



Pearson

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

**Photography  
Component 2**

**PEARL**

**Total Mark 30**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	8	7	8	7
<b>Performance Level</b>	3	3	3	3
			<b>Total out of 72</b>	30

# Introductory Photoshoot

creates sense of mystery & isolation

raggy windows

Empty corridor by sense of isolation



good composition Edit in photoshop

texture



Black colours builds on sense of isolation



away and in shadow atmosphere



2.JPG

3.JPG

4.JPG

5.JPG

5b.JPG



5c.JPG

5d.JPG

5e.JPG

5f.JPG

6.JPG



exposure: 1/50s F-stop: f/4

grainy quality  
bad composition  
↳ security camera  
style images

↓  
creates sense of  
isolation

Washed out colours → sombre atmosphere

↓ focal point in centre  
↳ draw focus





lighting too low



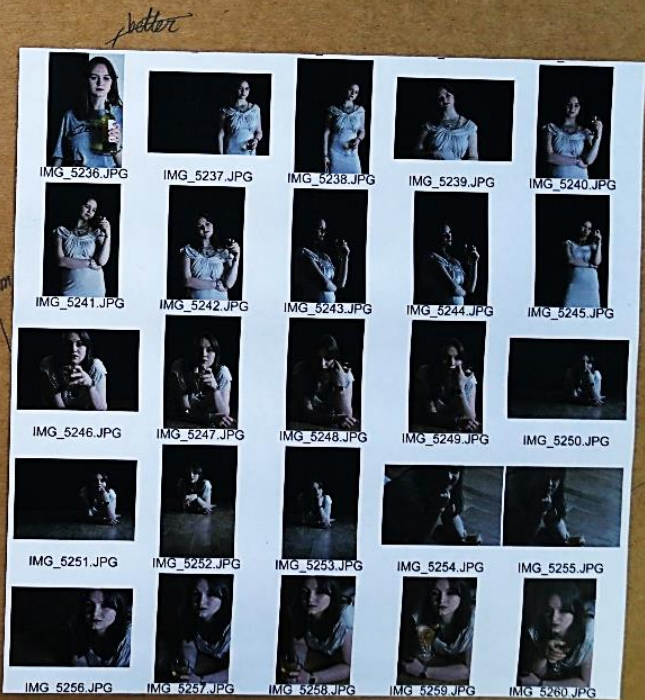
closed eyes looks candid

lighting increased here



Camera settings:  
Exposure: 1/100 sec  
Fstop: f/5.6  
ISO: 800

better composition



better

bad composition

bad lighting

Exposure: 1/100 sec

Fstop: f/5.6

July 1st  
1998

July 1st 1998

July 1st 1998  
July 1st 1998  
July 1st 1998



July 1st 1998  
July 1st 1998

July 1st 1998

July 1st 1998

July 1st 1998



# Nature Photoshoot

branches against sky  
fidee more!



IMG\_3710.JPG IMG\_3712.JPG IMG\_3713.JPG IMG\_3714.JPG IMG\_3715.JPG

IMG\_3716.JPG IMG\_3717.JPG IMG\_3718.JPG IMG\_3872.JPG IMG\_3873.JPG

more artificial  
↳ bleak & isolated

Ivy growing over to  
old building creates sense of  
decay and isolation



IMG\_3673.JPG IMG\_3674.JPG IMG\_3683.JPG IMG\_3684.JPG IMG\_3686.JPG

IMG\_3689.JPG IMG\_3690.JPG IMG\_3691.JPG IMG\_3692.JPG IMG\_3693.JPG

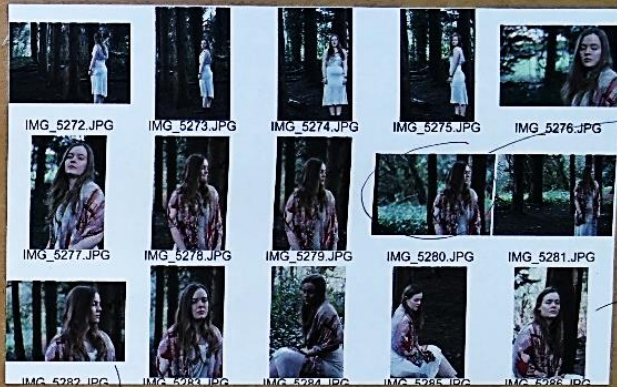
Overgrown  
nature replacing  
industrial

creates sense  
of escapism  
from every  
day life

soft neutral  
colours

## 2<sup>nd</sup> Nature Photoshoot

camera settings:  
ISO: 800  
Exposure: 1/60 sec  
F-stop: f/5.6



IMG\_5272.JPG IMG\_5273.JPG IMG\_5274.JPG IMG\_5275.JPG IMG\_5276.JPG

IMG\_5277.JPG IMG\_5278.JPG IMG\_5279.JPG IMG\_5280.JPG IMG\_5281.JPG

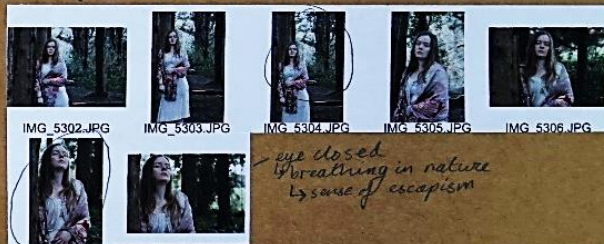
IMG\_5282.JPG IMG\_5283.JPG IMG\_5284.JPG IMG\_5285.JPG IMG\_5286.JPG

