GCE A Level Advanced Art and Design

Photography
Component 2

CHLOE

Total Mark 44

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	11	11	11	11
Performance Level	4	4	4	4
			Total out of 72	44

Pearson

PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims	straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements	predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding	diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding	

AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT — purposeful, informed, coherent, contextual references inspire creativity, consistent,			CONFIDENT AND ASSURED			EXCEPTIONAL			11

AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT — purposeful, engaged, informed, realises some aims, consistent control over the formal elements			CONFIDENT AND ASSURED			EXCEPTIONAL			11

AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT — purposeful, engaged, informed, effective, skilful, consistent, coherent, realises some aims,			CONFIDENT AND ASSURED			EXCEPTIONAL			11

AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT — purposeful, realises some aims, contextual references inspire creativity, skilful, consistent control over the formal elements			CONFIDENT AND ASSURED			EXCEPTIONAL			11

Total mark: 44

Examiner commentary

This submission meets a consistent level of assessment throughout, falling into the middle of the Competent and Consistent Performance Level across all Assessment Objectives. The intention is purposeful and made clear from the outset – to explore the title of 'Similarity and Variation' through an investigation of historic portraiture and portrait photography, recreating historic styles through contemporary subjects.

Visual and contextual research is engaged and coherent and demonstrates an informed understanding of the contextual references. As a result, the candidate develops skilful and coherent responses, realising some aims through a Competent series of portrait photographs that demonstrate consistent control over the formal elements. The development of the investigation remains close to sources, is consistent and engaged, with contextual influences inspiring creativity. It does not yet explore and develop the original ideas and genuine creative journey that would raise marks to the highest position in Performance Level 4.

AO1: The submission begins with an engaged and informed explanation of the work of Maisie Maud Broadhead, described by the candidate as the 're-working and re-interpretation of historical paintings through the medium of photography'. The candidate presents a purposeful and coherent critical review of Broadhead's intentions, with an informed understanding of the manipulation of formal elements within the artist's photographic reconstructions. These contextual references inspire creativity throughout the development of the investigation, informing and underpinning the project theme throughout.

Examiner commentary continued

AO2: The assessment of AO2 consistently addresses descriptors within Performance Level 4. Taking inspiration from artists and photographers such as Millais, and Julia Margaret Cameron, the candidate shows an informed contextual understanding when selecting appropriate models, costumes, and settings for a series of experimental photoshoots. These realise some aims and demonstrate the engaged and informed exploration of technical issues such as composition, pose, costume and lighting. There is consistent reviewing and refining of ideas and images throughout the photoshoots, resulting in skilful and meaningful photography developed through consistent control over the formal elements.

AO3: Similarly, in AO3, assessment is securely established in the middle of Performance Level 4. Contextual references continue to inspire creativity in a set of photographic transpositions of the work of Frederic Leighton and Jules Dalou. The candidate realises some aims in effective photographic observations of drapery inspired by the sculptures of both artists. Informed critical review and visual understanding is evident within this series of photographic responses as the submission begins to display more individuality, although does not yet meet the descriptors of 'imaginative' or 'original' that would raise marks to the top of Performance Level 4.

AO4: The resulting photographic outcome demonstrates all the characteristics of a Competent and Consistent submission. The investigation is realised through a series of skilful photographic portraits that demonstrate a consistent control of the formal elements. They are a purposeful resolution of the visual enquiry established at the start of the candidate's creative journey. The development of ideas is purposeful and informed with a coherent understanding of contextual sources. These contextual references inspire some creativity; they do not yet demonstrate the imaginative and original personal ideas that would support assessment at a higher level within Performance Level 4. The submission securely meets mid-level 4 assessment throughout, consistently addressing, and inter-relating all AOs throughout the investigation.

SIMILARITIES AND VARIATIONS

SUMMARY OF INTENTIONS

Taking the title 'Similarities and Variations', I decide to think about the changes between past and present, in regards to art and photography and also in regards to society and social and commercial norms. Focusing mainly on artists from the Victorian era and the earliest photographers, I intend to explore the similarities and variations in previous artworks and their components, and compare and recreate them with a modern quality, in some cases modernising works and in some cases recreating them in a photographic form using the style of the artist.

To begin my project, I decide to look into portraiture, exploring the well known artist Thomas Hudson. His paintings embody the previous style of portraiture in the way the subjects are positioned, the expression and the background. Portraiture has been a popular form of artwork for many centuries, and is depicted as a "painting, photograph or sculpture, or any other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality and even mood of the person." I begin by looking into previous art styles and genres of the past and intend to draw similarities & variations between the past and the present.

THOMAS HUDSON

Thomas Hudson was a portrait artist in the 18th century. He was one of the leading portraitists in the mid 1700's in London and mainly painted oil on canvas or panel. His style of work was common at the time with abstract art not yet practised, the life like representations of his clients were that of the norm at the time. The people sat for portraits pose in their finery with a largely inexpressive demeanor.

This shoot is in response to the work of the artist Thomas Hudson. I attempted to emulate his style of painted portraiture through the medium of photography. The models hair is tied back and she is wearing a laced high necked dress. The fashion of Hudson's subjects were usually dressed in grand and detailed clothing. The models blue eyes are picked up and echoed by the blue lace. The background is plain like in many of Hudson's portraits so all of the viewers attention is focused on the models face, which is almost expressionless like the subjects of the original portrait.
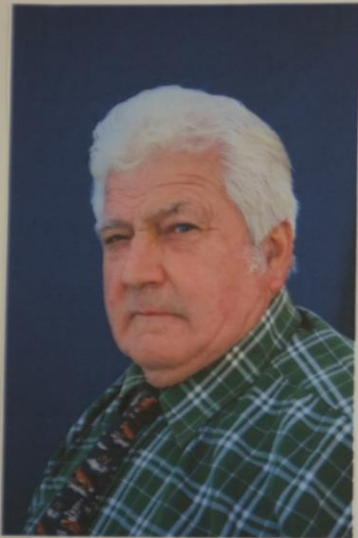
These portraits are of an older subject. I chose to blue the background, emphasising the model's indigo blue eyes. Choosing to consider the concept of portrait photography conveying predominantly facial features of a person, I took some close up headshots to give an intimate feel of the subject's expression and features. These photographs have a more modern feel than the previous shoot, as the subject is wearing a shirt & tie, a relatively modern fashion development.

These photographs are taken of the same subject and in the same style as Thomas Hudson. However, I dressed this model in different clothing to give a more old-fashioned tone, so that the subject plays a specific role in the same way Hudson's models wore fashion that best represented them, usually in their grandeur. I fashioned this model to appear more working class than the original models were ever presented to be.

