



Pearson

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

**Photography  
Component 1**

**PEARL**

**Total Mark 35 (26+PS9)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	6	6	7	7	9
<b>Performance Level</b>	2	2	3	3	3
	<b>Total out of 90</b>				35

# Camera Settings

## Aperture

Aperture refers to the opening in the camera which allows light to pass through and create an image. The larger the opening in the lens the less depth of vision & the blurrier the background.

## Shutter Speed

Shutter speed is the length of time the shutter is open, exposing the film or digital sensor to light. Shutter speeds typically range between 1s - 1/4000s.

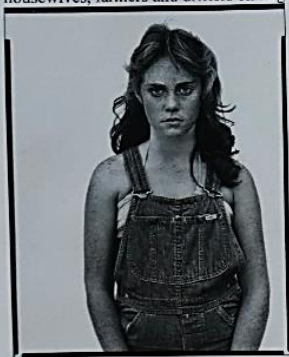
## ISO

A camera's ISO setting is its sensitivity to light. The higher the ISO, the more sensitive it is. If the ISO is too high it could result in a noisy photo.  
↳ A shorter shutter speed will need a higher ISO.

## Flash

Flash is used to better light photos and to get rid of unnecessary shadows.  
↳ Can add too much light or blot out background.  
can reduce issues with backlighting.

**Richard Avedon** (May 15, 1923 – October 1, 2004) was an American fashion and portrait photographer. An obituary published in *The New York Times* said that "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century". In 1974 heart conditions gave him a stronger sense of mortality and inspired him to move away from photographing more traditional models and celebrities. It became a turning point in Avedon's career when he focused on everyday working class subjects such as miners soiled in their work clothes, housewives, farmers and drifters on larger-than-life prints.



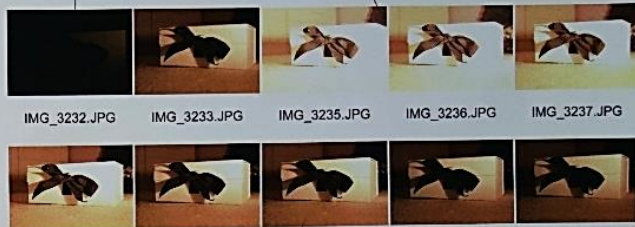
This is a black and white photo of a girl in dungarees against a white background standing slightly to the right. The photo has a lot of impact because of the way the girl stands out against the background as her dark hair and heavily freckled arms create a lot of contrast. The photo is well lit and there isn't a lot of shadow which adds to the monochromatic and even slightly depressed mood created by the photo.

This mood is summed up by the focal point, the girl's face. She has a quite a sullen expression and she stares directly at the camera and her face, which is very freckled; contrasts against her neck, which is considerably paler. Her eyes are also the only noticeably shadowed part of her face and have heavy shadows beneath them which also contribute to the mood of the photo.

Aims?

fast speed  
dim light

shutter open for  
far too long



more appropriate  
shutter speeds

shutter speed  
too long

shutter open for  
about 2 sec.

out of  
focus



shorter  
shutter speeds  
required as  
the light  
source was  
in the photos

saturated with light  
No balance of colours

good shutter speed  
and light balance



shutter speed  
too short

shutter speed  
on

shutter speed too short

Not very well lit

shutter speed just right  
to good balance of light &  
colour in photo (looks better on a  
screen)



IMG\_3243.JPG   IMG\_3244.JPG   IMG\_3245.JPG   IMG\_3246.JPG   IMG\_3247.JPG



IMG\_3248.JPG   IMG\_3249.JPG   IMG\_3251.JPG   IMG\_3253.JPG   IMG\_3255.JPG

Good shutter speed

Overexposed  
shutter speed  
too long

shutter speed almost  
too short



IMG\_3276.JPG   IMG\_3277.JPG   IMG\_3278.JPG   IMG\_3282.JPG   IMG\_3283.JPG



IMG\_3284.JPG



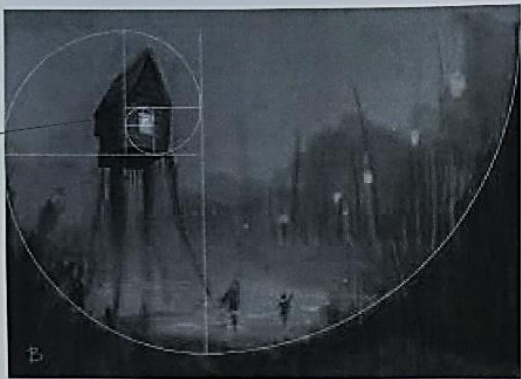
photo is completely  
washed out with  
excess light

Shutter open  
for too long in all  
of these photos & saturated with light

finding a good  
shutter speed is much  
trickier with the light  
source in the shot?

### Composition

The golden section is derived from Fibonacci's mathematical sequence of numbers and is used to create a grid that divides up a rectangle and makes a well-balanced composition.



having the focal point off to the side makes the composition better balanced

### Angles

Slinkachu takes photos from a very low angle making very small objects seem big and creates a surreal picture from everyday objects



### Angles



taken from a medium/low angle which emphasises the height of the jump

photo taken at a bad angle - photo looks off balance



taken from a higher angle to make the somersault look closer to the ground

taken from a lower angle

metal bars ruin the photos



taken from a very low angle to exaggerate the height of the jump

# Composition



taken at a bad angle



focal point right in the middle of the photo

horizon set too high up in the photo

horizon cuts the photo in half



focal point off to the right

breaks the rule of the golden section but creates a striking photo by having the focal point in the centre



tree cuts the photo in half

horizon  $\frac{2}{3}$  up the photo

focal point

no clear focal point in either photo



This photo is striking as the fence creates lots of horizontal lines whereas there are no vertical ones

and the sheep breaks the golden section rule to create a striking photo

no clear focal point

Pract. Good catching up. Well done. 2/4

# Contact Sheet - Narrative

composition OK  
but photo looks  
awkward

too much  
shadow



photo looks better  
taken from high up



good  
composition



exposure  
too short

taken from wrong place  
↳ sunlight not used properly



focal  
point

taken from too  
low down → bad  
composition

lighting is good  
but the photo was  
taken from a



underexposed

bad  
composition "

Portrait photos  
didn't work

muted  
colours add  
to photos'  
atmosphere



focal point



close up of  
her face makes  
the photo striking



The focal point breaks the  
golden section rule but  
still makes a striking photo

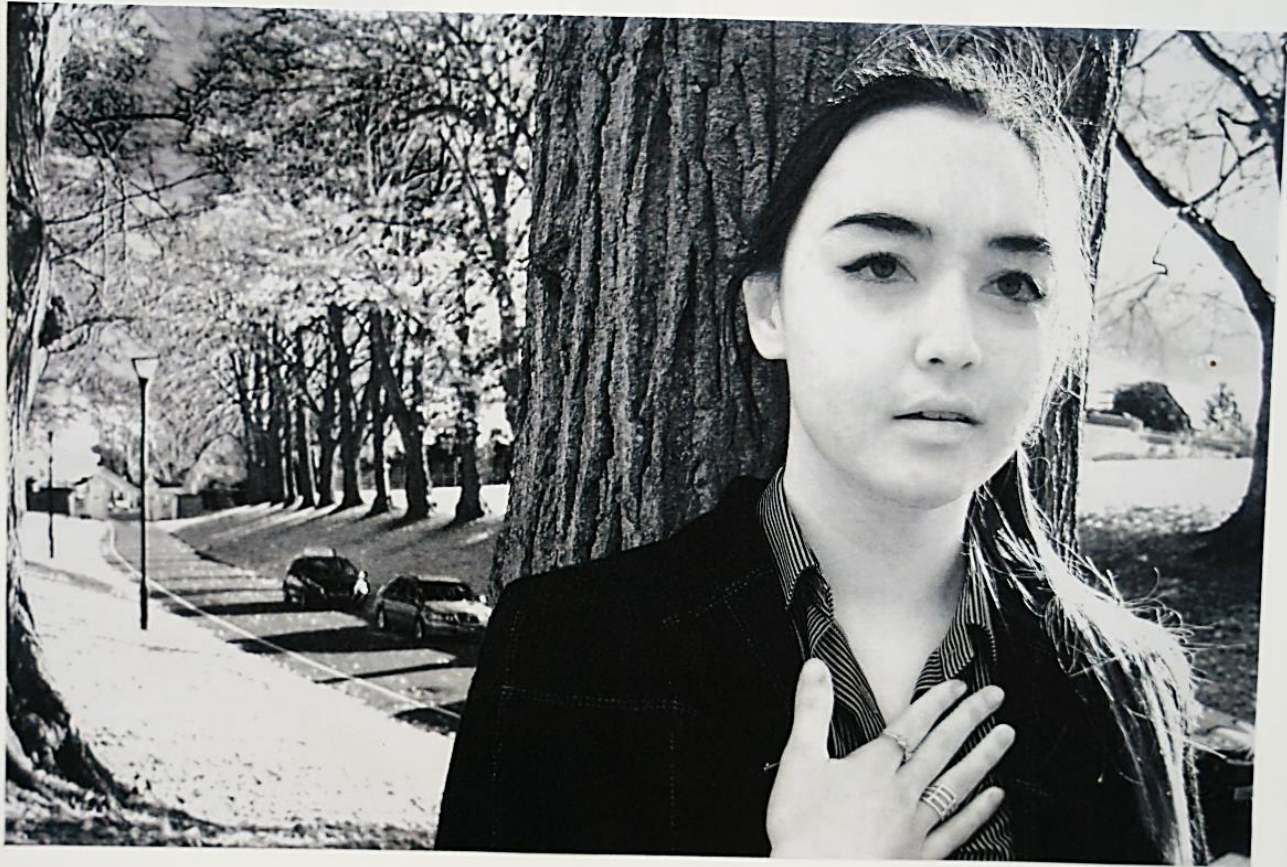


# 1<sup>st</sup> Narrative Enlargements









Artist evaluation

Tim Walker

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



This is a colour photo of two people posing as dolls in front of a giant door against a pale, flat background. The photo is well lit and doesn't have a substantial amount of shadow, but it has a lot of impact because of the way the colours of the models' clothes pop against the background and the way they are awkwardly posing makes any movement look very forced and adds to the surreal atmosphere created by the photo.

The focal points are the models' faces which have a painted/ forced expression of shock and have a lot of makeup so it looks like all their facial features were painted on, so they look like dolls and the way the lines between human and doll are blurred make the overall effect of the photo very surreal.

# Narrative Contact Sheet II

IMG\_3387.JPG IMG\_3388.JPG IMG\_3391.JPG IMG\_3394.JPG



*Movement makes the photo interesting but ruins the structure of the picture*



IMG\_3372.JPG IMG\_3373.JPG IMG\_3374.JPG IMG\_3375.JPG IMG\_3376.JPG



IMG\_3377.JPG IMG\_3378.JPG IMG\_3379.JPG IMG\_3380.JPG IMG\_3381.JPG



IMG\_3382.JPG IMG\_3383.JPG IMG\_3384.JPG IMG\_3385.JPG IMG\_3386.JPG



*garish colours stand out against the muted tones of the walls*



# Portrait contact sheet



IMG\_3504.JPG



IMG\_3505.JPG



IMG\_3506.JPG



IMG\_3507.JPG



IMG\_3508.JPG

composition ☺

black background  
increases focus on face



IMG\_3509.JPG



IMG\_3510.JPG



IMG\_3511.JPG



IMG\_3512.JPG



IMG\_3513.JPG

edited  
contrast increase  
makes photo more striking

colours make skin look synthetic



Exposure too short

use of single spotlight creates interesting shadows



IMG\_3499.JPG



IMG\_3500.JPG



IMG\_3501.JPG



IMG\_3502.JPG



IMG\_3503.JPG





IMG\_3514.JPG



IMG\_3515.JPG



IMG\_3516.JPG

lots of contrast



IMG\_3517.JPG



IMG\_3518.JPG

high lighting makes the colours slightly greenish



IMG\_3519.JPG



IMG\_3520.JPG



IMG\_3521.JPG



IMG\_3522.JPG



IMG\_3523.JPG

taken from a higher angle



IMG\_3529.JPG



IMG\_3530.JPG



IMG\_3531.JPG



IMG\_3532.JPG



IMG\_3533.JPG

photo is more dramatic when she is looking directly at the camera



IMG\_3534.JPG



IMG\_3535.JPG



IMG\_3536.JPG



IMG\_3537.JPG



IMG\_3538.JPG

When the photo is taken from a lower angle the mood of the photo changes

contrast increased in enlargement to make features more expressed and highlight bone structure



