



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1**

MADDIE

Total Mark 39 (30+PS9)

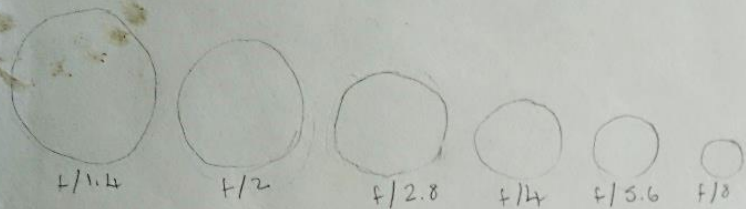
	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	7	8	8	7	9
Performance Level	3	3	3	3	3
	Total out of 90				39

Aperture

Aperture is a hole within a lens, through which light travels into the camera body.

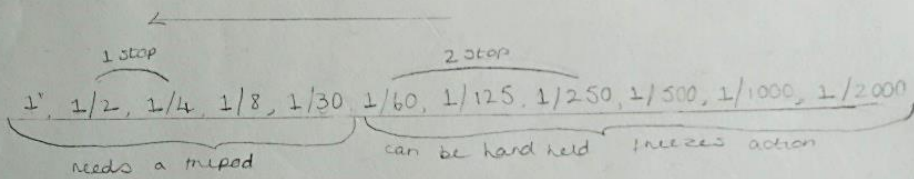
Aperture can be associated with human eyes, a large pupil size equals large aperture and small pupil size equals small aperture.

CAMERA SETTINGS



Shutter Speed

MORE light; MORE blur



moves quicker, allows
LESS light → helps you freeze
action

ISO

ISO is the level of sensitivity in your camera to available light.

The lower the ISO number, the less sensitive it is to light, while higher ISO numbers increase the sensitivity of your camera.



Flash



artificial light can be of tremendous value in low light environments.

Flash can not only create some incredible lighting effects within photographs, but can also help to prevent having blurry pictures with low ISO levels or having pictures with high ISO levels causing the picture to become grainy. Effectively, a flash is a great use in dark lighting conditions and helps to photos to be more dramatic and well balanced.



TIM WALKER

Background:

Tim Walker, born in 1970, is a British fashion photographer, who regularly shoots with magazines such as Vogue, W magazine and LOVE magazine. After graduating in 1994, Walker worked as a freelance photography assistant before moving to New York to work as a full time assistant for Richard Avedon. After, he returned back to England to focus of portraiture and documentary work. When the photographer turned about 25, he began to shoot for vogue, in which he wrote his first fashion story. Later on in 2008, he had his first proper exhibition in the design museum in London, whilst at a similar time releasing his book 'PICTURES'. He then went on to create a short film in 2010 called 'The Lost Explorer', this got him noticed by a wide range of people allowing Walkers photographs to be exhibited in The Bowes museum in Durham. The title of this photo is 'A Play of White', and was taken in a set of eight, specifically for Italian Vogue in March 2006

Content:

The piece shows the model sitting down on a box covered in the mirrors found on disco balls, in the photo the model is dressed in white, patterned clothes which give the image a fairytale atmosphere, it also makes the photo seem as if it were taken quite a while ago, even though it's very clear it wasn't. The position at which the model is sitting in also gives it a vintage atmosphere, which makes the photo more intriguing. I believe that this piece of work is based around the 1920's by the clothes, and feather worn by the model in the photo.

Technique:

The photo I have chosen has impact due to the close up angle at which it is taken, this makes it more impacting to the person seeing the photo because it automatically draws us in to look at the further details within the photo. The photo also has impact for me, due to the way the top of the photo uses very nude tones and vintage colours, giving an effect of simplicity. Whereas, the bottom end of the photo is a lot busier due to all the different sized disco balls lying on the floor, creating interesting reflections on the mirrors of the disco hall. I think the rules of the golden section have definitely been applied, because my eyes are automatically drawn to the face of the model in the top right hand corner of the photo, due to the bright lipstick worn and the serious expression on the models face. The photos were specifically taken for Italian Vogue, so it was important to have really good quality.

The photo was quite clearly taken with a high quality camera, however seems to have been manipulated in which it has a subtle vintage filter, giving it a very 1920's type atmosphere and reduces the original quality of the photo, to make it seem older and more vintage. The lighting is a major aspect of this particular set of photos; Tim Walker has cleverly set up the camera so that it captures all the reflections of the light shining in through the window, though it also appears as though artificial lighting is being used in order to create a bigger effect. I particularly like how the majority of reflections are on the lower section of the photo around the clothes and on the models legs, creating almost a magical effect. Although I wouldn't have the same budget as Tim Walker, as he works with vogue and uses particularly expensive equipment, I would use some sort of reflective surface to recreate the light pattern as shown in his photo. This particular

photo in the series has quite a shallow depth of field, due to how close up the photo is taken. In this photo, the focus is on the model who isn't sitting too far away from the wall in the background which is the area out of focus.

Mood:

The vintage colours within this photo, allow it to have a 1920's feel to it, which also makes the photo seem more magical because it's not anything like modern day. In the Vogue magazine, the series of photos took up a whole page per photo, this adds to the effect of the photo because it makes it more eye-catching and exciting because you're not focused on anything else apart from what's happening in the picture.

Personal statement:

I was really drawn to this photograph by Tim Walker because, its fashion and fantasy merged together in one. I particularly like the muted and pastel colours within the piece, as well as the focus on fashion in this set of photos. The light that has been bounced off the disco balls, contrasting with the pastel tones is what makes the photo so eye catching. Walker has payed particular attention to show the transparent quality of the fashion garment. His photography adds to the illusion that the fashion designer wants to create. For this reason, at some point later in the year I would be interested in exploring fashion photography further.



light - photoshoot 1



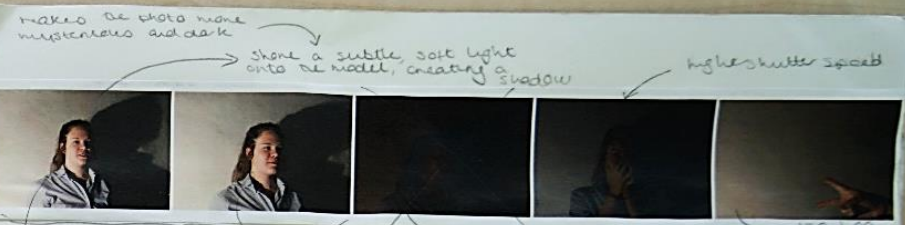
simple but lighting makes photo good quality

150, 200

↑ smaller positions better lighting
the angle of the face determines the out side of the shadow from lighting



wash artificial lighting from both sides



make a photo more mysterious and dark

show a subtle, soft light onto the model, creating a shadow

high shutter speed

150 400
+1/5 → less exposure
one half of her face is in light and the other half is shadowed

lower 150 reduces the exposure → unclear image

used to experiment with 150's



150 100

150 1600

150 200

150 400

creepy/dark image

make bright/lighten both sides

more focused atmosphere

soft light in the background → causes spooky atmosphere



soft lighting creates an interesting image

low clear image high 150 + short shutter speed → reflections on light on the head

interesting head shape → interesting images → light reflections



150 3200

150 3200

be side of the image when light shines through has high exposure → the shadowed side is also harsh lighting

light shining in from both sides → very high exposure → distortion in lighting

shadows create a spooky atmosphere



harsh atmosphere

experimenting how different camera settings can change the atmosphere and impression of a photo using subtle artificial lighting



creates a grayer photo -> dark-mysterious

same photo → different ISO's



130 1100
 When I took this photo I ensured I had the ISO settings quite high because for this particular picture I used a very soft/subtle artificial light, and I wanted to experiment with making a photo remain in quality in low light conditions. I like what type of image has been created by the use of soft lighting shining on one side of the face only and creating a shadow on the other half, creating quite an eerie atmosphere. Due to the interesting hand position, it allows parts of the light to shine through, creating an interesting shape on the face.

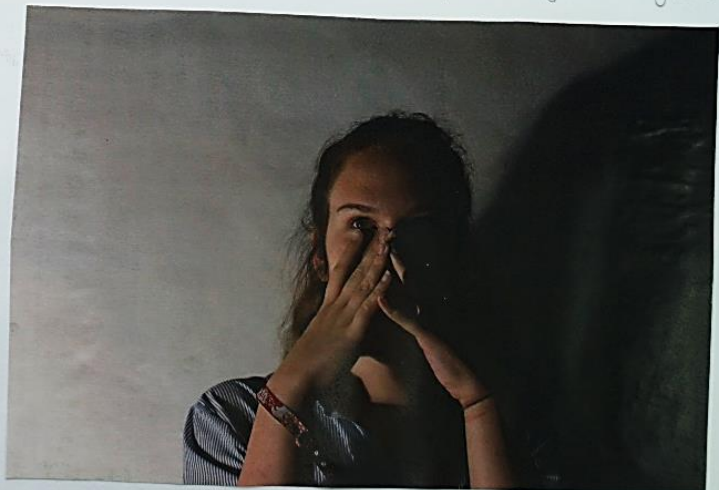


Ultimately, I got the model to put her hands in interesting positions across her face to create interesting shadows and highlight the parts of the body which are caught by the light shining in. Due to the contrast of light and dark, this photo has created an interesting composition as well as a good example of strong light.

Very good



I felt that this photo was quite interesting, yet so simple. Due to the amount of light shining onto the hand, from both sides of the photo, it's almost created the hand to be 2D in illusion, which really contrasts with the other photos I have taken in these enlargements. I particularly like how much detail you can see in the hand itself, which wouldn't show up as clearly if there was only one light shining on it.

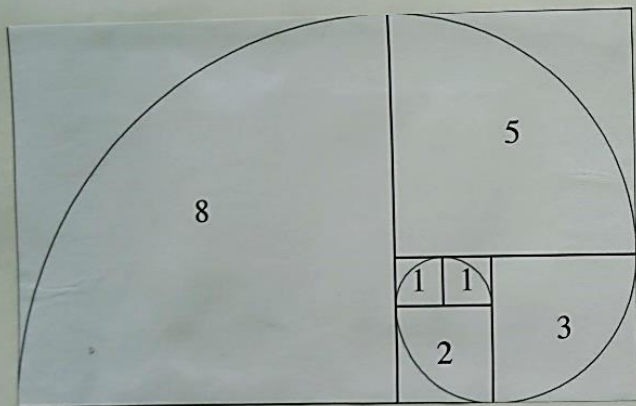


I decided that with this photo, I would lower the settings to make darker features and shadows, I think not only does this show the effectiveness of the subtle lighting shining in from one side and the interesting shapes that are created in the shadows within the picture. Not only do I like the way the lighting, I also like the atmosphere created - due to the cool tones in the piece, which gives a creepy mood.

Fibonacci's golden sequence

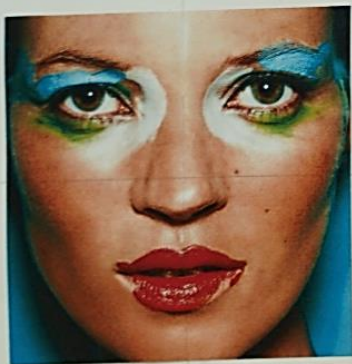
The Fibonacci sequence is a set of numbers that starts with a one or a zero, followed by a one, and proceeds based on the rule that each number is equal to the sum of the preceding two numbers

$$F(0) = 0, 1, 1, 2, 3, 5, 8, 13, 21, \dots$$



A Fibonacci spiral approximates the golden spiral using quarter-circle arcs inscribed in squares of integer Fibonacci-number side, shown for square sizes

Mario Testino



Although this photo is taken dead in the centre, the golden section is still applied.
 As a fashion photographer, the main aim of his photos is to capture the unique and interesting aspects of the photo but convertible to fashion - in this case, the powerful bold red lips, although not in the golden section, is powerful.
 However, for me, the focal point is the right eye. This is due to the amount of bold paint there is around the eye, as the bright blue paint which is used, travels through the eyebrow on the right hand side and not on the left - making this area most eye-catching and the photo more unique.

Sam Taylor-Wood.

The artist has used different effects to create an interesting/abstract composition. She uses both people and objects and puts them in weird scenarios to create unique compositions.

The reason why I bought this was an eye-catching composition was also a focal point. I was automatically drawn to the peculiar way both she, and the chair is positioned.



focal point
 → uses golden section

Alec Soth



Alec Soth doesn't stick to the golden section, however, it's in the bottom middle section of the picture (the small boat/cage) which I feel makes the picture and landscape seem more open, which therefore makes the photo more appealing. As the photo's appealing, it draws my attention and therefore I can spot minute details upon the piece, which I wouldn't have seen if the photo wasn't so interesting compositionally. I also think that by having the focal point at the bottom, directly underneath the tree, it allows the edges of the landscape to make the photo have depth, and looks wider.

Siskind



This image was particularly eye-catching because it was different to all the others. Due to the black and white themed photos that Siskind takes, his work has quite grunge aesthetics. I really like how close the photo was taken, due to the great quality, we are able to see all the minute details on the paper rips and walls in the background, which also adds to the aesthetics. Siskind has also very cleverly stuck to the fibonacci spiral.

composition - photoshop 2



golden section

in focus
good composition - looking at wall draws attention to wall and the

good composition
golden section



over-cropped

just breaking the golden section
good composition



contrast between the horizontal horizon line and the starting hill → interesting composition

got the view of the landscape in the background → interesting composition



under-cropped

good exposure



creates dark atmosphere

angled instead of straight lines → interesting observation, good composition
different ways of looking at photos

golden section



bits like pictures from a fashion magazine

posed as if she were in a magazine.



reminds me of fashion photography.



different concepts of light - focused at

the contrast between her pink jacket and the v. dark background
front - v. dark at back.



Shouldn't have crossed it here
↳ should have kept the feet inside the photo
↳ golden section



was at golden section

was aiming to get her in the golden section



shouldn't have cut off the bottom of her legs
↳ ignoring composition rules → shouldn't have cropped the photo here

still creating a good composition
↳ slightly off center
↳ good focal point



having trees/bushes on either side of the model creates focus onto the model - standing on center - ends section

the clouds create such a nice picture
 → model looking away takes focus from sky



→ gloomier picture → happier woods.
 model looking at sky draws focus onto the sky



contrast between dark ISO and light ISO
 to change in woods.



captured mid hair flick
 → adds a different aspect to the photo - makes it eye catching.
 - fast shutter speed



breaks the hills as the golden section - more present

The arms - to create an interesting composition - but also to look like a country magazine photograph with inspiration from fashion magazines



looks like it's from a country magazine
 because the hills are interesting composition
 is curved - gives us eye effect.

fashion magazine.

dark on one side of the photo



eye catching → interesting photo ← contrast ← light on other



→ was aiming to capture an interesting composition as well as having inspiration from fashion magazines.



natural photo - most appealing composition

too dark



with her hood up creates a different atmosphere - change in temperature



photo take from far away → more powerful composition



→ trees look as if they're closing in on the model

Shadow across the face
creates an atmosphere within the photo



light shining through a gap between trees → focus
→ off centre



unique photo/composition,
almost creates a silhouette



Spooky moods
because of
the brightness



Although the picture doesn't stick to all the rules of composition, I used this photo due to the mood within it. I also like how focused the photo is, which makes the background darker, and the model stand out more. I also think that due to the old gate, which is surrounded by overgrown plants, and the clothes the model is wearing, it makes the photo appear a bit more edgy, which gives the photo mood and atmosphere.



This particular photo that I took was my favourite photo that I've taken due to the fact it sticks to the golden section but also captures a sense of fashion photography, which is what I was aiming for. I feel like the exposure I've used is just right for the type of photo I was aiming to capture - the main focus of the photo was the outfit and the position she is standing suits the atmosphere in the photo. I also think that this photo has good composition within it due to the different shapes and angles that the model has in the photo.

Edits

Angles.



the exposure's too high → taken from a slightly higher angle

red lighting + higher angle creates a more mysterious atmosphere



→ facial expression creates a more scary atmosphere



the position of the hands



the angle of the picture is specifically taken so that the lighting is directly shining through the hair, so model - creating an



the angle in which these are taken, out of the ordinary make the photos more eye-catching because it makes the photo more reminiscent of the light coming from top left again makes an interesting composition.



these portrait photos are a lot better compositionally as well, and it creates a better atmosphere, and adds another and feeling to the photos.



although blurry, these photos are also compositionally effective as well due to the angle at which the photo's taken.



the hair in this shot, makes the composition a lot more interesting & abstract.



As I wanted to get the picture from an above angle which capturing the top of the hair to create a mysterious atmosphere



although the picture's blurry, and not great quality, the red light gives it a certain quality, without actually editing the photo.

→ room quality



→ shadows → soft shadows



→ making shadows
→ dark background
→ hair bar
→ avoid be lighting



→ close up shots
→ darker atmosphere



→ side profile
→ lift thing through hair



→ turned the camera close up to pedestal
→ got her to put her hair in front to create
→ more eye-catching, unique photo



one of my favourite
photos - visually impacting
- good quality
- like her



making towards light
high angle - looking down
- makes her look
vulnerable



→ blurry photo however I feel that it adds to
the effect of the photos - creates a
background to the photo - story behind it



I took photos from this angle because I thought
it gave quite a atmosphere. This is due to
the spotlight being on the model whilst around
her is pitch black. I feel that due to the
contrast between light and dark in the
photo, it will engage people in and
make her question the background story

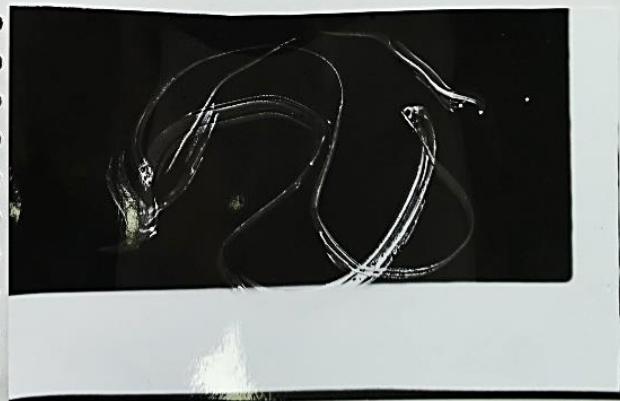
DARK ROOM PROCESS.

Dark room process:

I first of all put the development tank on the table in front of me, along with the spool, and reel as well as the dip. I would then turn the lights off, so that the room is pitch black. This is to ensure that the film from inside the camera isn't fogged by any exposure to light. Whilst pitch black, I put together all the parts to prepare for developing the film. I firstly wound the film through the reel gently, after I put the dip on, along with the black pole, securing it in place. After, I would put the equipment I have just made up with the film into the development tank, ready for developing the film.



I then turned the lights on and took the film out of the reel to see if the negative strips had showed yet. I put them back in the tank for a few more minutes because they hadn't showed up yet. Once they had, I took them out, with the lights on, and washed them in the sink and left them to set. Then hung them up to dry.





Stop motion.
 to begin the stop motion process, I placed some small trees behind the model to create some type of tribal atmosphere. I then began with taking pictures on my camera of the model just relaxed. I then gradually began to add more and more paint to the face beginning with a tiny dot adding a little bit more paint with every picture I took ensuring it was in a subtle pattern of whole tones, which I think would look effective at the end of the whole clip when it was sped up completely.

I then continued this and the more and more I did, the more subtle it became. Which was good considering the atmosphere I wanted to portray.

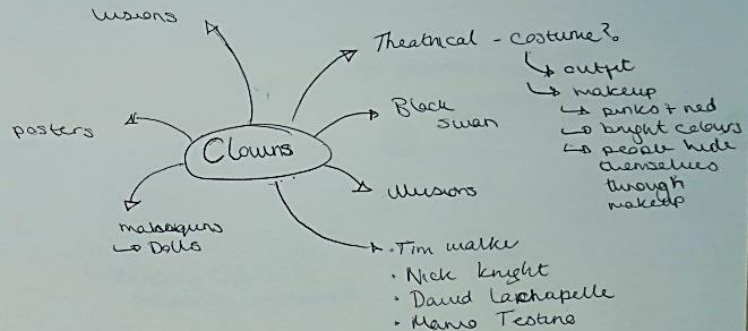
Midway through, I had to change angles because my camera ran out of charge, but actually I think it made the film more interesting in the end. I also got my model to move the head around gradually as I held down the shutter on the dial, taking as many pictures as possible.



evaluation:
 Overall, I think this video was successful / unsuccessful in different ways. For example, I think if I'd began the task earlier, it would have turned out to be a lot better and longer, and in the end I would've got a higher mark. The reason I think this is because I think that my idea is unique and interesting. The film ended up being around 10/15 seconds, which obviously isn't long enough so I would have to have taken a lot more photos.

To conclude, I don't think that this was that good, because I didn't end up taking enough pictures for it, and it ended up being too short, however I think my idea was good and if I had made a longer version of this for a school exam I think it would be quite good as part of a video if that's what I chose to do instead of photographs. However I think in having more towards the photo aspect rather than the video side of things.





↳ start with basic makeup
↳ no close - meme?
↳ magazine



↳ fashion magazine
↳ dark light - scary?
↳ mystery? } clown

↳ hair is pulled accidentally in an abstract way
↳ fashionable - extreme fashion shoot?



↳ reminds me of a magazine photoshoot

↳ magazine
↳ vulnerable facial expression
↳ body he self
↳ body of
↳ makeup
↳ on makeup -
↳ hair



→ interesting angle.



→ hair



→ shows the classic thing though behind the makeup.



→ looks like a makeup artist.

→ showing the makeup.



reminds me of a movie (clown?)



→ charlie chapter 3



→ innocent expression covering herself up through makeup!



→ Audrey hepburn? magazine / photoshoot



reminds me of a magazine photoshoot.



→ shows the basic eye makeup
→ contrast with OTT makeup



mystery?
glittery face makeup - abstract
- OTT fashion makeup.



hand testing?
- makeup - focus on making mix
photoshoot based around OTT makeup.



shows the process of how I went about doing the makeup.

This photoshoot was focused on the fashion aspect to clowns. I wanted to focus on how, if we take the idea of clown makeup on clowns and relate it to reality, us, be same as clowns wear makeup to sometimes hide our true identity and cover up the insecurities we have, so I wanted this photoshoot to portray that clearly.

To begin the photoshoot, I did the models makeup naturally, to try and capture basic fashion photos, focusing on the makeup and poses. I also went to experiment with the light and angle, to see what captures the makeup + fashion photography, the best in a photo.

As the photoshoot went on, I added heavier + more abstract makeup to the face, to see what the effect of this is. Some of the photos I took were of the model close up to the camera, and some were pulling away faces. Once I had taken taken this photoshoot, I realised from these pictures that the glitter on the face creating a stripe like effect on the cheeks, ~~reminded~~ reminded me of the pale-faced mimes, which therefore not only created a relationship to the little clowns, but also creates a story behind them. I'm now going to focus on ^{the poses aspect, even more specifically,} ~~the poses aspect, even more specifically,~~ and really go overboard with it to explore the idea of extreme fashion.

Landscape Photography tips.

1. Maximise depth of field.

- ↳ small aperture setting
→ the smaller the aperture, the greater the depth of field.
- ↳ high ISO.

4. Think foregrounds

- ↳ create depth within shot.

7. Capture the movement

- ↳ large shutter speed

10. Be horizon line

- ↳ straight
- ↳ golden section

2. Tripod.

- ↳ makes sure the picture's as still as possible
→ large shutter speed

5. Consider the sky

- ↳ bright sky - higher horizon
- ↳ exactly sky - low horizon

8. Work with the weather

- ↳ overcast days?
→ interesting mood/atmosphere
→ storms, mist, clouds, bright sun

11. Change point of view.

3. Look for focal point.

- ↳ building, structure, skyline, tree, rock formation, silhouette
- ↳ golden section

6. Lines

- ↳ create lines that lead viewers into the image
- ↳ creates pattern

9. Work with golden hours

- ↳ dawn/dusk
→ angles/dimensions

Landscapes



→ edited version

→ the fog creates a spooky atmosphere

→ create / mystery film atmosphere

→ interesting architecture but foggy background creates a white atmosphere is thick

→ white background enhances architecture and colors in the forest

→ the road creates an interesting picture and because of the mist at the end of the road you can't see what's coming which adds to the atmosphere even more

→ if edited, the light at the end of the road would be enhanced making the image seem a more sunny atmosphere and would be all and the lines on the road would be enhanced

→ the turning road creates anticipation → mystery film, makes you want to know the story behind it

→ interesting composition although the rules of the golden section have been broken by the person being drawn so the middle person because of the bright colors warn by the boy in the middle

the outdoor lake meander creates an interesting composition with the mist over the top of the hill tops creating an interesting image. it's a beautiful view, opening the pictures usually interesting.

→ I took photos in a forest because I wanted to have a different perception on landscape as well. in this, I made sure that I did have a horizon line, although in this case it's because of the trees and the ground.

→ the forest here depth within the photo → good landscape even though it's not open like the photos of the meander.



→ the trees create depth in the photo and makes the whole concept of it all exciting

the V-shaped valley creates an interesting composition along with meandering the top blending with the hill tops. be honest in the photo adds to be eye-catching photos.

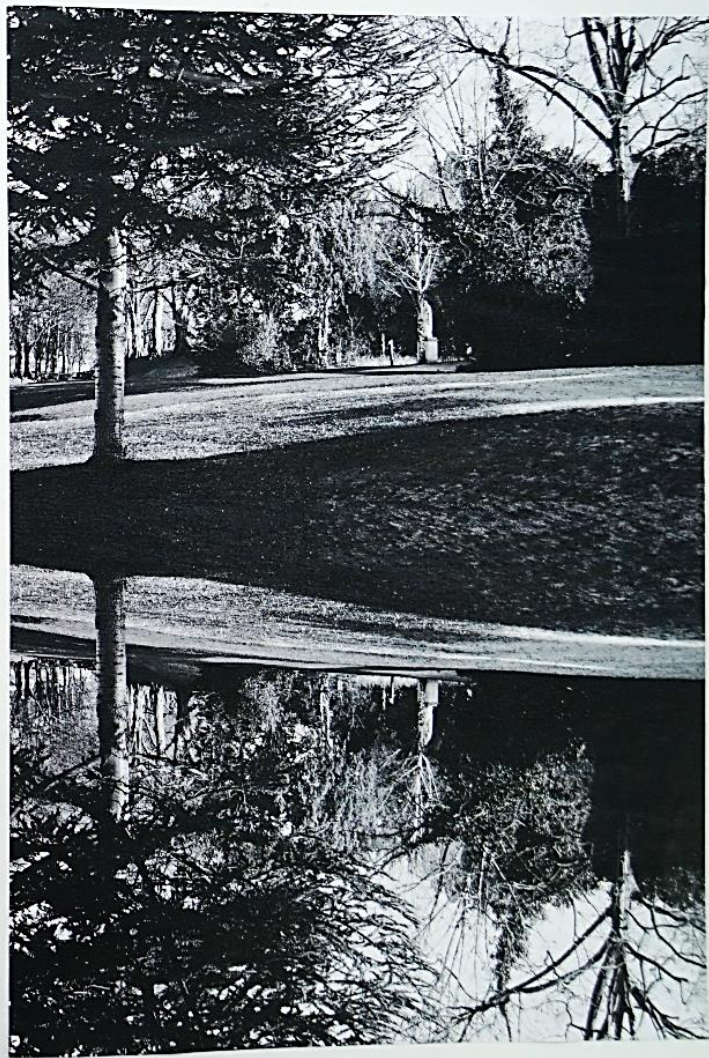


→ focusing on the view of the forest over the top.

Enlargements



I liked this photo because I thought it created a really spooky/mysterious atmosphere, because of the weather conditions, and the mist coming through the background of the photo. I edited this on Photoshop and emphasized the contrast, and the clarity, as well as the extra brightness, but lowered the exposure because I felt it could be a little washed out with the pale exposure across the photo. I then put it in black and white to emphasize the atmosphere.



Robotic

people painted to look like robots?

Tim Walker?



Experiments:



→ no use of golden section
 → quite an unconvincing atmosphere → we close - unconvincing



this photo stands out to me the most because I personally think it looks the most robot-like due to the abstract lighting and heavy makeup look.



full outfit - extreme fashion

↳ have the 100 quite low so that the background is dark whilst the light is on face



quite a dark image - fast shutter speed. interesting angle





↳ looking straight into camera
with no emotions
↳ robot-like



↳ clear image of makeup
↳ dark makeup
↳ pale face - gothic extreme?



↳ very robotic looking.
↳ position of hand reminds me of a magazine
↳ Tim Walker? - high end fashion photography



↳ looking straight into the camera with intimidating facial expression
↳ robot-like behaviour.



high ISO - normal
shutter speed
making her features
visible but the
exposure high
and not too
over exposed

contrast between
her and the environment
behind her?
makes her stand
out → look awkward
as if she's not
meant to be there.

Photoshoot 1



Alec Soth

Background:

Alec Soth was born in 1969 in Minneapolis, Minnesota, United States. He is an American photographer, who focuses on large scale American projects. His work has a cinematic feel with elements of folklore, he also has had various books of his published by major publishers, as well as being self published through his own book "Little Brown Mushroom". His photographs are in major public and private collections, including the San Francisco Museum of Modern Art and the museum of Fine Arts Houston. This photo is a part of his series "Broken Manual". Within this series, he explores the space between the person and himself when taking the photograph.