Use of  
empty space

bad  
composition

Good  
composition  
↳ landscape allows  
for use

Scarc brightens  
image colours



IMG\_5302.JPG IMG\_5303.JPG IMG\_5304.JPG IMG\_5305.JPG IMG\_5306.JPG

eye closed  
↳ breathing in nature  
↳ sense of escapism



IMG\_5287.JPG IMG\_5288.JPG IMG\_5289.JPG IMG\_5290.JPG IMG\_5291.JPG

IMG\_5292.JPG IMG\_5293.JPG IMG\_5294.JPG IMG\_5295.JPG IMG\_5296.JPG

head tilted back  
↳ Breathing in  
↳ Peaceful



Exposure: 1/60 sec  
F-stop: f/5.6

Image quality  
better on screen



Empty space increases sense of isolation  
and emphasis on nature

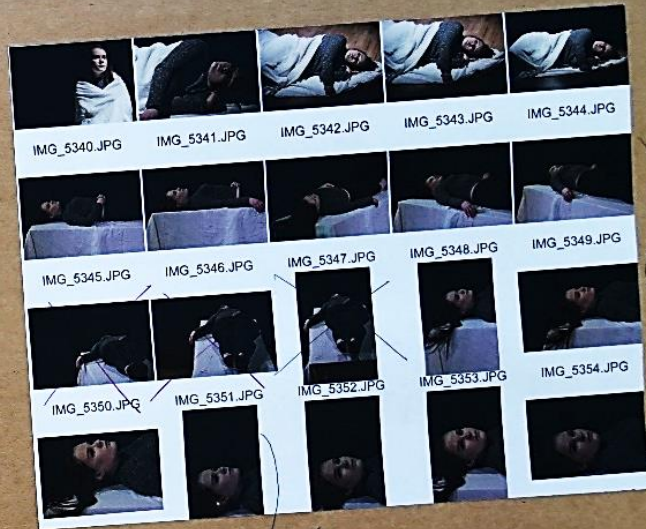




*Single spotlight makes lighting more dramatic*

*make colours colder in photoshop to increase sense of isolation*

*abstract*



*lighting too flat*

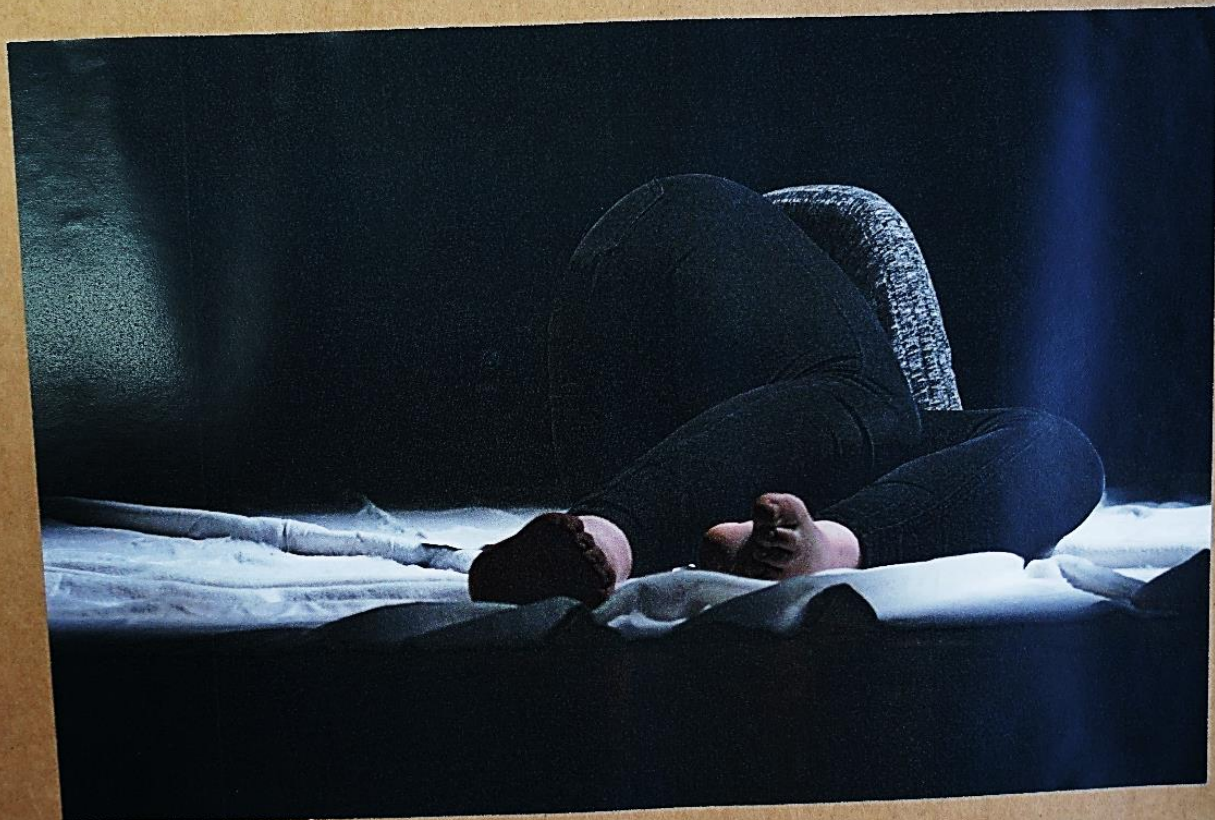
*too much empty space*

*Exposure: 1/125sec*

*F-stop: f/5.6*

looks better on screen

abstract



use of single  
spotlight gets rid  
of background



lope creates sense of movement

empty space creates sense of isolation

Exposure: 1/100sec  
F-stop: f/5.6

out of focus



looks better on screen

darken & increase contrast in photo shop



shadows too heavy  
over face



face too obscured

too much empty space



images more interesting  
clean - make face to  
not looking straight  
into camera

Repetitive composition

awkward composition

relying too heavily  
on props

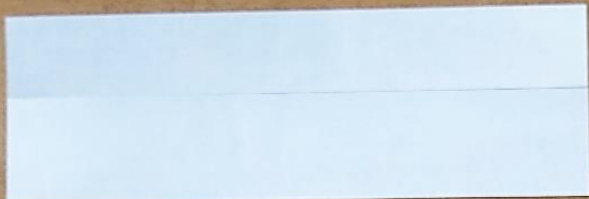


crop to adjust composition

lighting and background  
too flat - needs more  
colour

Exposure: 1/125 sec

F-stop: f/5.6



crop out empty space



adjust lighting in postshop

lighting adjusted & darkened



difference in lighting makes more visible on screen

darker lighting brings out shadows under eyes

adjust  
lighting



adjust  
lighting



no more light for  
my eyes

the light  
in photo



the light  
is interesting  
right?