IMG\_3539.JPG



IMG\_3540.JPG



IMG\_3541.JPG



IMG\_3542.JPG



IMG\_3543.JPG

landscape photo makes her look more stretched out



IMG\_3487.JPG



IMG\_3488.JPG



IMG\_3489.JPG



IMG\_3490.JPG



IMG\_3491.JPG

# Enlargements







Nb: looks better on  
a screen

Photo shop  
later





IMG\_3757.JPG IMG\_3758.JPG IMG\_3759.JPG IMG\_3760.JPG IMG\_3761.JPG



IMG\_3762.JPG IMG\_3763.JPG IMG\_3764.JPG IMG\_3765.JPG IMG\_3766.JPG



IMG\_3767.JPG IMG\_3768.JPG IMG\_3769.JPG IMG\_3770.JPG IMG\_3771.JPG



IMG\_3772.JPG IMG\_3773.JPG IMG\_3774.JPG IMG\_3775.JPG IMG\_3776.JPG



IMG\_3777.JPG IMG\_3778.JPG IMG\_3779.JPG IMG\_3780.JPG IMG\_3781.JPG



IMG\_3792.JPG IMG\_3793.JPG IMG\_3794.JPG IMG\_3795.JPG IMG\_3796.JPG



IMG\_3797.JPG IMG\_3798.JPG IMG\_3799.JPG IMG\_3800.JPG IMG\_3801.JPG



IMG\_3802.JPG IMG\_3803.JPG IMG\_3804.JPG IMG\_3805.JPG IMG\_3806.JPG



IMG\_3807.JPG IMG\_3808.JPG IMG\_3809.JPG IMG\_3810.JPG IMG\_3811.JPG



IMG\_3807.JPG IMG\_3808.JPG IMG\_3809.JPG IMG\_3810.JPG IMG\_3811.JPG



IMG\_3807.JPG IMG\_3808.JPG IMG\_3809.JPG IMG\_3810.JPG IMG\_3811.JPG



IMG\_3727.JPG IMG\_3728.JPG IMG\_3729.JPG IMG\_3730.JPG IMG\_3731.JPG



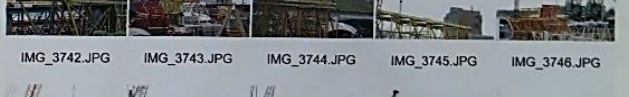
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IMG\_3737.JPG IMG\_3738.JPG IMG\_3739.JPG IMG\_3740.JPG IMG\_3741.JPG



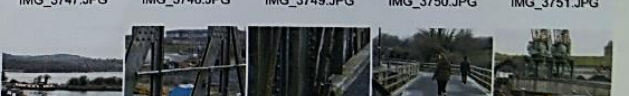
IMG\_3742.JPG IMG\_3743.JPG IMG\_3744.JPG IMG\_3745.JPG IMG\_3746.JPG



IMG\_3747.JPG IMG\_3748.JPG IMG\_3749.JPG IMG\_3750.JPG IMG\_3751.JPG



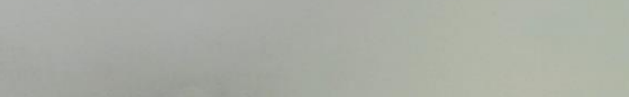
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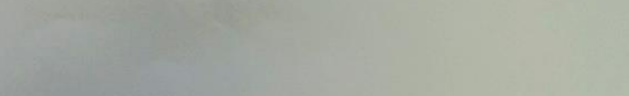
IMG\_3747.JPG IMG\_3748.JPG IMG\_3749.JPG IMG\_3750.JPG IMG\_3751.JPG



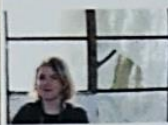
IMG\_3747.JPG IMG\_3748.JPG IMG\_3749.JPG IMG\_3750.JPG IMG\_3751.JPG



IMG\_3747.JPG IMG\_3748.JPG IMG\_3749.JPG IMG\_3750.JPG IMG\_3751.JPG



IMG\_3747.JPG IMG\_3748.JPG IMG\_3749.JPG IMG\_3750.JPG IMG\_3751.JPG



too dark

can't clearly see colour



portrait too blurry

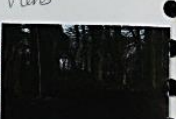
broken



textures



try looks like vices



edit into portraits



broken glass

ISO slightly too high

Use for portrait enlargements



IMG\_3680.JPG

IMG\_3681.JPG

IMG\_3682.JPG

IMG\_3683.JPG

IMG\_3684.JPG

IMG\_3715.JPG

IMG\_3716.JPG

IMG\_3717.JPG

IMG\_3718.JPG

IMG\_3719.JPG



IMG\_3720.JPG

IMG\_3723.JPG

IMG\_3724.JPG

IMG\_3725.JPG

IMG\_3726.JPG

IMG\_3694.JPG

(Lenses look upside-down)

can't use  
this photo  
(links  
cut off)



has got  
in on  
long of path

if  
copy

Timeline photographs  
(for futuristic photographs)

Layer photos  
together & make a  
black and white version

jump  
this  
photo



IMG\_3727.JPG    IMG\_3728.JPG    IMG\_3729.JPG    IMG\_3730.JPG    IMG\_3731.JPG



IMG\_3732.JPG    IMG\_3733.JPG    IMG\_3734.JPG    IMG\_3735.JPG    IMG\_3736.JPG



IMG\_3737.JPG    IMG\_3738.JPG    IMG\_3739.JPG    IMG\_3740.JPG    IMG\_3741.JPG



IMG\_3742.JPG    IMG\_3743.JPG    IMG\_3744.JPG    IMG\_3745.JPG    IMG\_3746.JPG

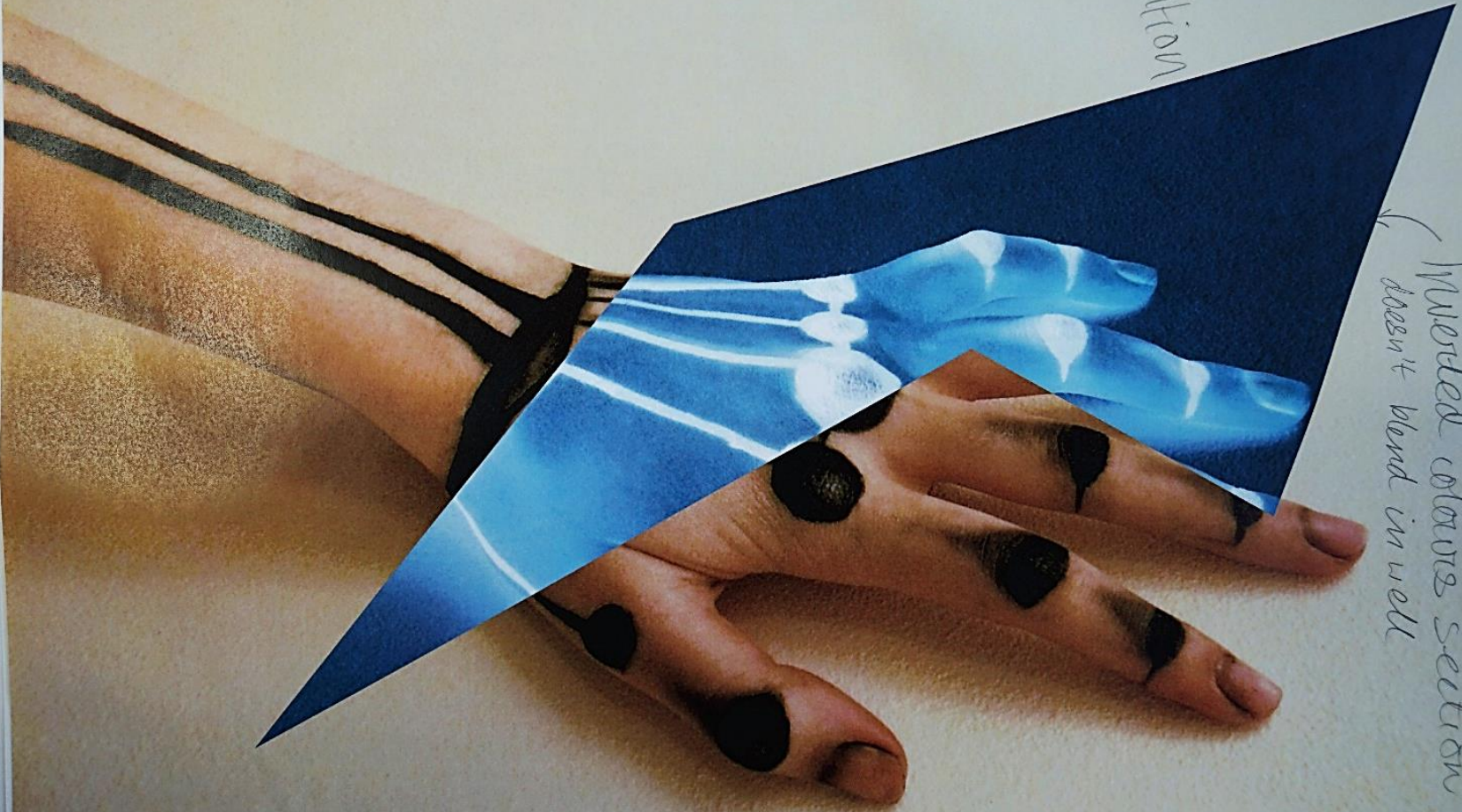


IMG\_3747.JPG    IMG\_3748.JPG    IMG\_3749.JPG    IMG\_3750.JPG    IMG\_3751.JPG



IMG\_3752.JPG    IMG\_3753.JPG    IMG\_3754.JPG    IMG\_3755.JPG    IMG\_3756.JPG





OK  
(composition)

Mixed colours section  
doesn't blend in well

# Mad Matter Photoshoot

ISO  
600  
studio  
lighting

ISO too  
high



IMG\_3400.JPG



IMG\_3401.JPG



IMG\_3402.JPG



IMG\_3407.JPG



IMG\_3408.JPG

Over-exposed  
& bad composition



IMG\_3409.JPG



IMG\_3410.JPG



IMG\_3411.JPG



IMG\_3412.JPG



IMG\_3413.JPG



IMG\_3414.JPG



IMG\_3415.JPG



IMG\_3416.JPG



IMG\_3423.JPG



IMG\_3424.JPG

perspective



IMG\_3431.JPG



IMG\_3439.JPG



IMG\_3440.JPG



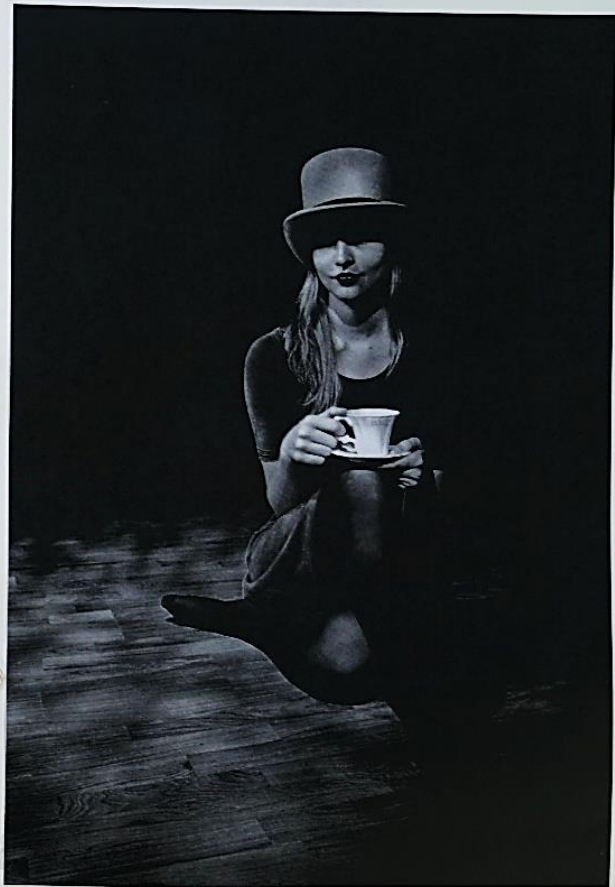
IMG\_3442.JPG



IMG\_3443.JPG

colour in photos  
too yellow - fix in photoshop & turn photos black & white

increase shadows in  
photo to make it more  
dramatic



M

18  
1/2

0.1  
1/2



# Tim Walker Photoshoot

ISO 400  
studio lighting

Cropped portrait



colours  
too pink  
fix in  
photoshop

expression

pose too  
natural

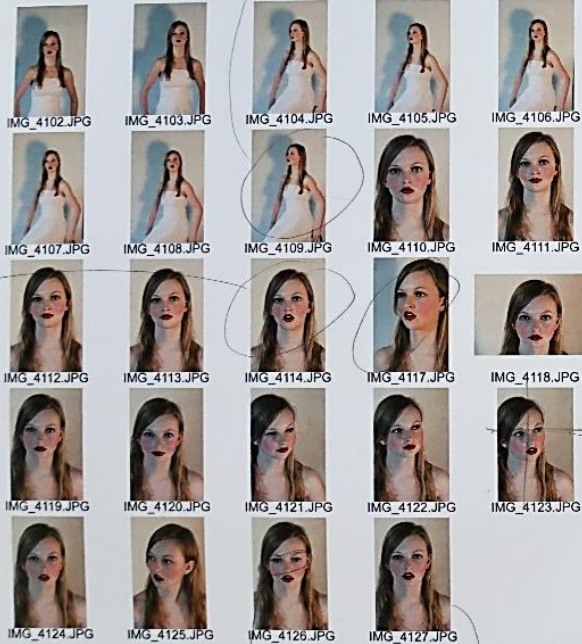
poses  
better  
↳ more  
awkward

trying to work out  
best angle & expression



took multiple similar photos so that I could choose from a range of facial expressions / angles when enlarging

composition  
pose  
lighting



good facial expression  
↓  
makeup more visible as engagement

breaks the golden section rule by striking

golden section used

photos not as good when taken from a higher angle

eyeline too broad & can't see false eyelashes as clearly

lighting too low



Photos without head are more striking, but head looks more



IMG\_4067.JPG IMG\_4068.JPG IMG\_4069.JPG IMG\_4070.JPG IMG\_4071.JPG



IMG\_4062.JPG IMG\_4063.JPG IMG\_4064.JPG IMG\_4065.JPG IMG\_4066.JPG



IMG\_4057.JPG IMG\_4058.JPG IMG\_4059.JPG IMG\_4060.JPG IMG\_4061.JPG



IMG\_4042.JPG IMG\_4043.JPG IMG\_4044.JPG IMG\_4045.JPG IMG\_4046.JPG



IMG\_4052.JPG IMG\_4053.JPG IMG\_4054.JPG IMG\_4055.JPG IMG\_4056.JPG



IMG\_4047.JPG IMG\_4048.JPG IMG\_4049.JPG IMG\_4050.JPG IMG\_4051.JPG



IMG\_4037.JPG IMG\_4038.JPG IMG\_4039.JPG IMG\_4040.JPG IMG\_4041.JPG

Lighting too strong in these photos, add in photoshop

Photos taken with a different lens to better quality

Need to crop down empty space to improve composition

crop

crop less on these photos

do not like pose in this photo

looks like Mickey Mouse ;)