Content:

This piece is of a person dressed in black standing in the middle of a forest. This series by Alec Soth is about specific places that people go to when escaping civilization. This to me, expresses some sort of juxtaposition, escape from this idea of "normal" in society and wants to just have some time on his own. However, the facial expression on this person shows that he is obviously not used to being in the world outside of this brainwashed idea of "normal", and being surrounded by people, social media and buildings. You can tell this because of the way he's standing quite stiffly, as well as looking around him and not really knowing how to behave, or where to look.

Technique:

The composition has definitely got impact, I think this is achieved by the way the picture is so simple and captivating. I really like the fact the person is so small, and the surroundings are so wide, which really shows what the photographer wanted to say about the images. The fact there's loads of trees and space around the person in the photo suggests that it's a place to go when in need of peace and quiet. The rules of the golden section have been applied, because the person is the focal point of the photo, located towards the middle right area. However, because the person is quite central but still in the centre, it makes the picture quite powerful, because it's very close to breaking the rules of the golden section, making it a lot more eye catching and being free, and because of the person being central, it makes it appear like this idea of escaping new feeling of freedom. The quality of the photo is reasonably good, however, he has made the lighting quite dark, and looks as if it was taken in the evening at some point. There's also a certain edit on Alec Soth's photos creating quite exploring the photo, it's quite unclear what the very furthest away object is. This is because the trees continue going back and there's no obvious point at which they end.

Mood:

The way Alec Soth has edited his photos in a similar way for the whole of this series, changing the mood and making it feel as if it was taken quite a while ago giving it quite a vintage atmosphere. This particular image appears to make me feel quite on edge. There's something a bit uncomfortable about this photo, due to the fact it's in the middle of nowhere, and seems to be quite late during the day. However, at the same time it also gives a sense of freedom, because you know that he's getting away from the brainwash of society.

Personal Statement:

Looking at this artist has inspired me to explore this idea of escaping from the government and societies trying to make us all look the same and behave the same making us seem like robots. In my next photo shoot, I will explore the idea of juxtaposition between people and the rural environment, and how when we're standing in the middle of nowhere we don't know how to behave because we've been so used to living in the city with

shops and people surrounding us. I also want to convey how different we look against this environment because of the way we're dressed, making us appear like robots.

Photoshoot 1



→ the colour contrast between the dark colours on his jacket and the light sky → creates nice picture
→ high exposure

→ dressed like he's from the city → in a rural environment out of place? → stands out robot? → wearing dark colours



the way he's standing → he looks really awkward. → out of place

→ standing up straight → very rigid → looks like a robot.
→ golden section → focus is on him → looks like he's not meant to be there. → making it compositionally interesting

→ held the camera at level to him



→ the way he's standing makes him seem as if he's quite rigid physically, as if a robot would stand, although he also looks quite stand-offish and not approachable.



→ the straight facial expression makes him look like he's being controlled by something → social media? → society!



→ looking down, but also still looks quite rigid like a robot.

the city life has almost brainwashed him into thinking that's the way the world is → detaching him from the rural world.



→ breaking free from 'the normal'



very unconvincing, unconvincing facial expressions - no emotion



doesn't really know how to act and behave, sitting straight up as if he knows he's being filmed!



→ foggy day - higher f stop - normal exposure



→ the way he's looking into the camera challengingly makes the model seem calculating, creepy and cold atmosphere.

→ higher exposure

→ taken at a low angle to make him seem in control.



→ standing up very straight like a robot but also has quite a pained facial expression → really he's been brainwashed and is trying to break free from what he's grown up learning.



moves away from the enclosed city and into nature - having to adapt to nature - discover their real identity



the contrast between the blurry trees and nature and the stiff person/robotic person → looks really out of place. → calculating smile?

→ high ISO



→ looks really out of place - awkward.

very compositionally effective → really like the colours - abstract



→ almost makes your eyes go dizzy because of the abstract shapes in the trees.



the camera I used to follow around the trees and the model to express the skillset in which he's sitting - doesn't know how to behave.



turning his head gradually round with each picture taken
• stop-motion? • quite calculated • chilling • uncomfortable atmosphere.



really interesting photo → morphy into the tree
↳ reminds me of *cutting benecolia*



trying to be his true self and discover who he really is with nature



a bit over exposed, however it expresses the fact that he's different to nature and has completely lost his real personality and essence → stands out a lot.



exposure lower, denser creates a more chilling photo - robot!



really interesting photo → reminds me of someone that is being controlled
→ still looking high looks like he's being made to go dangerous places



↳ really interesting composition
→ creates a mysterious atmosphere
↳ again, he looks out of place - coming from the city where everyone looks the same - into the REAL world (nature)



↳ in focus - quite a dark atmosphere, however the ISO was on an average setting making sure the photo wasn't overexposed.



with every photo he is turning his head to fall down → always seems to know where the camera is → brainwashed by



electrical items that he automatically is drawn to them → even in the wild environment!

Enlargements.



I really liked this photo because not only is it good compositionally, but it also has loads of interesting shapes created by the tree and the branches. For this, I got my model to just stand in front of the tree with a vacant expression, which turned out to display exactly what I wanted it to.

In this photo, he looks as if he's been brainwashed or controlled by what happens when in the city. This can be told through the clothes he's wearing but also through the facial expression and rigid posture. The posture also makes him look awkward when put into the natural world.

This photo also shows a similar message to the one above, however also has lots of tonal aspects to it as well.

facial expression looks like he doesn't know what's going on - not used to the real world...

too used to electrical devices controlling him and telling him it's the norm. He looks out of place with the colourful grass and nature.



good composition because the whole body's in the picture - not cropping the feet.



This is probably my favourite photo out of the whole photoshoot I've taken because the camera settings making the focus and exposure accurate.

It also conveys my ideas accurately as well, particularly well.

Because he's in such an odd place and he looks still and confused, it makes the picture a lot more interesting to look at because it makes people question why someone who is dressed up like he's going to work is sitting up in a tree and why he looks so awkward.



I like this composition particularly a lot because I've made sure that I used the golden section, which has made the photo more visually fascinating. But, in this photo I wanted to capture all the shapes of the different branches and the interesting curves of the stone. This is to express all wonders of nature in contrast with the city dressed body.

This photo in particular, I feel expresses the unique and beautiful shapes that we forget exist in the real world because while being dissected secretly by the city and in a way, while being blocked out from what's actually real, and instead being shown a life surrounded by things created by man. Not only do I like this photo because of the way it relates to what I'm trying to convey through this photoshoot, but also because of the atmosphere it creates (spooky, creepy, uneasy), and the interesting composition.

I really like the composition in this photo

The darkness in this photo creates an interesting atmosphere and exaggerates the model because of the dark background. It makes the skin more airbrushed and therefore more robot-like.



↳ he goes out of place?
↳ why is he in the middle of a forest on his own

why is he staring at the camera

↳ Squinted eyes
↳ being controlled
↳ robot?
↳ brainwashed
↳ proximity
↳ feels out of place
↳ doesn't know how to behave in the forest.

Alec Soth



part of his series 'broken natural'.
in two series he explores the space
between the person and himself when
taking the photo. This series is also
specifically about the different places
people go when they need to escape
civilisation. I chose this photo in particular
because the meaning behind it is usually
similar to what I was trying to show
through my last photoshoot because
I was trying to show that when
someones out of their comfort zone,
and civilisation, they don't know
how to behave, but they're trying
to escape looking the same as everyone
else. - I also like this photo and
photographer because he focuses on
what the model looks like naturally.
Jeh wall

Whilst Jeh Wall mainly focuses
on documentary photography,
he distinguishes his work well
between documentary photography
and cinematic photography,
when he gets actors, sets and
special effects such as his piece
'a sudden gust of wind'. However,
what I love about this piece
is that it relates to what I'm
doing for in my first photoshoot
as they look as if they're unaware
but making up because of their being
Gillian Wearing in a different setting.



Gillian focuses on individuals identity in
both private and public places, this
being from her series 'signs that say what
you want them to say and not signs
that someone else wants you to say', she
wanted to get everyone to write
what they're thinking at that particular
moment. All of Gillian's work relates
to what I'm trying to express through
my recent photoshoots, how people
may be different to what we
perceive. We presume someone
will act a certain way just because
of what we're wearing and where
they are.

Goussier's work attempts to treat
the body not as an object but as a
space, a trace of a real event of a
real body in time. This particular picture
however, looks as if the body's not
meant to be there, but we only
know that through the height, and in
his pictures the way my model's
dress and dress makes him seems
out of place. However

cleanly has a stain
behind it
makes you wonder why he's
there



Gillian Wearing

Background:

Gillian wearing is a conceptual artist based in England, and born in Birmingham. During her early
life she attended Dartmouth High School and later moved to Chelsea, London to study art at the
Chelsea College of Art. Wearing is particularly well known for her methods of documentation in
everyday life through photography and video. This photo is a part of the series 'Signs that say
what you want them to say and not signs that say what someone else wants you to say' this series
was done in 1992-1993.

Content:

This series is about what people are thinking. To captivate this, Gillian Wearing would approach
strangers that she encounters on the street to ask them to write exactly what they are thinking at
that particular moment in time. This idea of hers, she said 'changed her own perception of them'.
The point of it is to ensure the series, is to see the audience's opinion of people change once
they're feelings have been written. In the piece that I chose to evaluate, it shows two girls holding
up a sign saying 'I have no opinion' which I think is quite a powerful image because of the fact
they're using the sign to cover their faces. I think this is powerful due to the way it changes the
way people look at them it's almost as if to say they're something different to what everyone can
see from the outside. It makes people realize that not everyone thinks the same and that society
is trying to make everyone just appear as if they're copies of each other.

Technique:

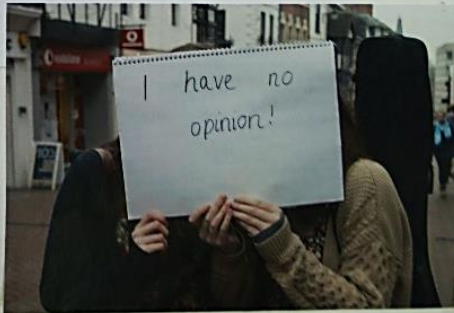
I personally don't think that this photograph is impactful compositionally wise; however I think
that the meaning behind the photograph allows it to be a lot more effective. The reason behind
why I don't think it's compositionally effective is because I don't think the photo is very
interesting, however still remains to be eye catching because of the writing on the paper covering
the face, which automatically draws the audience in because it makes you wonder why they have
the sign covering their faces. The writing on the paper is the focal point of this photograph, which
doesn't stick to the rules of the golden section. However, the fact that it's broken the rules of the
golden section makes it intriguing because it makes you really think about the meaning behind it,
from an audience's point of view. Also the picture that I chose to evaluate has quite an eye-
catching piece of writing on it making it make curious as to the meaning behind it. The quality of
the image is reasonably good, but similarly to Alec Soth, Gillian Wearing uses a similar sort of
edit, in which she makes her photographs appear quite vintage and old style, due to the
coloration within it.

Mood:

The vintage tones within this photograph, changes to mood of the photo very much, however
relates to the reasoning behind it very well. The photographer uses a very natural discoloration
to it making it seem quite vintage, however the photo still remains very regular and natural,
making it appear a lot more documentary style, which reinforces the fact that she's capturing
people's thoughts, to change the way society thinks they know someone just by looking at their
appearance, and without knowing their thoughts and feelings, ultimately making everyone
appear to be replicas of each other.

Personal Statement:

Through looking at Gillian Wearing, it has inspired me to continue with looking at the
juxtaposition of people that have been brainwashed by society and the rural environment,
however look more specifically at the positioning and clothes of the model I am going to use, in
order to make her seem a lot more awkward and robot-like against an environment that she's
not used to.



photoshoot 2.

→ golden section



→ hair is very much fashionable
→ shows she's from the city.

doesn't look like she's meant to be in the countryside

overexposed



facial expression looks like she's looking at something - looks awkward
doesn't know what to do and how to behave



→ similarly, to the last photoshoot, she's dressed in very city-like clothing.
→ wanted to focus attention on this - by making her stand out a lot more from the countryside and look very out of place.



→ almost looks a bit upset - lost?

- trying to come to terms with nature
- been hidden from this real world
- mashed by the city.

→ low exposure / fast shutter speed



→ although these are slightly underexposed, I feel like it created a dark atmosphere, and therefore an interesting photo.
→ suitable for the theme.



good composition



→ smiling - feels free?



→ the way she's sitting is slightly awkwardly.
→ learning how to behave in the country.



→ hair and facial expressions make her seem more robotic
→ staring directly into the camera
→ being controlled? brainwashed by the city? being stopped from seeing the real world?



→ not dressed like she's from the countryside
→ cold? - didn't know what to expect because she's lost contact with nature.



→ wanted to focus on her
→ darker background.

so focused on the model.

having bushes on either side of the model puts the focus on her



would have been a better composition if I didn't crop out her feet



I wanted to capture how out of place she looks

breaking free from 'normal'



her flip represents her beginning to let go → breaking free from being controlled.



underexposed

→ because you can see none of the landscape, it makes the trees + grass more intimidating to the model



→ because I included the feet in the picture making it better compositionally



good composition - also the focus goes automatically onto the model because of the clothes - dressed very clearly from the city.



the 150 settings in both photos completely change the mood



due to the clothing and the environment, which contrasts well with it regarding ~~the pose~~ shooting.

one of my favorite photos from my personal photo shoot → looks like it's on a fashion magazine



↳ getting used to the environment → still looks slightly awkward
 ↳ the clothing in contrast with the environment → juxtaposition.



looks like she's lost → doesn't know how to act/behave
 ↳ good composition



↳ I love the facial expression in this ^{face} photo
 ↳ makes her look like she's busy
 controlled



↳ too dark ↳ compositionally effective



↳ looks really out of place.
 ↳ random? looks like she's not here



↳ I like this photo
 ↳ creates almost a silhouette → outline of a person in an unexpected place.

Enlargements.



I thought that this photo that I took reflects in more detail about what I'm trying to convey. Due to the model being dressed in particularly significant city style clothing, it makes her stand out from the rural environment around her, making her automatically look out of place. What I also like about this photo is the

facial expression. By the look on her face it seems as if she's not used to this environment and feels really out of place and awkward. Also, because of her widening her eyes, it makes her seem uneasy of everyone and everything and makes her therefore seem quite robot-like. I like how I've captured the photo at the night time - just as the model's glancing over. It almost seems as if she's going to move but it's the idea of how she's been caught in a camera and therefore looks + seems robot-like because of the particular position she was in when I took it.



I liked this photo, due to the compositional qualities it has within it, but also because it creates a story behind it. It makes whoever's looking at it question why they're there and what they're doing. It's almost as if they were walking through the gap in the trees and turned round knowing that there's a camera behind them. The way she's staring and faced directly at the camera makes her seem particularly robotic because it's as if she knows when anything electrical / remotely city-like is ~~there~~ there. Also, the posture and the direction at which she's standing makes her seem as if she behaves in a similar manner to a robot, because there's no part of her body that's twisted round - only her head. Similarly to the last photo, I caught her just as she was staring at the camera which makes it more easy.

I thought that this photo was perfect for the theme of robotic because of the way she's staring directly into the camera, which almost creates quite a chilling / cold atmosphere and makes her seem as if she were being controlled / brainwashed like a robot. But, what I think really makes this



relate to my theme, is the clothes and the way she's sitting. The fact that she's dressed in very city / street-like clothing makes her automatically stand out from the crowd. The space buns in her hair is a particular aspect that makes her seem more robotic / alien-like in comparison with the background behind her, which is very much flowing and less stiff than what she looks like.

The way that she's sitting makes her seem very awkward because she's not used to this type of environment. Similarly, to the other two photos, it's as if I have caught her staring at the camera just at the right moment. - Caught at one moment in time - captured in an image like a robot.

I like this photo because similarly to the others, I've captured her glancing at the camera
→ caught in one moment like a robot.

→ really good example of her standing out from the environment around her



Photoshoot 3...



I thought I would enlarge this photograph because it shows the juxtaposition between the girl who's dressed as if she's from the city, and nature. This photo is edited to represent how people have been made to be something by society, and brainwashed into forgetting about the real, natural world, and how they want to escape but don't know how to behave in these conditions because they're so used to acting the same as everyone else. I personally think this photo is really interesting compositionally and the way I've edited it is quite eye-catching. I also like how I've edited it to have a meaning behind it but you can't understand straight away. You have to think about it before knowing what it means. The black and white layer is to represent her trying to get away from acting and behaving like a robot. I have made the colored layer slightly more dominant to represent the fact it's difficult to escape this idea of 'normal', and therefore looks robotic.

→ overexposed



The silhouette creates a creepy/spooky atmosphere - sort of like a 50s style.

the juxtaposition between urban and rural.



exploring the juxtaposition between nature and city windows. shadows highlight an illusion between reality and what we think is real.

illusion between reality and what we think is real.



low exposure so all the shadows create a pattern with the window against windows that represent the idea of people between what's real and what's not.



graphics against an old buildingly juxtaposition



this is enhanced by the fact it's a phone number



After looking at the juxtaposition between rural and urban environments, I decided to explore a 50s style and take photos of people from quite a distance, and interpret the 'broken manual' series that I have looked at previously - how people who aren't in their natural environment don't know how to behave.



3rd movement - stands out in the environment



facial expression and posture makes her look like she doesn't know how to behave.

looks robotic - managuer



are we're she's pointing at the frames resting against the wall makes her seem as if she doesn't know what it is



JFH wall style. making her seem even more robot-like by being brainwashed into not knowing what things back is seen as normal



social media

city environ

been cut off from what's actually

exploring - not used to this environment? - juxtaposition

abstract image, wouldn't expect anyone to be in there but they are



typical idea of society brainwashing people into not knowing how to behave in the real world without society.



backward - robot-like qualities

JFH wall - looks like she's captured mid



movement in the picture

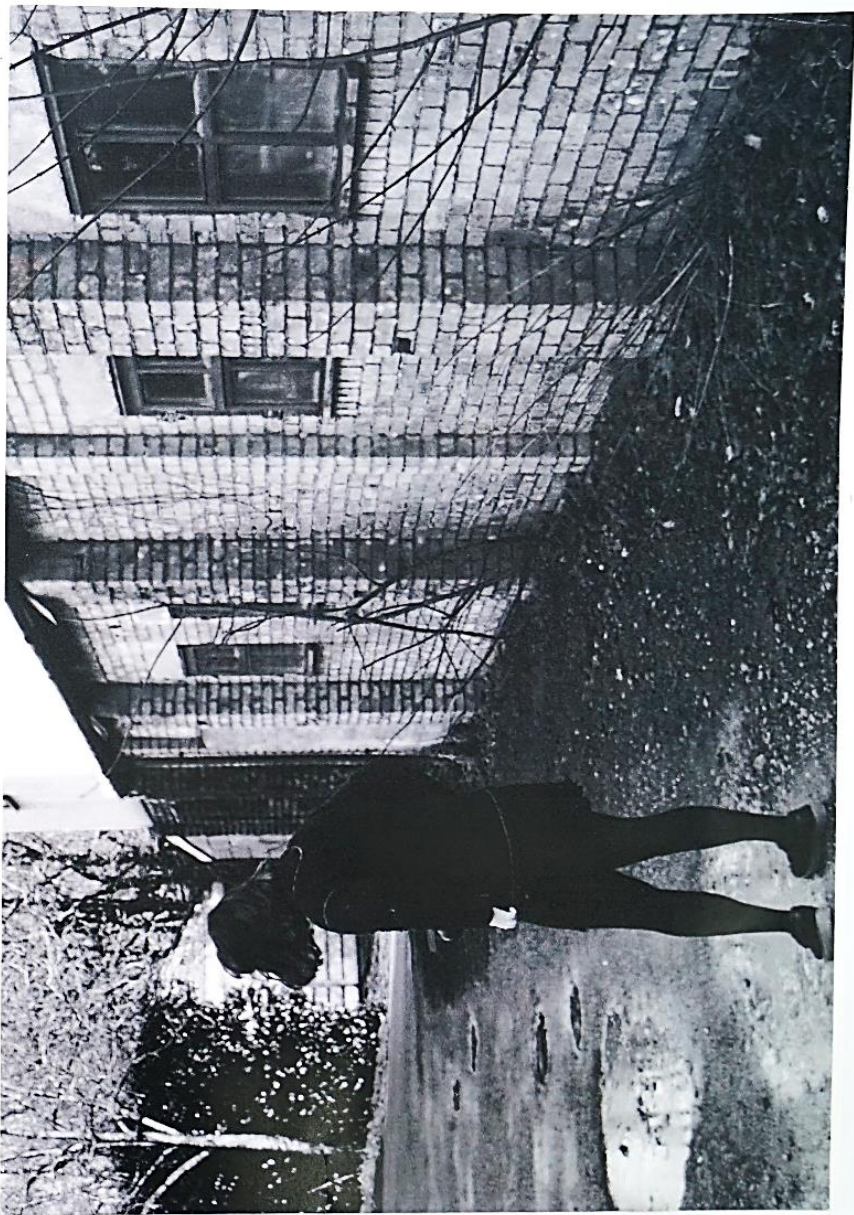
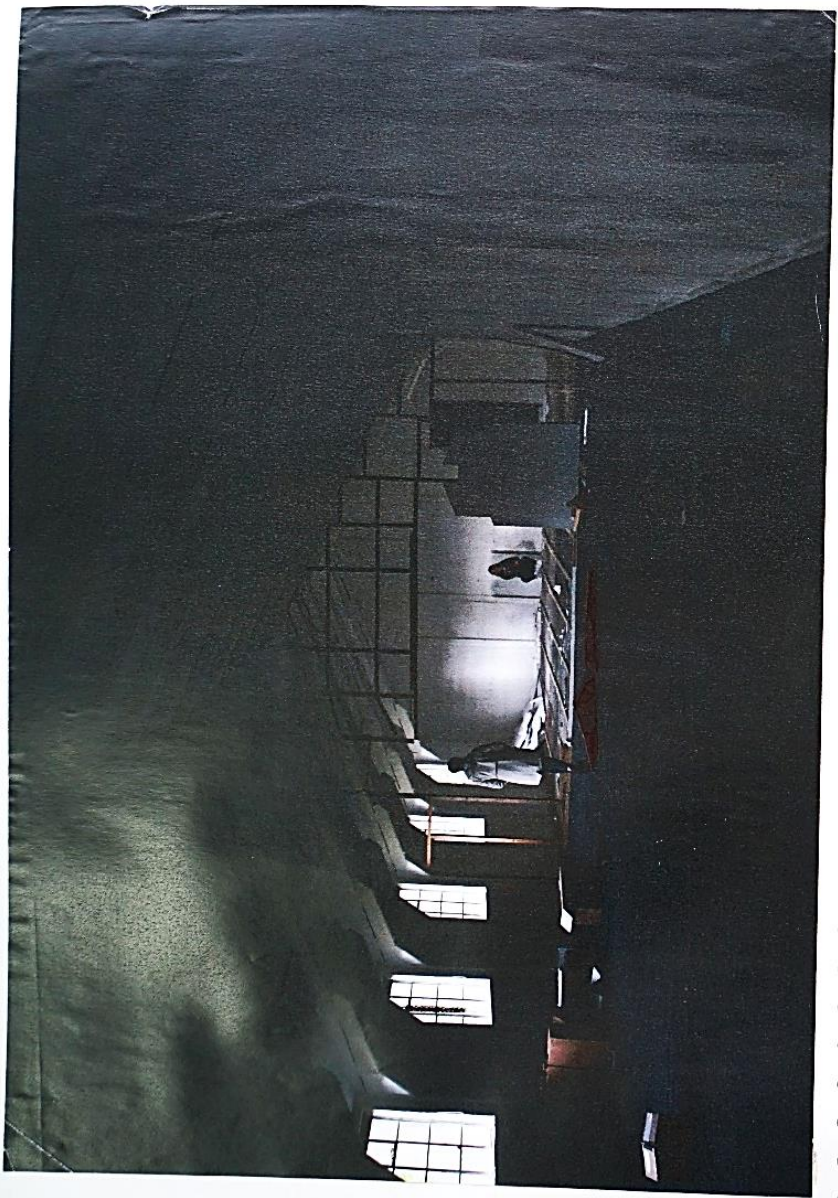


captured mid movement - juxtaposition modern day city life against rural style - juxtaposition. appears as a robot because we're captured in the frame.



old robotic-like doors and handles when put together create almost a new type of robot.







Interim

To begin my project, I started exploring the idea of robotic through fashion, and how when we think of modern robots, we recognise the slick features that they have, all of their face and body is completely flawless. To show this, I began experimenting with this idea by taking photos of a person covered in heavy makeup. When I took these photos it made me think about the juxtaposition between the make up or the way my model is dressed, and the environment that she's standing in, and the way the very regular and boring background makes her stand out a lot more due to how different she looks to the usual people we see.

For my first photoshoot exploring the idea of juxtaposition, I took my model asked him to stand on the hill in a rural environment, however dressed as if he would usually be dressed in a city. The idea behind this was to show how when people are taken out of their general environment, and put into another one, they feel very awkward and don't know how to behave, making them have similar qualities to a robot. This therefore is exploring the idea of the way people behave when they're taken out of the ordinary and have been brainwashed into believing that the way that they have been taught to act and behave is the norm, when in reality it's actually not. This made me specifically think about the idea of people being brainwashed by everything in a city, and being drawn away from the real natural beauty of the world, such as trees and plants etc... so I wanted to explore this more specifically in my next photoshoot.

For this photoshoot, I got my model to as if she was from a big city like London, to create more of a contrast between the environment. The space buns in her hair made her stand out a lot more, and gives an aspect of robotic in the fashion aspect, as well as the facial expressions and the way she's standing, making her seem a lot more awkward and out of place and as if she's brainwashed or being controlled. The facial expressions and the way my model posed so awkwardly, has made me think about how I've captured the model at points where she's looking directly at the camera and therefore looks like she's frozen within the photo, making her seem robotic. So I therefore wanted explore this in greater detail.

We had a day out as a part of our mock exam, so I took this opportunity to explore my idea through this photoshoot, I had some particular photo's that stood out to me the most, one of which I decided to enlarge because I feel like it captures the title Robotic and my idea really well. We also looked at mechanical objects at a dock, which although doesn't follow what I wanted to say about the theme of robotic, expresses robotic in a different way because it shows how they behave as if a robot would.

Alec Soth and Gillian Wearing inspired my next photoshoot, both photographers of which create slightly unnerving and unhuman atmospheres in their photos; Alec Soth for example, uses striking portraiture, whereas Gillian Wearing uses words as signs to show the inner turmoil of people in modern society. I find these ideas really interesting, so I want to look at how modern society uses the concept of robotics in different ways, for example sometimes it's seen as a really cool, positive, futuristic way to develop mankind. However sometimes it's seen as a scary subject matter where robots are taking over the world. Having discussed this with my teacher, it's encouraged me to look at the futurists and how they viewed the change in the industrial world and also to look at the 1960's fashion photography and how looking to the future works exciting and romantic concepts. Recently I have been looking at Katy Perry's music video 'Chained to the Rhythm', and how she styled it to look like a 1960's romantic version of how the world should be. I will also be looking at Melvin Sokolsky, a 1960's style photographer, which will give me some inspiration for my next photoshoot's.

Photoshoot 4 ...



All photos are really similar. However, it creates this sort of futuristic view of what it will be like with technology. Although these are old style televisions, because of the dark background it gives the illusion that these are projections similar to those of which are used to portray the future in society and technology. I think these would look quite good as overlays for my next photoshoot.



I wanted to continue the idea of futurism in photography and the idea of 1960's fashion. To do this image I laid a pair of scissors along with some coins and a key, on a piece of photographic paper and projected the light onto it, in the dark, then after placing the photographic paper in developer, until the image came enough, then in stop and ~~finally~~ finally, fix. I thought that by taking the idea I used for my previous photoshoot, I could interpenetrate this into something different. The colours and shapes in this really remind me of 1960's futurist fashion styles. Which has inspired me to focus on all types of



- 8 0 -



↳ extreme fashion

↳ pale skin - gives clown effect?
- focused on the extreme makeup.



The lower angle adds to the atmosphere of the photo. respectful.



light creates shadows across the face
↳ edgy atmosphere

↳ light creates atmosphere
↳ blends well with the colour scheme



↳ like how the lighting creates the atmosphere in the photo
↳ light shining on the front of the face whilst the shade is creating a layer over cheekbones and hair → makes the highlight + contour more visible



facial expressions
↳ the faces we pull to show others that we're confident
↳ heavy-makeup self - next photoshoot

dark top blends well with background - white face stands out.



can also show the light and dark side behind the extreme makeup - makes you feel more confident - too much makeup
↳ creates a scary look.

↳ up close photo of the septum
↳ heavy metal?
↳ key neck knight photography.



↳ fashionable - edgy / gothic



ward objects used in fashion to create the atmosphere of the piece → (fashion photography)
used the metal chain to connect with the septum → give the idea of the huge hair cut.

