



Pearson

GCE A Level Advanced Art and Design

Photography
Component 1

AMANDEEP

Total Mark 45 (38+PS7)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	9	10	10	9	7
Performance Level	3	4	4	3	3
	Total out of 90				45

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, skillful, 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 Predictable Description not explanation Contextual references inform journey			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			9
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 Imaginative Coherent Imaginative Informed Engaged			CONFIDENT AND ASSURED			EXCEPTIONAL			10
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 Effective Purposeful Contextual references inspire creativity Realises some aims			CONFIDENT AND ASSURED			EXCEPTIONAL			10
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 Appropriate Emerging individuality Broadening Sufficient control			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			9
																		Total mark: 38	

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – 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, naive, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			7
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops							lacks perception												
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress							makes progress												
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements							description not explanation												
							developing analytical skills												
							broadening use of written language												

Examiner commentary

This is a submission that moves between the border of Performance Level 3, Emerging Competent, and Performance Level 4, Competent & Consistent, meeting characteristics of the Performance Calculator words in both levels. There is a predictable nature in both its development of ideas and resolutions, but at times on the journey experiments and methods of recording can be considered to be effective and purposeful.

AO1: Contextual and other sources, particularly in the early stages of the project, rely on the typical broad ranging research into photographic techniques, providing descriptions as opposed to explanations of processes studied. Regularly, these processes do not translate into practical explorations by the student. Ideas are well supported by contextual references, once the project begins to investigate chosen themes with adequate control over the formal elements.

AO2: Chosen resources, media, materials and techniques are effective in helping the candidate pursue their aims, often with a sense of imagination, coherently making informed progress. The candidate is engaged with their subject matter and this is evident in their reviewing and refining of the project as it develops.



Examiner commentary continued

AO3: Ideas are purposefully recorded and informed by sources, making relevant connections to the candidate's own intentions. Recording is relatively diverse and undertaken with a suitable level of skill inspired by contextual and other sources. It is clear what the candidate is trying to achieve, as they realise some aims in relation to their development, experimentation, and responses to contexts.

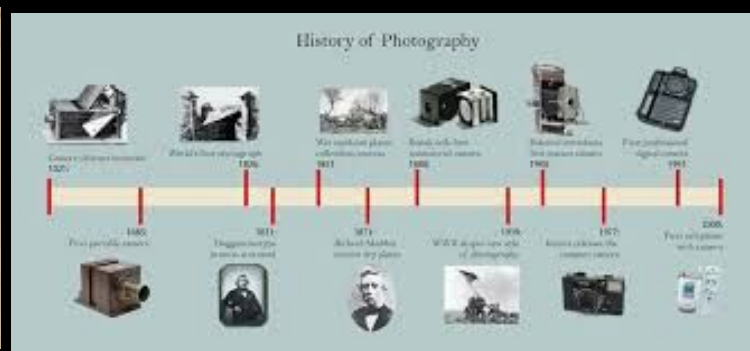
AO4: Responses are meaningful and appropriate, connecting to ideas and aims throughout the creative journey, showing an emerging individuality without ever becoming wholly personal or moving beyond a response to chosen contexts. Connections between development, research and experiments result in appropriate outcomes that, although somewhat predictable, are broadening and executed with sufficient control.

Personal Study: The personal study lacks the perception required to move into Performance Level 4 on the Performance Calculator and generally makes progress through more predictable descriptions of artists' work, which informs the candidate's own practical work. The use of language shows signs of analysis and a broadening use of vocabulary but tends to rely on descriptions of process and the creative journey as opposed to making perceptive or imaginative analysis of their work and the work of others.

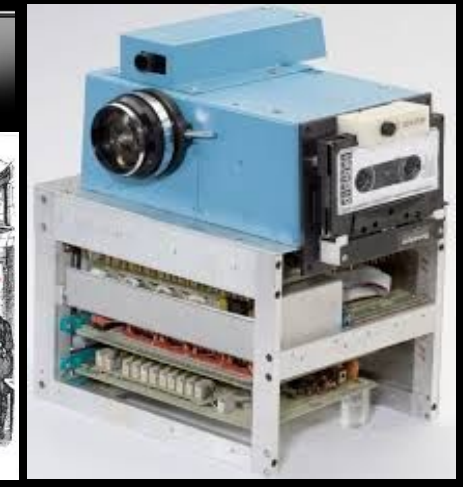
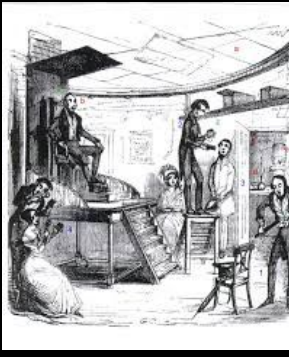
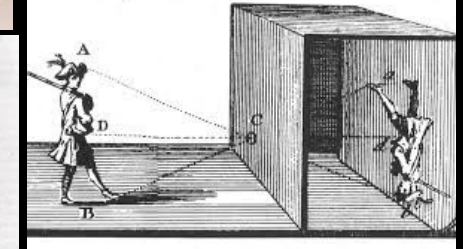


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Remote Learning

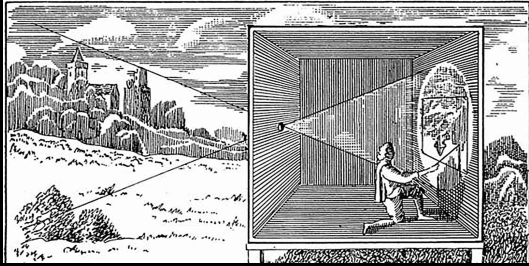


History of Photography



Camera Obscura

The forerunner of the camera was the camera obscura, a dark chamber or room with a hole in one wall, through which images of objects outside the room were projected on the opposite wall.



PREPARATION

1

Clean Your Plate



2

Coat the Plate with Collodion



3

Place the Plate in Silver Nitrate Bath



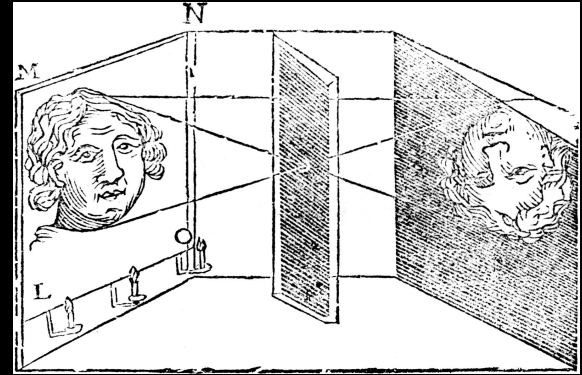
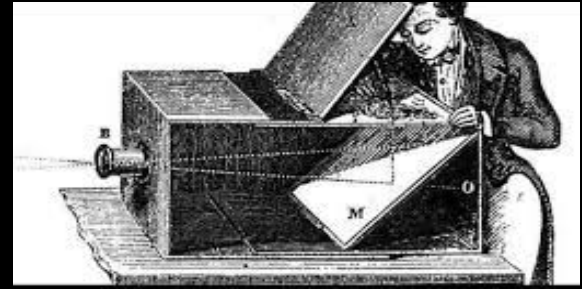
4

Place the Plate Into a Film Holder

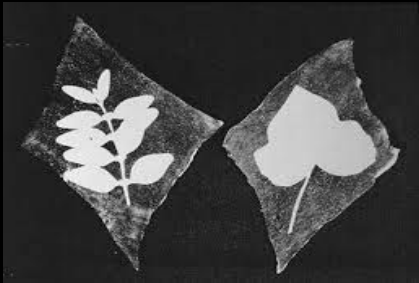


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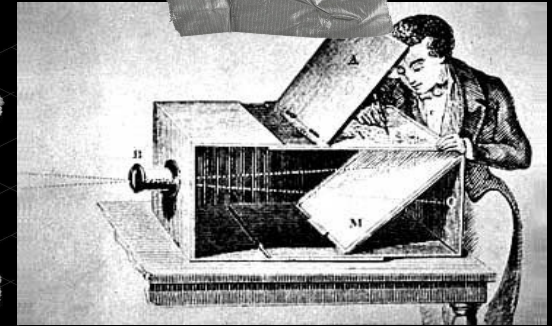
Set The Focus



Johann Heinrich Schulze

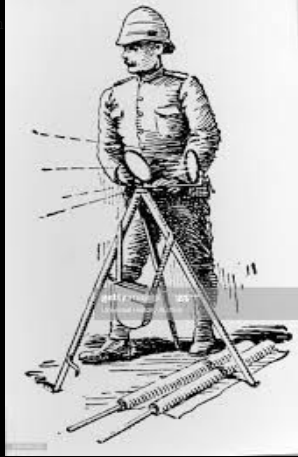
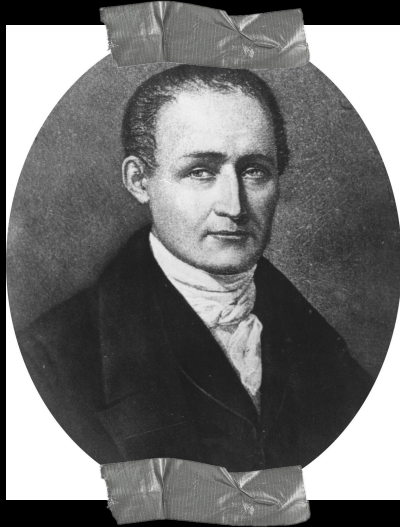


In 1727 the German professor of anatomy Johann Heinrich Schulze proved that the darkening of silver salts, a phenomenon known since the 16th century and possibly earlier, was caused by light and not heat. He demonstrated the fact by using sunlight to record words on the salts, but he made no attempt to preserve the images permanently. His discovery, in combination with the camera obscura, provided the basic technology necessary for photography. It was not until the early 19th century, however, that photography actually came into being.

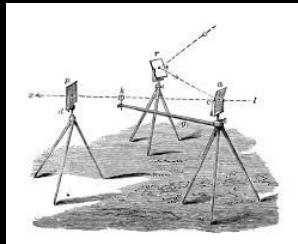
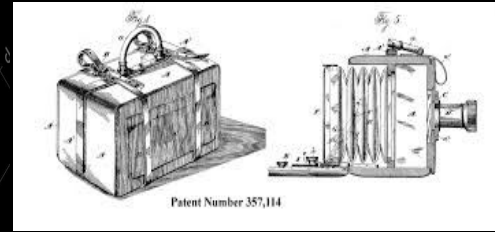


Heliography

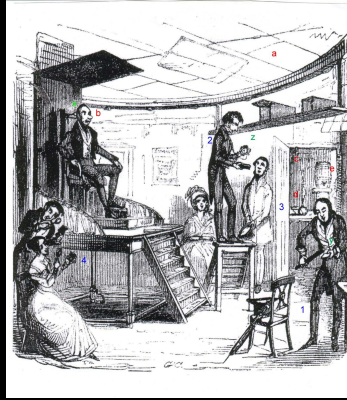
Nicéphore Niépce, an amateur inventor living near Chalon-sur-Saône, in Paris, was interested in lithography, a process in which drawings are copied or drawn by hand onto lithographic stone and then printed in ink. Not artistically trained, Niépce devised a method by which light could draw the pictures he needed.



In 1826/27, using a camera obscura fitted with a pewter plate, Niépce produced the first successful photograph from nature, a view of the courtyard of his country estate, Gras, from an upper window of the house. The exposure time was about eight hours, during which the sun moved from east to west so that it appears to shine on both sides of the building. Niépce produced his most successful copy of an engraving, a portrait of Cardinal d'Amboise, in 1826. It was exposed in about three hours, and in February 1827 he had the pewter plate etched to form a printing plate and had two prints pulled. Paper prints were the final aim of Niépce's heliographic process, yet all his other attempts, whether made by using a camera or by means of engravings, were underexposed and too weak to be etched. Nevertheless, Niépce's discoveries showed the path that others were to follow with more success.



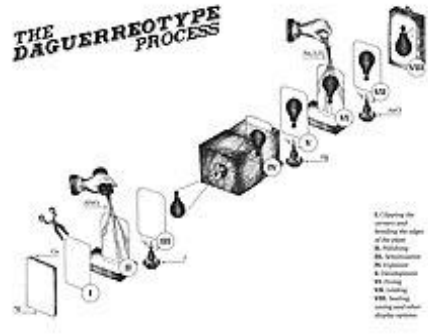
Daguerreotype



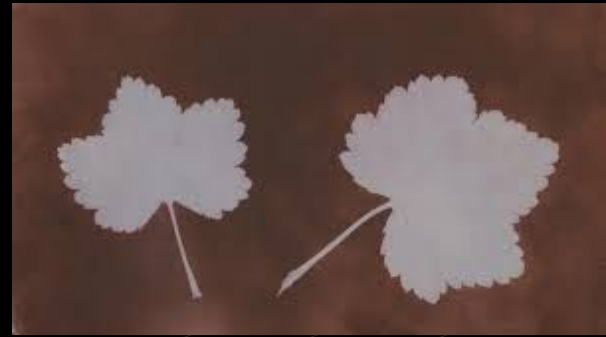
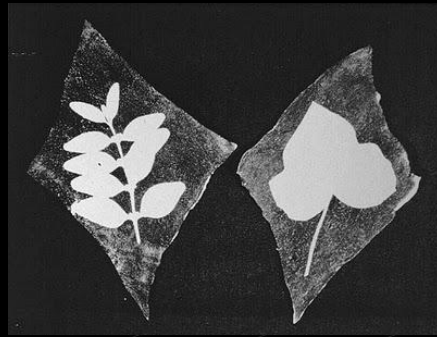
Louis-Jacques-Mandé Daguerre was a professional scene painter for the theatre. Like many other artists of his time, Daguerre made preliminary sketches by tracing the images produced by both the camera obscura and the camera lucida, a prism-fitted instrument that was invented in 1807. His attempt to retain the duplication of nature he perceived in the camera obscura's ground glass led in 1829 to a partnership with Niépce, with whom he worked in person and by correspondence for the next four years.



It appears that by 1835, three years after Niépce's death, Daguerre had discovered that a latent image forms on a plate of iodized silver and that it can be "developed" and made visible by exposure to mercury vapour, which settles on the exposed parts of the image. Exposure times could thus be reduced from eight hours to 30 minutes. The results were not permanent, however; when the developed picture was exposed to light, the unexposed area of silver darkened until the image was no longer visible. By 1837 Daguerre was able to fix the image permanently by using a solution of table salt to dissolve the unexposed silver iodide. That year he produced a photograph of his studio on a silvered copper plate, a photograph that was remarkable for its fidelity and detail.



Photogenic Drawing

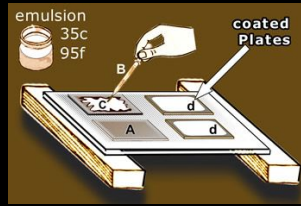


The antecedents of photogenic drawing can be traced back to 1802, when Thomas Wedgwood, son of the famous potter Josiah Wedgwood, reported his experiments in recording images on paper or leather sensitized with silver nitrate. He could record silhouettes of objects placed on the paper, but he was not able to make them permanent. In 1833 the French-born photographer Hercules Florence worked with paper sensitized with silver salts to produce prints of drawings; he called this process "photography." However, since he conducted his experiments in Brazil, apart from the major scientific centres of the time, his contributions were lost to history until 1973, when they were rediscovered.

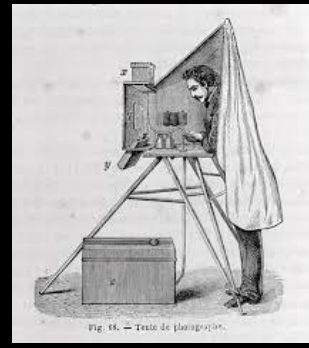
William Henry Fox Talbot, trained as a scientist at the University of Cambridge, could not draw his scientific observations, even with the aid of a camera lucida; this deficiency inspired him to invent a photographic process. He decided to try to record by chemical means the images he observed, and by 1835 he had a workable technique. He made paper light-sensitive by soaking it alternately in solutions of common salt and silver nitrate. Silver chloride was thus produced in the fibres of the paper. Upon exposure to light, the silver chloride became finely divided silver, dark in tone. Theoretically, the resulting negative, in which tonal and spatial values were reversed, could be used to make any number of positives simply by putting fresh sensitized paper in contact with the negative and exposing it to light. Talbot's method of fixing the print by washing it in a strong solution of sodium chloride was inadequate, however, and the process was not successful until February 1839, when his astronomer friend Sir John Herschel suggested fixing the negatives with sodium hyposulphite and waxing them before printing, which reduced the grain of the paper.



Emulsion Plates

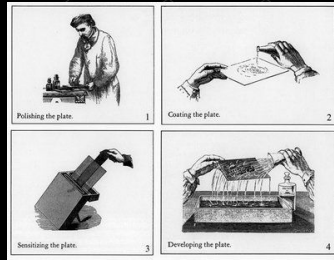


Frederick Scott Archer and a Frenchman named Gustave Le Gray are said to have almost simultaneously invented the collodion process, or "collodian wet plate process", in 1851. The plates used an emulsion process instead of a simple coating, resulting in a much faster exposure time of only a few seconds. The collodion plates were required to be coated, sensitised and developed all within the span of fifteen minutes, necessitating the use of a portable dark room. The most common emulsion plates were ambrotype, which were made on glass plates, and tintype, which were made on tin plates. This cheaper, faster, more efficient process to make photographs instantly took over the Daguerreotype. Many of the photographs from the American Civil War were taken on emulsion plates, with photographers carrying around their portable darkrooms around the fields.

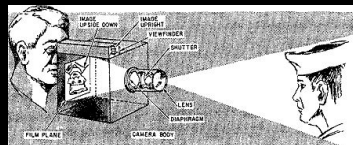


Dry plates

The wet emulsion plate process was a revolutionary discovery. However, the process was still not ideal because the plates had to be sensitised, exposed while still wet and processed immediately after. Richard Maddox, a physician and photomicrographer, noticed that the ether vapour from the wet plates was beginning to affect his health. He began searching for an alternative and in 1871, discovered a new process which he named the 'dry plate'. Also known as the 'gelatine process', this technique radically changed photography once again. By sensitising cadmium bromide and silver nitrate coated on a glass plate in a gelatine coating, the plates could be stored and used when needed, rather than being prepared as they were needed like the wet plates. This marked the dawn of a new era for photography. Improvements were rapidly made, decreasing exposure times so that cameras could be handheld. Eventually, a mechanical shutter was introduced. This enabled photographers to be more mobile, taking photos faster and more efficiently.



Kodak



The paper-based roll of film was replaced the following year by a plastic nitrocellulose film that had been invented by Reverend Hannibal Goodwin of New Jersey in 1878. While other companies had been putting forward cameras for commercial use, Kodak really took the market. The ease of use and relatively low cost of the Kodak camera enabled photography to take off for the public. It was no longer a pursuit reserved just for professional photographers and the wealthy.

Model No. 1
\$25.00
PRICE, \$25.00.

THE KODAK CAMERA.

A "TRIP" you can take a watch out on the Kodak Camera. It is a magazine camera, and will make one hundred pictures without reloading. The operation of taking the pictures is simply to press the camera and press a button. The pictures are taken automatically on a strip of sensitive film, which is wound up inside by turning a "key".

A DIVISION OF LABOR. After the one hundred pictures have been taken, the strip of film (which is wound on a spool) may be removed, and sent off to the factory to have the pictures finished. Any number can finish the few pictures, and any number of duplicates can be made of each picture. A spool of film is placed in the camera for one hundred pictures, and costs five dollars. The cost of printing, including an excellent album, is quite immaterial. The Kodak will photograph anything, still or moving, indoors or out.

A PICTUREBOOK DIARY. At your trip to Europe, to the mountains, or the mountains, you will obtain instant results with a Kodak Camera, that will be worth a hundred times as much as any other camera.

A BEAUTIFUL INSTRUMENT. In the Kodak, covered with dark Turkey morocco, nickel and lacquered brass trimmings, enclosed in a neat case, leather carrying case with shoulder straps—about the size of a large field-glass, you need for a copy of the **KODAK PRIMER** with Kodak photographs.

THE EASTMAN DRY PLATE AND FILM CO.,
ROCHESTER, N. Y.

Branch: 115 Oxford St., London.

THE KODAK CAMERA.

"You press the button, -
- - - we do the rest."

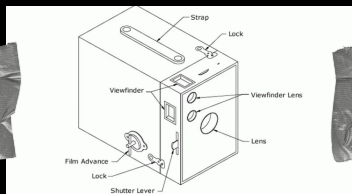
The only camera that anybody can use without instructions. Send for the Primer, free.

The Kodak is for sale by all Photo stock dealers.

The Eastman Dry Plate and Film Co.,

Price \$25.00—Loaded for 100 Pictures. ROCHESTER, N. Y.

A full line Eastman's goods always in stock at LOEBER BROS., 111 Nassau Street, New York.



(No. 3444) **KODAK CAMERA.** Patented Sept. 4, 1888.

Wm. Eastman
Sole Inventor

Wm. Eastman
Sole Inventor



George Eastman entered the photography world in the late 1880s. Smaller, commercial handheld cameras had been springing up throughout the market but a company named Kodak Eastman produced the one that was easiest to use. In 1888, the New Yorker created a camera that used a cylindrical roll of paper-based film that contained 100 exposures. When the last exposure was used, the entire camera was sent back to Kodak to be developed. With the slogan, "You press the button, we do the rest", Kodak's camera greatly accelerated the growth of amateur photography.

War Photojournalism

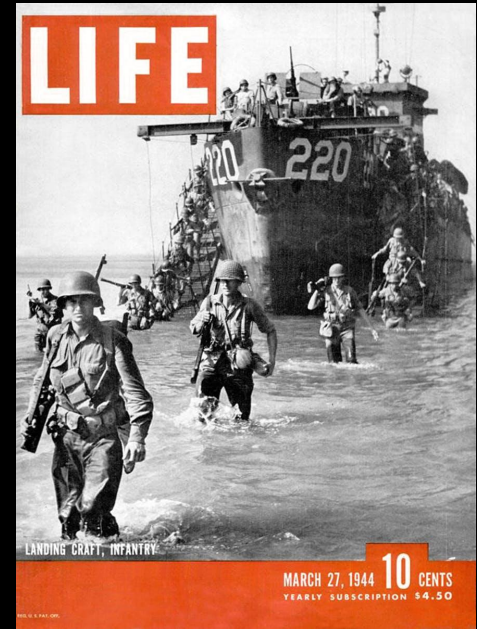


From 1853 to 1856, the allied forces of Britain, France, Sardinia and Turkey fought against Russia. A painter and photographer named Roger Fenton was the first official photographer to be sent to document the war with photographs. Due to the size, weight and long exposure time of his equipment, he was only able to capture stationary objects and landscapes. During his time along the war fronts, he captured over 300 usable large format images that were displayed in galleries, with some being published in print in the Illustrated London News.