MAISIE MAUD BROADHEAD

Maisie Broadhead reworks and reinterprets historical paintings through the medium of photography. She has several collections of photography where she works on this idea of recreating and famous old masters, sometimes modernising them by changing aspects about them in her photograph and sometimes visually recreating the painting in keeping with all the details. Simon Vouet was the artist who painted 'An Allegory of Wealth' in the year 1640. His painting encapsulates a sense of wealth with the excess of the scene. The woman is robed in plentiful fabric of reds and oranges, rich colours symbolic of wealth. The child grasps a handful of fine jewellery and a large detailed vase sits at the subjects feet. There is a large column in the background, with connotations of grandeur and affluence. Maisie Maud Broadhead recreates this painting as a photograph. Details from the painting are directly related to the painting in this situation, the woman is dressed in the same draping fabrics and all subjects are composed in the same way, as well as the same column and vase being emulated in the photograph. Slight modifications from the original blue print of the painting are seen in the child only holding a single necklace and the child wearing its nappy. The light on the photograph is also less warm, with slightly colder tones than Vouets original piece. Broadhead however has gone to great lengths to recreate the original and for me it is a very successful photograph.

In another series by Broadhead entitled 'Other Allegories of Love' is inspired by the work of Paolo Veronese, in particular his series 'Allegory of Love' (1575) In her collection, she reinvents four of his allegories of love, 'Unfaithfulness', 'Scorn', 'Respect' and 'Happy Union'.

These are the same names that they were titled by Veronese. Taking a look at 'Unfaithfulness' by both artists you can see some similarities and some modifications that Broadhead has made from the original piece. The most dramatic change that she has chosen to make is switching the gender roles by having the man as the subject of 'unfaithfulness' instead of a woman and the girls are the victims instead. This could be a statement of modern society where men are now perceived to be more deceptive than females. She maintained the original composition of the Veronese piece and kept the colours of the clothing the same, where the scorned man and woman are dressed in deep red and the subject of unfaithfulness is dressed in a brown/beige colour. Broadhead has also chosen to add angel wings to the child, who stands out as a symbol of innocence and purity and has an angelic quality in amongst the situation. She has modernised the scene in other ways with aspects such as the mothers shopping bag and the cafe setting of the encounter. A concept she has kept the same from the original artwork is the overcast stormy sky with some flashes of blue. The sky emulates the turbulence of the scene and Broadhead chose the day to liken it to Veronese's.

The other works in this collection have followed a similar concept. Broadhead tends to maintain the main structure and composition of the painting the same but she varys aspects to bring a modern element to them. She uses the medium of photography to compare societies in the past and present, by showcasing the social norms of today rather in direct comparison to those of the past.

For her collection entitled 'Broadheads women', Maisie Broadhead is influenced by the artists Johannes Vermeer and Vilhelm Hammershøi. She imitates the two artists particular styles in the following photographs.

These works were produced by Johannes Vermeer in the 1600s. A commonality between a few of his paintings is the theme of a window and a subject standing or sitting close to it, with a table or desk separating the two with various objects placed on it. The objects act to indicate the type of person the subject might be and what they are doing seems relevant to tell a narrative of the subject. The light from the window acts to cast in some cases soft and in other cases dramatic shadows. In all three paintings, colour choices play a role, in the left painting entitled "Woman in Blue Reading a Letter" has a blue motif be the woman's dress, the chairs and the tablecloth are all blue. The woman's expression also personifies the colour blue, with its connotations of sadness. The middle painting entitled 'The Girl with the Pearl Necklace' has a more golden tone with gold curtains matching the woman's dress and the details on the chair. Gold is symbolic of wealth and grandeur and the girl is fingering her fine and valuable jewellery. In the painting on the right entitled 'Girl Interrupted with her Music', displays a darker scene with the light from the window casting a light onto the girls bright, rich red clothing. Red has connotations of danger and warning as well as love and romance. This centralises her as the more eye catching character over the man in the painting. The photographs below are taken by Maisie Broadhead. She makes use of the theme in Vermeer's paintings and utilisers his composition. All three women in the photographs are seated or standing by a window casting light on the desk/table with items that work together to tell a story of the subject. She modernises his archaic works by replacing the scene with current decor and objects of this day and age eg. the mobile phone and the beauty products used by the individual of the middle photograph. This photograph is a reinvention of the painting previously explored composed by Vermeer. The girl wearing a golden coloured top is handling her necklace, mirroring Vermeer's subject. Direct comparisons can be drawn between the two eras through the Broadheads recreations.

Her photographs that follow the ones already explored in the collection can be likened to the work of Hammershøi, an artist from the 1800s. She focuses on his works which are composed of the back profile of a woman. This differs from the work of Vermeer who focused on the facial portraiture of women, as do most portrait artists of the time.In each of the following examples of Hammershøi's works, the subjects are seen to be facing away from the artists point of view. The hairstyles of the subjects are all updos and they are all presented to be wearing dark clothes. This along with aspects such as the apron and the tray in the paintings suggests that the women all have a similar role and are potentially house staff. The scenes are all set indoors in rather large and plain rooms with minimal furniture. This draws focus onto the little furniture that is present, of which the artist has specifically chosen to add to his painting. The minimalist style of the decor also draws a closer attention to detail as to not distract from the female figures. The colours he uses are rather cold and grey and all of these features are echoed in Broadhead's photographic recreations.

Maisie Broadheads photographs act to mimic the style of Hammershøi. These are the follow up images in her collection "Broadheads Women". She uses similar scenery with cold toned blank walls and minimal furniture. She, like Hammershøi composes the women both standing and sitting wearing all black with an updo hairstyle. Broadhead too uses props to show a glimpse into the personality of the woman in question, however hers are more personal and telling as she uses books to show a sense of intelligence and a washing basket to imply a sense of motherhood. Broadheads photography modernises the work of Hammershoi as she reworks his inspired pieces by updating the scene with small details such as jewellery and the female subjects stances, however keeping the same compositional

AUGUSTUS LEOPOLD EGG

Augustus Leopold Egg was a Victorian artist born in the early 1800s. His work was influenced by his membership in 'The Clique' which was a group of popular artists who tried to incorporate moral and social activism in their work, and the pre-raphaelite movement. His oil painting entitled 'A Young Lady at her Toilet' shows a young girl admiring her reflection in the candle lit mirror. She is wearing an extravagant dress, symbolic of her wealth, and indicating that she may be going out for the evening. Her clothing is light in colour giving her a quality of youthful innocence. Her hair is curled into ringlets and she is holding a white flower to her face. On her desk laid out in front of her is some flowers and beauty products, as well as some small jewellery pieces. The rest of the room is minimally decorated with a just a single painting hanging on the wall. Also in the background a house maid holds the young ladies clothing and also looks into the reflection of the girl in an admiring way. Her hair is tied up and she is wearing dark clothes. Her presents adds to the look of wealth in the young lady in the way that she has help. She also acts as a direct contrast to the 'lady' as the two differ in all aspects, apart from the fact that they appear similar in age. The light in the photograph is so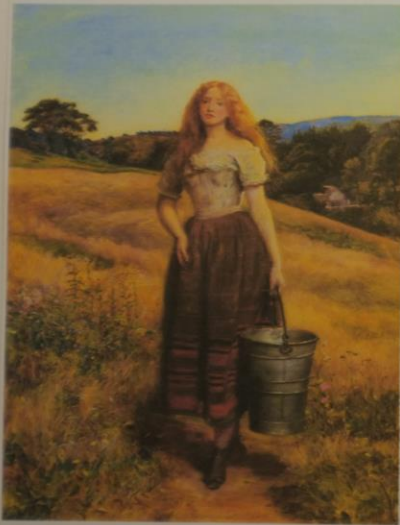ft and glowing and the colours have a warmer tone . This Augustus Leopold Egg artwork is the one that I first decided to recreate in the style of Maisie Broadhead. I chose this piece because I feel it encapsulates the era of which it was painted, with the fashion and style choices being embedded in the Victorian times of which it was painted.