↳ should be smudging of the lipstick
↳ demarcation of



interesting angle - edgy look
- makes fashion based photog.





low brightness → grungy

→ grunge / gothic

black and white contrast

interesting shapes within the photo as well as pale face



→ he had created a creepy shadow on the face
→ edgy
→ creepy / spooky side? - photoshoot 3?

→ lens flare reflections make the photo more interesting
Shows how the facial expression in heavy makeup → also makes it scarier?



old school steps create a grungy photo

→ would look more edgy in



→ brown like steps make face more interesting

→ close up of makeup - really heavy gothic makeup
- needs to come of well known work.

log dock

contrast between light face + dark background + material

interesting composition



→ gothic makeup

extreme fashion - like walker?
- fairytale like character
(dark queen)



only certain parts of the face are out + covered
→ mystery - storylike

→ laser film

During Diddy Diddy Diddy this photoshoot, I was now aiming to explore the idea of extreme fashion, and a clown type of makeup. The reason for this is because I just wanted to show the mysterious aspect of clowns, and how you never know exactly how they're feeling because they try to cover themselves up with makeup. So I ~~wanted~~ wanted to portray ~~how~~ how in society, people wear heavy makeup because they feel more comfortable covering up their insecurities, and maintaining a mysteriousness by not letting others see.

I began with taking the photos at lunch, which meant that I had great lighting. I began with the model in a black top against a black background, but not only did it show off the pale face better, but made the picture seem more gothic and mysterious, which went to my idea of extreme fashion.

When I was doing my research on extreme fashion photos, I saw that quite often on internet, models wear very odd and unique costumes, and is what makes the photo so interesting. I therefore incorporated this into my work by adding chains around the face to portray more of a gothic atmosphere. Toward the end of the shoot, he told I used to cover up parts of the face separately made the atmosphere a lot more grunge / dark which relates to my theme of clowns perfectly.

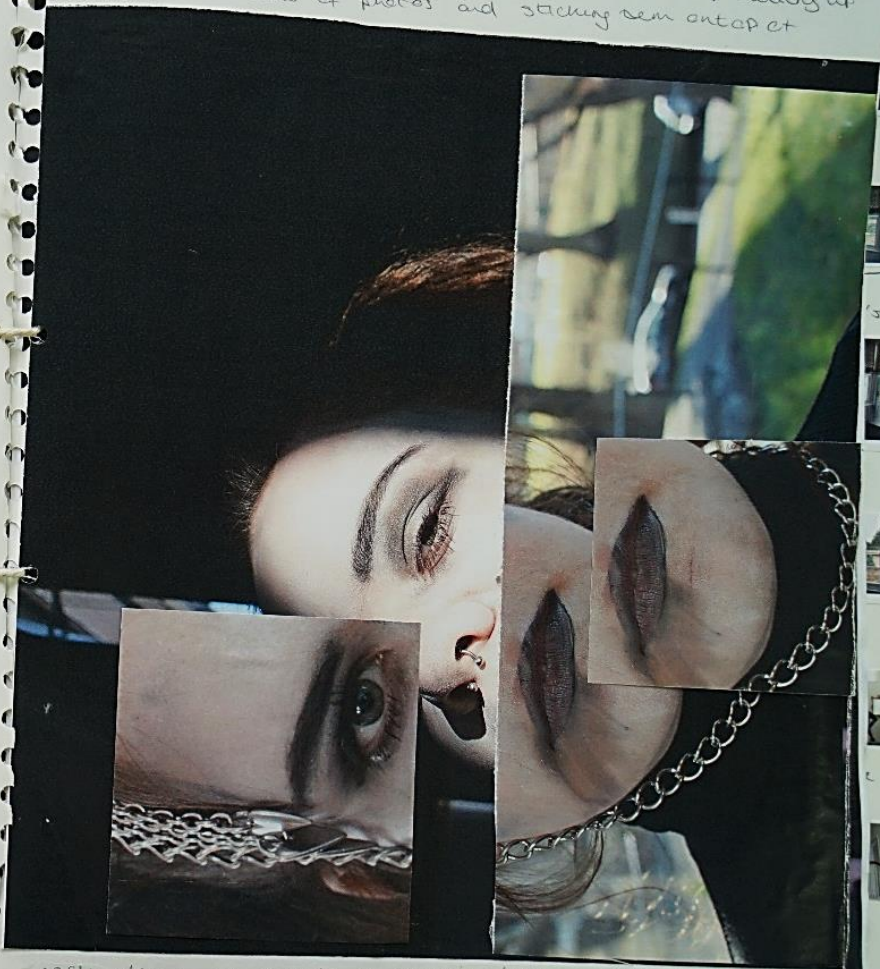


I thought this photo was particularly interesting because I took it against a black background which made the facial features stand out clearly. I also caught the right amount of lighting shining through (not artificial) which created a dark shadow across the model's face. I thought this photo was just right for the title down because it shows the heavy makeup I put on the model which relates to not only the fashion aspect of down but also relates to how people cover themselves up by overusing makeup.



This photo was also interesting because the sun is shining through the top of the window, creating a lens flare. I also liked that the distance at which the photo is taken is very compositionally effective and again relates to the word of down, and creates a good fashion photo. I feel that this photo creates a better fashion photo than the above, however I feel that the above photo shows an atmosphere.

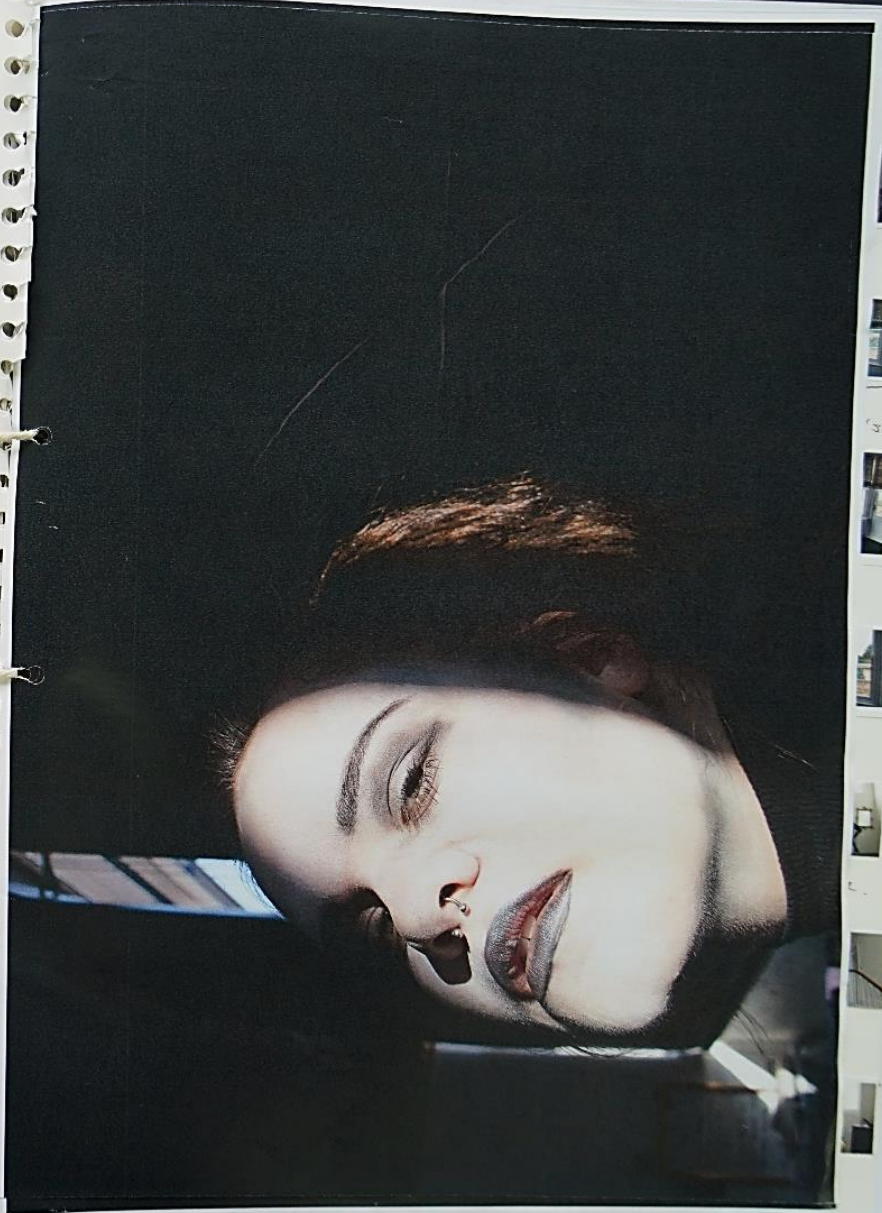
I created a montage of some of the photos I took based around 'down'. This was experimenting with different types of creativity. I had one lesson to come up with something based around the topic title. I managed to achieve this by cutting up different sections of photos and sticking them on top of

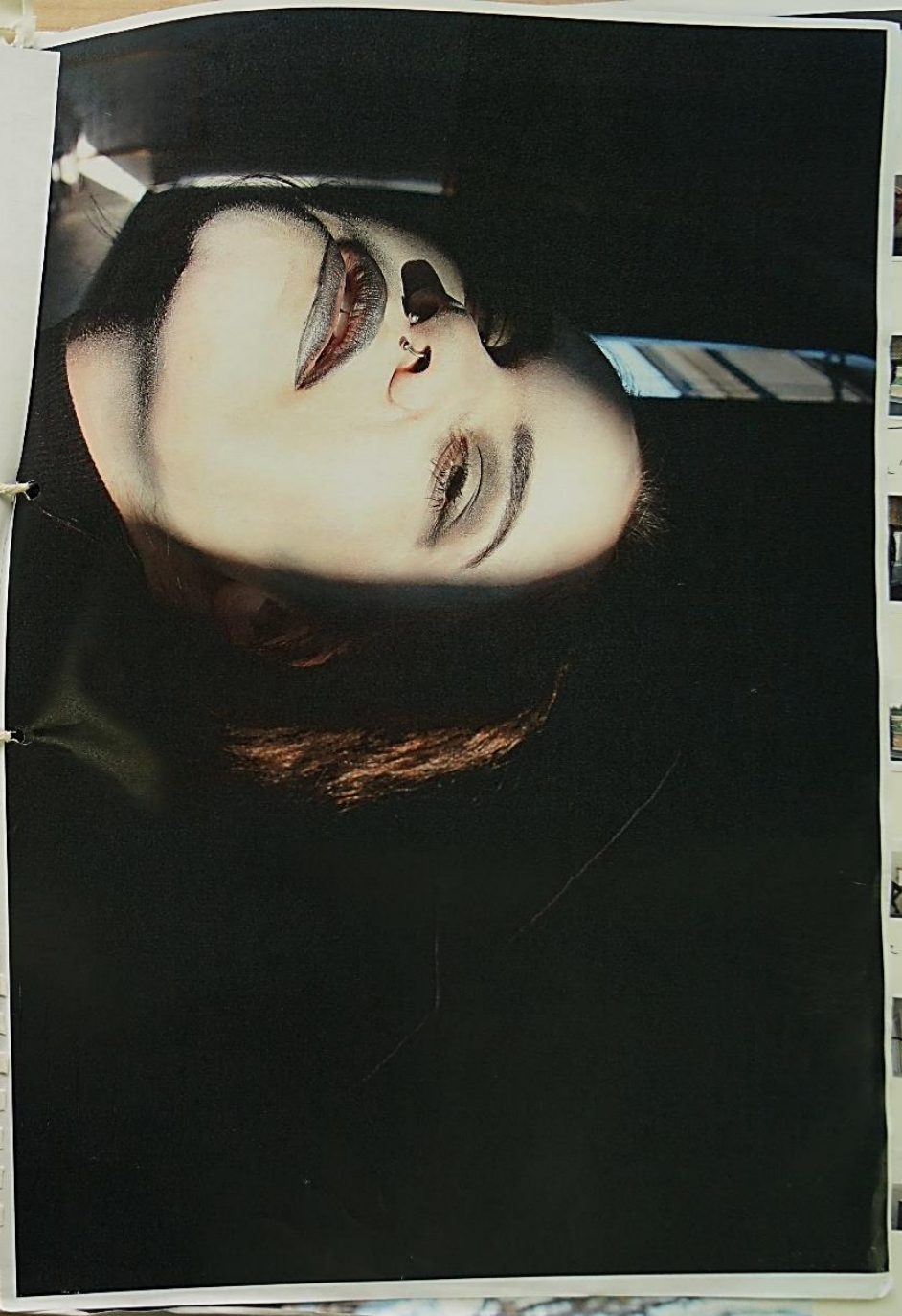


each other to create a Picasso-like collage, which in itself relates to the title because of the abstract look of the piece, and shows other love but edgy and uncomfortable atmosphere to be in. I thought that this piece of work is quite unique.



This being my favourite photo that I've taken through this topic, was the one that I edited the best, but I think that I've turned out particularly well -> I edited one photo on top of the other in Photoshop to create a 'spooky' / 'edgy' photo that relates to the theme of clowns quite well.





Photobooth 5



ours
urs she's
earring



type
my eye
telling



stick/
awareness



Photoshoot 5...



→ taken in a modern house - achieves futuristic style.



the colour used in this → very pale colours
contrasty with the dark/metallic colours she's
wearing



doors create quite a futuristic modern type
background → makes the photograph very eye
catching



→ modern day house - slick/
modern futuristic appearance.



the lines created by the banister in contrast to the
top creates a really intresting/slick pattern



→ wanted to use an unusual styled piece of furniture to create a sort of 1960's element of futurism in fashion.



→ chair makes the image seem a bit more obscure and interesting



→ to make the photographs even more robotic I placed her against a mirror.



gives a futuristic look to it. → 1960's futurism element
→ 1960's fashion element.



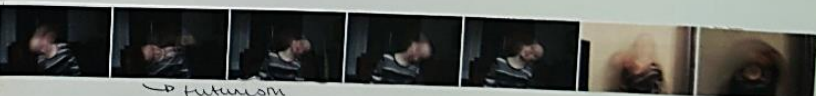
→ tried it with the flash and got her facial expressions to be quite awkward as if she doesn't really know what's going on



→ would have been more effective if it was a full body reflection.



→ took a picture of the model looking at her reflection
→ realisation of brainwashed?



→ futurism



→ eye-catching image - different idea of classic futurism

Melvin Solosky

Background:

Melvin Solosky is an American photographer and film director born in New York City in 1933. He was raised on the Lower West Side, and had no formal training in photography, but began with using his father's box at the age of ten. Roughly 20 years after, Solosky worked with Robert Denning who worked with the photographer Edgar de Evia. Solosky is best known for his editorial fashion photographs such as Harpers Bazaar, for which he released the 'Bubble' Series in 1963.

Content:

This particular photo from this piece shows a girl dressed in quite an unusual outfit, and placed in a see-through bubble. This is about the 1960's ideas of futurism within photography. During this period, the futurists had quite a romantic and exciting view about the future, which is shown particularly clearly through this photograph.

Technique:

This composition is definitely impacting, due to how unique it is. The focal point of the photograph is definitely the plastic bubble surrounding the girl in the photo. This idea of Solosky's is so iconic and extremely eye catching, because the whole composition is very impacting in my opinion. I really like the way this photographer has managed to capture this bazar concept, whilst including the slick, vintage looking background. I like this because the picture overall is quite soft and doesn't appear to use any harsh editing (although the girl inside the bubble must have been photoshopped to seem as if she's standing on a river) to make it like this modern day idea of the future within fashion, however, it is just as impacting due to including this one eye catching aspect. The quality of the photograph is good, however due to when it was taken the quality is very old-style photograph quality and not as good as the quality of photographs taken in modern day, however I think this is what makes the photo so intriguing because it's from an earlier time and has this really interesting atmosphere to it. The lighting within this photograph is quite light, you can tell that this isn't edited very much due to the contrast and brightness being very natural and soft. The way this photo is edited like this, makes it appear to be a lot more romantic style. The depth of field within this image is quite wide, and has been taken from quite an interesting angle. Classically, one would expect the photo to have been taken from straight on so the bridge is directly behind; however it has been taken from a very unusual angle, in order to make sure the depth of field is particularly wide.

Mood:

The colour within this photo definitely changes the mood. The reason for this, is because the photographer has kept the photo looking very natural and has used no harsh editing, giving the romantic atmosphere. This also makes the photo a lot more appealing as well because it was taken during the 1960's and therefore automatically appears a lot more interesting. The plastic bubble is an extremely unique aspect of this photo, although the vintage style doesn't make the photo so in your face, and actually makes you think about what's going on in the photograph and all the different details.

Personal Statement:

Personally, I really like this series of photograph's due to the uniqueness of them. This particular image stood out to me because I really like all the different aspects to it, which make it an extremely iconic and interesting composition. This has inspired me to incorporate a similar style to this within my final photoshoot, the reason for this is because I really like this idea of what people are going to look like and behave like in the future. I particularly like the 1960's romantic approach, as well as looking at Katy Perry's music video 'Chained to the Rhythm', and exploring this idea of society getting entirely brainwashed by the government and taught that behaving the same and forgetting who we are is normal, therefore making everyone appear to be robotic.



matthe coken



Photoshoot 6...

→ had the flash on because it was dark



→ pastel colours - Katy Perry's music video - modern day
well of
the future



→ abstract position - looks quite robotic



→ shyness created by flash - 1960's fashion element.



→ garden greenhouse creates futuristic background

→ crunched - unusual
positions



→ futuristic fashion



↳ facial expression and position quite mandatory

looks like a futurist projections - high tech



↳ abstract way of standing - forgotten to act human
↳ taught that his way is normal.



↳ makeup and hair as well as outfit making it look very futuristic and robotic.



↳ dark background adds to the dark and uncomfortable atmosphere

↳ abstract shapes in the background



↳ Melvin Sokolsky inspired

↳ dead centre → up close → ~~dead stare~~ facial expression is very serious → looks like she's so far in the future that she doesn't *



* understand the technology or behavior in people during modern day.



↳ aspect of unique fashion like the 1960's fashion. used in the photographs.

























I took these with the inspiration of 1960's fashion. Through taking these photographs, it has made me notice where my interests lie, and that is with fashion photography. However, I am going to look further at the real meaning and different types of fashion photography, in order to find what aspects I want to focus on. In these photographs there is a large focus on the 1960's fashion futurism movement, which can be seen through the highly contrasted, black and white, metallic feel to it. This has made me more eager to discover all the different styles explored through fashion photography and what all different photographers want to show in their work.

20th Century Fashion Photography

Adolf de Meyer was the person who allowed fashion to rise in society, as he created a baron by his royal patron, which allowed him to automatically be entered into the ranks of the Prince of Wales entourage. During this time, he found a wife called Olga, possessed all the qualities of a modern version of marriage à la mode (a series of six pictures painted by William Hogarth between 1743 and 1745 depicting a pointed skewering of upper class 18th century society), a series to show that societies outsiders are susceptible to fashion because of the looser social structures.

Meyers real break through came at the beginning of the century, this happened when American publisher Condé Nast engaged him for Vogue. At this time Vogue wasn't very popular, however within a few years Nast, an imaginative and effective publisher of fashion photography turned vogue into a force to be reckoned with within the fashion industry and Meyer's images with their gloss of extravagant glamour became the complete support system for the vogue campaign. Multiple pieces in Vogue helped to develop standards for society life and an entrepreneur of good taste according to the historian Nancy Hall-Duncan controlled the magazines visual appearance for a while until Steichen took over. Vogue and Vanity Fair as well as Harpers Bazaar were the leaders of opinion in matters of haute couture and high society and therefore provided a suitable framework for socialites wearing latest fashions. One example of this is Meyer's photos of ladies of good breeding modelling in their choice of clothing, which resulted in giving fashion photography an element of documentary style within it. Most fashion photography came from women's aspirations to a career outside of the house. This lead film actors found them in the limelight whilst stage actors were instead were pushed to the side of the attention. As show businesses grew, artists, musicians, writers etc... became promoters for fashion. In return, the artists lent the relevant magazines and up and coming journals of the social elite between WW1 and WW2. Photography was later seen as the perfect way to visually express fashion, which was helped by mass press, which advertised this technical medium and increased the sphere of influence of fashion. Fashion is seen as the material in which photography captures it in a fleeting moment; therefore the two concepts compliment each other because in photography even a second could be captured and seen as a pose.

Before Steichen came and cleared the stylistic clutter within fashion photography, there always seemed to be an aspect of it within certain photographs that pre-dated Meyer. For example, the fashion that was being shown in these photographs seemed strangely old fashion, without a hint of modern seeing. Within the laws of fashion photography, as an attempt to completely aestheticize both visible and tangible realities, fashion is seen as a web of expectations and ideas. Martin Munkacsi, was an outstanding photo-journalist who had experience with fine photography, sports photography and fine photography, and although he didn't actually have any experience with fashion photography, Carmel Snow and her art director from Harpers Bazaar gave him a contract as soon as he arrived in the USA. Carmel Snow had come from Vogue to its rival Harpers Bazaar, and became the most influential fashion editor in two years, after firing Meyer and completely revamping the magazine, and because he wasn't familiar with the usual fashion trends in fashion photography, he therefore thought about more casual, relaxed and less high end fashion. To show this models could appear to be photographs of young women on the street and on the beach, because they seemed so relaxed. Whilst Meyer was photographing models in luxury clothing, Munkacsi was capturing the 'hectic' theatre of street life, however even this type of photography is managed. Fashion is seen as the antithesis to nature, but even so it seems like the two opposing sides came together to create fashion photography in Munkacsi's work, which combines both documentary style photography and stage-managed form. Each new fashion kills yesterday's fashion, and only by using photography can this be captured. Munkacsi's aesthetic strategies changes the style of fashion photography and inspired modern contemporaries such as Toni Frissell and Herman Landshoff, however they did not completely dominate fashion photography in the 30's and 40's. Whilst Hoyningen-Huene focused on Classical Greek Theatre props to create this sense of timeless beauty within his photographs, Blumenfeld and Man Ray strove to synthesis the two poles of WW1 and WW2. After the Second World War, dreams seemed to flourish in fashion photography again, but instead photographers would portray an anti-world within their images to contrast with the reality of ruined towns, dressed in elegant dresses and suits. During these constructs, they were usually be taken of women and some of the images lead people to have a drive to get the women that fought 'like men', to get back to their regular position as house wife, which represented all the men who came back after war demanding their 'places' back in society.

With inspiration from Munkacsi, Richard Avedon, who began shooting in the marines, noticed that Munkacsi who had previously focused on the relax nature of fashion on young females. This allowed Avedon to take photos, which had emotions, souls and feelings in them. His beginning work started off with him capturing the deprivation on the streets after the war, then later allows the models to look through those photos and therefore the emotion on their faces and bodies can be captured through the camera.

In contrast to this, Penn, who was a photographer who worked for Vogue and Harpers Bazaar, focused very much on portraits and fashion shoots, which automatically acquire the same status as the model has within them.

During the 60's and 70's the aesthetics and the look of fashion photography changed dramatically, due to the increasing prosperity, which ensured a wide interest in cheaper fashion items. During this time in fashion photography the changes within society were more shown in an aspect of the models than in the fashions they were presenting and through this, some photographers began to take portraits of the idols in society.

David LaChapelle:



This photographer is an American commercial photographer. In this, he creates surreal, uncompromisingly original visual worlds. His photography often represents something that's happened in history. Although LaChapelle isn't a fashion photographer, his saturated and bright poppy colours creates a sense of extreme fashion, and he's actually worked for Vogue in Italy and France, due to his intense colour scheme and unique compositions.

Neil Stewart:



Triton - 70's girls 2004.

This photographer likes to capture different energies in his photographs and has worked for magazines including The Face and Arena. He allows the models to be themselves, keeping it quite natural. He focuses on capturing the models in natural surroundings and with the best light.

Influential Photographers

David Sims:



David Sims is a fashion photographer who uses quite editorial techniques to create a unique street fashion feel to the photographs. He mainly focuses on taking portraits for magazines such as The Face and Vogue.

Mario Sorrento:



This photographer mainly focuses on fashion photography for popular companies such as Vogue, Harpers Bazaar and Calvin Klein + Lewis campaigns. His work varies from quite editorial looking portraits, using a lot of lighting, to quite simple black and white portraiture.

Aims:

To begin this project, I will start off by exploring the different areas of fashion photography. Through research, I have noticed that there are three main techniques and styles that I want to explore in order to find out which ones interest me the most; controlled studio photoshoots, portraiture and documentary style. Artists such as Mario Testino and Avedon both use portraiture in a controlled studio environment, although Avedon expresses more emotion through his photoshoots, whilst Neil Stewart is more documentary style and focuses on the culture, targeting the photos at a younger audience, advertising street fashion and appreciating the location as well as the person. To explore these styles, I will do a photoshoot in all areas of this.

①

ISO 1600
f/4.5 1/800

→ Neil Stewart?

→ really like the tones in this



↳ mixture: Avedon emotion + street fashion

ISO 1600 f/4.5 1/300

↳ you can see the emotion through this, Munkacsy? Avedon?

Documentary fashion
ISO 1600 f/4.5 1/300



↳ interestingly concepts within this - very vintage clothes + background - street culture

ISO 800, f/4.5, 1/1000

↳ would be very Avedon if the background didn't make the atmosphere in the photograph so interesting

↳ the lighting makes this really interesting



ISO 400, f/5.6, 1/3200

↳ very emotional

↳ particularly documentary

↳ street fashion
↳ very modern

→ ISO 800
f/4.5 1/1000



whilst they're taken outside

All of these are very Audon, → because of the background
+ they were taken in a studio. Captures emotions → it becomes more documentary style



very documentary style, however captures the attention of the clothes more than the background on the person.

→ looks better portrait rather than landscape



→ ISO 800
f/7.1 1/2500

→ it in black and white would be very Audon.

→ the tones within this photo creates very 70's atmosphere
→ the scene tones within it very much reminds me of Neil Stewart, but with Audon portrait styles
→ is here a cross over between fashion + period atmosphere

② → background makes the image particularly cultural



→ street fashion → Neil Stewart

→ ISO 400, f/6.3, 1/16000

The position and facial expression

→ ISO 400, f/4.5, 1/1000

→ ISO 800, f/6.3, 1/1600

→ ISO 400, f/4.5, 1/1000



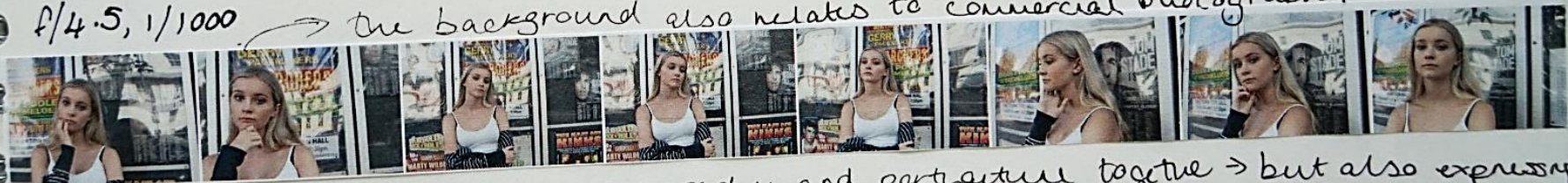
→ very modern street fashion style. → the bike in the background creates a very vintage atmosphere

→ ISO 400

→ encourages younger audiences to buy the clothes

f/4.5, 1/1000

→ the background also relates to commercial photography



→ completely mixing fashion photography and portraiture together → but also expressing elements of documentary photography.

→ ISO 800, f/4.5, 1/1000



→ the background creates a very vintage style to it, making it more aesthetically pleasing

→ using the background to create a more documentary style fashion photo.

→ 150800, £/4.5, 1/1000



↳ a very modern day magazine type of photo, but it's as if it's been reworked and had inspiration from 1990's magazine, and also combining it with street fashion to create an outcome.

was that previous work inspired by other things? - different

↳ music genres from different time periods?

Does lots of different things inspire us to create a similar style and atmosphere to previous work? ←

↳ is anything original?

do we just take inspiration from previous work and incorporate it into each photo we take?

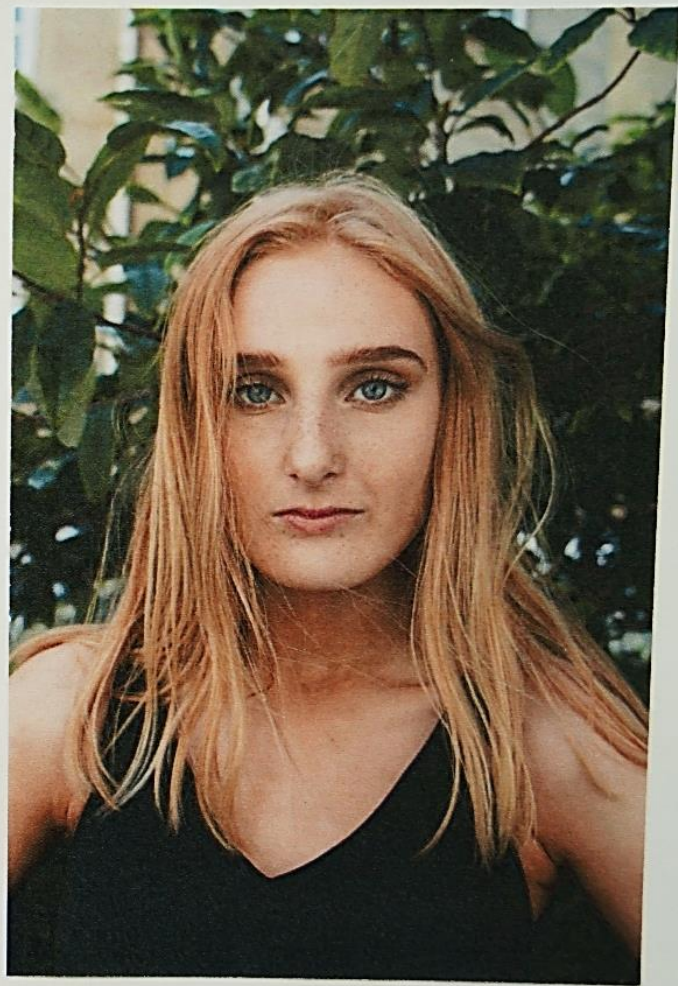
↳ does every fashion photoshoot take inspiration from previous people?

outcome:

In my photoshoot, I have explored all the different styles of fashion photography combined together. After doing this, I want to go into more detail and dissect them all into separate photoshoots to see more clearly how the different artists use different techniques to achieve a different outcome.