This echoed with a man named Mathew Brady during the American Civil War. Brady travelled through the frontlines with 20 assistants, capturing images before, after and even during battles. However, the technology at the time prevented him from capturing movement. The main difference between Brady and Fenton's work was that Fenton didn't believe in photographing the ugliness of war quite as much. Instead, he wanted to demonstrate the glory of war. Whether it was a question of ethics or orders, he didn't photograph injured soldiers. On the other hand, Brady's photographs revealed the true brutality of war. He photographed injured soldiers, which signified a huge step toward in the advancement of truth in storytelling and modern journalism with photographs.



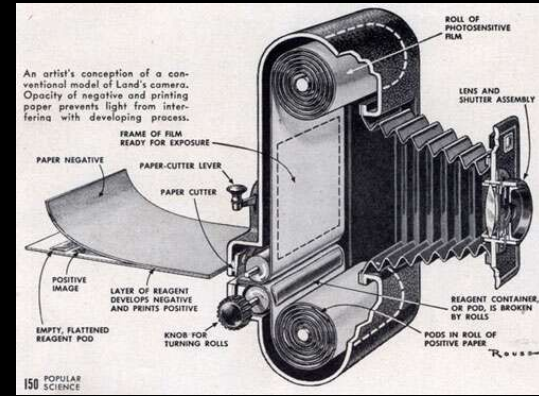
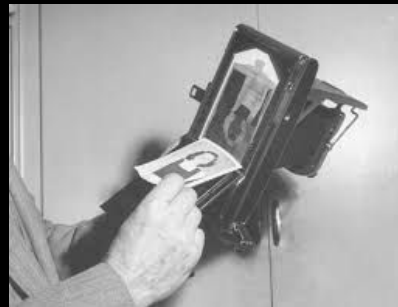
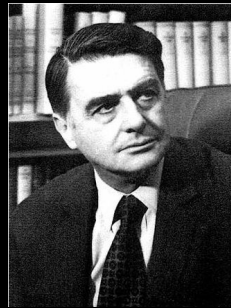
Photographers began to use photography to help journalists tell stories. Hearing or reading words about something was one thing but the power of a photograph was undeniable. Publications began sending photographers with journalists to document events. Photography soon became integrated into the news media. In 1939, World War II broke out and photojournalists had adopted a new style in the documentation of the war. It was a combination of wanting the truth in their photographs and the pressure to "one up" each other for more attention. Improvements in technology meant that the posed and staged photographs of prior wars gave away to a more realistic and raw look behind the scenes. Photographs like Joel Rosenthal's 'Raising the Flag on Iwo Jima' captured real moments in history as they happened. The new advancements in technology allowed photographers to move about and take photos in action. This came to be known as true photojournalism. It was a pivotal point in the history of photography because it illustrated the truth in events and shaped the media for the future.



Through the 1930s to the 1970s, photojournalism experienced its "golden age". Technology advanced even further and public interest in photography grew dramatically. People wanted to see real documentation of events. They believed that the images told the stories in full. Photo-driven magazines such as LIFE, The New York Daily News, and Berliner Illustrate Zeitung began to employ large numbers of photographers, using photo essays to disseminate the news to the public.

Instant Film

In 1948, a man named Edwin H. Land and his company, Polaroid, debuted the first commercial instant photo camera. It was the model 95 Land camera. This camera used a secret chemical process to develop the film inside the camera in less than a minute. Although the camera was fairly expensive, the idea of instant photos caught the eye of the public. Imagine the process before instant film; you would buy a camera, take 100 photos which would take however long it took you to finish, then you would send the camera back, wait for it to be developed and then finally, your photos would arrive. It could be several months from the time you bought your camera until you received the photos. As you can see, the idea of an instant film camera must have been positively shocking to the public. By the 1960s, Polaroid had multiple models of instant cameras out on the market which were extremely popular.



Imagine! *FINISHED PICTURES*
in ONE MINUTE ... with this New

POLAROID *Land*

CAMERA



Black and White to Colour

Although colour processing in photography had been explored throughout the 19th century, it wasn't until the mid 20th century that it became commercially viable. Early experimentation with colour photography had rendered unstable results and images where the colours eventually faded out and disappeared. Two French inventors, Louis Ducos de Hauron Charlec Cros, were some of the first to patent methods of colour photography in 1862. However the first colour photograph was credited to the famous Scottish physicist, James Clerk Maxwell, who was known for his work in electromagnetism. He accomplished this by photographing a tartan ribbon three times - one with a yellow filter, one with a red filter and one with blue filter. Then he combined the composite image to create the colours. It was supposed to mimic how the human eye processes colour. Also, Autochrome was the first generally practical color photographic process. Autochromes were beautiful, but the process was tricky. Autochromes required longer exposure times than their contemporary black-and-white processes. The process was also additive: the result was a positive color transparency that could only be viewed against a backlight or as a projected image. Color photography had become a possible alternative, but better color technologies were needed.



Asahi and Nikon



In the 1950s, two Japanese companies took photography to the next level. Asahi which went on becoming Pentax later and Nikon introduced the single reflex lens (SLR), which remains the most widely used system for photography to this day. SLR cameras use a moveable mirror behind the lens, which reflects the image in the lens on to the viewfinder. The advantage of this is that the photographer sees exactly what will be recorded onto the image medium. When you press the shutter button, the mirror flips up and the light passes straight through to the image medium. Nikon also introduced their F series SLR cameras with interchangeable lenses, which offered more variety and capturing power. This made cameras easier and more effective for professionals and amateurs alike, further adding to the growing love of photography throughout the public.

Compact Cameras



In the late 1970s and early 1980s, even that changed. To further ease commercial use of cameras into the public, compact "point and shoot" cameras were introduced. These small, lightweight and smart cameras made photography available to everyone, even children. The first "point and shoot" compact camera, the C35 Jasupin, was released by Konica in 1977. This camera had an automatic focusing system. In addition, it could automatically calculate the necessary shutter speed and aperture, giving a properly exposed photo with just the press of a shutter button. While professionals and serious hobbyists still preferred to use SLR cameras for more control, the compact camera took over the market for casual use. They quickly became a staple for every family, being user-friendly and fun to use when taking photographs and capturing memories. From this point, the curve of camera technology continued to skyrocket ever upwards.



Digital Cameras

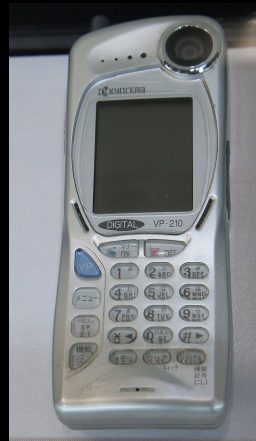
The first recorded digital image was taken in 1975, long before digital cameras would become commercially available. A Kodak engineer named Steven Sasson was given the task to create a digital image. He designed an eight pound camera with no moving parts that recorded in digital format and in December 1975, it took the first digitally captured image in black and white.



Then in 1988, Fuji unveiled the first digital camera aimed towards consumers, the Fuji Fujix DS-1P. This 400,000 pixel camera never made it to market but it had a massive piece of technology attached to it. The camera had a removable SRAM (static RAM) memory card developed with Toshiba. This was the first sign of reusable memory, a concept that would eventually change photography forever. The first digital camera to hit the public market wouldn't be until several years later. In 1991, Nikon released the Nikon F3, the first commercially available DSLR. The 1.3 megapixel camera required the photographer to carry an external memory source on the shoulder with a strap. It was still a bit ahead of its time, along with several other models other companies had put forward.

Smartphone Cameras

As cameras were becoming smarter, smaller, lighter and more efficient, mobile phones were also advancing. The age of the cell phone was already underway as early as the 80s. They too were becoming smaller and smarter. By the mid 90s, mobile phones were becoming a normal item to carry around, much like a point and shoot camera so it was no surprise that in 1997, the first prototype cellular phone with a camera debuted. An inventor named Phillippe Kahn shared the first image taken by a camera phone: a photo of his newborn child, which he sent to 2000 people via cellular radio. The first camera phone to then hit the market was Kyocera's VP-210 in Japan. The phone could record 20 still photos and video at a 2fps rate. Next was the SHARP J-SH04, invented by Phillippe Kahn.



Very soon, Nokia, Sony Ericsson and others would follow and the camera phone revolution began. Not much later, Apple released the first iPhone in 1997 and we all know how it's gone from there. The iPhone has since taken over the market, changing casual photography, communication, media and ultimately, human behaviour forever.



How Photography Has Changed the World

Today, photography has become an integral part in life. It's everywhere you look and it's in everything we do. With the advancement of technology and the Internet, the entire world now runs on digital information displayed as text, photos, and video. Modern cameras are small, even on your smartphone, and can be taken anywhere. Memory storage is essentially unlimited and everything can be shared instantly across the entire world. What a massive achievement this has been. The power to share events, news or just keep in touch is absolutely mindblowing, to say the least. My point is that if you approach with photography with imagination, you can create beautiful pieces.



Familiarisation

Amandeep Multani

Aperture

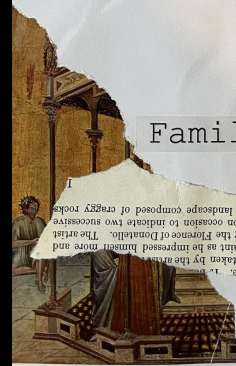
Depth of Field

Shutter Speed

ISO

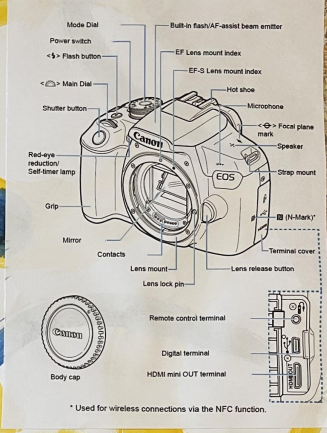
White Balance

Familiarization



Camera

A camera lens takes all the light rays bouncing around and uses glass to redirect them to a single point, creating a sharp image. When all of those light rays meet back together on a digital camera sensor or a piece of film, they create a sharp image. If the light doesn't meet at the right point, the image will look blurry or out-of-focus. A lens's focusing system moves the glass piece closer or farther from the sensor or film, allowing the photographer to adjust the lens so that the object is sharp. Distance also plays a role in how camera lenses are able to zoom in. When the front piece of glass moves farther away from the camera sensor, subjects become closer. Focal length is the measurement of the distance between where the light rays first hit the lens and where they reach the camera sensor.



Aperture



Depth of Field

Aperture can be defined as the opening in a lens through which light passes to enter the camera. You can shrink or enlarge the size of the aperture to allow more or less light to reach your camera sensor. Aperture can add dimension to your photos by controlling depth of field, each of the aperture has a number, which is always preceded by a lower case 'f'. They can be referred to as 'f numbers', 'f stops', or 'stops' and you can identify the sharpness by numbers.

The front part is more focused and the back two are blurry.

The front two come into focus while the last part one is still blurry.

Now, all three are in focus.



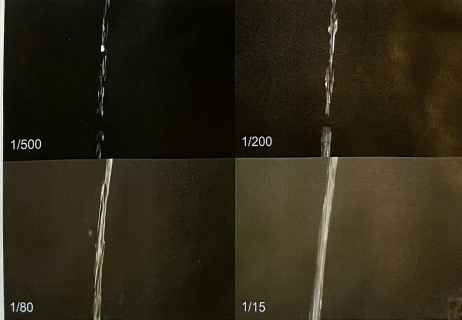
White Balance

White balance balances the color temperature in your image. It adds the opposite color to the image in an attempt to bring the color temperature back to neutral. Instead of whites appearing blue or orange, they should appear white after correctly white balancing an image. In simpler language, white balance in digital photography means adjusting colors so that the image looks more natural. We go through the process of adjusting colors to primarily get rid of color casts, in order to try to resemble the colors in our images with reality. Most cameras come with the option to manually set or adjust white balance. Typical settings include "sun", "shade", "tungsten" and "fluorescent".

Shutter speed is the length of time camera shutter is open, exposing light onto the camera sensor. Essentially, it's how long your camera spends taking a photo. This has a few important effects in how your images will appear. When you use a long shutter speed, you end up exposing your sensor for a significant period of time. The first big effect of it is motion blur. If your shutter speed is long, moving subjects in your photo will appear blurred along the direction of motion. This effect is used quite often in advertisements of cars and motorcycles, where a sense of speed and motion is communicated by the viewer by intentionally blurring the moving wheels. Shutter speeds are typically measured in fractions of a second, when they are under a second. For example 1/4 means a quarter of a second, while 1/25 means one-hundred-and-fiftieth of a second (or four milliseconds).

Now the exposure is a lot less since the camera sensor can get that work done in a shorter time.

Now, it's still sharp but starting to blur.



Shutter Speed

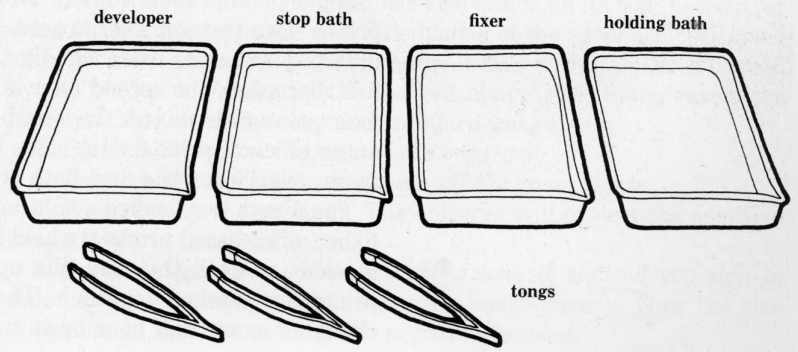
Now it can blur the light rays that are coming in and so you can see the light rays.

The more light is exposed the more blurry the image will become.



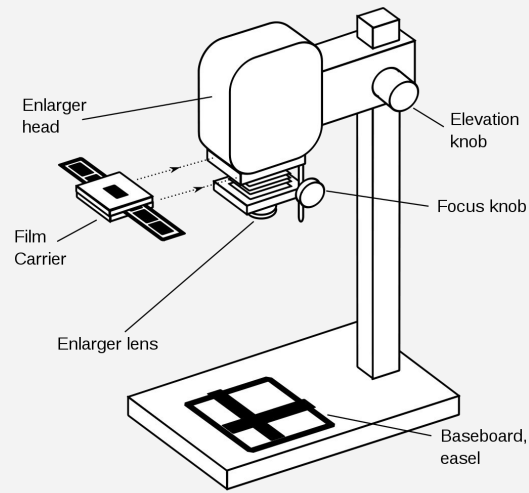
ISO

ISO measures the sensitivity of the image sensor. The same principles apply in film photography: the lower the number, the less sensitive the camera is to light and the finer the resulting grain is. Higher numbers mean the sensor is more sensitive to light, and this allows you to use your camera in darker situations.

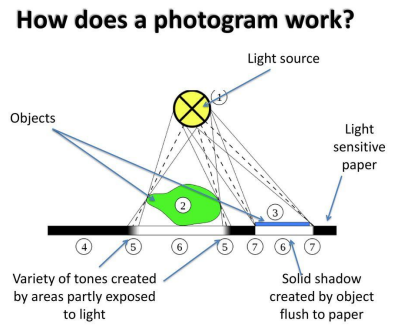


Photogram

- Step 1: Get out one piece of photo paper with the lights out, and the safe lights on.
- Step 2: Figure out how you would like to assemble your objects onto the paper.
- Step 3: Put the paper under the enlarger with your assembled objects. Then turn on the enlarger light. Turn it off after whatever time you would like according to you
- Step 4: Take paper and put it into developer until it is fully developed to desired darkness.
- Step 5: Put paper into stop bath for 30 seconds.
- Step 6: Put paper into Fixer for 3-5 minutes.
- Step 7: Rinse photo thoroughly in the sink and flick the excess water.
- Step 8: put it up for drying



In 1725 Johann Heinrich Schulze was the first to demonstrate a temporary photographic effect in silver salts, confirmed by Carl Wilhelm Scheele in 1777, who found that violet light caused the greatest reaction in silver chloride



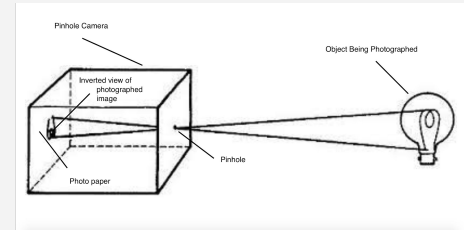
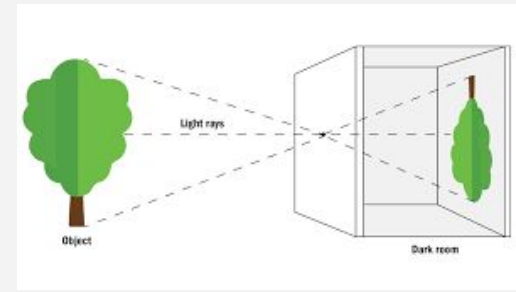
Test stripe



The results



This splatter effect was created after the enlarger light with a brush dipped in the developer and splashed on it and then put into stop bath, fixer and holding bath



Pinhole photography

Original pinhole



Inverted and flipped

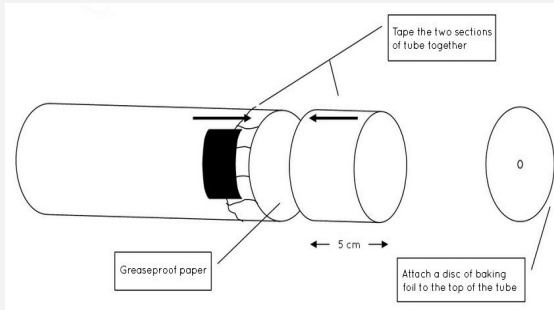


Pinhole photography uses the most basic concepts of a camera. A light proof box, an aperture, and light-sensitive material. Light is passed through the pinhole to project an inverted image onto the paper or film on the opposite end of the camera. With Pinhole Photography the distance between the pinhole and film determines the angle of view. The more shallow the depth, the wider the angle. Most pinholes are wide angle, this is useful as a longer focal length would make it harder to frame your image. The wide angle makes it much easier to frame your image, as much more of the scene is included.

Camera Obscura

For this version of the Camera Obscura:

- use one tube, cutting about 5cm from the the end, over which they tape a piece of tinfoil.
- Cover the end of the longer section with a piece of greaseproof paper before reattaching the shorter section of tube so that the tinfoil is at the end.
- Make a tiny pin hole in the centre of the tinfoil and look down the tube. They should observe an upside down image projected onto the greaseproof paper screen inside the tube.



Building it took couple of minutes. The only tricky part of it is when you have to put the piece you cut back on it.

Results

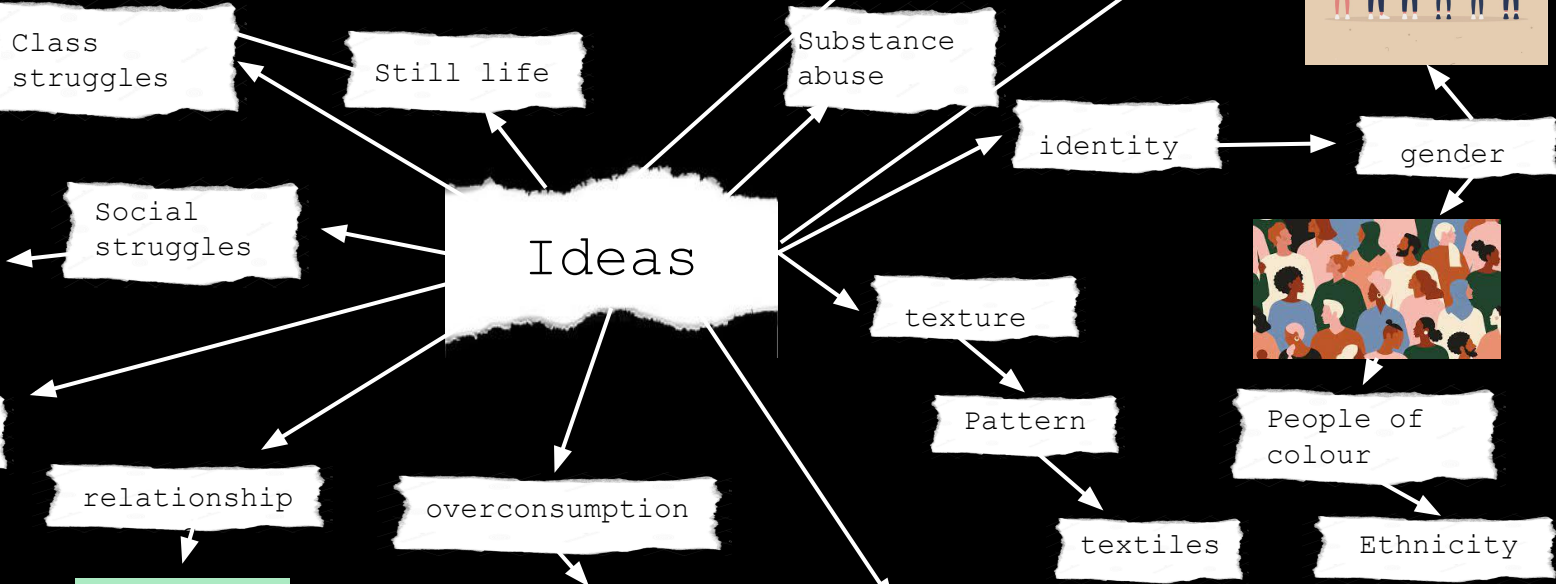
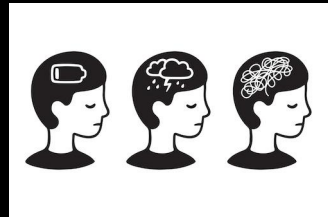
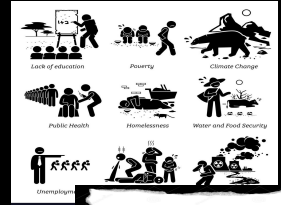
Whilst it was easy to make it. It didn't show the results that i would have liked. There were no proper camera obscura happening and there was light coming through the taper which sabotaged from photos forming. not to say that the experience has been futile, i've learnt even without a proper camera, you can still take photos





Alienation & Isolation

As i considered my ideas, I started to think about the principals about alienation and isolation. I believe this theme to be a prominent part of our society that isn't talked about enough. With covid-9 wreaking havoc on daily lives, the lockdowns caused some people to explore themselves but also alienate themselves as they weren't able to communicate with family because of living conditions and those of immune compromised. I believe alienation affects people different, for example immigrants experience alienation differently as they are separated from their family and it causes a sense of disconnection.