Express 10000

7/29/14



tripped with  
 low lighting  
 & long exposure

Experiments in photoshop



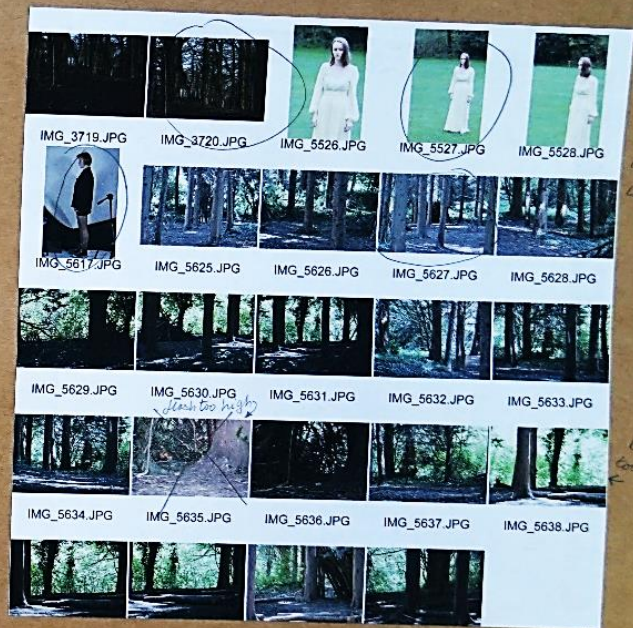
too dark  
 & vague



Exposure: 1.3sec  
 F-stop: f/5.6



door frame  
← still visible



Combine  
circled images  
in photoshop

backlight  
too strong

Exposure: 1/60 sec

F-stop: f/5.6



1974  
11/10/74  
11/10/74  
11/10/74  
11/10/74



11/10/74  
11/10/74  
11/10/74  
11/10/74

TV Series involving  
models adds  
historic atmosphere





eyes enhanced



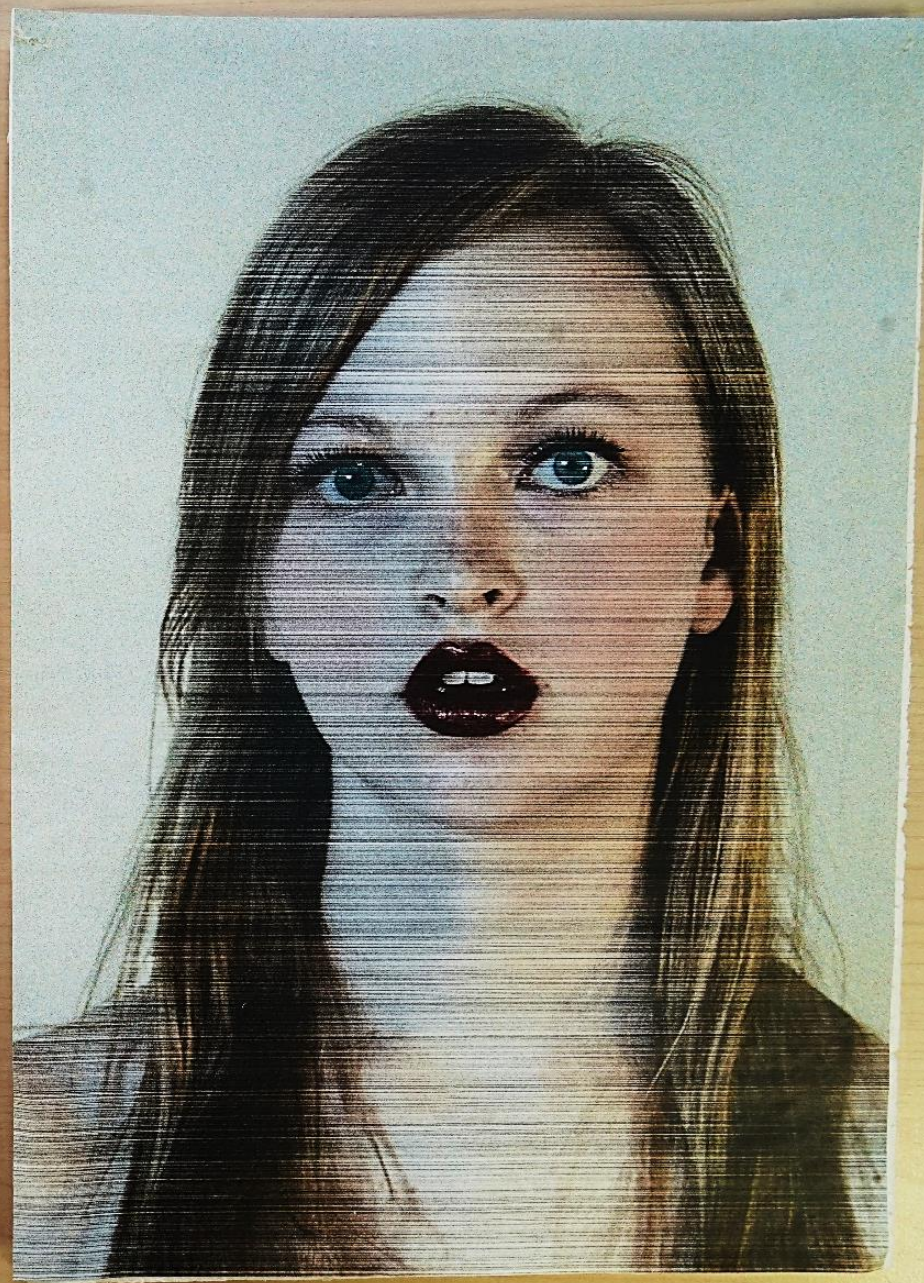
green  
yellow  
make image  
with skin  
and features