IMG\_4006.JPG IMG\_4007.JPG IMG\_4008.JPG IMG\_4009.JPG IMG\_4010.JPG



IMG\_4011.JPG IMG\_4013.JPG IMG\_4014.JPG IMG\_4015.JPG IMG\_4016.JPG



IMG\_4017.JPG IMG\_4018.JPG IMG\_4019.JPG IMG\_4020.JPG IMG\_4021.JPG



IMG\_4022.JPG IMG\_4023.JPG IMG\_4024.JPG IMG\_4025.JPG IMG\_4026.JPG



IMG\_4027.JPG IMG\_4028.JPG IMG\_4029.JPG IMG\_4030.JPG IMG\_4031.JPG



IMG\_4032.JPG IMG\_4033.JPG IMG\_4034.JPG IMG\_4035.JPG IMG\_4036.JPG

Facial expressions best in these photos

Makeup looks best in these photos

photos not sharp enough to make one 1A1 print

bad lighting



good facial expression, but poor quality & boring environment

blurry



Best lighting

Overexposed

Makeup showed up better in studio photos highlight



IMG\_3909.JPG IMG\_3910.JPG IMG\_3911.JPG IMG\_3912.JPG IMG\_3913.JPG



IMG\_3914.JPG IMG\_3915.JPG IMG\_3916.JPG IMG\_3917.JPG IMG\_3918.JPG



IMG\_3919.JPG IMG\_3920.JPG IMG\_3921.JPG IMG\_3922.JPG IMG\_3923.JPG



IMG\_3924.JPG IMG\_3925.JPG IMG\_3926.JPG IMG\_3927.JPG IMG\_3928.JPG



IMG\_3929.JPG IMG\_3930.JPG IMG\_3931.JPG IMG\_3932.JPG IMG\_3933.JPG



IMG\_3934.JPG IMG\_3935.JPG IMG\_3936.JPG IMG\_3937.JPG IMG\_3938.JPG



Identity

First photos are stiff & awkward



Unaware of camera ~ expression & posture are more natural

candid reaction to own photos

poor composition

poor lighting & exposure

Better composition here

Better lighting here

candid

= not candid / deliberately adjusting appearance  
= expression & behavior not forced

Photos become a lot more stiff & unnatural when she feels like she's being watched

Next: Focus more on body language

Enlargements

# I Identity

Posed  
 \* Uncomfortable smile  
 \* Heavily retouched  
 ↳ color balanced  
 ↳ skin airbrushed  
 ↳ bags under eyes  
 ↳ whitened  
 \* Instagram-style  
 & fake

found on  
appearance ↓

Shadows removed  
to make lighting  
more flattering



photo edited &  
airbrushed  
as well →



Adjusting appearance  
to make features  
look more defined

Exposure: 1/50 sec F-stop: f/6.3

heavily airbrushed & edited

photos more candid & in the moment than previous photos

colours enhanced to make the photos feel larger than life



photos with more vibrant colours & a dynamic feel



# 2<sup>nd</sup> Photoshoot

More blatantly  
identity-focused



IMG\_4261.JPG



IMG\_4262.JPG



IMG\_4263.JPG



IMG\_4264.JPG



IMG\_4265.JPG



IMG\_4266.JPG



IMG\_4267.JPG



IMG\_4268.JPG



IMG\_4269.JPG



IMG\_4270.JPG



IMG\_4271.JPG



IMG\_4272.JPG



IMG\_4273.JPG



IMG\_4274.JPG



IMG\_4275.JPG



IMG\_4276.JPG



IMG\_4277.JPG



IMG\_4278.JPG



IMG\_4280.JPG



IMG\_4281.JPG



IMG\_4282.JPG



IMG\_4283.JPG



IMG\_4284.JPG



IMG\_4285.JPG



IMG\_4286.JPG



IMG\_4287.JPG



IMG\_4288.JPG



IMG\_4289.JPG



IMG\_4290.JPG



IMG\_4291.JPG

sitting in  
tree gives  
portraits slightly  
primate  
atmosphere

Exposure & composition  
better here

Juxtaposition of  
a teenager in modern  
clothes against a  
background of trees  
& nature

Gillian wearing style  
portraits

fix red eye  
issues



colours still too dark & pink-toned

looks better without flash - stronger silhouette

body language

silhouette draws focus on body shape

portraits less 'passport photo' style - cool tones moodier & stronger sense of identity



IMG\_4292.JPG



IMG\_4293.JPG



IMG\_4294.JPG



IMG\_4295.JPG



IMG\_4296.JPG



IMG\_4297.JPG



IMG\_4298.JPG



IMG\_4299.JPG



IMG\_4300.JPG



IMG\_4301.JPG



IMG\_4302.JPG



IMG\_4303.JPG



IMG\_4304.JPG



IMG\_4305.JPG



IMG\_4309.JPG



IMG\_4310.JPG



IMG\_4311.JPG



IMG\_4312.JPG



IMG\_4313.JPG



IMG\_4314.JPG



IMG\_4315.JPG



IMG\_4316.JPG



IMG\_4317.JPG



IMG\_4318.JPG



IMG\_4319.JPG



IMG\_4320.JPG



IMG\_4321.JPG



IMG\_4322.JPG



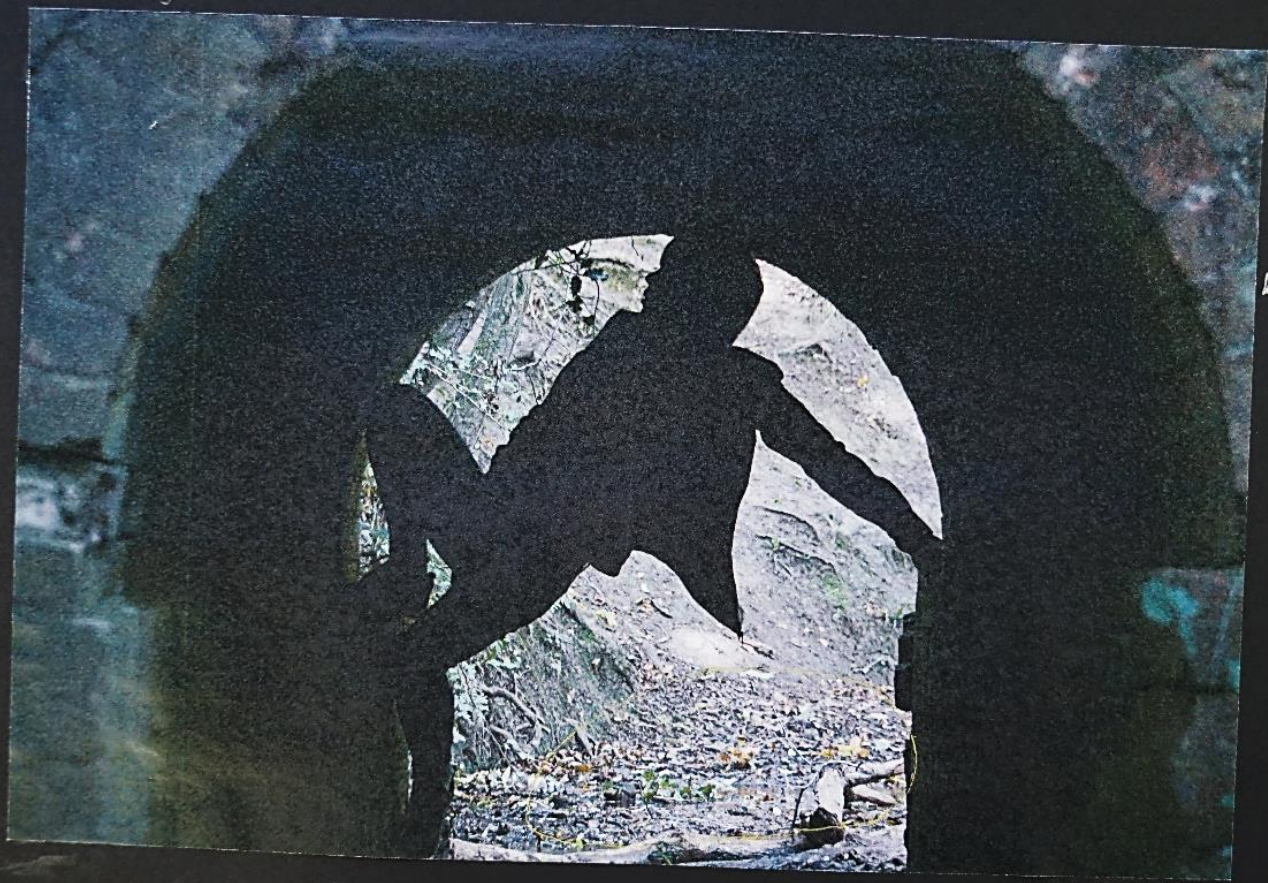
IMG\_4323.JPG



IMG\_4324.JPG

top of head cut off

# Enlargements



Contrast makes  
interesting  
silhouette



focus in wrong place

F-stop:  $f/14.5$

Exposure: 1/100 sec

bad focus →



# Edited Portraits



IMG\_3345.JPG



IMG\_3369.JPG



IMG\_3424.JPG



IMG\_3451.JPG



IMG\_3506.JPG



seb.edit.jpg



IMG\_3548.JPG



IMG\_3549.JPG



IMG\_3558.JPG



IMG\_3559.JPG



IMG\_3625.JPG



IMG\_3662.JPG



IMG\_3927.JPG



IMG\_3942.JPG



IMG\_3985.JPG



IMG\_4075.JPG



IMG\_4114.JPG



IMG\_4115.JPG



IMG\_4231.JPG



IMG\_4255.JPG



anna.jpg



barbara1.jpg



elena12.jpg



elena1edit.jpg



elena3.jpg



issy.jpg



# Edited Portraits

Editing out eyes makes it harder for emotion to be conveyed

takes away part of photo's identity

surreal

Self portrait  
↳ Editing out eyes emphasizes personal insecurity over manipulation

Exposure: 1/60 sec

F-stop:  $f/4$



Shifts power away from subject & their ability to express themselves

1  
Printer  
made photos  
look grainy, looks  
better on screen.



facial expressions  
still flattened  
by lack of eyes



# Bristol Photoshoot



IMG\_4412.JPG



IMG\_4413.JPG



IMG\_4414.JPG



IMG\_4415.JPG



IMG\_4416.JPG



IMG\_4417.JPG



IMG\_4418.JPG



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IMG\_4442.JPG



IMG\_4443.JPG



IMG\_4444.JPG



IMG\_4445.JPG



IMG\_4446.JPG



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IMG\_4448.JPG



IMG\_4449.JPG



IMG\_4450.JPG



IMG\_4451.JPG



IMG\_4452.JPG



IMG\_4453.JPG



IMG\_4454.JPG



IMG\_4455.JPG



IMG\_4456.JPG



IMG\_4457.JPG



IMG\_4458.JPG



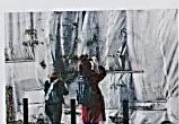
IMG\_4459.JPG



IMG\_4460.JPG



IMG\_4461.JPG



IMG\_4462.JPG



IMG\_4463.JPG



IMG\_4464.JPG



IMG\_4465.JPG



IMG\_4466.JPG





IMG\_4472.JPG    IMG\_4473.JPG    IMG\_4474.JPG    IMG\_4475.JPG    IMG\_4476.JPG



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IMG\_4482.JPG    IMG\_4483.JPG    IMG\_4484.JPG    IMG\_4485.JPG    IMG\_4486.JPG