John Clang



Stefan Nitoslawski

One of Nitoslawski's work that stood out the most to me was his Metamorphosis series where he uses exposure to contort human body. Nitoslawski's has that 'I seek to transcend the body out of its purely physical form into an ephemeral perception of an internal landscape.' which i think is a



Collages, Human, Daily life. Those were my initial thoughts when i first looked at john clang's works. His collages to me seems to be blending human lives together that human are intertwined even if they're strangers.

Initial thoughts on Artists

Laura Noel



Laura Noel takes a look at smokers who have recently become outcasts in health-conscious politically-correct societies. Her photography is often revolved around identity.



Adriana Varejao

i was drawn to Varejão works because of her textured pieces and her connection to her heritage. Varejão uses the Baroque tactics of simulation, juxtaposition, and parody to reflect on the mythic pluralism of Brazilian identity and the complex social, cultural, and aesthetic interactions that produced it.



Pierre Debusschere

What caught my eye in Debusschere's work was his choice bold colours and shapes



Freeman's pieces can be interpreted in many ways. I regard her works as in the sense of affordability of medicine around the world. How the prices of medicine varies between different countries.

Susie Freeman





Exploring distortion

John Clang



The practice of Singaporean visual artist John Clang often straddles dual realities of global cities, unfettered by confines of time and geography. A double-sight navigator of a world in constant flux, he absorbs seemingly mundane and banal external stimuli and conveys his internal observations and ruminations through the mediums of photography and film. I personally interpret his works to symbolise loss of identity and distortion of oneself. The blurred, whited out and collages of people in his photos to me are good indicators of human being's nature to question everything, even themselves. I would like to experiment with collages as John Clang has done so and also the overall idea to deconstruct faces. I think his works aligns perfectly to my theme of alienation and isolation. I feel as though it embodies detachment. I would like to start off with pieces by hand and then move on to digitally just to show a difference in techniques.



Contact Sheet



These photos came out very well basing on the fact that there are not any unfocused images in all of them. I personally like the lighting on these because of how it highlights the models face and makes it look very warm and elevated overall.



I don't like how these photos came out. The right one seems to have lost its subject and the left is focused.

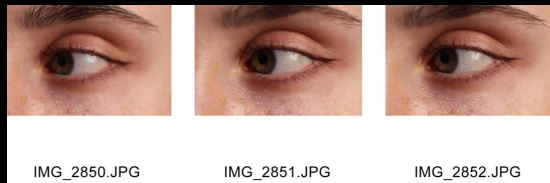


The right photos is unfocused whilst the right is in proper focused it seems but the focus is entirely on different aspects of the model. The right photo focus on the eye and not the other areas whilst the left focuses on the brow the lash but not particularly on the eye

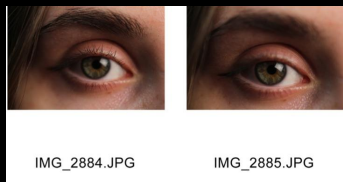


These photos came out blurry. The lighting is good but it being unfocus defeats the meaning of this shoot

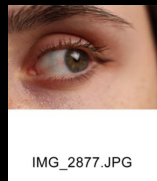
These pictures came out unfocused and it caused it to lose its finer details.



I like how these turned out. There are not unfocused and the lighting is good as well. You can see the little details on the lashes.

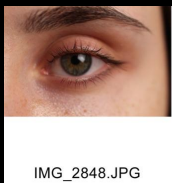


The subject is more to the left which i don't like since there isn't anything else to focus on.

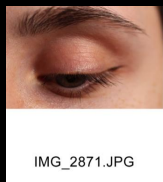


At first glance, i had thought that these photos were blurry but instead they had focused on portion of the model's face near the lower lash and eyes. I feel as though it gives it a unique look.

This is one of my most liked photo of this shoot. It's in focus and lighting is good as well. The colours of the eye pops out as well.



Even though these photos are blurry around the eyelashes, its focus primarily being on the eyes. I like the direction of that the eye is looking at.



I particularly like how the photo came out with the downturned eye. the shadows created by the lighting created a more depth in look.

At this point. I had used a different angle for my photos. The low lighting gave it a much deeper look to these pictures, i personally like how the shadows give the eye more depth





IMG_2889.JPG

IMG_2898.JPG

IMG_2890.JPG

I like how in focus these photos came out. The change of the light created shadows that showcases more depth and i think personal gives it a feel of isolation through it.



IMG_2900.JPG

IMG_2902.JPG

IMG_2907.JPG

I like the direction that the model is looking in and also shadows. It show a sense of isolation through anger i think.

Contact Sheet



IMG_2460.JPG

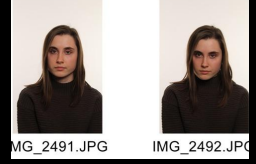
IMG_2461.JPG

IMG_2462.JPG

IMG_2463.JPG

IMG_2467.JPG

The one particular thing about this shoot that i like is the lighting and the white background that is implemented. The lighting suits the warm tone of the model creating an overall



IMG_2491.JPG

IMG_2492.JPG

Both of these photos are slightly out of frame.



IMG_2469.JPG

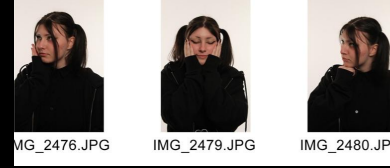
IMG_2470.JPG

IMG_2471.JPG

IMG_2472.JPG

One reason that i don't like here is because of the prominent emotions that can be seen. The reason for this shoot was for some side profiles to do development for my John Clang.

I really like the hand placement. The far left shows a side profile that i like more than right as it shows the other side of her face whereas the right shows only one side which i don't particularly like.

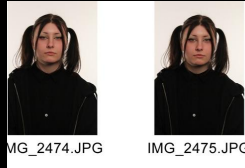


IMG_2476.JPG

IMG_2479.JPG

IMG_2480.JPG

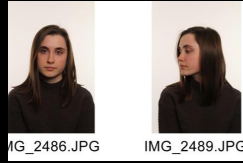
These photos came out good with its focusness and lighting. The middle i think I'll be using for my development.



IMG_2474.JPG

IMG_2475.JPG

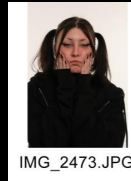
Personally i think these photos are really good. It's not tilted to any sides and the model is properly in frame. The white background the model's complexion well and



IMG_2486.JPG

IMG_2489.JPG

I would like to use the right photo for my development. I feels as though it will give it a different dimension to a my collage in response to John Clang's works.



IMG_2473.JPG

I don't like the red that is apparent after the model squishes her cheeks. And i feels as though this picture could have used a proper lighting.



IMG_2498.JPG

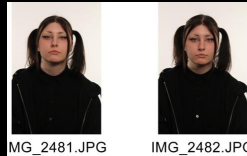
IMG_2500.JPG

IMG_2502.JPG



IMG_2485.JPG

The reason i put crossed this out is because the model is smiling. I feel as though smiling defeats the point of this shoot which links to alienation and isolation



IMG_2481.JPG

IMG_2482.JPG

I like the upward direction that the model is looking at. It shows a different perspective to other photos.

For this black&white and colour collage. I focused on deconstructing the face as away of one's feeling of disconnected from surroundings and society.

Black&white symbolises how isolation can make life very monochrome and how simple stuff in your life can become chores to do instead of enjoying it

the black&white is to symbolise the discarded parts of a person who is isolated.

The colour represents like a new them if though they are unhappy as they've essentially gotten rid of their actual characteristics

The reason i did a black&white and colour was to convey my thoughts n how people can turn themselves in out out just to try to fit into the expectations of society.

Thus, this arrangement t of different parts of the face being shaped as though it can't contain to many of itself.

My motive For choosing shades or lack of therefore was to represent how isolated people will destroy parts of themselves just to fit in to communities by shunning themselves in hopes of acceptance.

The reason For doing this composition manually was because i wanted to compare how a physical composition and a digital composition would look like next to each other

Developments

My initial thought was to add as many as eyes as i could. I wanted to do a piece with lots of eyes.i wanted highlight how one might be ignorant to their person being labelled as labelled abnormal and thus alienated. They themselves can't see what might be 'abnormal' with them but the eyes around them; the people who uphold societal expectations and isolate those who don't fit them will see how it is not 'normal'.

Instead of printing the eyes together on a sheet to then cut it out oin from of the upper body of the model, I chose to stick them on individually. That cost me a lot of time. It was ineffective, i could have created the same visual effect if it was done digitally or if i had printed it out.



The process of ought was along the lines of deconstruction and showing different aspects of various features in humans.

I created by printing out three different models and using a scalpel to make clean lines and then align in semblance to a face. I wanted it to give off a sense of a society that will put people in a box just to appease their sense of normalcy.

The first model was used as base as they were looking at a different direction to the others.

It looked like a new perspective to the other model so I used it as a base to convey otherness within oneself.



The second model was who's face I have used mostly, the side of the head and the lower part of the face. The third model's only one eye and mouth used as to create a unsettling feeling to further highlight struggles of isolation.

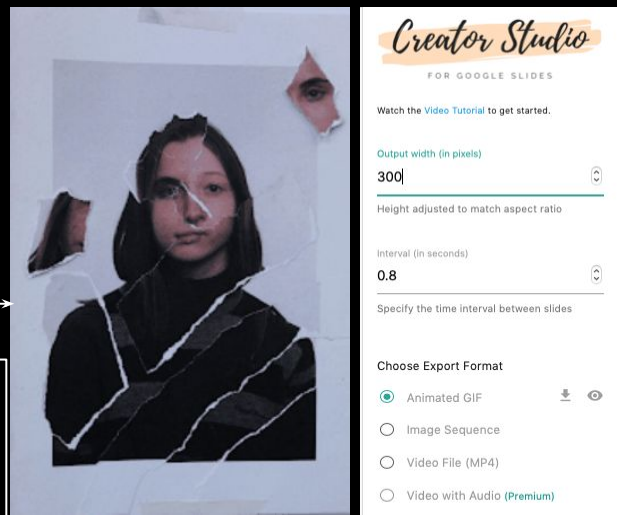
I wanted to compare these two and how they look next to each other. Both of them came out with clean cuts but the one on the right is black & white whereas the one on left is in colours. In a sense, both of these convey isolation and alienation in different ways I created these pieces in response to John Clang and to my own theme as well. I believe this deconstruction of the human face can highlight how alienation affects a person. By making these, I wanted to explore how disorienting isolation is whether self-imposed or socially imposed.



With this particular piece, I wanted to recreate the one on the left digitally. Though the same feature or [placements were used. It was to experiment placement differences.

The first model is still used as base but this time, you can see more of them. As with the second model where previously, their face was used more prominently; this time it is used less and the third model's face is used more as seen with the jaw and eye. I wanted to compare these two and how they

This piece has different textures and patterns due to the clothes, hair length and jewelry, it creates a unique look



At first, i wanted to create a sliding piece where certain parts of the pieces could slide into different positions. I experimented with string and acetate but both didn't give me the results i was looking for.

After the initial failed experiment, i thought to experiment by making a gif. I made a collage of two models and didn't stuck two pieces so i can move it freely. I took photos at different placements of the two pieces. Then i ran it through a gif maker on creator studio at output width 300 and interval 0.8 to create the gif

To make a GIF:

- Take your desired amount of photos
- Go to slides and install Creator Studio
- Put the each photos individually on slides
- Open and choose 300 for output width and 0.8 for interval
- Choose animated format
- Press Go

Myra Greene

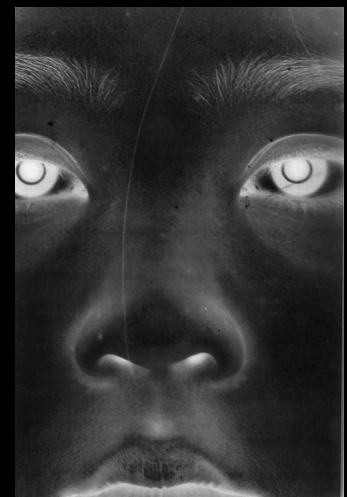
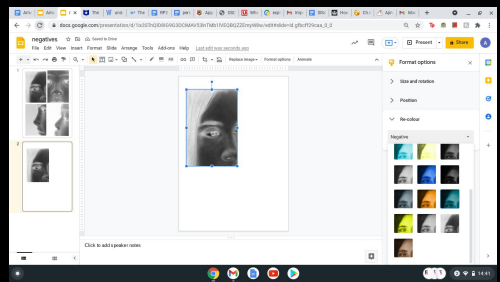
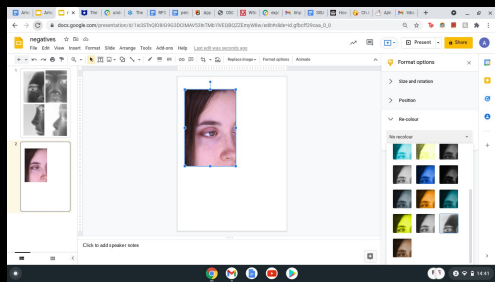
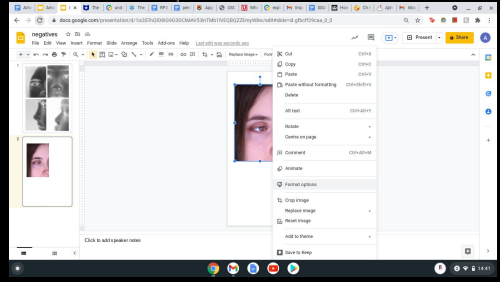
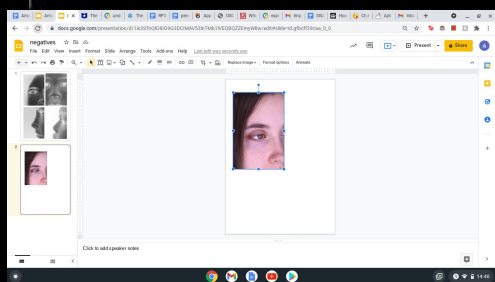


Greene uses a diverse photographic practice and fabric manipulations to explore representations of race. Her works show a focus on ethnic feature and phenotypes of people. Greene's particular focal point of her photographs is the features of black people demonstrating a sense of pride for features that were discriminated against for decades. uplifting these features is a great way to give people of similar feature good representation as it will allow them to feel included in media and not have that feeling of 'otherness'.

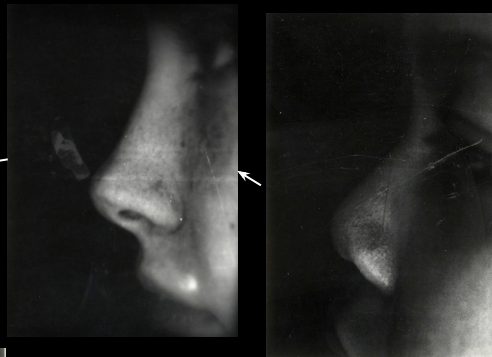


Process of making a Negative

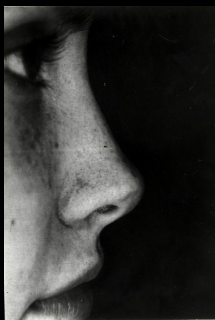
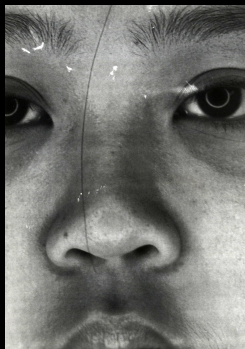
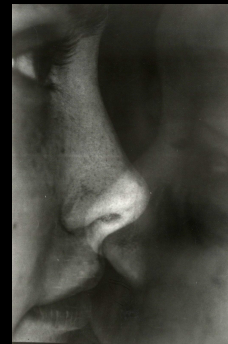
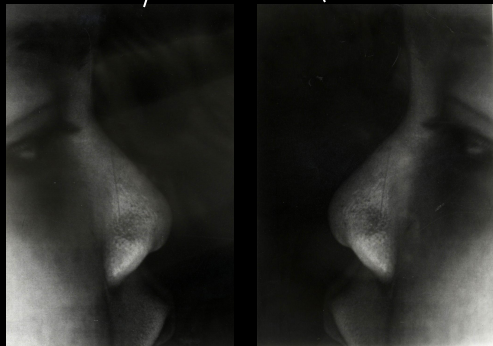
Step 1- open powerpoint slides and select the image you want in a negative.
Step 2- I went to format options
Step 3- I chose recolour to select the inverse option.



At start, i experimented with the different light levels of the enlarger to get a ghostly or like an after image. These photograms turned out to be a failure but I was able to get the desired results. I feel as though i left these in the developer too much or too little as shown.

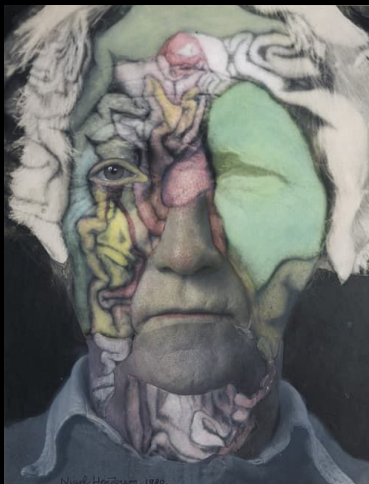
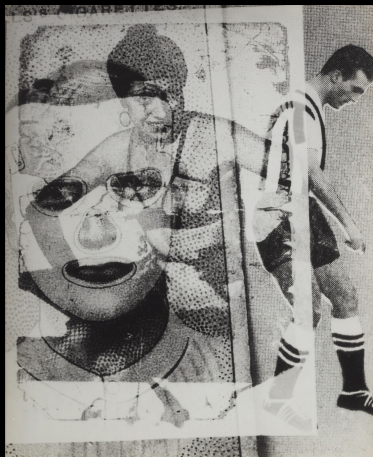


These are the result of the photograms at the bottom that were created into an acetate to make these. By leaving one piece of the acetate on the photogram in the enlarger for longer, i then went on to the second acetate to move it out of the way as soon as it hit the 2 second mark. Because of the sudden movement, it created these almost like these imprinted stripes.



These were the ones that came out really focused as i did these first to get some photograms that had at least some clarity just incase. I plan to print these onto acetate to do a photogram that create these layers of feature to show deconstruction by isolation.

Nigel Henderson



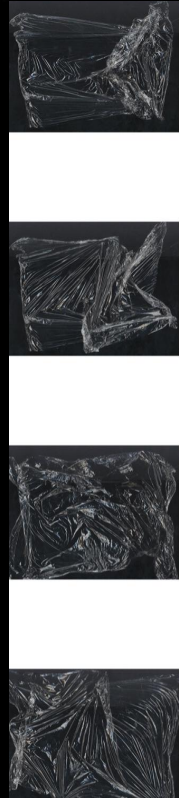
The main reason i chose this artist to respond to is because of the distortion of the face and body. The collages are unsettling and i feel like it encapsulates my theme of alienations and isolation pretty well. I believe that the collages give it a fragile and brittle glass look to the piece. Henderson turned to collages after his work with textures and medias.



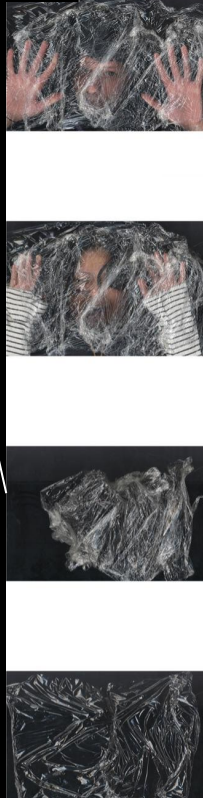
Development

I wanted to recreate this collage of Henderson's piece of deconstruction. I wanted to use the stripes in the photograms to make this collage because i think it creates texture. I believe it gives a more elevated look to the piece. I also think it links to my theme pretty well as it demonstrates these feature as after images of themselves. In photoshop, i used the warp tool to bend the proportions of the piece for it to remain similar to the collages of Nigel henderson. The way this links back to my theme alienation & isolation is because the way features are distorted. A lot of times, feelings of alienation distort a reality and how they view themselves.

Contact Sheet



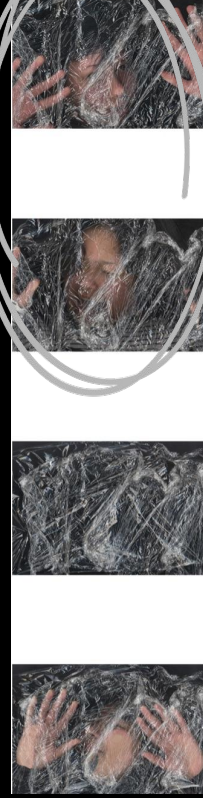
This first 4 photos were to show how the cling film looks through the scanner and to later maybe use to do some digital experiment or manual composition.



This two photo came out a bit covered and not seen through as there was too much cling film and a lot of scrunching of it, it caused the face to not be able to see. These are better than the ones on the bottom.



This photo isn't blurry or anything but the reason i don't like is because you can't see any feature which leaves a blank canvas.



These 4 are my favourite out all of them as they are clearer than the rest of them. You can see the model better than before.



It's the same case here. The subject is completely unseeable. It blocking the models could be intercepted as not being seen as who you are but personally I don't like it particularly because i can't see my models.

These 3 are better but not as good. In some aspects of the photos. You still can't see the subjects that much.

Contact Sheet

The specific reason i chose to do this shoot because i wanted to focus on features like Myra Greene. I wanted to further experiment on the topic of hoe alienation causes distortion of oneself. The shoot i did previous to this one was to highlight feature behind cling. Cling creating this unique texture. Unfortunately, that outcome wasn't favourable. So i've the opportunity to photograph these to create it digitally rather than physical composition.

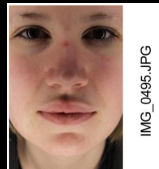


IMG_0488.JPG

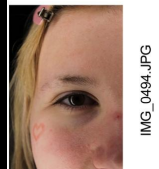


IMG_0487.JPG

I don't like these two picture. The lighting makes the yellow in my model come out looking worse which ruins the photos. Th yellow tone compared with the red makes my model look very sick.



IMG_0495.JPG

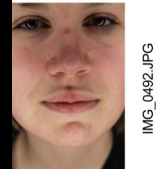


IMG_0494.JPG

The lighting here focuses more from the down which creates the features to be dull.

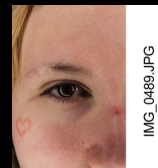


IMG_0493.JPG



IMG_0492.JPG

I don't like both of these photos. The top one is unfocused and the second one is out of the frame and is slightly tilted. Also the lighting is dull yet again.