Exposure: 1/650 sec

F-stop: f/1.5

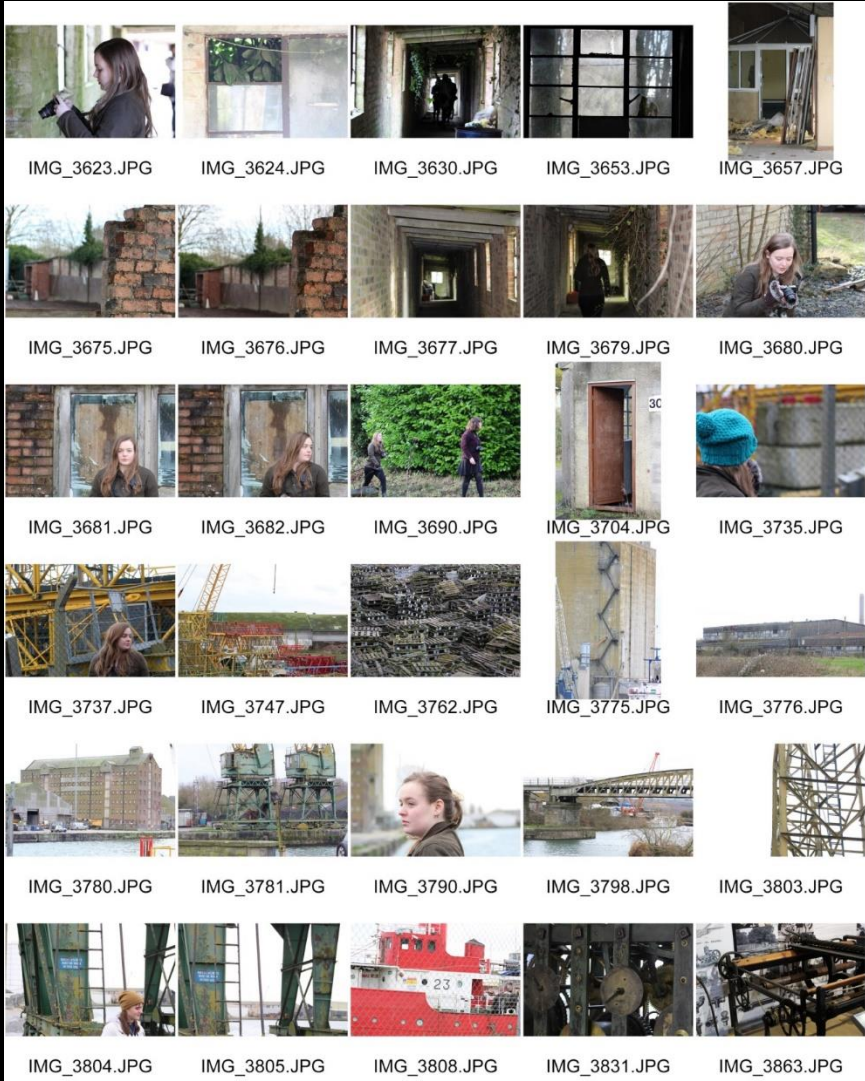






# Digital Submission

# Freedom and Limitations



In my first photoshoot I wanted to take a general photoshoot set in an industrial area to consider the limitations of working within a very artificial area. The predominantly bleak colours create a sense of loneliness and isolation. In future photoshoots I want to focus on the effects of this isolation and how this can push people towards escapism and fantasy as a way of evading this seemingly harsh reality.



## Introduction

Having already done a general photoshoot in an industrial, artificial setting I felt that it conveyed a fairly bleak reality of the industrial world around us. I want to consider the ways in which we as human beings interact with this seemingly bleak aspect of reality as well as the ways in which we try to escape from it.

For this exam I want to consider to freedoms and limitations that we as human beings experience on a very personal level. I'm interested in the ways in which we perceive reality and how we can manipulate this perception. As a photographer one has the power to either romanticize or deglamourize an image as well as manipulating the image in order push against the limits of reality.



In this first photoshoot I wanted to focus on the sense of isolation that can come from being slightly removed from reality. The model is in the centre of the image, breaking the rules of the golden section to draw the focus onto the model. The photograph was originally in colour, but I decreased the saturation of the colours in photoshop which changed the tone of the image, creating a more sombre atmosphere that felt detached from reality. The model is standing slightly off balance and looking away, hiding most of her face behind her hair and hoodie, making her seem unsure of herself. The buildings also can be seen stretching down the street giving a sense of the world disappearing behind her.

The image was taken on a low quality camera, making the photograph grainy and unclear, once again making the image's atmosphere feel a little removed from reality.





In this photoshoot I wanted to consider the way alcohol is portrayed and glamorized and how we interact with it in real life. In the first image I wanted to create a more realistic atmosphere of a teenager drinking from a bottle of wine. The focal point is in the centre of the image, breaking the rules of the golden section in order to increase the impact of the picture. I also increased the colour saturation in photoshop to make the image seem garish and larger than life. The model wears loose comfortable clothing and stares directly into the camera in a defiant manner as she takes up most of the image, creating a very imposing presence. The model's sense unabashed defiance echoes a recognisable stereotype of the way a teenager with assert their maturity whilst also concealing any potential vulnerability from an onlooker.

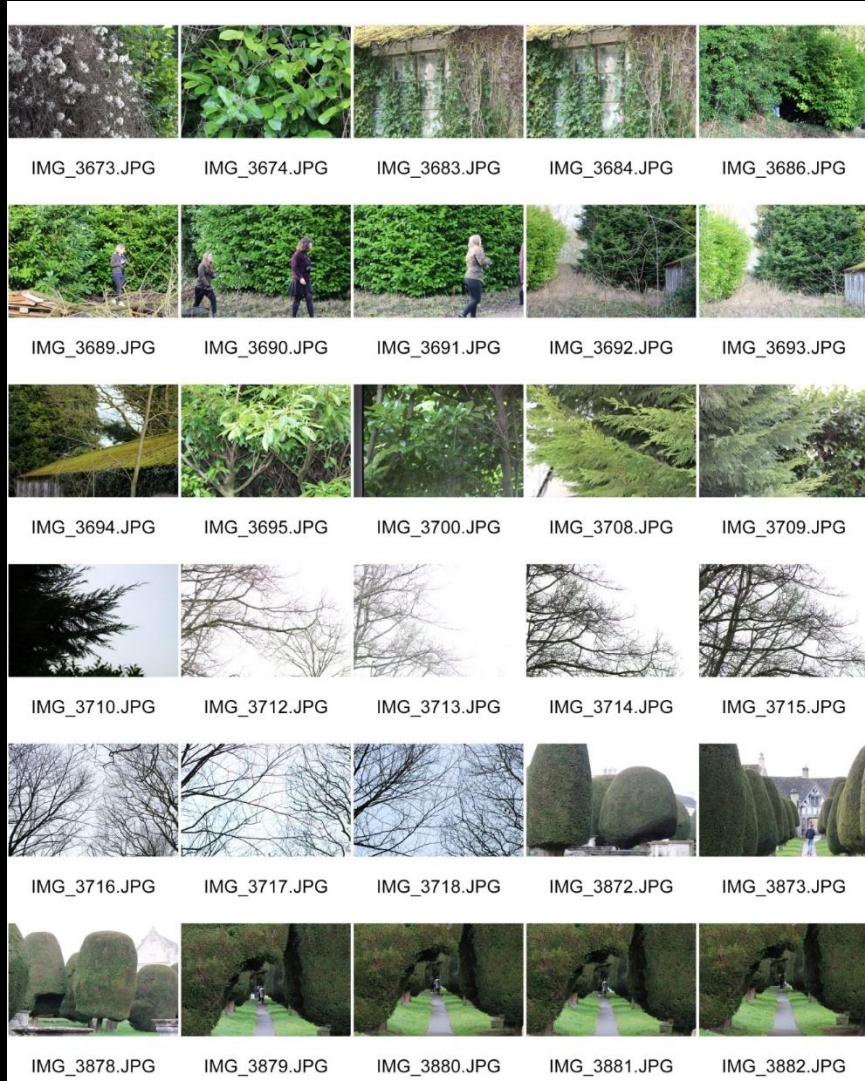
The second image in contrast to this, highlights the romanticised idea of drinking. The model wears an elegant dress and stands with a glass of wine in her hand turned away from the light staring at the dark empty space ahead of her. This gives the image a sense of vulnerability and emptiness. The image complies with the rules of the golden section and I made the tone of the colours colder in photoshop making the image seem more solemn. I feel that this image effectively juxtaposes the clichéd fantasy of drinking being and elegant and social pastime and the much harsher reality of it often being a depressing and isolating activity.

