauty*. In the original tale, Aurora pricks her finger on an enchanted needle which bewitches her to an eternity of sleep. The news of Aurora's curse travels far across the land into the ears of a Prince who goes out seeking Aurora in order to wake her. Once he sees her however, he is overcome with her beauty which leads to him sexually abusing her until she becomes pregnant with his child who awakens her just before the moment in which she is giving birth to his son. The notion of this is incredibly disturbing as sexual abuse is not something we would expect to discover in fairytales that we read to children to teach them morals as this implements the message that women are completely passive to male power as they can assert it whenever they so please. From a feminist point of view, this interests me greatly as is what I will be exploring in this photo shoot. I am going to shoot in an inside location as I am going to lay my model down upon white linen sheets to give the effect of her lying in a pristine and empty space so that the attention is on her in the composition, whilst giving the impression that she is lying in a bed. I am going to dress my model in a frilled chiffon dress as this is traditionally feminine whilst also being sexually appealing as it is an easy item of clothing to slip on and off which adds a sadistic quality to the photographs. To emphasise this, I am going to spread my model's hair over the pillow so that it becomes a focal point within the composition as hair is an element in the pre-Raphaelite era that painters chose to focus upon as it was the crowning glory of a woman's beauty.

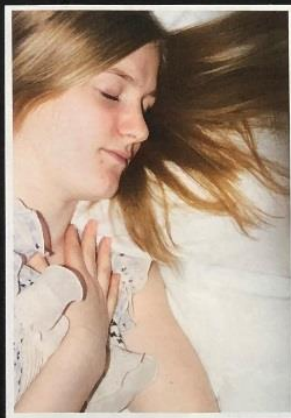




I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I used the spot healing tool to perfect my model's skin by removing any blemishes she had so that her skin was naturally porcelain and flawless which is how painters portrayed women in the pre-Raphaelite era. Next, I lowered the levels of saturation in the photographs so that the colours reflected the atmosphere of the compositions. I then experimented with the curvature of light in the photograph to make the effect more dramatic to increase the intensity of tension in the atmosphere of the photographs. Finally, I increased the contrast and lightness of the photograph to make the photographs richer in dynamics.



I chose this photograph because of the angle in which the photograph was taken. In being a birds eye view, this shows the model from above, as if the camera is peering down on her menacingly which highlights the sadistic side to the fairytale Sleeping Beauty. The facial expression of the model emphasises this as her lips are slightly parted almost expectantly, as if she were submissive even in her subconscious state to the power of the 'male hero'. The lighting in this photograph is effective as the lustre of the model's hair is illuminated which gives a Pre-Raphaelite composition and atmosphere to the photograph.





In these photographs I positioned the model's hand to be a focal point within the composition; the hands are a very expressive part of the body as they convey emotion whilst symbolising how we truly feel as they play an important role within body language. In the photographs the model is placing her hand against her chest and her hair which are strong feminine attributes that can be defined as female sexuality. The model shielding them with her hands implicates self-protection as she is trying to cover them whilst she sleeps. However, in touching them she is embracing these areas which challenges traditional ideology towards female sexuality and enhances the sensual atmosphere within the photographs.



In these photographs I experimented with angles as I positioned myself differently with the camera to achieve different viewpoints of the model. The variety of profile shots gives the photographs more naturalistic compositions as the model appears to be asleep rather than posing with her eyes closed. To emphasise this, I brushed out the models hair onto the pillow and asked her to turn her head so that her hair naturally fanned onto the pillow to create a dramatic yet realistic effect.



Similarly to the previous photographs, in this photograph I held the camera at a slight birds eye view angle in order to capture a more natural viewpoint of the model. The lighting is dramatic in this photograph as the depth of the highlights and shadows is formed from the light above the model illuminating the natural curves of her body. This emphasises the contours of the model which outlines the femininity of her body beneath her dress thus adding a sexual tension to the photograph which is synonymous to the Prince when he succumbs to his urges when taking advantage of Aurora.





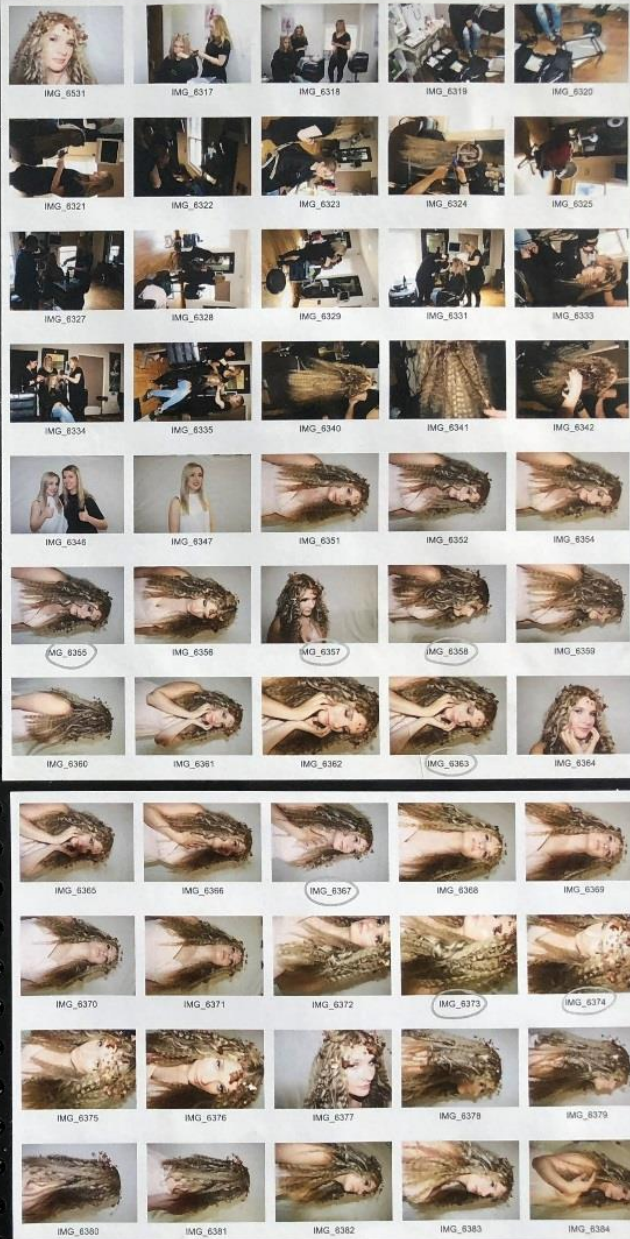
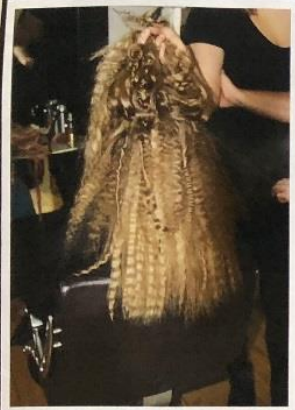
In these photographs I also experimented with angles by creating a variety of extreme close-up shots of the model's face. In doing this, this forces the attention to be focused on the model as she becomes the main focal point within the compositions. The closeness of the proximity between the camera and the model is extremely intimate which conveys the Prince leaning in to kiss Aurora to awaken her in the romanticised version of *Sleeping Beauty*. However, this provokes the darkly sadistic of the fairytale to come into the atmosphere of the photographs as it symbolises the sexual exploitation of Aurora and her passivity to these advances. I also photographed the model from different viewpoints as if to create a collection of forensic images as her loss physical consciousness has led to the death of her spirituality.