IMG_0489.JPG

The lighting is good here. There's no yellow tones that are popping out or anything.

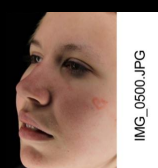


IMG_0510.JPG



IMG_0509.JPG

I like the lightin. It highlight the feature in a cold and soft light. The focus makes them look crisp and the ¾ profile give it a more dynamic shape.

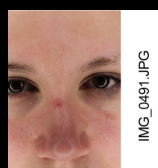


IMG_0500.JPG

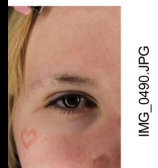


IMG_0499.JPG

Here the lighting seems to be focused around the model's face rather than in the middle. It gives it a somewhat dull look overall. I don't really like these two

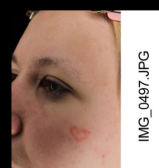


IMG_0491.JPG



IMG_0490.JPG

The lighting on the one on the top is really harsh as it emphasis a really red part of her face which is her nose. The one on the bottom has a much lesser harsh light giving it agian a soft look.



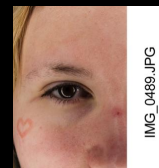
IMG_0497.JPG



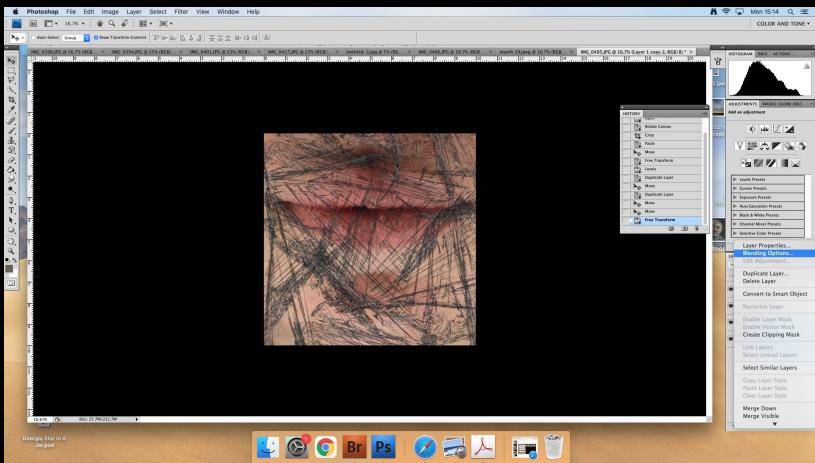
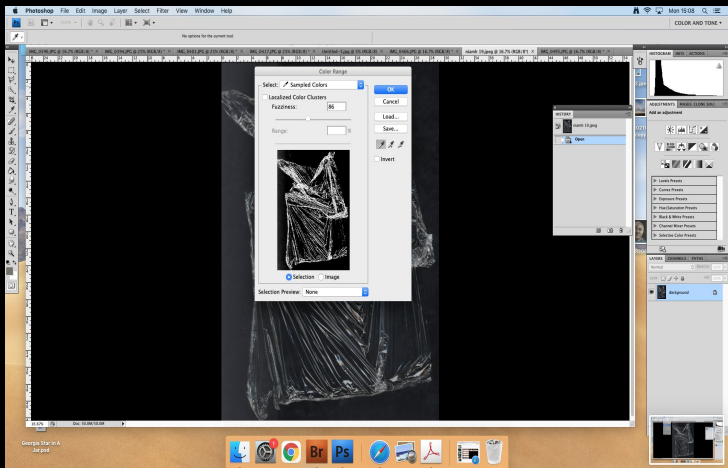
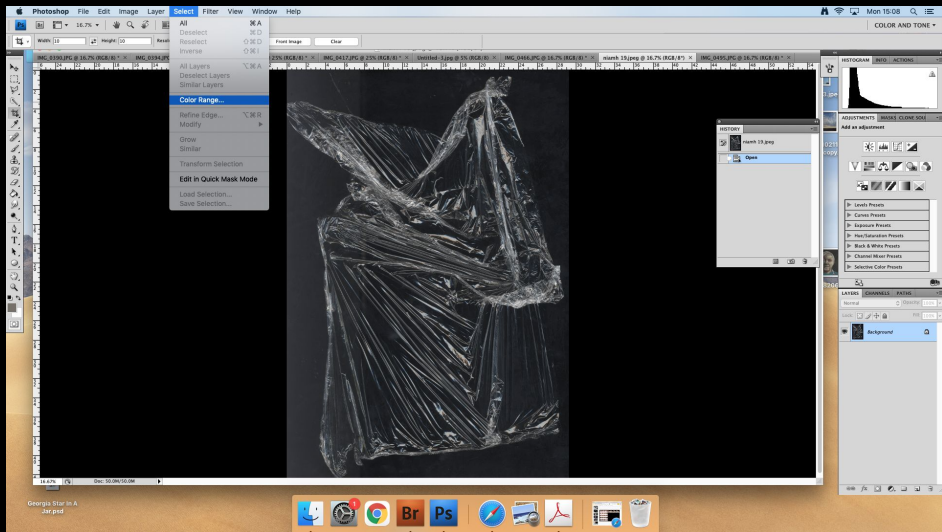
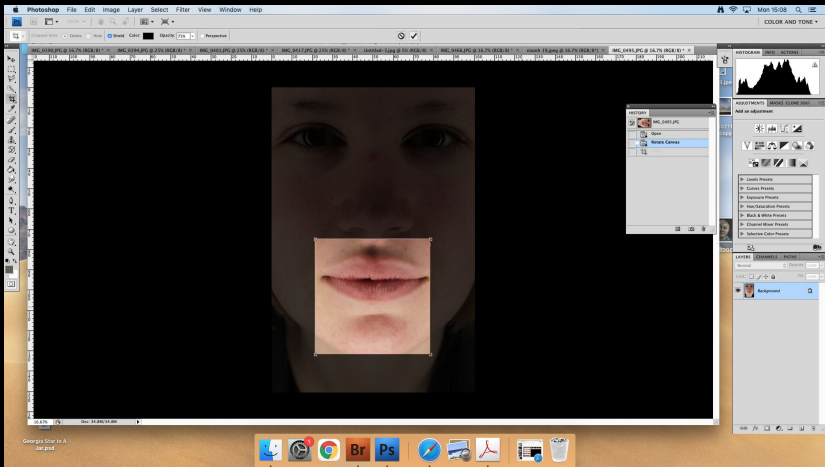
IMG_0496.JPG

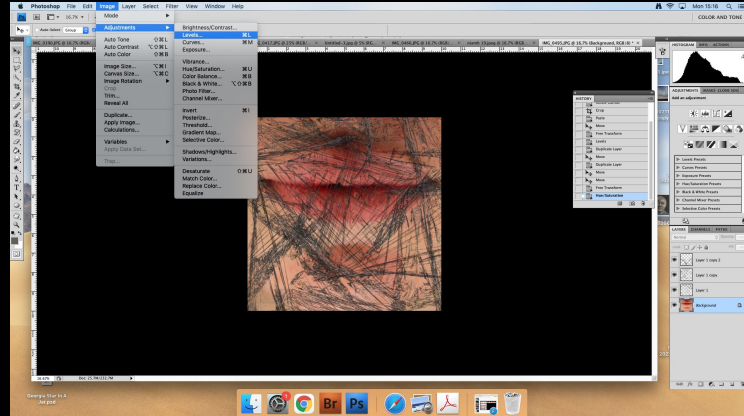
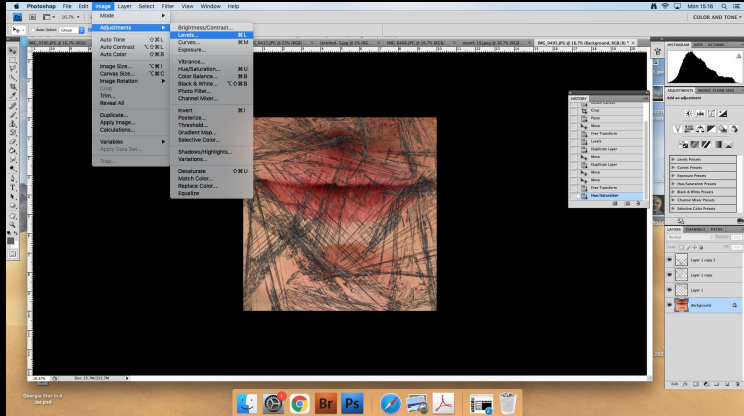
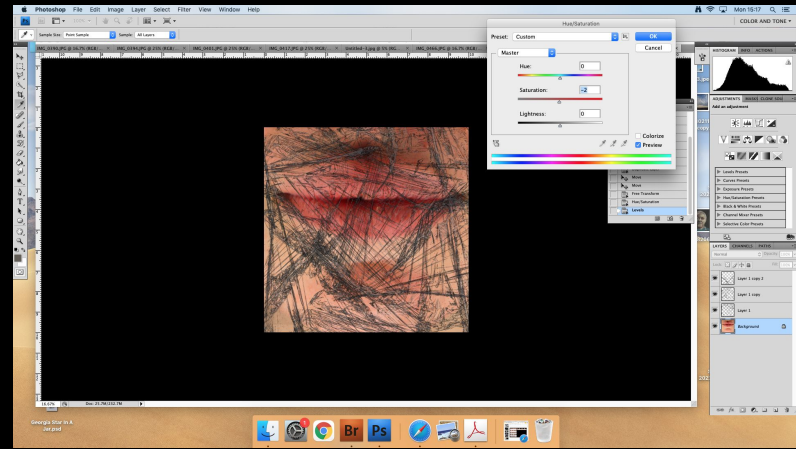
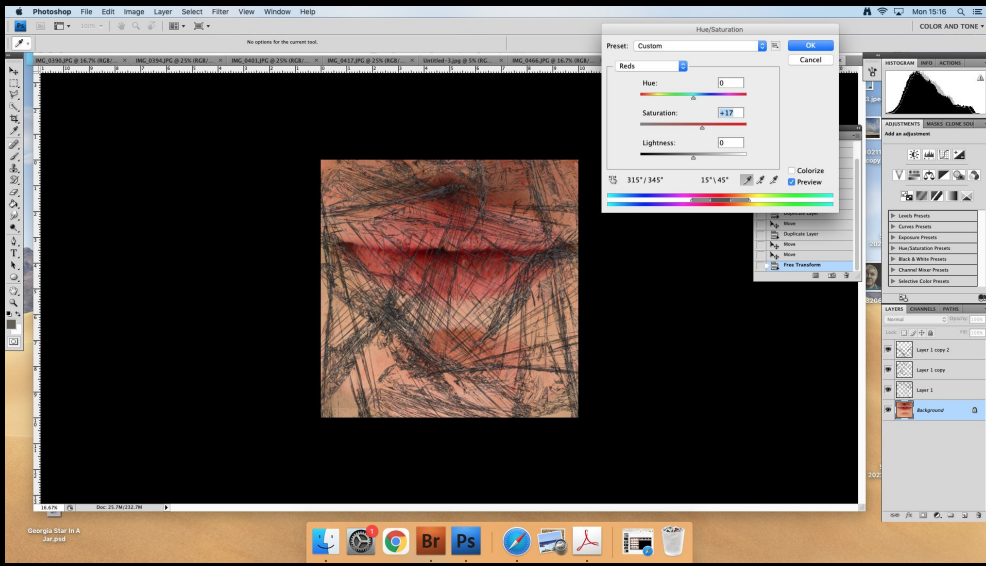
Both photos completely missed the subject matter rendering it useless as it doesn't follow the point of the shoot.

The lighting is yet again softening up the features of the model which i really like



IMG_0489.JPG





Developments



Christian Hopkins

Hopkins focuses on his photo-editing to make his works unsettling in a way. Most of his works seem to rely on human suffering, particularly on his own ever since he was diagnosed with depression, his works mostly depict his struggles of having to deal with depression. This was one of the specific reason i chose this artist. I believe it can link to my theme as mental illnesses usually are alienated because it is not seen as 'normal'. His works show suffering through distortion.





IMG_9867.JPG



IMG_9866.JPG



IMG_9865.JPG

Here i was trying encapsulate a moment where the subject is trying to free themselves from this suffocation that was because by alienation. I believe that alienation can cause people to suffocate because they are simply too stressed out to figure how to not be outcasted.



IMG_9872.JPG



IMG_9871.JPG



IMG_9870.JPG

This photoshoot was in response to one of the works of Nigel Henderson where the work itself was of a model struggling against a stretchy and flexible material to portray suffocation. I was planning to do a similar shoot to his works but the material i had found wasn't stretchy or flexible. It was rather a tough piece of cloth which caused the features to be indistinguishable.



IMG_9874.JPG



IMG_9873.JPG

The top photo is when i decided to face away from the light rather face it like the one on bottom. The top one has more shadows and gives it more dimension. In contrast, the bottom photo has lack of all feature or any kind of dimensions.



IMG_9876.JPG



IMG_9875.JPG

The toughness of material doesn't give it a sense of someone struggling against it as the Christian Hopkins. The material isn't able to imprint against my model's face no matter how tightly they had it around themselves



IMG_9896.JPG



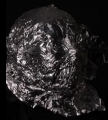
IMG_9900.JPG



IMG_9896.JPG



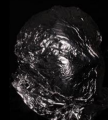
IMG_9878.JPG



IMG_9899.JPG



IMG_9899.JPG



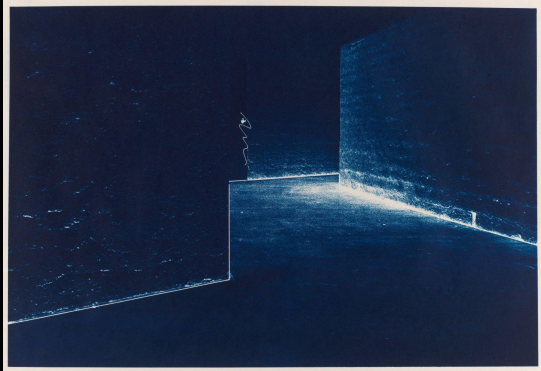
IMG_9895.JPG



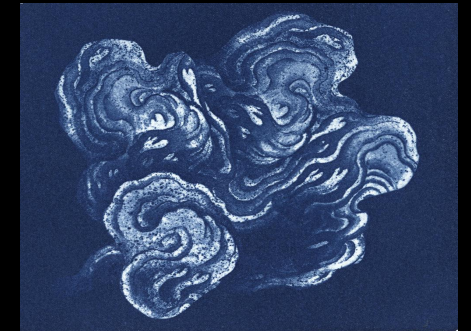
IMG_9877.JPG

Here i was yet again trying to recreate one of Hopkins work's. He uses this mask of foil and i believed i could do a response to that but the foil was to unpredictable. It was never able to take in the structure of my model's face. It also cause them to come out muddled

Brian Taylor



The particular reason i chose this artist was because after doing experiments with the darkroom with different medias and texture. I wanted to try other alternative photographic processes such as cyanotypes. The colour inself is unique to the cyanotypes as they all have the same distinguished colour which separates them from any imitation. Taylor mainly focuses on firefighting photography but has these series of cyanotypes that are made with intricate details. I plan to do a response in my next development.





Here I was finding the right camera setting due to the frosty weather outside. It had caused me to change my aperture, shutter speed and DoF multiple times due to the temperamental weather.



Here i was able to get a hang of what i wanted to do with my photoshoot as i was adjusting the angles and positions that i wanted to photograph my model.

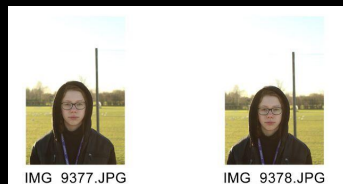
These first two shots gave me what type of pictures i wanted to take. The landscape had left empty space which i didn't particularly like. The portrait, on the other hand had depth coming in from the with the model upper body and the group which the previous photo had left out



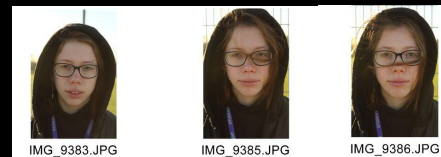
My focus was then turned towards more zoom-in focus on my model to see if i could possibly convey the sense of isolation or alienation in a way. Personally, these could have used a bit of depth of field with the model and the background.



These photos in my opinion came out better than the last one. There is more depth to these compared to previous two. The reason why i separated these from the three at the bottom is because of the hair obstructing the model's face. The subject of this particular zoom in photos was to capture the face and the hair was a hindrance.



These photos didn't turn out the way i wanted them to. Most of the model's body is cut off disregarding the rule of third as she is halfway in the photo rather than $\frac{1}{3}$ or $\frac{2}{3}$ according to the rule.



I really these photos. I feel as though these are my favourite ones from the all zoom-in photos i might have taken. I feel as though my composition could be more refined.



IMG_9402.JPG



IMG_9403.JPG



IMG_9404.JPG



IMG_9405.JPG

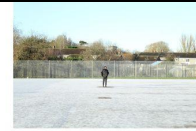


IMG_9406.JPG

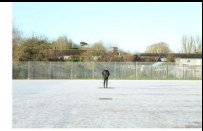
I had changed my daylight WB to a shade one as it had started coming out too bright to discern any details. By, changing the white balance, the photos occurred to have this blue tint to them.



IMG_9407.JPG



IMG_9408.JPG



IMG_9409.JPG

In these picture, i had the model face the camera rather than sideways to give a new perspective, i didn't like the outcome as it kind of destroyed the isolation the model had with the camera. By being sideways it created this disconnection between the subject and camera further demonstrating the theme alienation.



IMG_9430.JPG



IMG_9431.JPG



IMG_9432.JPG



IMG_9433.JPG

I wanted to showcase alienation in a closer aspect but i feel as though it created less of a effect that the distance photos or the close ups were. Though there are that i quite like especially photos numbered 9434 as it does quite highlight loneliness I think.



IMG_9434.JPG



IMG_9435.JPG



IMG_9436.JPG



IMG_9437.JPG



IMG_9438.JPG

Process of making a cyanotype

The cyanotype process uses a mixture of iron compounds, which when exposed to UV light and washed in water oxidise to create Prussian Blue images. The technique was invented in 1841 by Sir John Herschel and was popularised by photographer and botanist Anna Atkins.



John Herschel



Anna Atkins.



1. Place objects or a film negative* on the cyanotype fabric.

2. Secure with glass or pins if necessary and expose to sunlight.

3. Remove objects or film negative from fabric.

4. Submerge exposed fabric in water.

5. Dry your cyanotype print.

The cyanotype process is simple. It can be done easily in a few steps:

- **Mixing chemicals;**
- The cyanotype is made up of two simple solutions.
 - Potassium ferricyanide and Ferric ammonium citrate (green) are mixed with water separately.
 - The two solutions are then blended together in equal parts.
- **Preparing the canvas**
 - Paper, card, textiles or any other naturally absorbent material is coated with the solution and dried in the dark.
- **Printing the cyanotype**
 - Objects or negatives are placed on the material to make a print. The cyanotype is printed using UV light, such as the sun, a light box or a UV lamp.
- **Processing and drying**
 - After exposure the material is processed by simply rinsing it in water. A white print emerges on a blue background.
 - The final print is dried and admired.



The chemicals needed for the cyanotype mixture

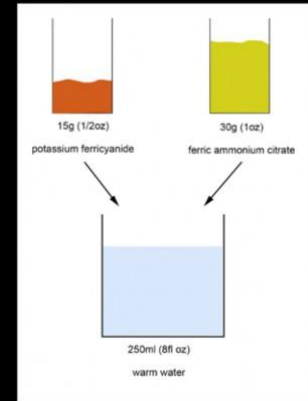
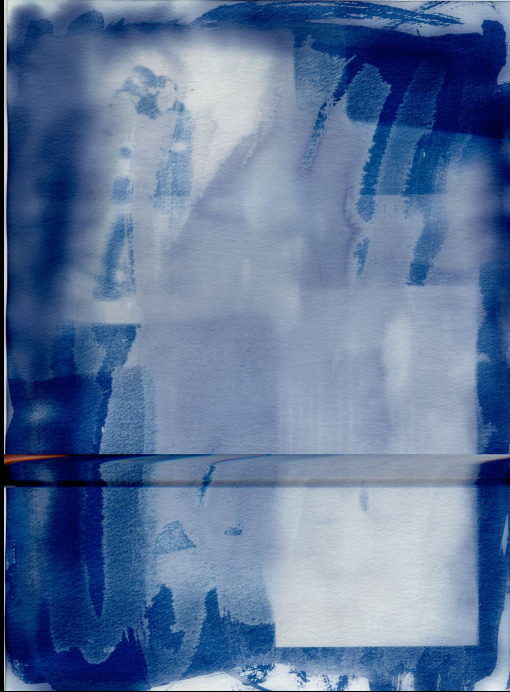


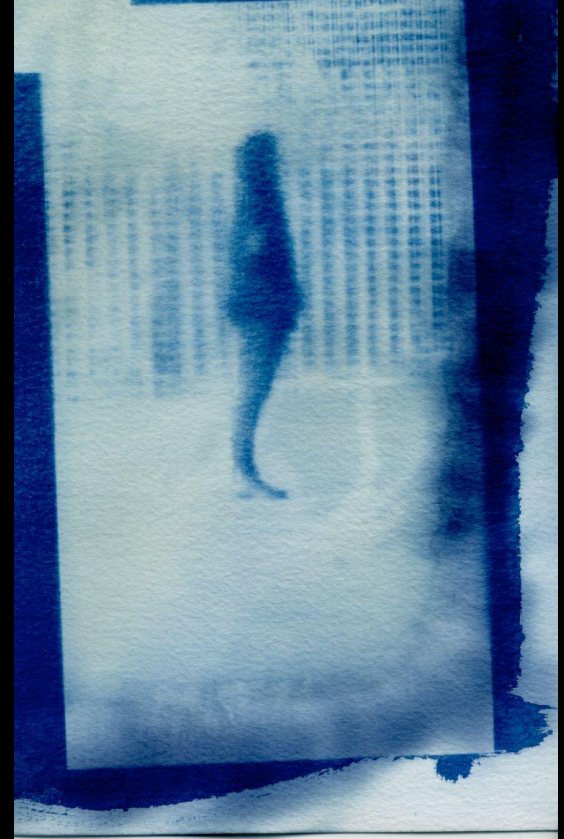
Diagram of the ingredients for cyanotype mixture

My first experiment with the cyanotype lead to a failure as i had brushed the mixture too much into the paper which caused it to muddle and leave brush strokes instead of the product i wanted to see,



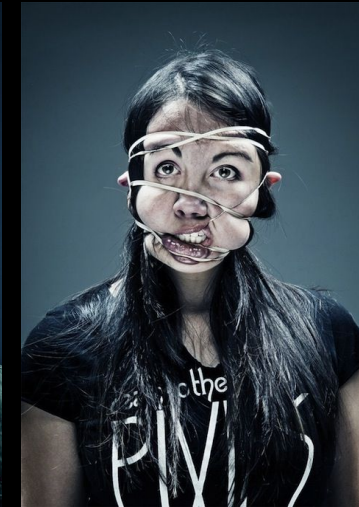
The main reason i have chosen to incorporate cyanotype into my portfolio was simply because of its technicality and the potential of creating hazy piece that would go back to alienation. What i had in mind of the piece on top was to create this ominous feeling of people outcasting the one on right. To be seen as superiors, the people at top will make anything be 'abnormal'. It can also be interpreted that they ostracise people before they can be ostracised, that they are scared if being alienated themselves. So they create these boxes and if you don;t fit in them, you're not fit for anything in the society. This is the concept I was going for.