To recreate Augustus Leopold Egg's photograph, 'The Lady at her Toilet', I selected a model that likened the original 'Lady' in his painting. The curled ringlets in her hair being of trend in the Victorian era, I decided to style the models hair straight to modernise and drag the model out of the original time period. To contrast the minimalist decor of the rooms singular painting, the scene is plastered in many photographs, a popular style for many young people today. Instead of a flower, the subject is holding a makeup brush as she looks into her small portable mirror. I decided to place jewellery and beauty products scattered on the desk in front of the model similar to the original painting, however modernising it with a speaker and modern makeup items. The lighting is maintains a golden tone but is slightly harsher and more brightly lit. I chose to dress the model still in a dress, but modernising it with the modern fashion. I changed the colour of the dress and instead of a white shade, I chose for it to be black. The age of the subjects are similar, however the conservative societal expectations of young women in the Victorian era has been transformed in the modern world, where young girls are no longer held to such high standards of traditional and inflexible behaviour. The innocence of young women has to me, somewhat been dismissed with the current state of equality in Great Britain today. I wanted to add a lightness of the original piece which I achieved with the fur shawl. I decided to cut the maid figure from the photograph as I wanted to stray away from the societal normalities of the 19th Century, with maids being less common in the modern world. I decided to follow the general structure and set up of Egg's painting, however didn't follow it directly in regards to composition. I took the photograph in a landscape format which meant that I did not follow the same configuration that Egg created, cutting more background to the right of the subject with the absence of the maid and cutting the lower half of the subject from view. I think I was to reshoot the photograph I would have accounted for Eggs portrait composition and show the length of the models body, however I was attempting to achieve a sense of change from the original painting, but it may have been more successful if I followed the artist more closely for a better and more correlating result.

JOHN EVERETT MILLAIS

John Everett Millais was a painter and one of the founding members of the Pre-Raphaelite brotherhood in the Victorian era. His work was somewhat controversial of the time, with his most in dispute painting being called 'Christ in the house of his parents'. This was a very controversial piece as it shows Christ in a more realistic light with the subjects appearing malnourished and in moor poor conditions than they had ever been portrayed before. In his later years his artwork moved away from Pre-Raphaelite style into a new style of realism. A painting by John Everett Millais that I became interested in was 'Farmers Daughter'. The painting is composed of the character of the farmers daughter carrying a metal bucket across a field. The setting is very picturesque, with the blue sky and rural land stretching out behind the subject. Millais uses very warm tones making the the painting very comforting to look at. The subject has light strawberry blonde hair which is glowing almost golden in the evening sun. Her clothing is muddy brown, old fashioned with the long heavy skirt stretching down to her ankles. She walks on a path in worn leather boots.About her feet sprout wild flowers, with soft yellows, blues and pinks brightening the foreground. The painting is somewhat idyllic, with the beautiful fair faced and red lipped girl planted in a beautiful charming country scene.The grass crop behind has grown long and the trees in the background are all bountifully green, indicating the season is late summer. Millais painted this piece whilst he was still an active part of the pre-raphaelite movement, however the exact date is unknown. I wanted to recreate this painting in some form using photography, and slightly modernise it by placing the subject in not a rural, but more urban scene. In the original painting, the woman is carrying a bucket, symbolising her work and purpose for her journey. In the photograph the model is carrying a bag, which adds a modern sense of what young girls are more commonly carrying in this day and age, also symbolising a shift in industry from the 19th century, where the country was more agriculturally dominated, whereas now the work is more commercial and retail. I also decided to use colder tones for this photograph, as the scene is less idyllic and more urban, with greys and blues being the tone rather than Millais's yellows and browns.

Another painting by John Everett Millais that I find particularly beautiful is one he entitled 'Cinderella'. It is composed of a young girl with fair hair and skin slouched on a stool clutching onto a brittle broom. Her clothes are plain and dirtied, implying that she does not come from much wealth. Her feet are also bare on the stone floor. Her environment is dark and dingy and not homely or comforting to look at. Firewood is piled in the background behind her. The models physical presence embodies the original concept of Cinderella, being young and beautiful but worn and tired from her responsibilities as a worker in the household. She appears to be the stereotypical under appreciated princess. The broom in the image represents her housework responsibilities and she holds it close to her as to use it as some sort of comfort in the dingey scene. The only splash of colour is found on the subjects head. It is a deep rich red, being the colour of royalty, it is indicative of her true worth.

She also holds loosely a peacock feather which too holds royal connotations. Peacock feathers can also be symbolic of guidance and protection. These qualities are also found in the character of the fairy godmother in the fairytale, indicating that the young girl is being watched over and defended from the cruelties of her circumstance.

I decided to recreate the painting by John Everett Millais. I decided to maintain the general feel of the painting and keep the dungeony background feel in the recreation. I decided to change the style of the model into a older generation person, as I feel the maternal role in the household can embody the character of Cinderella more than younger people in most cases in this modern day and age. Mothers are often relied on for many of the household responsibilities and is often overlooked and undervalued in many circumstances, but still is royal in her own right. I chose to style the model in modern clothing, like what she may go to work in but place her in the scene of the original painting by Millais. I also modernised the broom she is holding to a more common of this day and age kitchen broom.
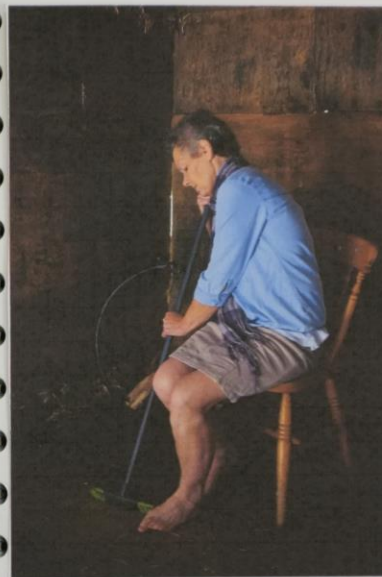
Ford Madox Brown

Ford Madox Brown was a painter in the Victorian era, his work thought to be mainly influenced by the Pre-Raphaelite movement and the an artist from the 1600s named William Hogarth. He is most famous for his painting entitled 'work' which is concerned with the social hierarchies of the country. He also completed the series 'Manchester Murals' which represents some history of Manchester in the 1800s. His painting entitled 'Mauvais Sujet' translates from french to 'Bad Subject'. He painted this in the year 1863, and is composed of a girl relatively young in age appearing to be writing/ doing work at a desk. Her hair is loose and untamed and cascades down her green polka dot dress and bounces off the black tie

around her neck. The subject has big brown eyes and is eating an apple with an uninterested and rebellious expression on her face. The desk has scribbles and words on it, implying that the 'bad subject' is bad in a behavioural way. The ink pot and the feathered pen plants the painting in the era, both aspects being common of that time.