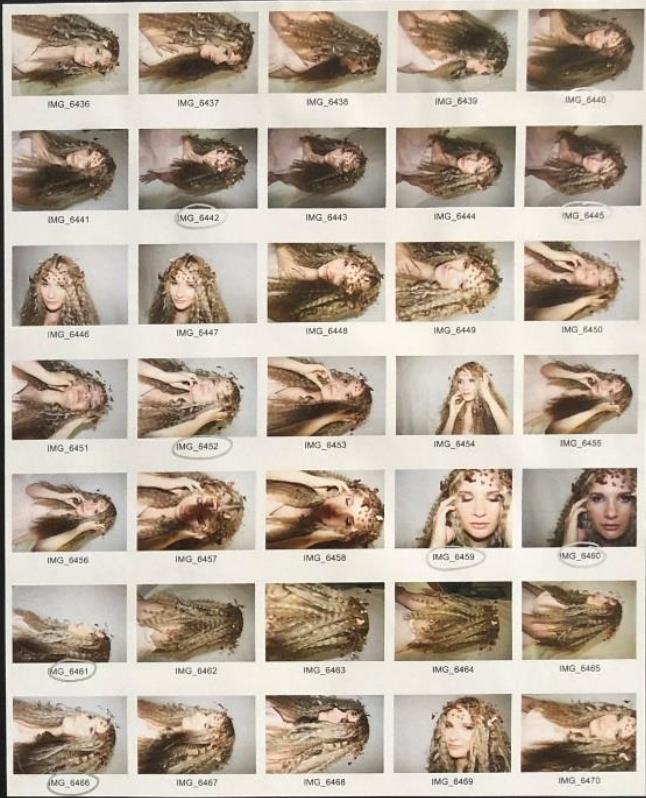
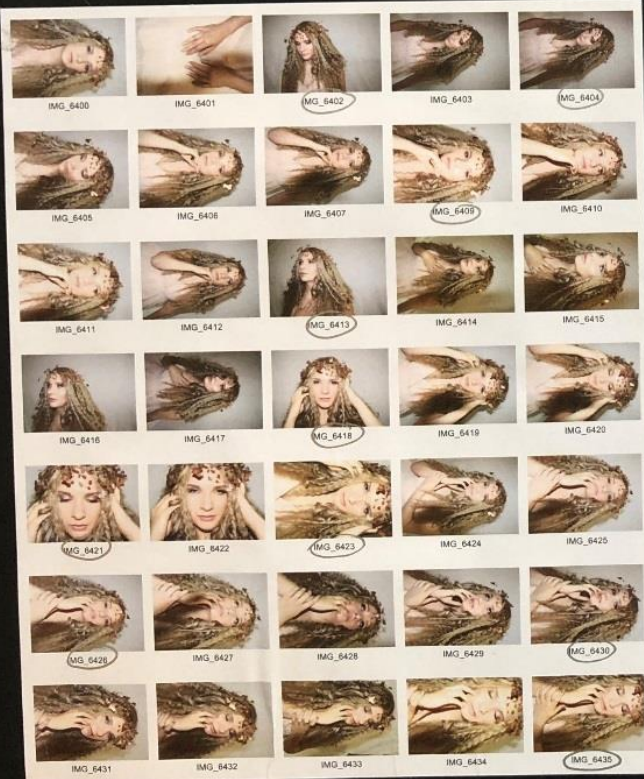
# Genesis Fantasy Shoot

For this photoshoot I had the privilege of working with Genesis Hair Company in St Ives to create a romantic fantasy shoot, inspired by Kirsty Mitchell's photography. I had several consultations and discussions with the stylists before going for a day to work with the stylists in the salon to create hair that was fantastical similar to Kirsty Mitchell. To achieve this they used several layers of hair extensions in rose and gold tones to enhance the romantic and feminine atmosphere of the photographs and also to have more hair to work with. The stylists showed me how to use different techniques and materials to achieve lots of texture in the hair which I can incorporate into my photography further in my project. The model I worked with has done several modelling photoshoots before and whilst she was having her hair done, we discussed my project and what I wanted to convey whilst showing her Kirsty Mitchell's photography. I also was able to do the model's make-up in this time which I kept with champagne and rose golden tones to complement the hair whilst displaying a glowing feminine look. In this photoshoot I wanted to communicate the magical element to fairytales and the romantic atmosphere they have at the surface whilst also displaying the passivity and power behind the female character within the stories. To take the photographs I was able to use their professional studio which came equipped with a backdrop and professional lighting equipment which I was able to set up to achieve the desired effect that complemented my model so that the hair and make-up was captured on the camera.

I edited these photographs in Adobe Photoshop CS6 and used a similar process throughout so that each photograph was individual but also worked together in collaboration. Initially, I used to spot healing tool to perfect the model's skin so that it was completely flawless and cleared of any imperfections much like Kirsty Mitchell's photography. Next, I experimented with the lighting by adapting the curvature of light as well as the brightness and contrast to make the photographs more dramatic whilst enhancing the model's natural features. To romanticise the atmosphere of the photographs further, I changed the colour balance of the photographs so that the red, magenta, yellow and blue tones in each photograph to complement each composition. Finally, I created a vignette effect which illuminated the model in a halo effect which gave an angelic quality to the photographs.







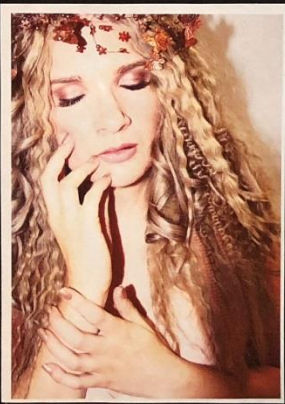




In these photographs I shot the model in extreme close-ups to focus upon her face rather than just her hair. The impact of this is that the photographs are more intimate which romanticises the atmosphere whilst being empowering towards the model as she is in close proximity with the camera. The model's eyes are positioned differently as they draw the focus of the eye to them as they are very communicative due to the fact that the eyes are the window to the soul. In looking into and away from the camera, this reflects the power and passivity within fairytales as the model challenges the viewer of the photograph in some yet shy's away in others. The depth of field is strong in these photographs which makes the photographs technically strong as the finite details of the model are captured in the compositions.



I chose this photograph because of the relationship between the model and the camera. In this photograph the model is looking straight into the camera which pierces the viewer of the photograph as if she is staring straight into your eyes which gives an overwhelming sense of power to the composition and atmosphere of the photograph. The lighting emphasises the intensity of the photograph as the dramatic highlight and shadow of the model's hair creates strong dynamics thus increasing the model's presence within the photograph.



The angle of these photographs is interesting as they are all profile shots of the model which focus on her hair and facial expressions. In viewing the model from these perspectives she is engulfed as the composition which empowers her within the photographs. Like the previous photograph, these photographs are romantically dramatic in their dynamics; this therefore symbolises the power behind feminine roles in fairytales of modern adaptations which reflects how women today are accepted for balancing traditional femininity with strength of personality along with individuality. Again, the lighting in these photographs emphasises this as the dramatic contrast running through each composition adds drama to the photographs, whilst improving the technical aspects of the photograph as the strength of the depth of field is highlighted.







In these photographs the model is purposefully looking away from the camera which breaks the bond between the model and the viewer of the photographs. In creating a distance between the model and the viewer of the photograph this adds a mystical atmosphere as there is a mysteriousness to the model as she is hiding herself away as if she does not want to be seen. The depth of field within these photographs is strong as the finite details of the model's hair are captured within the compositions. The experimentation of angles whilst her eyes are closed or looking away from the camera, this intensifies the atmosphere of the model shying away from the audience awaiting her. Furthermore, this highlights the traditional passivity of women in fairytales.





The side profile angles in these photographs are evident as this gives an interesting perspective to the compositions. By photographing in this way, this romanticises the photographs as profile angles are usually taken at wedding or dances which creates a magical and romantic atmosphere. This also allows the texture of the hair to be captured to add femininity to the photographs. The lighting is effective in these photographs as the model's face is illuminated which makes it become a focal point within the compositions and falls naturally on the hair which responds to the curvature of each lock thus forming highlighted and shadows for each strand.





The solemnity of the model's facial expressions in these photographs convey the passivity of female characters within fairytales as they have little power in the story if they have the role of the 'heroine' or 'princess'. The isolation of women in fairytales is also reflected within the photographs as the background surrounds the model which consequently makes her appear smaller and less significant within the compositions. The lighting emphasises this as the bright white in the background is striking against the model which highlights the emptiness of the space surrounding her.



The angle in which the photographs have been taken is from a bird's eye-view effect which gives an interesting viewpoint as if the camera is peering down at the model as thus overpowering her. The fact that she is being photographed where I am standing over her imposes as intimidating as the camera is physically overpowering her which symbolises how women are challenged with power within fairytales and moreover, in society. The model's hand plays an important part within the photographs as she is holding it close her chest. The hands are a very expressive part of the body thereby the model covering her chest adds a sense of protection as well as emotion to the photographs which emphasises the feeling of intimidation from the model's perspective.