IMG\_4487.JPG    IMG\_4488.JPG    IMG\_4489.JPG    IMG\_4490.JPG    IMG\_4491.JPG



IMG\_4492.JPG    IMG\_4493.JPG    IMG\_4494.JPG    IMG\_4495.JPG    IMG\_4496.JPG



Exposure: 1/125sec  
F-stop: f/4

Most don't fit with  
← theme

Water splash creates  
sense of movement

Texture  
↓



IMG\_4502.JPG

IMG\_4503.JPG

IMG\_4504.JPG

IMG\_4505.JPG

IMG\_4506.JPG



IMG\_4507.JPG

IMG\_4508.JPG

IMG\_4509.JPG

IMG\_4510.JPG

IMG\_4511.JPG



IMG\_4512.JPG

IMG\_4513.JPG

IMG\_4514.JPG

IMG\_4515.JPG

IMG\_4516.JPG



IMG\_4517.JPG

IMG\_4518.JPG

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IMG\_4521.JPG



IMG\_4522.JPG

IMG\_4523.JPG

IMG\_4524.JPG

IMG\_4525.JPG

IMG\_4526.JPG



candid photos  
convey a stronger  
sense of identity ↘



IMG\_4532.JPG

IMG\_4533.JPG

IMG\_4534.JPG

IMG\_4535.JPG

IMG\_4536.JPG



IMG\_4537.JPG

IMG\_4538.JPG

IMG\_4539.JPG

IMG\_4540.JPG

IMG\_4541.JPG



IMG\_4542.JPG

IMG\_4543.JPG

IMG\_4544.JPG

IMG\_4545.JPG

IMG\_4546.JPG



IMG\_4547.JPG

IMG\_4548.JPG

IMG\_4549.JPG

IMG\_4550.JPG

composition doesn't work here  
↓



IMG\_4761.JPG IMG\_4762.JPG IMG\_4763.JPG IMG\_4764.JPG IMG\_4765.JPG



IMG\_4766.JPG IMG\_4767.JPG IMG\_4768.JPG IMG\_4769.JPG IMG\_4770.JPG



IMG\_4771.JPG IMG\_4772.JPG IMG\_4773.JPG IMG\_4774.JPG IMG\_4775.JPG



IMG\_4776.JPG IMG\_4777.JPG IMG\_4778.JPG IMG\_4779.JPG IMG\_4780.JPG



IMG\_4781.JPG IMG\_4782.JPG IMG\_4783.JPG IMG\_4784.JPG IMG\_4785.JPG



crop to improve composition



IMG\_4791.JPG IMG\_4792.JPG IMG\_4793.JPG IMG\_4794.JPG IMG\_4795.JPG



IMG\_4796.JPG IMG\_4797.JPG IMG\_4798.JPG IMG\_4799.JPG IMG\_4800.JPG



IMG\_4801.JPG IMG\_4802.JPG IMG\_4803.JPG IMG\_4804.JPG IMG\_4805.JPG



IMG\_4806.JPG IMG\_4807.JPG IMG\_4808.JPG IMG\_4809.JPG IMG\_4810.JPG



IMG\_4811.JPG IMG\_4812.JPG IMG\_4813.JPG IMG\_4814.JPG IMG\_4815.JPG



focus off



use of  
empty space  
↓  
crop

← Neutral  
expression

↑  
Dark, cool tones



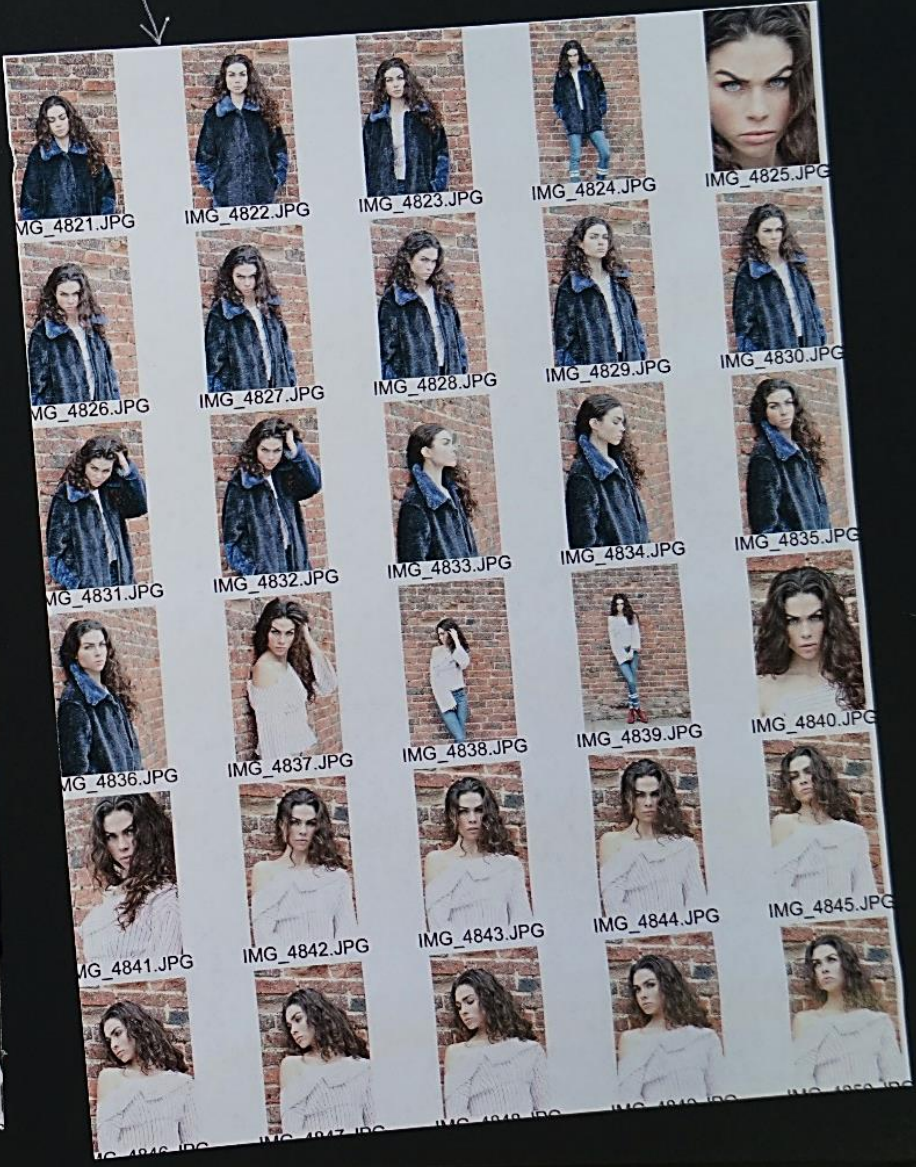
underexposed



good photos,  
but too fashion-y.