To reshoot the work of Ford Madox Brown I chose a model with the same iconic long black hair that was captured in the original piece. Instead of styling it in the unruly way of the previous subject I decided to straighten it to give it a sleek look. I placed the model in a more relaxed setting of a bedroom, where the "student" is also doing school work. I replaced the feathered ink pen and paper with a laptop, a very modern development in technology, showcasing the change in societal norms between the 19th century and today. What hasn't changed is the "bad students" attitude to their work. The model in the photograph is consuming a less healthy food in comparison with the original apple, representing the unhealthy amount of screen time young people have today. The subject is wearing simple lounge wear to replicate her lazy attitude towards her work. The tone is more sombre in the photograph in comparison with Browns painting, as I chose not to make such bold colour choices to reflect the unenthused and rebellious mood of the student,

Dante Gabriel Rossetti

Dante Gabriel, like John Everett Millais was part of the founding members of the Pre-Raphaelite movement and was another very famous victorian era. His work was very influential as well as sometimes controversial for his time. This painting is entitled 'Proserpine'. Proserpine was a mythical goddess and the daughter of Ceres, who was abducted by Pluto, King of the Underworld who agreed to return her to her father if she hadn't eaten any of the fruits of Hades. It was discovered that she had and eaten one pip of a pomegranate and was forced to remain there. The painting depicts her in the underworld clutching the fated pomegranate. A theme of blue is carried throughout by the dress, her eyes and the background. This holds connotations of sadness and melancholy representing her feelings at this time of her revealed doomed fate. Her second hand grasps her wrist as if to try and prevent the act that she has already committed. This ruminates a sense of regret and helplessness. Her healthy and full head of hair bounces off her shoulders, blending tonally with the colour of the pomegranate and the candle holder at the bottom of the painting. The flame appears to have been recently diminished and all that remains is the swirling smoke representing what once was. This could be representative of her hope of escaping the underworld being dashed out, along with the light in her life. This is one of Dante Gabriel Rossetti's most famous pieces and its success is apparent in its beauty.

In these recreations, the fated object has been switched from a pomegranate to a phone, which the model battles to keep her attention off, with a similar hand of wrist stance, mimicking Proserpines own struggles. The photos represent the negative impact of technology on young people and how its over use can also be fatal for issues such as mental health. The model is dressed in white representing innocence, her lips tainted Red like the original model.

JULIA MARGARET CAMERON

Julia Margaret Cameron was born in the early 18th century and was one of the earliest photographers who specialised in portraits, most commonly taken of the celebrities of the time (Victorian era). These portraits included the likes of people such as Charles Darwin, Robert Browning and William Rossetti. Cameron became a photographer later in her life at the age of 48, with her work being more appreciated for its unique style today, rather than in her lifetime. She utilised a soft focus to make her photography dreamlike from which she took inspiration from British painter and photographer David Wilkie Wynfield. This is a photograph she took in 1872 entitled "Ponoma", the subject being 20 year old Alice Liddell. The word "Ponoma" represents the Roman goddess of gardens and fruit trees. Cameron captures the young girl embedded in thick and flourishing foliage, laiden in flowers, embodying "fruitful abundance", young fruitfulness and fertility. The subject is dressed in white which carries connotations of innocence and purity. The robe is loose and The models face is expressionless as her piercing eyes gaze directly into the camera. Her hand is placed sturdily on her hip, giving her the body language of confidence and authority. She is grasping a branch with leaves shooting from it and has flowers embedded in her hair which cascades carelessly down her shoulders. Shadows cast from the sun and the leafage are painted on the models face and body.

I have decided to recreate this photograph using Julia Margaret Camerons style, described as 'luminous and feathery'. I wanted to change some of its core messages to reflect the current era and reflect the difference in young people today and how that contradicts with the past.

This is the result of the shoot I carried out in response to the photograph "Ponoma". I chose a model of the same age as the original model Alice Liddell and dressed her too in a white draping dress of a similar style. This for me draws parrallels between the two photographs making it a kind of recreation. However, I have chosen to change some of the aspects of the initial photograph, particularly in regards to the foliage in the background. I changed the dense, vibrant and fruitful background of the plants to the dead and sparse branches of a previously flourishing vegetation. This for me represents the change between the two eras of which the photographs were captured. The harshened background is symbolic of the modern world struggles for young girls today. Where previously, childhood innocence to the sometimes brutal ways of the world was preserved for longer, the naked branches convey the naked truths revealed to girls at a now more early age. Instead of a flower, the subject is holding a brittle branch to convey the more bleak perspectives on the world for young people today. I chose to take the photograph with a soft focus like that of the origial photograph and tried to edit it to correlate with Cameron's own image.

Another photograph taken by Julia Margaret Cameron that I enjoy is this one, entitled 'Beatrice'. Her style of using of soft focus is especially successful in her portraiture, in my opinion. She gives the model a dreamlike quality, and the slight distortion to detail makes the image and features become more delicate. The subject is gazing into the camera lens with a kind of longing expression. Her head is tilted slightly to face the camera and her body is positioned facing slightly away. Her clothes appear plain and her head piece is not symbolic of significant wealth, contrary to previous styles of portraiture, where subjects were painted in their grandeur. The girl has dark hair which is loose and hangs about her shoulders scraped out of her face . The portrait appears close up and intimate as she uses a larger format with her camera holding a 15x12 inch glass negative. She referred to this style of portraiture as a "less precise but more emotionally penetrating".

I decided to recreate this photograph taken by Julia Margaret Cameron. I dressed the model in light colours and plain material to mimic the plainness of the original outfit. I also styled a head piece in a similar way to the original photograph. I tried to compose the photograph in the same way, using a soft focus and a low aperture to make the photograph feel more intimate and close up, as well as bringing the floaty quality that Julia Margaret Cameron is well known for. The models hair hangs loose and her head is tilted to the side as to compositionally correlate to Cameron's own work. The expression on the subjects face appears mournful and sad. When taking the photograph I tried to keep in mind Cameron's own objective of making the image "emotionally penetrating", making the eyes a kind of focal point for the viewer and having no distractions in that of a busy background or grand clothing. To complete the recreation I wanted to edit the photograph in a way that mimicked the film that her photos were taken on.