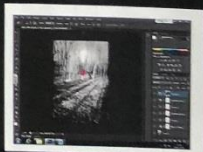
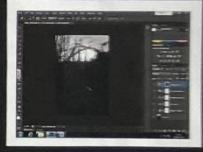
In development from the previous photographs, the model's facial expression in these photographs expresses fear which is emphasised again, by her hands. The effect of fear and intimidation is hauntingly powerful within the compositions as the raw emotion the model conveys is made apparent by her features which incorporate symbolism in to the photographs. The depth of field is complementary to this as the detail of the model is strong which allows her emotions to be communicated more effectively. The model's lips are also parted in the photographs which incorporates a sexual element to the atmosphere as the lips are an erogenous part of the body which are focal points within the photographs.

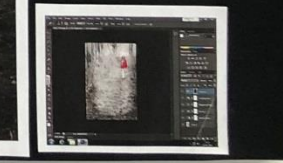
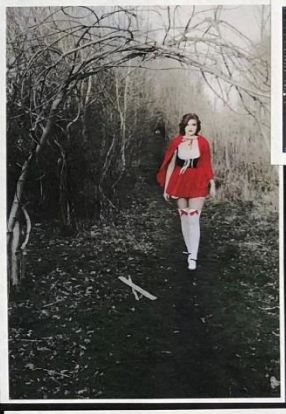
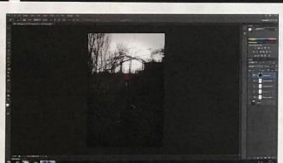
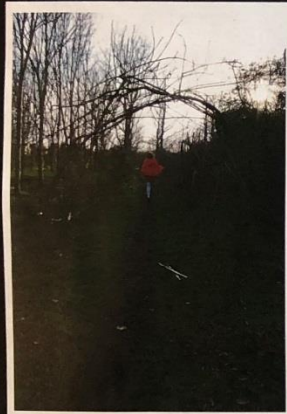
# Development ~ Little Red Riding Hood

In development from my previous photoshoot I am going to further explore empowerment and fear in women. To do this I am going to photograph from another of Charles Perrault's fairytales, *Little Red Riding Hood*. Little Red Riding Hood is the story of a girl who encounters an evil wolf on her walk through the wood on the way to her Grandmother's house who is rescued by the huntsman at the end of the story. The fear inflicted upon her in the beginning of the story interests me as being alone walking through a forest can play tricks with your mind as you start seeing things creeping in from the shadows surrounding you which are very physiologically disturbing. This fairytale particularly interested Angela Carter who penned two different stories *The Company of Wolves* and *The Werewolf* that were inspired by this tale. *The Company of Wolves* highlights the sexuality of *Little Red Riding Hood* as the wolf is metaphoric of male sexual power as the girl embraces this; she is also exploring her own sexuality. *The Werewolf* however, sees Red Riding Hood as the powerful heroine of the story as she defeats the werewolf independent of any help that is offered to her. These modern depictions of the classic fairytales greatly interest and inspire me and the elements Carter focuses on in her adaptations I am going to include into this photoshoot. I am going to shoot in an outside location as I am going to photograph my model in an isolated area of a wood so that the atmosphere of fear is created within the photographs. I am also going to experiment with the compositions so that my model conveys both fear and empowerment so that the traditional and modern depictions of Red Riding Hood's character are included in my photography which reflects the difference of how women are perceived in modern ad traditional society.

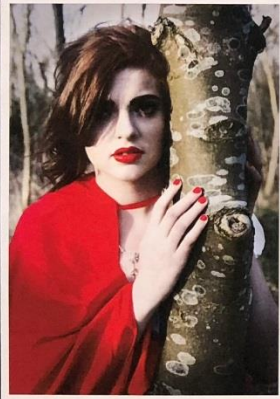


I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I used the spot healing tool to perfect my model's skin by removing any blemishes she had to highlight her youth and beauty similarly to Red Riding Hood. Next, I selected the model's dress and hood using the quick selection tool and inverted the selection so that the other areas of the photographs were selected. I then lowered the saturation levels so that the surrounding areas where either muted or black and white so that the red stood out to become a focal point within each composition. I then experimented with the lighting by adapting the curvature of light as well as the brightness and contrast to make the photographs more dramatic to increase the tension in the atmosphere of the photographs. Finally, I intensified this by creating a vignette effect which gave the impression of the darkness creeping in towards the model as if the photograph itself were trapping her in the composition.



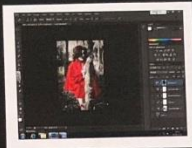


This collection of photograph represent Little Red Riding Hood's walk to her Grandmother's house through the forest in the fairytale. To do this, I asked my model to either walk away from me or towards me so my photographs could be, compositionally, more realistic. I photographed my model doing this in different parts of the woods to make it look like she was travelling on a journey so my photograph became more narrative as it is an adaption of the fairytale *Little Red Riding Hood*. The variety of environments and distances of my model creates powerful dynamics throughout the photographs as they work together to communicate the isolation and danger imposed on the model by being exposed to mother nature and other possible dangers such as the frightening man-wolf which symbolises the threat of male power over female passivity within traditional fairytales.

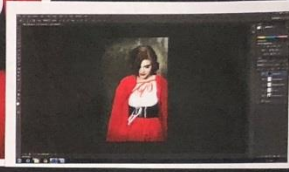


The model's facial expressions are particularly powerful in these photographs as the emotion of fear is effectively communicated. By positioning the model next to a tree this emphasises the anxiety in the atmosphere of the photographs as the model hides behind the tree as a form of protection; therefore surrounding herself with the comfort of mother nature. The power of mother nature is conveyed which highlights how humans have little control over it which therefore symbolises the intensity of female power as mother nature is the ultimate source of power on the planet. The lighting increases the fear within the atmosphere as long shadows are formed through dappled lighting which creates the effect of the wolf's claws drawing in closer, entrapping her which symbolises the power of male domination over women in fairytales.



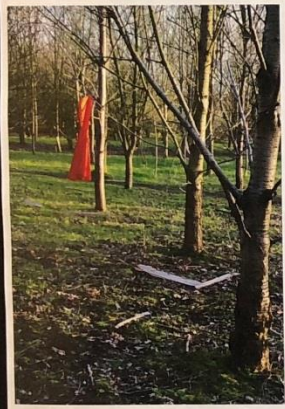


To develop from the previous photographs, I photographed my model directly behind the tree peering in front of her to detect the danger within the woods. The tree symbolises male protection as the shape of the tree has phallic connotations. Furthermore, the model shielding herself behind this symbolises the 'damsel in distress' often identified within fairytales as the men come to the women's rescue; thus reflecting traditional views of society also.

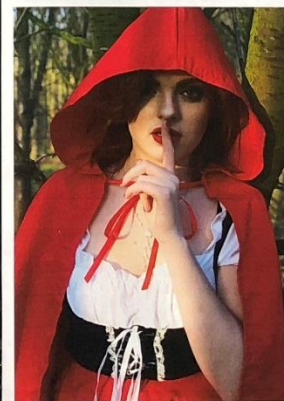


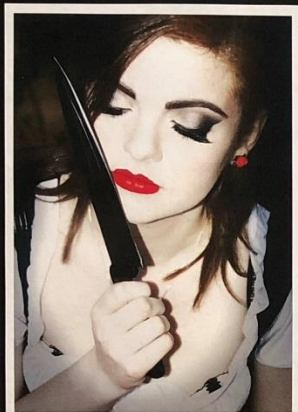
To challenge the symbolism in the previous photographs, the model's facial expressions in these photographs are powerful as she embraces the role an independent heroine in the story. The strong stature of the model creates a focal point within the compositions as the piercing intensity of her presence within the photographs in haunting and almost threatening. The contrast of perception of her character in these is to reflect the fearlessness of the girl in *Little Red Riding Hood* in modern depictions of the story, such as Angela Carter's *The Company of Wolves* in *The Bloody Chamber And Other Short Stories*. The connotations of power and sexuality of the girl are empowering the story as she seduced the wolf and is control of him; this strength of self identification is present in these photographs through the effectiveness of the compositions.