## Elina Brotherus

Brotherus is a Finnish photographer specializing in self-portraits and landscapes. This photograph combines a faded landscape painting with a portrait and the image breaks the rules of the golden section, pushing the viewer's focus onto the model who is in the centre of the image. This central position also emphasises the empty space around the model, making her look very isolated. The model's back is turned, staring at the landscape painting which creates an atmosphere of fantasy as the model seems transfixed by the painting. This atmosphere of fantasy is pushed forward by the soft neutral tones of the image and the floral pattern on the model's dress which emphasises the romanticised connotations of nature. The base of the landscape painting is almost seamlessly blended into the floor, making it seem as though the model is standing inside the painting, the brighter tones of her dress and her shadow hitting the painting being the only things to give away the fact that she's not actually part of the painting.

In future photoshoots I want to explore this element of romanticising nature and how it can relate to the idea of escaping reality.





In this photoshoot I wanted to set it in a more natural setting in order to consider the aspects of escapism that we associate with nature. Ever since the industrial revolution nature has been romanticised as an escape from the reality of everyday life. Despite this the bleak tones of these images continue to create a sense of loneliness and decay, especially the images of plants growing up over old buildings, creating a contrast between the stereotypical romanticizing of nature and the bleakness of industrial buildings. In the image below I combined branches from this photoshoot with a portrait from my introductory photoshoot which closely combines industry and nature as well as creating a sense of fantasy as the branches are layered over the model's hair.









In this photoshoot I wanted to focus on the sense of escapism that we find in nature. I only used natural light in these portraits and complies with the rules of the golden section in order to create balanced images and so that the model wouldn't look out of place or throw off the balance of the images.

The images are well lit with soft, neutral colours like those in Elina Brotheus's images and both the model's stance and expression is relaxed in all three images to give the photographs a peaceful atmosphere. The third picture is as landscape portrait, which I used to create more space in the image which showed more of the forest in the background and created a sense of loneliness.

This loneliness differs from my earlier portraits as the setting gives it a sense of peace and the natural light highlights how the images' atmosphere has a much more innocent sense of isolation isn't as the isolation isn't caused by anything discernibly negative. This shows romanticising the idea of nature being peaceful can be seen as an attempt to escape from reality which isn't inherently sinister or harmful.

## Interim

So far, I have been exploring some of the various aspects of how we perceive and portray reality, from my portrayal of bleaker versions of reality set in urban and industrial environments to overly romanticised escapism. I found my photoshoot focused on alcohol particularly interesting as it allowed me to explore how one can actively manipulate their perception of existence and thus set themselves free from reality.

I want to further explore the aspects of the ways in which we try to romanticise and escape reality as well as the ways in which our grasp on reality can be distorted through imagination and fantasy as well as sleep and how reality can seem to be altered in dreams and in our subconscious.

I want to consider the way photographers have the power to romanticise things and create a sense of escapism through pushing the limits of reality to attain something that seems reminiscent of a fairy-tale, in a similar way to that of Tim Walker, who's style of photography has a dreamy, almost childlike sense of fantasy. I also want to consider how a photographer has the power to create a world focused around freedom (or at least their own perception of freedom) or they can create an image that limits our perception of reality to that of a bleak, sinister world.





In this photoshoot I wanted to create more abstract photographs that have a slightly dreamlike element to them whilst staying within the bounds of reality. I used a single spotlight to minimise the background of the image and had the model wear plain, neutral coloured clothes and lie on a rumpled bedsheet, which gives the images connotations of sleep and a more dreamlike version of reality. The lack of background gives the images a sense of vulnerability as the darkness surrounding the model creates an atmosphere of isolation. The model is slightly curled up on her on her side to add a child like innocence to the image, which in turn pushes forward the sinister sense of isolation.

The second image is more abstract as you can only see the model's limbs. That combined with the shadows from the single spotlight gives the image a slightly unsettling sense of mystery as in this image the model is totally lacking in identity. The images comply with the rules of the golden section so that the model's presence in the image is not jarring, thus easily creating a cold, dreamlike atmosphere.

I think that this sinister, dreamlike atmosphere was key in making these images successful and have impact, as in relation to my previous photoshoot, it demonstrates the opposite end of spectrum in regards to escaping reality. The previous photoshoot showed a soft, non-threatening version of seclusion and escapism whereas this photoshoot more subtly highlights a more sinister version of isolation.

### Tim Walker

Tim Walker (born 1970) is a British fashion photographer, who regularly shoots for Vogue.

This is a colour photograph of a woman standing under a tree of various cakes and confectionary. The image has a balanced composition which pairs well with the bright colours of the confectionary and the woman's dress contrasting against the more earthy background colours which overall creates a very aesthetically pleasing photograph.