14
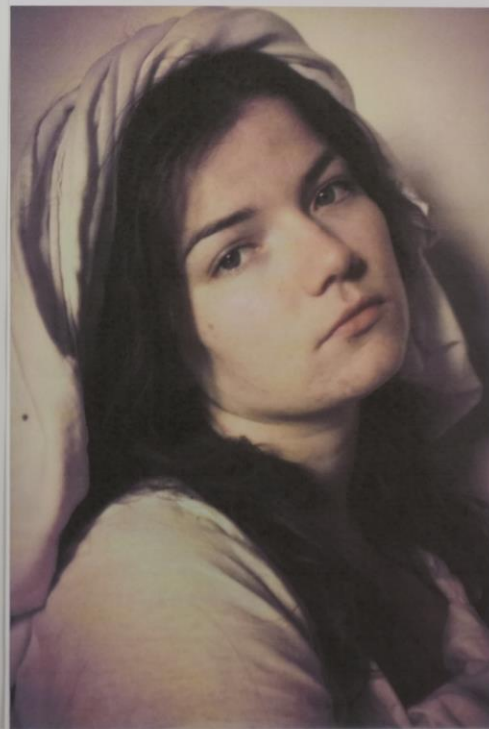
This photograph by Julia Margaret Cameron is entitled 'After the Manner of the Elgin Marbles'. The Elgin Marbles are a 'collection of classical greek marble sculptures' which were previously part of some buildings in the Acropolis of Athens before being removed and


shipped to Britain by Lord Elgin. The girls physical positions imitate that of a part of one of the marble sculptures of two female figures, one sitting upright and the other lounging more leisurely. The girls are dressed in dresses that drape elegantly over them. Their hair is dark and are both loosely tied up behind their heads in a casual manner. The girl on the left of the photographs attention is directed to that of the lens, looking with direct intent at the viewer. The girl on the right shows more of a disinterest at the

camera and appears with a slightly bored expression. Her arm hangs carelessly with the direction of gravity, leaning comfortably on the other subject and her gaze drifts off in a kind

of dazed way. The marble sculptures that Cameron likened her photograph to are shown here. Cameron has maintained the look of the dresses which in the sculpture too cascade across the female figures. Cameron envisioned the facial expressions of the statues and portrayed them in her photograph.

I decided to do a shoot in response to this photograph by Julia Margaret Cameron, using only a single model. I attempted to recreate it with a few modern twists. I also kept in mind the original inspiration for her own photographs, the greek marble sculptures. The form and figure of the model in this respect is more integral and holds more importance.
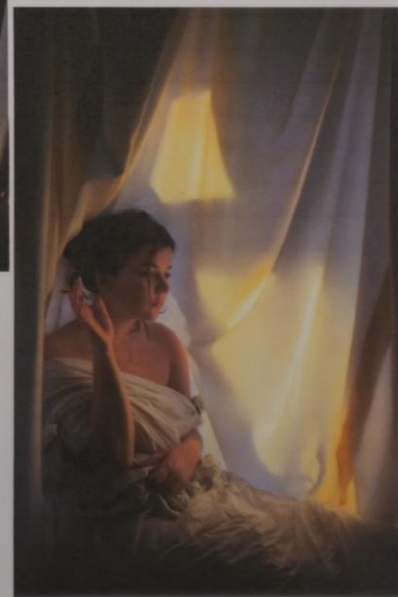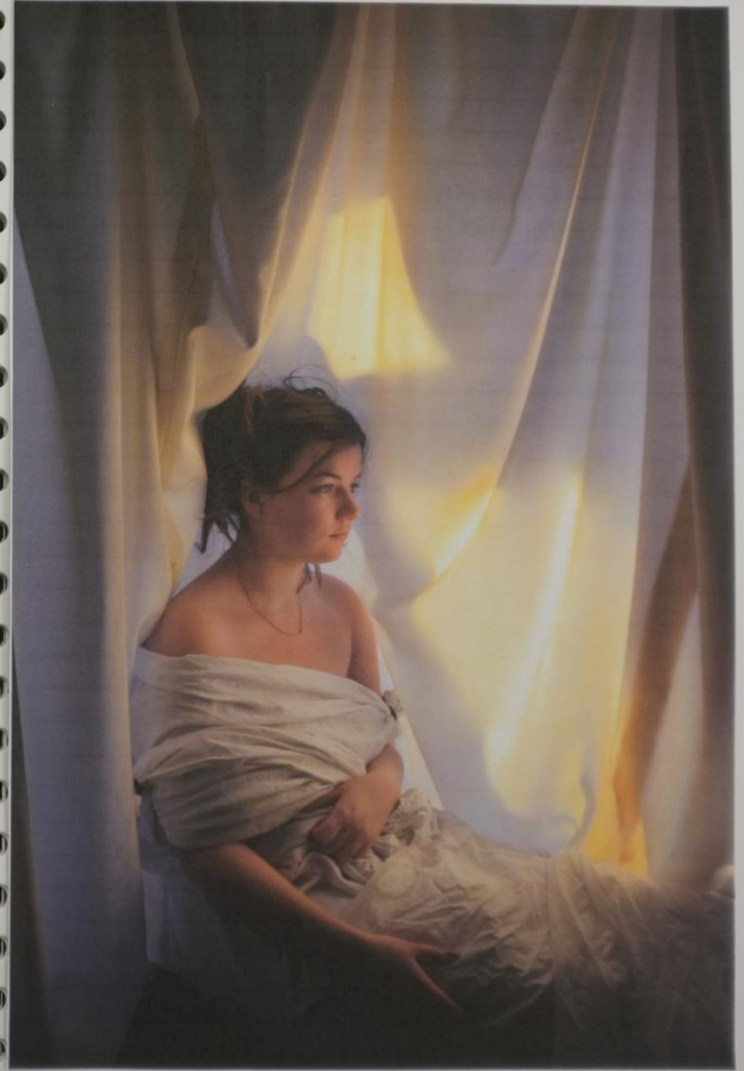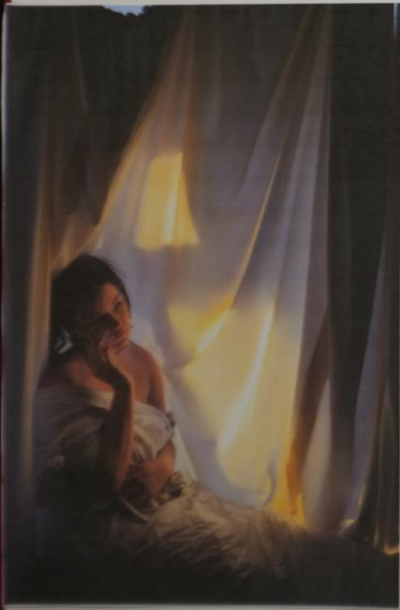
After studying some of Julia Margaret Cameron's photography, I have become interested in how she linked the art form of photography with the art form of sculptures. Sculptures and statues capture a specific and unique body form and freeze it in a three dimensional structure. The sculptures that she based her photograph 'After the Manner of the Elgin Marbles' were the Elgin marbles which are also known as 'The Parthenon Marbles'. The marble statues were made as part of the Parthenon temple in Athens and other parts of the buildings in the acropolis

I have become interested in recreating types of sculptures looking at the details in them and modernising and bringing them to life through the medium of photography. Sculpture as we know it today began in Ancient Greece and has evolved over the years to be artistically limitless in the eyes of modernism.
Ancient Greek sculptures:
I am interested in fabrics and how they are captured falling in a specific position and how details such as feet and hands are intricately displayed in a 3 dimensional form.