The composition of these photographs is effective as the symbolism of the cape creates a powerful atmosphere in the photographs. The red caper Little Red Riding Hood wears is a form of protection from the world around her as it is a shield from the harshness of her environment. Also, the red of the cape symbolises passion and lust which therefore symbolises her sexuality. In removing this and leaving it in the woods, this suggests that she has abandoned her sexual impulses now she has returned top society. Furthermore, this is symbolic of how women had to hide their sexuality to fit into society and to be deemed as the pure and innocent 'angel of the house'.



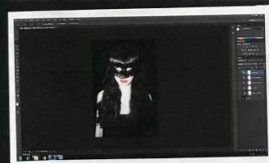


The power exhibited in these photographs by the model is dynamic as the intensity of her compositionally is dramatic. There is an element of danger in these photographs as the knife and the whisper finger implicate a secret of the model, as if she has killed the wolf and not the huntsman. Additionally, the sexual connotations of the photographs implement that the model has sacrificed her sexual innocence in order to embrace her sexual inhibitions which reflects the modern depiction of *The Company of Wolves* and also how women in modern society are encouraged to embrace and experiment with their sexuality.

# Black Swan

For this photoshoot I am going to explore the relationship between good and evil depicted in female characters. The story that inspired this photoshoot is a combination of Pyotr Ilyich Tchaikovsky's ballet *Swan Lake* and Darren Aronofsky's film *Black Swan*. *Swan Lake* tells the story of Odette, a beautiful princess who has been cursed to turn into a swan by an evil sorcerer. There is also a black swan in this story as Odile, the evil sorcerer's daughter, disguises herself as Odette to trick the Prince into falling in love with her. The differentiation between the white and black swan ultimately is good and evil which defines female characters rather than depicting a character that has both darkness and light within her. The story behind the ballet is explored *Black Swan* which is a psychological thriller that shows a ballerina with multiple personality disorder as she becomes splits her personality between the white swan who is pure and innocent, with the black swan who is devious and masochistic. For this photoshoot I am going to incorporate the swans and ballet aspects of the stories into my photography as these are associated with femininity. I am going to photograph the same model in both a black and a white swan costume. To do this, I am going to make two different masks to give the swan effect whilst also creating a metaphor as to wear a mask; you are hiding who you truly are. I am going to shoot in an inside location so I can have more control over the technical aspects of the photography such as the lighting but also, to create an environment where the model can become the character of both swans so that the photographs are more realistic and dramatic.





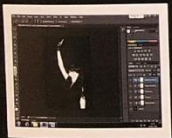
I chose these photographs because of the close-up angle in which they have been taken as the impact of the mask is more evident within the compositions. The darkness of the lace against the paleness of the model's skin creates a striking contrast which symbolises the relationship between the balance of good and evil in female characters. This is made more dynamic by the lighting as the spotlights and flash from the camera lens which illuminates the model's face creating a more dynamic effect. Additionally, the light creates a lustrous shine on the model's hair which forms focal points within the photographs. Also, hair is a traditional feminine attribute associated with romance and sexual identity which adds a further richness to the atmosphere as this becomes a dominating attribute to the model which is conveyed in the composition.



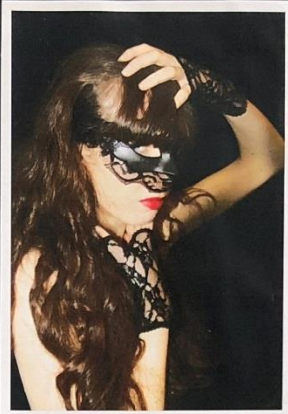
In these photographs I experimented with side profile shots of the model however, I positioned her head to look slightly down in front of her as if she were looking down on the people below her; thus communicating another element of her power within the photographs. The feathers of the mask blend in to the model's hair which creates the effect of the two merging together; therefore implying my model has become the black swan as the power of the role has taken over her. This is emphasised by the background as the black space behind the model engulfs her, as if the shadows were overpowering her and forcing her to come into the darkness.



The symbolism of the model's hands in these photographs makes the compositions effective as this conveys the position of power of the model. The hands, like the eyes which are considered to be the 'window to the soul', are a very emotionally expressive part of the body. In covering the model's hands and eyes in black lace, this symbolises that she is dark and dangerous as they convey her spirituality. Also, black lace is also a sensual and erotic material which adds an atmosphere of sexuality to the photographs whilst communicating the message that women, who embraced their sexuality, were considered to be monstrously evil creatures in traditional society.



The model's arms form swan-like shapes within the compositions of these photographs which add to the atmosphere of the Black Swan. In becoming like the swan, this implies how women who were perceived as the villain in fairytales were often a beastly creature, such as a witch. This challenges perceptions of women as traditionally women were thought to be graceful and elegant which is also associated with a swan. However, by being a black swan, this changes the dynamics of this as power and domination is introduced which reflects a modern depiction of women within society. The contrast of the model's arms with the background is striking and thus makes them focal points within the photographs. Also, the lighting effect of these gives clear distinction between the model and the background which intensifies the depth of field with a Bill Brandt effect to the photographs.



In development of the previous photographs, I incorporated the model's hands with swan-like movements to show the black lace further and to experiment with close-up angles. The distinction between the model and the lace is balanced because of other angles of the photographs as there is an equal amount of lace to the model's skin which intensifies the relationship between good and evil of the model.



The compositions of these photographs are interesting as they are shot further away from the model to capture her whole body profile. I chose to do this so I could position my model in slightly different traditional ballet positions to incorporate elegance into the photographs. Grace and elegance are attributes that are traditionally associated with women thereby combining these with the Black Swan, this communicates how women can be both innocent and powerful which challenges the traditional depictions of female characters within fairytales as they were either the epitome of goodness or had the heart of evil.

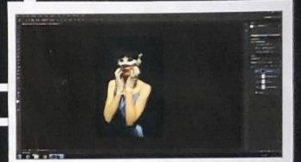


To develop from the previous photographs, in these photographs I chose to focus upon the symbolism of the ballet positions. By positioning my model in these positions whilst wearing ballet shoes and the black gloves, this intensifies the dynamics of the model as the contrast between good and evil is highlighted further within the compositions.

I edited these photographs in Adobe Photoshop cs6 and used a different process for the white and black swan so that the atmospheres of the photographs were different. To edit the black swan I initially used the spot healing tool to perfect the model's skin by removing any blemishes so that her skin was flawlessly porcelain, like a swan's. Next, I selected the model's lips with the quick selection tool and then inverted the selection so that the rest of the photograph became selected. I then turned the photograph black and white to increase the dynamics of the composition. To intensify the dramatic atmosphere of the photographs, I then experimented with the lighting by intensifying the curvature of light as well as the contrast.



In this photograph I chose to shoot the model in an extreme close-up angle to highlight the difference of the white swan to the black swan. The subtle elegance of the model is highlighted within the composition as she is subtly smiling whilst looking innocently into the camera, thus depicting the traditional sweet purity of the heroine within fairytales. The depth of field is strong in this photograph as the detail of the mask is captured with clarity which enhances the effect of the composition.





In these photographs I positioned my model's hands to emphasise passive movements as well as traditional ballet poses. In elegantly touching her face and chest, this conveys the traditional 'damsel in distress' role of women in fairytales which is usually associated with the heroine. The simplistic beauty this holds within the compositions adds a romantic atmosphere to the photographs and highlighted the model's reflection of the elegance of a swan. The lighting is effective in these photographs as the model's outline is illuminated which create a clear distinction between her and the background. Furthermore, this implicates the model's 'goodness' as she is unaffected by the darkness of the background surrounding her as she strives to remain in the light.







In development from the previous photographs, I chose to experiment with symbolism further by focusing on the model's hands and feet in extreme close-up angles. The striking contrast of the lighter colours of the model against the blackness of the background further implements the shining beacon of the model's purity as she becomes the role of the white swan.



I also wanted to experiment with angles in these photographs as I photographed my model from a variety of different perceptions in order to capture different perceptions of her. In doing this, the white feathers of the mask are shown to respond to the natural curvature of the model's face as it has moulded to the form of her body, becoming part of her. The natural facial expression of the model emphasises this as this gives the composition a more naturalistic quality, as if the model has been photographed in her raw form.