For my next photoshoot, I will use the studio to take some photos inspired by Avedon and Mario Testino, the reason for this is because they inspire so many other photographers who focus on studio photoshoots and for this particular photoshoot I will be looking at styles worn and used in a studio - more high end.







Aims:

In this photoshoot, I want to explore how beauty can be shown in fashion photography without the use of clothing. After looking into Richard Avedon, I have noticed that he focuses his photography around the face of models and tends to not focus on out-fits and bold clothing, yet he somehow manages to create a kind of trend/image that people look at and are drawn to. I find this so interesting because when people hear the word 'fashion photography', they automatically presume that it's all to do with clothes, when in reality there are so many different aspects that make up the image. I want to use light, natural beauty, positioning and simple clothing to try and create an image that draws people in, making them want to be/look ~~like~~ like the model in the image.

③

1501600, f/4, 1/250

→ the position of the model and facial expressions show emotions within the picture - inspired by Avedon

150400, f/8, 1/30



→ very vintage style
→ wearing vintage clothes

→ 150800, f/4.5, 1/320

- is it the person or the clothes which makes it about fashion photography?

each of the photographs are slightly different in terms of ~~the~~ position or facial expression



150, 200, f/8, 1/50

here, I wanted to capture the how slight movement in the body or face of the model, can change the different emotions that are shown through the photograph. * Also, as the model is shown wearing very simple + flowy clothing like Avedon, it makes



* the whole image more about capturing emotions.
150 800, f/8, 1/50

The model is moving during the photograph making it a lot more natural - yet still staged.

150800, f/8, 1/50

very balletic, and the clothes + hair makes it more class

The way the figure is positioned quite elegantly manages to create the emotion that Avedon manages to create in all of his photographs, ^{the simplistic + flowy dress} contrasts well with the white background.

→ The position of the model and the location of her within the photograph creates this almost classical, sophisticated image



→ The lighting and the way the camera is set up creates a really emotionally impactful photograph, especially when put in black and white, creating a silhouette feel.



→ For these images I kept the model's hair and slicked it back behind the shoulders showing the collarbones, the aim for this was to create this idea of emotion and movement within the photograph, as well as managing to capture that fashion photography aspect, even though the focus is on the model, rather than the actual clothes or makeup: → do clothes and makeup define fashion photography?



→ does the area define whether something is fashion → same poses photoshoot ← but outside?

although the position that the model is in, could be interpreted as ~~sexual~~ quite in terms of Avedon, ~~but~~ sexual it's seen as more portraying emotion through the way the model's face looks and the figurative qualities as well as the simplistic flowy dress.



Aims:

For this photoshoot, I want to explore whether it's the clothes and makeup that actually makes up fashion photography, or whether it's just about the model, and the way they appear to be untouchable and perfect, no matter what the clothes/makeup look like. It's the idea that high-end brands for fashion items, manage to make their photographs whatever they want and still manage to advertise their shop/clothes, even if the photographs don't actually have anything to do with the clothes. For example, the artist Mario Testino tends to either take very natural portraits of models, without any makeup on, or any clothes, or, he uses bright abstract and creative paints/colours to use on the models face and to put in the background. And, even though these photographs don't actually have anything to do with the clothes, it ~~creates~~ could be put up on a shop website or magazine, to advertise the clothes, and still manage to make loads of money, because it's the idea ~~of the model looking~~ of the public looking at the model in the picture, and either wanting to look like them, or because the image is so cleverly done, and uses bright colours or aspects, which people can relate to, it makes them want to go to the store which is being

advertised.

In order to explore this, I will take inspiration from Mario Testino's photograph of Kate Moss, covered in bright ~~coloured~~ ~~colours~~ coloured paints, and do a similar thing with the paints on my models face. Through this, I hope to convey a sense of high-end fashion photography without actually having anything to do with a product that could be being advertised whilst using these photographs for example.

(4)

150800, f/5, 1/100

these photographs, as a portraiture type of fashion photography, would seem as if they would appear on a magazine.



putting the focus on the editorial makeup / paint. → because the pictures have the model so central and breaking the golden section, it puts the focus directly onto the makeup. Because the lips are so bright and a bold primary colour, that's

where the focus is. 150800, f/5.6, 1/100



very much like the funny face being made along with the paint, creates an eye-catching image, which, if used in advertising clothes through fashion photography, would still manage to sell clothes, even though it's actually got nothing to do with clothes.

1501250, f/5, 1/700



yet still manage to sell.



150400, f/5, 1/80

in these photographs I wanted to push my idea forward so I decided to add extra paint / smudge it to really show how you can put someone in something ridiculous

- compositionally impactful
- very editorial.
- bright red lipstick helps make the image eye-catching.

The studio lighting + background puts the focus entirely on the model. I also think that because the model's central, it makes the whole image more impactful.

I cropped the top of the head off to put focus directly on the face.

09/15/18
130400, 7/5, 1/80

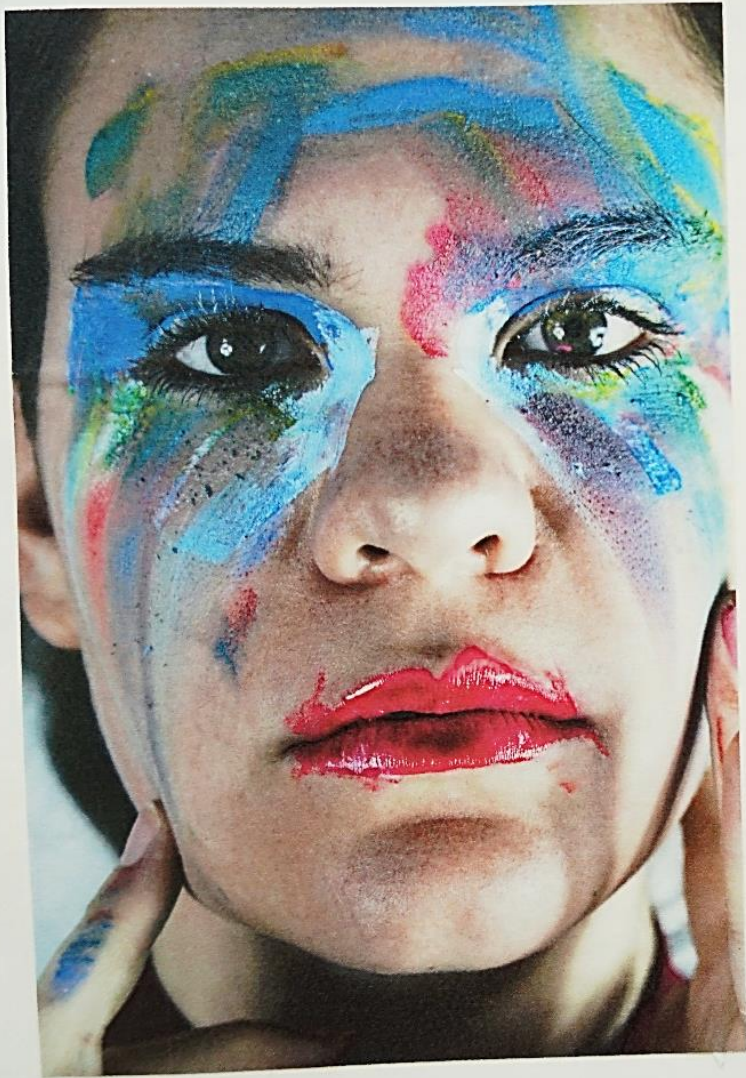


~~I wanted to show my idea by saying that even though the model's not looking at the camera, she's still looking at the camera.~~

I thought that this really showed everything that I was trying to throughout this photoshoot.



I found that not only was it compositionally impactful, but the colors that are put all over the face create a really striking-editorial image. I also think that the simplistic, clean and smudged paint makes the image appear unique. From this, creates the idea that if people look at it, they will be drawn in, and have the desire to appear like that. Especially if it were in a shop window and it would draw people in and make them want to look like that.



Aims:

in my last photoshoot, I explored how there are lots of different aspects that make up a fashion photograph. I experimented by using bright colours and smudging paint down my models face. I found through doing this, that if it were to be put into a shop window / magazine, it would still manage to sell.

The reason for this is because, the general public as a society are drawn to the idea of anything unique / standing out from the crowd. However, most people are too afraid to from the fear of being judged. By pushing it even further, I made my model pull funny faces, even though this doesn't create the typical vision of 'beautiful', but it does create an idea of someone who doesn't care about what people think of them, which ultimately is what people want to be able feel so they have the confidence to be out there and who they want to be.

In this next photoshoot, I want to explore how different brands of clothing uses different age groups as their age target for photographs used in advertising, and also different 'social groups' that are taken into account as well. For example, French Connection will show photographs that are taken in a more high street style place, with that street atmosphere about it, in comparison to Jack Wills, which is aimed at more boarder school / preppy type of people - university age group.

5) → ISO 640, f/6.3, 1/640

ISO 250, f/8, 1/800



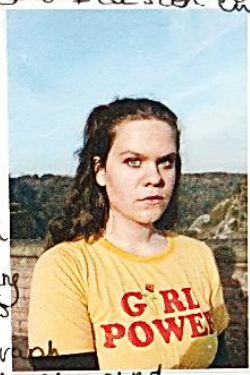
The angles of the model in these portraits make them more interesting

→ makes you wonder what they're looking at. → the glow of the sun

dressed in bright and colourful clothing not only makes an interesting photograph, but makes the model stand out from the background.



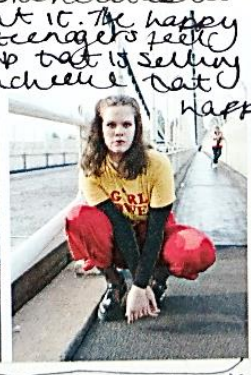
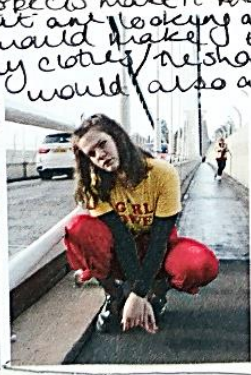
→ the fact the model is laughing makes the photograph



→ the blue background and yellow top contrasts really well.

'G'rl power' on the top makes the photograph have something different and up-to-date about it.

appear like it's not been staged especially as the background is quite street style / edgy. Both aspects make it more relatable and realistic to all teens that are looking at it. The happy look on the models face would make teenagers feel that if they went to buy clothes / re-shop that it's selling they would also achieve that happiness.



the interesting positions of the model creates a more street style approach, which keeps one drawn to, seen as cool and current / out there / unique

ISO 125, f/5, 1/160

→ the bright outfit against the pale background makes her cutlet stand out more.



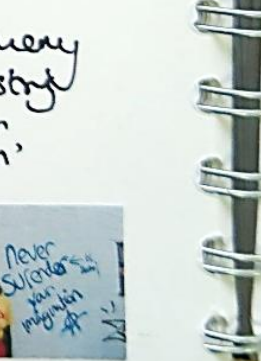
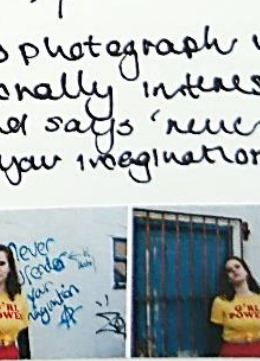
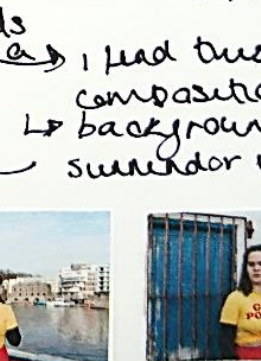
→ the position that the model is standing in appears as if she is looking at something.

130100, f/4.5, 1/250

The unusual background + graffiti, makes the image appear more urban atmosphere would create a really interesting image attracting teenagers.



→ 150200, f/5, 1/160



4/15 year olds go through a stage of teenage angst

→ 130100, f/4, 1/160

I had this photograph very compositionally interesting → background says 'never surrender your imagination'

Very interesting lighting → reflects and glows against the skin. Image texture draws them in, making them believe that they'll become cool → trendy when buying bright/different clothing. 150100, f/5.6, 1/640



Can see the white clearly

150800, f/5.6, 1/520



150100, f/5.6, 1/2000

→ Depict in this is to show the contrast between the bright colors and reflection → makes them appear more striking

→ Reflection creates an interesting concept

150400, f/5.6, 1/200 (with flash)

→ shows the contrast between

→ more high class French aesthetic in concept?



→ against gravity suggesting it could be in film → young teen magazine

caused by the bright colours



150400, f/5.6, 1/200

two different styles very striking image due to bright colours + location

→ compositionally effective. → no limbs cropped out → background adds vibrancy.

although these don't actually have anyone in the shot → ISO 320, 1/5, 1/640

→ aesthetically pleasing. The pink in the graffiti makes the colours pop more → contrasts really nicely



to get the sunlight set the scene adding culture + atmosphere → vibrancy and brightness of colours

achieve this also. '306400, 1/10, 1/1250

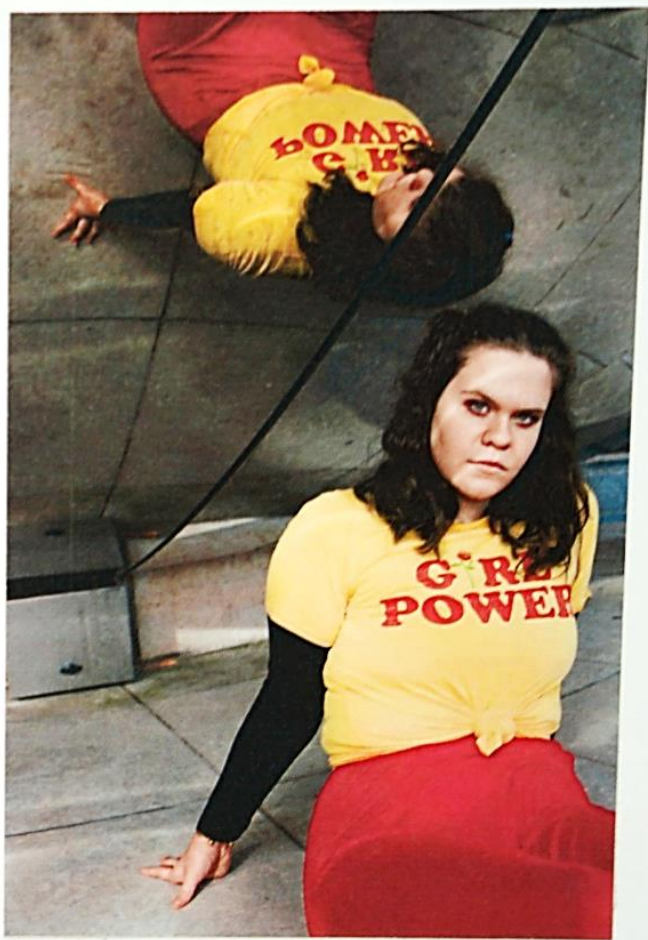


I like the fact that the whole body is in the photograph because the colours that are in both the clothes and the background make a striking image → wanted to experiment with how to create a striking photograph overall, not just about the clothes. ISO 400, 1/5.6, 1/200

these photographs ← that I took of two bus models add dimension to the image, also, taken at a lower angle, feel adds depth and perspective, making it appear more edgy. Current → overall they focus on trends



Not just clothes → bright colours are what's making the photos





I chose this image as one of my AI prints, because I felt that overall, it creates a really striking image. I have been looking at how the public react to someone who is dressed in really bright, striking clothing. I wanted to be able to prove that we all have a desire to become a person who isn't afraid of what anyone thinks of them, and is confident and therefore beautiful. We all want to break through the barrier of being a Chic Sheep, and following the crowd, but we are too scared to do so, and always end up going back to following all the latest trends. I wanted to put my model against a bright/busy background because I really wanted the photograph to be very vibrant and cut-throat to create an image that people desire. I felt that the way the model is positioned she would catch the eye especially against the background of her surroundings.

→ ISO 200, f/5, 1/100

→ looking directly into the camera
subject's semi-neutral



→ ISO 200, f/5, 1/125

→ the use of flash creates a really interesting effect with the snow.

→ ISO 1600, f/5, 1/1600

→ Shaky + cold hat.



→ compositionally powerful

→ I like how this is captured with the snow mid-air. It makes the overall photograph very powerful and beautiful. It makes a striking image that would draw in the public.



→ ISO 200, f/5, 1/100



→ ISO 200, f/5, 1/100
Having a dog in the image adds to the overall story of the piece.

→ the subtle sunset in the background adds to the overall atmosphere of the piece.

Photoshoot aims:

In this photoshoot I wanted to explore how fashion magazines create a sort of 'idealistic' image that are aimed at a specific age group / group in society. For example, Jack Wills are famous for creating images of groups of people appearing to be having lots of fun, (for example, having a picnic with friends, skiing, etc...) when in reality it's all a facade, and is here to make people at boarding schools / university feel that they want to buy the clothes in order to gain the end result of having the lifestyle being advertised by the company, when in reality it's the fashion industry fooling us into believing that this is the case. University age groups are one of the leading age groups suffering from taking drugs, but this isn't showing they want to make people believe they will become the models in the photograph if they buy the clothes in the shop.

structure, because of the bright / 14-year-old lot.

→ 130160, f/5, 1/125

The way that the whole outfit + background is captured, makes the entire image appear more like a skiny advertisement → reminds me of William Last Christmas



↳ focus is on the background → colours add beauty
↳ 130250, f/5, 1/125

Because the background is all white and snowy, it creates almost a blank canvas.



↳ if put in black and white would appear more as if it was captured at a moment in time → more classical

↳ 130200, f/5, 1/100

when it's not entirely clear what the idealistic dream / atmosphere is, you would've thought it would be advertisement, streetwear, because of the bright / in-your-face hat.

↳ the eye contact with the camera makes it seem very personal and someone eye-catching

100100 4/2/12



of the piece.

Photoshoot aims:



Photoshoot aims:

Through this photoshoot, I want to be able to create a really nice and beautiful image created by lots of different aspects. For example, natural makeup on the model, will help to add to this idea of pure beauty and therefore creates an idealistic image for the public to look at and desire to become. I also want to develop the idea of not needing clothes to make an image be classed as fashionable, by having my model with aspects of her skin on show, adding to the whole idea of untouchable natural beauty surrounding the whole image, just as fashion photographers such as Avedon, or Constance Victoria Phillips. I will also put my model outside with natural lighting to help emphasise this effect and explore how a background helps to add to the aesthetic and atmosphere of a photograph.

→ ISO 100, f/7.1, 1/320

→ natural lighting forms natural shadows across the face. ~~anyone~~ adding depth.



↳ natural → no makeup, skin on show and amongst nature → shows that so many different aspects make up a beautiful/natural photograph

↳ her off face puts focus onto the skin.

→ ISO 125, f/7.1, 1/320

↳ shadow between light and shade.

→ ISO 200, f/7.1, 1/320



↳ the light defined the bone structure more defined.

← opposite the sun, creating a silhouette and glow around her. The blue sky also creates this effect which makes her appear beautiful

→ 150 160, f/7.1, 1/320



angle at which the photograph is taken
emphasizes on shadows.

→ when the light is shining through the trees puts shadows onto the face creating art.
150 100, f/7.1, 1/320

→ The forestry background creates a really interesting aspect to the entire photograph → adds a textural aspect.

→ 150 100, f/7.1, 1/320



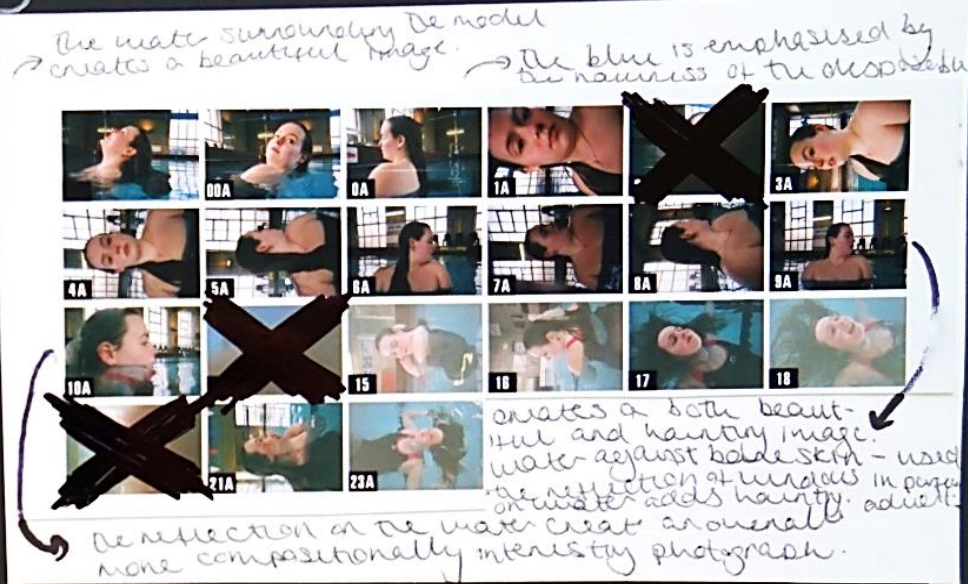
→ An extra aspect of flowers helps to make an aesthetically pleasing / beautiful image. If put in back + white to blue sky + green leaves would create a really nice contrast in shades.

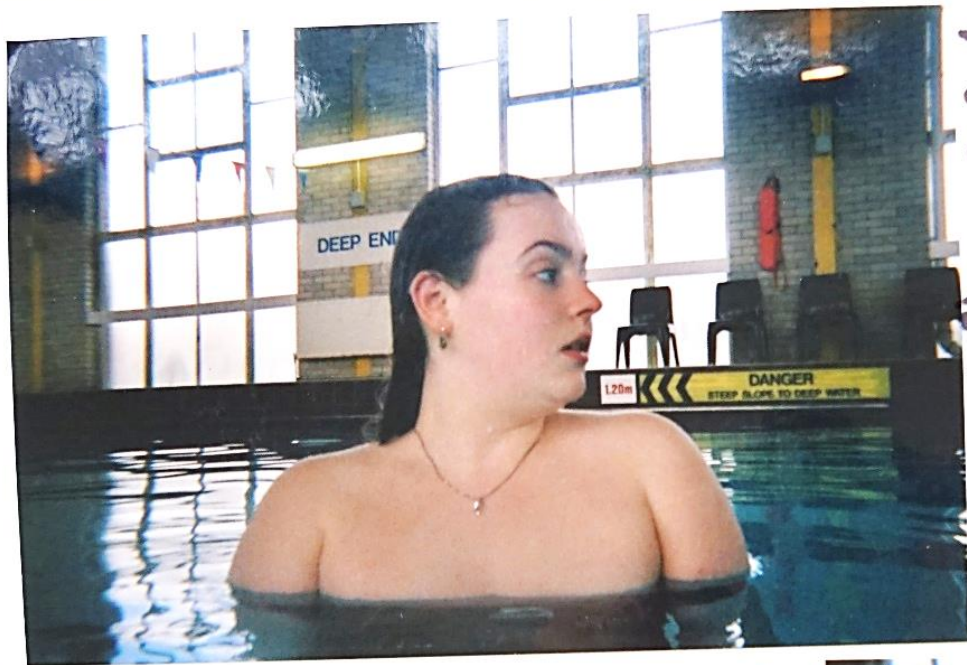
→ The shadow on her face is emphasized photograph through shadows. The blue background creates a sunny and beautiful photograph.

Photoshoot using disposable camera.

In order to develop my idea from my last photoshoot, I want to explore from how this idea of nature and natural beauty can be emphasised in fashion photography through the use of lots of different aspects.

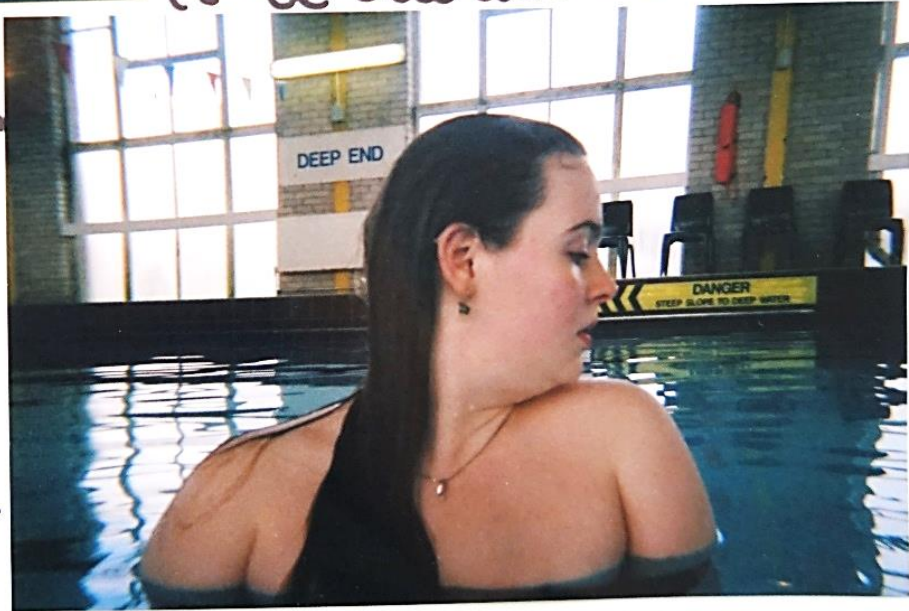
For this reason, after doing research into different fashion styles used in fashion photography, such as perfume adverts, that seem to use water as a way to create a sensual atmosphere which is often seen through the way water reflects and adds to the product being sold, even if the product isn't actually shown in the image, several aspects that show a dream that is advertised. In this photoshoot I will get my model to be in a sunny pool / an area surrounded by water in order to create this intouchable effect. I will also use a disposable camera to create this effect that it's vintage / classic / heavenly beauty.

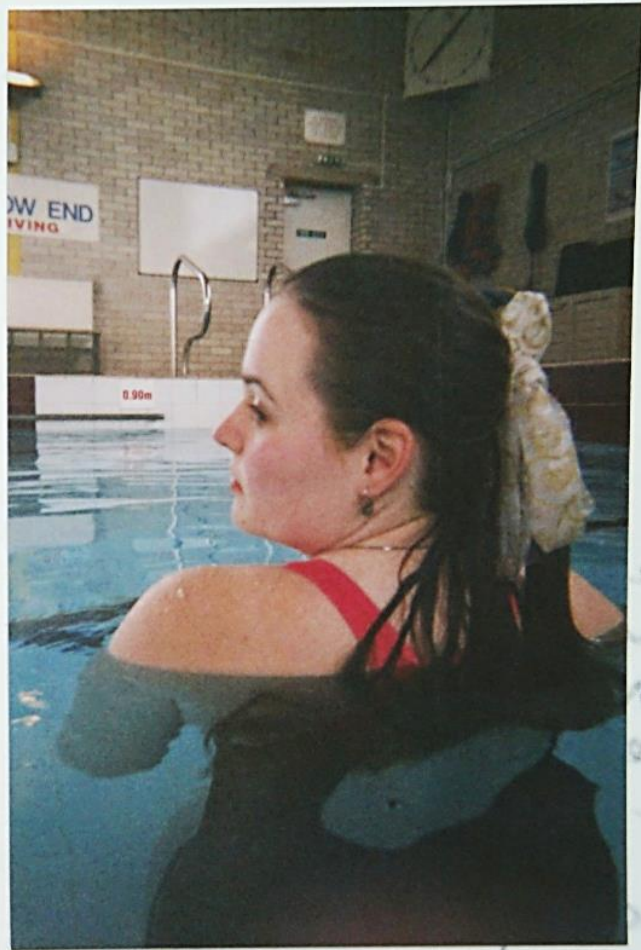




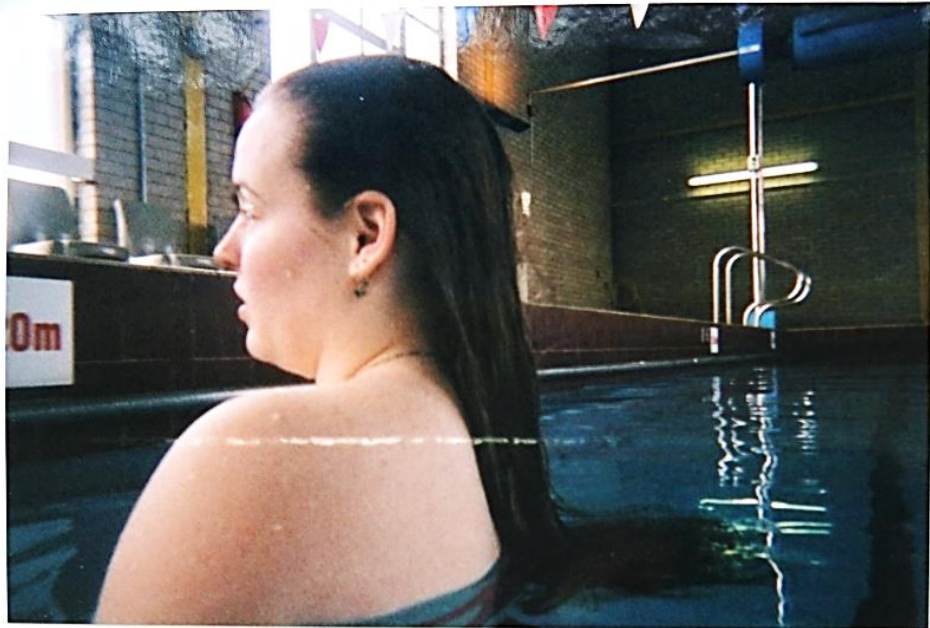
→ I feel that these are the compositionally interesting and eye-catching images out of all of the ones I have taken in this photoshoot. The fact that it is central focus of this one, shows that the golden section is broken creating a strong image. The light/wind on reflection on the water adds to the overall atmosphere.