Everything about the model, from her stance to her outfit and makeup look very posed and artificial, making her seem a little detached from reality. The image's departure from reality is made very apparent by the tree growing cake with leaves on the ground whilst being inside a house. The traditional-style house and the model's heavy makeup makes her look like she's a toy in a doll's house, showing how Walker has taken the fashion industry's obsession with superficial aesthetic to an extreme, as he almost dehumanizes the model as he reduces her to a doll-like figure, although it is worth noting that Walker's own aims in creating this image was to create a childlike fairy tale, rather than to encapsulate the dehumanizing aspect of the fashion industry.

This bizarre juxtaposition of nature in an artificial setting along with the soft colours creates a very dreamy, fantasy-like atmosphere. The cakes have connotations of the Hansel and Gretel fairy tale which also build on the fantasy atmosphere. This fantasy atmosphere, as well as the model's doll like appearance sets Walker's style of photography apart from the fashion industry, as while the fashion industry focuses on aesthetic appeal, it also tends to sexualise the models. This strips away the their identities by making the purpose of a photograph to convey sex appeal, and not much more. Walker's image on the other hand, has an almost childlike sense of make-believe and wonder to it as it explores the fairy tale like themes of fantasy. A particularly fascinating aspect of Walker's photography is how he doesn't use photoshop to create his images. This adds another layer of wonder to the image as Walker does, in a sense, truly bring his childlike fantasy to life.

In my following photoshoots I want to incorporate similar elements of fairy tale as I am interested in the way that they detach themselves from reality.





I wanted this image to be reminiscent of the Mad Hatter from *Alice in Wonderland*, but with a more clean cut, modern feel to it. I did this by taking the images in a studio, using a white background and floor and white studio lights. The model dressed in cool tones creating a cold atmosphere. The model sits slightly off centre looking up from under her top hat with a slightly defiant, surly expression. This defensive expression builds on the cold atmosphere of the image, creating a juxtaposition between the dreamy connotations of the Lewis Carroll novel and the cold modern atmosphere of the image. I wanted to use this image to try and find the line between reality and fantasy by combining the two as jarringly as I could. I don't think that this image was particularly successful because desaturating the colours to make the atmosphere of the image seem cold and sombre too heavily undercut the connotations of eccentricity that normally come with the idea of the Mad Hatter. If I were to retake this image I would use bolder colours and a more interesting composition to better convey this eccentricity.







In this photoshoot I wanted to lean much more heavily into the element of fairy tale. Both images comply with the rules of the golden section to create a well balanced photograph and the element of fairy tale is conveyed by the model wearing a red cape reminiscent of Little Red Riding Hood. The red colour could've created a potentially jarring contrast against the cool neutral tones of the forest, so I reduced the vibrancy of the images in photoshop and added a sepia-coloured filter which also made the images look more old and faded, building on the atmosphere of the images being dreamy detached from reality, but the coolness of the colours also gives this atmosphere a sinister undertone.

In the first image the model's cape is flowing out behind her creating a sense of movement. She is clearly moving away from the camera, creating a sense of danger in regards to what she is moving away from. This sense of danger is also highlighted by the cold tones and red colours in the image. The second image shows her looking off to the side clearly focused on something outside of the shot. This gives the image a sense of danger and suspense as it is impossible for an onlooker to discern what she has seen.

I do feel that these images were fairly successful as the colours and suspense created an effective, sinister atmosphere, but I do think the element of fairy tale is a little too overbearing and ends up taking away from the photographs. I think that if the element of fairy tale had been more subtle, the images would've seemed more complex and interesting.

## Angela Bacon Kidwell

This image by Angela Bacon Kidwell creates a ghostly, fantasy-like atmosphere. The focal point of the image is in the centre of the photograph, breaking the rules of the golden section to draw the focus of onlookers and increase the impact of the image. Kidwell hasn't used colour in this image and this contributes to the desolate, ghost-like atmosphere of the image. Kidwell has layered images of clouds throughout the image, making it look foggy and slightly mystical. This fog swirls around the focal point of the image, the model, who has his arms outstretched almost looks like he's rising from the dead. This is enhanced by the sun shining through his face and obscuring his eyes, making him look less human and emphasising the ghostly atmosphere. The image is given somewhat sinister connotations by the area directly around the model being noticeably empty, creating a sense of isolation. The edges of the photograph are lined with skeletal trees and bushes with push forward the deathly undertones of the image.

I find the otherworldly atmosphere that Bacon-Kidwell creates interesting because it has a more macabre take on being detached from reality. The figure's posture and obscured face enhance this in a very effective manner that I want to explore in future photoshoots





In this photograph I wanted to push forward the surreal, ghost like elements from my last photoshoot. I drew inspiration from the work of Angela Bacon-Kidwell to create a photograph with a ghost-like atmosphere. The image does not comply with the rules of the golden section, putting the focal point on the centre of the photograph to increase the impact of the image. Rather than reducing the opacity and layering multiple photographs together, to create the ghostly effect I was aiming for, I took this image in a dimly lit studio with a long exposure time (1.3 seconds) and a low ISO (100). I also used a tripod to ensure that the image was relatively clear. While the photograph was being taken the model spun around so that the camera would capture her figure multiple times, her spinning also prevented her from staying in one place long enough for her figure to become opaque.

In photoshop I darkened the edges of the image and made the colours cooler to build on the ghostly, almost dream-like atmosphere. This atmosphere in turn created the sense of the image being both isolated and detached from reality.