flash too high





background too dark  
 ↳ contrast too high

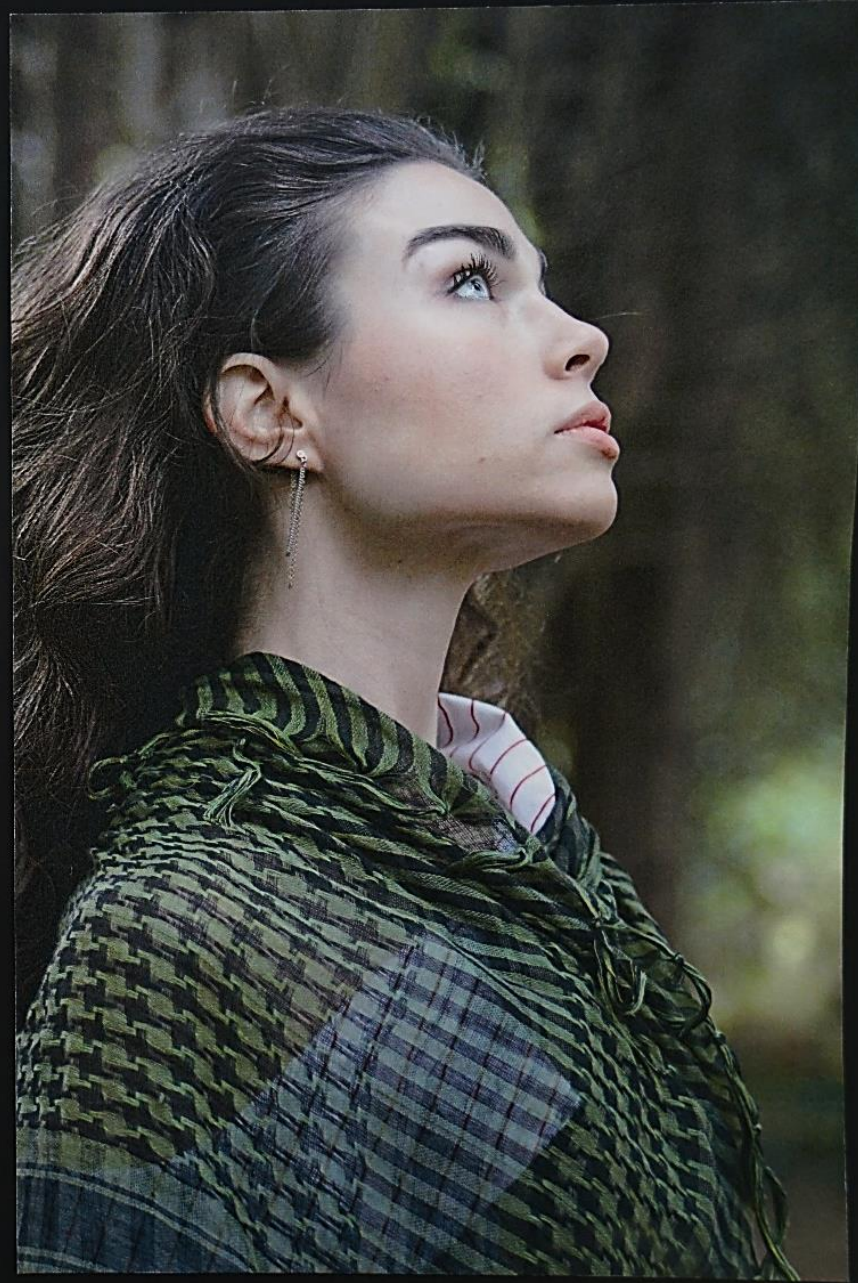
smiles alters mood of image

underlight

composition doesn't work here







too fashion-y





IMG\_4701.JPG



IMG\_4702.JPG



IMG\_4703.JPG



IMG\_4704.JPG



IMG\_4705.JPG



IMG\_4706.JPG



IMG\_4707.JPG



IMG\_4708.JPG



IMG\_4709.JPG



IMG\_4710.JPG



IMG\_4711.JPG



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IMG\_4720.JPG



IMG\_4721.JPG



IMG\_4722.JPG



IMG\_4723.JPG



IMG\_4724.JPG



IMG\_4725.JPG




← better composition here

composition not interesting



# Enlargements

Photo  
cropped to fit  
the golden section 

Exposure: 1/125 sec  
F-stop: f/4





breaks the  
golden section rules  
to increase impact

← Expression creates  
a sense of vulnerability

breaks the rules  
of the golden  
section

↓  
increases the  
impact of the  
photo

↓  
Focuses all of  
the attention on  
her face



↑  
pose and expression  
give atmosphere of  
vulnerability &  
lack of control





Exposure: 1/100 sec

F-stop: f/4



MG\_5016.JPG



IMG\_5017.JPG



IMG\_5018.JPG



IMG\_5019.JPG



IMG\_5020.JPG



MG\_5021.JPG



IMG\_5022.JPG



IMG\_5023.JPG



IMG\_5024.JPG



IMG\_5025.JPG



MG\_5026.JPG



IMG\_5027.JPG



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IMG\_5030.JPG



MG\_5031.JPG



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IMG\_5048.JPG



IMG\_5049.JPG



IMG\_5050.JPG



MG\_5051.JPG



IMG\_5052.JPG



IMG\_5053.JPG



IMG\_5054.JPG

F-stop: f/5.6  
Exposure: 1/320 sec

high contrast  
↳ dramatic photo

colours too pink / orange  
↳ fix in photoshop

F-stop:  $f/4$   
Exposure:  $1/125$  sec

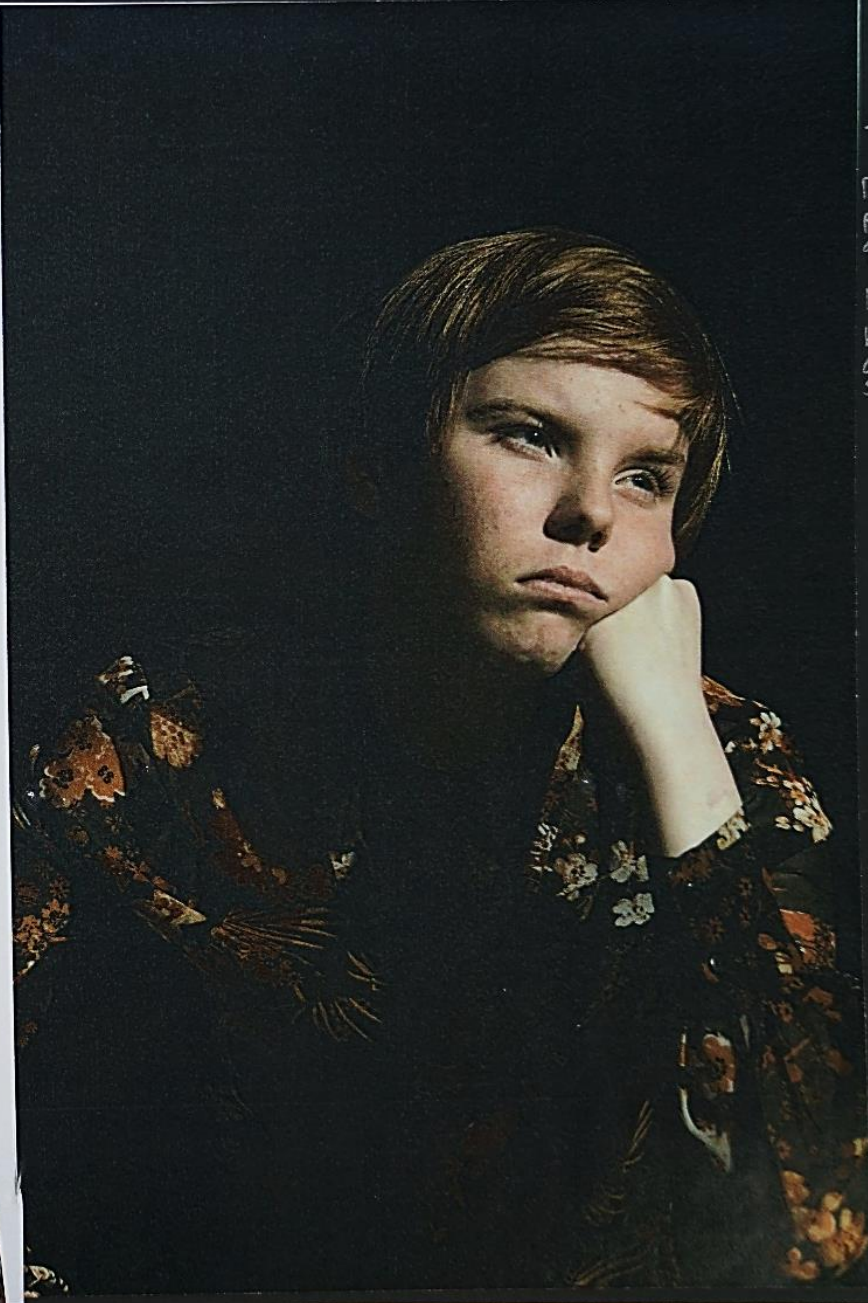


Well lit,  
v. formal  
↳ Gillian Weaving style  
portrait

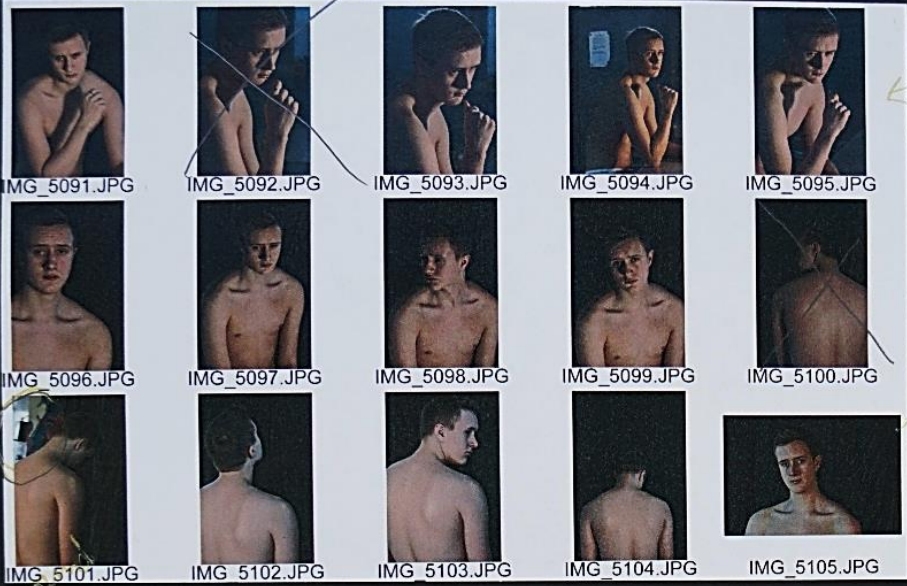
awkward, bad composition  
w/ no impact

underexposed

under lit



↓  
Bad  
print  
quality  
↓  
looks  
better  
on  
screen



bad eye

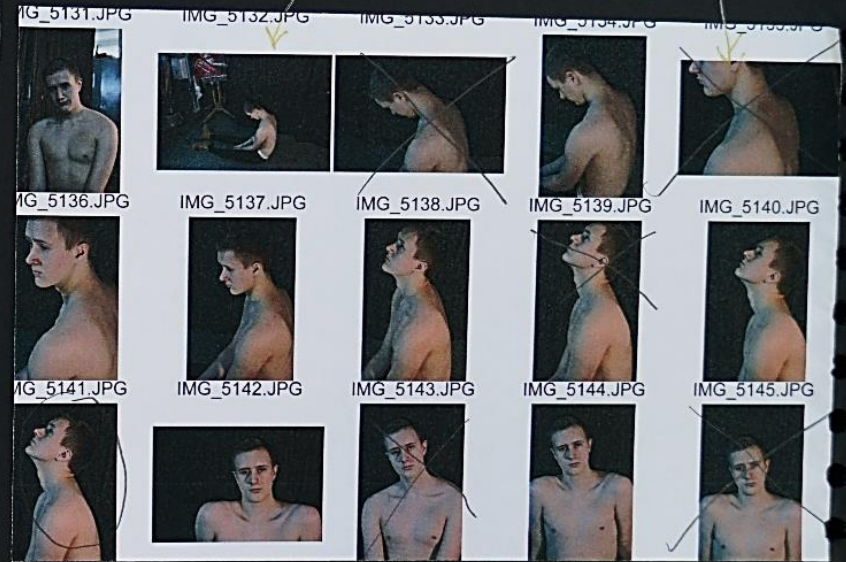


lighting better here

bad composition

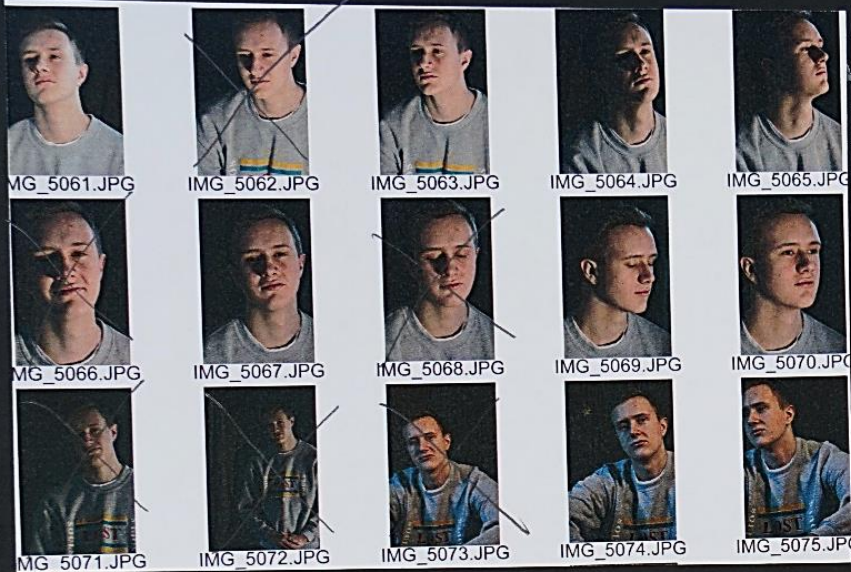
composition needs fixing

bad composition



Portraits with averted gaze feel more reminiscent of Brandt

← Exposure too short



lighting too yellow  
 here

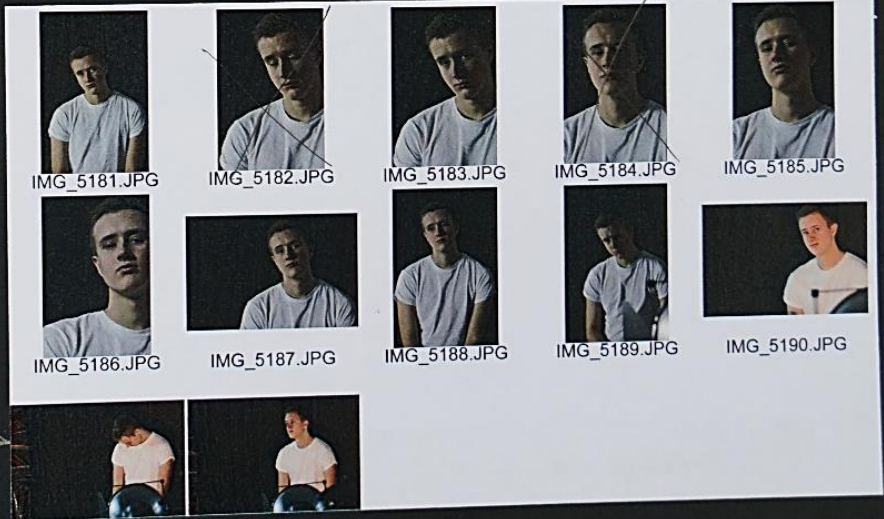
Portraits  
 too focused  
 in on face

colour balance  
 better

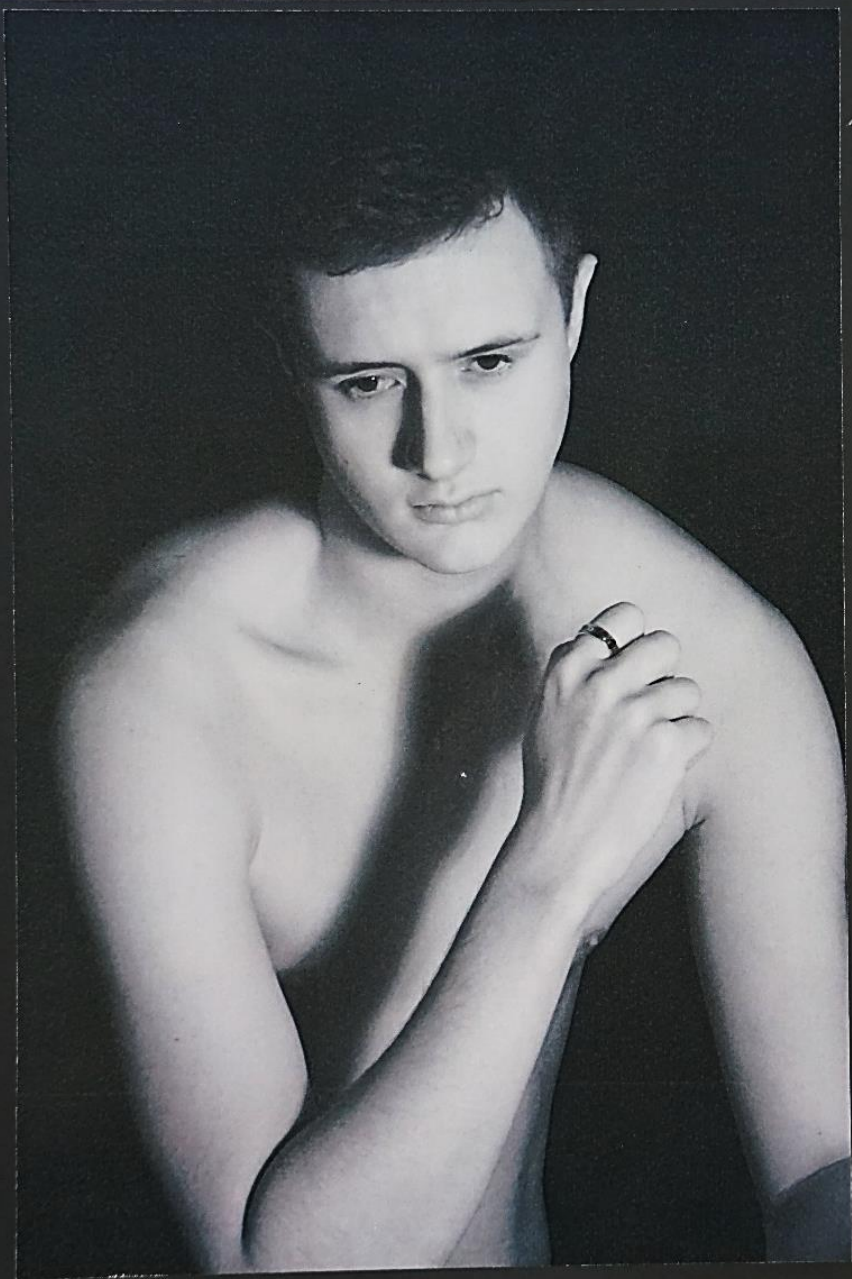
studio lights  
 in image  
 highlight  
 self-consciousness

under exposed /  
 lights too low

← lighting  
 too orange







breaks golden section rules

black & white increases contrast  
↳ More dramatic

↓  
Reduces image to shapes

F-stop:  $f/5.6$

Exposure:  $1/125$





IMG\_3494.JPG



IMG\_3495.JPG



IMG\_3496.JPG



IMG\_3497.JPG



IMG\_3498.JPG



IMG\_3499.JPG



IMG\_3500.JPG



IMG\_3501.JPG



IMG\_3502.JPG



IMG\_3503.JPG



IMG\_3504.JPG



IMG\_3505.JPG



IMG\_3506.JPG



IMG\_3507.JPG



IMG\_3508.JPG



IMG\_3509.JPG



IMG\_3510.JPG



IMG\_3511.JPG



IMG\_3512.JPG



IMG\_3513.JPG



IMG\_3514.JPG



IMG\_3515.JPG



IMG\_3516.JPG



IMG\_3517.JPG



IMG\_3518.JPG



IMG\_3519.JPG



IMG\_3520.JPG



IMG\_3521.JPG



IMG\_3522.JPG



IMG\_3523.JPG

Exposure: 1/60 sec.