This compilation of photographs differs from the previous photographs as the compositions of these photographs are deliberately positioned. Like the black swan photographs earlier, these photographs have been taken of the model in different traditional ballet positions. This gives a doll-like effect to the compositions as the model looks like a marionette being controlled by the puppeteer's strings. This symbolises how women were traditionally under control of men within society as they have little power and control of their own lives; which is also demonstrated in fairytales as the heroines are always in need of their prince to save them.

To edit the white swan I also used the spot healing tool to perfect the model's skin. Next, I lowered the levels of saturation in the photographs so that the coolness of the colours reflected the atmosphere of the compositions. I then slightly increased the contrast and levels of light in the photographs to technically enhance them. Finally, I created a vignette effect which illuminated the model in a halo effect to give an angelic quality to the photographs.

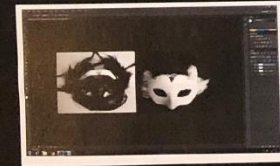
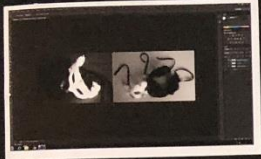
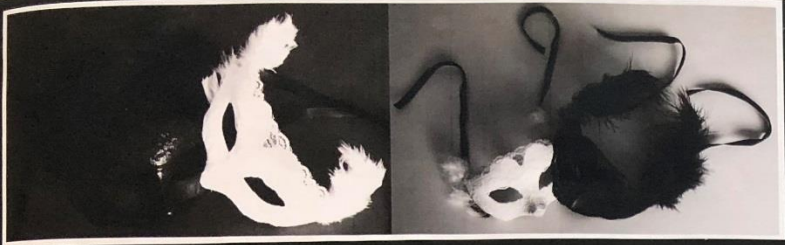
# Development

In development from my previous photoshoot, I am going to photograph the masks against black and white backgrounds to symbolise further the good and evil in the depiction of female characters. To do this, I am going to photograph the masks in different positions on a black background and then re-create these positions on a white background and swapping the masks over in each position so that they are opposite in each photograph. I am then going to combine each pair in the editing process to produce one image. The idea of this is to show which masks stand out in the background which will ultimately be the contrasting colour; thus symbolising that whatever the situation imposes, either good or evil will stand out and overpower the other side which reflects human nature as we are programmed to respond in either 'fight or flight' mode when feeling threatened. For this photoshoot I am going to shoot in an inside location so that the photographs have more professional compositions as I will have more control over the technical aspects such as the lighting.

I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all the photographs. To combine each photograph together, I opened a new page on Photoshop so that I could custom it to a size that would fit both photographs together. I then opened the photographs I wanted to add together and unlocked the background on each tab so that they were all 'layer 0'. Next, I dragged each photograph onto the new page and adjusted the scale of them so they both fit together to create one image. To secure them in place, I merged the layers together and cropped the page down so that the photographs created one image. Although the masks were black and white already, I added a monotone filter over the top to increase the contrast between them. Finally, I experimented with the curvature of light and contrast to increase the intensity of the compositions and make them more dramatic.



\* The printer printed the photographs much darker than they are on screen which is why it is hard to see the black mask in some of the photographs.





Overall, I think this effect worked well as there is a clear distinction between the white and the black of the masks against the background. Also, the positioning of the photographs work together but are also subtly different with gives each component in the photographs individuality; thus symbolising how each person's ideals of good and evil are different and how each of us are unique in our approach to light and darkness within ourselves.

# Further Development

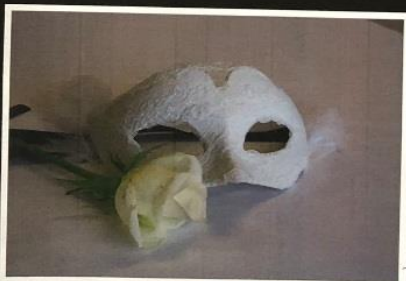
To develop this idea further, I am going to photograph the masks with flowers as this incorporates another element of femininity but also the idea of sexuality. Flowers are perceived to be romantic connotations because of their beauty and scent. Furthermore, each flower symbolises something unique which is why I have chosen a different flower for each mask. To photograph with the black mask, I have chosen a black tulip as they symbolise power and strength whilst also signifying death which all amalgamate to translate into factors of evil. To photograph with the white mask, I have chosen a white rose as roses are often associated with love, romance and purity which are what the 'good' female characters encounter within traditional literature. The combination of masks and flowers also has a sexual atmosphere as flowers are often associated with female genitalia and masks are erotic items as you can hide your true identity behind them. The inclusion of sexuality in my photography deepens the meaning behind the photograph as it comments on the idea of hidden sexuality within traditional literature which modern adaptations explore. For this photoshoot I am going to shoot in an inside location against a neutral background so that the photographs are technically enhanced by lighting and have more of a professional atmosphere.

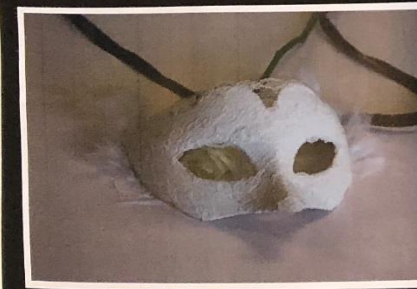
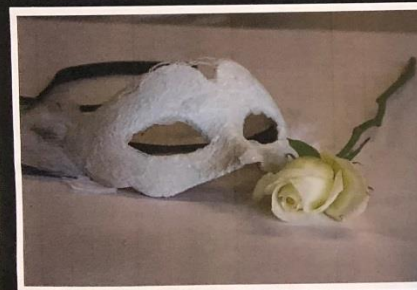


In these photographs I chose to capture the mask with the tulip before reducing it to petals so that the beauty of the flower was preserved at the moment just before it was reduced to a pile of petals which is very much like our bodies becoming ashes. There is something incredibly solemn about a pressed flower like this one as although it is very beautiful, it has been killed in order for its beauty to remain which is explored in traditional literature. In Robert Browning's gothic poem *Porphyria's Lover* this explores the speaker of the poem murdering his lover in order to capture and preserve the moment she submits herself to him in the form of love, or as he pens it, 'worship'. The idea of killing something to preserve its beauty is disturbing yet as humans, we do this on a daily basis as even to pick a flower, you are stripping it of its roots which ultimately lead it to fade away. This is synonymous with the traditional bond of marriage as a woman was expected to sacrifice everything she held dear to her in order to fulfil her husband's desires when she had been chosen and plucked from her surrounding blooms.



In development of the previous photographs, the petals in these photographs are laid around and on the mask so that it is surrounded by the remains of the tulip. I chose to take the petals of the tulips away from the stigma as this would give the effect of death to the photograph as the flower has fallen; thus symbolising how women wasted away in fairytales waiting for their prince to rescue them which further instates the passivity of women depicted in fairytales.