I feel that this photograph was an successful response to Bacon-Kidwell's work as it has a similar sense of ghostliness, created by the blurred figure with outstretched arms. Whilst I do find this photograph interesting, I do not plan to continue using this style of photography as I want to consider other more dreamlike styles of photography without such macabre connotations

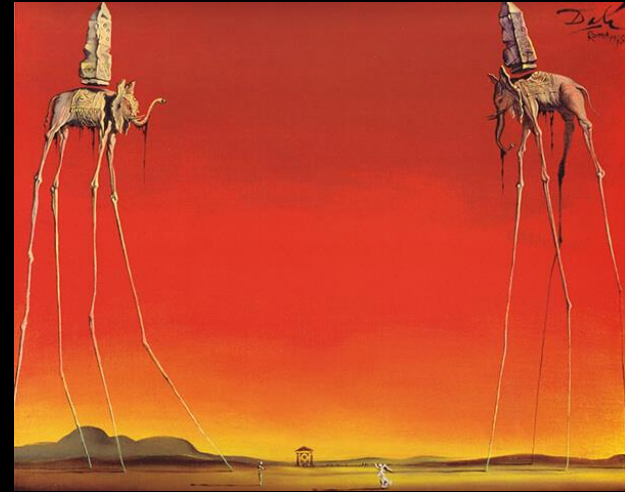
## Salvador Dali

Salvador Dali was a painter born in 1904, known for his eccentric surrealist style. This oil on canvas painting “The Elephants” (1948) depicts two elephants against a red sky. Elephants are typically strong, heavy animals, but Dali undercuts this strength by giving them long, spindly, almost delicate looking legs. Each elephant has an obelisk floating just above its back adding to the surreal, dreamy atmosphere of the painting as does the vivid red sky. The spindly elephant legs along with the seemingly weightless obelisks effectively demonstrate the distorted reality that Dali created in his paintings.

Dali’s work focuses on surreal pieces inspired by his own dreams, his paintings of spindly-legged elephants show that his work is not closely tied to reality. His paintings’ appeal can be found in this distance from reality as at the time they represented an unprecedented level of imagination and escapism that make his work so fascinating. This departure from the realistic allows onlookers to escape reality through the imagination of someone else.

Fantasy and escapism is part of human nature, a fact which is clear now that we have the technology necessary to escape from real life, such as video games where getting access to them is easier than ever.

I plan to explore the idea of how technology affects the lines between reality and fantasy, as technology has begun to permeate every aspect of life, providing more and more opportunities to escape from reality and forget the real world.









In these photographs I wanted to return to the element of fairy tale and take it in a slightly different direction to my earlier photographs, which stayed very close to the traditional fairy tale narrative. In the first image, I used an image of a forest with desaturated colours and an added sepia filter to give the atmosphere an acutely desolate tone. I then layered a picture of a girl in a flowing, romantic dress on top of the forest image and reduced the opacity a little to make the girl seem slightly ghostly and unreal. Even with the reduced opacity the girl still effectively stands out in the image as her dress is so pale in contrast with the dark, dense forest backdrop. The forest fills the majority of the image, giving the lone figure a sense of isolation. This combined with the sepia filter which makes the image look old and faded creates a sinister atmosphere and the model's flowing dress adds the element of fairy tale.

I wanted the second image to have a more modern, digital feel, so I didn't desaturate the colours as much in the first image and cropped the forest background down so that the image would be more focused in on the model. I added a grainy filter to the forest to make it look like it was projected on a low quality screen. I then added a television static filter to the model so it would be clear that she had been superimposed on the image, adding to the unnatural atmosphere. The clearly separate layers of the image combined with the filters emulating a low quality digital screen create a strong sense of artificial reality, taking the fairy tale idea in a more surreal, modern direction.

### Timed Exam

For my timed exam I want to focus on portraiture and the idea of technology and fantasy. Throughout this project I have been focusing a lot on the idea of nature and the outside world and how it can be involved in fantasy and escapism, but for my next photoshoot, I want to focus on how technology is used to escape reality as I feel it is much more relevant to the age we live in. Fairy tales are an old fashioned and now outdated type of escapism, and now, with unlimited access to information and entertainment at our fingertips, I want to consider how this new way of escaping from reality can have a more sinister effect on society. As we become more and more dependant on technology, it becomes easier for us to be manipulated by anything from large corporations, to our own ids (fundamental human desires) and super-egos (internalised ideas of social standards and the drive to be perfect).