F-Stop: f/15

← too much empty space above model

↑ lighting too high



IMG\_3524.JPG



IMG\_3525.JPG



IMG\_3526.JPG



IMG\_3527.JPG



IMG\_3528.JPG



IMG\_3529.JPG



IMG\_3530.JPG



IMG\_3531.JPG



IMG\_3532.JPG



IMG\_3533.JPG



IMG\_3534.JPG



IMG\_3535.JPG



IMG\_3536.JPG



IMG\_3537.JPG



IMG\_3538.JPG



IMG\_3539.JPG



IMG\_5455.JPG



IMG\_5457.JPG



IMG\_5458.JPG



IMG\_5459.JPG



IMG\_5460.JPG



IMG\_5461.JPG



IMG\_5462.JPG



IMG\_5463.JPG



IMG\_5464.JPG



IMG\_5465.JPG



IMG\_5466.JPG



IMG\_5467.JPG



IMG\_5468.JPG



IMG\_5469.JPG



IMG\_5470.JPG



IMG\_5471.JPG



IMG\_5472.JPG



IMG\_5473.JPG



IMG\_5474.JPG



IMG\_5475.JPG



IMG\_5476.JPG



IMG\_5477.JPG



IMG\_5478.JPG



IMG\_5479.JPG



IMG\_5480.JPG



Brightness needs  
adjusting in  
photo shop

Exposure : 1/100sec

F-stop : f/16



← Eyes looking  
down  
↳ Vulnerable

Vivid  
Makeup









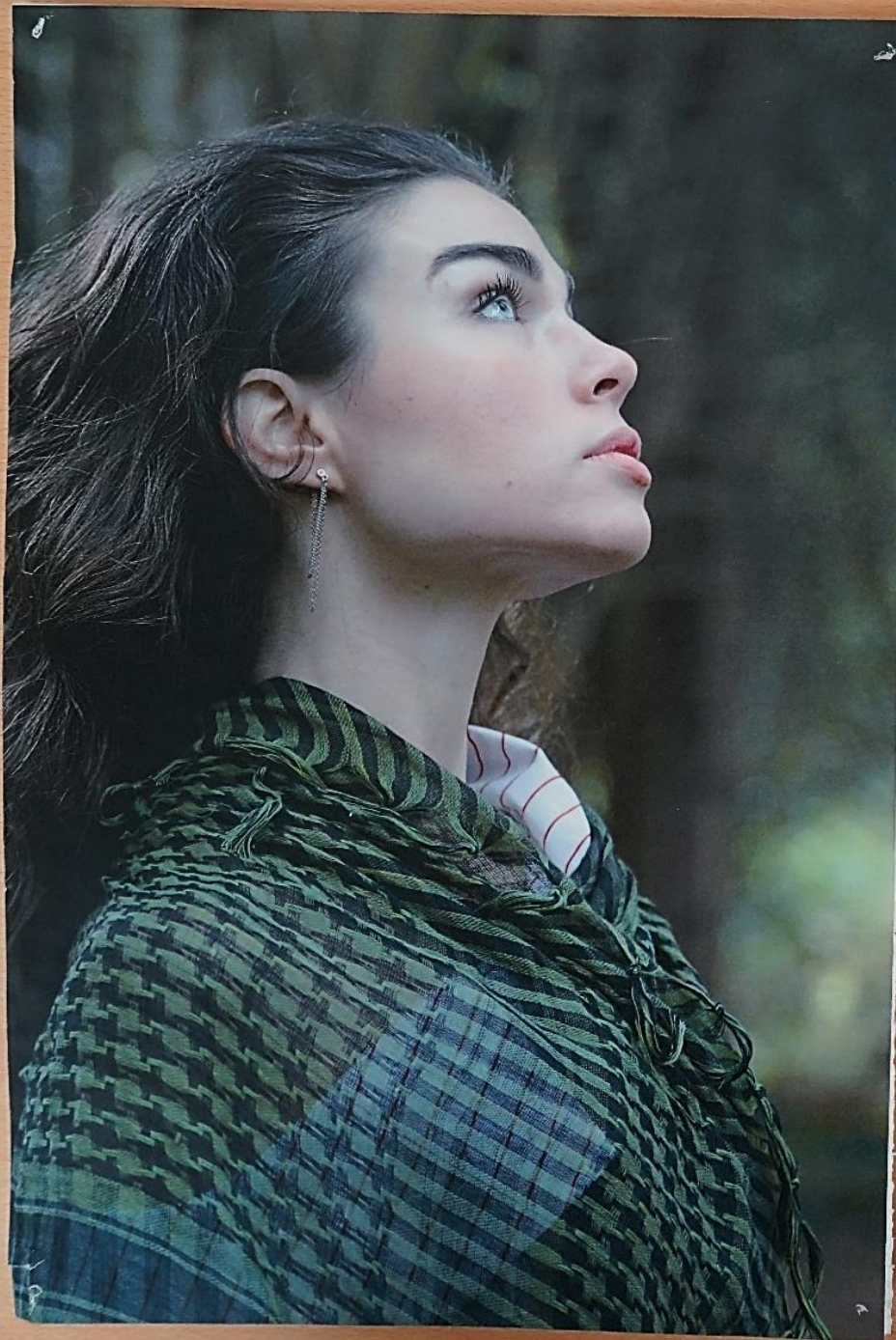












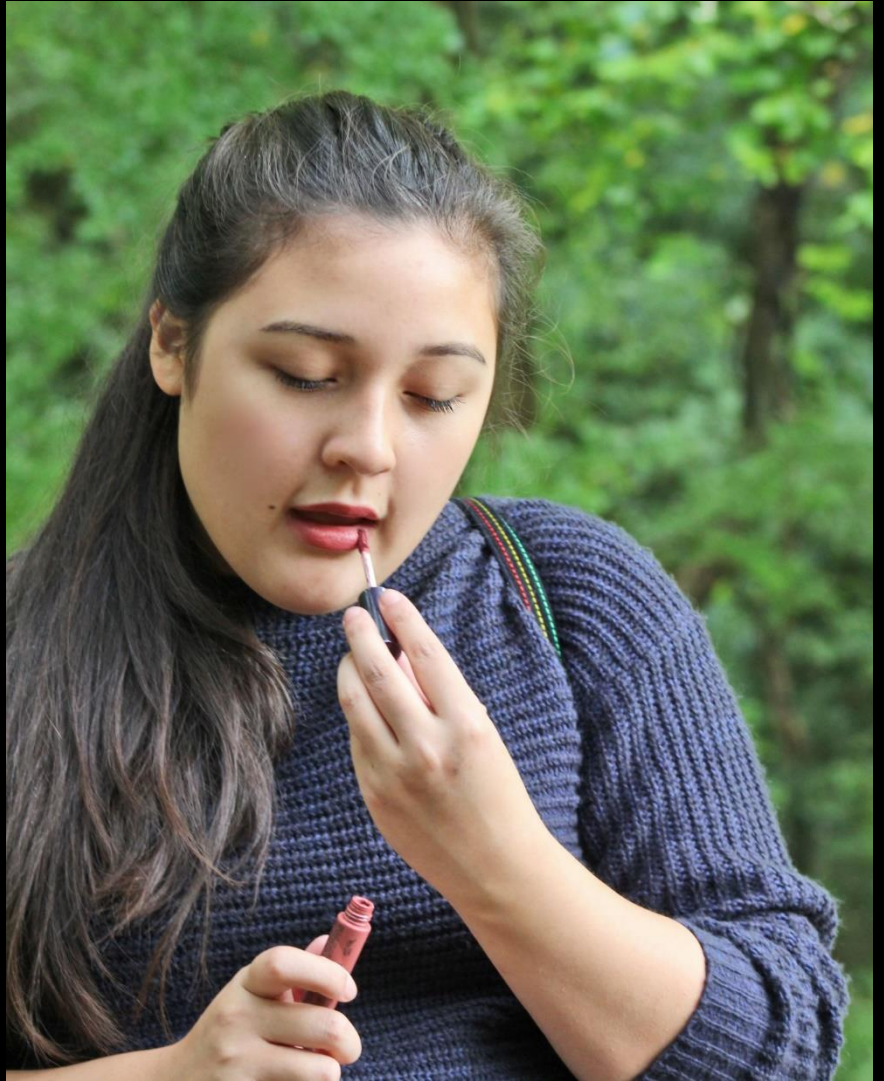




# Digital Submission



Identity





During this first photoshoot I made a point of making the model very conscious of the camera. This had a profound effect on the photos as a result because of the way that the model immediately felt they had to look a certain way in front of the camera and only present certain aspects of their identity that they were comfortable showing. The atmosphere in the photographs is very forced and unnatural because of the model's awareness of the camera, so I also enhanced the colours in the first two photographs, reduced the amount of shadows and airbrushed the model's skin to make the overall effect of the photographs feel fake and edited, similar to an Instagram photo. I find Instagram-style photographs interesting in the way that they often highlight the external societal pressure placed on people trying to emulate the other seemingly perfect lives people have on social media. This highlights how even if an image is a self portrait, societal pressure can still easily exploit someone's insecurities.

## Identity

For my project, I want to focus on the concept of identity and the way in which it is impacted by expression, figure and dress and what this communicates to the viewer. I want to explore the imbalance of power between the model and the photographer and how the photographer controls the way the model is perceived. In conjunction with this the photographer can also manipulate the impression given to the viewer by using light, angle and composition. I'm also interested in how taking away the photographer/ model relationship effects what an image conveys about the model's identity. Sam Taylor Johnson's work explores identity in a very surreal way that also creates a sense of fragility as her self-portraits are so personal to her own experiences.

I want to consider the way the photographers have control over a model. They can affect what the model expresses and the effect of a very posed photo will be very different to a more candid one. I want to consider the way people behave in front of a camera and how taking a photograph of someone captures their confidence or vulnerability, and also shows the aims and desires of the photographer.

Particularly in a studio setting the photographer has complete control over the portrayal of the model which is fascinating because of the way that it reduces the model within the photograph to a superficial object leading the image's atmosphere to seem insincere and artificial or otherwise twisted and unnatural as the photographer has the power to completely distort the model's identity.

### Sam Taylor Johnson

Sam Taylor Johnson was a British photographer born in 1967. This self portrait of her shows her suspended mid-air above a tilted chair against a flat white background. The single direction of the bright light is used to create a very striking shadow on the otherwise blank background and an eerie absence of the chair's shadow builds on the surreal atmosphere. Taylor-Johnson's precarious position, as well as a lot of her body being exposed gives the photograph a strong sense of vulnerability and the way she is frozen in mid-air highlights the frightening situation that she is in.

It is also worth noting how her face is completely hidden, hinting that the subject of this photograph is not a person to be connected with, but a faceless body in a dangerous situation. The way Taylor-Johnson holds her body makes it look like she is bracing herself for a fall but as the photograph is showing a suspended moment in time, an onlooker will never get the closure of being able to find out if she lands safely or not, creating the atmosphere of suspense. The photograph also has a sense of control, as the striking shadow is reminiscent of a shadow puppet, which suggests that Taylor-Johnson is being controlled by a sinister external force.





In this photograph I wanted to experiment with light and shape to create an impactful image as I considered the difficulty of trying to have control when expressing one's identity without being controlled by the influence of others. The composition of the photograph also breaks the rules of the golden section which increases the impact of the image as it draws all of the focus onto the silhouette and builds on the atmosphere of the loneliness of the figure.

The figure is posed in a casual way but is still in a precarious position adding an element of suspense to the picture. This photograph is also reminiscent of Taylor-Johnson's picture as the silhouette has connotations of a shadow puppet, making it seem as if the figure has no control or is some otherworldly being with no real sense of identity.





In this photograph I wanted to experiment with a more surreal aspect of identity. I wanted to consider how eyes conveyed expression and what would be taken away from someone's identity without their eyes. I also broke the rules of the golden section to have the face in the centre of the image to increase the impact of the photograph. I also didn't change or edit the colours in the picture to leave it feeling as natural as possible, thus making the absence of the eyes even more startling. I also wanted to consider the amount of control that a photographer can have over a photograph and how it can be controlled to an unsettling extent.

Although editing out someone's eyes is an effective way of controlling and manipulating the identity of a model in what could be considered a malicious manner, this photograph is a self portrait which completely changes the nature of the image and the motivations for contorting it like this. In this image I wanted to convey the inherent vulnerability that comes with creating a self-portrait, as there is often a lot at stake on a personal level as you decide what you're going to convey to the world about yourself in one picture. Editing out the eyes from my own self portrait feels almost like a method of self defence as it hides an integral part of my face and expression, making it that much harder to judge and form an opinion about the image.

I feel that this image was interesting in the sense that it conveyed the unsettling impact that distorting one's face has on identity, in my future photographs I want to more closely consider the power struggle between the model and the photographer and the control that is exercised by the photographer over the very existence of the model within the image.

## Artist evaluation

### Tim Walker

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

This is a colour photograph of two people posing as dolls in front of a giant door against a pale, flat background. The photo is well lit and doesn't have a substantial amount of shadow, but it has a lot of impact because of the way the colours of the models' clothes pop against the background and the way they are awkwardly posing makes any movement look very forced and adds to the surreal atmosphere created by the photograph.

The focal points are the models' faces which have a painted/ forced expression of shock and have a lot of makeup so it looks like all their facial features were painted on, so they look like dolls and the way the lines between human and doll are blurred make the overall effect of the photograph very surreal. The photograph also has a very strong sense of control because of the way in which the models have been posed and dressed up, creating an atmosphere of robotic, mock perfection. Dressing up can be used as a way of manipulating the portrayal of identity which contrasts heavily with the very fixed state of a doll.

In future photoshoots I want to consider the way in which makeup and having a doll like appearance creates a sense of power imbalance, control and unnatural perfection.





### Tim Walker Inspired Photoshoot

I used this portrait to focus on the idea of making people look doll-like by having their features exaggerated, highlighting the control the photographer has to achieve and unsettling level of perfection. I did this photoshoot in a studio so that I could have a completely flat, lifeless background.

In this photoshoot I used makeup and false eyelashes to give the model the appearance of having her features being faked and painted on as well as enhancing her eye colour and using photoshop to smooth out her skin. The model's appearance is obviously exaggerated and her expression is very stiff and awkward to make the whole atmosphere in the photograph feel artificial, which creates a juxtaposition of a very lifeless mannequin that is trying way too hard to look lifelike. The bright colours of the model's lipstick and blush also build on the very curated, artificial atmosphere. The image also breaks the rules of the golden section to draw as much focus as possible to the model's awkward, unnatural expression.





In these three photographs I wanted to consider the way controlling the angle of a picture could cause the image to look distorted. In the first two images the model is portrayed standing; her features all look very natural and regular and she is standing against a white background to draw the focus of the image to her.

The very first picture breaks the rules of the golden section, with the upper half of her body directly in the middle of the photograph to give it more impact and her arms are raised defensively, giving the photograph a sense of vulnerability.