The way that the model is looking over her left shoulder down towards the water creates an emotional mood, making her appear more unattainable + beautiful. The way that the water is touching the model makes her appear as if there's a sort of barrier between the model and the viewer.





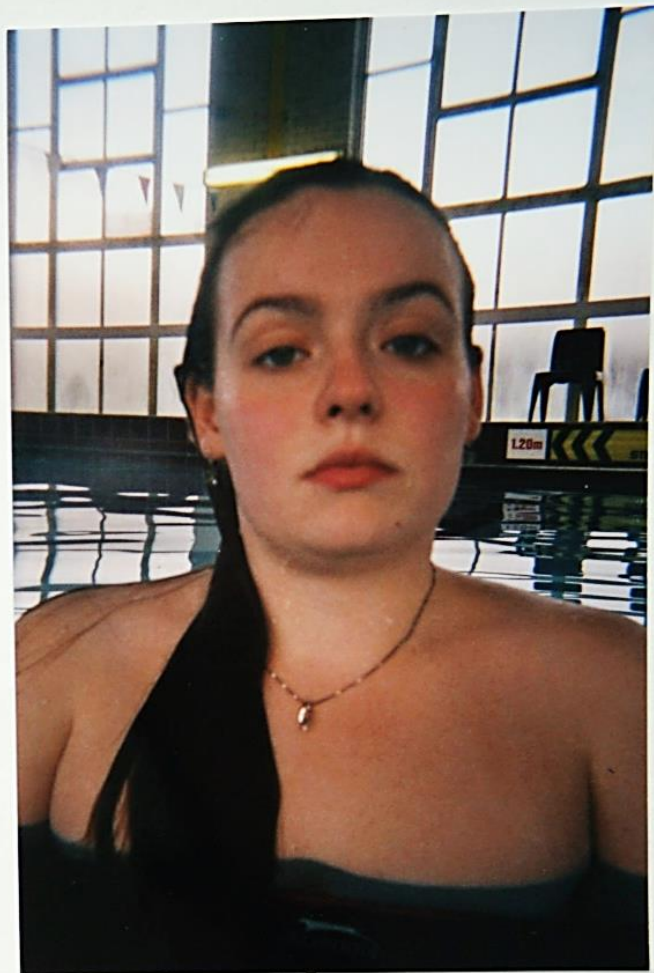
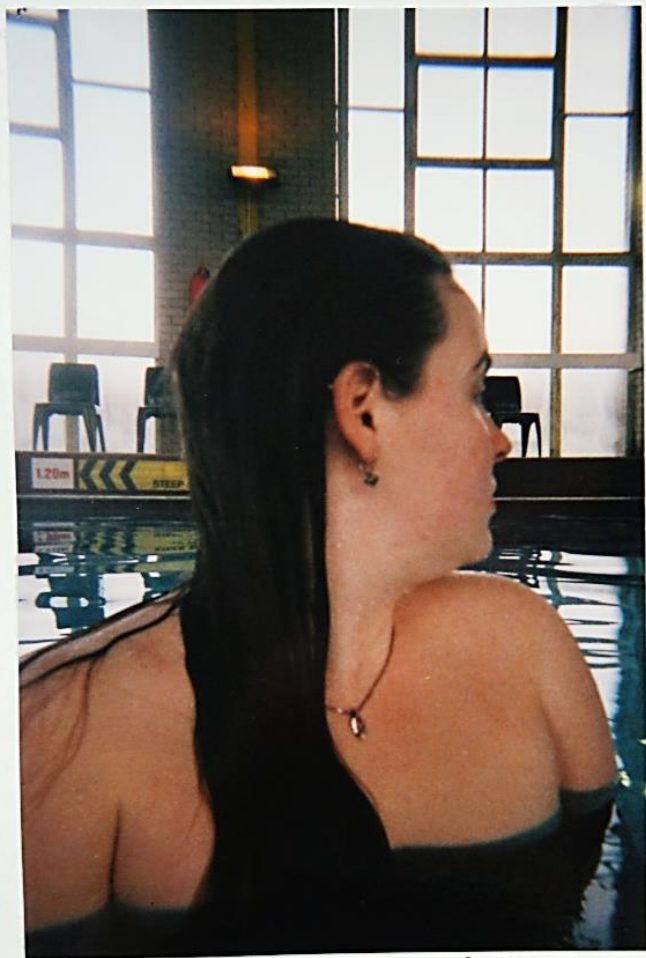
The effect of the cover a creates really vintage colours + an atmosphere as well as an old/rustic appearance which makes it seem more classic/original and credited. The head looking away makes you wonder what she's looking at.



I wanted to take this photograph from slightly behind the model because I think the way she is looking out to the water adds mystery as to what she is looking at. Adding an almost beautiful aspect to the overall photograph. I also really like the distorted reflection of the swimming pool steps against the other color water → making it appear overall more natural.

As the model is least backwards, the hair is seen floating in on the water, adding to the artistic distortion of the overall piece, and also adds to the angle of the face/neck creating a sense of buoyancy and beauty of the camera and being beautiful.





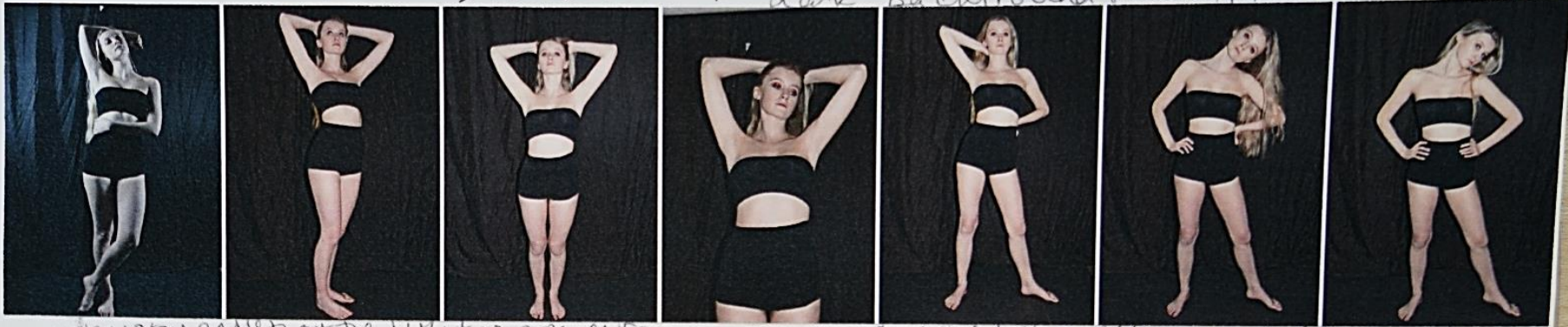
I thought that this photograph
was probably the most striking out of all
of the ones I had taken in this photoshoot because
her eyes are locked with the camera, making it automatically
more eye catching / serious and also makes the atmosphere more
serious.

Photoshoot aims:

Through my previous photoshoots, I have found that clothes really aren't the ultimate aspect needed, in fact, they aren't needed at all in order to create a striking image that advertises fashion. Fashion is about showing a dream/idealistic image that draws in the public, and when put in a shop window makes them believe that if they buy a product from that shop, they will automatically come closer to the dream that is being advertised. Therefore what to look into more detail is the actual body. The reason for this is that in every photograph of a model/wear the clothes itself wouldn't be a thing without the body. Fashion designers design the 'clothes' or 'accessories' around the outline of the body. Depending on which figure type they design different styles/sizes accordingly. This therefore shows the importance of ~~the~~ the body in fashion styles, designing clothes and in art in general.

→ ISO 400, f/5.6, 1/200

→ black bandeau + bottoms blend in with the dark background putting focus on the



intensity angle that the light is coming from.

→ ISO 6400, f/5.6, 1/320 → (dark conditions, not very much lighting)

→ angle of the arms look really interesting composition → (creates an almost upside down triangle.)



silky hair adds reflection with the light → ISO 6400, f/5.6, 1/200

→ the use of flash makes the background blend into the clothes and disappears on the skin.



→ how the hand that touches the face and the hand on the hip create a 90° of mystery

→ naked → shows the curves in the body/figure

→ against the white background + taken from a downward angle shows the entire figure, and therefore would make it easier for a clothes designer to draw clothes around to style the clothing.



↗
 The angle at which the model is standing accentuates the bone structure and shows the angles and curves in the skin → creates a beautiful image.

↘ 150400, f/5.6, 1/200

↗
 The flash of the camera creates a shadow behind the model which makes it appear very three-dimensional and also creates a bright background → draw attention to show the fashion designer's art.



↘ 150400, f/5.6, 1/200 (with flash)

↘ ballerina-like.

I really like this photograph. I feel that the curve in the back would create a really interesting aspect to the figure. It also creates an overall atmosphere of spookiness because of the unusual aspect.

↘ 150400, f/5.6, 1/250
 I edited the original photograph to create this brighter, more beautiful angle - 2 like photographs.

upside down triangle creates a modellesque appearance
 → and really interesting shapes → greatly an automatically
 eye-catching composition. → 15032000, f/5.6, 1/320

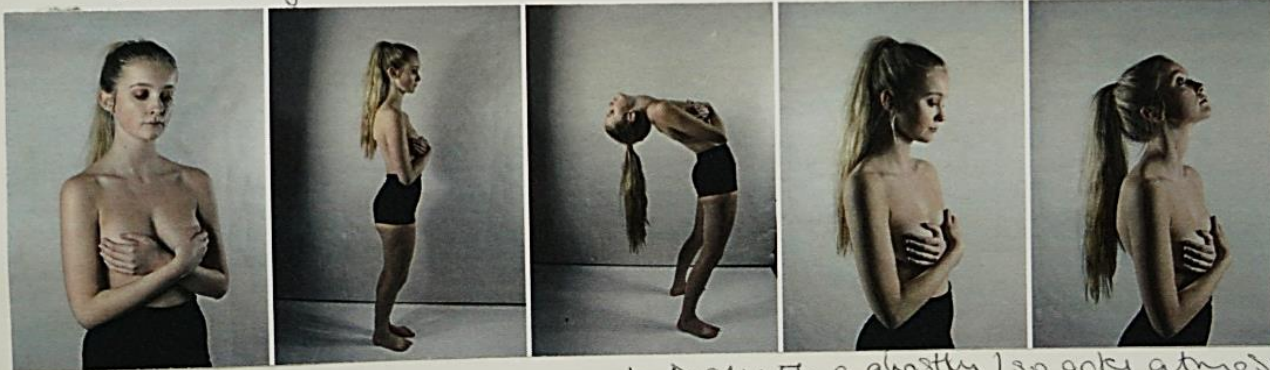
flash makes the
 image appear
 → more harsh and
 actually creates an
 entirely different
 atmosphere.



without the flash
 it creates a natural
 more realistic approach
 and almost makes it appear
 less staged.

if put in black and white the facial expression
 would seem more emotional, the bone structure
 would also be emphasized.

→ 1502300, f/5.6, 1/320



→ I wanted to have
 my model with
 a lot of skin on
 show, so that I could
 show both the beauty
 and importance of the
 body in art culture
 but and an accurate
 representation of
 what a fashion clothes
 designer would use
 in a photograph.

→ quite a ghostly / spooky atmosphere.

however, I found that when taking
 these images, the model appeared
 more vulnerable, which wasn't
 what I wanted to achieve.

in order to
 design the
 correct clothes
 and measurements

0001 0.0/4 00000000





After choosing my favourite engagements, I have decided to experiment with what actual fashion designers do to design clothes to each body type, and see how it will look. I want to do this because I want to show that when designers are designing their clothes, they do it according to the body, and therefore the body is more important than the actual clothes in fashion photography.

The body is extremely important in fashion, photography and art culture in general.





→ I printed out the photographs on acetate so that I could draw over the top with permanent marker to create an effect that fashion designers would achieve.

→ In this particular image I wanted to take a zoomed in section of the face to draw on accessories that are currently very popular. The point in this is to show different aspects of fashionable clothes / accessories in closer detail.



← This section of the body I wanted to experiment with a top that is very popular at the moment, which is a mesh top with a crop top underneath.



→ I also wanted to try out different accessory styles in order to really capture an accurate representation of what is considered 'popular' style in clothes for young people, and how each accessory has to look and fit a certain way against the face and the body → showing how the body is very important in art and fashion.



This section is interesting because it shows the angles and shadowing of the bone structure and skin definition/shades created by shadows → focus more on body in particular →

when looking at it you kind of focus on the body structure





Final Photoshoot aims:

In my final photoshoot I want to be able to take photographs that prove my point about the body being a really important aspect of fashion photography in the respect that people automatically presume 'fashion' is revolved around clothes and therefore people think that clothes would be the main focus in fashion photography, but it's actually a lot deeper than that. All throughout my project I have been exploring artists that are fashion photographers who take photographs for magazines and manage to create a really interesting/stunning image through lots of aspects, and I noticed that none of them used clothes as the main focus, it's not actually about the clothes at all. I want to show this up in two photoshoots at the same time as creating this idea of a beautiful photograph through focusing on the structure and curves of the intricate bones and skin shading that people look at and desire.

→ 150200, f/1.4, 1/80 → colour scheme creates a really nice and satisfying image overall → natural beauty → can see curves of body



150200, f/1.5
↑ 1/80

← compositionally effective photograph

→ 150200, f/3.5, 1/80 also show an aspect of ~~casual~~ → 150200, f/1.4, 1/80 → focus on body

Shows how people think the body of females is 'sexual' when seen in photographs, but are in fact beautiful



It shows that many but ~~female~~ bodies are depicted and unrealistically shown in fashion photographs. Emotion shown in this photograph

→ 150200, f/3.5, 1/100 interestingly shown → interestingly shown → 150200, f/3.5, 1/80 shows an aspect of ~~body~~



↳ be structure of the bones in the body → pure and naturally beautiful aspect

→ 100200, f/4, 1/80 → The beautiful image has been created with lots of different aspects. The plain sheet/fabric makes a softer, finer, beautiful



↳ minimalist top so that the focus isn't drawn away from the beauty of the body. What else creates a beautiful image.



look away from the camera → wonder what she's looking at → more beautiful → 100200, f/4, 1/100

→ 100200, f/6.3, 1/30



although the entire body isn't in it, it's a really nice photograph. If cropped would be a beautiful photograph almost as if she's unaware of the camera.

→ emotional → arm shades → 100200, f/6.3, 1/30 → white sheet as background adds natural textures. → mid colour concept →



→ model body (away from the photograph automatically adds)

emotion bones and body shapes / curves → removed red rodin

→ very good lighting makes a powerful photograph.



→ 100200, f/6.3, 1/30

CONCLUSION OF FINAL PHOTOSHOOT:



To conclude my project I wanted to be able to take a final photoshoot of the body being a really important part of fashion photography in the way the skeleton structure and natural skin help to make up a beautiful photograph. And how really, in fashion in general, most of it is centred around the body, means just made to believe by the fashion industry that we will appear beautiful when buying the clothes, even if the photograph has nothing to do with the clothes. It shows the way that the female body and is used in the fashion industry to create an idealistic/dream-like appearance for us to take (PTO for enlargements) up to →

→ 130200 f/14 1/80 → The beautiful woman with her hair



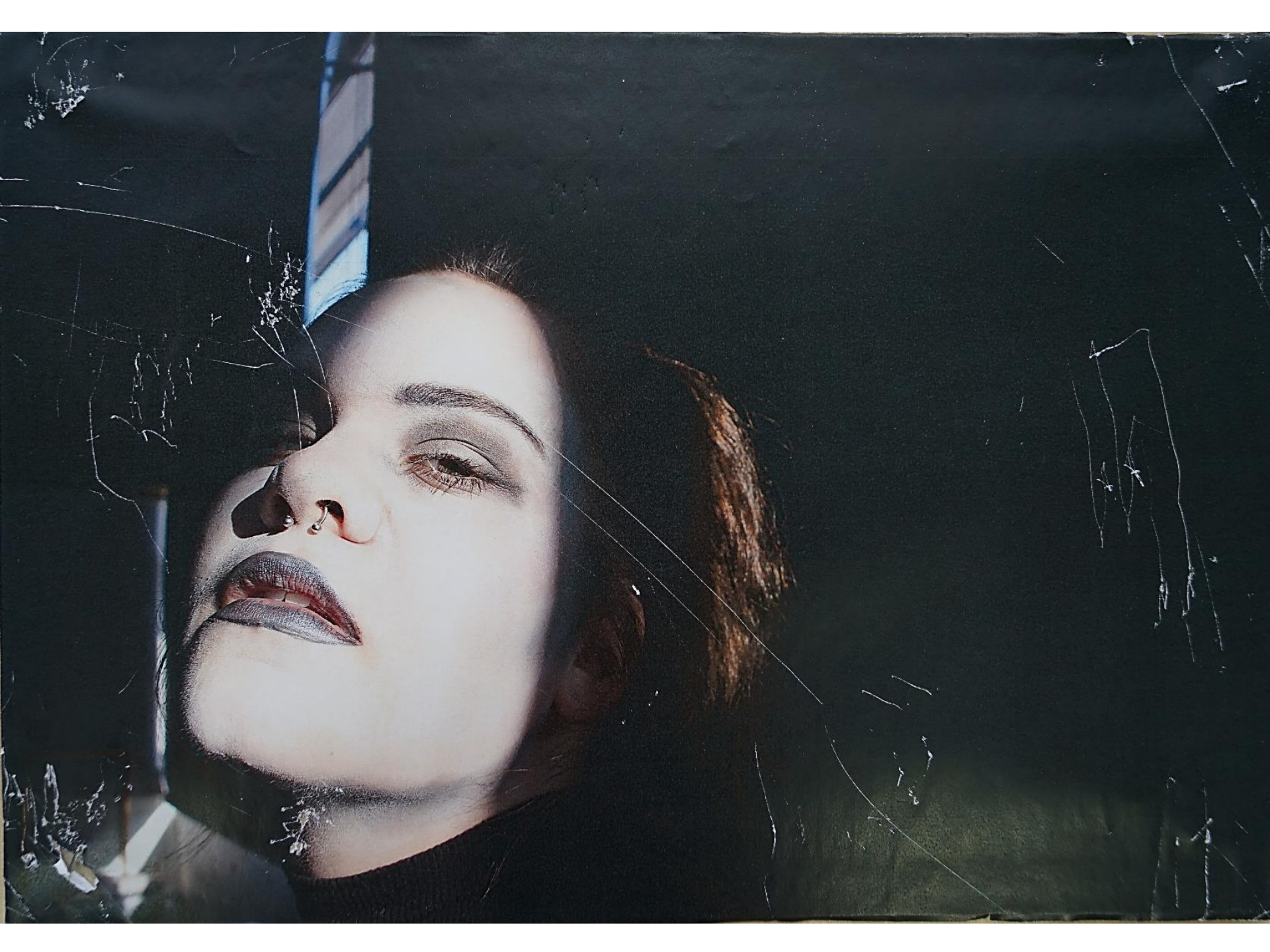










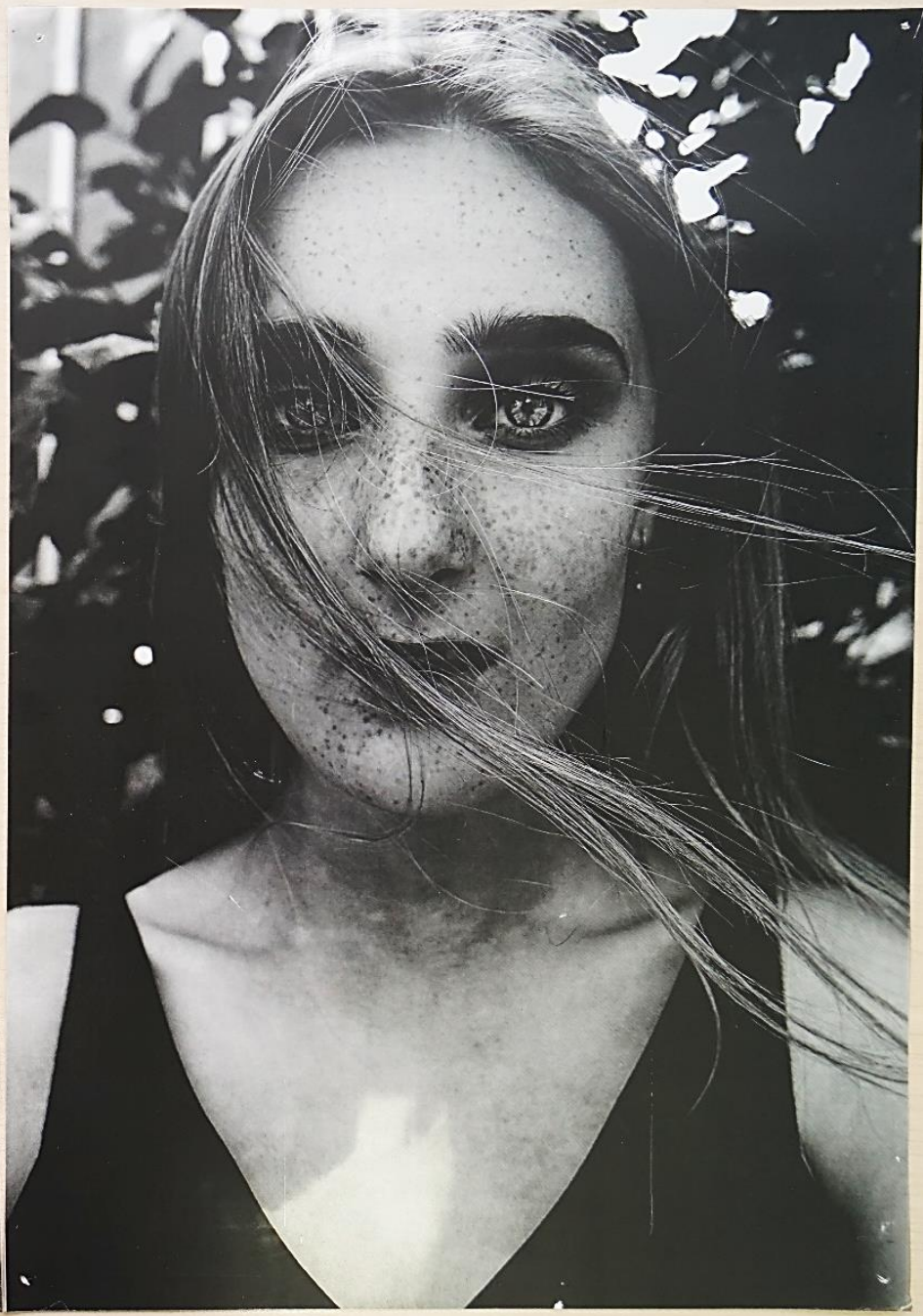
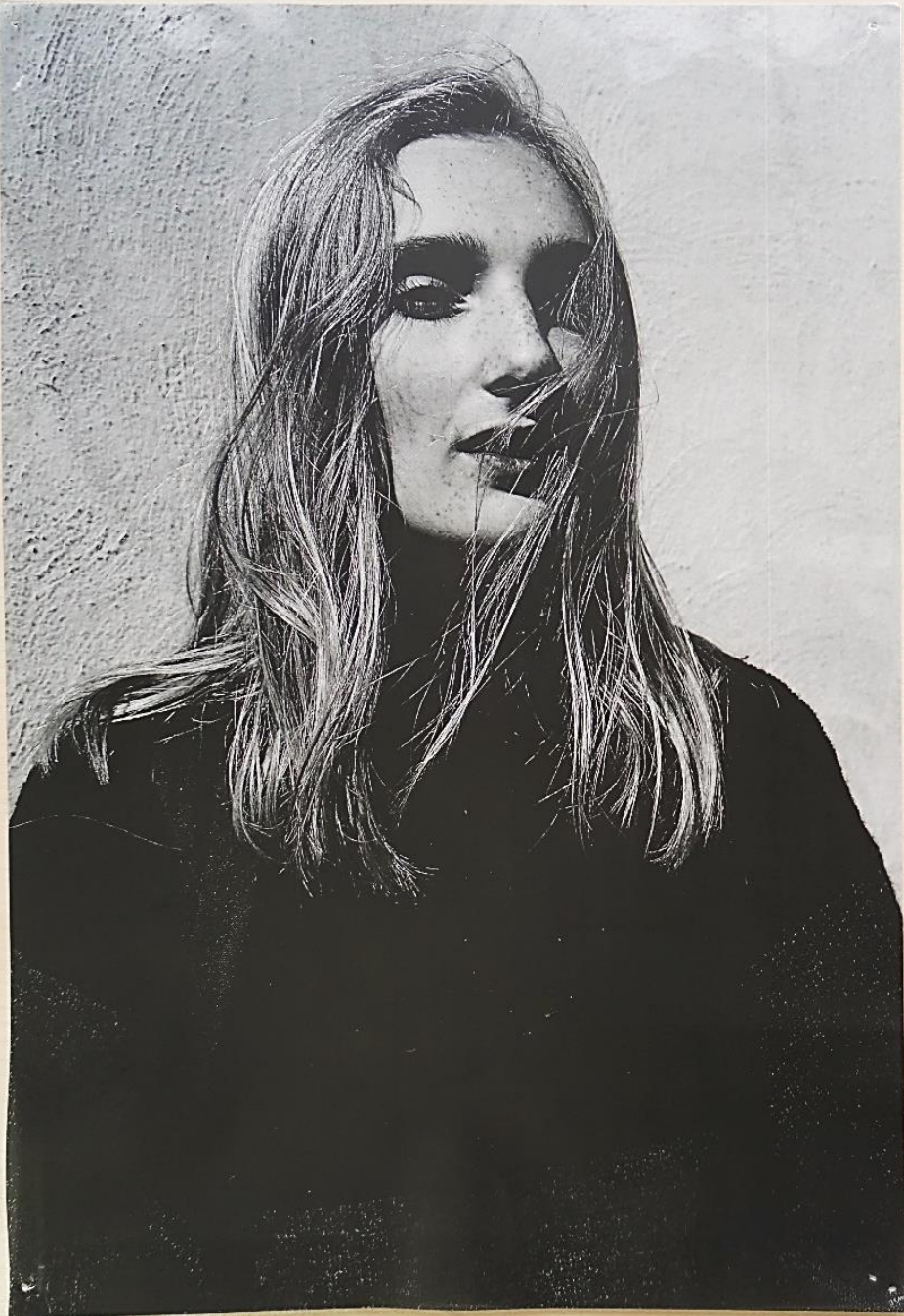


















Digital Submission

Chic Sheep

Introduction

My personal study is an investigation into the fashion industry, fashion photography and the influence it has on the mass population.

Fashion photography interests me because of the multiple different elements and styles that make up this genre. Through research that I've already done, I have noticed that there were a lot of big fashion photographer influencers during the 20th century, including Avedon, who liked to focus on portrait photographs that capture emotion and movement. Other photographers such as Adolf de Meyer, focused more on the upper class people/royalty in his photographs, these sort of photographs are those of which are seen in Vogue in the early part of the 19th Century and are more studio based. I have also discovered that street fashion photography is a later development and it's in this area that I am currently more interested in because it is less about fame and more about street culture. It moves out of the studio and combines documentary style photography with high fashion. I am beginning to take photoshoots to explore each individual style in order to discover which one I'm most interested in and how this controls what we wear and our aspirations.