Developments

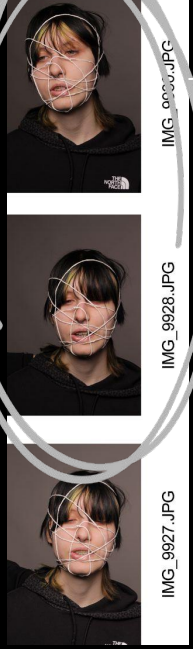


Wes Naman

The series I would be focusing of this artist is the 'Invisible Tapes Series'. From my initial interception, by linking it to my theme I thought that it seems as though they're trapped by something. I believe that by doing a response. I could portray the sense of entrapment that is caused by isolation and alienation. Wes Naman thought process when doing these series was to showcase his manipulation of human bodies and faces. I plan to use the tape aspect on my models. I plan to work on photoshop to experiment digitally to create a cross between John Clang and Wes Naman to make a piece. I feel as though it can portray alienation efficiently due to Wes Naman's tape series where the subject is trapped and John Clang's distortion and collages of subjects.



Contact Sheet



These picture came out very well. the string has been used to represent confinement of isolation. At start, i thought ot use elastics as Naman has used in his works but soon realised that it would be very extreme and kind of painful for model, i opted out of that.

I realised that the hand in this picture was not needed after i had taken the photos. But in my experiments, i was able to solve that.

This picture doesn't convey the idea that this shoot was going for as the model is smiling



Theses pictures were really complicated to photoshop because of the hand. In the second photo, the model eyes are closed.it could represent being blind to alienation from society



I don't like the way the hand is positioned. I like how the lighting comes across.



I like the background that i've chosen for these photos. It's neither black or white but gray showing a certain neutrality toward the situation of one being isolated.Gray is a very neutral colour and shown to be very balancing. This colour could enforce some type of a point of trying to reach acceptance within self.



I don't like these photos because of the smiling again.



Here i had the thought to ask my model to do a pose that involves pain being shown. My model delivered this scream while looking ahead and also that is looking down. Personally, the one looking down is my favourite as it shows a more sorrowful

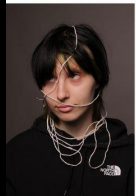
This was where the string was destroyed in the sense of acceptance and grief. My thought was that it could give a sense of one accepting that they're isolated. Bring free from the thought of societal expectations



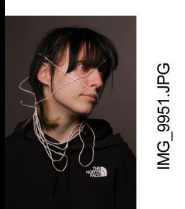
IMG_9950.JPG



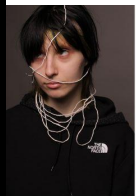
IMG_9952.JPG



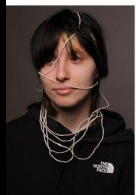
IMG_9949.JPG



IMG_9951.JPG



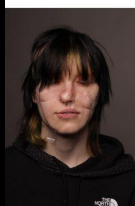
IMG_9948.JPG



IMG_9947.JPG



IMG_9954.JPG



IMG_9953.JPG

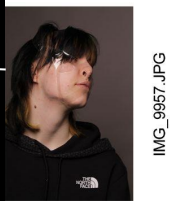
The lighting in these two photos is really good. The shadows are harsh but soft. I really love the lighting in this shoot.

The next bit of the shoot, I chose to use tape to demonstrate distortion of human. I personally think that the tape turned out pretty well. It created these points of highlight whenever the lighting would hit them. It made it look more artificial.

The lighting on this is a bit dull. And the model is slightly out of frame. I could have done the lighting a bit more differently on these four photos. I maybe also could have experimented with the temperature of the lighting i.e too cold or too warm



IMG_9958.JPG



IMG_9957.JPG



IMG_9954.JPG



IMG_9953.JPG

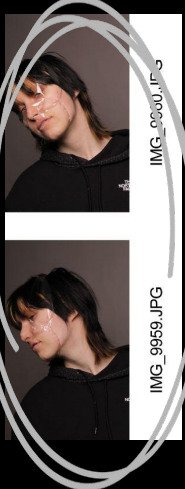


IMG_9961.JPG

IMG_9962.JPG

Here the model is smiling which defeats the purpose of the shoot

The top one is the one I've chosen for my development. The lighting is good. It's clearly focused. The one at the bottom seems like the model is smiling but she is not as it the tape that is causing the distortion.



IMG_9960.JPG

IMG_9959.JPG

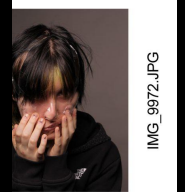
I chose these photos on the left to use in my development. They came out really good lighting wise but also in compositions.

I don't really like the photos on the right. The bottom one, the model is out of frame. The top one seems slightly out of focus.

The reason I group these four photos is because of the hand placements. These I believe are better than other photos that has hands in them too.



IMG_9973.JPG



IMG_9972.JPG



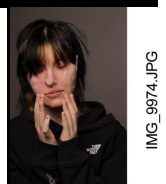
IMG_9969.JPG



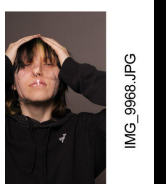
IMG_9966.JPG



IMG_9967.JPG



IMG_9974.JPG



IMG_9968.JPG



IMG_9964.JPG



IMG_9970.JPG



IMG_9971.JPG

I particularly like these two photos but in the end, I chose the one on the left as I feel it had more clarity. And also because the lining of neck was more frigid than the one on the right.

Even though, the strings unravelled due to the expressive emotions the model had done prior. Most of these photos is the model looking down and it adds to the anger that people feel when they are ostracised for just being themselves

Jeff Huntington

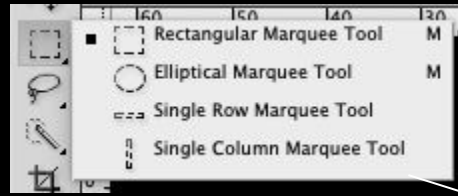
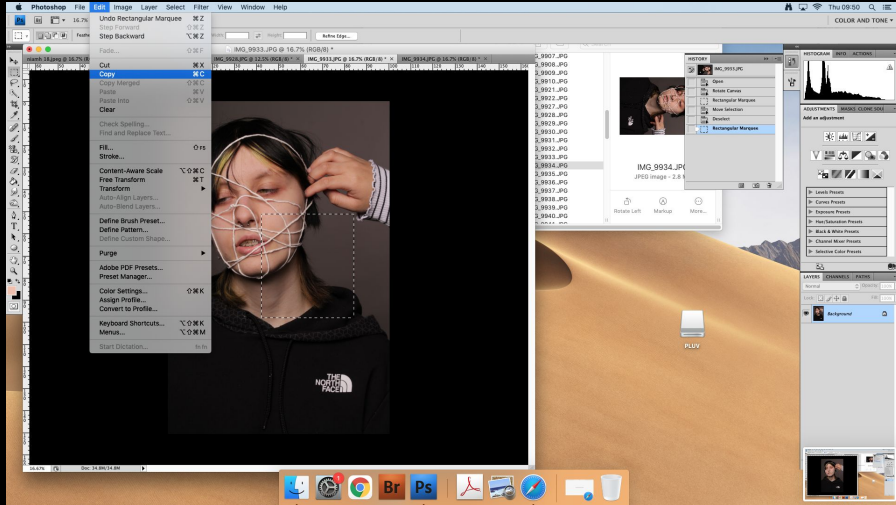


The specific reason i chose this artist is because i wanted to continue with distortion on human. The bold choice of slicing up certain parts of the human face and painting a another feature from it is really interesting. I believe it would link to theme as well as by these sliced and contorted look of painting really add in how a person might stretch themselves out too much because they don't want to be isolated. And i believe by combining Naman and Hunntington, the development would go to become more unique. I personally like the paintings where the subject is divided into three parts of themselves. It could symbolise a divide within oneself. How a person is divided against behaving certain way to fit in or stay true to themselves and not change to put themselves in a box.

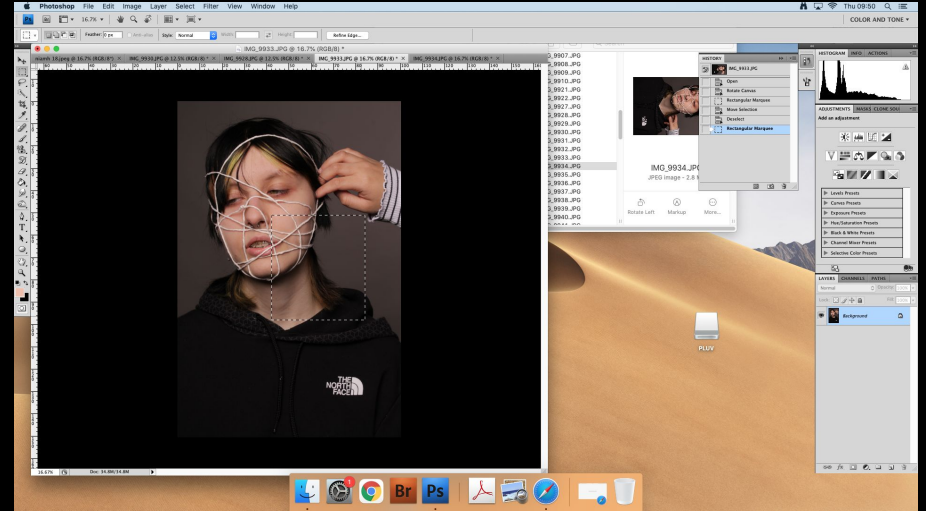


Editing

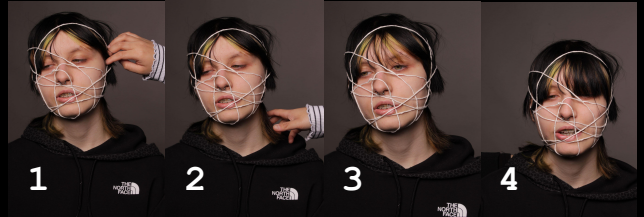
I then copied this area, making sure that I missed the hand and clothing completely and selected areas of the face that would be easy to match up with photo 2.

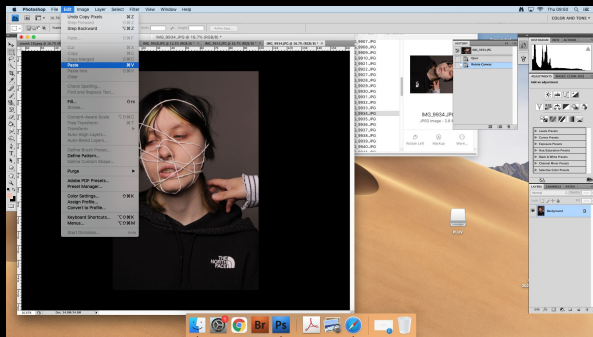


I chose 4 photographs from my shoot to work with on photoshop. Two of the images showed a hand in shot but luckily my models face was in the same position in both of the photographs so I decided to try and edit the hand out. I started by opening photo 1 and using the Rectangular Marquee Tool to select the area underneath the hand.



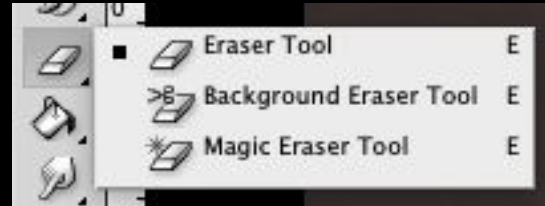
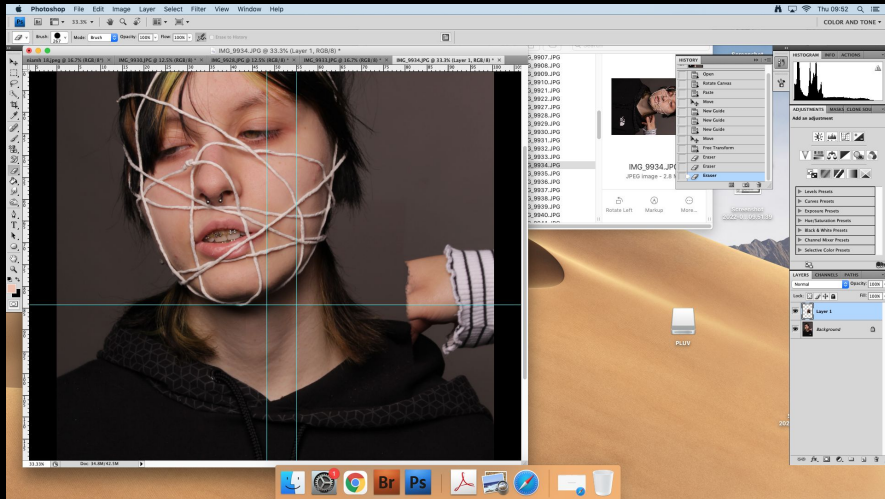
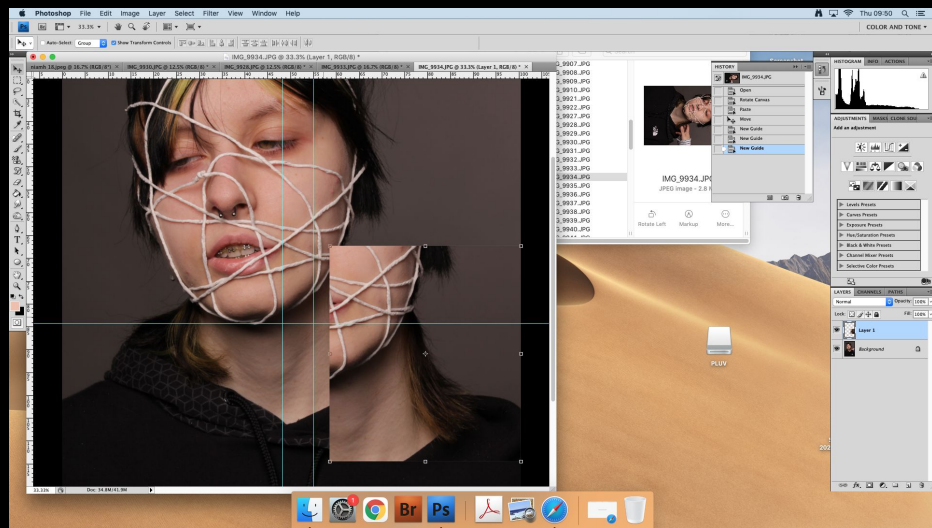
Photos that I used



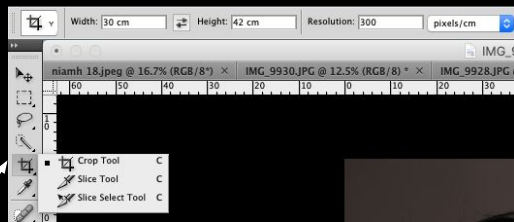
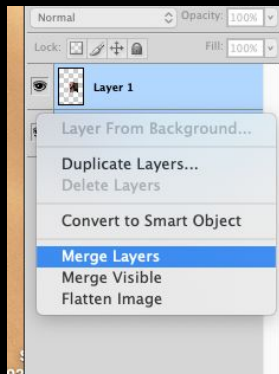


I pasted the selected area on to photo 2.

I zoomed into the photos and matched up the string on both of the photographs. I dragged some guides from the horizontal and vertical rulers. I made sure they were lined up on areas where the string crossed over, as well as the string underneath my models chin.

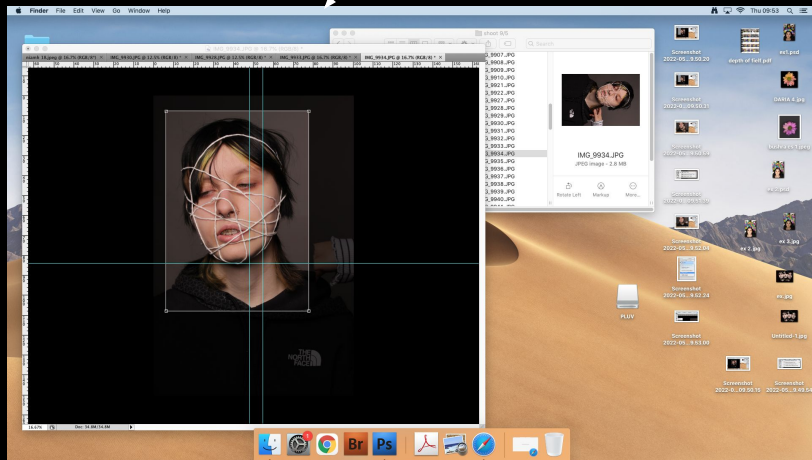


Once I had my pasted layer from photo 1 in position, I used the Eraser Tool to blend in the neckline and hood of my model's hoodie.



When I was happy with the position of the new layer, I merged the layers together.

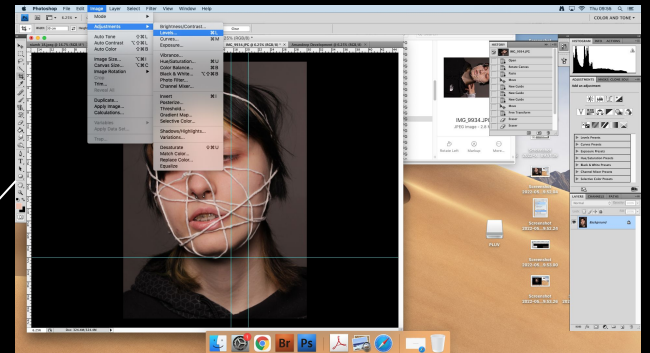
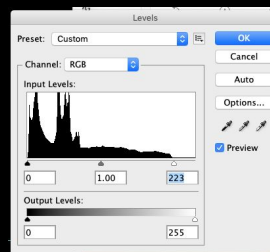
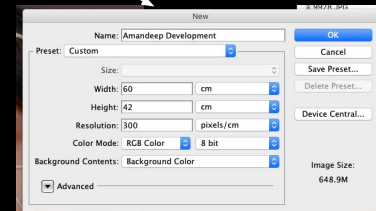
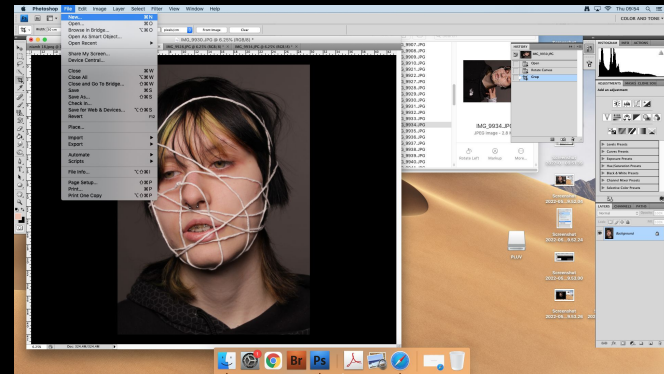
I then cropped the photograph, concentrating on the face and neck.

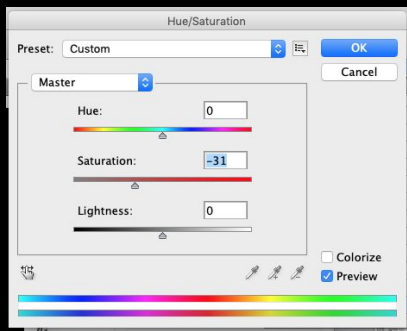


I created a new document, formatted it to the size of an A3 document, with a resolution of 300 pixels/cm.

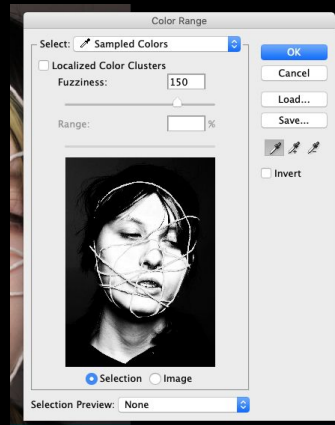
The original colour was white, so I changed it to black.

I went back to my photograph that I had previously created and adjusted the levels. I changed the white levels only, to brighten the photograph.

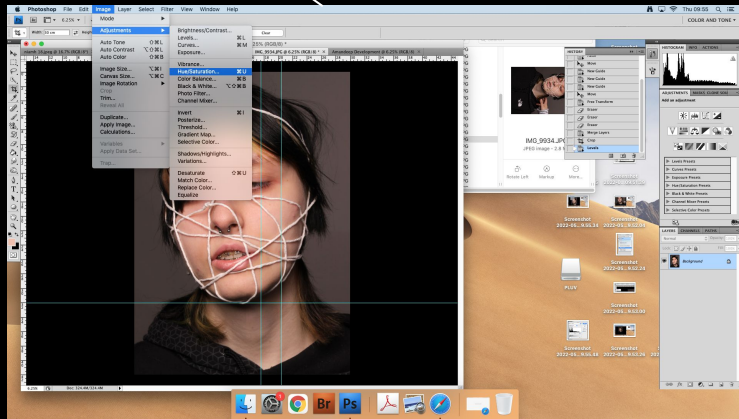
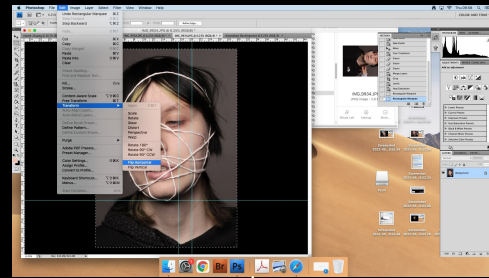




I then changed the saturation of the image, I wanted to drain some of the colour out of the photograph so i lowered the saturation.