The second photograph focuses in on her face, following the rules of the golden section to create a well balanced image. The way the camera focuses in on her face creates a slightly intrusive atmosphere, as well as her fearful expression which also heightens the sense of vulnerability. In all of the images the model's mouth is slightly open, as if she is about to say something, adding an element of suspense.

The third photograph has the same sense of vulnerability, caused by the model's expression, but the atmosphere feels more unnatural as she is lying down, twisted onto her side, making her body look slightly distorted. The image breaks the rules of the golden section and focuses very sharply on her face which is in the centre of the image. The rest of her body is out of focus, making it look unnaturally far away, as if her neck is too long.

In these photographs I wanted to consider the way in which vulnerability is induced in images when the model has a lack of control on the way they are portrayed and the god-like control that the photographer has to force the focus onto the model.

## Interim

So far, I have considered the way our identity is intertwined with our existence and also the power the photographer has to control the way the model's identity is portrayed and thus by extension is able to control the model's existence within the image. I found that the more I manipulated the photograph the more I tried to make it as unnaturally perfect as possible to the point that it was unsettling. I found this especially prevalent in the more posed studio photos, as opposed to the relaxed candid ones taken in a more natural environment. I am interested by the way that we seek to attain perfection that is beyond our means.

Portraiture is often heavily influenced by the nature of the photographer/ model relationship and the balance of power therein. The photographer has the capability to abuse this power and distort the identity of the model, or even completely erase the model's identity within the image by objectifying them. The photographer can also use this power to push the model to construct a new, completely performative identity within the image in order for the photographer to project their own fantasy-like idea onto the picture. I want to consider whether portraiture has to have an exploitative use of power and the ways in which this exploitation can manifest within an image.





In this photoshoot I wanted to focus more on the theatrical side of identity and consider the way in which we act in a slightly performative way in order to manipulate other people's perspectives of ourselves. I had the model dress in extravagant clothes and then taking the photos in a studio under bright, stage-like lighting to make the model's outfit feel very theatrical, emphasising that the identity that the model is trying to present is purely performative and a façade. This is emphasised especially in the second photograph where the model is in the centre of the photograph, breaking the rules of the golden section to give the image more impact. She has lowered her mask slightly to show her face smiling smugly into the camera, which give the image a defiant atmosphere, showing that she is aware that the identity she is presenting is a façade.

The smug self-awareness also adds another layer of deception to the images' atmosphere, as the expression is not a candid one, but chosen and micromanaged by the photographer, highlighting once again the place of the model within the photographer/ model relationship. The model is merely there for the photographer to project their own ideas onto them, essentially erasing their own identity in the process emphasising the intrinsic power imbalance that often comes with portraiture.

### Gillian Wearing

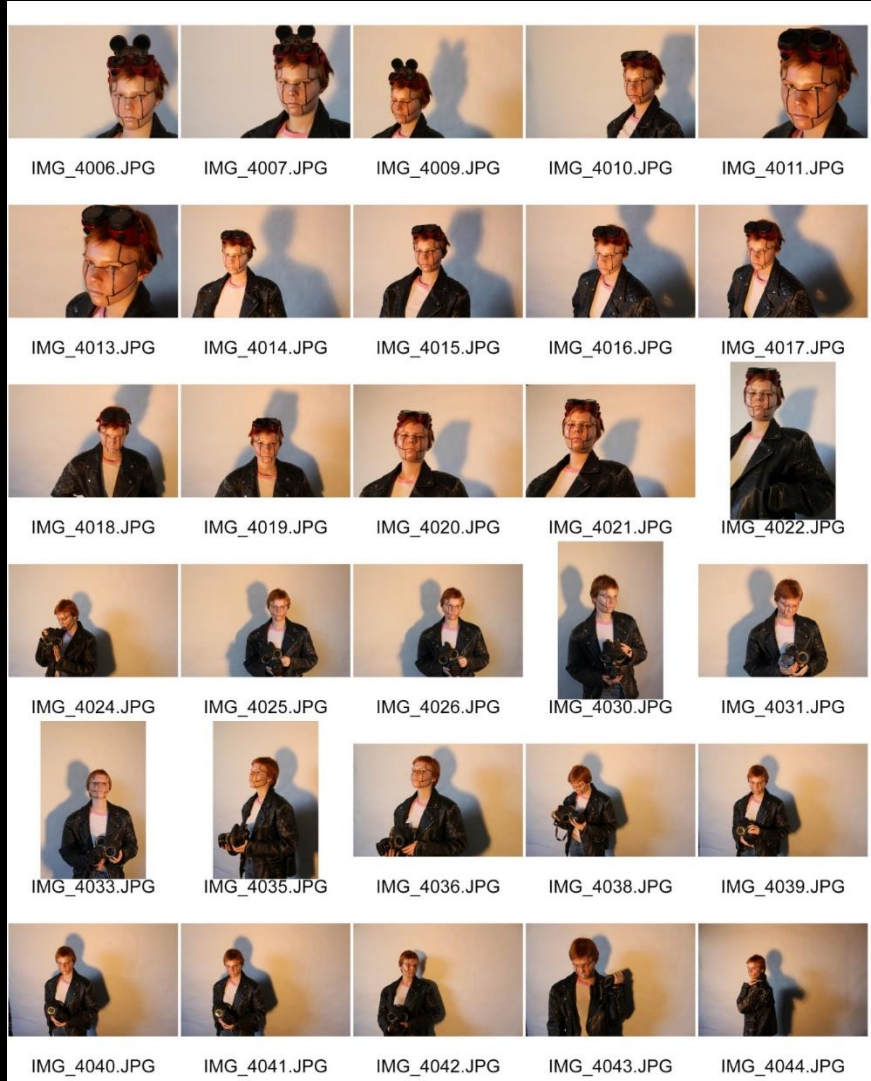
Gillian Wearing's self-portrait, based on a photo booth image of her at 17 years old is a striking depiction of her own identity. She is placed directly in the centre of the photograph, breaking the rules of the golden section in order to place even more focus on her stiff, awkward expression which captures her own self-consciousness at being photographed in a photo booth, a place which offers little distraction from the pressure of being photographed. The harsh lighting and bright orange curtain in the background add to the atmosphere, which is strongly reminiscent 1970s style photo booths. The curtain's warm tone contrasts heavily with the sombre, cool tones of Wearing's skin, once again emphasising Wearing's 17-year old discomfort at being pictured. Despite this discomfort, the image lacks the power struggle that many portraits often have with a photographer present.

I think that this photograph is particularly interesting because it shows that, even without an imbalance of power brought on by a photographer/ model relationship, it is still possible for Wearing to convey a lot of self-consciousness, showing that vulnerability in portraits can be universal, regardless of the photographer's place in the process of creating the image. This image highlights what happens when there is no photographer to project their own ideas onto a model. It conveys little more than Wearing's own self-consciousness and mostly shows a harsh, emotionless passport photo that reduces the subject of an image to no more than their physical appearance. This possibly explains Wearing's discomfort, as her 17-year-old self would be aware that there is nothing in this photograph to judge aside from her appearance, but now this is no more than a performance to echo her old identity.



In this photograph I wanted to consider the refined, emotionally repressed element of portraiture. I wanted this image to be reminiscent of a school picture or a family portrait. I did this by using a flat, white background and bright white lighting. The model's hair is slicked back and she is wearing a buttoned, collared shirt to make the image as formal as possible. She is stood in the centre of the photograph, breaking the rules of the golden section in order to place as much focus on her as possible. Her expression is sullen, echoing the suppressed self consciousness of a school portrait taken in a makeshift studio. This image shows the control of identity that almost everyone at some point in their lives will have experienced. In contrast to Wearing's portraits, this isn't a self-portrait, so there is still an element of power imbalance as the model has no choice other than to hold still in a stiff, awkward pose, echoing that of a school portrait.







In this image I wanted to consider the way in which a photographer can project an unrealistic fantasy onto a model. I used heavy makeup to give the model a very distorted and synthetic appearance, breaking her face down into sections which makes her seem less human and reduces her to a robotic object. This objectification is also highlighted in her sullen facial expression, which gives the image little to no sense of emotion and emphasising her lack of identity.

I took this photograph in a studio against a flat, white background, making the image seem less real and enhancing the element of fantasy. As well as the robotic makeup, the model is also wearing a beaten up leather jacket and has a gas mask slung over her shoulder, creating an atmosphere of dystopian fantasy. While the main focus of this image was to create a sense of fantasy, I believe that the element of power imbalance still shines through, as I as a photographer have been able to successfully erase any sense of the model's real identity and any sense of who she is, as she's both literally and metaphorically smothered in makeup leaving nothing more than a relatively superficial fantasy.

## Bill Brandt

Bill Brandt (born Hermann Wilhelm Brandt; 2 May 1904 – 20 December 1983) is an English photographer best known for his work after the second world war. His photography covers a number of genres, including landscape and documentary photography as well as portraiture.

I was particularly drawn to his portraits as I was fascinated by the way that the model interacts with the camera. In stark contrast to his portraits of male celebrities (E.g. Salvador Dali), which are well lit, giving a clear portrayal of who they are, his portraits of women are high contrast, reducing the image to a handful of shapes. Her arm is used effectively to create a more triangular frame, creating a different depth of field. Despite this use of high contrast black and white, the image complies with the rules of the golden section, creating a well-balanced photograph. Brandt's choice to make the photograph so abstract means that he takes away almost all of the model's identity, leaving anyone who sees the image to infer what little they can. The woman's face is turned slightly away from the lens as she casts her eyes downward, avoiding eye contact with the camera.

The model takes up most of the space in the image, making her look boxed in to a small space with her arm barely fitting in to the shot. This builds on the atmosphere of her being reduced to an object, trapped in the photographer's viewfinder in order to be easily observed by others.

What makes this photograph particularly striking is that, although it is a nude and reduces the woman to an object, it lacks the same sexualised atmosphere usually enforced on an image of a nude woman. Her gaze seems merely tired or disinterested, rather than actively seductive. This once again highlights just how little Brandt was willing to reveal about the woman's identity, instead making her an emotionally distant and abstract object.

This photograph shows the other end of the spectrum to Wearing's self-portraits in terms of portraying identity, as all the power is placed on the photographer, who is actively controlling the image whilst showing nothing about who the model is. The contrast to Wearing's image can be found in the way a completely different kind of power is expressed. I think Brandt's image is more powerful as he abuses the power he has to create a more mysterious atmosphere and forces the viewer to infer what they can from the image.





In this photograph I wanted the image to be reminiscent of Brandt's portraiture. I did this by taking the photograph against a black background under white lighting. I also increased the contrast in photoshop so there would be no real sense of a background, bringing all of the focus onto the model. The image also breaks the rules of the golden section in order to push all of the focus onto the model. The model is looking away from the camera, creating a sense of self-consciousness. This focus combined with the atmosphere of self-consciousness highlights the imbalance of power in portraiture, as well as the lack of background that leaves nothing the viewer can use to infer about the model's identity aside from his slight self-consciousness. This then somewhat objectifies the model, but doesn't sexualise them, much like Brandt's portraiture of women.





In my final image I wanted to create a portrait that captured elements of the irony in trying to convey emotion through fashion photography. This image complies with the rules of the golden section to create a well balanced image and was taken in a studio under bright white lights. I chose to do this specifically to minimise depths and shadows from the picture, thus making the image seem flat and emotionless. This created a juxtaposition between the model, who has a sombre expression, looking down and away from the camera and the emotionlessness of the lighting which undercuts the sense emotion created by the model, along with the studio setting which gives away the fact that the image has been carefully curated to look a certain way, and the expression of the model is in no way candid or natural. This element of unnatural, faked emotion is highlighted in the model's completely unnatural makeup. She is wearing red lipstick and has bright blue glittering tears painted onto her face. The model's expression when combined with this exaggerated style of makeup, completely fails to elicit any sympathy from the viewer. In fact, the entire photograph is so clearly controlled by the photographer that it is almost impossible to deduce anything about the model's real identity. The atmosphere of the image shows an overzealous attempt to convey emotion that then falls completely flat whilst looking slightly garish which I feel effectively sums up the insincerity of fashion photography.

This insincerity of fashion photography shows how a photographer can use their idea of creativity to completely erase the identity of the model, as they are projecting their own ideas onto the model, who is essentially a blank canvas. I believe that even if the photographer was trying to create a realistic portrayal of the model's identity it would still not convey the model's true identity, but what the photographer believes to be the models identity, making sincerity it portraying someone else's identity almost impossible.



## Identity

For my project, I want to focus on the concept of identity and the way in which it is impacted by expression, figure and dress and what this communicates to the viewer. I want to explore the imbalance of power between the model and the photographer and how the photographer controls the way the model is perceived. In conjunction with this the photographer can also manipulate the impression given to the viewer by using light, angle and composition. I'm also interested in how taking away the photographer/ model relationship effects what an image conveys about the model's identity. Sam Taylor Johnson's work explores identity in a very surreal way that also creates a sense of fragility as her self-portraits are so personal to her own experiences.

I want to consider the way the photographers have control over a model. They can affect what the model expresses and the effect of a very posed photo will be very different to a more candid one. I want to consider the way people behave in front of a camera and how taking a photograph of someone captures their confidence or vulnerability, and also shows the aims and desires of the photographer.

Particularly in a studio setting the photographer has complete control over the portrayal of the model which is fascinating because of the way that it reduces the model within the photograph to a superficial object leading the image's atmosphere to seem insincere and artificial or otherwise twisted and unnatural as the photographer has the power to completely distort the model's identity.

I am going to start by looking at Gillian Wearing because I think it would be interesting to understand the way self-portraiture changes the way in which identity is expressed the image isn't created by somebody else projecting their own ideas onto the model.