bella.JPG



IMG\_4110.JPG



IMG\_4111.JPG



IMG\_4112.JPG



IMG\_4113.JPG



IMG\_4114.JPG



IMG\_4118.JPG



IMG\_5608.JPG



IMG\_5609.JPG



IMG\_5610.JPG



IMG\_5611.JPG



IMG\_5612.JPG



IMG\_5613.JPG



IMG\_5614.JPG



IMG\_5615.JPG



julia.JPG



lauren1.JPG

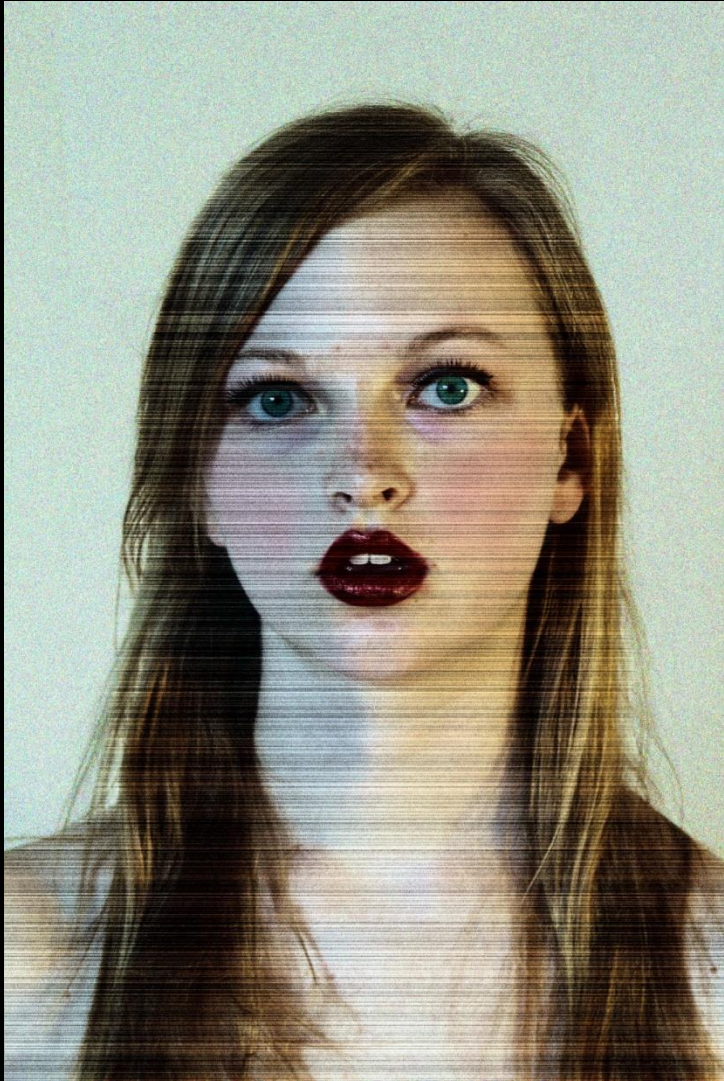


lauren2.JPG



seb.JPG

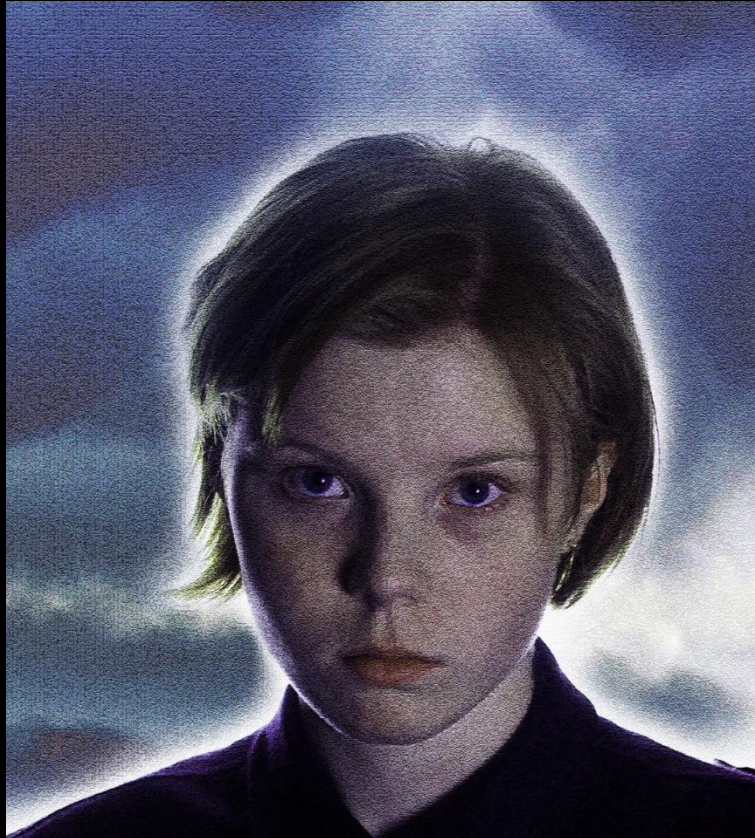
Portraits to potentially use in final piece



### Timed Exam Photographs

For my timed exam I wanted to create a trio of portraits that had elements of escapism and virtual reality. In the first two portraits both models are against a fairly flat, lifeless background and I made both model's skin look very washed out and enhanced their eye colour in order to make them look vaguely alien. In the first portrait the model wears dark red lipstick and fake eyelashes to make her seem somewhat cartoonish, building on the fantasy element while the slightly panicked expression gives the image a sinister undertone. In the second portrait I replaced the background with a pale, scale-like pattern to make the image's atmosphere more unnatural. I also wanted this image to have a sinister undertone which was created by the model having a sombre, lifeless expression. I then added lines of television static onto the images to make them look like they are on a low quality screen. This low-quality computer screen effect, combined with the fact that the models fill most of the image makes them seem like they are trapped inside a dystopian digital reality.

When displaying these photographs I wanted to push forward the atmosphere of the models being "trapped" in a low quality digital image. In order to do this I displayed the first image in a video loop, where the image would suddenly start to become more and more pixelated and the models expression would go from clear to unintelligible. This made the low-quality atmosphere I wanted the image to have striking and clear. For the second portrait, I created the same effect by placing it in a video loop that showed the image rapidly flickering between a clear image and black screen, as if the screen displaying it could barely sustain the image.



In this final portrait I wanted to create a stronger sense of fantasy. This image, like the first two breaks the rules of the golden section by having the focal point in the centre of the image to increase the impact of the photograph. In photoshop I chose to give the colours in this image a dark purple hue as well as colouring the model's eyes purple to give a fantasy-like atmosphere. The model was lit from behind so that she'd have an almost supernatural glow and I layered this portrait of dark blue and purple clouds to enhance the atmosphere of fantasy. The model's expression is relatively neutral but her gaze is looking strongly ahead, possibly adding connotations of defiance. I also layered television static onto the image to make it look like the model is trapped in a digital fantasy world, but her expression isn't panicked or placid, unlike the first two portraits which then creates a more powerful atmosphere.



## Conclusion

In my introduction, I talked about how we can perceive reality as bleak and limiting and how we try to escape from it. I was interested in how we use stories, dreams and fantasies to avoid feeling overwhelmed by the real world and the various ways in which we try to break free from reality, as well as the positive and negative aspects of trying to do this. I think my final photographs explore a particularly relevant aspect of this as the world we live in is becoming more and more saturated with technology and we can turn to social media and fantasy-based video games and how this can potentially seep into our entire lives. I feel that distorting my final images and displaying them on a screen acts as a powerful reminder of how electronics are deeply engrained ingrained into our lives. The atmosphere created in my final portraits allude to the idea that we as human beings are on the edge of being reclaimed by technology into an alternate, digital reality, and the technology that was meant to give us more freedom is in fact controlling and limiting us.

Tim Walker's style of photography was an important starting point influencing my own work, but I felt his style was too niche to continuously draw inspiration from. As I moved away from Walker's romantic fairy-tale style of photography, Bacon-Kidwell also influenced my work and pushed me to add sinister, dreamlike undertones to my work, but I felt that the artist that had the most influence on my work was Dali. Even though I did not closely mimic his style, his work was important in pushing forward my own perceptions of distorted realities.

My final images are heavily focused on how technology influences our freedoms and limitations, a part of life and society that is only set to become more relevant. I find it fascinating that whilst it is easy enough to claim that technology is "taking over" society and taking control of us, one must remember that all of this technology is designed and created by us, with the purpose of making life easier and in turn supposedly setting us free from the tedious and mundane aspects of life.

I think that technology is something that can be easily demonised, but the only limitations that it can set on us are the ones that people and corporations engrain into technology they create, like collecting data and monitoring individuals activity. It is worth remembering that George Orwell's "1984" never focused on how new technology would destroy our lives, but how the powers that be would exert control over us. Technology on its own is harmless, but when combined with a desire to control, it becomes a lot more threatening.

Component 2  
PEARL  
Standard Mark

30