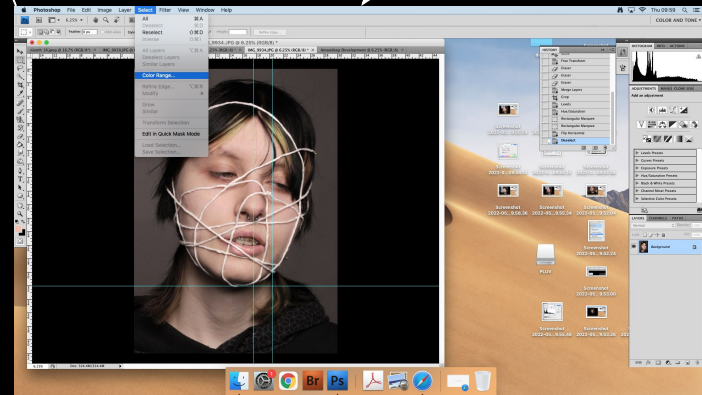
All of my chosen photographs, showed my model facing the same way. So i decided to flipped the photograph horizontally so that they were facing the other direction.



I then selected the colour range. I highlighted the nose and adjusted the fuzziness to pick up the lighter areas of the photograph.

I copied the selected area and pasted it onto my new document and positioned it on the right hand side of the new document.

I edited photos 3 and 4 the same as I did the previous photo (minus the part with the hand).



Once the other photographs were on the new document I positioned them in place, overlapping the photographs and erasing the parts where the string overlapped the face. I made the string look as though they joined across all three photographs.

Development



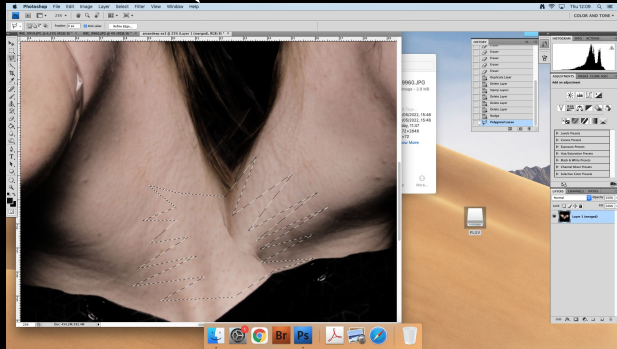
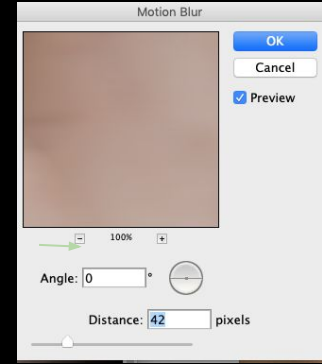
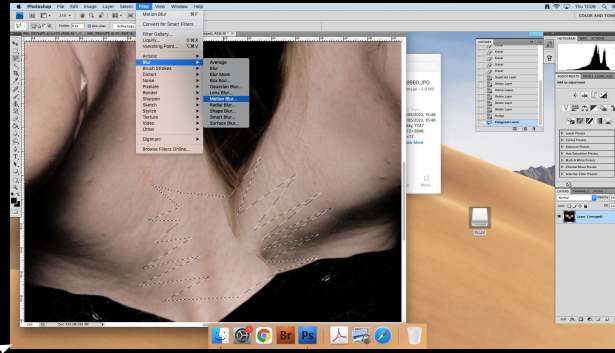
I have chose 3 heads at different angle of the same model to create this illusion of grievance and acceptance of alienation. I wanted to create a piece that would be able to portray that feeling. The lighting in this piece is well balanced. The shadows that is created by the lighting are harsh but soft as they blend into the light again. It creates almost like a melancholic look to it. And the string further adds to acceptance of alienation as they break, so does the person's resolve for acceptance and how as time goes on they will learn to be themselves rather than what the society wanted them to be. I wanted to portray a different stages of emotions. They seem similar at first glance but as you closer there are differences. When i look at the piece at the far left, i see a blank stare because of the eyes. It creates this feeling that alienation causes one to completely detach from their surrounding and be able to connect with people around them. The strings fortify this effect that shows that they don't care even if they're being bound and contained yet into another box by society because being seems as not normal is still being put in a box. The middle i believe shows regains of sense in a way of someone who knows they're alienated and are starting to become conscious about it. It can be interpreted as a alienated becoming aware of the isolation they've just been involuntarily shoved into. And lastly, the one on the far right, i wanted to make it seem as the subject doesn;t that they've been put into a box or been isolated from society. A side that just doesn't concerns themselves about it. They've come to accept themselves as they are, unchanged.

Editing

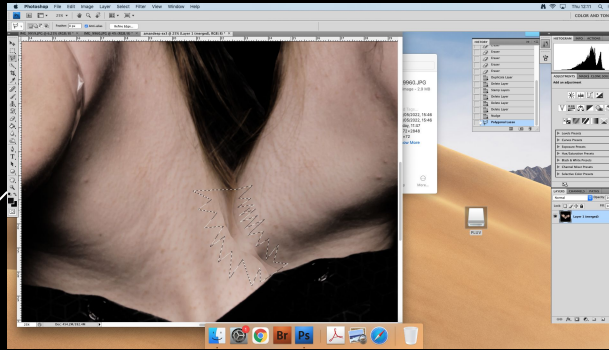
For these experiments I created a new document, this time a 30cm x 30cm with 300 resolution. I made the background black, just like I did the previous development piece.



I followed the same steps as the previous experiments, changing the levels, saturation, copying and pasting the selected colour range areas and overlapping them on the new document.



When I got to that stage I found it was a lot more difficult trying to blend / merge the skin on the neck, to give it a clean finish. I used the Polygonal Lasso Tool and selected the area of skin where the two necks needed to be merged. I made sure my selection was a jagged shape so that they would blend together easier. I then selected the Motion Blur filter and lowered the amount the skin would be blurred so to looked more natural.



I then used the Polygonal Lasso Tool again and selected a smaller area, as that part did not seem to blend together very well.

Using a mixture of the Blur Tool and the Clone Stamp Tool I blended the skin of the necks together.



Photos that I used





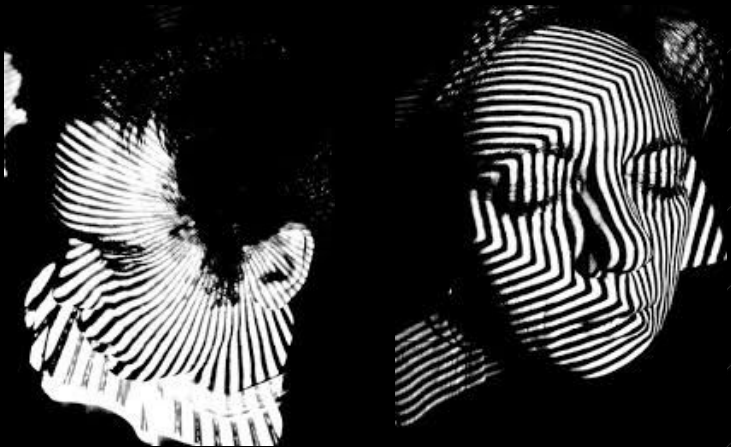
This piece is to represent to how alienation makes us fight between what traits to embody so we don't get ostracised from society. The reason i chose to photoshop a conjoined neck between the two photos is because i wanted to create it to make it face away from each. As if they're going the opposite ways to decide what is the best persona to peasant to the world because of the need of acceptance. The tape adds another effects of being constrained in a society with expectations. They represent constant surveillance from society that is enforced at birth. I wanted to show the struggles of feelings of distance and estrangement, including from their own emotions.

Developments



One aspect i wanted to highlight in this development was the hands. I decided to choose photos where my model was digging into their skin to symbolise pain and derealisation that one experiences when they're alienated and isolated. I then digitally photoshopped another hand to connect the two heads. The hand coming out of the face and grabbing the other face is to demonstrate reality of how people will rip themselves up from inside to try and fit in to society because of their fear being of alienated. But a person can't suddenly change their own character, it would cause feelings of fictitious

Stefan Nitoslowski



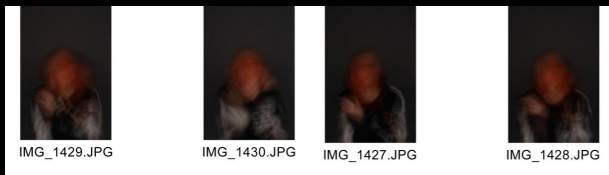
Nitoslawski's pieces have been shown around Europe and in Canada at various venues including the Museum of Cinematography, playfully seek out aberrations in reality, delving into them, to uncover worlds that he see as fluid, rippling, always in a mode of recomposition. Nitoslawski tools are video, photography and acoustics environments. He combine these media, with a hint of impishness, creating a unique mix of images and sound. The series of work that i'm intrigued by him is the Metamorphosis, where Nitoslowski uses exposure to get obscured human bodies which i believe to signify to be trapped within self. Most of the metamorphosis pieces seem to have underlying theme of subjects cradling themselves as if to bring comfort or to protect themselves.

Contact Sheet

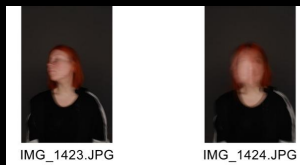
Planning;

The plan was to do a long exposure shoot. I feel as though the blurred photos that come as result of long exposure can really portray alienation and isolation. The blurred effect highlights how a minds can blurry or in a daze when they are isolated because there are no social interactions. Being isolated opens the mind to other harmful stuff. For example, it can send a alienated person spirally down to thoughts of depression. I wanted to demonstrate that in my shoot.

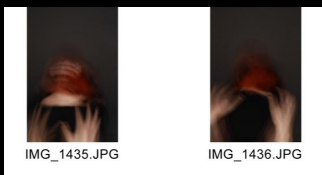
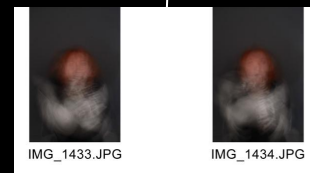
I really like these two photos, the white from the model's jackets creates a nice effort. It almost looks like a rib cage to and it further adds in to my theme. How people will turn themselves inside out just to fit inside the box aggained to them from society



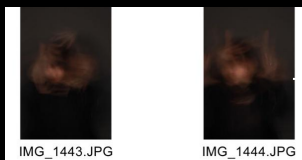
The first initial photos came out very dull as the lighting wasn't properly placed. But the effects of long exposure is good.



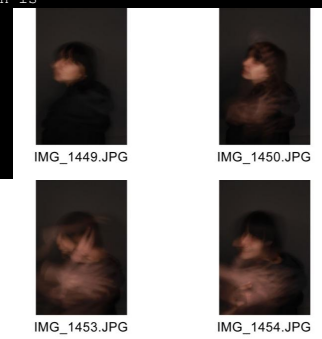
I personally believe that the lighting was a bit too bright here. The blurriness is really good especially the one on the right. It shows different stages of the face as after images and it creates kind of a unnatural feeling



Here i told my other model to use her hands to go up the model back. By doing that, i wanted to emphasise the effects of alienation. This photo is to symbolise that the struggles of having to deal with isolation but also how it creates mental problems because of having been outcasted

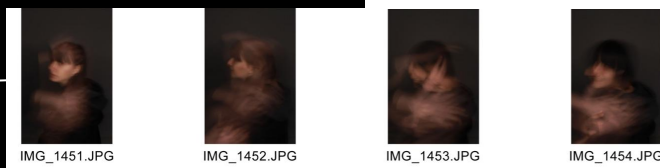


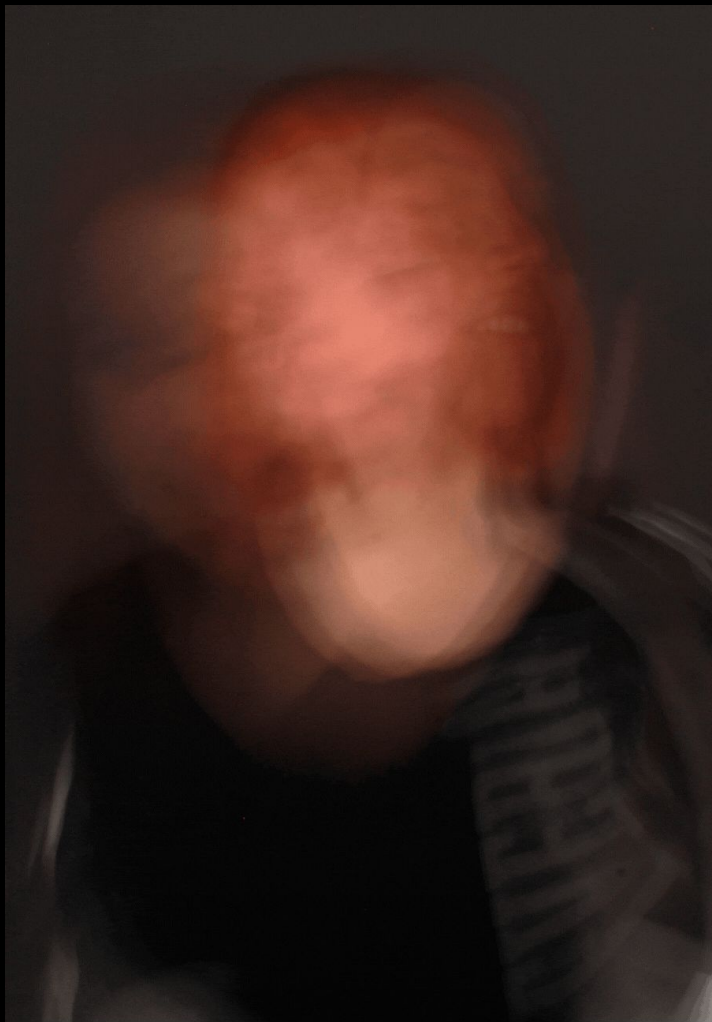
I really like these two as it looks as though the they are bunch of hands coming up to grab the model. I also think it represents issues of mental illness that comes with being alienated. Also because sometimes the reason for alienation is mental illness



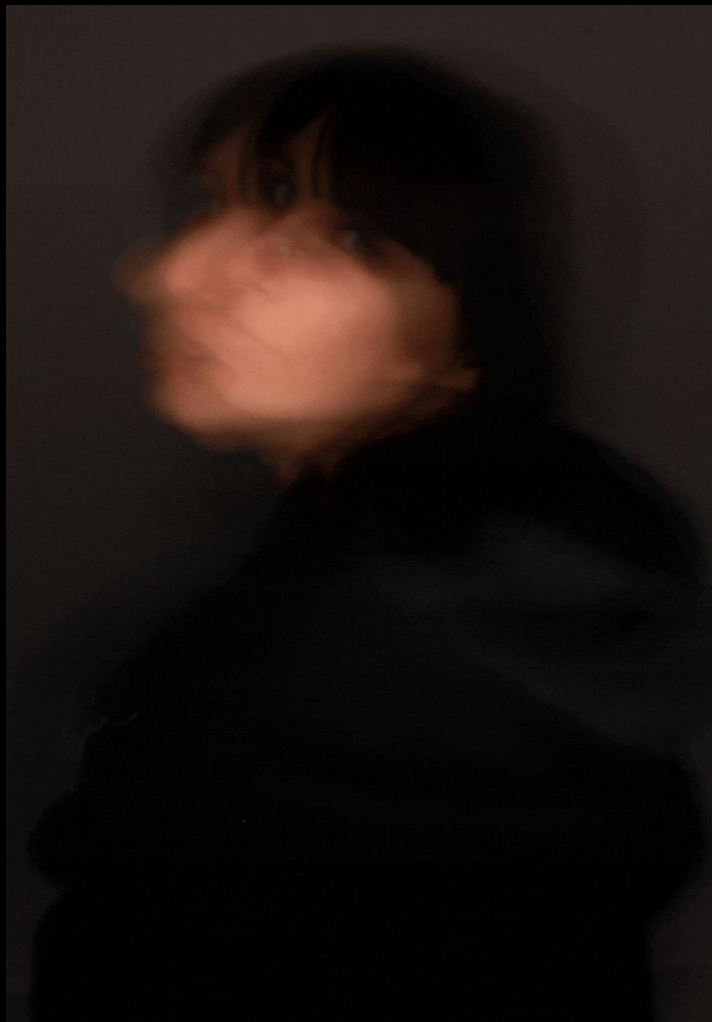
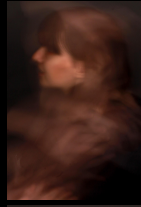
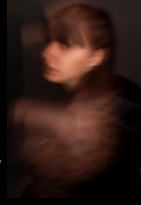
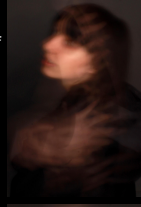
I don't like the photo on the left as i think the features of the model are too visible. Also the lighting is.t proper either and is too bright. The one on the right, the model is moving her arm but not her face that much. It gives a unique look but not the one i was going for.

These photos are a series of hands reaching to my model. I plan to animate these to add more to my development. The lighting is good, it becomes off as black that makes it seem like that but it also makes the hands more prominent.

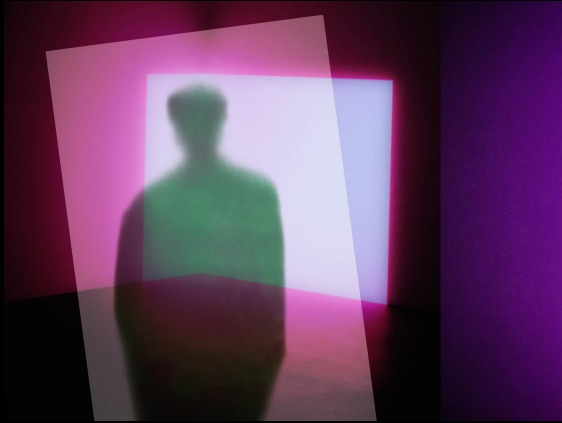
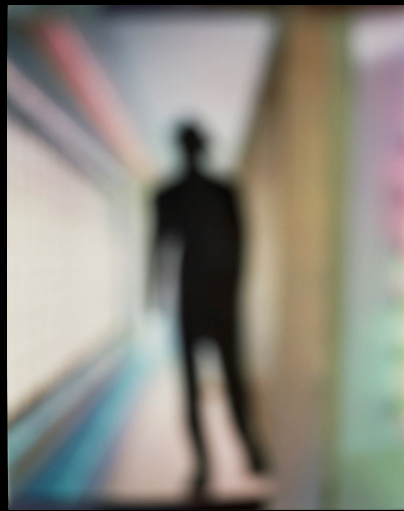




When i was animating the left piece, i chose photos that were similar but that also the white patterns too. I like the placement of the arm, i feel thought it adds a lot of dynamic. Also from the view of my theme, this piece almost gives of the feeling of desperation. I believe it to highlight problems of alienation but also the hard bit of which is acceptance. Many people can't accept the fact they might be alienated. They go beyond their abilities wring themselves tired mentally and physically. The one on the right was planned from the start and the photos were already taken in order to be animated. I personally like this one a bit more simple because it shows a event in a way. I also like the eye contact that the model starts to have ¼ through. It shows awareness that a alienated person has that some they are ones who make the isolation much worsen as they'll shun people close to them. The hands represent the unrelenting expectations from the society but also from oneself.



Bill Armstrong



The reason i chose this artist is because i liked the way the silhouettes looked. They are blurry but filled with bright colour. I thought that this can go well with my theme because a alienated person will be stuck in one place while the world goes on. Bill Armstrong produces lush, semi-abstract, semi-figurative photographs. His main focus is how a colour can affect perception and emotions. This could further add to my theme of alienation and isolation.

Contact Sheet

Planning;
My plan is to take photos in the blue light that i chose and then to digitally alter it to be a pastiche to Armstrong. Colour is usually not seen as a thing for alienated and isolated people to be associated with especially bright colours. They are seen as intense. But i wanted to highlight effects of alienation keeping people stuck in one place and unable to move on



The body is slightly out of frame but i really like the angle.



I like the side profile on the bottom. The photos aren't unfocus and the lighting appropriate.



The model looking down creates more shadows and gives it a overall darker look to the photo.

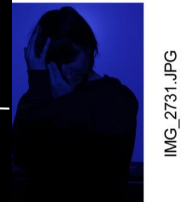


These photos were taken to focus on the conenstarted purple at the back but they didn't turn out that well.



I personally like how the blue changes hue to purple, especially here it is most concentrated. The pose on the bottom is dynamic, i like the head tilted up and right.

I like the hand placements, they really add to the idea i had of the world moving but a isolated person is just stuck in a place

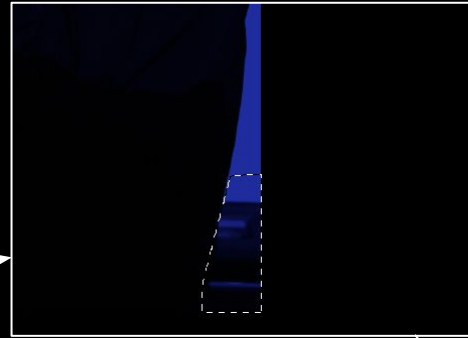


These photos are a bit dark but they turned out well pose wise. Though, the model is out of frame in the bottom 2 .

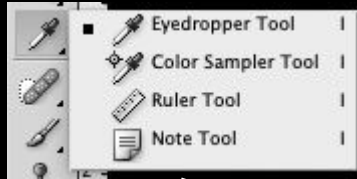


Editing

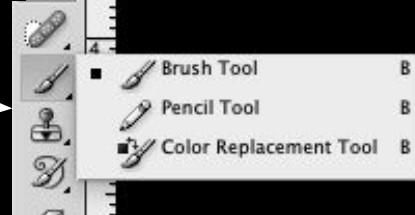
I started by using the Polygonal Lasso Tool to select the areas of the photograph where the board can be seen at the bottom.



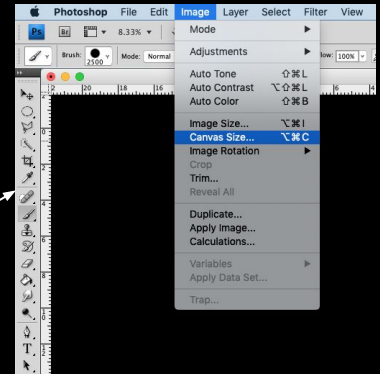
Using the polygonal tool I was able to select the area, starting with the bottom right side.

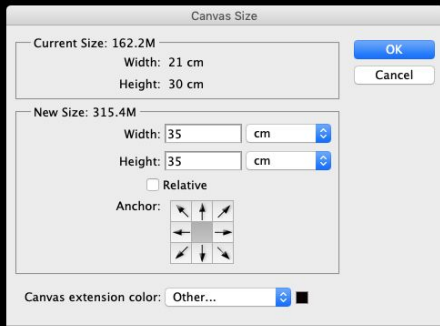


Then using the eyedropper tool I selected the blue area in the background. I then used the brush tool to colour in the area I selected with the lasso tool.