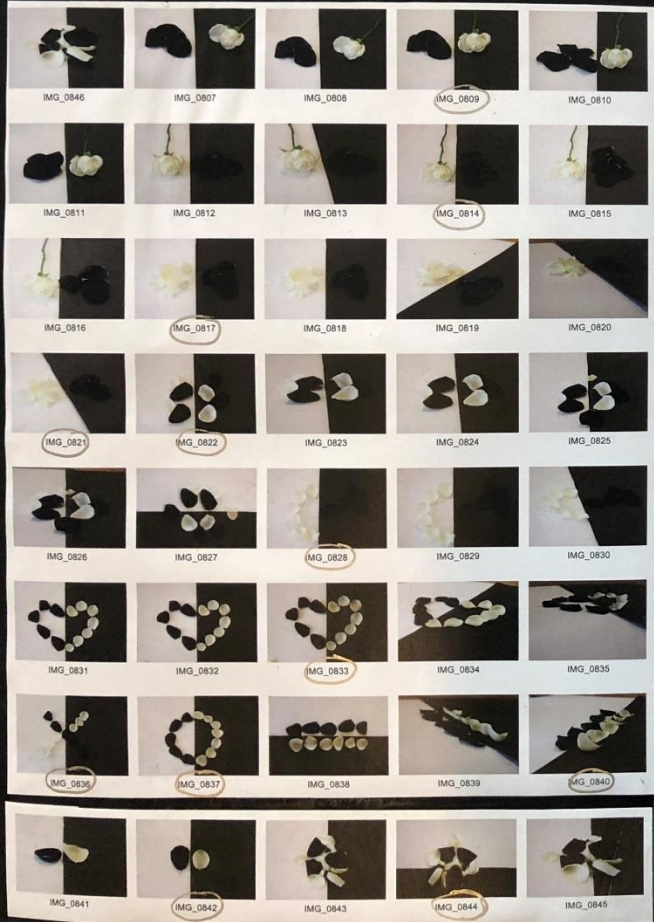


In these photographs I chose for the whole rose to remain in the compositions as I wanted it to remain in its purest form so that the atmosphere of purity and innocence remained within the photographs. I experimented with taking the photographs in different angles so that I captured the positioning of the mask and rose from different perspectives which gives an individuality to the compositions as well as working as a collaboration of photographs. The depth of field enhances the power of the compositions as the finite detail of the lace and each individual petal is captured by the camera. The femininity of the lace amalgamated with the rose romanticises the atmosphere as these materials are incredibly delicate and stunningly beautiful. Their beauty and fragility are factors that were traditionally associated with women which is how the 'heroine' or 'princess' is presented in fairytales as she is always the epitome of beauty and a fragile creature, much like the description of a porcelain doll - a woman of the ultimate passivity.

I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for the black and the white mask. Initially, I cropped each photograph so that they became extreme-close-up angles to ensure the composition was focused upon the mask and the flowers. Next, I lowered the levels of saturation in the photographs so that the colour of the flowers did not overpower the mask. I then experimented with the curvature of light in the photographs to make the effect more dramatic and also increased the levels of brightness and contrast to intensify the atmosphere of the compositions. Finally, I created a vignette effect to illuminate the mask and flowers to add a further element of dramatics.

# Final Development

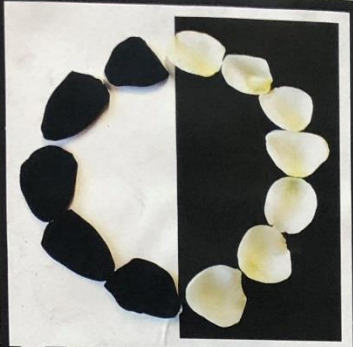
In the final stage of development, for this photoshoot I am going to focus just on the flowers due to their feminine and sexual symbolism. For this photoshoot I am going to use a half black and half white background so that the good and evil is subtly included in the compositions. By using the rose and tulip petals, I am going to create different shapes that symbolise different meanings and factors within traditional literature against the black and white backgrounds. I am going to experiment by placing complementary and contrasting petals with the backgrounds to see which is most effective. To do this I am going to shoot in an inside location so that I can have control over the placement of the petals and to have a spotlight so that all of the composition is illuminated.



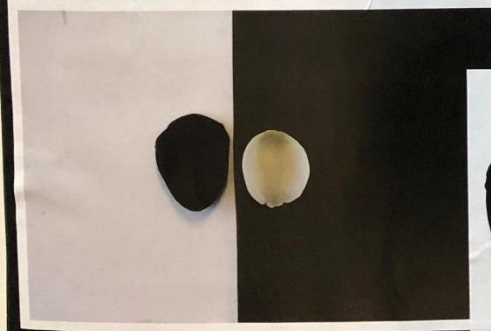
I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I lowered the levels of saturation in the photographs so that the colours were muted slightly as I wanted the black and white of the background to be the main contrast in the compositions. I then experimented with the curvature of light in the photographs to make the effect more dramatic to increase the distinction between black and white. Finally, I increased the contrast and lightness of the photographs to make the dynamics of the compositions richer.



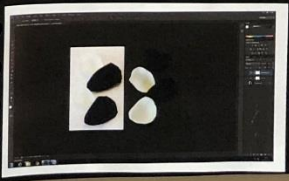
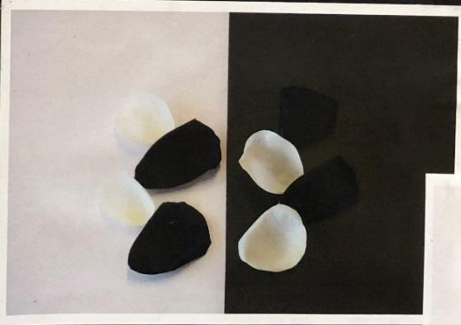
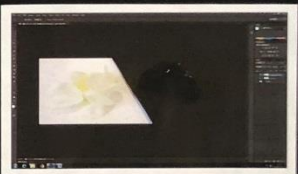


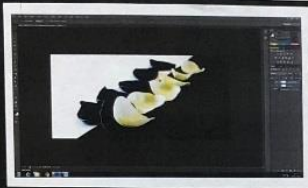
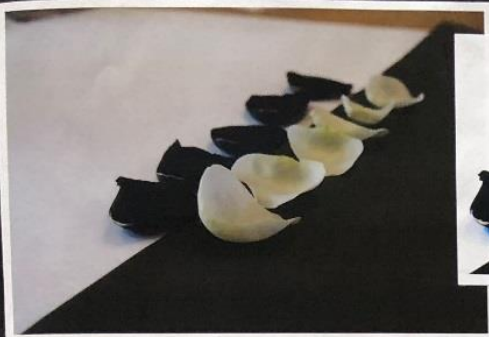


The compositions of these photographs are very interesting as I have positioned the petals to form different shapes, each shape signifying a certain element of fairytales and traditional society. The first photograph in this compilation is in the shape of the heterosexuality symbol to symbolise the sexual tension that fairytales explore. I decided to position the petals in the background of their complementary colour so that they have a camouflaged effect as sexuality was a subject that was considered an extremely private matter. Furthermore, women in traditionally had to hide their sexuality as society penalised them for their sexual exploration as this was considered to be unnatural for a woman to explore such impulses. In contrast to this, I then formed the petals into a love heart with the petals against their contrasting background as romance is one of the main features in fairytales which focuses upon family and romantic bonds between people. Also, women were expected to find love and marriage as this considered to be their purpose rather than living their life according to their desires. Developing on from this, the petals in the noughts and crosses shapes are inspired by Malorie Blackman's novel *Noughts and Crosses* which explores the relationship of a young couple who have to fight against society in order to be together as they are from different parts of society. This is often found within fairytales as the heroines are from poorer backgrounds than the traditional Prince and only become a Princess once he has chosen her which implies that a woman can only feel magical once she has the permission of her male counterpart.



I chose this photograph because of its simplistic and minimalistic composition. In placing one petal on each background in the contrasting colour this adds a solemnity to the atmosphere of the photograph as the focal points are the two petals on either side of one another, completely isolated. In separating the petals this creates a contrast between the two as they both reflect the light and the dark which symbolises women in fairytales as they either act in the shining of the light or prosper in the dark shadows as women were traditionally believed to be one or the other; whereas in modern society we believe that it is better to have a balance of both of these qualities as this is more balanced.





In these photographs I experimented with angles and the placement of the petals to achieve effective compositions. I decided to take the photographs in either a bird's eye view angle or a side angle to achieve different perspectives of the petals and to show that **not** everything is how it seems, thus reflecting the phrase 'not everything is black and white'. In uncovering the truth of the petals by showing them in a different angle this symbolises how fairytales have been adapted in modern literature to create a new angle on the traditional stories that expose certain aspects that were glazed over in their traditional versions. For example, Angela Carter exposes the sexual exploitation of women in fairytales in her narratives *The Bloody Chamber And Other Short Stories*. I also experimented with natural positioning as I dropped the petals from a height so that they would naturally fall onto the background, creating a natural mix of black and white which symbolises how modern women embrace the balance between good and evil to achieve the balance of humanity.



In these photographs I chose to photograph the rose whole and the tulips in a pile of petals as this symbolises how the good always outshines the bad in fairytales and romantic literature. The rose remains in its pure form as it has just begun to bloom which reflects the beauty of the heroine in fairytales as she is often a young woman coming into her prime and at her most beautiful stage in life. The tulip next to the rose has been reduced to petals, as if the roses beauty has caused it to shed which also reflects the jealousy the evil women feel over the beautiful young girl which also is symbolic of modern society as we live in an age that celebrates youth as this is thought of as being the time when people, especially women, look their most beautiful. The atmosphere hence has a feeling of solemnity and tension between the two flowers as if there is an underlying competition between the two thus causing the viewer of the photograph to empathise with the tulip rather than the rose.