To start with I am going to explain different styles of fashion photography, to get the general idea of how all the different fashion photographers use different techniques and stylize things differently. The photographers I will use as inspiration will be Avedon, along with Mario Testino who's a lot more modern than Avedon, but uses the same style of portraiture in fashion photography. I will also use inspiration from Neil Stewart who focuses on more documentary style, but still manages to capture vintage styles from the 1970's. I will then look at very high end Vogue artists and how they use the studio to create a really staged sort of picture and how they control fashion and ultimately what we wear.

I want to investigate in more depth what statement each style makes about fashion and culture. Whether fashion photography can only be linked to high end upper class aspirations or whether the lines are becoming increasingly blurred it is obvious that fashion and photography are intrinsically linked. Fashion uses the photographer and culture to create a style or a concept. Is it the photographers craft to sell the dream or create an illusion of a world that doesn't really exist? Does it control how successful people are? Is what we wear really important?

Experimental Photographs



I took these with the inspiration of 1960's fashion. Through taking these, it made me realised that my interests lie with fashion photography. these photographs are very much focused on the 1960's style fashion with very high contrasted black and white that gives metallic look . This has inspired me to look further into different styles of fashion photography in order to discover which area interests me the most for my project.



20th Century fashion photography

Adolf de Meyer was the person who allowed fashion to rise in society, as he created a baron by his royal patron, which allowed him to automatically be entered into the ranks of the Prince of Wales entourage. During this time, he found a wife called Olga, possessed all the qualities of a modern version of marriage à la mode (a series of six pictures painted by William Hogarth between 1743 and 1745 depicting a pointed skewering of upper class 18th century society), a series to show that societies outsiders are susceptible to fashion because of the looser social structures.

Meyer's real break through came at the beginning of the century, this happened when American publisher Condé Nast engaged him for Vogue. At this time Vogue wasn't very popular, however within a few years Nast, an imaginative and effective publisher of fashion photography turned Vogue into a force to be reckoned with within the fashion industry and Meyer's images with their gloss of extravagant glamour became the complete support system for the Vogue campaign. Multiple pieces in Vogue helped to develop standards for society life and an entrepreneur of good taste according to the historian Nancy Hall-Duncan controlled the magazine's visual appearance for a while until Steichen took over. Vogue and Vanity Fair as well as Harpers Bazaar were the leaders of opinion in matters of haute couture and high society and therefore provided a suitable framework for socialites wearing latest fashions. One example of this is Meyer's photos of ladies of good breeding modelling in their choice of clothing, which resulted in giving fashion photography an element of documentary style within it. Most fashion photography came from women's aspirations to a career outside of the house. This led film actors found them in the limelight whilst stage actors were instead pushed to the side of the attention. As show businesses grew, artists, musicians, writers etc... became promoters for fashion. In return, the artists lent the relevant magazines and up and coming journals of the social elite between WW1 and WW2. Photography was later seen as the perfect way to visually express fashion, which was helped by mass press, which advertised this technical medium and increased the sphere of influence of fashion. Fashion is seen as the material in which photography captures it in a fleeting moment; therefore the two concepts compliment each other because in photography even a second could be captured and seen as a pose.

Before Steichen came and cleared the stylistic clutter within fashion photography, there always seemed to be an aspect of it within certain photographs that pre-dated Meyer. For example, the fashion that was being shown in these photographs seemed strangely old fashion, without a hint of modern seeing. Within the laws of fashion photography, as an attempt to completely aestheticize both visible and tangible realities, fashion is seen as a web of expectations and ideas. Martin Munkacsy, was an outstanding photo-journalist who had experience with fine photography, sports photography and fine photography, and although he didn't actually have any experience with fashion photography, Carmel Snow and her art director from Harpers Bazaar gave him a contract as soon as he arrived in the USA. Carmel Snow had come from Vogue to its rival Harpers Bazaar, and became the most influential fashion editor in two years, after firing Meyer and completely revamping the magazine, and because he wasn't familiar with the usual fashion trends in fashion photography, he therefore thought about more casual, relaxed and less high end fashion.

To show this models could appear to be photographs of young women on the street and on the beach, because they seemed so relaxed. Whilst Meyer was photographing models in luxury clothing, Munkacsi was capturing the 'hectic' theatre of street life, however even this type of photography is managed. Fashion is seen as the antithesis to nature, but even so it seems like the two opposing sides came together to create fashion photography in Munkacsi's work, which combines both documentary style photography and stage-managed form. Each new fashion kills yesterday's fashion, and only by using photography can this be captured. Munkacsi's aesthetic strategies changes the style of fashion photography and inspired modern contemporaries such as Toni Frissell and Herman Landshoff, however they did not completely dominate fashion photography in the 30's and 40's. Whilst Hoyningen-Huene focused on Classical Greek Theatre props to create this sense of timeless beauty within his photographs, Blumenfeld and Man Ray strove to synthesis the two poles of WW1 and WW2. After the Second World War, dreams seemed to flourish in fashion photography again, but instead photographers would portray an anti-world within their images to contrast with the reality of ruined towns, dressed in elegant dresses and suits.

During these constructs, they were usually be taken of women and some of the images lead people to have a drive to get the women that fought 'like men', to get back to their regular position as house wife, which represented all the men who came back after war demanding their 'places' back in society.

During these constructs, they were usually be taken of women and some of the images lead people to have a drive to get the women that fought 'like men', to get back to their regular position as house wife, which represented all the men who came back after war demanding their 'places' back in society.

With inspiration from Munkacsi, Richard Avedon, who began shooting in the marines, noticed that Munkacsi who had previously focused on the relax nature of fashion on young females. This allowed Avedon to take photos, which had emotions, souls and feelings in them. His beginning work started off with him capturing the deprivation on the streets after the war, then later allows the models to look through those photos and therefore the emotion on their faces and bodies can be captured through the camera.

In contrast to this, Penn, who was a photographer who worked for Vogue and Harpers Bazaar, focused very much on portraits and fashion shoots, which automatically acquire the same status as the model has within them.

During the 60's and 70's the aesthetics and the look of fashion photography changed dramatically, due to the increasing prosperity, which ensured a wide interest in cheaper fashion items. During this time in fashion photography the changes within society were more shown in an aspect of the models than in the fashions they were presenting and through this, some photographers began to take portraits of the idols in society.

Photoshoot 1

As I am exploring all the different types of fashion photography, I want to begin with portraiture because this is the technique that originally stood out to me as being one of the techniques that most fashion photographers use a lot. To begin my project, using portraiture as a starting point, I will try and use as many different styles of fashion photography (controlled studio photo-shoots, portraits and documentary style which looks at street fashion) as possible, just to try and help me discover which types of photographs I would like to continue with.



Through my photoshoot, I have tried to explore different styles of fashion photography. During this, I have realised that my focus has mainly been on capturing the emotion through the use of fashion photography. I found that the majority of my photographs during this photoshoot linked to Richard Avedon, by the way emotion and the idea of untouchable beauty can be captured in one image. I also found that during this photoshoot, I noticed movement of the hair in the wind, creates this beautiful, natural. Black and white images makes the photograph appear automatically more classy and beautiful reminding me of 20th Century fashion photography.



Whilst exploring portraiture, I made sure that I took the photographs outside with natural daylight because I personally felt that this was the best way that I could capture the best photograph possible. I found that by doing this, it gives a natural and unstaged approach to the photograph. I found that by getting this effect, it allowed me to capture lots of different aspects used within portrait photography, even without the use of staged lighting and a studio. For example, beauty, movement, lighting and positioning. I feel that this is shown particularly in this photograph.

The angle at which I have taken this photograph, is slightly to one side of the model, whilst her head is angled slightly away. I wanted to do this to ensure that the definition and each facial feature in the face was captured. Also, as the photograph was taken outside, on quite a sunny day, the natural sunlight reflected off the hair and the skin really well, allowing the highlighted areas and the darker areas to contrast really nicely, putting definition into the face and hair, therefore creating depth in the photograph. For this reason, I wanted to up the contrast in this photograph, and at the same time really differentiate the difference between the light background and the darker clothes. Another aspect that I managed to capture was the hair of my model that was slightly blown over the face by the wind. I really liked this because I felt that it added to the more natural side of it, as if it has just been captured in a moment. Also, I felt that when editing this photograph, I wanted to put it into black and white. The reason for this, is that I think that when images are put into black and white, it creates a more classical 20th Century feel to it, adding to the beauty and emotion of the photograph. I feel that this is really interesting, because of all these aspects that have been incorporated in my photograph, if it were to be in a magazine, it would appear as an image of a model that people would envy to be, but all the aspects are actually what makes up the photograph.

I wanted to enlarge this photograph because I feel that it was very powerful. There are a lot of aspects that makeup the beauty of it. For example, I wanted to capture the hair when the wind was blowing it over the face because I felt that it would create emotion in the portrait as the movement of the hair makes it appear a lot more natural and unstaged. I also made sure that the contrast was upped in black and white because it was important to make sure that the depth of field was clearly captured. The hair of the model is quite fair and the background of the green leaves are of a darker shade, so by upping the contrast it helps the model to stand out a lot more. I feel however, that this particular one captured the emotion a lot more. The facial expression on the model is quite serious due to the way her eyes are entirely locked on the lens, making it seem as if the model is looking at you. Although, the way she has her mouth very slightly open adds a bit of softness to the entire image, with the hair swooping across it.

Another aspect that I experimented with in editing the photograph was editing the eyes. I wanted to enhance the eyes in the photograph because I felt that they were a really important part of the composition.



Editing Process

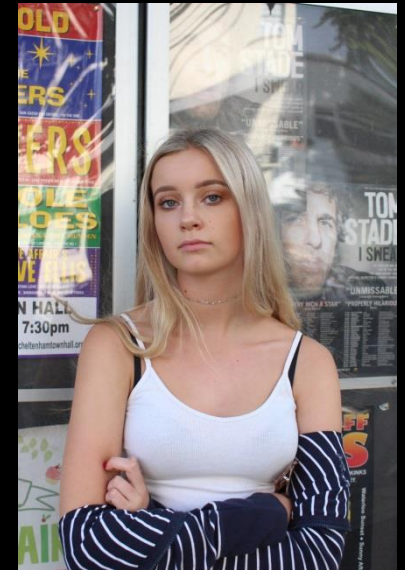


in order to get the effect that I wanted to with the eyes, I used the magnetic lasso tool and traced around the outside of the eye on the right of the image when you look at it. Once the area was selected, I upped the brightness and lowered the contrast in order to create a lighter blue effect. After this, I upped the exposure and the grammar correction, in order to really intensify the light colours in the eye, but make sure that the definition is still there, really showing the patterns. After this, I went around the outside of the eye and used the smudge tool to make sure that there wasn't an extremely harsh line around the outside, making it appear more realistic. I then went over this area with the blur tool to make sure that I created a natural looking eye, just more intensified. In order to ensure that the definition in the pupil still remained, I went over that area with the sharpen tool to make sure that the dark area contrasted really well with the in detail light reflection on the eye. I then repeated the process with the other eye, but made sure that it was slightly darker, as the hair that is covering the eye created a kind of shadow over the eye.



Photoshoot 2

I started off by exploring portraits and by taking them outside I managed to create emotion and movement within them. Looking at this style of fashion photography, this has inspired me to experiment further and incorporate street/documentary style into my photographs. The reason for this is that I wanted to create a more cultural atmosphere, creating a modern day appearance that teenagers/young adults will look at and relate to. Modern day fashion photographers try to create images that will attract the public to by the clothes being advertised, so I therefore want to try and incorporate this into my own work as well as continuing on with portraiture and beauty captured within them.





During this photoshoot, I found that I captured the emotion and movement in some of my photographs, which reminded me of Neil Stewarts work. This image that I took caught my eye in particular because of the really interesting combination of different styles within it. For this photograph I wanted to model to sit across the top of the wall of this interesting, antique, fountain. The reason for this is because I wanted to incorporate cultural properties into the location of the photograph. I also found that by asking my model to look away from the camera over her left shoulder, and having the whole body in the photograph automatically conveyed emotion, and directs the focus of the photograph to the movement in the water from the fountain. Although this focus is directly in the centre of the photograph, I wanted to do this to make the photograph more striking. I found however, that this isn't the only focal point in the image. Due to the positioning of the model, it allowed the sun to shine directly onto her, making her facial structure and collarbones more defined, creating an sense of beauty, making her look almost untouchable. I also put the photograph into black and white because I wanted to create a vintage/classic photograph, I felt by doing this, it made the model look a lot more untouchable and due to the lighting, created a glow around her, which created a soft, emotional photograph.

After experimenting with this, I have found that within fashion photography, it's not necessarily the clothes that are the main focus. Fashion can be something that people want, a trend, beauty, etc. My main focus is managing to make my model appear untouchable and beautiful through the clever use of lighting and positioning. due to this, I found that Richard Avedon manages to convey this quite clearly through his work so I am therefore going to explore this next in my project.

Richard Avedon

Richard Avedon was an American fashion and portrait photographer born on the 15th of May 1923 – 1st October 2004. Born in New York City, to a Jewish family, his father Jacob Israel Avedon was a Russian born immigrant who advanced from menial work to running his own business in retail, selling dresses. Avedon's mother was the person who encouraged Richards's love of fashion and art. He discovered his interests in photography emerged at the age of 12 when he joined a camera club called Young Men's Hebrew association. Here, he would use a family camera to explore his curiosity of the world. At the beginning of his passion for photography he used his younger sister during her teenage years as the first of his models, who struggled through schizophrenia. After taking these pictures, it inspired him to continue to capture pureness and beauty within his work. During his early years, Avedon attended DeWitt Clinton High School, where for 3 years he worked on the school paper 'The Magpie' alongside James Baldwin. During the same time, he won the Scholastic Art and Writing Award. After graduating, he then went on to university to study philosophy and poetry, but dropped out and decided to instead work as a photographer for the Merchant Marines. Here is when he began working as an advertising photographer for a department store, and was quickly noticed and endorsed by Alexy Brodovitch, the art director for Harper's Bazaar.

The first piece I have chosen to evaluate is a black and white portrait of a girl with her hand running through her hair. I think that this style of fashion photography focuses on the person and the face, rather than the clothes. I feel that with this photograph, the emotion is very clearly captured. There is a definite atmosphere of anxiety communicated by the model putting her hands into her messed up hair. The triangle that is created by her arm perfectly frames her face and creates a very powerful composition. The square format works really well with this golden triangular composition. Avedon is prone to using movement within his work and sometimes the movement is more prevalent than the fashion he is supposedly advertising. His photographs always have a high level of glamour and sophistication. By putting his models in a very simple piece of clothing, usually a black flowy dress or something which shows the collarbones and neck area, Avedon uses the way the model is positioned and the expression on their faces to create this concept of fashion photography without actually making it all about the clothes. The second photograph is a clear representation of Avedon using the face and shoulders of the model to convey emotion within the image. In this photograph, a girl is shown with her hair slicked back and braided very tidily. This automatically puts the focus straight onto the face of the model, who has quite simple makeup although with a bold winged eyeliner. The posture of the model also is very interesting, putting the focus around the anatomy and facial structure. I like the way Avedon has done this because the simplistic hair and makeup has actually ended up making the image more about the person and the emotion within the portrait. His style of photographic work is definitely linked more to the high end fashion market, where the style is sometimes more abstract in the same way as a catwalk style is abstract to what appears in a high street shop. His photographs are about the whole style of a person, their hair, their makeup, their bone structure, their profile. They're almost like a highly couture product of the fashion world.

The black and white extremely sophisticated or over dream-like qualities to his work make the model seem untouchable or alien. The black and white style is from a different era and creates a sense that these models are from a different time. The lighting is key to creating this tonal effect. The skin looks really bleached out in both photographs, especially in the first one. It is clear he's used a strong studio light that is directed from one side, to create a contrast of light and dark. It may have been that the models have been made up in a particular way, to highlight their bone structure. He uses dark, hard lines to define certain aspects of the model. The lighting also makes the model appear skinnier, by showing off all the bone structure beneath the skin. Does this make them look more like medical specimens? I feel very detached from the models in the photograph. I feel that this is a combination of all the elements discussed in this evaluation. The nature of fashion studio photography usually creates a high glamour image, which is a reflection of the environment it is taken in. It's very formal, and is still used in modern day high end fashion magazines because this ideal and fake world or vision of something is what people still aspire to.

In my own work, I have been exploring Avedon's use of hair, lighting and positioning. Through this I have learnt that fashion photographers like Richard Avedon uses these techniques to come up with this vision of the model being perfect and untouchable, making everyone who sees it want to look like her and feel like there's this ideal person who we have to become in order to fit in to society. The fashion photographer uses a camera to create a barrier between the 'ideal' and regular people, making society want to fit in and follow all the fashion trends, otherwise there's this underlying feeling that they aren't living up to standards.



Photoshoot 3

After looking at Richard Avedon, I discovered that through the use of lighting, positioning, hair and makeup, he manages to create this image of beauty. Without the focus being on clothes, during Avedon's fashion photography he creates an image of the model appearing beautiful and untouchable. By doing this, he is able to form a barrier between the 'ideal' appearance and reality, making society want to live up to these standards. All throughout his work, Richard Avedon never focuses on the clothes worn, which some people would think that a fashion photographer would typically focus on, however I am going to explore how this is not always the case. In fact it isn't actually about the clothes at all, you could put the model in a ridiculous outfit, or very limited clothing, and people would still want to look and appear like the model. If it were something ridiculous being worn, it would be the idea of standing out from the crowd and wanting to appear different and unique to everyone else that would entice someone, and if it were very limited/simple clothing, as Avedon uses, it would be the image created by the photographer that the model is 'perfect' because they appear very natural. In my next photoshoot, I will do a photoshoot in response to Richard Avedon to explore how fashion photography isn't actually necessarily based around clothes.





I wanted to enlarge this photograph because it shows that even without clothing, or makeup, it conveys this idea of natural beauty. The purpose of this photograph is to show that if this were to be seen in a fashion magazine like Vogue, it would still create this idea of beauty that people want. For this image, I wet the hair of the model and slick it back out of the face of the model, the reason for this is that I wanted to not only bring out her facial features more by putting the focus onto the face of the model, but I also wanted to create dimension to the hair of the model and other darker/shadowed areas. I wanted to create this idea of beauty surrounding the model without the use of clothing, and looking at all the different aspects that make up a beautiful photograph for fashion photography, including lighting, positioning, angles and makeup/no makeup. I found that by putting the photograph in black and white, it not only added this dimension in the photograph, but also created an idea of untouchable beauty surrounding the model. even though the model has no makeup on or clothes, it still manages to convey this idea through a simple fashion photography portrait, making sure the lighting it perfect. I also made the photograph slightly grainy, making the photograph look older and therefore more classical and effective. This idea would also entice people as well because this idea of old fashioned, classic, vintage aesthetic draws people in because of the idea of looking/appearing like this.

Mario Testino

Mario Testino is a fashion and portrait photographer born on 30th October 1954, and raised in Lima, Peru, to an 'upper class' Catholic family. Whilst attending the Catholic School Santa Maria Marianistas, he wanted to become a priest, but after studying Economics at Universidad del Pacifico, then Pontificia Universidad Catolica del Peru and finally University of San Diego, he decided to do something different and in 1976 went to London to study photography. During his time with apprenticeships at the studios of John Vickers and Paul Nugent, he made first attempts as a photographer. As he started out, he was living in an unconverted floor of a hospital without much money, and funding himself only working as a waiter. After a while he dyed his hair pink, which helped people recognize him as a photographer, taking inspiration from Cecil Beaton, and his childhood growing up in Peru and Brazil, which helped him shape his work. Finally, he started appearing in Vogue during the early 1980's.

I have chosen to evaluate this piece of Kate Moss with bright paints on her face co-ordinating with a bright teal background. Looking at this image, Mario Testino uses bright and bold colours and makeup to create a striking image. In this image he has painted in a really abstract way using random colours around her eyes, and has used bright red lipstick in a patchy sort of way, to create a unique and eye-catching image. I feel that the emotion in this photograph is particularly empowering to women and fashion, because of the way the model still manages to look so beautiful and striking, with abstract colours and shapes over her face, drawing the public in. Not only this, but in contrast to Richard Avedon, Mario Testino's photographs are initially more striking and in your face, and Richard Avedon seems to focus more on the pureness and beauty. This photograph is taken particularly zoomed in to the model's face, cropping out the majority of the forehead, and the bottom of the chin. This technique automatically puts the focus directly onto the face, which therefore makes you look more closely at not only the colours and patterns, but also the structure of her face. The fact that the golden rule is broken brings more focus to the image also. The image is taken, so that the face is very central in the image, using portrait techniques, however instead, using the landscape settings on the camera, making the photograph of even more of an abstract manner.

Personally, I think the way that Testino has done this image is very clever because he has managed to create a photograph that has the capability of selling something, even though it could have nothing to do with the item that it's selling. As a fashion photographer, people would think straight away that it requires clothes in order to sell the dream of looking like the model in a particular brand of clothing. I initially thought that Mario Testino was focusing on the fashion, because of the way that he uses bright colours and bright makeup. He is undoubtedly creating an unrealistic image of someone, and unlike Avedon, Testino focuses more on street fashion photography. However, the more you analyze his photographs; you realize that the majority of them, like Richard Avedon's, focus more on the physicality of the model, not the actual clothes. The only difference between Avedon and Testino is that Avedon focuses more on high end, natural beauty and physique of models, creating a sense of purity, which he uses to sell clothing, and Testino tends to use models with particularly defined facial structures, along with current and modern, exciting, over the top abstract makeup looks; only occasionally does he use clothing within his photographs. The reasons that this stands out to me so much, is because it shows that you could put a model in ridiculous clothing or makeup, or even nothing at all and put a photograph of it up in a shop window, and still manage to attract customers to the shop, enticing them to buy something, even though it's not got anything to do with the clothes. Because of the abstract and eye-catching nature of the photographs, it automatically creates this unrealistic dream of exciting imagery, which ultimately makes people want to become like this person. This therefore creates the illusion of fashion photography actually being about clothes, but is actually more about the dream that it's creating.

Looking at Mario Testino has inspired me to do a photoshoot based on the technique and style he uses within 'Kate Moss' at his 'HEAT' exhibition. I want to be able to show the fact I can plaster my model in ridiculous paint, and still manage to achieve the iconic, 'fashion photography' style that Mario Testino uses. Managing to entice people in by capturing their eye with a really artsy over-the-top portrait, selling the dream that people want to look like that person, or admire them because of the abstract look, not necessarily using the item of clothing they want to sell. More often than not, Mario Testino includes some aspect of a bright pop of colour in his coloured portraits, which makes me think that it could be used to advertise quite trendy clothing for mainly teenagers and young adults. The fact that this photographer uses very well-known faces would attract younger adults as well because of the dream that they can become them. I will take inspiration from Mario Testino and use a model with striking facial features and cover her in paint. The idea of this is that you can put a model in ridiculous things and still manage to sell items. Using this idea, and pushing it forward, I will use the paint by smudging the paint down the face to create quite a dramatic look, I will also get the model to appear quite quirky and striking using lots of different positions and using the hands over the face to create an abstract image. This shows that idea of selling the dream of being different and out there, through the use of photographs which could be put in a shop window in order to advertise clothes. Through this, I will be able to make my idea even more unique by taking inspiration from this photoshoot and pushing my idea forward.



Photoshoot 4



From looking at Mario Testino, I wanted to experiment with his style. Starting off by taking huge inspiration from his picture of Kate Moss in his exhibition of 'HEAT'. I wanted to see for myself what made the photographs so iconic in fashion photography, yet doesn't actually use any clothing. I soon realised that the intriguing look of the paint around the eyes is what makes the photographs so captivating, and could therefore manage to sell any item of clothing. Whilst doing the photoshoot, I wanted to experiment further to push this idea. I ended up smudging the paint down the face of my model. The reason for this is because I wanted to derive away from Mario Testino, and do a contrasting look to the portraits I had taken before, in which I could show how you could just as equally put model in something ridiculous such as smudged paint, which doesn't necessarily show beauty, but it would still create a fashion within a photograph. It's the desire for people to stand out and be different to others.



I feel that this photograph stands out to me the most out of the photoshoot. The reason for this is because, through the use of experimenting with paint and bright colours, I have managed to create an iconic look. Inspired by Testino, I wanted to show a different way of advertising fashion without the use of clothing. The bright colours within it is eye-catching and unique, and would therefore drive the public to want to become out –there and different. If this were to be in a shop window or the page of a fashion magazine such as vogue, it would automatically draw you into visit the shop/buy the clothes, even though it hasn't got any aspect of clothing within it. The purpose of this photograph is to show how, even though the model has crazy colours and patterns on the face, and the contrast from natural beauty in fashion photography to having something crazy and out-there, that through experimenting with both, the one thing I realised was neither included clothing, which people automatically presume would be included. But, as you can see in this photograph, I think it's actually more powerful and compositionally impacting when the clothes are not included as a part of the composition/main part of the composition.



Photoshoot 5

In this photoshoot, I wanted to do a contrasting photoshoot to really test my idea. The focus of my photoshoot was largely on my model who I dressed in extremely bright clothing. The reason for doing this was to see whether it made a difference to the amount of people that noticed her when she was walking in a public area. During this experiment I noticed that actually a lot more attention was drawn to her, as appose to someone who just blended into the crowd. This shows how by creating an image out of the ordinary, it draws attention and makes people attracted to the idea of being different and eye-catching. It's showing that everyone wants to look different, but everyone is too worried about what people will think of them, so it's a rare occasion that you actually see it. It's the same as in magazines, when photographs of people with something different/beautiful about them, it makes people want to look like them/have that world.



I wanted to enlarge these photographs specifically because I feel that I have used the technique of using very bright colours to draw attention, however I feel that these 3 photographs would all be seen in different age magazines/shops, directed at different age groups. The first, looks a lot more high-end, and could be seen in somewhere like French Connection for example, the second could be seen in a young teenager magazine/shop such as H&M, and the last could appear in somewhere like Topshop, directed at teenagers. The interesting thing, is the only difference between the first and second photographs are all the different aspects fashion photography, apart from the clothes; the background, the lighting, the positioning. Therefore, is fashion photography really about the clothes? Or is there more aspects to it then that? Such as the different techniques that are used to create a striking photograph, such as lighting, background, atmosphere, colours etc. I think that actually, the clothes are a minute aspect of it. Its actually about creating an overall image that will attract people of different ages, and trick them into believing that they will not only look like the model, but have that lifestyle, if they buy the item that is being sold.

Photoshoot 6

In my previous photoshoot, I have explored how appearing in bold/out there colours create an image which is out of the ordinary, making a statement in society, making people drawn to the idea of standing out from the crowd, but too scared to actually do it because of societies standards of what 'normal' is. For this photoshoot, I want to explore further how a photographer manages to create this desire image through the use of the camera, poses, colours, etc.. For specific age groups/roles in society. It's the idea that the fashion industry makes us believe that what we wear is important, when it's actually just what we have been taught to think. I want to look into how high street fashion brands like Jack Wills manage to create a sort of image directed at 'upper class'/rich and wealthy people. This makes people that see this think that they're going to become like them when they buy the clothes/dress that way. It's not actually about the clothes they're wearing, but the whole image and the way it tricks people into believing they'll have everything in the photograph if they buy the clothes.



I wanted to enlarge these photographs because these are examples of fashion photographs that have a lot of different aspects within them that are needed in creating this exciting image. I personally think that the snow that is being thrown in the air, makes the image seem a lot more alive and eye-catching. Just like the music video for 'Last Christmas' – by Wham! Which shows a group of young adults who have gone away on a skiing trip. The video is made to get people to listen to the song, drawing them in because it creates this ideal image of wealthy young people having an amazing holiday. Just like the brand Jack Wills, selling preppy clothes, targets people at university/boarding school. It creates an unrealistic representation of what it's actually like. In reality there's a big controversy about how there's a correlation between how rich kids are more likely to have drug and alcohol problems. Even though they are seen at 'privileged', studies have shown that through the pressures of school/pressure to be the best in the elite society, it could potentially result in them relying on drugs. This shows how the fashion industry create a false image in advertisement, so people will be drawn into the ideal image.



I wanted to show the differences between colour and black and white. As shown, the photograph on the left is more likely to be seen in a high street clothes magazine/shop. You can tell this because, the bold colour in the hat attracts a younger audience due to the vibrant colours shown on the hat. It creates more of a street/current atmosphere than the black and white version. I personally think that the black and white photograph is more likely do be seen as a fashion photography portrait in a more expensive/posh magazine such as Vogue. This shows the difference that having a photograph in black and white makes to the atmosphere, because it automatically makes it appear more classy. I also think that even though it's exactly the same image, without the colour, it makes all the shades match and coordinate, as well as making the contrast more intense, adding texture and making the lighter areas appear just like snow. This almost makes the whole composition more beautiful.



I wanted to enlarge this photograph because out of all the photographs I have taken, this one is the one that I can most likely see in a magazine advertising clothes for a high street brand such as Jack Wills. I wanted to use this as an example to show how when this is looked at, by young people, it will give them the impression that if they buy the clothes/product being sold then they will end up looking like this/living in these surroundings, when the reality is that it's an image designed so that people will feel that way and be enticed to buy the product. It's all a façade that people are made to believe. Even though it's obvious that we're not going to magically change who we are by buying a specific item, we still fool ourselves into thinking that this is the case. It's not just the case with clothing brands, it's actually with anything that is being advertised. What makes this photograph appear so intriguing to the public, is the fact that people want what they can't have. For example, the weather is completely out of the ordinary, it's not often that you see snow, and when you do, it's not only beautiful, but it automatically associates anything to do with it, with skiing etc.. My model is also dressed as if she were going skiing. Going away to a country with lots of snow, to go skiing or even just to travel, is often expensive and therefore something that most people want but can't have. It therefore appears pretty ideal to the naked eye, making us want to buy the product to appear having that lifestyle and we don't really think in depth about reality. I personally don't think that the clothes are actually what make up fashion photography. It's the dream/life that is shown that people end up wanting.