My model's arm was slightly cropped out on the left so I had to add extra space around the photograph. I did this by changing the canvas size.

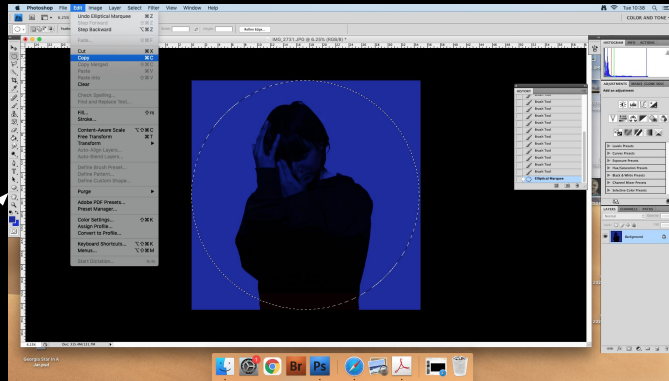
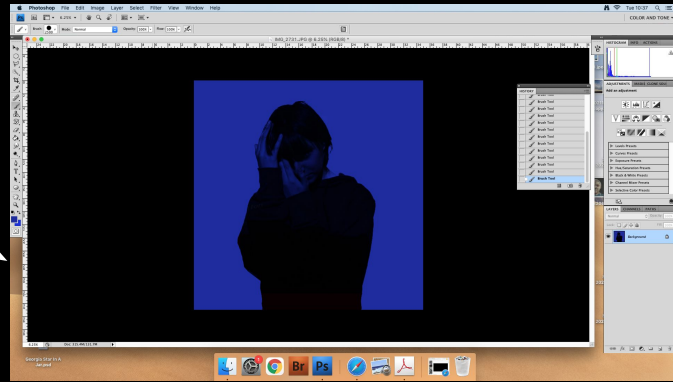




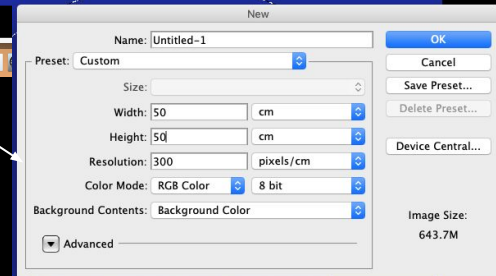
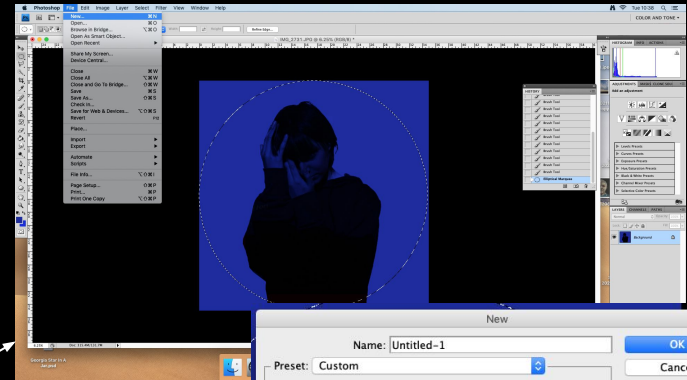
I added an extra 5 centimetres around the photograph.

Again I used the brush and eyedropper tool and coloured in the extra space from changing the canvas size.

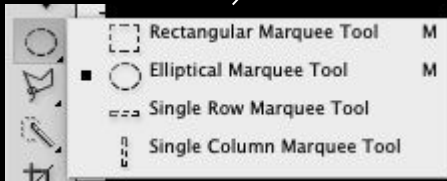
When colouring the area in blue i left a bit black to create the illusion of the arm being complete.



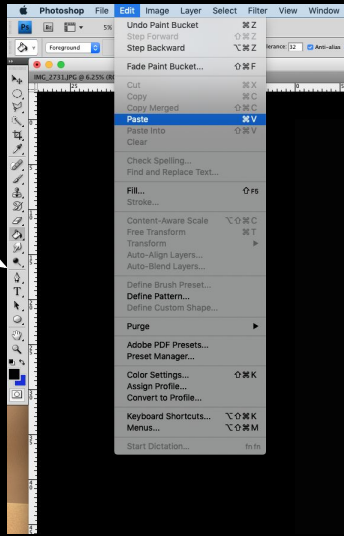
Using the Elliptical Marquee Tool I created a circular area around my image. I copied this selected area.



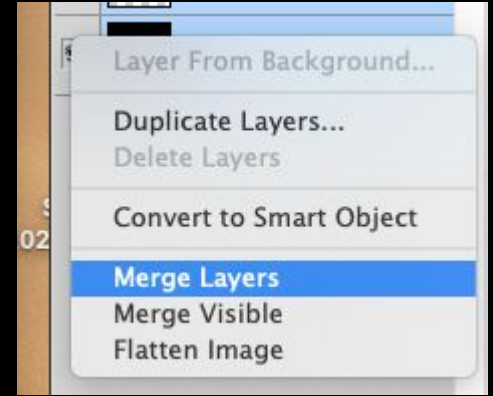
I then created a new document and made it 50cm x 50cm and 300cm resolution. I made the background colour black,



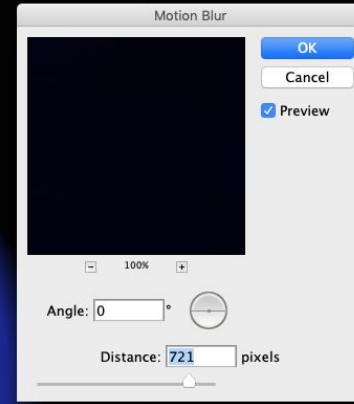
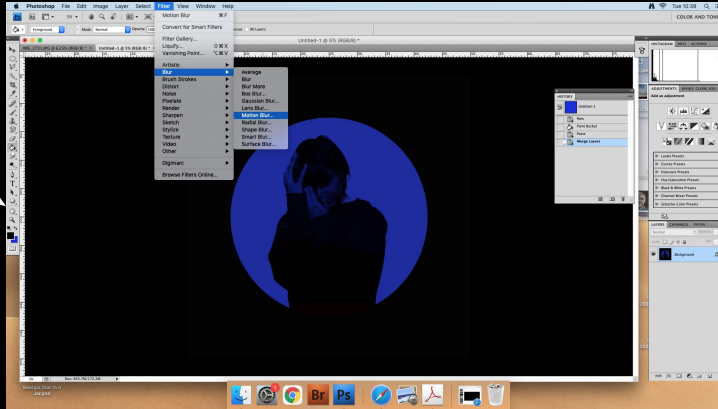
I pasted the circular selection of the image and pasted it onto my new document.



I then merged the background layer and the pasted layer. into one.



Then I used the Blur Motion filter to create a blurred effect, that would blur the blue into the black.



Development

I like the green, it is bright which actually make it seem like a response to the artist. One thing, that I particularly don't like is that it's not enough unfocused. I feel as though it'd look much complementary if it was blurry and it would also link to my theme. Looking through the lens of alienation & isolation, if it was blurry, it'd symbolise the blind eye that society turns to alienated people. They push them to a corner and live as if they don't exist and aren't deserving of this treatment.



For the piece on the right, I decided to take out the colour just to experiment with the black and white. I don't like, I feel as though it doesn't link to the artist properly.



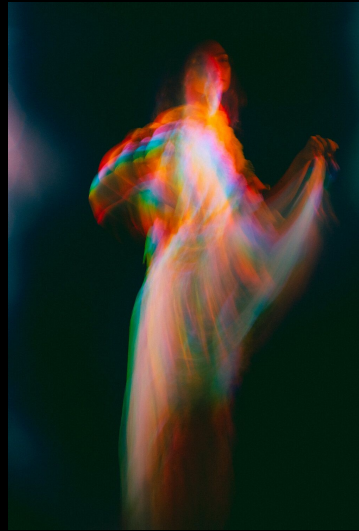
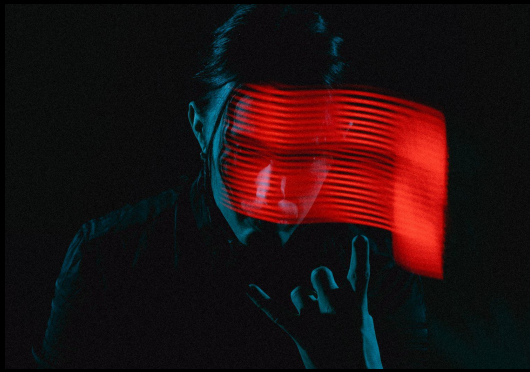
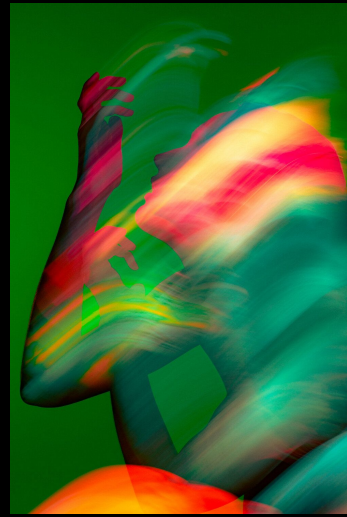


I personally like this development than all of the others i've done in response to Armstrong simply because of the composition and the focus on the subject. The blue circle cut out from the black background adds a isolated effects adding the reality of how alianting it is to be ostracised by society. I implemented blue because it connotes feeling of sadness and pressure from society.I feel as though it embodies the loneliness that come with ostracisation from society. This is more blurrier than the previous development and i feel as though it had elevated the feeling of alienation and pain that i wanted to portray. I feel as though bright and primary colours represent alienation as well as the shades of white,black and gray do.



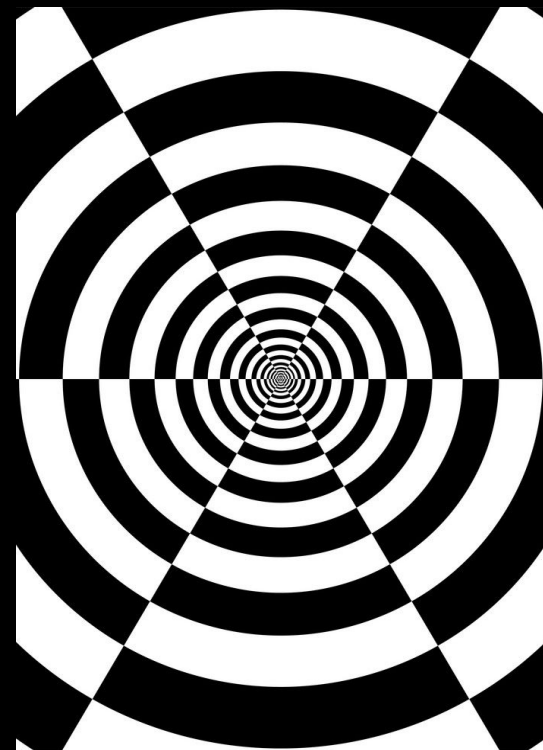
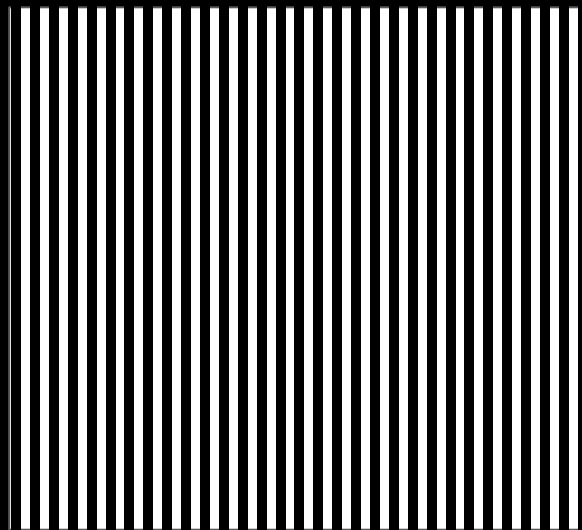
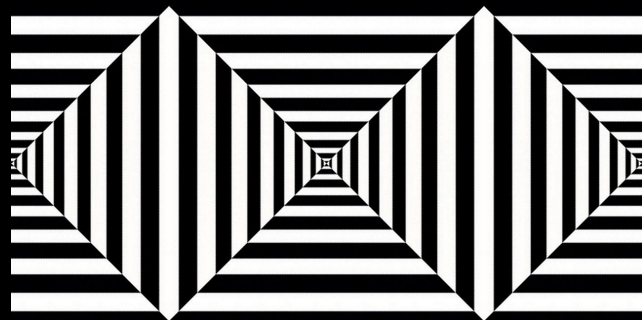
I wanted to use other bold colours, i picked red for this piece. It is same photo as the one on the previous page but it is far more unfocused. I wanted to rectify the piece before because it had potential. I chose red to emphasise anger and rage that comes with alienation and isolation. I feel as though the response to being outcasted at start is rage because it is something incomprehensible. Because i feel as though being isolated simply because of differences in a person, just because they're because they can't comprehend a person.

Nick Fancher



The specific reason i chose this artist is because i wanted to continue portraying alienation and isolation through colour and blurry. Francher specializes in dramatic lighting, often employing the use of bold colors and experimental camera techniques.i think as though francher's work would be a great way of developing m work because i want explore colours but through alienation.

Op Art Patterns



i wanted to create a black and white piece to just to continue with my use of black&white in works just to be consistent.

Contact Sheet



IMG_2749.JPG



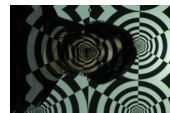
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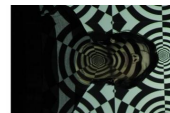
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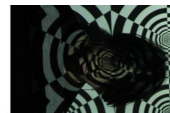
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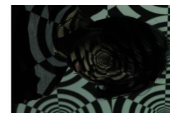
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IMG_2818.JPG



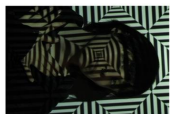
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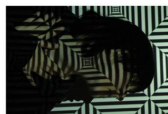
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IMG_2765.JPG



IMG_2767.JPG



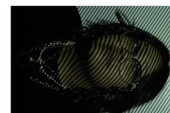
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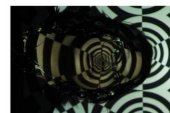
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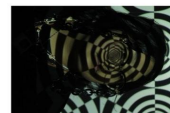
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IMG_2833.JPG



IMG_2843.JPG



IMG_2844.JPG



IMG_2773.JPG



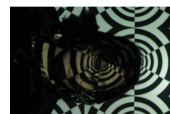
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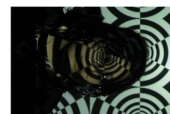
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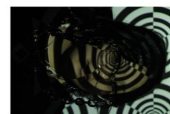
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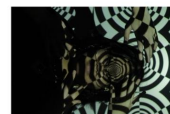
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IMG_2847.JPG



IMG_2849.JPG



IMG_2850.JPG



IMG_2785.JPG



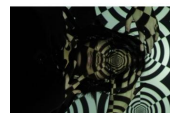
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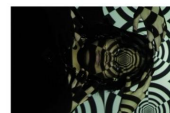
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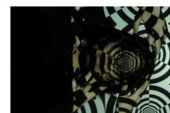
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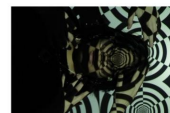
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IMG_2852.JPG



IMG_2853.JPG



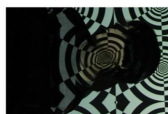
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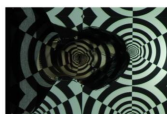
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IMG_2799.JPG



IMG_2804.JPG



IMG_2816.JPG



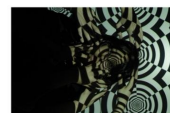
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IMG_2858.JPG



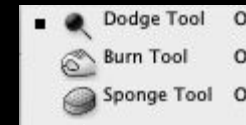
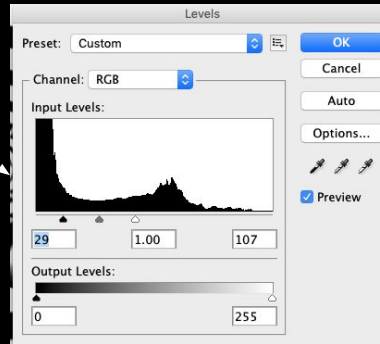
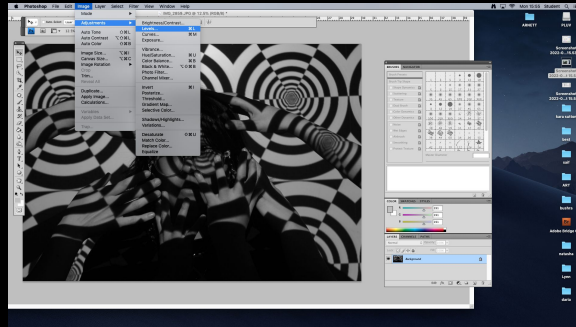
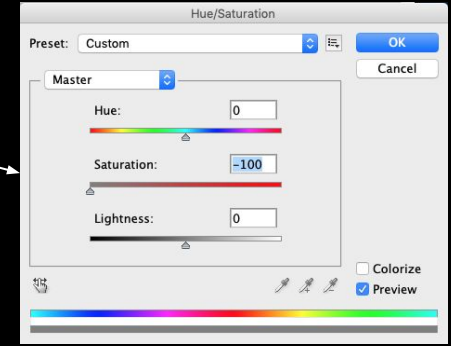
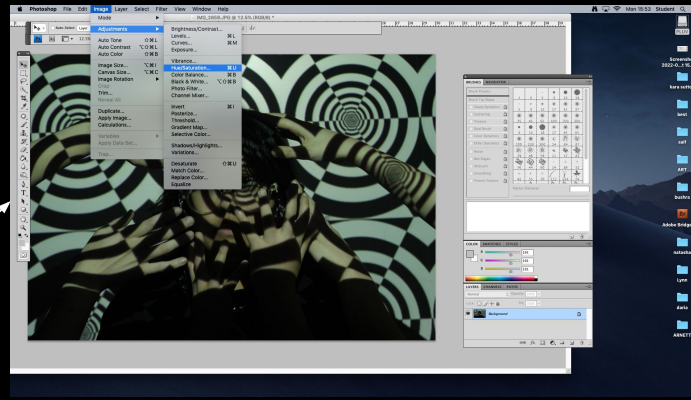
IMG_2859.JPG



IMG_2860.JPG

Editing

I followed the same steps as the previous experiments, changing the levels, saturation, copying and pasting the selected colour range areas and overlapping them on the new document.



I then used the dodge and burn tool on different areas to create more of a contrast across the tones.

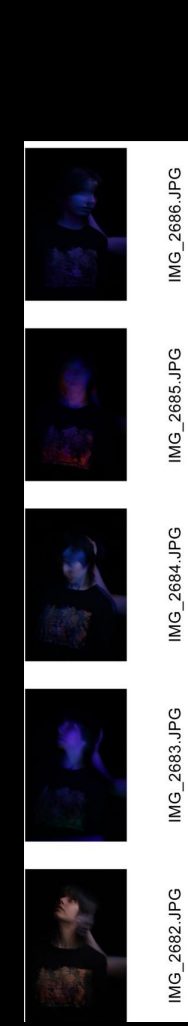
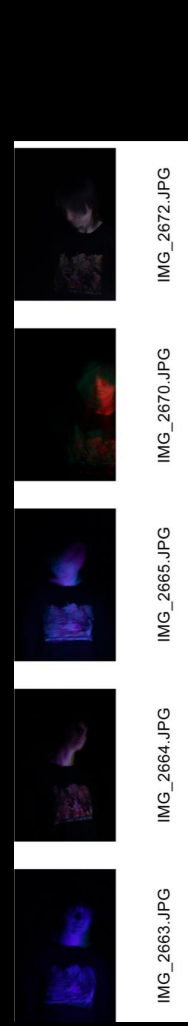
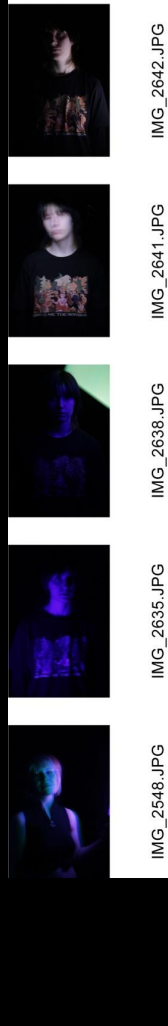
I changed the levels of the white and so that it was very bright. It made areas of the black go very grey but it meant that the white was very bright.