# Punishment of the sisters

For this photo shoot I am going to explore the original story of *Cinderella*, continuing with the theme of punishment in traditional literature. In Hans-Christian Anderson's fairytale *Cinderella* the two evil step-sisters are punished for their malevolent behaviour after Cinderella's wedding to the Prince by having their eyes pecked out by two birds either side of Cinderella's shoulders. The punishment towards the two sisters reflects poetic justice within literature which rewards characters for their morality and punishes those who exhibit villainous behaviours. Poetic justice was the preferred view in literature until the 18<sup>th</sup> century where William Shakespeare's tragedy *King Lear* was critiqued for the death of Cordelia at the end of the play who has been described by critics as 'the epitome of goodness.' The play was re-written by a man called Nahum Tate who changed the ending so that Cordelia survived but this was viewed by Samuel Johnson, a famous critic of Shakespeare, as 'the tragedy has lost half its beauty'. However, the supposed evil characters of Goneril and Regan are killed for their behaviour yet there has been no critical dispute or solitude over this. Their characters exhibit selfish attributes which are punished in the play which is an attack on them as women which is also presented in *Cinderella*. The relationship between justice and punishment is something that greatly interests me which I am going to explore in this photo shoot. I am going to stain a bandage made of layers of lace with black and red colouring over the eye sockets to give the impression of a bloody bandage whilst keeping an element of femininity. I am going to photograph the model in an inside location so I can keep control of the lighting and place my model against a black background to create a dramatic component to my photographs. I am going to experiment with different facial expressions for the models such as screaming to convey their feelings of anguish.

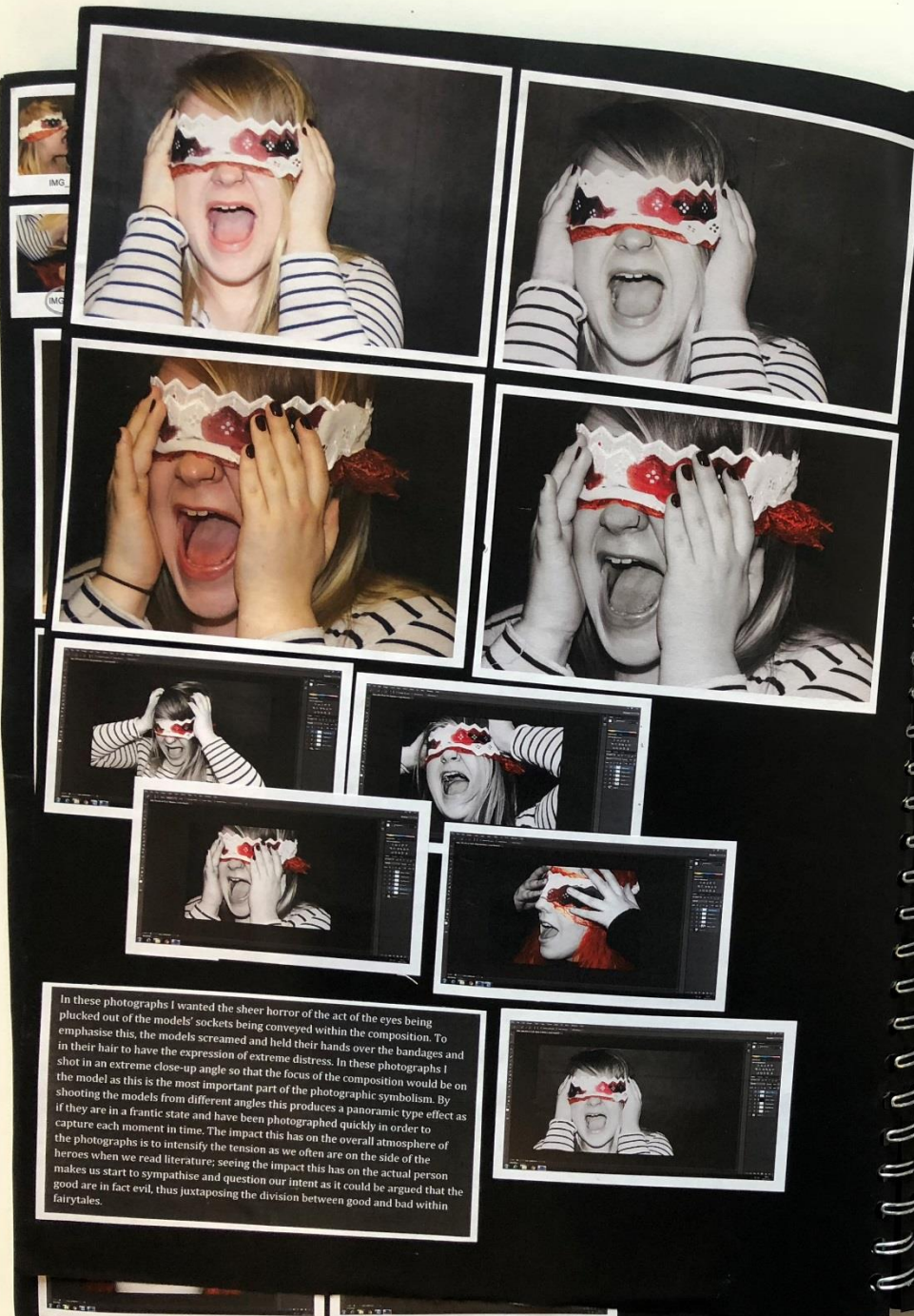
I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all of the photographs. Initially, I selected the areas of the models' faces that had any blemishes or fine lines and used both the spot healing and the patch tool to correct them to create a professional finish. I then selected the areas of colour in the photograph with the quick selection tool and inverted them before layering a black and white filter over the photographs. I did this to emphasise the significance of the blood stain on the bandages whilst highlighting the poetic justice of the evil characters which we can also sympathise with as the black and white creates a solemn atmosphere. To create dramatic dynamics next I experimented with the curvature of light within the photograph as well as the brightness and contrast to create strong light and shade. To intensify the colour in the photographs I increased the levels of vibrancy and saturation whilst lightening the photograph overall to create a softness to this effect. Once this process was complete, I merged the visible layers to create one background layer so I could blend the colour into the black and white to form a precise finish. I did this by using the healing tool in which I blended the edges together to soften them considerably and to create a more professional compositional effect.





The strength in this photograph derives from the composition as it shows the two feelings that are apparent within human nature, anger and sadness. Many people either react in anger to negative situations or feel an overwhelming sense of sadness. By using each model to convey these emotions shows how the sisters may have felt after their blinding which reminds us of their humanity as again the question of justice and punishment is raised. The model in the foreground is looking down in contemplation and quiet anguish whilst the model in the background is screaming in pain and animosity. The contrast of the models shows the difference between their personalities and their opposing characters that is often presented in literature where their bond is their evil behaviour, much like the characters of Generil and Regan in Shakespeare's *King Lear*. The composition of this is also similar to the traditional dramatic masks in theatre that display the comedic and tragic element within the performing arts.





In these photographs I wanted the sheer horror of the act of the eyes being plucked out of the models' sockets being conveyed within the composition. To emphasise this, the models screamed and held their hands over the bandages and shot in an extreme close-up angle so that the focus of the composition would be on the model as this is the most important part of the photographic symbolism. By shooting the models from different angles this produces a panoramic type effect as if they are in a frantic state and have been photographed quickly in order to capture each moment in time. The impact this has on the overall atmosphere of the photographs is to intensify the tension as we often are on the side of the heroes when we read literature; seeing the impact this has on the actual person makes us start to sympathise and question our intent as it could be argued that the good are in fact evil, thus juxtaposing the division between good and bad within fairytales.