Interim

To begin my project, I started by looking into the fashion industry and how fashion photography has influenced the mass population, and how fashion photography is split up into all different aspects of photography in general, such as portraiture, documentary, and a more modern day look at documentary, which is categorised as street photography. To start off my research I began by looking into the history of fashion photography during the 20th century, to give me a better understanding about what fashion photography is really about. From this, I decided that I wanted to look into all the individual styles which make up fashion photography.

To begin with, I took a photoshoot using portraiture and documentary styles. After taking these, it made me realise all of these photographs contained emotion within the tones and model and movement within the model also, which reminded me of both Neil Stewart and Richard Avedon. However, because the photographs were taken outside, it also shows documentary, street style as well. After looking at this photoshoot, I wanted to look at the different styles further so I therefore then took a photoshoot using the method of portraiture to capture the emotion which can be created using the street and surroundings as well as the model. From doing this, I wanted to go into more depth, firstly exploring portraiture, which I realised is where my interest lies.

The first artist I looked at in depth was Richard Avedon. From looking at him, I noticed that he focused on the beauty of the model themselves and didn't pay attention to the clothes or makeup being worn. I wanted to take a photoshoot inspired by him because I wanted to explore whether the clothes, makeup and colours are really needed in order to create a fashion photography image. I used the studio with a white and a black background, had my model wearing very simple and elegant clothing without any makeup on, and took a few photographs of my model with her shoulders and collarbones showing, with her hair slicked back behind her shoulders using water. The reason for doing this is that I wanted to show that it doesn't require big bright and bold clothes and makeup in order to create this idea of an untouchable, dream image of what young females want to look like.

After looking at this I originally was aiming on doing a contrasting photoshoot exploring the perspective of having the material aspects in a fashion photoshoot being the main attraction for people looking at the images, but then as I looked into more artists such as Mario Testino, who focuses on bright bold makeup and colours to create a striking image, however most often, just like Avedon, it's not actually got anything to do with the fashion that it's being advertised for. It's the idea that high-end brands manage to make their photographs whatever they want and still manage to advertise their shop/clothes, even if the photographs don't actually have anything to do with the clothes. For example, the artist Mario Testino tends to either take very natural portraits of models, without any makeup on, or any clothes, or, he uses bright and abstract colours to use on the models face and to put in the background. Even though these photographs don't actually have anything to do with the clothes, it could still be put into a shop window or on a website/magazine to advertise the clothes and manage to make loads of money. It's the idea of the public looking at the model in the picture and either wanting to look like them, or because the image is so cleverly done, as uses bright colours and aspects that people can relate to, it makes them want to go to the store that's being advertised, in the hope that buying the items will make them look and appear as beautiful and untouchable as the model. To show this, as a response to Mario Testino's photograph of Kate Moss in his 'HEAT' exhibition, I had my model wearing a simple high neck top, with her hair slicked back and paint on her face. Through doing this, I realised that you can really put a model in ridiculously abstract items in order to advertise, or sell something.

To show this further, I had my model dressed in bright, striking clothing in public. Not only was this a photoshoot to show how much my model stood out in comparison to regular people because of the brightness of her clothes, but it was also an experiment to see whether she would actually catch the public eye. I found that when you walk around town on a normal day to day basis, you don't often find many people who stand out from the crowd, because of the fear of what people would say, even though the majority of people want to be able to go out and be eye catching. Through my model wearing bold and bright clothing, it made her stand out from the crowd, however it isn't necessarily clothes that makes you stand out from others. It would be the same if a person were to go out wearing very little clothing. Whether someone's wearing something different, or does their hair differently, or makeup, it can be classed as 'out of the ordinary', as it isn't something which people experiment with. Through doing this photoshoot, I have realised that because the model stands out in a crowd, it could be used in advertising clothes etc. and would draw people in to buy the product because of the idea of the 'dream' of wanting to stand out, or look different.

After, I moved onto exploring how a company uses particular aspects of photographs in order to create an ideal image for a certain social category/age group. For example, Jack Wills advertise their clothing using models that are in the snow, or with a group of friends in the sun, aiming their brand at university/boarding school people. Regardless of the clothing they're wearing, they have managed to create a sort of idealistic image for people of that age group and 'social category'. I found this really interesting to explore because they create an image of 'perfection' through their photographs for people of different ages, which draws them in to believe that they are more likely to have that lifestyle if they buy the product that is being advertised, when in reality it doesn't show what the actual struggles that those people have, it creates an almost inhuman image because it fools people into believing that they will be relieved from their problems and appear like the models in the photograph, when in reality everyone has issues to deal with.

So through exploring all of these different aspects, I have come to the question, is it really about the clothes at all? There could be a photograph of a model wearing little clothing at all and it would still give the same effect? You could have an image of either something ridiculous with very striking and quirky colours/concept, or even just a simple portrait, or a photograph of the model without any particular clothing on them, because it would still give the same effect of this idea of 'beauty' and 'perfection' that we long for. I therefore want to explore this concept in my next photoshoot, where I will take photographs of a variety of different models with areas of skin on show, to try and prove that clothing is not a necessity in fashion photography, and in fact it doesn't matter if the model is wearing something completely over the top or nothing at all, it is about the beauty within the photograph that attracts people to the shop or to the magazine. It's the idea that they have something that they look up to or envy, whether it's the need to want to look different from society and stand out, or whether it's simply the beauty that is captured by the camera.

Photoshoot 7



In this photoshoot, I want to be able to show how there are lots of techniques that go into the making of forming a really striking and beautiful photograph, that doesn't actually have any item of clothing in, but could still be in a magazine or put up in a shop and could successfully sell clothes. I am going to take photographs of my model within nature because I want to look into how lots of different aspects can make a beautiful photograph, beginning with the atmosphere that is created through the whole content of the photograph. Nature is known to be quite a stunning topic backdrop, and I wanted to have my model with skin on show to really show that clothes are not actually a necessity in fashion photography. I feel that also by having the combination of the nature and the skin, it creates more of a natural photograph, and therefore might appear a lot more 'achievable' for customers that are looking to buy clothes from the company that have images that are similar. I also think that it creates a less staged and softer image that might appear more beautiful making them want to achieve the same appearance. I also really wanted to capture the photographs with natural lighting because I feel that this makes the photographs again, appear more natural and beautiful. I also felt that by having natural lighting, it would create really nice shadows that can be used to create a more interesting photograph.







Photoshoot 8

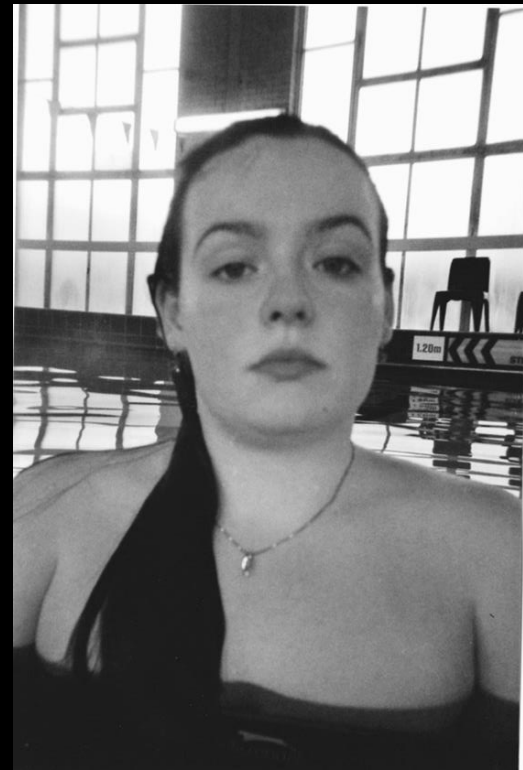


In this photoshoot, I aimed to try and capture photographs surrounding the idea of beauty and the skin. In my previous photoshoot, I took photographs of my model surrounded by nature, but with her shoulder and neck on show and a very natural face. I am now going to move on, still exploring a similar aspect, however looking into how perfume brands manage to sell their items without the use of clothes, and actually tend to create adverts with a lot of skin on show. Even though the majority of perfume adverts tend to be quite sexual, it is still a method of fashion photography that is trying to promote a certain dream/atmosphere. Through the use of seeing such adverts, people believe that when they are going to automatically become really attractive and more confident through the buying of that product. For this reason, I want to go on and explore this in my own photoshoot, looking at the way that fashion photographers fool us into believing we are going to become a certain person through the buying of their product. Perfume brands tend to create their adverts with having something to do with water in them, because it gives the sense of the model being untouchable and the nature of water almost creates quite a soft and beautiful photograph, so for this reason I want to take my photographs of my model in the water. I also wanted to use a disposable camera for these photographs as well, because I believe that it will help to create a really urban and trendy appearance to it. I want to be able to create an image that could appear in a clothing or perfume shop/magazine, that doesn't actually have anything to do with the clothing being sold, but still creates this idea of beauty that people envy, and therefore drawing people into the shop/buy the magazine.



The reason why I didn't take many straight on photographs in this photoshoot, was because I felt that when looking over her shoulder or stretching her neck to the side, it created more definition in the body. As well as this, it created a softer and intriguing photograph, as often when the model is looking directly into the lens it can create tension as it appears as if they are looking directly at you, making it quite intrusive sometimes. However, when they look away, it makes the viewer think about what it is that they are looking at, as well as putting the focus onto elsewhere, and in the case of this photoshoot, puts the focus onto the skin area of the body, which is what I wanted. However, it also makes the viewer notice the background, where the light through the window reflects onto the water creating a kind of distortion, and I feel that it creates a really beautiful effect and this would be intensified if it were put in black and white.

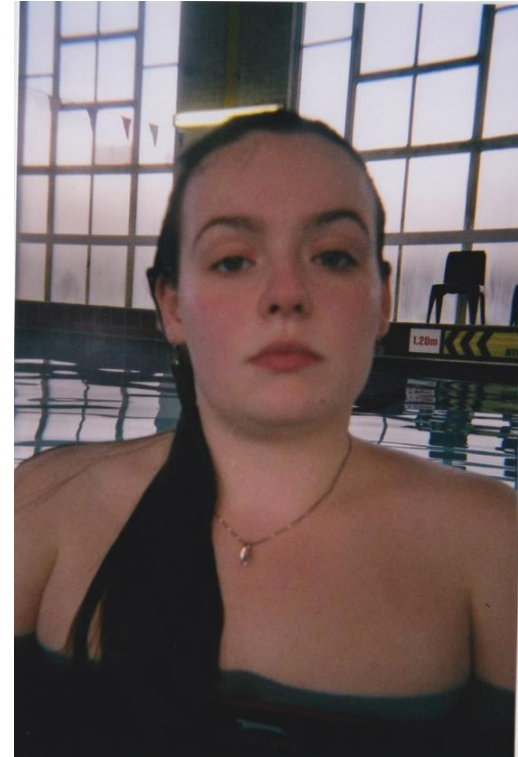
I firstly wanted to put my enlargements for these particular enlargements against a white background, because I felt that the brightness of it helps to bring out the lighter areas in the photograph, bringing out all the highlighted areas on the skin as well. Although I took the photographs on a disposable camera, meaning that I couldn't control the camera settings, I really like how this photograph has turned out. The image appears quite dark and therefore makes the mood appear more mysterious and spooky, however I quite like how this fits in with my theme. My idea is based on the fact that the fashion industry trying to create a 'dream' image in their photographs in order to attract people to their shop, and how the photographs could have the model without any clothes on whatsoever and still be used in a shop that is selling clothes, in order to advertise, so actually is the idea of fashion entirely surrounding the clothes? I feel that this image almost replicates this but in a darker way. I wanted to have my model in water to create this idea of her being untouchable, but at the same time it's almost showing the metaphorical dark side to the fashion industry. How they trick is into spending lots of money because of the home that we are going to look and appear like the model, or have the lifestyle that is being advertised. I do actually really like how the disposable camera has distorted the appearance of the water and walls to be a lot darker, because it's kind of like they are saying 'here is an image that shows beauty, we are going to show you this image because we want to make you believe that you are going to look/appear like the model'. It is giving society a false image of themselves, in the way that when they look at photographs of models, or look at photographs of a group of models that are appearing to have a lot of fun/'idealistic life' it makes them want to become like them, and have the desire to be able to look and behave like them, which fools them into believing that because the image is in that particular shop, that if they buy the clothes, that will happen. When actually, it doesn't work that way, and it's not even that we realise we are doing it. Our subconscious and fashion industry fools us into buying an item, through having the need to look desirable.





I have decided to enlarge this photograph because I feel that the colours that are shown create quite a vintage feel to it, in the way that the colours appear almost very saturated, reminding me of Lana Del Rey's album covers such as 'Lust for Life', 'Born to Die' and 'Born to Die – The Paradise Edition'. The artist is very well known for her love for vintage and retro, so I therefore think that high street brands would want to make sure that they create a kind of image that would attract teenagers/that age group. I find it really interesting how it has actually turned out with that colour combination, because I just expected it to turn out the way it looked through the lens, but it has actually turned out a lot more saturated than I imagined. I feel that this photograph clearly shows that even though it has nothing to do with clothes, the location choice and colour combination and with the water surrounding the models skin, making her appear untouchable, it could still be put up in a clothes shop/magazine and successfully help to sell the items. The image is also not very focused, and there was something causing a scratch on the lens in the top right hand corner, but I really liked the way that it turned out because I feel that for this image, it helped to add to the urban appearance and feel to it, making it quite a 'cool' image, as well as displaying beauty and managing to portray this idealistic picture.

I really liked this image because it was one of the few that I took with her face straight on. I really like the effect that this brings to the photograph, because it puts the focus directly onto the face and allows the viewer to pay attention to all the features of the face and the hair as well. I think this is important because it shows that fashion photographers can take photographs that have no aspect of clothing within it, and still sells the items. When people think of fashion photography they presume that it is to do with clothes, when actually, this isn't necessarily the case. These photographs focus on my model being in the water, which automatically creates a sense of untouchable beauty, and in this particular one, as she is looking directly at the camera, making it a lot more personal.



Auguste Rodin

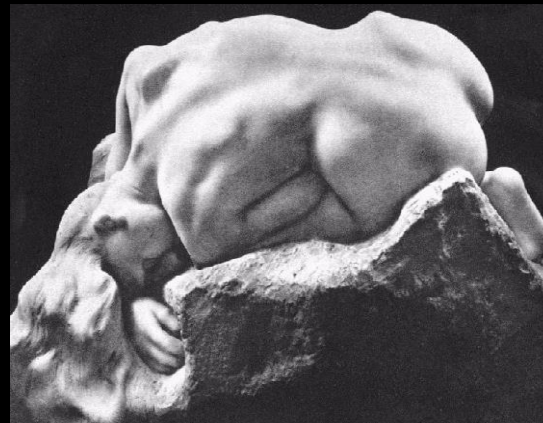
Auguste Rodin (12th November 1840 – 17th November 1917) was a French sculptor. From the age of 10 he taught himself to draw and had a fairly self-taught education, but from the age of 14-17 attended the Petite Ecole, a school specializing in both art and mathematics, where he studied drawing and painting. He started creating his new own unique style because of his drawing teacher Horace Lecoq de Boisbaudran. He believed in teaching his students to first of all develop their personality so that they observed artistic work with their own eyes so therefore interpret it in their own way. After attending the school, Rodin earned a position as a craftsman and ornamenter for most of the next two decades producing decorative objects and architectural establishments. In 1864 Rodin submitted his first sculpture for exhibition 'The Man with the Broken Nose', to the Paris Salon. This piece wasn't originally a bust and as in fact broken off at the neck. This actually put the focus onto the texture and emotional state of the piece creating a character for many of his later pieces. The piece was rejected by the salon, but he carried on trying to pursue this style further. After developing this new and unique style, Rodin's work focused on the human figure and the way lighting and angles help to make it look interesting, creating shadows in specific areas and adding more dimension to the piece.

These two pieces by Rodin, Danaid 1886-1902, on the left, and 'Adam', Modeled 1881, cast about 1924, The second sculpture, 'Adam', is influenced by Michelangelo and is aimed to show power, through the pose of the model show power and inner anguish. Rodin has created the uncomfortable pose of Adam by incorporating two famous gestures of Michelangelo's work. The figure is to be framed by the beginning of life, and the strong pose represents this. The angle at which the sculpture is angled in comparison to the light will determine how the muscles are shown. If the light were coming from one side, it would create really interesting angles and shadows in the folds and dimensions in the body. The sculpture on the left was made out of white marble, was carved with the inspiration of Danaid, one of the 50 daughters of Danaus who killed their 50 bridegrooms on their wedding night and was condemned to draw water in a sieve for eternity. The position of the beautiful nymph creates a beauty around the skin of the back and the intricate angles and curves of the body and folds in the skin. The position of the body evokes sadness because of the way she is curved away looking down. If it weren't for the interesting angles and curves in the body of the statue, as well as the emotion conveyed, it could appear of a sort of erotic nature, but instead isn't looked at that way at all. The way that Rodin wanted to show the beauty surrounding his sculpture even more, was by placing it directly by a window so that the natural lighting would shine through, creating a sort of 'angel-like' atmosphere surrounding it. This not only makes the vision of the sculpture appear more holy but the lighting is also cleverly positioned so that it will add definition to the curves of the body, putting more focus onto the shape of the human figure itself and also adding shadows into specific areas, making it appear more 3D and tonal, giving it more of an atmosphere.

The techniques used by the sculptor show how the human body is an extremely intricate and beautiful thing. Rodin makes sure that whether he is carving the statue, or molding it, there is a continuous pattern throughout his work, and that is the way he manages to create a complete realistic representation of the human anatomy. I have noticed how he has taken every factor into account when displaying his work, showing that there are so many different aspects which are key in making the atmosphere and appearance of the work as beautiful as possible. He mentions that he will place a statue of his in a particular position and at a specific distance from the light source in order to put emphasis on the shadows on and surrounding the piece, and because he works with figures, the light source allows him to create a sense of beauty surrounding the body, creating a 'glow' around the sculpture, making it appear almost holy. As well as this, the curves and folds in the 'skin' of the statue are emphasized by the light creating more in depth detail to his statue. Through this, it shows that Rodin actually pays a lot of attention to different aspects that affect his sculpture, and the reason for this is because he wants to be able to accentuate the beauty of the human body.

Whilst looking at the way Rodin uses only one medium, and focuses his work on simply the body by itself, I have realised that the human figure has always been important in arts, and a lot of pieces especially from ancient Greece. It proves that the real beauty is actually stripped down to the bare minimum and in fashion photography; it's not actually the clothes that make a fashionable and beautiful image. Many artists and photographers that focus on the body, like Rodin, focus directly on the figure and the curves and bones within it, and nothing else to show the real true raw beauty. Therefore when fashion photographers are taking their photographs, it's very clear that the focus is actually on the body. Even if the model being photographed were wearing clothes, the clothes wouldn't be able to even exist without the body and all the curves and angles with the body it what clothes are shaped and designed from, every single item has to be fitted perfectly to fit the intricate curves and shapes of the body, which shows how essential the body actually is. Fashion isn't about the clothes, and is in fact this idea of the ideal and 'the dream', and what makes people intrigued to the item being advertised/sold is a beautiful photograph, which is made up by lots of different aspects of photography, including lighting, angles, depth and dimension. Also through looking at his work, I have noticed that through mainly using marble or bronze, etc. the colour is very natural and this could be another aspect that actually makes it appear more beautiful to the eye. The simplicity of the photograph is actually what makes it more sophisticated and pleasant to the eye, therefore black and white/natural colours in photography can be another adding aspect to the beauty surrounding the photograph.

I am now going to explore the idea of the body being essential and one of the most important parts of fashion photography, by taking photographs that really show the angles curves in the skin and the figure and the different aspects that make photographs appear beautiful and untouchable in fashion photography.



Photoshoot 9

After exploring how clothes aren't actually a necessity in fashion photography, and it's actually about showing a dream through lots of different techniques, including lighting and angles. The more I have explored it, I have realised that actually the clothes don't have to be in the photograph in order for it to be classed as a 'fashion photograph'. Is it actually more about the body? If the body didn't exist, then neither would the clothes, so therefore is it really just all about the body and the beauty that the curves and bones create in the skin and figure? I want to look further into this by now taking photographs of my model with very simple and limited clothing. The reason for this is that I really want to be able to capture the curves and outline of the body, with each individual crease in the skin. I want to do this because I want to represent how the body is actually more important than the clothes in fashion photography and show the process that they go through when creating the clothes. They need a starting point to be able to create the right measurements for the clothes, and that is the body. It also shows that in fashion photography the body is not only a necessity in creating the clothes, but it also plays a really important part in forming this idea of beauty through the photograph, creating this idea of untouchable beauty that people envy.





I wanted to enlarge this photograph because I felt that it was really compositionally interesting. The reason for this, is that I have not only captured the whole of the models body, meaning that it automatically creates a really powerful image by putting her right in the centre and breaking the rules of the golden section. I have also edited out the line that was dividing the backdrop and the floor, so that it's blended together, creating an effect that she is floating. I find this really interesting because not only does it portray beauty, in such a way that it makes her seem almost angelic and untouchable, especially as the background surrounding her is white, giving it a sort of 'heaven' appearance, creating a photograph that people would look at and think was so beautiful that it would fool them into buying the product that is being advertised, for the dream of becoming like that. As I have taken this photograph in a studio, it means that the lighting is very bright and intense, allowing each curve of the bones become more defined. What I really like about this photograph as well is that the simplistic use of clothing allows the viewer to be able to see each curve in the figure and the skin, which could be seen as quite a technical image, in the way that fashion designers can design their clothes using a photograph of the body as an accurate representation of what the clothes are going to look like when actually created, this is emphasized through the lighting of the photograph, as I have taken it in a studio, it means that the lighting is very bright and intense, allowing each curve of the bones become more defined. Both aspects of this photograph show that the figure is a necessity in creating clothing items, and in creating a sense of untouchable beauty. People presume that when the skin is on display, it will automatically create a suggestive image, when in reality it shows pure beauty that is stripped down to the bare minimum.





In these experiments, I printed off some of my photographs onto acetate and went over them in permanent marker, as if I was a fashion designer who was designing some clothes. To do this, I traced the clothes around the outside of the body, specifically fitting her. The point in this, was to show that the body really is a necessity in fashion photography, and without the body, there wouldn't be any clothes, and if there wasn't a huge diversity in sizes of clothes, then there wouldn't be as many cloths to sell, which is why it's important for them to analyse every body shape and create clothes that are going to fit a large diversity of people. Women in particular have such different body shapes from one another that it is necessary that the fashion designer accumulates a lot of different designs of clothing to suit as many people as possible. It is interesting to see how important the human figure actually is in the fashion industry, and that actually when fashion photographers are taking the photographs, is it really about the clothes at all? Or is it about making sure every aspect of the photograph is beautiful and creates a sense of being untouchable, through the use of the body, and the way that shadows and bone structure etc.. Play a really big role in art culture and society?



I made sure that I got different areas of the overall face/body, to make sure that I really showed in detail areas of the skin, where accessories would go, to show that every aspect of the body is really important, for fashion photographers. Even just a small section of the skin could be the focus of a photograph, even just a hand, its about how the hand is positioned in such a way that will convey beauty in the piece.

Steven Meisel

Steven Meisel is an American fashion photographer who was born on 5th June 1954. His fascination for beauty and models started at a very young age. Whilst other children would play with toys, he would instead turn to magazines like Vogue for inspiration for his drawing. He looked to women like Gloria Guinness and Babe Paley who helped him discover ideas of beauty and high society. He began by studying at the High School of Art and Design and Parsons School For design, at which he attended different courses but managed to get himself an interview with Ingrid Sischy for Vogue France, whilst finally receiving a major in Fashion Illustration. One of his first jobs was to work for Halston, the fashion designer, as an illustrator, whilst teaching part time. He figured that his interests were actually with photography, so he went to Elite Model Management, where a booker who liked his illustrations allowed him to take photographs of some models. Seventeen magazine found some of Maisel's work in models portfolios and asked him if he'd like to work with them, and from then on, was employed by US and Italian Vogue, as well as contributing to a number of artists album covers for example, Madonna's 'Like a Virgin in 1984.

These photographs are a part of Steven Meisel's series 'Venus in furs', in Vogue Italia, November 2010. In this series, he was shooting a number of photographs advertising fur jackets. These images, although advertising clothing, focus on the models being nude. The photographer uses 'Second Skin' as his slogan, showing that by wearing a fur coat, you are wearing another animal's skin on top of your own. Not only does this show how actual skin from animals are used in high – end clothes, but also shows how the human figure/features is very important in fashion photography. These photographs show two models intertwined with each other, the photographer cleverly uses this as a metaphor for his 'Second Skin' series, by not only showing that the human body is necessary in order for clothes to be worn and create different styles in clothing, but also shows that the fur that is being advertised, is represented in two bodies to show that the fur is essentially wearing another specimens skin to create a fashion image in clothing. During ancient Greek times, nude painting was the only form of arts that were around, and the people of ancient Greece would create vases, and buy them in order to sell a dream, or a passion to them, something that they could look up to. This is still used in modern day and proves that the body/skin is really essential in fashion photography, because it has always been important in the arts, and has actually gotten more important especially as photography and fashion has progressed over the years, becoming more popular to use people as the focus in photographs.

In this photograph, Meisel uses only aspects of fur clothing in his photographs, putting the main focus onto the bodies. The photographer has cleverly positioned the models, by only showing specific areas of the skin, and having the other model covering areas, the way he has done this makes the photograph more compositionally impacting, creating an actual sense of 'second skin', by having the models overlapped and intertwined with each other. Both models have very pale skin, and the because the background is plain white it originally creates quite a dark atmosphere and quite a clinical looking image, however, Meisel manages to create beauty out of the actual image. By using the fur in-between the models and the white background, it breaks up the image creating a softer image and putting more of the focus onto the models. The way Meisel has positioned each part of the body is with each other creates intricate shapes, and almost a symmetrical picture, making both models lie in a really similar way in opposite directions. He also uses the camera in a really clever way in both images. He manages to crop the picture so that in every area of the photograph, there is a body part/ligament in it. The way he does this manages to almost create a piece of artwork.

After looking at this artist, I feel that this expands my idea of skin a lot further. In the most recent part of my project, I have discovered that the body is actually the necessity and real beauty in fashion photography, and Steven Meisel also shows this through this series, in so many different ways, especially in the way they bodies of the two models are intertwined with each other, showing the details of the shape of the body and the way that shape of clothes are designed specifically to fit the natural shape of the body. Looking at it from this perspective, shows that clothes in fashion isn't the optimum focus in fashion photography, and actually it's actually down to the bare minimum. Clothes are simply made and designed in a specific way in order to make the person look/feel attractive and confident, and the way they do this is by creating an item of clothing or accessory to accentuate and show off the body/face we already have.



Final Photoshoot aims:

I began my project by exploring lots of different styles of fashion photography, in order to not only look into which style I wanted to continue to discover in more detail, but also to look into how different fashion photographers use these specific styles and techniques to create an image so powerful that it draws people in and makes them want to buy an item of clothing, or a perfume etc... that is being advertised. I looked into portraiture, street style, and capturing culture through my own images, to see which I thought turned out the best, and what made the most striking fashion photograph.

As my project developed, I realised that actually, fashion photography isn't necessarily about the clothes, as most people would think that it is. It is in fact about capturing the most striking photograph, whether that would be capturing beauty, or capturing vibrant colours that stand out, or whether it's just capturing a photograph that promotes an up-to-date image capturing the latest trends in aspects of the whole picture. What all fashion photographs have in common, is the idea of creating an image that the public are attracted to, and putting it in a magazine or on the wall of a shop, so that it draws people into the shop and ultimately makes them want to buy the clothes that are being sold, even if the photograph has nothing to do with clothes itself.

I found this really interesting because the more I looked into it, I began to realise that you could have an image of a model with no clothing on at all, and it would still create the same effect, because it still creates that idea of promoting a dream. People crave the idea of looking beautiful, and when there is a beautiful image that is formed by the photographer, and it is up on a shop wall, or in a magazine it creates the illusion for people that if they buy a certain item that is in the shop, they will automatically become more like the model in the photograph, even if she is wearing no clothes at all, it still creates this dream, because of the beauty in the model herself, and all the different technical aspects that are used to help create this dream, such as lighting, background, angles, and therefore the overall atmosphere that is created.

I wanted to then look into more about the beauty surrounding the body, and how each individual curve and bone, are a necessity when creating clothes in the first place. If the body didn't exist, then neither would the clothes. And the fact that in ancient Greek times, they used mostly nude paintings on vases and as pieces of art, proves that the body has been in art culture for many years and even though the image of the 'ideal' body changes over the years. It remains a huge part of art culture, and fashion photographers use this as a way to advertise different styles.