Taking a closer look at the same sculptures that influenced Julia Margaret Camerons photography, I decide to explore and impersonate different poses that were captured in the original statues. The way that the bodies and limbs are composed and the relationship between bodies and fabrics in the sculptures captures the fluidity and movement of both aspects at a point in time.

I took this photograph in response to the Marble works created in the ancient greek times. I tried to dress and compose the subjects in a mimicking way to the original, attempting to capture the relationship between the fabric and the people.in a moment in time. I edited the photograph to correspond more directly with the sculptures by draining it of colour as to not distract the viewer from the detail of the textures.

To modernise the sculptures I decided to use the same models and background as the previous shoot, however I wanted to explore a modern twist on the classical style of the Elgin Marbles. The sculptures attire would have been based on the fashions of the time. In ancient Greece, the clothing was thick and draping as well as layered. There was an essence of excess of lavish materials that would hang from limbs which contrasts with the modern tight fit of many clothing today. I dressed one subject in skinny jeans and boots and the other in high heels to present more of a modernised version of the photo, without taking away the essential positioning that was established in the original works. This means that the viewer can draw direct correlations between the marbles sculptures figures and composition to this photograph giving it a modern twist.

One Ancient Greek statue that is of interest to me is this one, named 'Venus de Milos', made by Alexandros of Antioch. It was created sometime between 100-130 BC, and is thought to be a depiction of either Aphrodite, the Greek Goddess of love and beauty or Amphitrite, the sea goddess. The sculpture is names after the Greek island of Milos where it was discovered. The statue details the features of a female body and also uses fabric in a similar way to the Elgin Marbles. This statue is also composed of marble and is currently on display at the Louvre in France. The goddess wears fabric that draped down from just below her waist, looking precarious in its low down position. Material creases and folds all down her legs. She is standing in a slouched and leisurely position with one hip lowered and her knee sticking out in a relaxed way.

The knees and legs are bent in a similar way to the original sculpture with the relaxed and slouched stances being maintained in the photograph. There is more of an essence of colour in the photograph with there being varying shades of greys following the tones of the clothes and shoes which draws the image into a more modern look as opposed to the continued plainness of a statues tones.

In this photograph I am attempting to recreate the original Venus de Milos. The fabric in the original appears much more heavy where as in this photograph it appears more flimsy. It drapes however in a similar way creasing between the models two legs. The stance is similar as the model slouches onto her hip and bends her forward knee to show a relaxed and languid pose. By draining the colour again, I am attempting to make the photograph correlate more strongly to the original and focus the viewers attention to the detail in how the fabric falls with the force of gravity. The model does not exactly copy the depiction of the Goddess that Alexandros created however the sculpture is echoes through the photographs use of bodily composition and material.

More recent sculpture artists can be found in the Victorian era. Like many of the paintings I have studied in the project so far, I decide to explore the similarities and variations between the Ancient Greek sculptures compared to the sculptures from the Victorian time period. One sculptor artist from the era I am interested in was named Alexandre Falguière. This sculpture was named 'The Woman with the Peacock'. Similarities can be drawn between this statue and Alexandros of Antioch's 'Venus de Milos' in the way they represent the women they are sculpting. Both women are slouched with a hip dropped to one side and one leg bent in front of the other. Although
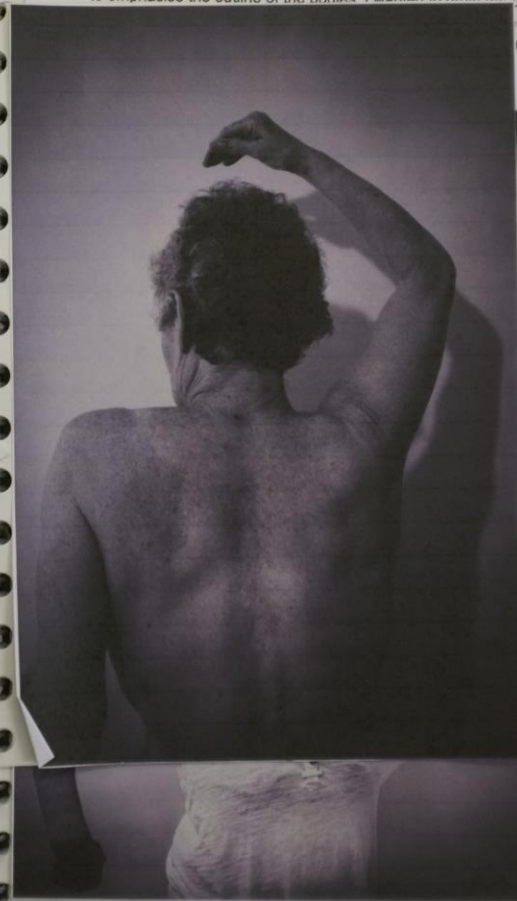

Alexcandre Falguière's sculpture was created hundreds of years later than the Alexandros's Ancient Greek goddess, there are notable similarities between the two. This implies the earliest forms of sculpture influenced the artists many years in the future into the 19th century. I decided to recreate Falguière's 'The Woman with the Peacock' with just the perspective of the females legs, taken with a modern twist. Compositionally the legs are comparable to those of 'The Woman with the Peacock' as one is raised up slightly higher with use of a stair and the legs are also naked. I decided to add the high heels to give a modern aspect to the dated sculpture. I decided to leave the photograph with colour as I feel it draws it into a more realistic present. The light that bounces off of the models leg is achieved because of her skin. The marble sculptures also have highlights and shadows on their anatomy which links the photograph and sculptures directly. The photograph is slightly desaturated to give it more even tones and the greys and whites of the background focus attention on the models stance.