In these photographs I wanted to convey the bond between sisters and the tragedy of their blindness. In standing close together with their heads lightly touching and embracing one another suggests that they now rely on one another now that they have been left powerless. The guidance of each other spiritually represents their metaphorical blindness towards Cinderella as they could not see the impact of their evil behaviour on her and how it would come back to punish them. The ideology of karma is the belief of 'what goes around comes around' which is equal to poetic justice in literature is demonstrated in the original story of *Cinderella* in the blinding of the two sisters. However, in this photograph the impact of their punishment is displayed which poisons the beauty within the fairytale as the inhumanity of this act is clarified within the compositions of the photographs.



In this photograph I wanted my model to demonstrate the sense of panic and realisation of the situation after the initial shock and wave of desperation overwhelms the sense of rationality. The hand are a very expressive part of the human anatomy thereby the model placing her hands over her chest and in her hair communicates a sense of distress that she is experiencing which intensifies the tension in the atmosphere. The powerlessness of the model infiltrates the structure of evil within the fairytale again which portrays her as a woman of weakness in her physical alteration which communicates the shallow view of women and the objectification of the model within the photograph. This is emphasised by the model's lips being slightly parted as if she has lost all life from her expression.



# Development

In development from my previous photo shoot, I am going to explore the impact of the evil sisters' punishment in Hans Christian-Anderson's *Cinderella* by focusing on the glass slipper. In the original fairytale, the evil step-mother cuts off one of the sisters' toes to fit into the glass slipper and the others' heel in an effort to make their feet fit. The drastic measures in which the step-mother goes to for her daughters to be chosen highlights the impact the class system had on society and the importance to marry into it for a woman to have any kind of success in life. To physically mutilate your child in belief that this will benefit them poses as a maternal conflict this is an interesting representation of women in fairytales. Also, the significance of the actual glass slipper is similar to the bloody bandage in my previous shoot, as they both symbolise the evil behaviour and the punishment that has been inflicted upon the sisters which raises the argument again of justice and punishment. For this photo shoot I am going to photograph my model's feet in a crystallised shoe to represent the glass slipper. I am going to use red colouring around the heels and toes of my model to introduce the element of blood and mutilation that is presented in the fairytale which I will emphasise in the editing process in Photoshop. I am also going to shoot in an inside location with darkened backgrounds to add a sense of drama to my photography whilst allowing me to have control over the visual components such as lighting.



The extreme-close up angle that these photographs have been taken in allows the detail of the lace of the bandages to be displayed within the composition. I chose to use lace for the bandages as the fragility of the material reflects the position of power the sisters held within the story of *Cinderella* as it was so easily taken away from them whilst also conveying a sense of femininity and beauty within the composition. I chose to focus upon the model's face as her expression and positioning communicates the sense of absence the blinding has left her with as she can no longer see the world around her. The colour of the model's hair matches the lace behind the bandage which gives a camouflage type effect in linking the model to the bandage as if she is becoming her illness; thus highlighting her diseased heart due to her evil behaviour in the story.



In this photograph the composition re-iterates the message of horror communicated in the previous photographs. I chose to have the models standing adjacent to one another facing directly at the camera so they engulf the composition due to the close-up angle in which they have been taken in. The way the models are positioned is slightly different as this reflects their individuality which therefore highlights their humanity as they are presented as women rather than villains. The effect the screaming has on the atmosphere is to intensify the tension between the models and the viewer of the photograph as they are crying out in desperation of help which you feel compelled to give when viewing the photograph. This juxtaposition of justice and humanity of the model creates a paradox in which the argument of forgiveness or 'an eye for an eye' is raised.



I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I selected the areas of red colouring in the photographs with the quick selection tool and then inverted this selection so that the rest of the composition was selected. I then put a black and white filter over the top and increased the vibrancy of the red to make the contrast between the two even more evident. Next, I experimented with the curvature of the light in the photographs to make the effect more dramatic to increase the intensity of the compositions. Finally, I increased the contrast and lightness of the photograph to make the photographs richer in dynamics.



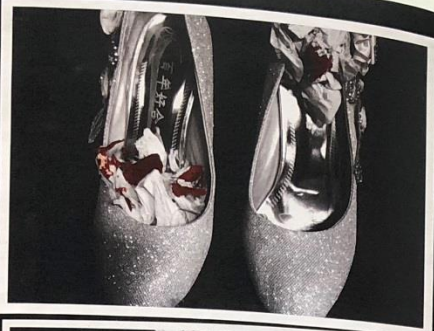
The composition of these photographs is from an interesting angle as the model's foot has been shot from the back, exposing the heel. In Greek mythology the heel is associated with weakness from the story of Achilles who was dipped into the pool of immortality when he was a baby so that he was invincible and would live forever. However, Achilles' heel was left untouched by the water and was his only weakness as this part of his body was left mortal. By introducing this factor into the compositions this identifies the model as a woman of strength but she has a weakness and in this case, it is the ugliness of the shoe emphasises this further as by bandaging it she is trying to cover her wound which reflects the pretence of the sisters and the evil stepmother in *Cinderella* as they appear to be beautiful and only to Cinderella do they peel back the bloody bandage to reveal the grotesqueness of their wounded personalities.



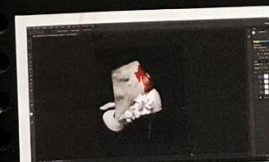
In these photographs I wanted to focus on the model's feet alongside the shoes to explore the relationship between the two in the compositions. In photographing the model's feet with the shoes in such an extreme close-up angle this reveals the pain the model is undergoing in forcing her feet into shoes that are too small for her feet which gives the atmosphere a more realistic quality as this reflects the sisters in *Cinderella*. Moreover, women in modern society often physically impair themselves in order to fit into glamorous shoes what society tells them will make them beautiful, so much so that some women have their feet broken in order to wear stiletto heels. Heels were originally designed to improve posture which ultimately leads to your chest and bum being forced to stick out which sexualises women to please a male-led society, thus giving the photographs a societal comment as well as conveying the symbolism from the traditional fairytale *Cinderella*.







The compositions of these photographs are effective as they are purely of the shoes without the model which adds a haunting emptiness to the photographs. The tissue left inside the shoes shows the ugliness that can be found within beauty as it stains the shoe with blood as if contaminating its elegance. The lighting is effective here as it illuminates the shoe as the light bounces off of the glitter particles which give the shoe as sparkle effect which makes the dynamics between the tissue and the shoe more dramatic. The depth of field is strong in these photographs as the finite details within the compositions are captured on camera which technically enhances the photographs as they have been shot in an extreme close-up angle.



In these photographs I have used side angle shots of the model's feet to highlight the difference in size between the model's foot and the size of the shoe and the extremity she is going to, to fit her foot into it. The bloodiness of the model's feet is exhibited within the compositions as the striking red contrast with the stunning silver of the shoe which gives a further perception to the sisters as they are in conflict between the sweet and innocent mask they wear to hide their inner raging passion. The violence associated with this gives an underlying historical context to the photographs as women were forced into marriage by their families in traditional society which is reflected in these photographs as the evil stepmother forces her daughters to mutilate themselves in order to win the hand of the Prince.





In development of my previous photographs, I have experimented further with the close-up angle of the model's foot within the shoe by incorporating the tissue into the compositions. By adding the tissue, this implements the suffering of the sisters at the hands of their mother thus highlighting the distribution of evil within fairytales as the true monster is the being asserting power over the other characters which in this case is the evil stepmother forcing her daughters to mutilate themselves for her desires.



# Final Images

These are the photographs that I have chosen for my final images to be presented in my presentation book. I have selected a number of photographs from each photoshoot as they all tell a story together whilst having their own meaning and individually. The symbolism behind each photograph presents different elements of fairytales but they all communicate the depiction of female characters in traditional literature. In creating modern photographic twists on traditional tales, this adds a new meaning to the stories that we grew up with as the photographs portray the darkness within them and also societal issues that are still impacting today. Although fairytales are a fantasy, they also reveal truth as the morality and punishment within them is similar to society as they explore how poetic justice is not always granted which is exactly the same in life as we are often rewarded with what the hand of fate draws us. Furthermore, these photographs expose the truth behind the fantasy of the fairytales as they highlight the distinction between the light and the dark and how this will affect the punishment you encounter for choosing which side to act upon. Finally, I chose these photographs as they each signify the story they originate from as the messages they convey within their composition and technical enhancement.