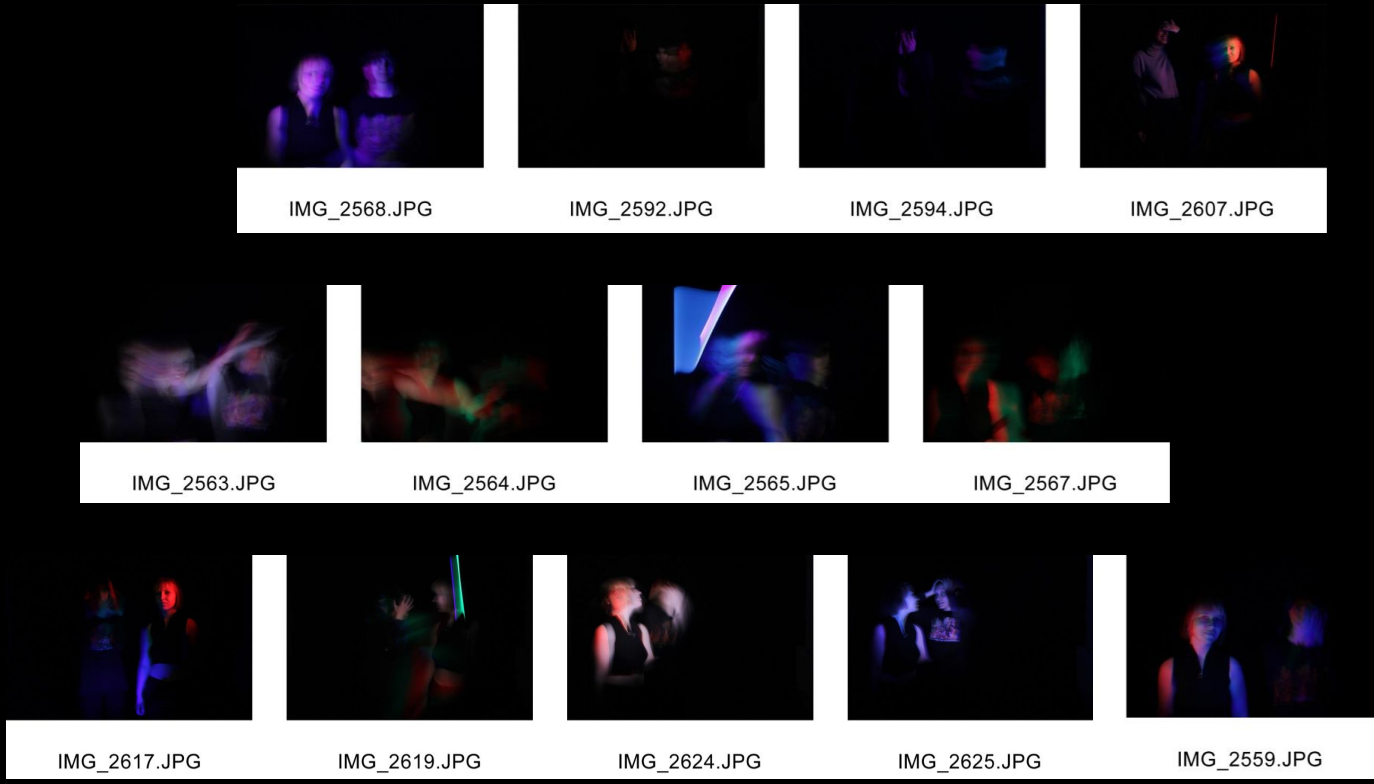
Development



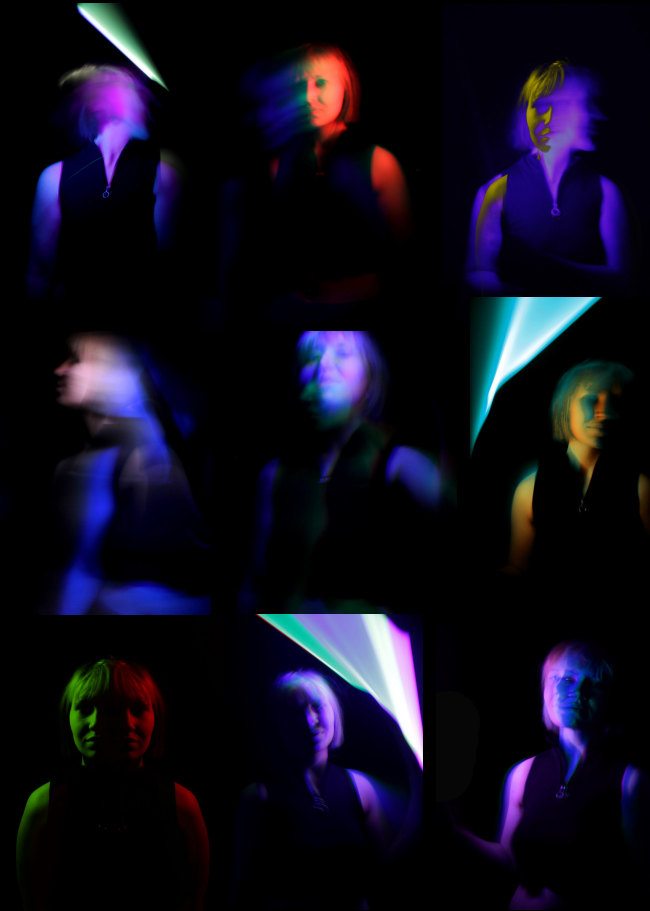
Developments







Development



Development







IMG_0321.JPG



IMG_0322.JPG



IMG_0325.JPG



IMG_0327.JPG



IMG_0331.JPG



IMG_0394.JPG



IMG_0396.JPG



IMG_0397.JPG



IMG_0400.JPG



IMG_0401.JPG



IMG_0333.JPG



IMG_0341.JPG



IMG_0345.JPG



IMG_0353.JPG



IMG_0355.JPG



IMG_0403.JPG



IMG_0405.JPG



IMG_0416.JPG



IMG_0417.JPG



IMG_0419.JPG



IMG_0358.JPG



IMG_0359.JPG



IMG_0364.JPG



IMG_0366.JPG



IMG_0367.JPG



IMG_0420.JPG



IMG_0424.JPG



IMG_0426.JPG



IMG_0432.JPG



IMG_0433.JPG



IMG_0368.JPG



IMG_0369.JPG



IMG_0370.JPG



IMG_0371.JPG



IMG_0376.JPG



IMG_0434.JPG



IMG_0438.JPG



IMG_0439.JPG



IMG_0453.JPG



IMG_0462.JPG



IMG_0377.JPG



IMG_0387.JPG



IMG_0388.JPG



IMG_0390.JPG



IMG_0393.JPG



IMG_0464.JPG



IMG_0466.JPG



IMG_0468.JPG



IMG_0471.JPG



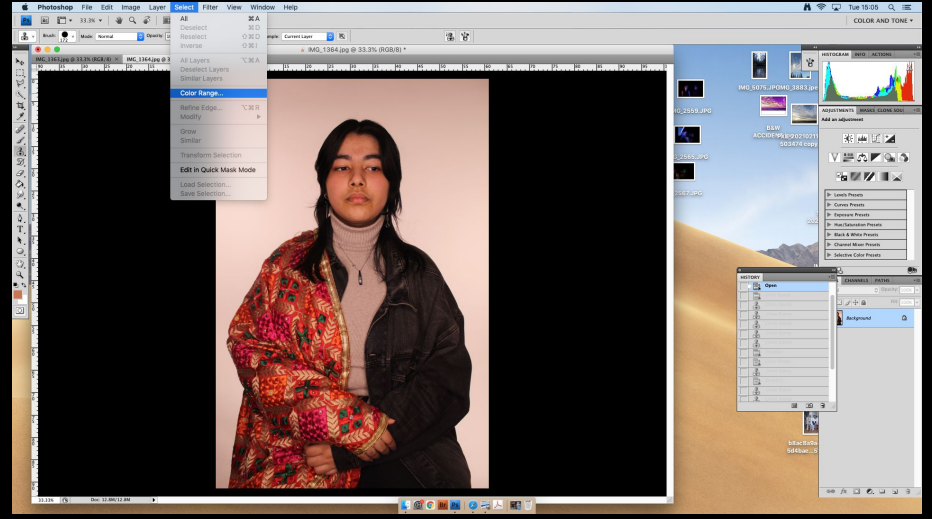
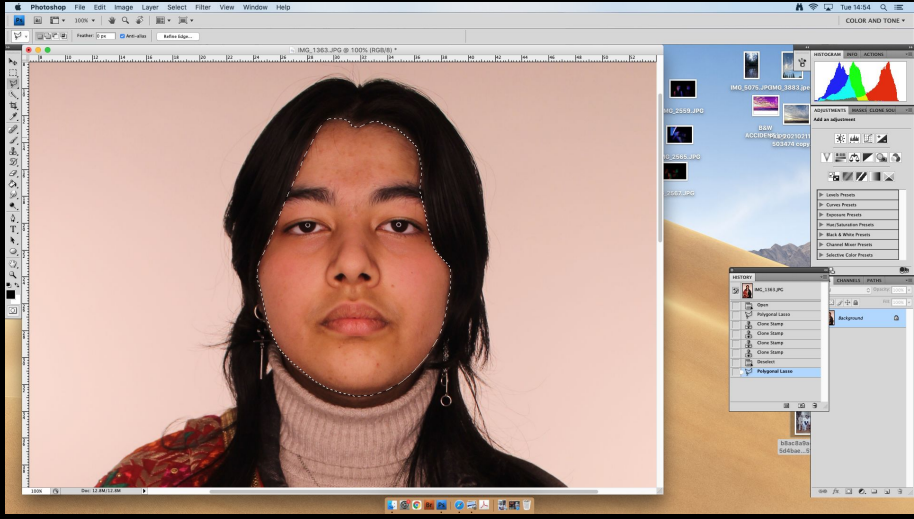
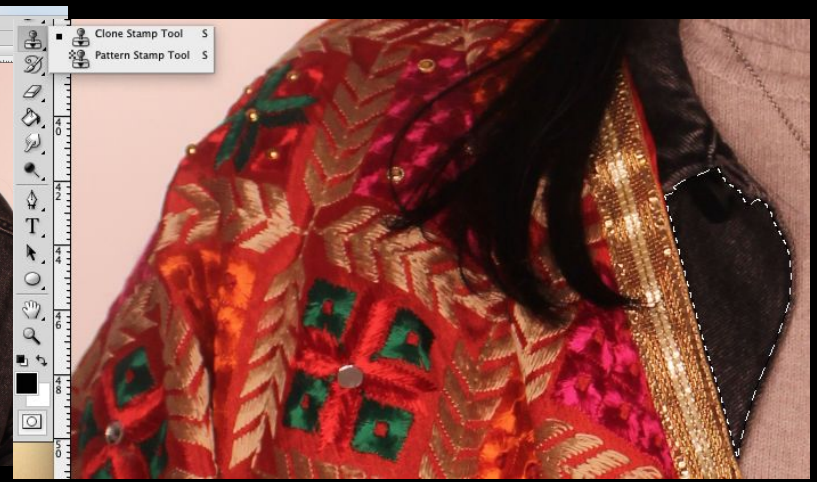
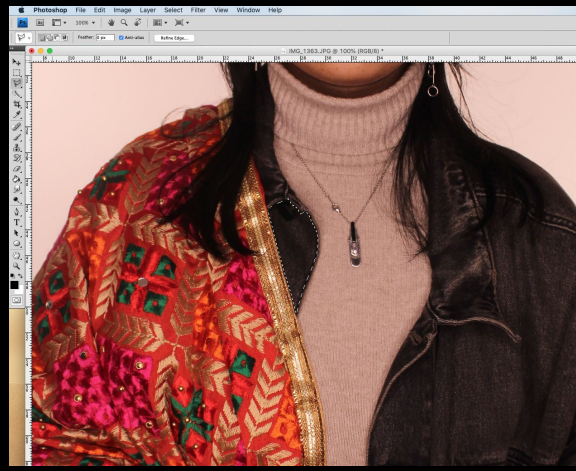
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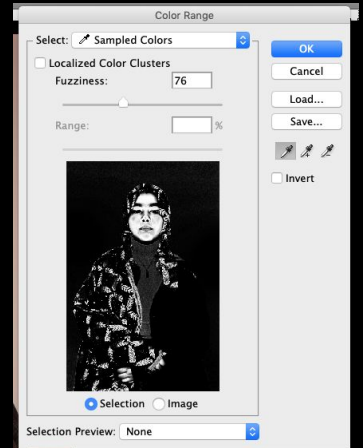
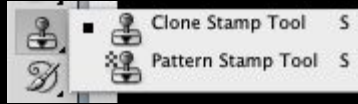












Evaluation

My theme Alienation & Isolation was to encapsulate experiences and acts of how a person's psyche changes because of it. I have learnt through my research how unreasonable and horrifying it is to isolate people just based on a 'abnormal' thing that society deems it to be just because of their sense of 'rightness'. I've looked how society implements expectation on individuals because they fear individuality and creativeness. I wanted to convey the effects of alienation and isolation through my work because I feel as though it is not talked enough about in our society. My work is to represent the displacement and its effects on people, individuals are only accepted in society if they are stripped of their distinctiveness. Society only accept those who are similar to each other because they fear opposition even if the opposed aren't harmful.



Physical Composition



Digital Composition

The most prevalent thing between all these artists I chose was the long exposure, black&white and colours

From the point of technicality, I've understood the vast differences between physical composition and digital composition throughout my project. I've gained understanding that every piece requires either manual or digital composition, you can't simply work with one technique. That was the mistake I made at the start of my project was to stick with physical composition but as I further investigated my theme, I soon gathered that it would not lead me to the results I wished for, as so I moved to digital composition and it gave me the results that I wanted and I was able to elevate my work to a higher end. The main reason I switched to digital is because the piece on the left gave me lots of trouble as I had individually stick the eyes on the model. I was able to accomplish what I wanted to highlight through my piece but it took too much time that could've gone to better developments. I still used physical composition later but not as excessively as I took a liking to digital. The reason I really loved digital photoshop was because how much variety there was to work with. It was so much better to simply not waste time and get the same results but much faster. The piece on the right is a testament to that. The right piece was one I enjoyed working on, I was able to experience different ways you can use components of photoshop. It led me to discover a new enjoyment of digital composition.

Alienation through Immigration

In this personal investigation, I'll be exploring the themes of alienation and isolation of my experiences through my chosen artists, Nhu Xuan Hua and Olgaç Bozalp. As someone who has struggled with my identity for a long time due to having been born to immigrant parents and moving countries every so often. Having been born in Italy and not even in the country my parents were from further led to isolation from my own family. My first time meeting my family was when I had freshly turned 10, the language barrier caused me to not even communicate with my family. It has caused me to disconnect from my heritage and introduce these feelings of not fitting in either in a western country or my own. The western world further alienated me as none of the shows as a kid had someone who looked like me, a brown individual. The lack of representation in simple things such as media and basic tv shows invalidates these immigrant identities especially if they are of colour as they are not the 'standard' and further isolates them in a country they are already alienated from. These types of behaviours are so deep rooted into society that you might not find where one begins and the other ends. I intend to portray the themes of alienation with my chosen artists. Both of the artist's works portray immigration in a way that I believe can support my investigation.

The reason I have chosen Hua as one of the artists to investigate is because of her own experiences of being an immigrant in London from France who migrated from Vietnam. Her series *Tropism* focuses on her memories of feeling displaced. *Tropism* has multiple parts to it, the part I'll be focusing on is '*Consequences of Displaced Memory, First Project*'. Her main focus was to repair the detachment she felt from her heritage and family having been caused by immigration. Hua explores her feelings of not fitting in due to her tri-heritage: British, French and Vietnamese. She particularly focuses on this series to heal from the drift and lack of communication that immigration has caused her and family. Hua has struggled throughout her life to communicate with her father primarily since they both speak two different languages. Her father has been one of the bigger influences on her work as he had been an artist as well. Hua talks about how her father unconsciously influenced the way she uses her models and what subject matter to focus on. She decided to use *Tropism* as a way to communicate with her family. Personally I can relate to her work of healing from the trauma of moving countries and not being able to communicate with your parents or guardian is very an experience common in a lot of immigrants.

In contrast to Hua, Olgaç Bozalp depicts immigration in a harsh light. "As an immigrant, you're always being tested outside of your comfort zone". This quote talks about the truth of being an immigrant in an unknown country. When you're an immigrant, you are always out of your comfort zone as it is a new environment. I have been in the UK for more than 6 years and I still feel like I'm in a new place as I've seen how some of the native population in the UK never really welcomes immigrants in. Bozalp came into UK 13 years ago, he talks about his experience of discrimination and the language barrier. His work *Home: Leaving One For Another*. Talks about his feeling of missing his family as he came to the UK. He talks about

how hard it is staying not leaving in his works. Bozalp decided to collaborate on a series that aims to visualise some of the feelings unearthed by leaving one's home. Within my own experience, having lived my whole experience in the western world, I have never felt that because of my inability to connect to a country be it Italy or India. Through this investigation, I plan to develop my thoughts of alienation from being disconnected to my heritage.



Consequences of Displaced Memory, First Project

This is one of one pieces of the series. At initial the title *Consequences of Displaced Memory, First Project* was a bit confusing to me but soon I realised what Hua meant by her depictions of her family without heads. The reason I picked this work was because of Hua's choice of using pictures where she wasn't in any of them to symbolise her emotional place but not her physical place. In the sense that she wasn't there because of being a second gen immigrant but she wanted to create a piece that would take her there emotionally.

At first, I perceived the work to be digitally photoshopped by Hua going back to her native country to take the photo without any subject to

digitally photoshop it to the old family pictures she had intended to use. As I analysed the piece with more proximity, I was able to distinguish that Hua had used the clone stamp tool to recreate the illusion of there being matter as though it was there at the beginning. She was able to create this piece seamlessly and make it look so natural with the clone stamp tool.

As I further scrutinised the work of Hua, I learnt how much longing and yearning there was within this piece to connect with her family that are in her native country, Vietnam. I was able to connect more with her work as I too have always wanted to connect with my family and not have the alienation that was created because of my upbringing in the west. It demonstrated her motive to reconnect with her heritage through reminiscing about the time of her family when she wasn't herself there. Her desperation to use the littlest ounce of her family's left memories in photos to tether her immigrant identity is really admirable and relatable to me as it demonstrates the yearn of connection to your family that you don't see that often.

As I read through Hua's interview I learnt that she would pick photos on instinct rather than picking which one would be best simply because she thought they were the right one. One

by one she made these intricate pieces one by one she was able to finally come to terms with her incomplete identity that was caused by immigration and isolation. Hua was able to fill in the pieces of her heritage. By examining this piece, it highlights Hua has put in a lot of her feelings of alienation that she has felt due immigration and her detachment through her family because of the language barrier or simplest traditions. The first time I had met my family, other than the reason I couldn't talk to them due to language barrier but also didn't know the simple tradition on how to greet elders or those of equal age.

Consequences of Displaced Memory, First Project

One particular reason I chose this piece is because of the flow of normalcy that is demonstrated here. I recognise that is simply because of their normal picture of a normal family. I feel as though it makes the work unique as Hua takes her own family pictures to demonstrate something every immigrant experiences rather than using other people's stories. It makes it more personal and her own work. It would've been her work too if she had used different people's experiences but her using her own makes it more hers than anybody else's. This is my own interpretation as more often the experience of immigrants is alienated either way.



From this piece of work I can see how the person in the white where they have their collar, there's a fragment where you can clearly see the girl's hand. Whether it is intentional or not, I personally interpret that Hua did it on purpose to give either a more distorted look or an unsettling one. The hand through the person emphasises the displacement of identity and hollowness that a person may feel when they are separated from their family, culture and heritage. The piece has a constant overflow of the colour red. The colour red has a lot of different meanings regarding the context. The ones I believe are appropriate for this piece are either anger, passion and love. I believe the anger could be used to symbolise Hua's anger at herself for not being able to embody a connection with her family. Hua's passion and love for her family caused her to create these nostalgic pieces of work but also her need to be able to form some sort of bond with them. The setting of this piece is so simple and just like any other family. For Hua to use it to transform into a piece of her own struggles of alienation through immigration is astounding in how she is able to conceptualise these raw feelings of isolation, personally I believe.



Olgaç Bozalp: On Home Leaving For Another

One specific reason I chose this piece of the series *On Home Leaving For Another* is because I believe it symbolises the things we, the immigrants leave behind as we migrate to another country. It's a piece of culture no matter how small it might be, but the pattern and the way it is stitched is unique to Bozalp's Turkish culture. This piece of work signifies what we left is something else we gained I personally believe. The loss of your own culture that comes with migration is a big part of an immigrant's life. The veil being scrunched up could symbolise Bozalp's struggles of leaving

his heritage behind and the loss of connection he was forced to endure in a western country. This veil being stranded in the sand depicts that it has been left behind and represents the struggles of immigrants having a new beginning.

As I further researched Bozalp. I came to learn one of his reasons for highlighting these harsh realities of lives of immigrants was a type of way for him to overcome the trauma he had experienced as a first gen immigrant. His biggest battle when he first came into the UK was the language barrier. It led to a lot of discrimination and no comfort from anyone. In *On Home Leaving For Another*, he intends to portray mental trauma that is gained by migrating to another country. The problems I had faced having been born in Italy and moving to UK were similar in experiences. Both countries seem to have unconscious bias towards immigrants which causes discriminatory behaviour be it intentional or not. And this causes a lot of trauma be it emotional, mental and physical; the younger the person, the more severe I personally believe because kids are easy to target as they yet don't have a voice in society which is another of alienation yet again. This further strengthens my argument that immigrants experience alienation by their own families or those of the countries they've migrated to.

The main reason I picked this piece to analyse is because it encapsulates what it means to be an immigrant either in your native country or the place they've migrated to. Each still life in this work is filled with symbolism, accentuated by props and costumes. The piece showing a woman submerged in a fish tank shows the claustrophobia and stagnation that immigrants experience of being trapped in a place i.e the country of migration or the native country. The rug represents home



because of its traditional Turkish stitching of Bozalp but I also interpret as you'll be always reminded of your heritage because it is on the floor. The floor in a metaphorical sense symbolises stability suggesting that an immigrant's heritage is something that'll never waver and it'll always provide a sense of balance into your life if you embrace it. Everywhere I've gone, people have always reminded me how dirty and uncivilised my heritage was as it was something they never cared enough to learn about. By analysing this piece, it gave me a sense of familiarity with this work and I was able to connect more. The clock in the background is the destination. By destination, I think it is depicted in the way a lot of immigrants have these destinations they want to live in and that desire causes them to mostly strip down their heritage and culture to go fit into another country more specifically a western country.

Olgaç says: "Where I come from I know a lot of people I know, mostly the younger generation, who want to change their life by searching for new opportunities and experiences but for whatever reason they are stuck in their own environment." these quote encapsulates

At the end of my investigation, I've seen two different views on immigration from the two artists I picked. They've strengthened my knowledge on the experiences of immigrants. Nhu Xuan Hua has inoculated me about the necessity to reconnect with my family and heritage. Her series '*Consequences of Displaced Memory, First Project*' gave me a new perspective of how a lack of family impacts those who are immigrants. By using her family's photos, she made something that she wasn't a part of herself into one. And I believe that this could be a testament to how immigrants have to create a safe space for themselves by producing art forms symbolising how alienating it is to be an immigrant. Hua developing this series is an anecdote of every other immigrant out there. This series of Hua has become a memorable piece for me to come back to all the time because of her experiences of being a second generation immigrant which I am as well. This is one thing that differentiates Hua and Bozalp work's as the topic they choose to focus on is similar but not entirely as Hua focuses on trauma of being a second generation immigrant and Bozalp focuses on experiences of being a first generation immigrant. The differences between the two are not comparable at all as being a second gen immigrant is experiencing your ethnic culture through their parents and the local culture where they reside. Which distorts and melds the native culture and the foreign which I believe makes a whole another culture in a way because I feel as though it vitates because of the disparity between the two or more cultures. I think this creates a alienating experience and thinking as you don't fit in with your peers in a western country but you also don't fit in with your family back at your native country causing further isolation. On the other hand, the first generation of immigrants move from their culture to an unfamiliar culture and they experience conflicting cultural norms and rules. My parents are first gen immigration and I've seen them confused on some values that are in the western and the social traditions. In India, social traditions and the overall concept of respect is very big. Bozalp uses concepts as his main intention in all of his works. He has demonstrated circumstances that first gen immigrants go through with his highly conceptualised pieces of work. His works continuously use props that are native to his own country. His subjects are

usually based around longing for his country or the stereotypes of the western world of his country.



The response i wanted to create was something along the lines of their work moulded together as to join these two very different experiences of the artists

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