Taking a more in depth look at some of Alexandre Falguière's sculptures, I become interested with the position and structure of the human bodies that he presents in a frozen and 3 dimensional form. The following shoots are based on his statues and sculptures. I am particularly interested in the composition of the arms in these and the detail in the hands and intricacies of the curvature in the limbs. I chose a model with short hair as to not impose on the lines that run through the body joining the arms. I chose to edit them into black and white to emphasise the outline of the bodies. I wanted to drain the colour so it did not act as a ... sculptures are in a way idyllic, ... realistic representation of the
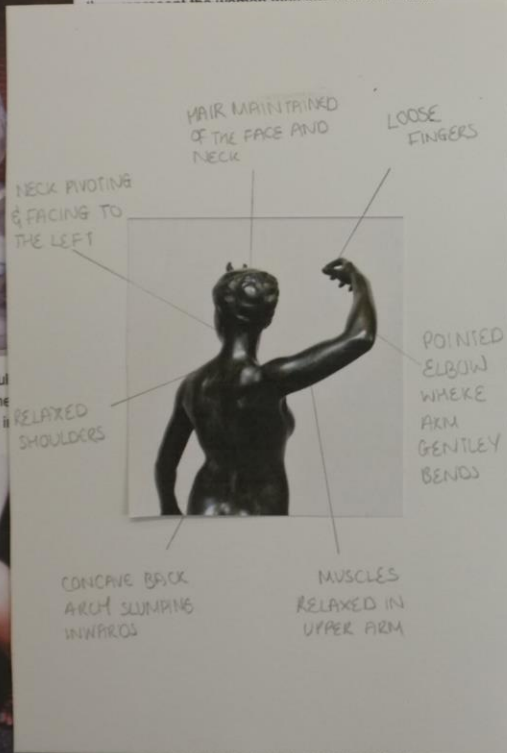
More recent sculpture artists can be found in the Victorian era. Like many of the paintings I have studied in the project so far, I decide to explore the similarities and variations between the Ancient Greek sculptures compared to the sculptures from the Victorian time period. One sculptor artist from the era I am interested in was named Alexandre Falguière. This sculpture was named 'The Woman with the Peacock'. Similarities can be drawn between this statue and Alexandros of Antioch's 'Venus de Milos' in the way [...]

Alexcandre Falguière's scul[...] Ancient Greek goddess, the[...] earliest forms of sculpture i[...]

HAIR MAINTAINED OF THE FACE AND NECK

LOOSE FINGERS

NECK PIVOTING & FACING TO THE LEFT

POINTED ELBOW WHERE ARM GENTLEY BENDS

RELAXED SHOULDERS

CONCAVE BACK ARCH SLUMPING INWARDS

MUSCLES RELAXED IN UPPER ARM

and sculptures directly. The photograph is slightly desaturated to give it more even tones and the greys and whites of the background focus attention on the models stance.

Taking a more in depth look at some of Alexandre Falguière's sculptures, I become interested with the position and structure of the human bodies that he presents in a frozen and 3 dimensional form. The following shoots are based on his statues and sculptures. I am particularly interested in the composition of the arms in these and the detail in the hands and intricacies of the curvature in the limbs. I chose a model with short hair as to not impose on the lines that run through the body joining the arms. I chose to edit them into black and white to emphasise the outline of the bodies. I wanted to drain the colour so it did not act as a distraction from the structure of the anatomy. The arms of the sculptures are in a way idyllic, as they are slim and toned. The photographs expose a more realistic representation of the female body.

Edgar Degas

Taking a closer look at 19th century sculpture, I came across a famous French sculptor named Edgar Degas. He produced small scale sculptures made of bronze. He mainly sculpted female ballerinas, capturing their body form and structure in their dance. This made me intrigued at how the structure of the body is fluid and can change but can be frozen in a single moment in the medium of a sculpture, or indeed, a photograph, I wanted to imitate these positions and dolls in their plasticity make a perfect subject to explore form of the body and its positions and the dynamics of movement

Frederic Leighton

Frederic Leighton was a Victorian painter and sculptor. His work depicts 'historical, biblical and classical subject matter'. His paintings can be likened to those by Albert Moore in their style, as there is a similar theme of fabric and body relationships. This is one of his paintings entitled 'Fatidica', who was a Roman goddess with prophetic powers. This means that she was believed to be able to tell the future. The style of this piece can also be linked to the work of Michelangelo on the ceiling of the Sistine Chapel in the way that the subject is posed, her heavy drapery and her full figure. Her facial expression and body language make her seem as though she is brooding over the future. She is slouched, making her seem in a relaxed state and her hand is raised to support the wait of her head, implying she feels comfortable and at ease. She is clad with

excess layered material, all white in colour. I decided to try and recreate this painting using my own model. The subject is slouched down in the same leisurely position and her body language mirrors that of the original 'Faticida'. I also dressed my subject in similar clad material in an attempt to create the same drapery feel as the original. The subject too has dark hair and is of a similar full build. To represent the marble sculptures that Leighton was too famous for I decided to drain the colour to make it more statue like. The folds and creases in the material emulate the figures body. I maintained the same lines that run throughout the original painting with the line from the subjects bottom foot up through her knee and up through her vertically slanted forearm.
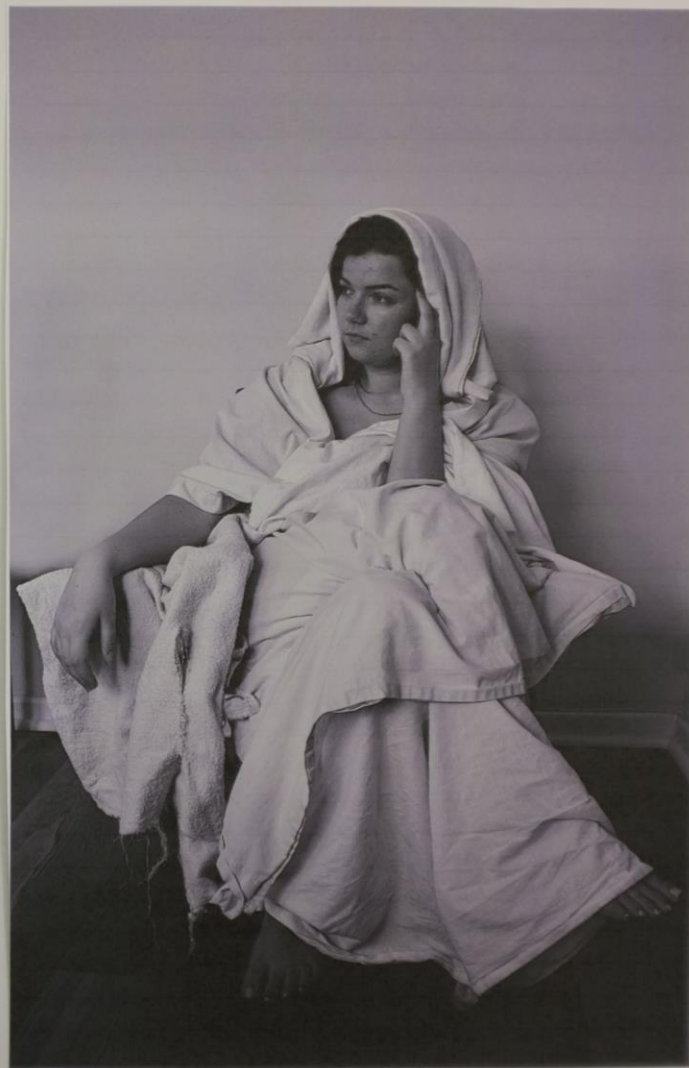
JULES DALOU

Jules Dalou was a French sculptor born in the Victorian era and is known for his high levels of perception and skill when it comes to the art of sculpture. His work has been described to have an air of 'unpretentious realism'. This sculpture is of a woman holding a book, appearing to be reading it leisurely. Her clothing is presented to seem heavy and drapes over her body in a similar way to the fabrics and materials that were presented in Ancient Greek sculptures. Dalous's attention to detail is apparent here as the intricate creases in material and each ripple created by gravity is displayed. I attempted to recreate the subjects stance, structure and pose in the form of photography.I utilised the same props, using a chair with a high neck. The model has her back to the wood and is presented in a relaxed position. I also used a book as well, and a circular base for the chair to sit on to imitate the original sculpture. I used lightly coloured material draped over the models knees The creases look frozen in their flow in a similar way to Jules Dalou. I edited the picture to be washed out and black and white to make it correlate more with the original.