Through looking into lots of different artists that explore different ways of showing fashion through the lens, I want to be able to prove that clothes aren't needed in order to promote fashion, and fashion isn't actually surrounding clothes. I want to show a really natural picture of my model, with very simplistic and limited clothing, with taking no focus away from the body, and the curves/bone structure. I am going to make sure that the background is also very simplistic, but I want to add an aspect of material into it, which will add both texture and atmosphere to the overall piece. I feel that the creases in the sheet will add dimension and tones to the piece. In order to make the overall atmosphere of the piece really natural, I want to edit the photograph as little as possible to show the raw skin tones, but I am also going to experiment with putting some in black and white, as I have said, when exploring some artists such as Avedon, the fact that he has put his photographs into black and white helps to convey emotion, and this idea of untouchable beauty, and as the end of my project has been about exploring the idea of untouchable beauty and the body, I want to show this in my own work.

Colour/black and white comparison



I wanted to put these photographs together because I wanted to not only show how I have tried to create quite an emotional photograph on the left hand side, showing aspects that I have learnt throughout my project, and I think that this does clearly convey the emotion and beauty I want to, but at the same time I feel that the coloured photograph on the right, conveys what I am trying to say a lot more, and I feel that in colour it allows us to see the skin tones within it, that shows the real raw beauty of the skin and the body. I therefore think that to present my work, I will have coloured photographs from this photoshoot, to make sure that I have created the most striking and beautiful image as possible, and really focus the photograph around the different aspects that make up a beautiful fashion photograph, mainly the idea of skin and the body.







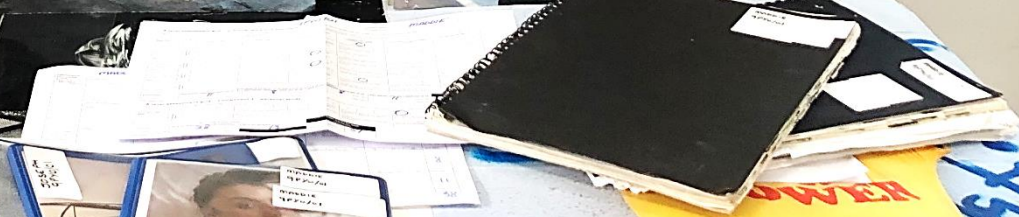






Final Evaluation

In my final photoshoot, I wanted to be able to show how the body is a really important necessity of fashion photography, and how the curves in the figure and the skin as well as the bone structure, are all aspects that help to make up a really beautiful photograph. Throughout my project I have explored many different aspects that are used by fashion photographers to create a really beautiful and striking photograph such as lighting, angles, setting and atmosphere. What I have found is that actually in fashion photography, the image focus isn't on the clothes that are being worn, but is on creating an overall striking and beautiful image that people will look at and automatically be drawn to. Because of the constant need to be different and out there we are continuously changing ourselves to become more beautiful and more attractive. When we see a beautiful picture of a model, it makes us want to become as beautiful as the model, or have the lifestyle that is being shown. We don't actually think about the fact that it's all a façade that is created by the fashion industry in order to draw us in and make us believe that we will become like them if we buy a specific item of clothing, or a specific perfume, etc.. All these material things that are being sold, don't actually have to be in the photograph. It's the idea of selling a dream. I wanted to prove this in my photoshoot, using the body as my focus, and show that the human body has been a necessity in art culture for many years, even before the idea of 'trendy clothing' came into play, and has always been an obsession of ours. This longing for looking a particular way because of the need to be beautiful and stand out from society means that if the fashion industry tells us that we need to be really skinny, or really curvy, or have long hair etc... we will feel the pressure to become that person, in order to be beautiful, which ultimately shows how we are all a Chic Sheep in society. Even though we desperately want to be different and stand out, the pressures of society stop us from doing so and we end up following ridiculous 'trends' set by the fashion industry, which constantly changes, and the idea of beauty, especially the way that the female body is depicted, is persistently being manipulated.



Chic Sheep

My personal study is an investigation into the fashion industry, fashion photography and the influence it has on the mass population.

Fashion photography interests me because of the multiple different elements and styles that make up this genre. Through research that I've already done, I have noticed that there were a lot of big fashion photographer influencers during the 20th century, including Avedon, who liked to focus on portrait photographs that capture emotion and movement. Other photographers such as Adolf de Meyer, focused more on the gentry/royalty in his photographs, these sorts of photographs were seen in Vogue in the early part of the 19th Century and were more studio based. I have also discovered that street fashion photography is a later development and it's in this area that I am currently more interested because it is less about fame and more about street culture. It moves out of the studio and combines documentary style photography with high fashion. I am beginning to take photoshoots to explore each individual style in order to discover which one I'm most interested in and how this controls what we wear and our aspirations.

To start with I am going to explain different styles of fashion photography, to get the general idea of how all the different fashion photographers use different techniques and stylize things differently. The photographers I will use as inspiration will be Avedon, along with Mario Testino who's a lot more modern than Avedon, but uses the same style of portraiture in fashion photography. I will also use inspiration from Neil Stewart who focuses on more documentary style, but still manages to capture vintage styles from the 1970's. I will then look at very high end Vogue artists and how they use the studio to create a really staged sort of picture and how they control fashion and ultimately what we wear.

I want to investigate in more depth what statement each style makes about fashion and culture. Whether fashion photography can only be linked to high-end aspirations or whether the lines are becoming increasingly blurred it is obvious that fashion and photography are intrinsically linked. Fashion uses the photographer and culture to create a style or a concept. Is it the photographers craft to sell the dream or create an illusion of a world that doesn't really exist? Does it control how successful people are? Is what we wear really important?

Before I look into any individual artists that relate to my project, I am going to look into 20th Century Fashion Photography, to help me understand further the real meaning and history behind combining fashion and photography together to create a certain image.



Adolf de Meyer was the person who allowed fashion to rise in society, as his royal patron made him a baron. This allowed him to automatically be entered into the ranks of the Prince of Wales entourage. During this time, he found that his wife called Olga, possessed all the qualities needed to create a modern version of marriage à la mode (a series of six pictures painted by William Hogarth between 1743 and 1745 depicting a pointed skewering of upper class 18th century society), a series to show that societies outsiders are susceptible to fashion because of the looser social structures.

Meyer's real breakthrough came at the beginning of the century, this happened when American publisher Condé Nast engaged him for Vogue. At this time Vogue wasn't very popular, however within a few years Nast, an imaginative and effective publisher of fashion photography turned Vogue into a force to be reckoned with within the fashion industry and Meyer's images with their gloss of extravagant glamour became the complete support system for the Vogue campaign. Multiple pieces in Vogue helped to develop standards for society life and an entrepreneur of good taste according to the historian Nancy Hall-Duncan. This controlled the magazines visual appearance for a while until Steichen took over. Vogue and Vanity Fair as well as Harpers Bazaar were the leaders of opinion in matters of haute couture (expensive, fashionable clothes produced by leading fashion houses) and high society and therefore provided a suitable framework for socialites wearing the latest fashions. One example of this is Meyer's photos of ladies of good breeding modelling in their choice of clothing, which resulted in giving fashion photography an element of documentary style within it. Most fashion photography came from women's aspirations to a career outside of the house, which led film actors to find themselves in the limelight whilst stage actors were instead pushed to the side. As show business grew, artists, musicians, writers etc... became promoters for fashion. In return, the artists were lent the relevant magazines and up and coming journals of the social elite between WW1 and WW2. Photography was later seen as the perfect way to visually express fashion, helped by mass press, which advertised this technical medium and increased the sphere of influence of fashion. Fashion is seen as the material in which photography captures it in a fleeting moment; therefore the two concepts complement each other because in photography even a second could be captured and seen as a pose.

Before Steichen came and cleared the stylistic clutter within fashion photography, there always seemed to be an aspect of it within certain photographs that pre-dated Meyer. For example, the fashion that was being shown in these photographs seemed strangely old fashioned. Within the laws of fashion photography, as an attempt to completely aestheticize both visible and tangible realities, fashion is seen as a web of expectations and ideas.

Martin Munkácsi was an outstanding photojournalist who had experience with fine art photography, sports photography, and although he didn't actually have any experience with fashion photography, Carmel Snow and her art director from Harpers Bazaar gave him a contract as soon as he arrived in the USA. Carmel Snow had come from Vogue to its rival Harpers Bazaar, and became the most influential fashion editor in two years, after firing Meyer and completely revamping the magazine, and because he wasn't familiar with the usual fashion trends in fashion photography, he therefore thought about more casual, relaxed and less high end fashion. To show this, models could appear to be photographs of young women on the street and on the beach, because they seemed so relaxed.

Whilst Meyer was photographing models in luxury clothing, Munkácsi was capturing the 'hectic' theatre of street life, however even this type of photography is managed. Fashion is seen as the antithesis to nature, but even so it seems like the two opposing sides came

together to create fashion photography in Munkácsi's work, which combines both documentary style photography and stage-managed form.

Each new fashion kills yesterday's fashion, and only by using photography can this be captured. Munkácsi's aesthetic strategies changed the style of fashion photography and inspired modern contemporaries such as Toni Frissell and Herman Landshoff, however they did not completely dominate fashion photography in the 30's and 40's. Whilst Hoyningen-Huene focused on Classical Greek Theatre props to create this sense of timeless beauty within his photographs, Blumenfeld and Man Ray strove to synthesize the two poles of WW1 and WW2. After the Second World War, dreams seemed to flourish in fashion photography again, but instead photographers would portray an anti-world within their images to contrast with the reality of ruined towns, dressed in elegant dresses and suits.

During these constructs, pictures were usually of women and some of the images lead people to drive the women that fought 'like men', to retreat to their regular position as house wife, representing all the men who came back after war demanding their 'places' back in society.

Richard Avedon, who began taking photographs when he was in the marines, noticed that Munkácsi had previously focused on the relaxed nature of fashion on young females, allowing Avedon to take photos that had emotions, souls and feelings in them. His work began with him capturing the deprivation on the streets after the war, later allowing the models to look through those photos and therefore the emotion on their faces and bodies can be captured through the camera.

In contrast to this, Penn, who was a photographer that worked for Vogue and Harpers Bazaar, focused very much on portraits and fashion shoots. These photograph automatically acquired the same status as the models had within them.

Due to the increasing prosperity during the 60's and 70's, the aesthetics and the look of fashion photography changed dramatically, ensuring a wide interest in cheaper fashion items. During this time in fashion photography the changes within society were shown to a great extent in an aspect of the models rather than in the fashions they were presenting and through this, some photographers began to take portraits of the idols in society.

After looking into fashion photography taken in the 20th Century, I have realised that the black and white and sepia tones in these photographs, make the photographs capture a lot more emotion and movement within them, as well as the particular way they use lighting, and positioning of the models. Richard Avedon stood out to me as one of the photographers that largely focused on this, after taking inspiration from previous fashion photographers such as Munkácsi.

Richard Avedon was an American fashion and portrait photographer (15th May 1923 – 1st October 2004). Born in New York City, to a Jewish family, his father Jacob Israel Avedon was a Russian born immigrant who advanced from menial work to running his own business in retail, selling dresses. Avedon's mother was the person who encouraged Richards's love of fashion and art. His interests in photography emerged at the age of 12 when he joined a camera club called Young Men's Hebrew Association. Here, he would use a family camera to explore his curiosity of the world. At the beginning of his passion for photography he used his younger sister during her teenage years as the first of his models, who struggled through schizophrenia. After taking these pictures, it inspired him to continue to capture pureness

and beauty within his work. During his early years, Avedon attended DeWitt Clinton High School, where for 3 years he worked on the school paper 'The Magpie' alongside James Baldwin. During the same time, he won the Scholastic Art and Writing Award. After graduating, he then went on to university to study philosophy and poetry, but dropped out and decided to instead work as a photographer for the Merchant Marines. This is when he began working as an advertising photographer for a department store, and was quickly noticed and endorsed by Alexy Brodovitch, the art director for Harper's Bazaar.

The first piece I have chosen to evaluate is a black and white portrait of a girl with her hand running through her hair. I think that this style of fashion photography focuses on the person and the face, rather than the clothes. I feel that with this photograph, the emotion is very clearly captured. There is a definite atmosphere of anxiety communicated by the model putting her hands into her messed up hair. The triangle that is created by her arm perfectly frames her face and creates a very powerful composition. The square format works really well with this golden triangular composition. Avedon is prone to using movement within his work and sometimes the movement is more prevalent than the fashion he is supposedly advertising. His photographs always have a high level of glamour and sophistication. By putting his models in a very simple piece of clothing, usually a black flowy dress or something which shows the collarbones and neck area, Avedon uses the way the model is positioned and the expression on their faces to create this concept of fashion photography without actually making it all about the clothes. The second photograph is a clear representation of Avedon using the face and shoulders of the model to convey emotion within the image. In this photograph, a girl is shown with her hair slicked back and braided very tidily. This automatically puts the focus straight onto the face of the model, who has quite simple makeup although with a bold winged eyeliner. The posture of the model also is very interesting, putting the focus around the anatomy and facial structure. I like the way Avedon has done this because the simplistic hair and makeup has actually ended up making the image more about the person and the emotion within the portrait. His style of photographic work is definitely linked more to the high end fashion market, where the style is sometimes more abstract in the same way as a catwalk style is abstract to what appears in a high street shop. His photographs are about the whole style of a person, their hair, their makeup, their bone structure, their profile. They're almost like a haute couture product of the fashion world.



The extremely sophisticated or over dream-like qualities to his work make the model seem untouchable or alien. The black and white style is from a different era and creates a sense that these models are from a different time. The lighting is key to creating this tonal effect. The skin looks really bleached out in both photographs, especially in the first one. It is clear he's used a strong studio light that is directed from one side, to create a contrast of light and dark. It may have been that the models have been made up in a particular way, to highlight their bone structure. He uses dark, hard lines to define certain aspects of the model. The lighting also makes the model appear skinnier, by showing off all the bone structure beneath the skin. Does this make them look more like medical specimens? I feel very detached from the models in the photograph. I feel that this is a combination of all the elements discussed in this evaluation. The nature of fashion studio photography generally creates a high glamour image, which is a reflection of the environment it is taken in. It's very formal, and is still used in modern day high-end fashion magazines because this ideal and fake world or vision is something to which people still aspire.

I have learnt that fashion photographers like Richard Avedon use these techniques to come up with this vision of the model being perfect and untouchable, making everyone who sees it want to look like her and feel like there's this ideal person who we have to become in order to fit in to society. The fashion photographer uses a camera to create a barrier between the 'ideal' and regular people, making society want to fit in and follow all the fashion trends, otherwise there's this underlying feeling that they aren't living up to standards. A good fashion photograph elevates the model and the style it's promoting. We all aspire to have what we can't have.

After looking at Richard Avedon, I have realised that fashion photography is not necessarily limited to clothes. From learning this, I want to do a contrasting photoshoot in which I explore how you can put a model in ridiculous clothing/makeup or nothing at all in order to achieve this image. Mario Testino is a fashion photographer who tends to focus on making his models wear very vibrant and out-there makeup/clothes.

Mario Testino is a fashion and portrait photographer born on 30th October 1954, and raised in Lima, Peru, to an 'upper class' Catholic family. Whilst attending the Catholic School Santa Maria Marianstas, he wanted to become a priest, but after studying Economics at Universidas del Pacifico, then Pontificia Universidad Catolica del Peru and finally University of San Diego, he decided to do something different and in 1976 went to London to study photography. During his time with apprenticeships at the studios of John Vickers and Paul Nugent, he made first attempts as a photographer. As he started out, he was living in an unconverted, empty floor of a hospital without much money, and funding himself only working as a waiter. After a while he died his hair pink, which helped people recognize him as a photographer, taking inspiration from Cecil Beaton, and his childhood growing up in Peru and Brazil, which helped him shape his work. Finally, he started appearing in Vogue during the early 1980's.

I have chosen to evaluate this piece of Kate Moss with bright paints on her face coordinating with a bright teal background. Looking at this image, Mario Testino uses bright bold colours and makeup to create a striking image. He has designed the makeup to be abstract using random colours around her eyes, and has used bright red lipstick in a patchy sort of way, to create a unique and eye-catching image. I feel that the emotion in this photograph is particularly empowering to women and fashion, because of the way the model still manages to look so beautiful and striking, drawing the public in. Not only this, but in contrast to Richard Avedon, Mario Testino's photographs are initially more striking and in

your face, and Richard Avedon seems to focus more on the pureness and beauty. This photograph is taken particularly zoomed in to the models face, cropping out the majority of the forehead, and the bottom of the chin. This technique automatically puts the focus directly onto the face, which therefore makes you look more closely at not only the colours and patterns, but also the structure of her face. The fact that the golden rule is broken brings more focus to the image also. The image is taken, so that the face is very central in the image, using portrait techniques, however he has instead, used the landscape format, making the photograph even more abstract in manner.



Personally, I think the way that Testino has done this image is very clever because he has managed to create a photograph that has the capability of selling something, even though it could have nothing to do with the item that it's selling. Kate Moss herself was the 'it' girl of her time, and someone to aspire to. As a fashion photographer, people would think straight away that it requires clothes in order to sell the dream of looking like the model in a particular brand of clothing. I initially thought that Mario Testino was focusing on the fashion, because of the way that he uses bright colours and bright makeup. He is undoubtedly creating an unrealistic image of someone, and unlike Avedon, Testino focuses more on street fashion photography. However, the more you analyze his photographs; you realize that the majority of them, like Richard Avedon's, focus more on the physicality of the model, not the actual clothes. The only difference between Avedon and Testino is that Avedon focuses more on high end, natural beauty and physique of models, creating a sense of purity, which he uses to sell clothing. Testino however tends to use models with particularly defined facial structures, along with current, modern, exciting and over-the-top abstract makeup looks. Only occasionally does he use clothing within his photographs. The reasons that this stands out to me so much, is because it shows that you could put a model in ridiculous clothing or makeup, or even nothing at all and put a photograph of it up in a shop window, and still manage to attract customers to the shop, enticing them to buy something, even though it's not got anything to do with the clothes. Because of the abstract and eye-catching nature of the photographs, it automatically creates this unrealistic dream of exciting imagery, which ultimately makes people want to become like this person. This therefore creates the illusion of fashion photography actually being about clothes, but is actually more about the dream that it's creating.

After looking at Mario Testino, I want to look in more detail about ways that fashion photographers manage to create an image of the 'ideal' person/dream, without the use of clothes. So far I have looked at Richard Avedon who uses simplistic clothing, hair and makeup, yet manages to create more of a beautiful and classy look and dream than he would if he put the model in street fashion, for example. Mario Testino still manages to show this idea, but in a different way, as he focuses more on the way he can put models in ridiculous makeup/bright colours and still manage to create a more attractive image than he would if they were wearing clothing. For this reason, I want to explore more into the body and the human skin, and how essential it is in art and photography. I want to show that without either of these things, clothes wouldn't even be able to exist so therefore isn't really what makes a fashion photography photograph. To establish the beauty of the human form and how it has inspired fashion photography I decided to look at nudes in fine art. There are many examples, but I feel that Rodin's work is most relevant.

Auguste Rodin (12th November 1840 – 17th November 1917) was a French sculptor. From the age of 10 he taught himself to draw and had a fairly self-taught education, but from the age of 14-17 attended the Petite Ecole, a school specializing in both art and mathematics, where he studied drawing and painting. He started creating his new own unique style because of his drawing teacher Horace Lecoq de Boisbaudran. He believed in teaching his students to first of all develop their personality so that they observed artistic work with their own eyes so therefore interpret it in their own way. After attending the school, Rodin earned a position as a craftsman and ornamenter for most of the next two decades producing decorative objects and architectural establishments. In 1864 Rodin submitted his first sculpture for exhibition 'The Man with the Broken Nose', to the Paris Salon. This piece wasn't originally a bust and is in fact broken off at the neck. This actually put the focus onto the texture and emotional state of the piece creating a character for many of his later pieces. The salon rejected the piece, but he carried on trying to pursue this style further. After developing this new and unique style, Rodin's work focused on the human figure and the way lighting and angles help to make it look interesting, creating shadows in specific areas and adding more dimension to the piece.

These two pieces by Rodin, Danaid 1886-1902, on the left, and 'Adam', modeled 1881, cast about 1924, The second sculpture, 'Adam', is influenced by Michelangelo and is aimed through the pose of the model to show power and inner anguish. Rodin has created the uncomfortable pose of Adam by incorporating two famous gestures of Michelangelo's work. The figure is to be framed by the beginning of life, and the strong pose represents this. The way the sculpture is angled in comparison to the light determines how the muscles are shown. If the light were coming from one side, it would create really interesting angles and shadows in the folds and dimensions in the body. The sculpture on the left was made out of white marble, was carved with the inspiration of Danaid, one of the fifty daughters of Danaus who killed their fifty bridegrooms on their wedding night and was condemned to draw water in a sieve for eternity. The position of the beautiful nymph creates a beauty around the skin of the back and the intricate angles and curves of the body and folds in the skin. The position of the body evokes sadness because of the way she is curved away looking down. If it weren't for the interesting angles and curves in the body of the statue, as well as the emotion conveyed, it could appear to be erotic, but instead isn't looked at that way at all. The way that Rodin wanted to show the beauty surrounding his sculpture even more, was by placing it directly by a window so that the natural lighting would shine through, creating a sort of 'angel-like' atmosphere surrounding it. This not only makes the vision of the sculpture appear more holy but the lighting is also cleverly positioned so that it adds

definition to the curves of the body, putting more focus onto the shape of the human figure itself and also adding shadows into specific areas, making it appear more 3D and tonal, giving it more of an atmosphere.



The techniques used by the sculptor show how the human body is an extremely intricate and beautiful thing. Rodin makes sure that whether he is carving the statue, or molding it, there is a continuous pattern throughout his work, and that is the way he manages to create a complete realistic representation of the human anatomy. I have noticed how he has taken every factor into account when displaying his work, showing that there are so many different aspects which are key in making the atmosphere and appearance of the work as beautiful as possible. He mentions that he will place a statue of his in a particular position and at a specific distance from the light source in order to put emphasis on the shadows on and surrounding the piece. Because he works with figures, the light source allows him to create a sense of beauty surrounding the body, creating a 'glow' around the sculpture, making it appear almost holy. As well as this, the curves and folds in the 'skin' of the statue are emphasized by the light creating more in depth detail to his statue. Through this, it shows that Rodin actually pays a lot of attention to different aspects that affect his sculpture, and the reason for this is because he wants to be able to accentuate the beauty of the human body.

Whilst looking at the way Rodin uses only one medium, and focuses his work on simply the body by itself, I have realised that the human figure has always been important in arts, and many pieces especially from ancient Greece. It proves that the real beauty is actually stripped down to the bare minimum and in fashion photography it's not actually the clothes that make a fashionable and beautiful image. Many artists and photographers that focus on the body, like Rodin, focus directly on the figure and the curves and bones within it, and nothing else to show the real true raw beauty. Therefore when fashion photographers are taking their photographs, it's very clear that the focus is actually on the body. Even if the model being photographed were wearing clothes, the clothes wouldn't be able to even exist without the body and all the curves and angles with the body is what clothes are shaped and designed from. Every single item has to be fitted perfectly with the intricate curves and shapes of the body, which shows how essential the body actually is. Fashion isn't about the clothes, and is in fact this idea of the ideal and 'the dream'. What makes people intrigued with the item being advertised/sold is a beautiful photograph, which is made up by lots of different aspects of photography, including lighting, angles, depth and dimension. Also

through looking at his work, I have noticed that through mainly using marble or bronze, etc. the colour is very natural and this could be another aspect that actually makes it appear more beautiful to the eye. The simplicity of the photograph is actually, what makes it more sophisticated and pleasant to the eye, therefore black and white/natural colours in photography can be an additional aspect to the beauty surrounding the photograph.

It is no surprise that the human body is used in art, but when people see it do they actually understand the true purpose of it? If I were to show someone who had no idea about the reasoning, a picture of someone showing a lot of skin, they would automatically presume that it was sexual, and not actually be able to see the real beauty within the picture and the work of art it manages to create. By looking into a lot more detail surrounding the history of nudity in art, it has truly helped me to understand the beauty and importance of it. If I hadn't have looked into it, I wouldn't fully understand the reasoning as to why it was such a fascination, but now I know, it shows that there are so many different aspects to the body that make it a work of art. By discovering this, it has inspired me to look deeper into how the body is one of the most important aspects of fashion photography, and how even though it may not initially appear the most important aspect of fashion photography, the real beauty is actually in fact down to the bare minimum.

Steven Meisel is an American fashion photographer who was born on 5th June 1954. His fascination for beauty and models started at a very young age. Whilst other children would play with toys, he would instead turn to magazines like Vogue for inspiration for his drawing. He looked to women like Gloria Guinness and Babe Paley who helped him discover ideas of beauty and high society. He began by studying at the High School of Art and Design and Parsons School For Design, at which he attended different courses but managed to get himself an interview with Ingrid Sischy for Vogue France, whilst finally receiving a major in Fashion Illustration. One of his first jobs was to work for Halston, the fashion designer, as an illustrator, whilst teaching part-time. He figured that his interests were actually with photography, so he went to Elite Model Management, where an employee who liked his illustrations allowed him to take photographs of some models. Seventeen magazine found some of Maisel's work in models' portfolios and asked him if he'd like to work with them, and from then on, was employed by US and Italian Vogue, as well as contributing to a number of artists album covers, for example, Madonna's 'Like a Virgin' in 1984.

These photographs are a part of Steven Meisel's series 'Venus in Furs', in Vogue Italia, November 2010. In this series, he was shooting a number of photographs advertising fur jackets. These images, although advertising clothing, focus on the models being nude. The photographer uses 'Second Skin' as his slogan, showing that by wearing a fur coat, you are wearing another animal's skin on top of your own. Not only does this show how actual skin from animals are used in high-end clothes, but also shows how the human figure/features is very important in fashion photography. These photographs show two models intertwined with each other, the photographer cleverly uses this as a metaphor for his 'Second Skin' series, by not only showing that the human body is necessary in order for clothes to be worn and create different styles in clothing, but also shows that the fur that is being advertised, is represented in two bodies to show that the fur is essentially wearing another specimens skin to create a fashion image in clothing. During ancient Greek times, nude painting was the only form of arts that were around, and the people of ancient Greece would create vases, and buy them in order to sell a dream, or a passion to them, something that they could look up to. This is still used in modern day and proves that the body/skin is really essential in fashion photography, because it has always been important in the arts, and has actually

grown in importance especially as photography and fashion has progressed over the years, becoming more popular to use people as the focus in photographs.

In this photograph, Meisel only uses aspects of fur clothing in his photographs, putting the main focus onto the bodies. The photographer has cleverly positioned the models, by only showing specific areas of the skin, and having the other model covering areas. The way he has done this makes the photograph more compositionally impacting, creating an actual sense of 'second skin', by having the models overlapped and intertwined with each other. Both models have very pale skin, and because the background is plain white it originally creates quite a dark atmosphere and quite a clinical looking image, however, Meisel manages to create beauty out of the actual image. By using the fur in-between the models and the white background, it breaks up the image creating a softer image and putting more of the focus onto the models. The way Meisel has positioned parts of the body with each other creates intricate shapes, and almost a symmetrical picture, making both models lie in a really similar way in opposite directions. He also uses the camera in a really clever way in both images. He manages to crop the picture so that in every area of the photograph, there is a body part/ligament in it. The way he does this manages to almost create a piece of artwork.



After looking at this artist, I feel that this expands my idea of skin a lot further. In the most recent part of my project, I have discovered that the body is actually the necessity and real beauty in fashion photography, and Steven Meisel also shows this through this series, in so many different ways, especially in the way the bodies of the two models are intertwined with each other, showing the details of the shape of the body and the way that shape of clothes are designed specifically to fit the natural shape of the body. Looking at it from this perspective, shows that clothes in fashion isn't the optimum focus in fashion photography, and actually it's down to the bare minimum. Clothes are simply made and designed in a specific way in order to make the person look/feel attractive and confident, and the way they do this is by creating an item of clothing or accessory to accentuate and show off the body/face we already have.

On the super visual level, fashion is all about the clothes, but the fashion industry is driven by something more imbedded than that.

When photographs started to promote fashion, it was always linked to what the upper classes were wearing. The desire to have a certain look was driven by having or wanting a certain life style. Even in modern society super-models become the icon that we aspire to be like. We traditionally have been and are 'Chic Sheep' following a trend set by a few.

I have had to argue constantly that fashion is not simply about the clothes. The style and beauty created by the model, hair, makeup, lighting, and photographer is essential. Beauty is the main concept that we all strive to achieve and want to see. A style can be created without any or little clothing. Our entire obsession with our own body image and all the issues surrounding this shows the importance. If it is seen by high fashion that is good to be skinny or to have long hair, we will all feel pressured to follow this. Being a 'Chic Sheep' is part of our society despite the dangerous consequences. To stand out to not be a 'sheep' means we have to fight against what the media says is beautiful. This is linked to both what we wear and about the perception of what our body is shaped as. Our perception of beauty is set by both fashion and art, deep seated in our culture and constantly changed due to the fashion industry depicting an image that manipulates how the female body in particular is depicted.

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