Gillian Wearing's self-portrait, based on a photo booth image of her at 17 years old is a striking depiction of her own identity. She is placed directly in the centre of the photograph, breaking the rules of the golden section in order to place even more focus on her stiff, awkward expression which captures her own self-consciousness at being photographed in a photo booth, a place which offers little distraction from the pressure of being photographed. The harsh lighting and bright orange curtain in the background add to the atmosphere, which is strongly reminiscent 1970s style photo booths. The curtain's warm tone contrasts heavily with the sombre, cool tones of Wearing's skin, once again emphasising Wearing's 17-year old discomfort at being pictured. Despite this discomfort, the image lacks the power struggle that many portraits



often have with a photographer present.

I think that this photograph is particularly interesting because it shows that, even without an imbalance of power brought on by a photographer/ model relationship, it is still possible for Wearing to convey a lot of self-consciousness, showing that vulnerability in portraits can be universal, regardless of the photographer's place in the process of creating the image. This image highlights what happens when there is no photographer to project their own ideas onto a model. It conveys little more than Wearing's own self-consciousness and mostly shows a harsh, emotionless passport photo that reduces the subject of an image to no more than their physical appearance. This possibly explains Wearing's discomfort, as her 17-year-old self would be aware that there is nothing in this photograph to judge aside from her appearance, but now this is no more than a performance to echo her old identity.

It is worth noting that self-portraiture away from the restrictions of a photo booth can be very powerful and often can be used to convey a very real sense of vulnerability. Sam Taylor Johnson's self-portrait illustrates her battle with cancer to create a very vulnerable atmosphere.

Sam Taylor Johnson was a British photographer born in 1967. This self portrait of her shows her suspended mid-air above a tilted chair against a flat white background. This portrait illustrates Taylor-Johnson's battle with cancer, adding another layer of vulnerability to the image.

The single direction of the bright light is used to create a very striking shadow on the otherwise blank background and an eerie absence of the chair's shadow builds on the surreal atmosphere. Taylor-Johnson's precarious position, as well as a lot of her body being exposed gives the photograph a strong sense of vulnerability and the way she is frozen in mid-air highlights the frightening situation that she is in.

It is also worth noting how her face is completely hidden, hinting that the subject of this photograph is not a person to be connected with, but a faceless body in a dangerous situation. The way Taylor-Johnson holds her body makes it look like she is bracing herself for a fall but as the photograph is showing a suspended moment in time, an onlooker will never get the closure of being able to find out if she lands safely or not, creating the atmosphere of suspense.

The photograph also has a sense of control, as the striking shadow is reminiscent of a shadow puppet, which suggests that Taylor-Johnson is being controlled by a sinister external force. The photograph is made especially striking by the fact that although it is a self portrait and there is no photographer to create an imbalance of power, Taylor-Johnson's vulnerability comes across very strongly, as the image illustrates how she is being controlled



by illness, showing how an exterior force does not need to have any deliberately selfish or malicious aims to induce vulnerability in the model.

In this image Taylor-Johnson uses the theme of her cancer very effectively to not only show her own vulnerability, but also to exploit the vulnerability of an onlooker. The theme of cancer will undoubtedly strike a chord with almost everyone who has had experience with cancer, be that having the illness themselves, or having a friend or family member effected by it. This self-portrait shows the power that a photographer could use to control a model is in fact turned onto the viewer by Taylor-Johnson's almost excessively relateable image.

Moving away from self-portraiture makes photography much less exposing for the photographer and also allows them to take much more creative licence in how they choose to portray the model, even allowing them to create an unrealistic, fantasy-like atmosphere.

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

This is a colour photograph of two people posing as dolls in front of a giant door against a pale, flat background. The photo is well lit and doesn't have a substantial amount of shadow, but it has a lot of impact because of the way the colours of the models' clothes pop against the background and the way they are awkwardly posing makes any movement look very forced and adds to the surreal atmosphere created by the photograph.

The focal points are the models' faces which have a painted/ forced expression of shock and have a lot of makeup so it looks like all their facial features were painted on, so they look like dolls and the way the lines between human and doll are blurred make the overall effect of the photograph very surreal. The photograph also has a very strong sense of control because of the way in which the models have been posed and dressed up, creating an atmosphere of robotic, mock perfection. Dressing up can be used as a way of manipulating the portrayal of identity which contrasts heavily with the very fixed state of a doll.



This photograph highlights how Tim Walker had total control over the models and was able to project his own perspective onto them. Even their expressions are posed in an almost comical fashion, giving a laughable lack of insight into anything real about the models' identity. The way that he made the models look like dolls completely took away any chance of anything about their identity being perceived other than the superficial. This image highlights how the models are little more than toys to be dressed up any which way the photographer chooses making their identities seem completely lost in a superficial world.

What's notable about this is that while it is possible to infer the nature of the fashion industry from this image, Walker himself isn't using it to comment on the superficiality of fashion, and it may even be a little unfair to reduce his work to the superficial exhibition of

clothes. He uses his models to project a dreamlike dollhouse fantasy, emphasising an element of child-like dress up that has a certain innocence to it that many prominent fashion photographers lack. Walker's work highlights how a photographer doesn't have to manipulate a model's identity in malicious way to create an interesting, powerful image.

Walker is somewhat unique in this respect, as a large proportion of portraiture is used in a much more objectifying manner. Bill Brandt portraiture of women highlights how this can be done, even with cryptically abstract portraits.

Bill Brandt (born Hermann Wilhelm Brandt; 2 May 1904 – 20 December 1983) is an English photographer best known for his work after the second world war. His photography covers a number of genres, including landscape and documentary photography as well as portraiture.

I was particularly drawn to his portraits as I was fascinated by the way that the model interacts with the camera. In stark contrast to his portraits of male celebrities (E.g. Salvador Dali), which are well lit, giving a clear portrayal of who they are, his portraits of women are high contrast, reducing the image to a handful of shapes. Her arm is used effectively to create a more triangular frame, creating a different depth of field.

Despite this use of high contrast black and white, the image complies with the rules of the golden section, creating a well-balanced photograph. Brandt's choice to make the photograph so abstract means that he takes away almost all of the model's identity, leaving anyone who sees the image to infer what little they can. The woman's face is turned slightly away from the lens as she casts her eyes downward, avoiding eye contact with the camera.

The model takes up most of the space in the image, making her look boxed in to a small space with her arm barely fitting in to the shot. This builds on the atmosphere of her being reduced to an object, trapped in the photographer's viewfinder in order to be easily observed by others.

What makes this photograph particularly striking is that, although it is a nude and reduces the woman to an object, it lacks the same sexualised atmosphere usually enforced on an image of a nude woman. Her gaze seems merely tired or disinterested, rather than actively seductive. This once again highlights just how little Brandt was willing to reveal about the woman's identity, instead making her an emotionally distant and abstract object.





This photograph shows the other end of the spectrum to Wearing's self-portraits in terms of portraying identity, as all the power is placed on the photographer, who is actively controlling the image whilst showing nothing about who the model is. The contrast to Wearing's image can be found in the way a completely different kind of power is expressed. I think Brandt's image is more powerful because as he abuses the power he has to create a more mysterious atmosphere and forces the viewer to infer what they can from the image.

Unlike Brant's images of women, Richard Avedon's style of portraiture is much more focused on clearly conveying a specific aspect of the model's identity to the viewer.

Richard Avedon (May 15, 1923 – October 1, 2004) was an American fashion and portrait photographer. An obituary published in *The New York Times* said that "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century".

Both of these portraits here are undoubtedly two of Avedon's most iconic images. The first one of Marilyn Monroe with her eyes closed, mouth open and smiling and her head tipped back as she wears a sequin halter top truly encapsulates how overly sexualised the photography of the time was and often continues to be today. The black and white colour and slight overexposure also somewhat reduces the image to shapes, the most visible of which are her parted lips and closed eyes. The image also breaks the rules of the golden section with her face right in the centre of the photograph, putting even more emphasis on her perfectly posed features.



In the second photograph the exposure is more balanced and the image is more candid, clearly not posed like the other portrait. It also breaks the rules of the golden section, placing the focal point on her face. In stark contrast to the first portrait, as her expression is candid, it is not oversaturated with seductiveness, but rather her expression is tired and perhaps a little defeated. The image gives a strikingly honest look at who Monroe was without the bubbly, seductive façade.

I wanted to consider these two images at the same time because images capture two very different aspects of the control Avedon had as a photographer. The first shows his ability to sexualise Monroe to the extent that it is no longer possible to see or infer anything about her beyond her physical attractiveness. The second portrait shows the drop in Monroe's spirits just after her charismatic, flirtatious performance has ended. This



candid image highlights Avedon's capability to not only capture, but also expose Monroe's vulnerability to the world. These two images side by side illustrate the huge spectrum of power that a photographer has over a model, even when taking candid photographs.

It is clear that portraiture is can be very complex in expressing identity and exercising power over the model, the viewers, or both. And it is also important understanding how and why this manipulation of power became hardwired into almost every aspect of portraiture.

Since photography first became a popular form of portraiture in the 19<sup>th</sup> century it has had the power to capture a model's identity in an incredibly different way to the previously more popular painted portraits, which would always conform to the beauty ideals of the time. The first photographs on the other hand were brutally honest by comparison as the technology didn't allow for the photographs to be retouched and romanticised. One century later, as the fashion and movie industry was truly taking off, photography stopped being about just documenting the world, but a cornerstone in capturing the beauty standards that people, in particular women, were supposed to aspire to.

By the 1950s the fashion industry was going strong and Hollywood had begun to capitalise on Marilyn Monroe's sex appeal after earlier decades with smart, tough female film protagonists had been a hit with women, but after Monroe's rise to stardom, there was a clear increase of men going to movie theatres to see her play the stereotypical "dumb blonde" and Monroe quickly became one of the most iconic sex symbols of all time.

The 1950s truly encapsulates photography focused on capturing and idealising female beauty, to the extent that early 19<sup>th</sup> century portraits honestly documenting someone's looks seemed well and truly forgotten amid the plethora of Hollywood sex symbols like Monroe, or the new type of refined sophistication embodied by Audrey Hepburn. This exploitative style of portraiture shows how photographers have to power to suppress a model's identity on camera, as demonstrated by Avedon's photograph of Monroe, perfectly posed and radiating sex appeal, and Brandt's image of a nude woman, seemingly trapped within the picture in order to be observed.

This style of photography is cornerstone of the attractive façade surrounding the fashion and film industry, which has always been very male-dominated. The way in which the fashion industry treats model's strips away their identity, so it all most isn't surprising to know the chronic abuse of power as a model's job has become being nothing more than an object. The obvious lack of identity in photographs leads to anything from dehumanising condescension to sexual abuse. Notably Mario Testino's recent suspension from vogue after sexually exploiting male models shows that while this type of exploitation is a problem predominantly affecting women, anyone can be exploited with the promise of a chance to part of the elusive Hollywood and fashion industry elite.

These photographers don't only have the power to erase the identity of the model they're photographing, they also have the power to project their own perspective or fantasy onto a model. Tim Walker's image of two people dressed as dolls demonstrates this as he smothers two people with the fantasy of being turned in to a plaything, also highlighting that a photograph doesn't have to be sexual in order to be manipulative or exploitative. Walker's

work is, at the very least, a much gentler use of power as a photographer, as he doesn't seek to maliciously remove the model's identity, but projects a fairy tale-like fantasy onto the image.

In stark contrast to the male photographers taking portraits of women I've evaluated; female photographers have a total lack of the sexualisation that is so prevalent in images taken by male photographers. Despite this, the self-portraits still convey a high level of vulnerability, but what's lacking is the sinister level of exploitation, as the power and responsibility are all placed on the model. Both Gillian Wearing and Sam Taylor-Jonson are in total control of how they're represented, even in Taylor-Johnson's self-portrait, which illustrates her struggle with an external force (cancer) but as this force cannot have its own actively malicious intentions, the image lacks the concerning undertones of the male photographers' portraits.

The striking difference between the atmosphere in the portraits versus the self-portraits highlights the problem of how models in photography are under the control of the photographer. They are essentially, the photographer's possession to be posed and portrayed any which way they want. This issue is especially troubling in regard to underage models, who have to allow themselves to be sexualised, often in a way that they aren't mentally or emotionally prepared for. This in turn often forces them to grow up before they are ready, as an aspect of their identity is manipulated in a way that they can't fully understand.

This issue permeates nearly all types of female portraiture in one way or another, which isn't surprising as western society is saturated with a history of sexism and discrimination, stemming from the day when a woman would be the legal property of her husband, leaving the lingering attitude that women should aspire to be pleasing to men. Whilst it is undeniable that more people are becoming aware of this and trying to push back, it is merely a symptom of a non-utopian, albeit unfair society that the problem of the male gaze will always be tied to female portraiture. What's interesting about this is that in portraits of women where their identity has been completely smothered by objectification, you can still understand something of the photographer's identity, even though they are not the one being pictured. Richard Avedon's two images of Marilyn Monroe that I evaluated show a lot about who Avedon is as a photographer. Yes, he does sexualise her in one image, but in the other he shows everyone that he understands that the seductive façade isn't real and creates a much more sympathetic portrayal of who Monroe really is.

In photography, power will always be something that is there to be used at the photographer's own discretion, or in the case of self-portraiture the photographer will be able to exploit the factor of their own personal experience and suffering to elicit an emotional response from the viewer. This shows that the model doesn't necessarily need to be manipulated in a malicious manner to create a powerful image, despite how frequently this happens, often leading to more unwarranted abuse, all done in the name of art.

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