Here are two other recreations I composed based off the original sculptures created by Dalou. I followed the basic structural poses that he formed in his creations.
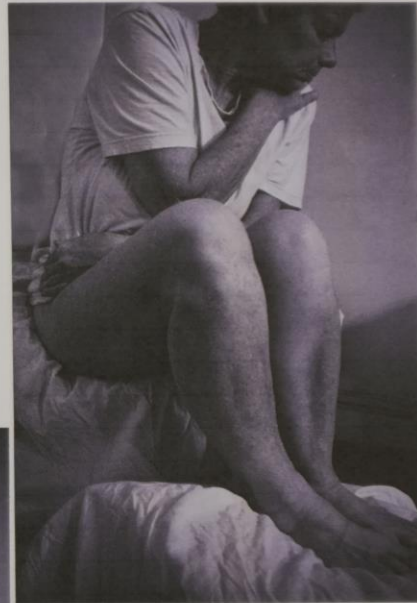
ALBERT MOORE

Albert Moore was a British artist who painted towards the end of the Victorian era, and his work was heavily influenced by the Pre-Raphaelites such as John Everett Millais and Dante Gabriel Rossetti, who were artists previously explored. His work can also be said to be inspired by some of the sculptors, as many similarities can be drawn between his work and the Ancient Greek statues. His work was mainly comprising of women in decadent and lavish environments. His heavy use of excessive materials and fabrics can be likened to that of the statues that also capture females in draping clothing. His paintings are elaborate in detail and structure, and mostly show females in a sleepy and dreamlike disposition. He usually used warm and sultry colours to emphasise the relaxed and lazy as well as slightly erotic mood he was trying to create through his paintings. The women appear languid and in a lethargic and dozy state. Many male artists of the time tended to paint women in this particular way, as a kind of admiration, however I feel it also shows a lack of understanding of women, as they appear more easy to capture when they are in a frozen and sleeping state. The way Moore presents clothing as creased and draping is parallel to those presented in Ancient Greek sculptures.

Another painting by Albert Moore entitled 'Dreamers' again ruminates the influence of the ancient greek sculptures produced many hundreds of years before Moores era. The way that he presents the fabrics of the clothing in relationship to the bodies of the subjects is similar to the works of many statues previously created. He presents the women again, in a sleepy and translucent state, in a dream like fashion. He captures their essence when they are frozen in a slumber. The lavishness of their surroundings again brings connotations of excess and luxury, with the languid way in which the women slump down over their seats, creasing their golden dresses. The tone of this piece is very much golds and lilacs, royal colours symbolic of wealth and extravagance. The way the fabric backdrop rises and falls mirrors the line of the girls and draws the viewer's eyes along the painting in an up and down motion in flow with the structure. This painting is admired for how successfully it is composed with the the line of vision he followed. He painted many girls in one scene, making it almost a panoramic in paint form. He did his paintings on landscape canvas so he could fill a large scene with many subjects. Taking a closer look at just a single model and her form and stance can be just as effective in representing the lazy and sleepy tone he is attempting to convey. I chose this figure to try and recreate in a similar but varied way.

I attempted to do a type of recreation of the painting 'Dreamers' by Albert Moore in this photograph. I chose to tonally make the photograph colder, using colours such as deep purples contrasting with lighter pinks. I attempted to create lines the run throughout the photograph giving it a kind of planted structure that Moore achieves in his paintings. The crease of the fabrics on the subjects body correlate to those that are running up her seat, meeting some running the other direction in the backdrop. By only using one model, I was not able to achieve the same sense of fluidity that is found in the work of Moore, however on an individual subject level I feel the photograph works to e able to be identified as inspired by the work of Albert Moore, even if not being as successful.

Albert Moore created this painting in 1866, entitling it 'Apricots'. He uses warm colours such as pink and orange to create a leisurely and idyllic tone. His use of materials draping off the women's shoulders have the same feel as the ancient greek statues in the way of excess and decadence. Both women appear to be slouching with a dropped hip and a gently bent knee. Although in this painting he does not present the females as sleeping, the painting still has a lazy feel to it with the subject on the right resting her arm carelessly on the second subjects shoulder. The facial expression that is visible appears very relaxed and leisurely as they stroll past the apricot plants. I attempted a photoshoot in response to this painting, not mirroring and copying the exact symbolic meanings of the original painting, but compositionally i based my models stance on the women on the left of the painting, with a more modern cold tone than the wam and sultry ones presented by Moore. I used fabric in the same way but in not as much excess as the original presented. The clean floor in the original is also changed into overgrown undergrowth.

25

To respond further to artists such as Albert Moore and the pre-raphaelite artists of the Victorian era such as Dante Gabriel Rossetti and John Everett Millais I carried out this shoot inspired by their style.

Arthur Hughes

Arthur Hughes was an artist in the Victorian era and Was associated with the Pre-Raphaelite brotherhood. His work and in particular this piece entitled 'April Love' inspired this shoot. The electric purple adds a Dramatic splash of colour to the painting and I wanted To emulate this in my own photography.

To respond further to artists such as Albert Moore and the pre-raphaelite artists of the Victorian era such as Dante Gabriel Rossetti and John Everett Millais I carried out this shoot inspired by their style.
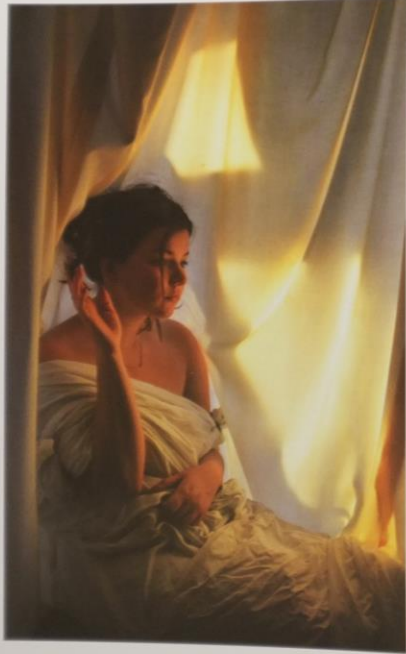
SIMILARITIES AND VARIATIONS

My work considers the changes between the past and present in regards to art and photography and also in relation to society and social and commercial norms. Focusing on mainly artists from the Victorian era and the earliest photographers as well as their influencers, I intend to explore similarities and variations and re-contextualise and recreate them, in some cases modernising works and in others recreating them in a photographic form that employs the original style of the artist.

Julia Margaret Cameron